

vestito

numero 12



the
new
clothes

spring/summer 23

Loewe



in copertina

Piante di chia e Catswort crescono su pantaloni da sport e scarpe da corsa nel look di Loewe per la spring/summer 2023. Le piante coltivate su abiti e scarpe sono il risultato di un processo sperimentale sviluppato in collaborazione con Paula Ulargui Escalona. L'idea è che, con il tempo, i capi si fondano interamente con la natura. Il livello di crescita mostrato durante la presentazione ha richiesto un tempo di sviluppo di venti giorni ed è stato possibile anche grazie a un'annaffiatura e una manutenzione regolare

vestito

indice



Immagini e parole

2 *In Copertina*
Loewe

40 *Collection Report/Edito*
XXXXX

38 *Collection Report/Tribute*
Ciao Vivienne

40 *Collection Report/Tribute*
Grazie Paco

42 *Collection Report/Exhibition*
"Sex"...ritorna

44 *Collection Report/Sneakers*
Style revival

46 *Collection Report/Auction*
Cult pieces



Feng Chen Wang ★

64 *Collection Report/Spring-Summer 2023*

Prada

Dior

Loewe

Louis Vuitton

Comme des Garçons

Saint Laurent

Valentino

Rick Owens

Fendi

Celine Homme

Dsquared2

Giorgio Armani

Craig Green

Emporio Armani

Jil Sander

Andreas Kronthaler for

Vivienne Westwood

Junya Watanabe Man

Dries Van Noten

Thom Browne

MM6

Acne Studios

Botter

Ludovic de Saint Sernin

Y-Project

Marine Serre

Kolor

1012 Alyx 9Sm

Bluemarble

Casablanca

Courrèges



210 *Collection Report/Spring-Summer 2023*

Doublet

Ernest W Baker

Federico Cina

Feng Chen Wang

Lemaire

LGN Louis-Gabriel Nouchi

Maison Mihara Yasuhiro

Simon Cracker

Agnès B

Ungaro

Officine Generale

44 Label Group

Juun J

Moschino

Versace

Balenciaga

Balmain

Hermes

Off-White

Undercover

JW Anderson

Bottega Veneta

Dolce & Gabbana

Gucci

Etro

Givenchy

Walter van Beirendonck

Issey Miyake

Yohji Yamamoto

Kenzo

Ann Demeulemeester



III5 *Collection Report/Auction* Bellezza in gara



«A bold new skirt silhouette draws inspiration from the a-line miniskirts seen on musclebound boys at techno parties the world over, featuring a signature lace-fly, slashed box pleats and a frilled hem. Available in micro, mini and maxi lengths, this keystone piece comes in brown, khaki, blush and blue denim, each styled with a complementing boot»

«Nowadays, things that are impossible have come to happen. Impossible clothes and improbable fashion. But they actually exist there. Believe that miracle will happen»



Vestito

*«A collection like a variation on movement.
This one has the impulse of the gestures
and the rituals proper to the summer.
Each moment is decomposed,
each piece can be worn and removed,
even to the point of nudity...
The dance warms up,
the excess clothing is wrapped around the waist,
tied where it can.
The wardrobe modulates itself
- nothing must hinder the summer and its freedom»*

The New Clothes

Una sola è la certezza. Il futuro - anche quello della moda - sarà veicolato attraverso due canali: la natura e la tecnologia. La moda è divenuta cosciente dei suoi atti, rispettando la prima e utilizzando al meglio la seconda. Dominante non è più il logico sfruttamento, ma quella di una crescita "responsabile" e rispettosa del pianeta e di tutti gli esseri che lo abitano, siano essi vegetali o animali. Gli uomini sulla terra sono ormai miliardi e il conto del vestire, con la sua footprint diretta e indiretta - deve ridursi al minimo. Il piacere del vestirsi dovrà diventare a impatto zero.

Marco Cantini

*«The future of fashion is designed
in collaboration with nature.
Finding new solutions
by diving into the underwater world
more deeply every season.
Exploring what true
sustainability means»*





Comme des Garçons Homme Plus, 24 June 2022

Una sottofondo di base che vibra nei toni del nero. Sopra di esso si sovrappone un gioco di colori - dal sapore infantile - che illumina gli abbinamenti e i volumi di un sapore nuovo. E il gioco prosegue nelle maschere animali a celare il viso. (continua a pag. 286)



Jil Sander, 23 settembre 2022

Lucie e Luke Meier per Jil Sander espandono il loro linguaggio sartoriale decostruendo abiti da uomo e da donna; sostituendo le giacche con canotte snelle a girocollo o camicie sovrapposte con tagli diagonali. Tutto ha la sottigliezza della couture e la scintilla dell'invenzione, mostrando la dedizione a un design rigoroso, all'artigianato e all'uso di materiali e tecniche innovativi... (continua a pag. 386)



Andreas Kronthaler for Vivienne Westwood,

Adesrivere la collezione, ecco le parole del designer: *“Questa collezione è il mio sogno. Non sapevo come spiegarla a Vivienne, ho dovuto farla e basta. Sono uscito di casa e ho pensato di essere a Parigi e qualcosa nel cielo mi ha fatto realizzare quanto volessi essere lì”*. (continua a pag. 586)



Thom Browne, 26 June 2022

La collezione uomo primavera 2023 è "un tributo alla couture d'epoca". Quando lo show inizia "piovono uomini in tweed di tutti i colori...sartorialità classica...in nuove proporzioni...sospensori... che tengono su tutto".(continua a pag. 386)



Celine Homme, 26 June 2022

Hedi Slimane celebra il 20° Anniversario del Palais de Tokyo di Parigi e allo stesso tempo il ventennale della sua seconda sfilata per Dior Homme del 2002. L'inizio della sua "riforma" dell'abbigliamento maschile. (continua a pag. 186)



Botter, 26 September 2022

Il futuro della moda è progettato in collaborazione con la natura. Trovare nuove soluzioni immergendosi nel mondo sottomarino più profondamente ogni stagione. Esplorando ciò che è vero significa sostenibilità. Partono da qui Lisi Herrebrugh and Rushemy Botter... (continua a pag. 386)



Craig Green, 25 June 2022

Gli uomini di Craig Green hanno individuato una nuova vetta lontana da scalare, oscurata lontano dalla vista, ma in qualche modo sempre presente. Riflettendo una traiettoria inesplorata e in costante adattamento, il loro aspetto si sposta dalle convenzioni lineari, estraendo tutto ciò che sanno di se stessi per andare avanti. (continua a pag. 386)



Doublet, 26 June 2022

Quattro anni fa hanno fatto cadere la neve a Singapore, il paese dell'eterna estate...la magia si ripete ed è così possibile che nevichi a Parigi in piena estate. (continua a pag. 746)



Federico Cina, 18 June 2022

La collezione nasce da una serie di riflessioni personali del designer sviluppate grazie al percorso psicologico intrapreso nel momento in cui ha deciso di ritornare alla sua terra natale. Grazie a questa analisi interiore è stato in grado di spogliarsi da una serie di sovrastrutture mettendosi a nudo e riscoprendo i veri valori ai quali è sempre stato legato. (continua a pag. 676)



LGN Louis-Gabriel Nouchi, 22 June 2022

Ispirata al libro *Dangerous liaisons* di Pierre Choderlos de Laclos, la collezione è come il ricordo di uno scatto veloce, di un amore fatto in fretta, tra due porte, e sorpreso sul luogo dell'azione. La collezione riflette questa tensione tra romanticismo e brutalità. (continua a pag. 586)



Rick Owens, 23 June 2022

La collezione prende spunto dal viaggio in Egitto effettuato dal designer. La Valle dei Re con i suoi tempi fornisce una nuova prospettiva allo stilista: *"I templi, iniziati da una civiltà, sequestrati e aggiunti da un'altra, completati da un'altra e poi dissotterrati da un'altra ancora, erano rassicuranti nella loro stoica permanenza"*.
(continua a pag. 386)



Prada, 19 June 2022

Miuccia Prada e Raf Simons impiegano una vision progettuale definita e complessa, ma che è capace di declinarsi in una collezione che, all'inverso, appare subito aperta e appetibile... (continua a pag. 69)



Giao Vivienne

Icona fashion alternativa, scompare a 81 anni

Scompare Vivienne Westwood. La designer è ricordata per i suoi inizi punk in compagnia di Malcolm McLaren, l'inventore dei Sex Pistols. I due, compagni di vita e di lavoro, iniziano a vedere i loro abiti e dischi in un negozio in King's Road che diviene presto celebre. La designer conoscerà la popolarità "reale" e i fatturati in crescita solo nel corso degli anni Novanta quando - durante gli anni della Cool Britannia - grazie a collezioni che mixavano item tratti dagli abiti delle dame del Settecento all'estetica dei pirati, diviene vera e propria icona di una moda sommersiva e "combattente". Tessuti broccati effetto tappezzeria e il celeberrimo "faux-cul" la lanciano nell'universo blockbuster dei media di mezzo mondo. Altro tassello centrale della carriera della stilista, la consacrazione nel film "Sex and the city", dove è suo l'abito scelto dalla protagonista per salire all'altare. Negli ultimi anni della carriera cresce il suo impegno nelle cause dell'ambiente e dei diritti umani.

Vivienne Westwood ritratta da Snowden nel 1992.
All'epoca era appena stata incoronata, per la seconda volta, *British designer of the year*.
Nell'immagine indossa il suo abito *Bal à Versailles*.
Da *People in Vogue. A century of portraits*, di Robin Derrick e Robin Muir, Little Brown 2003

Paco grazie

Rabanne scompare a 88 anni

aveva cominciato negli anni Sessanta creando gioielli per Givenchy, Dior e Balenciaga, poi nel 1966, avvia la sua casa di moda. Paco Rabanne è stato il primo ad avvicinare la moda al design, il primo a impiegare materiali nuovi per creare vestiti, in primis metallo e plastica. Il primo a fare del "futuro" il suo universo di riferimento creativo. Il suo lavoro ha mostrato che il "vestito" non necessariamente esplica la sua funzione nell'essere indossato e quindi nel coprire o nell'abbellire un corpo che lo indossa. Il suo lavoro ha reso plastico e dato il via a un "nuovo genere di vestiti", ovvero quelli che compaiono indossati "solo" sulle pagine delle riviste e che si giustificano, nel non rispondere alle abituali richieste prestazionali richieste loro, grazie al loro forte contenuto comunicativo, di innovazione o di design. Coco Chanel lo ribattezzò "il metallurgico della moda". Fu uno delle vittime, assieme a Pierre Cardin dell'eccesso di licenze che contraddistinse gli anni Ottanta e che depauperò il prestigio di molti marchi.

Paco Rabanne da *Nova*, marzo 1966, foto di Jeanloup Sieff.
Da *Nova* di David Hillman, Harry Peccinotti e David Gibbs,
Pavillon books limited, 1993



“Sex” ritorna

Saint Laurent riedita il volume cult

Saint Laurent è tornato ad Art Basel Miami Beach con una mostra curata da Madonna e Anthony Vaccarello per celebrare la riedizione da parte di Rive Droite dell'iconico libro *Sex*. Era il 1992 e il libro fece scandalo in tutto il mondo grazie ai nudi - in primis della stessa Madonna - e al contenuto molto libero in fatto di autoespressione sessuale. A firmare le immagini un giovanissimo, poi divenuto monumento della fotografia di moda come Steven Meisel. A distanza di trent'anni, *Sex* rimane un artefatto seminale per la fotografia e lo stile, che ha aperto la strada a nuovi costumi e artisti. Per celebrare l'anniversario, Madonna e Anthony Vaccarello hanno così deciso di accompagnare alla riedizione una mostra in galleria con stampe di grande formato. La riedizione è pubblicata da Callaway New York in una tiratura di 800 copie create in esclusiva per Saint Laurent da Anthony Vaccarello. Un numero limitato di copie è stato firmato da Madonna e i proventi della vendita andranno a beneficio di Raising Malawi. La galleria sulla spiaggia di Saint Laurent, visitabile gratuitamente per chiunque abbia più di 18 anni, è rimasta aperta dal 29 novembre al 4 dicembre.

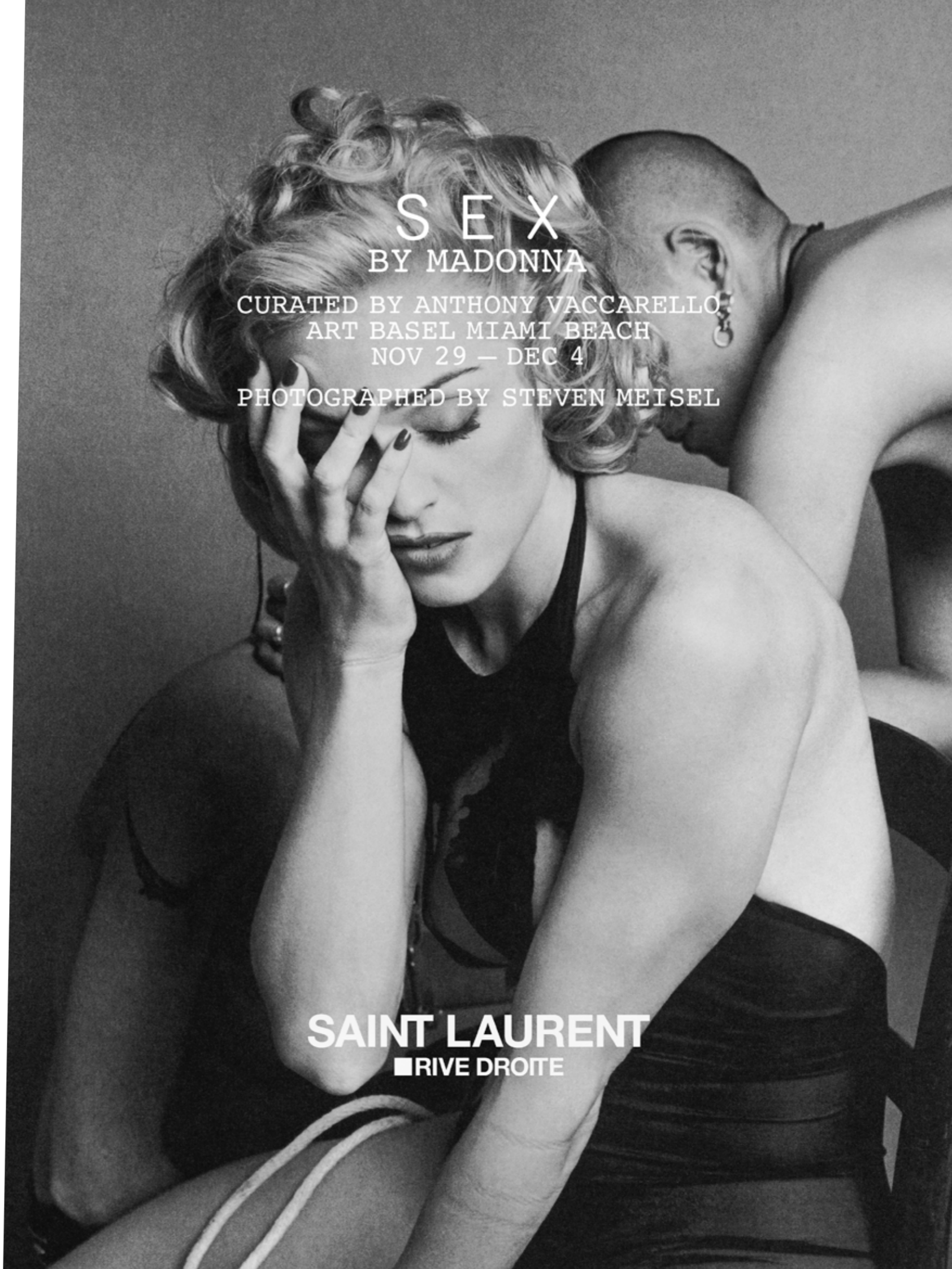
SEX

BY MADONNA

CURATED BY ANTHONY VACCARELLO
ART BASEL MIAMI BEACH
NOV 29 — DEC 4

PHOTOGRAPHED BY STEVEN MEISEL

SAINT LAURENT
RIVE DROITE



Style revival

Nuovi modelli Margiela + Reebok

Maison Margiela e Reebok lanciano la *Classic Leather Tabi Nylon*: la nuovissima sneaker nata dal dialogo tra i due brand. Disponibile nei negozi a partire da dicembre, la scarpa riprende l'originale *Classic Nylon* creato da Reebok nel 1991 e diventato un punto fermo nella storia delle sneaker, proponendone una nuova interpretazione in chiave Maison Margiela. Il direttore creativo John Galiano unisce alla scarpa la silhouette Tabi simbolo del brand. Il modello originario della scarpa da corsa viene così ricostruita per accogliere la punta divisa. La sneaker presenta una tomaia in pelle con inserti in nylon e dettagli in pelle scamosciata e sarà disponibile in nero e bianco.



Cult piece

Abiti di scena all'asta in Usa

Si è tenuta il 17 dicembre a Dallas l'asta *Hollywood & Entertainment Signature* organizzata da Heritage Auctions. In questa occasione sono andati all'incanto più di 400 oggetti di scena e costumi provenienti dai guardaroba di film cult della Hollywood di ieri e di oggi. Qualche nome? *Il mago di Oz*, in primis - definito nel 2018 da Vanity Fair Us "il film più influente di tutti i tempi" - e poi *Titanic*, *Avengers: Endgame*, *Star Wars*, *Tutti insieme appassionatamente*, *I dieci comandamenti*, *Mary Poppins*, *Dr. No*, *Il principe e la ballerina*, *Il gladiatore*, *Star Wars*, e *Titanic*. E' tornata sul mercato, a trent'anni dall'ultimo passaggio in asta e dopo anni di esposizioni in musei e mostre, la clessidra della "strega cattiva dell'ovest". Realizzato in legno, cartapesta e vetro soffiato è forse l'orologio più ricònci-

A lato,
Un frame del film *Dr. No* con il bikini firmato
da Ursula Andress e Honey Ryder
© Heritage Auctions, HA.com



*«L'asta presentava anche un vestito "di prova"
di molto simile alla versione indossata
da Judy Garland nel film...
Anch'esso,
come quello indossato sullo schermo,
disegnato da Adrian Adolph Greenburg,
meglio conosciuto solo come Adrian»,
e autore anche delle iconiche "scarpette rosse»*

bile nella storia del cinema ed è legato ai primi incubi in Technicolor di ognuno di noi. L'asta presentava anche un vestito "di prova", di molto simile alla versione indossata da Judy Garland nel film. Si tratta di uno scamiciato a quadretti blu e bianco simile a quello che Dorothy indossa durante la sua passeggiata sui mattoni gialli. Anch'esso, come quello indossato sullo schermo, disegnato da Adrian Adolph Greenburg, meglio conosciuto solo come Adrian, costumista della MGM e autore anche delle iconiche "scarpette rosse". Tra gli abiti in vendita, quattro indossati da Marilyn Monroe: l'abito a sirena tempestato di perle da *Il principe e la ballerina* del 1957, con Laurence Olivier; un maglione da uno dei primi film dell'attrice, *The Asphalt Jungle* di John Huston; un abito disegnato da William Travilla per il thriller noir del 1952 *Don't Bother to Knock*; e il body che Marilyn Monroe indossava mentre promuoveva *Gli uomini preferiscono le bionde* nel 1953. Altro pezzo cult andato in vendita, è il bikini bianco indossato da Ursula Andress nel primo adattamento per il grande schermo di James Bond, *Dr. No* del 1962. Il due pezzi di cotone color avorio, disegnato dalla stessa Andress e dalla costumista Tessa Prendergast, era già andato in asta nel 2001 raggiungendo i 150 mila dollari. Altra chicca, uno degli abiti in chiffon indossati da Kate Winslet, durante le scene dell'affondamento del Titanic. Diverse erano le copie realizzate di quello stesso vestito indossato mentre Rose cerca di salvare Jack Dawson, alias Leonardo DiCaprio, ma pochi sono sopravvissuti a cau-













*«Altra chicca,
uno degli abiti in chiffon indossati da Kate Winslet,
durante le scene dell'affondamento del Titanic.
Diverse erano le copie realizzate di quello stesso vestito
indossato mentre Rose cerca di salvare Jack Dawson,
ma pochi sono sopravvissuti
a causa delle esigenze di riprese
che lo vedevano spesso inziuppato d'acqua»*

sa delle esigenze di riprese che lo vedevano spesso inziuppato d'acqua. Se a metà del 2022, la casa d'aste aveva già venduto il costume del Joker di Jack Nicholson per 125 mila dollari, a dicembre è stata la volta dell'originale tre pezzi rosa shocking indossato da Joker nella serie Batman della ABC degli anni Sessanta e interpretato da Cesar Romero. Sempre al filone Batman, appartiene la maschera che Christian Bale indossava in *Batman Begins*. Lato Superman, in asta era presente uno degli abiti indossato da Brandon Routh in *Superman Returns* e l'uniforme di Helen Slater da *Supergirl* del 1984. Ma anche i fan della Marvel avevano di che gioire, era in vendita lo scudo usato dal Captain America di *Avengers: Endgame*. E poi ancora, il costume da generale romano di Russell Crowe e l'elmo de *Il Gladiatore*, la giacca a righe colorate di Dick Van Dyke della sequenza "Jolly Holiday" in *Mary Poppins*, l'abito di Julie Andrews indossato durante le sequenze chiave di *Tutti insieme appassionatamente*, l'abito di Charlton Heston indossato durante il suo ruolo di Mosè ne *I dieci comandamenti*, il cappotto viola di Prince indossato durante le sequenze della performance di *Purple Rain*. In asta anche la Harley-Davidson Fat Boy del 1991 di Arnold Schwarzenegger da *Terminator 2: Judgment Day*, il maggiolino la versione modificata del 1973 Maggiolino Volkswagen utilizzato per *Herbie Goes Bananas* e la Coppa del Graal da *Indiana Jones e l'ultima crociata*. Tra i risultati migliori, il mantello di Charlton Heston nel Mosè dei *I dieci comandamenti* del 1956, è stato assegnato per 447 mila dollari. Da seguire assolutamente le prossime aste. www.ha.com

Vestito HOMME

*«Erba che spunta da un tessuto.
Uccelli che volano,
pesci che nuotano,
acqua che gocciola
e esseri umani che si scambiano
baci sugli schermi.
Il reale e la riproduzione digitale.
Natura e tecnologia si fondono
in un ambiente candido
e luminoso che apre la mente.
...Una fusione tra l'organico e il manufatto...»*



The New clothes

A dispetto dei luoghi comuni, la moda maschile vive in questo periodo un'intensa fase di trasformazione che non accenna ad arrestarsi. Elementi presi dal guardaroba femminile, da quello sportivo e dal revival dei decenni precedenti, fanno dello contemporary uomo un vocabolario sempre più articolato che non cessa di arricchirsi. Ad essi si aggiunge l'approccio "sostenibile" che - forse finalmente rispetto a tutti gli altri - può diventare l'elemento germinale di un nuovo guardaroba.

*«...Una visione poetica interpretata
grazie alla tecnologia digitale,
che espande le percezioni e i confini
della materialità dell'abbigliamento.
La circolarità conta: in un senso o nell'altro»*



Prada choices

La collezione uomo primavera/estate 2023 di Miuccia Prada e Raf Simons è espressione di processi accurati. La moda è qui evocata attraverso il contesto e la giustapposizione di elementi e capi, dando forma a un'idea, creando stile. La moda diventa sia modo che mezzo dell'apparire. L'espressione di una scelta. La pratica del design - della moda - è fatta di decisioni, creatività e cura. Gli strumenti di questa collezione - completi, soprabiti, maglioni, camicie, denim, pelle - sono diretti, riconoscibili e archetipici. Indumenti noti vengono reinventati grazie al contesto. C'è sempre una complessità di pensiero dietro risultati apparentemente semplici, un processo di affinamento per svelare i fondamenti del vestire. Uniti in abbinamenti insoliti, i singoli capi - spesso classici di per sé - possono avere un impatto diverso. Le ispirazioni sono malleabili e flessibili: gli shorts in pelle e i motivi a quadri possono evocare contemporaneamente ricordi d'infanzia, familiarità o raffinatezza. C'è un attrito nell'incontro fra questi punti di riferimento, dove si crea un'identità diversa. Le silhouette si fanno aderenti al corpo, le proporzioni sono accorciate, evocando giovinezza, energia e vitalità. Gli abiti freschi e leggeri permettono al corpo di



*«La collezione uomo primavera/estate 2023
di Miuccia Prada e Raf Simons
è espressione di processi accurati.
La moda è qui evocata attraverso il contesto
e la giustapposizione di elementi e capi,
dando forma a un'idea,
creando stile.
La moda diventa sia modo, che mezzo dell'apparire.
L'espressione di una scelta»*

muoversi liberamente, consapevole della propria forma e dinamicità, con una libertà e una gioia innate. La riduzione si traduce in essenzialità, ogni dettaglio estraneo viene rimosso: i colletti scompaiono dalle camicie e dai cappotti, i pantaloni sono attillati e si interrompono alla caviglia o diventano shorts. La logica conclusione di questo processo di affinamento è una sequenza di abiti neri sartoriali. Rimuovere il superfluo dona un sollievo fisico ed emotivo, una freschezza e una leggerezza nuove. L'allestimento della sfilata concettualizza l'intimità attraverso la rappresentazione di un mock-up di una casa, ingrandito a dismisura e realizzato interamente in carta con bordi grezzi. Il set funge da sfondo agli abiti ma è anche protagonista di per sé, un altro contesto che sfida la nostra percezione, e riflette la sfera dell'umano e del reale - il quotidiano e il giornaliero sono entrambi modellati in qualcosa di eccezionale nella materia e nell'immagine.













Conversation: part two

"Granville and Sussex have a similar climate; the weather, the light and the garden tie one place to the other. For both Christian Dior and Duncan Grant, their homes, their gardens, and their private environments were so important for their creativity. It was these meaningful, private spheres that were translated into their work and became public. Here, we are mixing the utilitarian, natural and gardening elements with stylised, luxurious, new look facets and Duncan Grant artworks in the collection – the private and the public together. There is an idea of the passage of time, the changing weather and light of the seasons, as well as continuity, artistic communities and the legacy of the house of Dior". Kim Jones



«Conceived as a continuation of the conversation that started for winter, of looking at Christian Dior in this 75th anniversary year of the house, here the collection is once more made glorious summer by Kim Jones, the artistic director of men's collections. We travel in space and time from Paris to the countryside, to Normandy and Granville – Dior's birthplace and the home of his legendary garden – as well as to Sussex and Charleston, the country residence of the Bloomsbury group artist Duncan Grant.»

Conceived as a continuation of the conversation that started for winter, of looking at Christian Dior in this 75th anniversary year of the house, here the collection is once more made glorious summer by Kim Jones, the artistic director of men's collections. We travel in space and time from Paris to the countryside, to Normandy and Granville – Dior's birthplace and the home of his legendary garden – as well as to Sussex and Charleston, the country residence of the Bloomsbury group artist Duncan Grant. Once again, personal histories intertwine through the collection, linking the past with the present and the future of the house; from past creative milieus to their influence on present ones. The changing light and the mutability of the natural environment are reflected in the colour palette of the collection, from the gradation of Dior grays, pinks and pastels, to the utilitarian gardening, Walking and fishing, greens and blues. All are employed with a certain well-bred rebellion; an insouciance in clothes and accessories, at once extravagant and practical, formal and informal, that betray a stratification of history but evoke an effortless contemporary existence. Reclaimed cashmere, double-breasted tailored coats are teamed with tailored shorts in thirties fabrications – with built-in turned-down waistbands – and walking shoes. The new Bar jackets continue, made in semi-transparent silk organza, to reveal the strict, traditional masculine line construction of the garments underneath; sweeping cotton duster coats are casually slung over tech reflective gilets; Duncan Grant's lily pond screen (c.1913) punctuates reflective tech fabric and traditional needlepoint; the Dior Cannage continues to be used as utilitarian quilting for coats; while Duncan Grant's sketches are translated as complex yet easeful hand knits. Smart insouciance together with elegant practicality also produces effortless, everyday luxe in bags and footwear in the collection, belying the complexity of the design process behind both. The atelier together with mystery ranch – a technical, outdoor brand, revered for its work with the rescue services – produces new, practical, compartmentalised saddle bags, rucksacks and belt bags for the collection. The rucksacks, which can be worn with suits, are equipped with detachable waterproof covers and hoods. Embroidered overshoes are paired with Dior Carlo d'erbies. The new Cannage sandals are made in one piece from recycled rubber, while the boots are crafted by assembling two interconnected parts. Each is a feat of technical engineering not usually achieved at a fashion house. Stephen Jones' inimitable millinery also features high-tech construction with 3d printed 'pergola' gardening hats layered over baseball caps. The design is one based on the straw gardening hat Duncan Grant wore throughout his life to paint in, combined with the trellis-work of the pergola in Monsieur Dior's garden.











«Granville and Sussex have a similar climate;
 the weather,
 the light and the garden
 tie one place to the other.
 For both Christian Dior and Duncan Grant,
 their homes,
 their gardens,
 and their private environments
 were so important for their creativity.
 It was these meaningful
 private spheres that were translated
 into their work and became public»

★ Kim Jones



«Charleston is modernist home and studio of the painters
 Duncan Grant and Vanessa bell in Sussex, England»

ABOUT CHARLESTON

Charleston is modernist home and studio of the painters Duncan Grant and Vanessa bell in Sussex, England. It is now open to the public as a museum and cultural centre with a dynamic year-round programme of exhibitions, commissions, events and festivals. Charleston was a gathering point for some of the 20th century's most radical artists, writers and thinkers known collectively as the bloomsbu-

ry group. It is where they came together to imagine society differently and has always been a place where art and experimental thinking are at the centre of everyday life. Charleston will hold a major exhibition celebrating the lasting style impact of the bloomsbury group. 'Bring no clothes: bloomsbury & fashion' curated by Charlie Porter will open in Sussex, England in September 2023 and will be accompanied by a book published by Penguin.

Tecnologia ♥ natura

Erba che spunta da un tessuto. Uccelli che volano, pesci che nuotano, acqua che gocciola e esseri umani che si scambiano baci sugli schermi. Il reale e la riproduzione digitale. Natura e tecnologia si fondono in un ambiente candido e luminoso che apre la mente. Una collezione che si giustappone per stimolare nuove prospettive. Una fusione tra l'organico e il manufatto, condotta con l'approccio apertamente affermativo e concreto tipico di Loewe. Le forme sono riportate alla loro crudezza archetipica, standardizzate e poi dilatate, ridotte, sezionate o lasciate intatte. Capi essenziali: bomber, felpa con cappuccio, polo, camicia, pantaloni della tuta, pantaloncini, giacca cerata, parka. Realizzati in nappa imbottita o in cotone trattato con ozono che li fa sembrare come se fossero stati sepolti sottoterra. Il perfetto e il logoro. Sul cappotto di pelle si affastellano gadget tecnologici: auricolari, pen drive, custodie per il telefono. Piante di chia e Catswort crescono su cappotti, felpe, pantaloni da sport e scarpe da corsa in un affinato



*«Erba che spunta da un tessuto.
Uccelli che volano,
pesci che nuotano,
acqua che gocciola
e esseri umani che si scambiano baci sugli schermi.
Il reale e la riproduzione digitale.
Natura e tecnologia si fondono in un ambiente candido
e luminoso che apre la mente»*

Erba che spunta da un tessuto. Uccelli che volano, pesci che nuotano, acqua che gocciola e esseri umani che si scambiano baci sugli schermi. Il reale e la riproduzione digitale. Natura e tecnologia si fondono in un ambiente candido e luminoso che apre la mente. Una collezione che si giustappone per stimolare nuove prospettive. Una fusione tra l'organico e il manufatto, condotta con l'approccio apertamente affermativo e concreto tipico di Loewe. Le forme sono riportate alla loro crudezza archetipica, standardizzate e poi dilatate, ridotte, sezionate o lasciate intatte. Capi essenziali: bomber, felpa con cappuccio, polo, camicia, pantaloni della tuta, pantaloncini, giacca cerata, parka. Realizzati in nappa imbottita o in cotone trattato con ozono che li fa sembrare come se fossero stati sepolti sottoterra. Il perfetto e il logoro. Sul cappotto di pelle si affastellano gadget tecnologici: auricolari, pen drive, custodie per il telefono. Piante di chia e Catswort crescono su cappotti, felpe, pantaloni da sport e scarpe da corsa in un affinato processo in collaborazione con la designer Paula Ulargui Escalona. Gli schermi trasformano cappotti e top in dispositivi di proiezione. Archetipi solidi in colori uniformi: neutri, con accenti vivaci. Archetipi di tote bag, valigie rigide, la Puzzle in versione tinta unita. Sneakers imbottite, la runner Flow che spunta dall'erba. Una visione poetica interpretata grazie alla tecnologia digitale che espande le percezioni e i confini della materialità dell'abbigliamento. La circolarità conta: in un senso o nell'altro.

La giustapposizione e integrazione del naturale e del manufatto continua nell'allestimento della sfilata. Lo spazio è di un bianco abbagliante. Gli ospiti seguono un flusso naturale per raggiungere i rispettivi posti, un'esperienza organica. Gli spalti consentono una visione frontale dello spettacolo, con i modelli che sorgono all'orizzonte e si avvicinano lentamente. Ancora, un'esperienza organica.



























«...Piante di chia e Catswort crescono su cappotti,
felpe,
pantaloni da sport
e scarpe da corsa...»

« *L'idea è che con il tempo i capi si fondano con la natura* »

SULLE PIANTE E INDUMENTI

Le piante coltivate su una serie di abiti e scarpe sono il risultato di un processo sperimentale sviluppato in collaborazione con Paula Ulargui Escalona. L'idea è che con il tempo i capi si fondano con la natura. Sono stati necessari 20 giorni per

raggiungere il livello di crescita desiderato in un poligono appositamente costruito alla periferia di Parigi. Richiedono un'annaffiatura e una manutenzione regolare per garantire un aspetto pronto per la sfilata.

Libertà al potere

L'immaginazione è il cuore di Louis Vuitton. Una manifestazione visiva delle nostre speranze e idee, ha il potere di guarirci, rigenerarci ed elevarci. La collezione uomo primavera-estate 2023 è stata concepita e ideata dallo studio prêt-à-porter homme di Louis Vuitton: un ecosistema di menti creative in continua evoluzione, che ha accolto Virgil Abloh nella maison nel 2018 ed è cresciuto nel corso delle sue otto stagioni di direzione artistica. Un testamento vivente del suo talento nel riunire le persone, che hanno da sempre popolato il parco giochi creativo della maison per più di un secolo di storia. Al centro dello studio Louis Vuitton c'è la convinzione che l'immaginazione, la creazione, l'artigianalità e lo spettacolo possano muovere e unire i suoi spettatori in tutto il mondo. È il patrimonio su cui Virgil Abloh ha basato il suo lavoro per la maison e la filosofia che continua a guidare lo studio prêt-à-porter homme. Come comunità creativa che ha condiviso un'esperienza grandiosa, abbracciano la collezione uomo primavera-estate 2023 come un processo catartico: una proposta creata nello spirito di tutte le menti umane che danno forma a Louis Vuitton.





















Il gioco e il rigore

















Destination Marrakech

From the moment Yves Saint Laurent discovered Marrakech in 1966, the city became the designer's intimate refuge, where he enjoyed a calmer, easier rhythm of life in contrast to his busy Parisian work schedule. The eminent personal significance of Marrakech for the house founder is the evocative backdrop for Anthony Vaccarello's thoroughly forward-looking men's spring summer 2023 collection for Saint Laurent. If there ever was a line between what constitutes a 'masculine' wardrobe and what makes clothes 'feminine', it elegantly dissolves here. The tuxedo, perhaps the most seminal element of the Saint Laurent vocabulary, once again gets reinterpreted, refined and imbued with possibility, a continuation of the variations Vaccarello explored in the brand's autumn winter 2022 collection for women. Exciting choices encompass new collar and shoulder solutions, single and double-breasted options, as well as a debonair yet modern cream iteration of the tuxedo in lightweight silk faille. A predominant high waist and wide leg create an elongated shape occasionally interrupted with narrow or boxy accents. The silhouettes are



*«We think of life as an inexhaustible well.
Yet everything happens a certain number of times,
and a very small number, really.
How many more times will you remember
a certain afternoon of your childhood,
some afternoon that's so deeply a part of your being
that you can't even conceive of your life without it?
Perhaps four or five times more.
Perhaps not even.
How many more times will you
watch the full moon rise? Perhaps twenty.
And yet it all seems limitless»*

★ Paul Bowles

globally more relaxed, reflecting an ease of life typical of Marrakech. Outer pieces are looser, fluid, less constructed: gathered satin coats envelop the body almost to the ground while tailored jackets have a graphic sharpness. Grain de poudre, a finely tactile wool fabric with a long association at the house – Yves Saint Laurent loved using it – makes a strong showing, recurring in multiple looks. The show's setting honors the majestic beauty of Morocco: inspired by Paul Bowles' 1949 novel *The Sheltering Sky*, Vaccarello, in collaboration with the London-based artist and stage designer Es Devlin, conceived an awe-inspiring set in the middle of Agafay desert – a ring-shaped luminous oasis amid the vast, arid unknown. Hope and mystery juxtaposed as a metaphor for life's fascinating complexity.

























Unboxing Valentino

Tutti noi che lavoriamo nella moda sappiamo che gran parte del resto del mondo pensa che quello che facciamo sia qualcosa di insulso. E una critica noiosa, di cui sosteniamo il contrario, ma se ci pensate, a volte la moda è apparentemente insensata. Perché è un lavoro provocatorio, sconvolgente, impegnativo e significativo. È mozzafiato. È bellissimo. Negli ultimi anni, però, sembra che la moda abbia fatto di tutto per dimostrare di non essere sciocca. La pressione che i designer sentono di dover esprimere sulla situazione politica, sul disastro climatico in corso, sulle disuguaglianze tra persone di razza e sesso diversi, in un'epoca di guerra, ha portato a lavori straordinari. Per non parlare del riavvicinamento del nostro settore alla cultura nel senso più ampio e interessante, di un vero coinvolgimento con la realtà globale. Che può aver portato anche ad episodi di noiosa presunzione, al voler mettere in primo piano il vestire e i suoi slogan. È facile essere autoreferenziali. Il percorso più difficile consiste nel rimanere un professionista coinvolto nel contesto sociale e allo stesso tempo, nel proprio lavoro, osare il ritorno ad una sorta di innocenza creativa, allo stato di meraviglia e stupore che tutti noi abbiamo provato quando abbiamo















“Edfu” mens

This season's collection is named 'Edfu' after the Egyptian temple. I had recently retreated to Egypt where i found great comfort in the remoteness and scale of its history. My personal concerns and global discomforts felt petty in the face of that kind of timelessness. Lying down in the dirt with the Valley of Kings within view was a perspective I liked. The temples, started by one civilization, seized and added onto by another, completed by another and then unearthed by yet another, were reassuring in their stoic permanence. We have all been so disturbed by the war and constant online stone throwing, I wanted to propose some order and discipline... I used some ripstop nylons that had a butterfly wing lightness with graph-like constructions that lent subtle soothing gridding on the body in Dyneema, which is a patented fiber considered to be the strongest in the world. I reduced hardware and visible closures to keep things quiet. I wanted simplicity but I still wanted exaggerated shapes to gently tease all the righteousness and bigotry that create so much conflict in the world. Tailoring with extreme shoulders comes in crisp cotton or layers of silk chiffon, some in loud and foggy plaids. Coats and jackets also come in chiffon



«This season's collection is named 'Edfu' after the Egyptian temple. I had recently retreated to Egypt where I found great comfort in the remoteness and scale of its history. My personal concerns and global discomforts felt petty in the face of that kind of timelessness»

★ Rick Owens

suspended from rigid mesh sheer shoulders. The transparency continues with jackets, shirts, and jeans constructed in apparition leather – a cow leather using glycerin during the tanning process and air drying without being drummed which gives it a transparent finish. My bodysuits and shirts have gotten bigger than ever and the silhouettes are either tightly cinched or large and released to float as far away from the body as a garment can. Skintight tops come in leather or sheer viscose, some with sharp arm-extending shoulders. Last season's Banana knits (abstracted mutant multiple armhole sweaters) are reduced to rib tank versions, some reduced to just the binding that finishes the edges. My Egyptian sojourn led me to devising tulle flyproof robes with face covering hoods worn over silk charmeuse shirts twisting around the hips and trailing on the floor, providing slashes of slithering color. Colors are deliberately kitsch and loud with denims lacquered in an iridescent scarab finish which also coats Pirarucu, a skin I use over and over. Fished as a food source by indigenous communities in the Amazon forest, the skins are then sold as a waste product generating income for them. I have developed a capsule in collaboration with Bonotto,



















*«The temples,
started by one civilization,
seized and added onto by another,
completed by another,
and then unearthed by yet another,
were reassuring in their stoic permanence.
We have all been so disturbed by the war
and constant online stone throwing,
I wanted to propose some order and discipline...»*

a 4th generation textile mill founded in 1912 just below the Prealps in Veneto, which incidentally has one of the largest Fluxus art collections in the world. All the fabrics which include minimally finished cottons and raw wools, are woven on their vintage 1950s looms. I asked Paradoxe, a parisian label doing artisanal work with denim to collab on some of our denim pieces. They painstakingly unweave used and washed denim and then reapply to final garments in a process that feels as devotional and meditative as lacemaking in a cloister. Music is a swooping, grating, unhinged exclusive mix by Eprom and shades (shades is composed of Eprom and Alix Perez) reflecting the untethered, wonky current climate. Outside of Luxor, at the temple of Edfu, over the main entrance, is a carving of a winged sun, symbolizing the god Horus who represents the triumph of good over evil. In today's presentation, a blazing sun crosses the sky, falling to crash to the ground over and over and over again. Senseless destruction on repeat since the beginning of time.

Rick Owens

Contrast + juxtapositions

Upside down and inside out – just like the Fendi – the vocabulary of Silvia Venturini Fendi's man is built on a constant play of contrasts and juxtapositions. "It's about a balance of decoration and simplicity", she says, "An ageless sense of freedom to play, as we rediscover the luxury of free time". This soulful curiosity lies at the heart of the Fendi men's universe, spanning out in a boundless exploration of style at the fulcrum between nostalgia and innovation. Investigating the other side of normality, the classic men's wardrobe – in the sense of familiar shapes and materials – becomes a source of inspiration to analyse, deconstruct, and elevate through novelty and craftsmanship. Approaching summer dressing as a round-the-world ticket to holiday destinations near and far, the Fendi Spring/Summer 2023 collection packs a playful punch of colour reflecting the earth, sea and sky, from melon and indigo to ochre, putty, cornflower blue and silver grey. A bohemian wanderlust is imbued in the accumulation and exchange of embellishments and techniques that trick the eye, with a plethora of Fendi-fied souvenir tropes from soft fringe and tassels to terry towelling and beaded daisy chains. The swirling weather patterns of planet Earth zoom in and out



*«It's about a balance of decoration and simplicity.
An ageless sense of freedom to play,
as we rediscover the luxury of free time»*

★ *Silvia Venturini Fendi*

Upside down and inside out – just like the Fendi – the vocabulary of Silvia Venturini Fendi's man is built on a constant play of contrasts and juxtapositions. "It's about a balance of decoration and simplicity", she says, "An ageless sense of freedom to play, as we rediscover the luxury of free time". This soulful curiosity lies at the heart of the Fendi men's universe, spanning out in a boundless exploration of style at the fulcrum between nostalgia and innovation. Investigating the other side of normality, the classic men's wardrobe - in the sense of familiar shapes and materials - becomes a source of inspiration to analyse, deconstruct, and elevate through novelty and craftsmanship. Approaching summer dressing as a round-the-world ticket to holiday destinations near and far, the Fendi Spring/Summer 2023 collection packs a playful punch of colour reflecting the earth, sea and sky, from melon and indigo to ochre, putty, cornflower blue and silver grey. A bohemian wanderlust is imbued in the accumulation and exchange of embellishments and techniques that trick the eye, with a plethora of Fendi-fied souvenir tropes from soft fringe and tassels to











«Approaching summer dressing
 as a round-the-world ticket
 to holiday destinations near and far,
 the Fendi Spring/Summer 2023 collection
 packs a playful punch of colour
 reflecting the earth,
 sea and sky,
 from melon and indigo to ochre,
 putty,
 cornflower blue and silver grey»

terry towelling and beaded daisy chains. The swirling weather patterns of planet Earth zoom in and out as thermographic jacquard coats alongside bucolic cowhide motifs, and the motif appears as a psychedelic Fendi-ikat linen or blown out in tonal cotton knits. Both the reality and fantasy of denim intertwine across the collection, subverted as a distressed trompe l'oeil print on plush robes and cotton twill shirt jackets, cut in long-line 5-pocket jeans, framing faded Fendi Baguette bags and shoppers, and mirrored in soft, ultralight chambray shorts with feathered hemlines. Lightness abounds, as Fendi O'Lock zips, dissected shoulders and side-vents liberate traditional suiting and shirt shapes to create flyaway volumes. Crisp poplin, technical cotton and ripstop are cut in boxy point-collar shirts, anorak and raincoat shapes adorned with ultrasound Selleria bonded topstitching or leather patch pocket 'shadows', for a system of light, tiered layers paired with tailored shorts. Wide trousers in ultralight wool, panelled denim or calfskin pool at the ankles, projecting the season's languid ease. The Fendi Men's Spring/Summer 2023 accessories collection resounds with the season's heightened sense of materiality, revelling in tactile expressions of craft from beaded cowhide skate sneakers with terry lacing to lug-sole giant O'Lock buckle loafers and fringed denim or suede moccasins. New slip-on slides are super-sized in an all-over 'inflatable' motif, cut-out bucket hats become visors and crochet cloches are brimmed, as a treasure trove of friendship bracelets, cord pendants, gold chains and signet rings are adorned with Fendi 'nuggets' - souvenirs from Fendi family vacations immortalised in monogrammed metal. The new Fendi Roma bucket bag and duffel styles in toile and leather feature wrap-around logo craftsmanship, joining oversized two-handle 'wash bag' shapes, a bright summer Peekaboo ISeeU Forty8 in recycled plastic and an indigo 'jeans jacket'

Dysfunctional Bauhaus

20th anniversary of palais de tokyo 20th anniversary of Hedi Slimane inaugural show at Palais de Tokyo in January 2002 Celine Homme 23 show is taking place at the Palais de Tokyo, Europe's largest center for contemporary creation. It is the living Place of today's artists, and a platform for emerging talents from around the world. 2022 celebrates the 20 year anniversary of the museum and Hedi Slimane's Dior Homme autumn-winter 2002 show at the Palais de Tokyo and marks his return to the historical Paris venue with Celine Homme spring-summer 2023. For his second show at Dior Homme, Hedi Slimane wanted to inaugurate the Palais de Tokyo which then was still under construction. Hedi always had a fascination for its Art Deco monumental architecture 20 years after and for Palais de Tokyo's anniversary, Hedi wanted to pay tribute to the institution and remember this moment in his menswear reform. Artworks from David Weiss, Alyss Estay, Renata Petersen. Original soundtrack for Celine "Design" performed, written, and arranged by Gustaf produced by Chris Coady Commissioned and co-produced by Hedi Slimane. Casting, styling and set design Hedi Slimane.



*«20th anniversary of Palais de Tokyo
. 20th anniversary of Hedi Slimane
inaugural show at Palais de Tokyo...
2022 celebrates the 20 year anniversary of the museum
and Hedi Slimane's Dior Homme
autumn-winter 2002 show at the Palais de Tokyo
and marks his return
to the historical Paris venue with Celine Homme»*

*«Gustaf Gustaf is probably
the strongest emerging New York band»*

Gustaf Gustaf is probably the strongest emerging New York band, they've caught the attention of luminaries like Beck and Matt Shultz of Cage The Elephant - who had the band open for him at a secret loft party, and secured opening slots for New York "No Wave" Legends like James Chance and Martin Rev without any recordings to their name. Inspired by the rhythmic grooves of Esg, the dopey drawl of Jonathan Richman, and manic energy of The Fall, Gustaf's live set is Quick on its feet, constantly in flux, and obsessively catered to the

people in the room. Which results in a sound that is emotive And infectious danceable. Gustaf's debut full-length album, *Audio Drag For Ego Slobs*, is a culmination of lessons learned on the stage and in the studio. The album is a collection of anxious affirmations, existential dread, and blind joy. Both tense and loose, fluid yet uptight, *Audio Drag For Ego Slobs* sounds simultaneously like nothing you've ever heard before while channeling the spirit and energy of the old New York scene.





















«Hedi Slimane always had a fascination for its Art Deco monumental architecture, 20 years after and for Palais de Tokyo's anniversary, Hedi wanted to pay tribute to the institution and remember this moment in his menswear reform»

«From 1979 on, he worked together with Peter Fischli forming Fischli/Weiss. They soon became one of the world's most renown contemporary artist-duos»

DAVID WEISS

David weiss (1946-2012), one of the most internationally renown artist, lived and worked in Zurich, Los Angeles and Carona. Weiss grew up as the son of a priest and a teacher in the suburbs of Zurich. After discovering a passion for jazz at the age of 16, he enrolled in a foundation course at the Kunstgewerbeschule, Zürich. In his first year of study, he befriended fellow artist Urs Lüthi with whom he later shared a studio in the old-town of Zurich and developed his first collaborative works in the 1970s. Having rejected opportunities to be a decorator, a graphic designer and a photographer, Weiss soon came to view a career as an artist as a realistic prospect. He studied at the Kunstgewerbeschule, Zürich (1963-64), and the Kunstgewerbeschule, Base (1964-65); he subsequently worked as sculptor with Alfred Gruder (Basel) and Jaqueline Stieger (England). In 1967, he worked at the Expo 67 in Montreal, before traveling to New York, where he was exposed to the important minimalist art of the time. Throughout the 1970s he spent a lot of time commuting from Zurich. He spent longer periods of time in Los Angeles and Carona, where he li-

ved in an artist commune in one of the two houses belonging to the family Wenger-Oppenheim which was next door to the holiday residency of Meret Oppenheim. Throughout this decade he created a large part of his multifaceted and rarely seen early work comprising some 3000 works – mainly drawings and watercolors on paper, texts and artist books. From 1979 on, he worked together with Peter Fischli forming Fischli/Weiss. They soon became one of the world's most renown contemporary artist-duos with major museum retrospectives at Tate Modern in London and the Guggenheim Museum in New York. In addition to many others, they represented Switzerland at the Venice Biennale and won the Golden Lion of the Biennale de Venezia in 2003. Since his passing in 2012 his estate is represented by Matthew Marks Gallery, New York and Los Angeles and Weiss Falk Gallery, Basel and Zurich. Two major survey shows have been held at the Bündner Kunstmuseum, Chur and the Swiss Institute, New York, both in 2014. For 2023, a further exhibition focusing on David Weiss' early work is planned at the Kunstmuseum Basel. Special thanks to The Estate of David Weiss.

Summer love

Carving waves with his easy-going flow, Dsquared2's Jamaican surfer is either in the water, or cruising on his bike on his way to a new swell. His chill attitude and quirky character is explored in the Spring Summer 2023 collection. Multi-colour surfer prints, crochet and knits with flowers and stripes mix with tailoring and biker wear detailed with Honda's iconic logo - part of a collaboration with the motorcycle company for the collection. An homage to the Bob Marley Foundation is found in prints and patches on outerwear, bags and T-shirts. Dsquared2 DNA gets tubed: maxi shorts in checked nylon, tie-dye shirts and hoodies are paired with flared 70s denim pants and soft leather ringed sandals. A sarong tied at the waist in this surfer's go-to, printed with swirling designs such as sun-like shapes in green and sunflower yellow. The sarongs come with marching printed beach shorts. Nubbly, dry-touch knitted cardigans and vests are worn on top, layered with an oversized tailored jacket with sloped shoulders. Long sleeved striped knits are in relaxed fits, some with deep V necks. Flared leg denim jeans come in patchwork, or with appliquéd denim marijuana leaves, or tie-dyed in blue-and-white. These are worn with a denim motorcycle jacket printed with tattoo designs, or a Honda leather biker jacket with a red patch and band of green-and-white stripes on the sleeves. Mini denim shorts and jeans are embellished with metal eyelets. Earth tones are found in the check pants, knits and jackets, while the trio of colours on the Jamaican flag: yellow, black and green - plus red trim a crochet beach tote, a crochet beanie or can be seen in a crochet patch on the leg of a jean. Pastels looks are blended into his wardrobe, by way of 80s style proms jacket in a mint and baby blue and edged matte suede jacket, maxi short printed with a hibiscus flower, or oversized, long board shorts that have pants proportions. Easy to sling over, deep acid coloured cross body bags in mini sizes are where this surfer carries his essentials. Other bags include a printed gummy-touch sack that rolls from the top to close, printed rectangular shaped totes with long buckled shoulder straps, or with an image of Bob Marley Foundation, with a quote of his on the reverse. On the surfers' feet, flip flops are swapped for tech sandals, leather sandals, while boot shoes and biker mode boots.





















Summer elegance















Away from conventions

Craig Green's men have identified a distant new summit to ascend, obscured far from view, but somehow ever present. Reflecting an uncharted and constantly adapting trajectory, their appearance shifts away from linear conventions, mining all that they know of themselves in order to move forwards. Committing to their invisible horizon, the baggage and decorations of many decades are individually re-examined and modified along their climb, from the soft glow of adolescent reminiscences, to the stark moulds of adulthood. Here, the essence of many ideals is extracted to form new prototypes that will benefit their course, whilst many others are shed but left hanging as symbolic reminders. Finally ending their introspection through storms of collective memory, historical paths are torn apart, breaking and inverting ornate templates to create sharp new devices that propel them onwards. Central to this process, a closely guarded set of tools are forged that remain sheathed but sat in plain sight, as unexplained instruments designed to assert a silent new strength.



*«Finally ending their introspection through storms
of collective memory,
historical paths are torn apart,
breaking and inverting ornate templates
to create sharp new devices that propel them onwards.
Central to this process,
a closely guarded set of tools are forged
that remain sheathed, but sat in plain sight,
as unexplained instruments designed
to assert a silent new strength»*

tank tops or diagonally slashed overlapping shirts. Alternatively matched by kilts, shorts, and the signature pleated high-waisted trousers. White, cream, sand, powder, peach, pale blue and green, lilac, acid green, deep framboise and magenta. Gradients of brown and grey, and yellows, from bleached to lemon. Black, gold, and silver. The colour palette is bold, bright, and varied. And so are the fabrics and materials, matt and shiny: cotton voile, soft cotton-linen, silk, crispy cotton-viscose, sharp and light wools, dimensional and delicate knitwear, overpainted suede, and goatskin. Bags are constructed with simple forms in elaborate materials, with feathers and threads of paillettes. Handbags have twisting golden and silver chain handles. A new large shiny leather shoulder bag in yellow, green, red, and black. The colourful vulcanized sneakers, in leather and canvas, and in ready to wear fabrics mirroring the garments, are light and lean. The Chelsea boots are decisively strong while the high boots and sandals are all sculpturally rounded, underlining the lightness of the collection. Everything has the subtlety of couture and the spark of invention, showing the dedication to rigorous design, craftsmanship, and the use of innovative materials and technique that have established Lucie and Luke Meier's Jil Sander as an epitome of modern design and sophistication.





















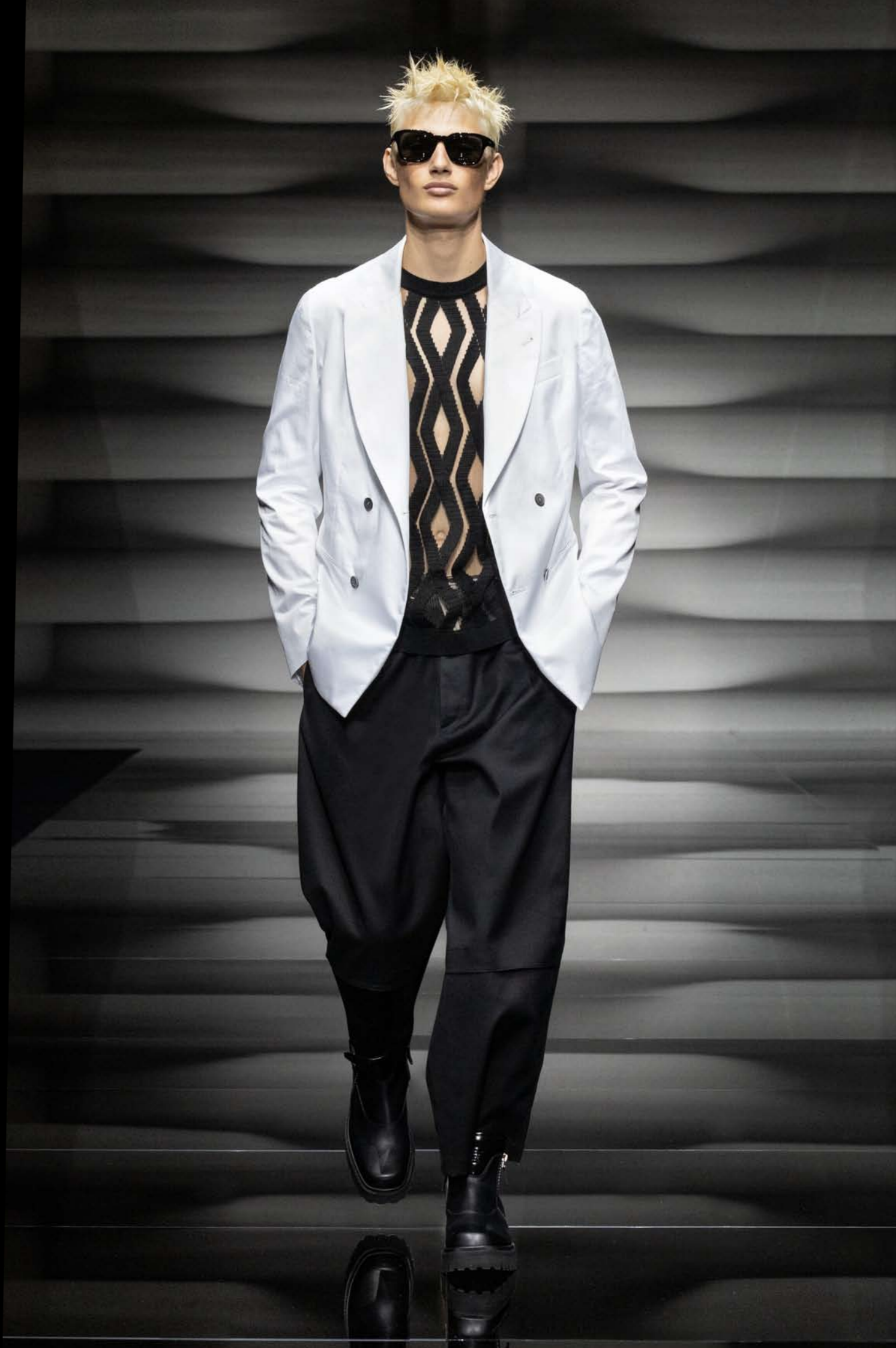
Summer attitude

La leggerezza è il carattere dell'estate, nei modi e nello spirito. Leggerezza come immediatezza e come gioia di vivere e di vestire: scegliendo abiti e accessori per indossarli così, senza troppo pensare. Questa collezione Emporio, marchio che da sempre Giorgio Armani immagina come un contenitore di possibilità, è simile a una cesta: di vimini intrecciato, piena di sorprese che portano in città lo spirito della vacanza, e che danno alla vacanza un'appropriatezza composta e fresca. La camicia torna protagonista, abbinata a pantaloni morbidi tagliati nello stesso tessuto, ma sono leggere come camicie anche le giacche e le casacche dai sentori di uniforme. I volumi toccano appena il corpo, lasciandone trasparire l'energia vitale. Dettagli coraggiosi - fessure, aperture verticali, intagli - rivelano la pelle, aggiungendo una nota di vibrante sensualità che prosegue nei pantaloncini accorciati, nelle tute che scoprono quasi completamente le gambe. I pantaloni plissé accarezzano la figura, mentre i blazer decostruiti riaffermano un caposaldo dello stile Armani, arricchendosi di nuove versioni jacquard che portano sul tailoring scene di pura spensieratezza estiva, tra Gauguin e party reggae all'ombra di palme lussureggianti. I colori sono vivi e naturali: le tinte di un cielo terso che dal bianco della luce abbacinante sfuma nell'azzurro, nel blu del mare e nei naturali, per poi acquattarsi nel nero della notte. Cappelli intrecciati dalle tese ironicamente esagerate, e sabot di gomma ondulata suggellano lo spirito di un'estate da vivere in città. Sottolinea il messaggio un giovane che, muovendosi a ritmo di reggae, offre un colpo di spensieratezza a chiusura della sfilata.

















& Design couture

Ease, lightness, smooth lines, elongated silhouettes, solid and deep colours, the movement of sequins, not too delicate, sculptural forms, the pigment print of a vibrant cityscape under a night sky, a constant change of perspective. An ingenious simplicity of cuts, shapes, and purpose. California as an ideal: a modern, magnifying archetype of Western culture. A space of contrasts and fusions, glamour and pragmatism, hi-tech and oneiric, measured, and boundless. Womenswear and menswear merge, fusing day and night, labour and entertainment, function and glamour. Quickness and confidence translate into raw cuts and edges running throughout the collection. Jackets are graphic - either collarless or with generous single point lapels. A long suit in crêpe sablé is worn over vibrant vulcanized sneakers. Short dresses in chenille, or knitted with feathers, seem to be made by severing long gowns. A luscious, sculpted cotton turtleneck pullover is open at the back. Hollywood glitz, contrasted by the pragmatic combination of tank tops and trousers, playfully reinvented and recontextualized. Lucie and Luke Meier further expand their sartorial language deconstructing women's and men's suits; replacing jackets with lean, round neck



«To show womenswear and menswear together came naturally. It definitively mirrors what we have done since we started designing our Jil Sander and what we consider one of the foundations of our work together. We always search for a balance among elements that are usually considered opposites, formally, culturally, or emotionally. We think it is important to merge the archetypes of womenswear and menswear to fuse delicate and functional, day and night, gowns and workwear. It creates the space of freedom and feels intimate and modern to us personally»

★ Lucie e Luke Meier

tank tops or diagonally slashed overlapping shirts. Alternatively matched by kilts, shorts, and the signature pleated high-waisted trousers. White, cream, sand, powder, peach, pale blue and green, lilac, acid green, deep framboise and magenta. Gradients of brown and grey, and yellows, from bleached to lemon. Black, gold, and silver. The colour palette is bold, bright, and varied. And so are the fabrics and materials, matt and shiny: cotton voile, soft cotton-linen, silk, crispy cotton-viscose, sharp and light wools, dimensional and delicate knitwear, overpainted suede, and goatskin. Bags are constructed with simple forms in elaborate materials, with feathers and threads of paillettes. Handbags have twisting golden and silver chain handles. A new large shiny leather shoulder bag in yellow, green, red, and black. The colourful vulcanized sneakers, in leather and canvas, and in ready to wear fabrics mirroring the garments, are light and lean. The Chelsea boots are decisively strong while the high boots and sandals are all sculpturally rounded, underlining the lightness of the collection. Everything has the subtlety of couture and the spark of invention, showing the dedication to rigorous design, craftsmanship, and the use of innovative materials and technique that have established Lucie and Luke Meier's Jil Sander as an epitome of modern design and sophistication.

















Sous le ciel de Paris

Questa collezione è il mio sogno. Non sapevo come spiegarla a Vivienne, ho dovuto farla e basta. Sono uscito di casa e ho pensato di essere a Parigi e qualcosa nel cielo mi ha fatto realizzare quanto volessi essere lì. *'Super-Infinite - The Transformations of John Donne'* di Katherine Rundell – una scrittrice meravigliosa – è il ritratto di un uomo eccezionale e dell'epoca di Giacomo I d'Inghilterra. *"John Donne capì che quando ci vestiamo chiediamo qualcosa al mondo. Tutti i vestiti parlano: dicono desiderami, oppure ignorami, oppure prendi le mie parole più seriamente di quanto non faresti se non stessi indossando questo cappello"*. Un cappello troppo intelligente toglie glamour. (Chanel questo lo sapeva: disse *"quando vai al mercato, le persone hanno sempre ragione"*.) *"Quando Donne prendeva in giro gli abiti dei suoi compatrioti, si faceva beffe della meschinità e della mancanza di immaginazione di ciò che stavano chiedendo. I belli raramente sono belli senza sforzo e lui lo sapeva. (Le persone meglio vestite spendono un'enorme quantità di tempo a pensare alla linea e alla forma degli abiti e si immaginano in una miriade di outfit prima di mettersi un paio di pantaloni.) L'immagine di Donne ha sicuramente richiesto un sacco di riflessione. È stata parte integrante della teatralità del suo lavoro lungo tutta la sua vita. Aveva capito che il modo*



*«John Donne, capì che quando ci vestiamo
chiediamo qualcosa al mondo.
Tutti i vestiti parlano:
dicono desiderami,
oppure ignorami,
oppure prendi le mie parole più seriamente.
di quanto non faresti
se non stessi indossando questo cappello»*

*★ Katherine Rundell
da Super-Infinite - The Transformations of John Donne*

Questa collezione è il mio sogno. Non sapevo come spiegarla a Vivienne, ho dovuto farla e basta. Sono uscito di casa e ho pensato di essere a Parigi e qualcosa nel cielo mi ha fatto realizzare quanto volessi essere lì. 'Super-Infinite - The Transformations of John Donne' di Katherine Rundell - una scrittrice meravigliosa - è il ritratto di un uomo eccezionale e dell'epoca di Giacomo I d'Inghilterra. "John Donne capì che quando ci vestiamo chiediamo qualcosa al mondo. Tutti i vestiti parlano: dicono desiderami, oppure ignorami, oppure prendi le mie parole più seriamente di quanto non faresti se non stessi indossando questo cappello". Un cappello troppo intelligente toglie glamour. (Chanel questo lo sapeva: disse "quando vai al mercato, le persone hanno sempre ragio-













«Donne ha scritto:

*But he who loveliness within
Hath found, all outward loathes,
For he who colour loves and skin,
Loves but their oldest clothes.*

*L'abito più antico,
la pelle in cui si è nati.
Aveva capito che la vita è un viaggio»*

★ *Andreas Kronthaler
for Vivienne Westwood*

ne”.) “Quando Donne prendeva in giro gli abiti dei suoi compatrioti, si faceva beffe della meschinità e della mancanza di immaginazione di ciò che stavano chiedendo. I belli raramente sono belli senza sforzo e lui lo sapeva. (Le persone meglio vestite spendono un'enorme quantità di tempo a pensare alla linea e alla forma degli abiti e si immaginano in una miriade di outfit prima di mettersi un paio di pantaloni.) L'immagine di Donne ha sicuramente richiesto un sacco di riflessione. È stata parte integrante della teatralità del suo lavoro lungo tutta la sua vita. Aveva capito che il modo in cui ci si presenta, la voce e il look non sono frivolezze da lasciar perdere, ma armi da impugnare”. Nulla è efficace senza arguzia: l'arguzia è integrità. Donne ha scritto:

*But he who loveliness within
Hath found, all outward loathes,
For he who colour loves and skin,
Loves but their oldest clothes.*

L'abito più antico, la pelle in cui si è nati. Aveva capito che la vita è un viaggio. Il legame di Parigi con la cultura. Il grande rispetto per la sua storia, in cui il passato è molto presente e il futuro molto vicino. Fin dagli inizi di Andreas Kronthaler x Vivienne Westwood ho lavorato con scorte di tessuti dismessi. Ora gli scaffali sono quasi vuoti, ciò che è rimasto sono dei rotoli di maglia a rete (il materiale che si usa normalmente per la corsetteria). Gli unici tessuti che abbiamo commissionato sono dei broccati di Stephen Walters, forse l'unico tessitore di seta rimasto in Inghilterra, e un jacquard di seta

Ispirazione Pop Art

















Unusual elegance

The classic structure of sartorialism, infused with a sense of femininity and sensuality. A rumination between the need for protection, and the intimacy of up-close tactile. Dries Van Noten menswear spring/summer 2023 starts with the friction between these two forces; the refined, precious and intimate vs hard, robust outer layers that protect us from the world. Softness and solidity. The collection curates different archetypes of man; after dark dandy, cowboy, garage scene grifter, sleepy daydreamer. Their mannerisms and codes are manipulated to form new interpretations of each stereotype. Dries Van Noten spring/summer 2023 touches on the Zazou subculture of Paris during World War II; the youth in their considered finery dancing their troubles away to swing jazz at the Pam Pam Cafe. The work of the avant garde 80s fashion world is explored, particularly the Buffalo style movement mixing masculine and feminine codes with joyous revelry. This informs the series of light, flowing patchwork shirt capes and uniformed suiting. The sense of the intimate carries through into flesh tones and a new emphasis on lingerie for men; silk vests with spaghetti straps, worn with classic pleated trousers. Silk smoking



*«The classic structure of sartorialism,
 infused with a sense of loucheness and sensuality.
 A rumination between the need for protection,
 and the intimacy of up-close tactility.
 Dries Van Noten menswear spring/summer 2023
 starts with the friction between these two forces:
 the refined,
 precious and intimate vs hard,
 robust outer layers that protect us from the world.
 Softness and solidity.
 The collection curates different archetypes of man:
 after-dark dandy,
 cowboy,
 garage scene grifter,
 sleepy daydreamer»*

shirts with unstructured striped pyjama pants, loose and syrupy in their form. This is contrasted with the dynamism of Motocross; an underground GlamGarage movement for the roar of 21st-century life. Biker-inspired trousers with cut-out panelling, alongside a playful new 'DVN' motif emblazoned on sleeves and a honeycomb grid motif on coats and shirts. Sequined embroidery on cycling shorts; a glorious preciousness alongside technicality. Lettering is significant and powerful. No obvious signage, but discreet messages woven subliminally into the story. The letters of Dries Van Noten are fragmented into fabric, a disruption of branding. In a world of digital white noise, the Lorem Ipsum text - broken Latin wording used by graphic designers as a placeholder - is employed across trousers and patches of fabric. An archaic language left open to interpretation, given purpose. The masculine tendencies of the cowboy feature in the Western-style shirting, boots and shoes. Suit shapes are rigorous. A new silhouette of blazer evolves; cropped, zipped and tight on the body. An exacting jacket with exacting square shoulders worn with flowing trousers in an excess of fabric; preciseness in the former, abandon in the latter. Balanced with suiting are expressions of couture; the voluminous plume on a rolled shoulder, the dramatic silhouette on a parka, cape sleeves. Patchwork is employed in myriad forms, roughly cut up and spliced together. The enjoyment of all things tactile, of sensory experience; the glint of sequin as it hits the light, the ripple of movement in airy trousers. In Dries Van Noten's first physical men's show since January 2020, it feels right to celebrate those life-affirming moments. Dries























Couture tribute

Tweed sviluppati in esclusiva nel sud della Francia —alcuni realizzati con ciniglia, denim, e nastri in gro-sgrain, altri con pelle, tulle di seersucker, e pizzo. Il pouf tweed multi colore è quello che richiede più tempo, con quattro artigiani che preparano l'ordito. I nastri sono posizionati a mano e tagliati ogni volta che la spoletta attraversa il telaio. Tessuti tradizionalmente femminili sono mostrati in modelli tradizionalmente maschili. stravolti per un cowboy, un surfista, un marinaio, e un tennista. energia atletica con suggestivi significati nascosti. Il capo maschile per eccellenza: il sospensorio. I ricami si concentrano sul simbolo preppy per definizione: l'ancora, in punti satin e grillotti, con filati usurati ingegnerizzati. Cappotti sportivi allungati e gonne accorciate, mini shorts e lunghi trench, spalle importanti e vite basse.



«I clienti si accomodano ai loro posti...
Nel salone di Thom Browne...
Si dice che lo spettacolo non aspetti nessuno...
Ma lo spettacolo li sta aspettando...
Sei saloni...
Attraverso corridoi e doppie porte...
Dal look 1 al look 34...
Provono uomini...
In tweed di tutti i colori...
Grigio con giallo e verde...
Blu con rosa e azzurro...
Tutti i colori insieme...
Sartorialità classica...
Il pacchetto completo...
In nuove proporzioni...
Allungati... Accorciati... Oversize...
Giacche... Pantaloni... Gonne...
Tessuti elevati...
Sartorialità maschile...
Sospensori... che tengono su tutto...»

Cavalli scesi, silhouette senza maniche, e pince che sfiorano il corpo. Componenti dei classici di Thom Browne in twill di cotone estivo e grosgrain. Sartorialità in costruzioni interne completamente nuove e customizzate: spalle scivolate e spalline sagomate. Gonne trompe l'oeil camuffate da shorts e pantaloni, con pince in jacquard di seta per cravatte. Attaché e penny loafer incontrano gli stivali da cowboy e hector bag di qualsiasi taglia e colore.















Revelers and eclectic

In its 'Avant-Premiere' SS23 lookbook, MM6 Maison Margiela celebrates the arrival of summer's freedom and long, balmy nights. Shot in the queue outside *La Java*, one of Paris' best-loved nightclubs, it portrays an eclectic group of revellers who are drawn together by the common purpose of relishing our newly regained nightlife. The garments they wear celebrate the unexpected beauty discovered in the process of their making. Quotidian – mundane, even – pieces have been rigorously studied and rethought by hand, resulting in intriguingly unconventional riffs on clothes that you already know well. While this is a collection that looks to core wardrobe elements beyond the MM6 Maison Margiela universe, it also riffs on the house's very own icons, too. Depictions of the house's Parisian headquarters feature across knit sweaters and shorts, and a printed version of the Japanese bag features scans of MM6 Maison Margiela's most em-



*«Shot in the queue outside La Java,
one of Paris' best-loved nightclubs,
it portrays an eclectic group of revellers
who are drawn together by the common purpose
of relishing our newly regained nightlife.
The garments they wear celebrate the unexpected
beauty discovered in the process of their making.
Quotidian
— mundane, even —
pieces have been rigorously studied
and rethought by hand,
resulting in intriguingly unconventional riffs
on clothes that you already know well.»*

blematic pieces. Elsewhere, the Japanese bag returns across a range of iterations — boxy shoulder bags in brushed calfskin; crossbody flat pouches; oval-bottomed versions with adjustable handles in polished leather — and even lends its distinctive silhouette to a pebbled leather slip-on shoe. Further accessories debuts come by way of a new zippered hat bag, and the *Trois 6* - a jigsaw assemblage composed of three top handle and crossbody bags in matte calf leather.















Wedding inspiration

Una festa di matrimonio – con un colpo di scena. La collezione uomo primavera/estate 2023 celebra la gioia del vestirsi bene con un tocco di subversione, trasformando i codici tradizionali dell'abbigliamento formale con una moderna reinterpretazione idiosincratica dell'abbigliamento da cerimonia.

“Ho riflettuto molto sul mio matrimonio e su quelli a cui sono stato recentemente. Mi interessa tutto lo svolgimento dell'evento, la felicità, il vestirsi bene, le parti kitsch. In un certo senso, è uno dei giorni più seri della tua vita, ma è anche divertente e ridicolo. Quando ho iniziato a fare ricerca e considerare la proposta dell'abbigliamento da cerimonia, sono apparsi vari personaggi. Quando vai a un matrimonio, prendi le cose migliori dall'armadio o le compri, le metti insieme, crei qualcosa di nuovo. Le parti che mi piacciono hanno questa sensazione kitsch, spontanea”, dice Jonny Johansson, Direttore Creativo di Acne Studios.



*«Una festa di matrimonio
– con un colpo di scena.
La collezione uomo primavera/estate 2023
celebra la gioia del vestirsi bene
con un tocco di sovversione,
trasformando i codici tradizionali
dell'abbigliamento formale
con una moderna reinterpretazione
idiosincratica dell'abbigliamento da cerimonia»*

Tocchi di styling individualista permettono sprazzi di eccentricità e un gioco con le proporzioni: spalle oversize e orli svasati che sfiorano il pavimento incontrano micro-shorts e maglieria corta aderente come una seconda pelle. Toni pastello e dalle tonalità perlate sono rinvigoriti da tocchi di verde neon, rosso, arancio e viola. Un ricco mix di texture contrastanti è unito da un mood esuberante: le lenzuola da prima notte di nozze ritrovano nuova vita come abiti in seta con revers esagerati. Sottovesti in raso con stampe di rose scolorite vengono reinterpretate come camicie oversize e delicati shorts. Morbida maglieria a pelo lungo o arricchita da lamé metallizzato dà il senso di essere stata fatta in casa. E poi ci sono le applicazioni: minuscoli fiocchi di raso su camicie di cotone inamidate, borchie e charm su pelle corrugata, ruche in tulle su maglieria aderente. Opere dell'artista americana Karen Kilimnik (nata nel 1955) includono stampe e decori applicati. Volti a distorcere le tradizioni romantiche e valutare la cultura consumistica, i dipinti pastello volutamente naïf di Kilimnik ritraenti fiocchi di seta e gattini malefici vengono dipinti a mano sul retro di giacche in pelle e stampati su camicie di raso increspato o maglieria finemente lavorata. «Sono molto ispirato dall'arte di Karen Kilimnik, che ho scoperto qualche anno fa, e dai suoi punti di vista sulla cultura pop. Mi piace l'aspetto del suo lavoro che è femminile, dolce e romantico – ma anche spiazzante. Ha un'abilità giocosa di inserire le cose in un nuovo contesto», dichiara Jonny Johansson. La stampa monogram viene introdotta per la

















«Ho riflettuto molto sul mio matrimonio
 e su quelli a cui sono stato recentemente.
 Mi interessa tutto lo svolgimento dell'evento,
 la felicità,
 il vestirsi bene,
 le parti kitsch.
 In un certo senso,
 è uno dei giorni più seri della tua vita,
 ma è anche divertente e ridicolo.
 Quando ho iniziato a fare ricerca e considerare
 la proposta dell'abbigliamento da cerimonia,
 sono apparsi vari personaggi.
 Quando vai a un matrimonio,
 prendi le cose migliori dall'armadio o le compri,
 le metti insieme, crei qualcosa di nuovo.
 Le parti che mi piacciono
 hanno questa sensazione kitsch,
 spontanea»

★ Jonny Johansson

prima volta sotto forma di borse patchwork realizzate in denim e canvas patinato lucido, abiti e calzature. Slogan ironici - 'For Better, For Worse', 'Forever Mine, Forever Yours' - sono tracciati da strass su t-shirt, a rilievo su set abbinati in jacquard a costine e stampati su toppe in pizzo. Una nuova etichetta grafica 'Acne Studios Floragatan 13' tratteggiata in lettere con scrittura infantile è decorata da fiori e fiocchi appare cucita su un maglione e come logo su toppe in pelle applicate all'interno e all'esterno dei capi. Guanti in pelle con cuori traforati, choker decorati da boccioli di rosa e un artigianale tocco crochet su un corpetto. In altri pezzi, una sensibilità artigianale hippie-kitsch si palesa in cinture con fibbie a fiore trasparenti, orecchini e collane decorati da conchiglie, bracciali in metallo laccati, occhiali da sole con lenti colorate sporgenti e calze al ginocchio in lamé e maglia finissima. Giocando con l'abbigliamento da cerimonia, eleganti derby da sera in pelle sono ricoperte da vernice, i mocassini vengono proposti in velluto blu esaltati da suole a zeppa o sono totalmente trasparenti, e le Mary-Jane stile damigella della sposa sono proposte per un uso meno elegante in denim tagliato a vivo e pizzo scolorito.

The plastic sea

The future of fashion is designed in collaboration with nature. Finding new solutions by diving into the underwater world more deeply every season. Exploring what true sustainability means. For this Spring/Summer 2023 collection we wanted to explore the idea of bringing water to the runway. Showing an elongated silhouette that peels of the body like a wet suit would. Shoes that feel like they are floating in tranquil water, moving gracefully. Models who don't fear the deep blue sea, wearing little aquarium like gloves that peek from underneath the sleeves. Suits in the Botter blue brand colour, inspired by the emerald, turquoise Caribbean Sea. Mixing up tailoring and dive wear into the brand's iconic codes. Slits that open up and show off the shoulders, while a thin cool wool peeled off its lining layers in a soft sand color, moving with the waves of the body like kelp. There is interaction, interdependence for each other's needs. Collabo-



*«The future of fashion is designed
in collaboration with nature.
Finding new solutions by diving into the underwater
world more deeply every season.
Exploring what true sustainability means.
For this Spring/Summer 2023 collection
we wanted to explore the idea
of bringing water to the runway...»*

*There is interaction,
inter dependence for each other's needs...*

*This is the moment to go all in,
to believe in inventions and push forward»*

★Lisi Herrebrugh and Rushemy Botter

rating with nature is therefore vital for survival, we believe. We can't create empty product in this time, presenting ice cube bags. Collaborating with bio engineers and researchers to develop new fabrics made from kelp that result in ankle length tube dresses. We partnered up with Notpla, who is fighting against plastic packaging, introducing edible water bubbles made from seaweed and plants. This is the moment to go all in, to believe in inventions and push forward. With love, Lisi Herrebrugh and Rushemy Botter



















Summer mirage

Ludovic de Saint Sernin takes SS23 as an opportunity to celebrate its fifth anniversary — to contemplate the succession of dreams come true that, in what feels like the blink of an eye, have seen the business grow from an upstart label into a proud young fashion house. Looking at where the journey thus far has brought the brand, it almost feels more like a dream than reality — like an exquisite mirage. Here, this mirage is brought to life. A no-holds-barred expression of the spirit of fantasy at Ludovic de Saint Sernin's core, perennial references are reinterpreted and now-unmistakable codes are repeated. Robert Mapplethorpe — one of the brand's namesake designer's earliest and most enduring conceptual touchpoints — is paid due homage in the collection's opening look: a crisp white shirt worn with slim, side-laced black leather trousers. Scarlet anthuriums echo the poetic timbre of his botanical photography by him, while cropped pleated skirts, shorts and shirts in black calfskin nod to the raw, queer sexuality of his most acclaimed work by him. Drawing upon the designer's recent time spent in Berlin's cavernous temples of hedonism, last season's LdSS raver slips into slinky stretch leather tanktops and biker shorts in matte black and distressed taupe, wearing them with color co-ordinated knee-high boots — a continuation of the brand's longstanding collaboration with Italian shoemaker Piferi. A bold new skirt silhouette draws inspiration from the a-line miniskirts seen on musclebound boys at techno parties the world over, featur-



*«Drawing upon the designer's recent time spent
in Berlin's cavernous temples of hedonism,
last season's LdSS raver slips into slinky stretch leather
tanktops and biker shorts in matte black
and distressed taupe,
wearing them
with color co-ordinated knee-high boots»*

ring a signature lace-fly, slashed box pleats and a frilled hem. Available in micro, mini and maxi lengths, this keystone piece comes in brown, khaki, blush and blue denim, each styled with a complementing boot. The introduction of new LdSS icons is met with a celebration of familiar ones. The original Eyelet Brief – the brand's undeniable signature – is interpreted in denim, leather and swim knits. Frill-hemmed belts – or ultra-miniskirts, if you will – frame the emblematic piece, while a range of cotton underwear with crystal-strewn hems broadens access to the LdSS underwear universe. Elsewhere, its distinct silhouette and bowtie details inform the Cleavage bag, a sleek leather baguette wearable both on the shoulder and across the body. Here, it appears in finishes spanning silver python-effect and polished black calfskin; blush and brown croc-embossed leather. More than just an anniversary, this collection celebrates the artisanal skills that Ludovic de Saint Sernin has cultivated in its rapidly growing atelier of him. Denim pieces, in particular, illustrate the painstaking attention-to-detail invested in the making of each piece,

«A bold new skirt silhouette draws inspiration from the a-line miniskirts seen on musclebound boys at techno parties the world over, featuring a signature lace-fly, slashed box pleats and a frilled hem. Available in micro, mini and maxi lengths, this keystone piece comes in brown, khaki, blush and blue denim, each styled with a complementing boot»

















«A bold new skirt silhouette draws inspiration from the a-line miniskirts seen on musclebound boys at techno parties the world over, featuring a signature lace-fly, slashed box pleats and a frilled hem. Available in micro, mini and maxi lengths, this keystone piece comes in brown, khaki, blush and blue denim, each styled with a complementing boot»

with laddered denim shorts created using a method that sees the weft threads of the cloth removed one by one, with similarly delicate techniques resulting in the fine stripes of a lace-up jacket, as well as the 'fur' found at its collar and cuffs. Asymmetrically draped miniskirts and bralettes are crafted using high-grade crystal mesh, kindly sponsored by Swarovski. A testament to the atelier's savoir-faire, hand-picked grid patterns of varying gauges pepper each shimmering garment, while skirts are constructed with built-in fluid volumes that swish and flicker when worn. To celebrate the collaborative relationship between Ludovic de Saint Sernin and Swarovski, on Monday 3rd October 2023, a week-long presentation of the most iconic LdSS crystal pieces produced to date – and the collection's full set of looks – will be held at the Austrian jeweller's Champs Elysées flagship. Open to all, it will allow the brand's community to come together and toast the dreams achieved over the past five years, and the many more to be realized over the years to come.

Illusioni. e allusioni

To create an illusion. Here is Glenn Martens' ambition for the spring/summer 2023 collection of Y/Project, in which he designs, as every season, silhouettes that intrigue and reinvent themselves constantly. This game between the real and the fake is eloquent in trompe-l'oeil pieces. Such as a second collaboration with the Jean Paul Gaultier brand for a ready-to-wear line, where emblematic Y/Project models are projected on the outfits. This illusion continues in the collection with elements such as the multiple collars and belts, that have been scanned and printed on the silhouettes, or some sweatshirts and t-shirts whose bottom give the effect of high-waisted jeans. This amusement around denim continues. We can find it in trompe-l'oeil on a silk scarf. Pieces of denim are assembled like knitting. The jacqueron, the leather rectangle that covers the right rear of the pants, becomes a theme. It might be embroidered in XXL version on a T-shirt or reinterpreted in metal for a pair of earrings. The elegance of Y/Project sil-



*«To create an illusion.
Here is Glenn Martens' ambition
for the spring/summer 2023 collection of Y/Project,
in which he designs,
as every season,
silhouettes that intrigue
and reinvent themselves constantly»*

houettes is always mysterious. Dresses and blazers are cut with detachable panels. Thanks to transparent nylon straps, tank tops look like they're floating. A perfect fit with the Evergreen line, launched in 2020, a range of eco-responsible pieces that is enriched each season with new models. The Y/Project look is inseparable from a certain irony: tops covered with rude baby silhouettes, golden earrings in the shape of a giving-finger hand, transparent openwork plastic rain boots, made in collaboration with Melissa. Pink, a color considered innocent, covers bags inserted with wires, which can be twisted. A very contemporary malice.





















Anniversary collection

Today's Marine Serre show concentrates on our State of Soul, which is our own—slightly unconventional—translation of the French *état d'esprit*. After all of the anxiety, isolation and losses of the past years, as we continue to face challenges in the struggle to improve our world, it's clear to us that our State of Soul is definitely in need of the regenerative power that comes from joining together in joyful celebration. And that helps explain the many unusual choices that we've made for the presentation of our latest collection. First of all, we've made the radical choice to throw our doors as wide open as possible—and because of that decision, we're happy to say that many of today's guests are not your typical fashion-industry insiders. Since it's crucially important for Marine Serre to be truly inclusive, guaranteeing that our designs and experiences are accessible to all, almost 1,000 of today's passes were distributed online, on a first-come, first-serve basis—and, of course, thousands more will be able to follow the live-stream of the house's show. And, most importantly, we've invited 1,500 of the house's followers to join with us in a celebration. This month marks Marine Serre's sixth anniversary—which explains why we've scheduled our presentation for the end of the day, allowing us the possibility of extending the excitement beyond the short length of a show, as we invite our guests to enjoy the beauty of a light-filled summer evening, with music, food and drinks. That focus on celebration explains the unusual choice of a track-field venue. For there are few things in life that can provide us with as much true joy as being in motion—there's



*«Today's Marine Serre show concentrates
on our State of Soul,
which is our own
—slightly unconventional—
translation of the French état d'esprit.
After all of the anxiety,
isolation and losses of the past years,
as we continue to face challenges in the struggle
to improve our world, it's clear to us
that our State of Soul is definitely in need
of the regenerative power that comes
from joining together in joyful celebration»*

definitely a reason that we feel a “high” from participating in sports. And true participation means that we’re willing to leave our omnipresent phones and everyday worries far behind—along with all fears of being clumsy or out of control—as we enter into the powerful trance of being completely in the moment, focusing on perfecting our movements and pushing ourselves to the maximum, while also allowing ourselves to experience a singular liberation, as we connect in new ways to nature and others. In addition, in the stands or in front of their TVs, those watching matches experience their own special escape into shared joy. As though entering into a powerful moment of worship, they unite in one special devotion, forming a communal collective with those with whom they may share little in common, cheering on each remarkable feat, booing every bad call and, perhaps, even embracing complete strangers after thrilling victories and amazing comebacks. Just as in the most emotional of opening ceremonies, participants in today’s presentation will be grouped in delegations as they march out onto the track. Our Marine Serre team heads up the parade, followed by a squad composed of friends, muses, athletes and artists who constantly inspire us, walking out in team groupings, as well. The members of the different delegations sport the latest offerings of the house, including, appropriately, Marine Serre’s range of athletic swimwear















*«For there are few things in life
that can provide us with as much true joy
—there's definitely a reason that we feel a "high"
as being in motion,
from participating in sports.
And true participation means that we're willing
to leave our omnipresent phones
and everyday worries far behind
—along with all fears of being clumsy or out of control—
as we enter into the powerful trance
of being completely in the moment,
focusing on perfecting our movements
and pushing ourselves to the maximum,
while also allowing ourselves to experience
a singular liberation,
as we connect in new ways to nature and others»*

made from recycled fibers; a collection of sculptural body-con creations fashioned from upcycled denim; Gardener designs celebrating the possibility of stylishly working the earth; grunge-inspired looks crafted from upcycled silk scarves in green tones; clever spins on the iconic and colorful twinsets of '90s Parisian runways—devised from regenerated towels, to create the perfect outfits for the infernal temperatures of our global-warming reality; and a striking grouping of featherweight, fluid and sensual silks, decorated with the house's innovative new patterns, which are derived from scans of antique jewelry finds. To close the show, we premiere the latest iteration of the house's signature moon print in black, expanded into a bold catsuit, and adorned with one-of-a-kind artisanal jewelry pieces, each crafted from vintage discoveries. So, it's been six years. And over those many seasons, Marine Serre has been celebrated for its distinctive reliance on regenerated materials to creatively transform fashion's conventions and expectations. Today, as we mark this special anniversary, we hope that we can all begin to mutate our State of Soul, joining together to rely on the regenerative power of collective celebration.

Generation matching















Motion and ease

Spring Summer 23 is the launch of the Alba and Lila bag. Both bags have been developed in a range of colors and materials. Featured in a plain, fluo and shiny leather, the Alba bag features the signature Alyx Micro Buckle clasp closure as well as additional metal hardware developed especially for the bag. Additionally the minimalist form of the Lila bag has been designed with an origami esque construction allowing the bag to adapt its shape to the wearer.

Following the developments of FW22, this season features the Mono boot in an expanded range of experimental colors and high tech yet artisanal special treatments which highlight the boundary pushing form of this shoe. This season also marks the introduction of the Aria sneaker in both high and low variations. This sneaker uses the knowhow acquired during the development on the Mono range to create a thick statement sole that is visually impactful while simultaneously incredibly lightweight. The signature sole is then mounted on a lightweight upper allowing for high breathability and ease of wear during the summer heat.



*«This summer collection features
a significant focus on the concept of comfort
and ease by way
of both silhouette and material development»*

The SS23 season features a range on unisex pant styles. All the styles feature a wide leg silhouette allowing both men and women to buy into the same models. By developing these unisex styles, we have been able to concentrate development and reduce the production of excess style. This wide and unisex sizing marks a shift in the silhouette of the brand and was specially designed to pair Mono boot. Continuing to push the boundaries of garment construction, this season features pieces in an intensively researched weave giving them an almost weightless feel. Adapted from knitwear used in a tropical environments and featured in hoods and hoodies these layers give the wearer flexibility in extreme heat. This summer collection features a significant focus on the concept of comfort and ease by way of both silhouette and material development, especially for womenswear. Many of the women's dresses are entirely constructed of luxury bathing suit technical stretch fabrics, allowing the wearer to dress in elevated looks without sacrificing comfort. In addition to providing comfort through elasticity, the fabric is perfectly suited for keeping the wearer cool. Seen in two runway of the season is a newly developed graphic which sees of the brand signature logos, the circle A adapted to embed a peace sign. The graphic underscores Alyx's longstanding position of promoting peace. Previewed in a select looks of the SS23 runway show is the Nike X Mmw 005, which will be available to buy later this year.











Alternative trip

"Every Bluemarble collection is an exploration: inspirations, techniques, prints, colour, and above all, individuality. The idea is to arrive at a vivid, visual language from diverse influences and perspectives, and a headspace that is at once free-spirited and grounded. That's why this season riffs on different wardrobes: workwear, sportswear, and tailoring. The pieces have a psychedelic feel – the Bluemarble nod to the legendary Monterey music festival from '67 and imagining that counterculture experience for young people today. But what also comes through is Parisian know-how, as the collection involves more crafted details than ever. It's been exciting to push the possibilities, to create with curiosity and a completely open mind". –Anthony Alvarez



«Every Bluemarble collection is an exploration:
 inspirations, techniques, prints,
 colour, and above all, individuality.
 The idea is to arrive at a vivid,
 visual language from diverse influences and perspectives,
 and a headspace that is at once free-spirited and grounded.
 That's why this season riffs on different wardrobes:
 workwear, sportswear, and tailoring.
 The pieces have a psychedelic feel
 – the Bluemarble nod to the legendary
 Monterey music festival from '67
 and imagining that counterculture experience
 for young people today.
 But what also comes through is Parisian know-how,
 as the collection involves more crafted details than ever.
 It's been exciting to push the possibilities,
 to create with curiosity and a completely open mind»

★ Anthony Alvarez

The destination of this Bluemarble season is the California desert, where the collection plays out as an alternative trip: joyous, cosmic, sensory. The dream of encountering Hendrix; the discovery of American pop culture through a French filter. Through a variety of hybrid expressions, the clothes heighten both naiveté and sophistication: denim is covered in swirling airbrush-effect hippie graphics enhanced with strass, while a crisp khaki parka is outlined in contrast grosgrain. Statement pieces include a workwear ensemble covered in large, embroidered flowers; a jacket in mixed animal print pony hair with laced seams; and skater pants with sequin cuffs. Looks are extroverted to the eye yet relaxed in fit. Clover incrustations appear on everyday shirts and jeans; all-over multicolour stripes add character to organic ribbed jersey. Some embellishments are fun and flamboyant: piercings connecting shirt pieces or inserts of collars, or pants finished with a finely raw edge. Several pieces speak to the continuous development of Bluemarbledesigns: cargo pants with darted fronts, tops with extended boatneck fronts, shirts with drawstring waists and reversible varsity jackets that recur from one season to the next. Embellished bootcut and baggy jeans have now become a brand signature. Accessories add an extra layer of extreme desert and sport style. Chunky laced sandals and sneakers are dialled up with wave detailing, eyelets, and studs, and are made from offcuts of leather in a multitude of colours and textures. There are cheché-inspired scarves and a headwrap that appears like a T-shirt from the front. Sunglass frames take the form of a snake with coloured stones along the sides. Round cross-body bags feature the airbrush print among other materials. This is a new Paris attitude, where ease and eccentricity coexist, and fantasy finds its way into real life.













Futuro optimisto

The eternal hope of the spirit. Futuro Optimisto is harmony in creation. It's knowing and believing that even the greatest storm can be a gateway for abundance. The deep understanding that all negatives can transform into a positive if you allow the vastness of the world to inspire the mind. The desire for a brighter future dissolves limiting beliefs and boundaries, elevating us to become masters of our own destiny — letting the beauty of the world unravel before us. The Spring/Summer 2023 Collection is told in the 3 vignettes below: *Vaqueros*, *Phantastica*, *Nature & Architecture*.

Vaqueros. Saddles and chaps, the scent of singed leather under the midday sun. Riding through tall grass valleys alone. The Vaqueros of the west coast of Mexico. The essence of freedom in harmony with nature. Earth tones of tan, leather and suede subverted into kaleidoscopic hues, injecting broad strokes of colour through a Casablanca lens. A surrealist take on life on the prairies where delicate ornament meets rugged utility.

Phantastica. Designing opportunities in the mind that the eye cannot see. An expression of our recon-



«The eternal hope of the spirit.
Futuro Optimisto is harmony in creation.
 It's knowing and believing that even the greatest storm
 can be a gateway for abundance.
 The deep understanding that all negatives
 can transform into a positive
 if you allow the vastness of the world to inspire the mind.
 The desire for a brighter future dissolves limiting beliefs
 and boundaries,
 — elevating us to become masters of our own destiny
 — letting the beauty of the world unravel before us»

tion with the land - manifesting nature's ability to heal the spirit. The infinite mindscape, the stretching of time and place, and the transcendence of self-limiting beliefs. Cosmic consciousness. A feeling of collective unity that tears away from traditional thinking.

Nature & Architecture. The free flow of nature meets the structure of manmade design. The arch, an abstract symbol of strength. A spiritual portal. A complex prism allowing us to view the beauty of the world at a distance. Oceanic land- scapes unravel concealed allegories. Fantastical creatures inspired by the work of Pedro Linares—imagined by artisan-led workshop Zeny Fuentes y Reyna in Oaxaca—are a hallucinatory journey through the animal kingdom. The movement of the oceans, the evolution of architecture, and the unity of man and nature.

The Printemps-Ete 2023 collection, *Futuro Optimisto*, presents delicate lattice beadwork across dresses, tops, and skirts using an artisanal hand embroidery technique. Appearing on outerwear and denim is a new sustainable technique using a single thread of 100 percent recycled polyester. Silkwear remains a staple in the collection, continuing to serve as a vehicle of Casablanca storytelling - this season illustrates psychedelic night skies in Oaxaca and custom watercolour interpretations of nature scenes by Oaxacan artisans. Casablanca jewelry doubles in collection offering, in the form of charm bracelets adorned in natural pearls, psychedelic mushrooms, horseshoes, cacti and natural stones, meanwhile, enamel necklaces and intricate beading decorate 18k plated earrings. The classic Casablanca monogram is omnipresent throughout the collection. Following the runway show, a special limited edition Casablanca t-shirt featuring a Zapotec poem written by acclaimed Mexican poet Natalia Toledo will be available on Casablanca e-commerce. All proceeds from the t-shirt will go to the Instituto de Artes Gráficas de Oaxaca (the Graphic Arts Institute of Oaxaca), an institution that promotes the arts throughout the community and region, founded by Natalia's late father, renowned Oaxacan artist Francisco Toledo.













Vestirsi. e svestirsi

A collection like a variation on movement. This one has the impulse of the gestures and the rituals proper to the summer. Each moment is decomposed, each piece can be worn and removed, even to the point of nudity. The beach as a gravitational pole: hands in the air, wardrobe slung over the shoulder. A collection like the feeling of summer. Wheels on the burning asphalt; a motorcycle runs towards the beach. At its edge at sunset, surfers undress in a parking lot. The night, the party, the feet are naked on the sand. The dance warms up, the excess clothing is wrapped around the waist, tied where it can. The wardrobe modulates itself - nothing must hinder the summer and its freedom. The faux leather strap links and connects the entire collection. On a large windproof parka, on a suede jacket, in faded denim, on a coat with heritage details (horizontal piped pockets) declined in leather or suit. We find the strap on the back of the leather biker jacket, inspired by a 1981 wetsuit coming straight out of the House's archives, flanked by a logo like a tattoo, the same one that inaugurated the first men's line in 1973. After exploring the archetypes of urban countercultures, Nicolas Di Felice, true to his aesthetic, deftly details those of the



«A collection like a variation on movement...

*Each moment is decomposed,
each piece can be worn and removed,
even to the point of nudity...*

A collection like the feeling of summer...

...surfers undress in a parking lot.

*The night,
the party,
the feet are naked on the sand.*

*The dance warms up,
the excess clothing is wrapped around the waist,
tied where it can,*

*The wardrobe modulates itself
- nothing must hinder the summer and its freedom»*

beach. Pearly jewels, surf pants or shorts, bathrobe or swimsuits and these twisted t-shirts - by a wave or a gust of wind. The Shark berlingot bag with its geometric pattern, dear to the House, whose integrated and profiled shoulder strap is reminiscent of a shark's fin. Always playful and total, the Courrèges universe is more casual. The vintage is assumed - on a logo, a very seventies cotton fishnet or on the pattern of a little jacket directly coming from the iconic vinyl jacket. But the silhouette that emerges bears the beginnings of a new language where sneaker mules rub with sharp unisex leather jackets. Between the reinvented past and the near future, the collection exists outside of time.











If you want it

It was four years ago that we made snow falling in Singapore, the country of everlasting summer. Children were so happy to see the first snow (even though it wasn't real snow) with full of joy. One of my unforgettable memories. Nowadays, things that are impossible have come to happen. Impossible clothes and improbable fashion. But they actually exist there. Believe that miracle will happen. Even if the world



things that are impossible have come to happen.
Impossible clothes and improbable fashion.
But they actually exist there.
Believe that miracle will happen»

doesn't help, if you earnestly wish, you can surely change the world as much as possible. Like snowing in the desert. It is possible to make it snow in Paris in the middle of summer. May the smile I saw at that time spread again.











Beyond definitions

There's a peculiar poetry to being inside and watching the rain beat down on the world outside. When we started working on this collection in March, it was hard to avoid the parallel between the pandemic and the succession of crises the world has gone through since, giving us a level of perspective on our work in fashion. For this season and reason, we wanted to reference Spring 2020: something familiar and comfortable, the sense of innocence, naivety – an impression of sheltering. Consider this sartorial comfort food. The codes we have been developing season after season – the play on proportions, a lightly feminine take on menswear, tailoring with a sense of irony, traditional handcraft – are here reviewed through the lens of childhood. More than ever, the Ernest W. Baker playbook is about just doing the work season after season with authenticity as our guiding principle and letting people come to it. If they like and appreciate it and want to be a part of it... young, old, man, woman, why does it matter? To that end, our fashion film remains essential to our storytelling, allowing us to invite you into our world in a way that can't be shared through still images, words and even clothes alone. A way to express what we



«When we started working on this collection in March,
it was hard to avoid the parallel between
the pandemic and the succession of crises
the world has gone through since,
giving us a level of perspective
on our work in fashion.
For this season and reason,
we wanted to reference Spring 2020:
something familiar and comfortable,
the sense of innocence,
naïveté
— an impression of sheltering.
Consider this sartorial comfort food»

want to show, right in the moment of these feelings. Shot with Ukrainian director and photographer Vladimir Kaminetsky, it captures how each step forward for the brand is given this sense of perspective. Everything that we have referenced over time has made us who we are. They are here, blended within us as we build our future as a brand, in the same way that memories form a person. We adapt to the times with our designs but at the core, what we do is always original and truthful to who we are. And since fashion isn't about being a crazy artist in your own little space or faraway studio, we returned to Paris with a physical showroom and installation. An intimate format still, but nothing compares to physically seeing a reaction. To see that we're incorporating into peoples lives in a way, and in return, that they are coming into ours, an essential part of our creative process. At the end of the day, we are just doing fashion: it should be enjoyable, refreshing and fun. Something to be worn. Something to be shared. We said our piece, now it's time for your take on it.

















Sapore di salsedine

La collezione nasce da una serie di riflessioni a livello personale ed emozionale che Federico ha sviluppato grazie al percorso psicologico intrapreso nel momento in cui ha deciso di ritornare alla sua terra natale. Grazie a questa analisi interiore Federico è stato in grado di spogliarsi da una serie di sovrastrutture mettendosi a nudo e riscoprendo i veri valori ai quali è sempre stato legato. Gli avvenimenti degli ultimi anni hanno reso questa esperienza di riflessione collettiva e universale, stimolando interrogativi e valutazioni sul nostro "io" più intimo. Consumati gli strati più superficiali restiamo nudi ed esposti, avvolti da un apparente senso di precarietà e fragilità rappresentato nella collezione dall'utilizzo di trasparenze, effetti corrosivi, rotture, capi destrutturati e ricomposti. E' proprio l'accettazione di questa illusoria fragilità che lascia spazio a quello che per Federico rappresenta l'essenza, le origini, il suo io più profondo, ossia il ricordo infantile della riviera, l'odore della salsedine e i segni stessi che questa lascia sui corpi che si asciugano al sole. Ecco quindi che gli elementi d'imperfezione dei capi vengono enfatizzati e



*«Consumati gli strati più superficiali
restiamo nudi ed esposti,
avvolti da un apparente senso
di precarietà e fragilità rappresentato
nella collezione dall'utilizzo di trasparenze,
effetti corrosivi,
rotture,
capi destrutturati e ricomposti»*

mostrati con orgoglio, come le cuciture a taglio a vivo o l'applicazione irregolare del colore nel tessuto e nella maglieria, in quanto elementi generatori dell'unicità dell'individuo. Fondamentale rimane il legame al territorio ed in particolare in questo caso alle saline di Cervia che con i loro scenari caratteristici hanno ispirato la palette di collezione. Le vasche di raccolta del sale che mutano colore dal rosa al ruggine in continua trasformazione, i cumuli di sale riposti nei magazzini, lo scenario quasi desertico delle saline quando vengono completamente svuotate, ed il riflesso cangiante del sole sugli immensi specchi d'acqua che generano un gioco di sfumature le quali assieme al ricordo dei corpi disegnati dalla salsedine sono stati l'ispirazione della stampa stagionale "Salsedine Print".











Humain being

Feng Chen Wang's Spring/Summer 2023 collection is based on the idea of an imaginary human, who is full of contradictions. A sleepy adventurer. A hopeful cynic. A quiet charmer. A raging storm. A calm soul. Sociable but solitary. Gentle but strong. Faithful but unpredictable. There are many layers to them and just when you think you've learnt everything, you discover something new. Focusing mostly on menswear with several womenswear looks, the collection represents an evolution for Feng Chen Wang, who is based between London and Shanghai and is this season showing for the first time in Paris. Her most elevated offering to date, it is full of contradictions like the people who inspired it. Clothes feature light and dark transparent fabrics and opaque iridescent materials, elements that are deconstructed and fused together again with a new kind of dynamism. In addition to black and white, the colour palette of the season represents a mix of pale blues, earthy greens and beige that is inspired by the Royal Poinciana or 'phoenix flower' found on knitwear. The flower symbolises youth, vitality, the passion you feel for a lover when they are there and the longing you feel when they are gone. The phoenix bird, a Feng Chen



*«Always carrying some deeper message
about the nature of humanity
and the things that bind us together,
Feng Chen Wang's Spring/Summer 2023 collection
reminds us that it is okay to have
contradictions within yourself
— it is normal,
part of life and part of being human»*

Wang signature that is also endowed with meaning, appears throughout in jacquard knitwear, cut out into tailoring, shirting and denim. All tailoring this season is deconstructed – another Feng Chen Wang signature – and detachable, thus two or three pieces in one. Knits are a new focus drawing on a variety of techniques, their softness is a contrast to the utilitarian and futuristic. Several design pieces are embellished with crystals from Swarovski alongside customised Nike Air Force 1, Nike Air Max Flyknit Racer and Nike Air Max Scorpion Flyknit. Four looks are created in collaboration with the outerwear brand Canada Goose and Chinese artist Xu Zhen whose painting Under Heaven is digitally printed across a collection of reimagined jackets, trench coat and knitwear. The collection also includes trousers, skirts and footwear. Always carrying some deeper message about the nature of humanity and the things that bind us together, Feng Chen Wang's Spring/Summer 2023 collection reminds us that it is okay to have contradictions within yourself – it is normal, part of life and part of being human.

















In viaggio

For this Lemaire Spring-Summer 23 show, guests are invited to a journey through what seems to be in a train station hall, or a movie set, it's for the guest to decide. The guest becomes active in this set up, while the models are placed in a situational loop, led by Ana Roxanne's music. Like entering a vivarium, looking at the daily life with a magnifying glass, the guests get immersed in a Lemaire world, with its own gestures. The visitor is invited to take time and get closer to the garment, maybe interact with it, or with the individuals wearing it, may it be through a look, the wink of an eye, a smile. Lemaire is about clothes, allowing people to tell and narrate their own stories, somewhere in between fiction and reality. The unisex and evolving seasons are moved with the same intention, like a grammar, ever evolving with modulations, new associations while linking all the collections together on a same path. The summer wardrobe is lighter, with supple, airy shirts, dresses and pajamas. Generous volumes leave room for movement. There is space between the wearer and the garment, but adjusted at the waist, at the ankle, to structure the silhouette and propose an almost invisible sophistication, a nonchalant elegance. Collars



*«Lemaire is about clothes,
allowing people to tell and narrate their own stories,
somewhere in between fiction and reality»*

are widening, links and new fabrics appear, for a lighter silhouette. A certain patina and a sophisticated fatigue envelop the body, without entrapping it. Creamy hues are joined by shades of terracotta, a vein of oxblood red, touches of ginger, baby blue and fresh pink create a palette of fresh daytime colors, contrasted by a tropical print. Dry silk, seersucker, cottons, give life to this idea of the garment as a friend, as a house, with windows wide open, or reminiscent of a parachute rushing downwind. The accessories act as an extension of the almost languid suiting and softened uniforms of the collection : croissants bags across the chest, in new leather iterations, functional key holders and bags resembling exo-pockets complete the silhouette. Fine chains with talisman-like charms slide across the arms and the neck. Inspired by beads curtains, long necklaces with pendants add movement and music to an ever-moving and effortless silhouette.















«Lemaire also continues to showcase visual and figurative motifs through capsule wardrobes that meld pictorial surfaces with the body in motion, with a series of cotton pieces adorned with the work of Noviadi Angkasapura, born in 1979 in Papua New Guinea»

«His raw pen drawings fuse East and West and seem to contain an unknown calligraphy, rooted in spirituality and nature»

NOVIADI ANGKASAPURA

Lemaire also continues to showcase visual and figurative motifs through capsule wardrobes that meld pictorial surfaces with the body in motion, with a series of cotton pieces adorned with the work of Noviadi Angkasapura, born in 1979 in Papua New Guinea. His raw pen drawings fuse East and West and seem to contain an unknown calligraphy, rooted in spirituality and nature. When worn, the

drawings unfold, reproduced on cotton. The thinness and matte texture of the fabric, as well as the raw finishes of the garments evoke paper and the humbleness of the original medium. Almost reminiscent of anatomical boards or networks or veins and fantastic capillaries, Angkasapura's work bring a novel breathing space to the wearer's body and its movements.

Les liaisons dangereuses

Reflecting Louis Gabriel Nouchi's lifetime passion for reading, each collection pays homage to a book or a writer who has inscribed their vision on the world. Inspired by the book *Dangerous liaisons* by Pierre Choderlos de Laclos (1782), the collection is like the memory of a quick shot, of love made in a hurry, between two doors, and surprised on the spot of the action. The collection is reflecting this tension between romanticism and brutality. How would the vicomte de Valmont be dressed today? The collection is a variation of tuxedo jackets, dressing gowns and bodysuits, all mixed with the confort and sensuality of loungewear inspired pieces treated with the same refinement as evening clothing. Signature of the brand, the slit remains present on the neckline of top pieces, shirt and jersey pieces whereas it reveals the hip on the underwear. The larger pieces are belted, avoiding buttoning, to adapt to all the morphologies. Together with professional models, customers are invited on catwalk. Started on the previous season, their presence are showing more different, realistic and desirable bodies. A fundamental value for LGN. It brings the people who support the brand in the center of attention. The color gamme evokes both sen-



*«Inspired by the book “Dangerous liaisons”
by Pierre Choderlos de Laclos,
the collection is like the memory of a quick shot,
of love made in a hurry,
between two doors,
and surprised on the spot of the action.
The collection is reflecting this tension
between romanticism and brutality.
How would the vicomte de Valmont be dressed today?»*

suality and danger: black, white, intense red and Tyrian pink. The seasonal print of the collection is based on the traces left by perspiration on the clothes, memory of an intense effort printed like memory on clothes. From the previous collection, new marbled paper pattern, which is becoming a signature element of the LGN brand, is evoking literature perspiration through print and important textile developments: lace made in Italy, quilted on recycled nylons, and tone-on-tone jacquard toweling. Natural materials that consume less water, such as viscose and up-cycling polyester are favoured with an emphasis on comfort, especially with the use of jersey and eco-nylon fabric adapted for swimwear. Always fascinated by the beauty of clothes' tears, LGN is developing acetate mesh which looks like spun tights.











Superficial you...

Trompe l'oeil is a method in which a door, window, or other similar item is drawn inside a space to deceive the viewer. Revealing the humour of this suffocating real world tonight, where despair reigns supreme and too much information causes mayhem, the general consensus is that fashion can be a therapeutic outlet. Sweats are superimposed with a transfer print of vintage clothing, tops covered with mesh fabrics, and intentionally fixed parts. Transfer print of vintage apparel, mesh fabric tops, and purposefully fastened portions. The Spring Summer collection is based on Maison Mihara Yasuhiro's speciality—layered and docking styles—with several humorous features. Military workwear, including denim, which is seen by Mihara as a symbol of mass production and stereotypes, has undergone a number of changes, beginning with ageing and distressing, and warped silhouettes based on the concept of Trompe l'oeil which are used throughout. The designer's distinctive expressive techniques and re-imagined hand-painted prints are also included. Many of the pieces in the collection were inspired by vintage clothing from the 1950s



*«Maybe I'm tired?
In my mind I was thrown into a box,
and before I knew it the lid was closed
and I was locked inside.
The current state of consciousness can be deceptive;
rather,
right now,
the more superficial,
the better.
You may be able to conceal with superficial lies,
but you will not be able to conceal the truth»*
★ Mihara Yasuhiro

and 1970s. The designer, however, did not stop there. Partially sunburned areas, button impressions, careful creases, and loose threads are all preserved within the garments - common techniques often seen within vintage clothing. In addition to the modified series that symbolises Maison Mihara Yasuhiro's reinterpretation for women, the "shrink series". The use of filling fabric to draw attention to the female figure has progressed even further. This season, the new style 'George' will make its debut this season. These sneakers will have original clay soles, similar to the running shoes that were popular in the late 1980s and early 1990s.

















Reality bites

Il titolo *'Reality Bites'* viene da un film degli anni '90. Viviamo in un tempo in cui i morsi della realtà affliggono l'intero pianeta. Noi abbiamo deciso di raccontarlo a modo nostro. La collezione non ha realmente a che fare con il film, a parte un paio di look ispirati al periodo, ma rispecchia il nostro percorso e le esperienze nel concepire e realizzare questa collezione: le difficoltà di essere un brand 'emergente' nel mondo della moda oggi, dominato dal cinismo, dalle strategie di marketing e così lontano da quello che avviene 'per strada'. Abbiamo continuato ad approfondire il concetto di 'punkindness' (il punk gentile, che paradossalmente è più di rottura rispetto al punk violento) mischiando un'estetica 'cruda', fatta di cuciture industriali, spille da balia, orli non finiti e graffiti, a una più delicata e naïve caratterizzata da ricami, balze, tessuti con scritte simili ai quaderni dei bambini e stampe fatte a mano utilizzando una mela come 'timbro' e un colore che profuma dello stesso frutto. Il risultato è quello che ci può essere tra i Sex Pistols e le Holly Hobbie. Oltre ai 'morsi' del titolo, anche la realtà è un tema fondamentale: tutto nella collezione è "vero": a partire dai materiali rigorosamente riciclati e provenienti da quello che



*«Viviamo in un tempo in cui i morsi
della realtà affliggono l'intero pianeta.
... rispecchia il nostro percorso e le esperienze
nel concepire e realizzare questa collezione;
le difficoltà di essere un brand emergente,
nel mondo della moda oggi,
dominato dal cinismo,
dalle strategie di marketing
e così lontano da quello che avviene per strada»*

viene scartato, alla scelta dei modelli, tutti amici e fan del brand, che hanno completato lo styling con gli accessori che sono abituati a portare ogni giorno, definendo la loro vera identità. Il nostro racconto parla di difficoltà e di entusiasmo: una sfida a fare del proprio meglio con le risorse che abbiamo a disposizione. E nel momento in cui si hanno pochi "mezzi" che la creatività nell'utilizzarli si esprime al suo meglio. Materiali: Lenzuola di vecchi corredi in lino e cotone. Camicie upcycled nelle classiche trame maschili, trasformate in abiti quaderno. Pezzi di paracadute. Maglieria realizzata con i fine rotoli di filati di lana, cotone e seta. Capi in jersey riciclato decorati con una cucitrice industriale. Ricami naïf sbagliati con i messaggi della collezione. Sartoria distrutta e ricomposta.













Tra Francia e Oriente











Tra. Africa e mediterraneo

Pour le printemps-été 2023, la collection homme trouve son inspiration dans l'ambiance des villes d'Afrique de l'Ouest dont Tanger, la région du Hoggar, Fès, Tombouctou et le désert du Sahara environnant. L'art et l'architecture islamiques ont prospéré au Maghreb et se distinguent par un dessin de qualité mystique des symboles et des signes de la région qui trouvent leur origine dans des motifs berbères et un riche héritage islamique introduit dans la région par les Arabes au VII^e siècle. Une nature sauvage, un univers végétal allié à un artisanat ancestral local se mêlent aux codes du vestiaire urbain qui font l'ADN de la maison Ungaro pour son vestiaire masculin. Pour les imprimés, le directeur artistique pour les collections masculines, Philippe Paubert, s'est inspiré des symboles et signes que l'on retrouve traditionnellement dans la poterie, le textile, le bois sculpté ou peint, la maroquinerie, la joaillerie et les amulettes. Les peintures chimiques sont remplacées par des colorants naturels. Les denses motifs géométriques répétitifs typiques des céramiques et des tapis d'Afrique du Nord sont reproduits sur le nouveau tissu imprimé pour la doublure des costumes et des vestes. Imprimés floraux et végétaux, camouflages retravaillés, lins bruts à carreaux, seersuckers et autres matières texturées insufflent l'ethnique au sein d'un vestiaire moderne. La sensualité est donnée par les tons naturels (beige, craie, carbone) qui renforcent les contrastes des silhouettes. Une palette plus chaude mêle les kakis militaires, les oranges clairs et les tons safari. Les bruns chocolat sont associés à des touches de violet, de lilas et de couleurs neutres naturelles. Pour les articles sportswear, la collection est une réinterprétation des pièces portées par l'aventurier et le safari man dans des matières techniques revisitées. Un nouveau logo introduit par la maison avec les collections Été 2023 avec un papillon graphique inspiré des archives couture est discrètement reproduit sur certains détails et les doublures.





Time flies

Ten years ago now, in my Saint-Germain apartment, I began the incredible Officine Générale journey, filled with hopes and apprehension, with the immeasurable help from my wife, Nina, as my only accomplice... Today, we are just shy of a hundred working together on this vision. The first person who officially joined me is Dan, back in 2014. I am proud to say he is still here today. When he started as an intern, I told him we will have runway shows, store openings, and someday eventually, a women's line. In our tiny office, he tried his best to look convinced, but his wide eyes gave him away. A fond memory still much laughed about to this day. An outstanding first decade, yet no official anniversary or large-scale event, as I have never been too keen on forced celebrations. My gift will be 7 new store openings across the world by the end of this year. Nothing much has changed. I believe I am fairly the same person. Granted, perhaps now with more salt and pepper hair, but this passion that drove me on the first day remains strong and unchanged. Every day, I treasure the chance to enjoy my work, having the two hats of both the designer and entrepreneur. But no need to dwell on the past, Spring Summer 2023 is today's main



*«However,
I don't feel the urge to change everything,
of course.
My favorite fabrics are still present,
light and crisp poplins,
some favorite fresco wools,
cottons and linens threaded...»*

★ *Pierre Mabéo*

subject. I am particularly fond of this collection that I greatly enjoyed developing. The delicate nonchalance coming through the volume of my women's pants is mirrored in my men's. I found myself finally over needing to identify in each of the collection pieces, enjoying more freedoms in menswear, in the cuts but also fabrics and patterns. These novelty pieces have been a delight to wear. However, I don't feel the urge to change everything, of course. My favorite fabrics are still present, light and crisp poplins, some favorite fresco wools, cottons and linens threaded with a touch of Tencel for an extra softness. Silk also comes in to bring out a sunny and smooth side of pants to be worn both in the streets of Paris and a Mediterranean summer night. This season's color palette standouts include a not so summery yet very chic espresso, a pink neither too pale nor too dark, alongside a celadon green for a touch of freshness. The women's collection is taking a larger place in the show, as it finally embodies what I had been envisioning. Masculine-inflected touches further the femininity of certain shapes. Trenches are closely matching the pants highlighting the waist. Shirts are playfully over-extended. Skirts are retooling the tailoring codes. I often wonder if I am openly thankful enough on the day-to-day... This letter of intent is my way to thank those who are on my side every day creating the Officine Générale success. Thank you from the bottom of my heart. Pierre









Full of fire

Fondato a Berlino nel 2020 e parte di Dreamers Factory, 44 Label Group nasce dall'idea dell'artista e produttore techno tedesco Max Kobosil, che vanta un devoto seguito di raver notturni, artisti e frequentatori della scena underground di tutto il mondo. *Full of fire* è la seconda collezione runway di 44 label group, inserita per la prima volta questa stagione nel calendario ufficiale della settimana della moda di Milano 2023. *Full of fire* affonda le sue radici in una presa di coscienza filosofica: il processo di auto-rinnovamento come affermazione di sé, accompagnato dalla promessa di non permettere a nessuno di categorizzarti in un unico ambito o di definirti in un ruolo. Su un altro piano, il concetto di *Full of fire* riflette anche sulla trasformazione: far nascere emozioni positive da quelle negative, lasciare andare il passato e andare avanti con le conoscenze acquisite per creare un nuovo percorso, illuminato dal fuoco dell'esperienza, portando con sé coloro che hanno la stessa filosofia di vita e simili motivazioni in un viaggio tortuoso e ricco di emozioni. Come questo mantra, i capi stessi non possono essere ricondotti ad una semplice categoria, ma si trasformano e coinvolgono una moltitudine di trame elaborate e intricate, proprio come



*«Semberebbe che tutti i capi abbiano vissuto
precedenti vite e che siano realizzati
con lo scopo di viverne ancora di più.
La loro bellezza sta nella loro complessità,
il nostro potere sta nel nostro raggio di espansione»*

chi li indossa. La t-shirt è il punto di partenza di 44 Label Group e rimane il fulcro attorno al quale ruota tutto il resto. Il pezzo forte del marchio si evolve in una dichiarazione eponima, una sfaccettatura che attraversa l'intera collezione: le t-shirt sono appese e attaccate direttamente a pantaloni, shorts e gonne; scomposte, smontate, riassemblate, "patchworkate", grezze, a doppio strato e dettagliate. Materiali all'apparenza discordanti si scontrano l'uno contro l'altro; ogni dettaglio è pensato per uno scopo piuttosto che per ostentazione. Cotoni lavati, nylon ultraleggeri sovratinti, trasparenze strappate, sfaccettature metalliche e capi utility multitasche fanno il loro debutto; gigantesche stampe all-over con teschi, ossa e spine dorsali sono ricamate e incastonate in 3-d contrastando con decisione su tessuti scuri oleati e su nuovi colori dando risalto a silhouette genderless. Forme senza nette delimitazioni, tonalità rosso magma e un'attitudine pratica accompagnano chi li indossa dal giorno alla notte e viceversa. Semberebbe che tutti i capi abbiano vissuto precedenti vite e che siano realizzati con lo scopo di viverne ancora di più. La loro bellezza sta nella loro complessità, il nostro potere sta nel nostro raggio di espansione.















Lavorare sul jeans











dark The side



Balenciaga fighters



Renaissance Balmain



Times of change



Archive collection



Seduzione estiva



Transition in progress



Ultimo capitolo



*L'estate
chic*



New attitude



Allegria contagiosa



Pop artist behemien



Attenzione al corpo



Color power



*L'altra
realta*

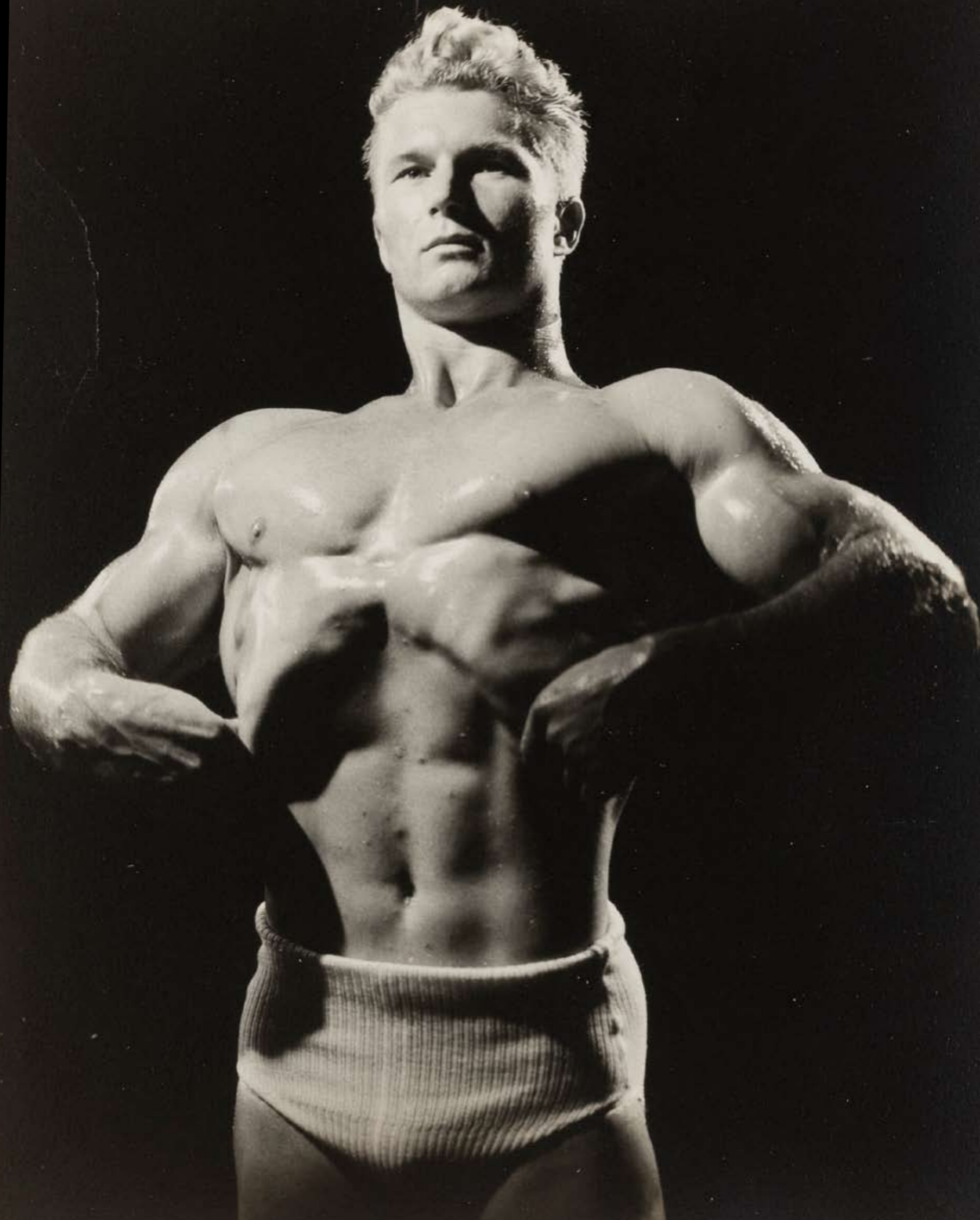


*Artist
attitude*



Bellezza in gara

Barbarossa e la nuova edizione di Masculin.
Come da tradizione,
una celebrazione di opere d'arte dedicate
alla bellezza del corpo maschile



A lato,
Spartan of Hollywood, *Eric Pedersen*, 1950
Tirage argentique d'époque, tampon du nom du modèle au verso, 12,5 x 10 cm
Stimato 120/150 euro, invenduto

«...due dei lotti in asta,
hanno ricevuto prelezioni dalla
Biblioteca Kandinsky del Centre Pompidou:
la serie di incisioni erotiche di Leonor Fini
e il libro *Métamorphoses* di Jean Bouillet
dedicato a Paul Eluard»

Si è tenuta domenica 13 novembre a Parigi l'ultima edizione dell'asta *Masculin* organizzata dalla maison de vente Barbarossa. I lotti divisi in categorie tematiche - éphébes, guerrieres, modèles, mythique, dans tout ses états - comprendevano opere di artisti e fotografi dedicati alla celebrazione del corpo maschile. Seicento i partecipanti alla vendita e un risultato in termini di vendita, anche se non tutti i lotti sono stati assegnati, di oltre 260 mila euro (diritti inclusi). Tra i migliori risultati, due fotografie e un disegno. Le due fotografie sono quelle di due nomi cult della fotografia fin-du-siècle: Bruce Weber con lo scatto *Tom, Bear Pond* venduto a 4.500 euro e Herb Ritts la cui celebre foto *Waterfall II* è stata assegnata a 8.200 euro. Il disegno di Tom of Finland è invece stato venduto per 9.800 euro, che per l'acquirente comporta, aggiungendo i diritti d'asta, nel redigere un assegno di poco inferiore ai 13 mila euro. Inoltre, due dei lotti in asta, hanno ricevuto prelezioni dalla Biblioteca Kandinsky del Centre Pompidou: la serie di incisioni erotiche di Leonor Fini e il libro *Métamorphoses* di Jean Bouillet dedicato a Paul Eluard.



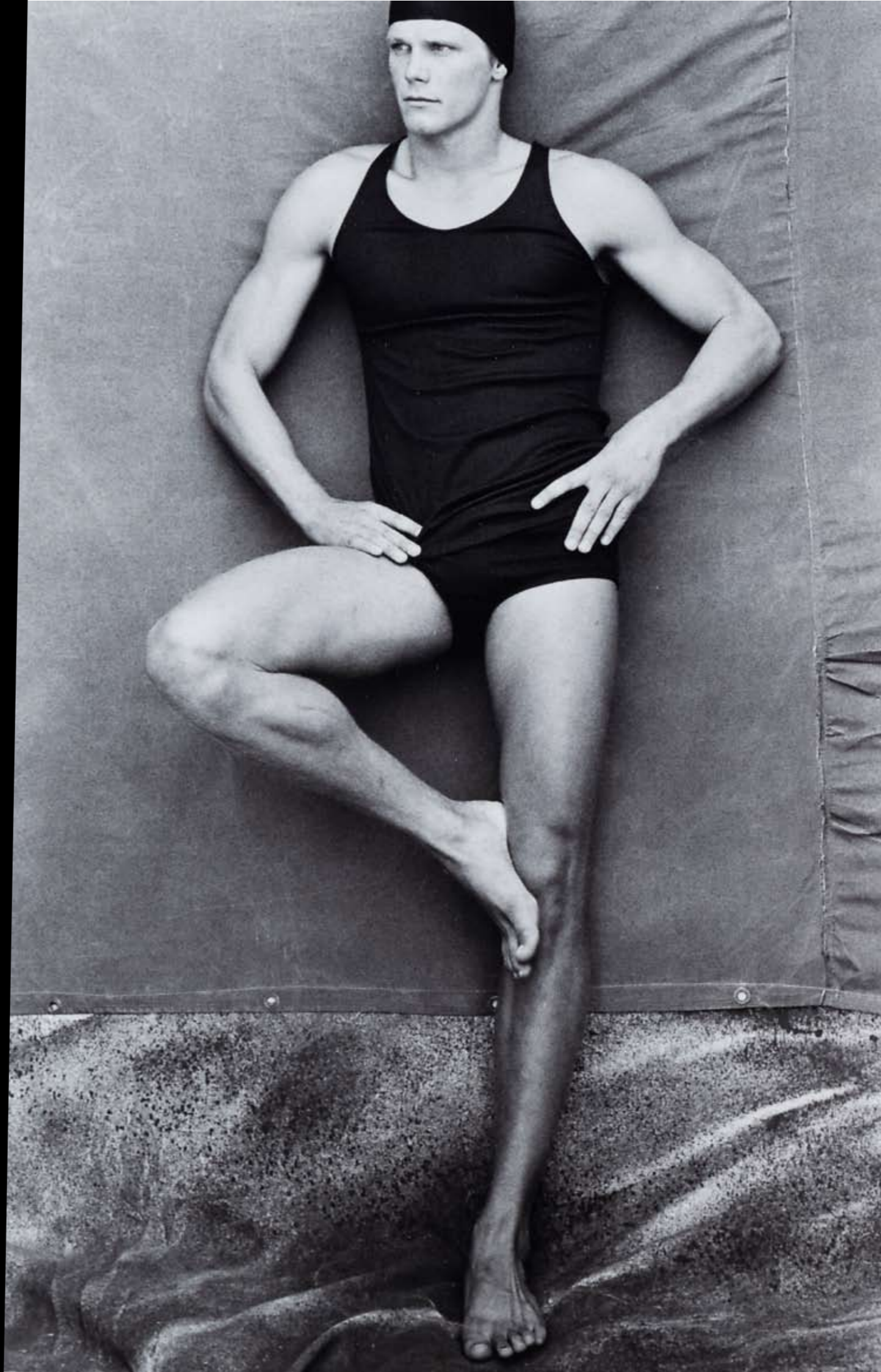
A lato,
Wilhelm von Gloeden, *Étude de nu masculin*, 1910
Epreuve sur papier albuminé numérotée 1095 au crayon bleu au dos. 22 x 16,8 cm
Stimato 800/1000 euro, venduto a 1548 euro (incluso diritti d'asta)



A lato,
Toukio Valio Laaksonen alias Tom Of Finland, *Sans Titre*, 1985
Mine de plomb sur papier, 42 x 30 cm
Stimato 7000/8000 euro, venduto a 12642 euro (incluso diritti d'asta)



A lato,
Pierre Molinier, *Autoportrait devant "Oh marie"*, 1960
Tirage argentique d'époque, tamponné au verso, 16,7 x 11,8 cm
Stimato 800/1000 euro, venduto a 968 euro (incluso diritti d'asta)





A lato,
Horst P. Horst, *Jean Marais*, 1937
Tirage argentique d'époque, 24 x 18 cm
Stimato 2000/5500 euro, venduto a 4515 euro (incluso diritti d'asta)



A lato,
Bruce Weber, *Rick Arango*,
Villa Tejas, Santa Barbara, CA, 1987
Tirage argentique sur papier velours, signé, titré, daté et numéroté 1/3 au verso.
Provenance : Robert Miller Gallery, New York, 25 x 20 cm
Stimato 1800/2200 euro, venduto a 2967 euro (incluso diritti d'asta)



A lato,
Herb Ritts, *Male torso with Veil*, Silverlake, 1985
Tirage argentique sur papier mat, signé, titré, daté et numéroté 13/25 au verso.
Tampon sec dans la marge, 50 x 40 cm
Stimato 4000/6000 euro, venduto a 6063 euro (incluso diritti d'asta)

Nelle pagine seguenti,
George Platt-Lynes, *N. Magallanes et F. Moncion dans "Orpheus"*, New York City Ballet, 1950
Tirage argentique d'époque, 20 x 25 cm
Stimato 2000/3000 euro, venduto a 2838 (incluso diritti d'asta)







A lato.
Herb Ritts, *Waterfall II*, Hollywood, 1988
Tirage au platine, signé, titré, daté et numéroté 7/25 au verso.
Tampon sec dans la marge, 50 x 40 cm
Stimato 5000/7000, venduto a 10578 euro (incluso diritti d'asta)

Nelle pagine precedenti.
George Platt-Lynes, *N. Magallanes et F. Moncion dans "Orpheus"*, New York City Ballet, 1950
Tirage argenticque d'époque, 20 x 25 cm
Stimato 2000/3000 euro, venduto a 3870 euro (incluso diritti d'asta)

vestito

indirizzi



«...La moda è qui evocata attraverso il contesto
e la giustapposizione di elementi e capi,
dando forma a un'idea, creando stile.
La moda diventa sia modo, che mezzo dell'apparire.
L'espressione di una scelta.
La pratica del design
della moda -
è fatta di decisioni, creatività e cura.
Gli strumenti di questa collezione
- completi, soprabiti, maglioni, camicie, denim, pelle -
sono diretti,
riconoscibili e archetipici.
Indumenti noti vengono reinventati grazie al contesto.
C'è sempre una complessità di pensiero
dietro risultati apparentemente semplici,
un processo di affinamento
per spelare i fondamenti del vestire.
Uniti in abbinamenti insoliti,
i singoli capi
- spesso classici di per sé -
possono avere un impatto diverso.
Le ispirazioni sono malleabili e flessibili...
C'è un attrito nell'incontro fra questi punti
di riferimento, dove si crea un'identità diversa.
Le silhouette si fanno aderenti al corpo,
le proporzioni sono accorciate,
evocando giovinezza, energia e vitalità.
Gli abiti freschi e leggeri permettono
al corpo di muoversi liberamente,
consapevole della propria forma e dinamicità,
con una libertà e una gioia innate.
La riduzione si traduce in essenzialità,
ogni dettaglio estraneo viene rimosso.
Rimuovere il superfluo dona un sollievo fisico
ed emotivo, una freschezza e una leggerezza nuove»

Prada press release collezione uomo spring/summer 2023



ACNE STUDIOS
www.acnestudios.com

AGNES B
www.agnesb.eu

ANN DEMEULEMEESTER
www.anndemeulemeester.com

BALENCIAGA
www.balenciaga.com

BALMAIN
www.balmain.com

BLUEMARBLE
www.bluemarbleparis.com

BOTTER
www.botter.shop

CASABLANCA
www.casablancaparis.com

CELINE HOMME
www.celine.com

CRAIG GREEN
www.craig-green.com

COMME DES GARÇONS HOMME PLUS
www.comme-des-garcons.com

COURREGES
www.courreges.com

DIOR
www.dior.com

DRIES VAN NOTEN
www.driesvannoten.com

DOLCE & GABBANA
www.dolcegabbana.com

DOUBLET
www.doublet-jp.com

DSQUARED2
www.dsquared2.com

EMPORIO ARMANI
www.armani.com

ERNEST W BAKER
www.ernest-w-baker.com

ETRO
www.etro.com

FEDERICO CINA
www.federicocina.com

FENDI
www.fendi.com

FENG CHENG WANG
www.fengchengwang.com

HERMES
www.hermes.com

GIORGIO ARMANI
www.armani.com

GUCCI
www.gucci.com

ISABEL MARANT
www.isabelmarant.com

JIL SANDER
www.jilsander.com

JW ANDERSON
www.jwanderson.com

JUNYA WATANABE MAN
www.ssense.com

JUUN J
www.juunj.com

KOLOR
www.kolor.jp

LEMAIRE
www.lemaire.fr

LNG
www.louisgabrielnouchi.com

LOEWE
www.loewe.com

LOUIS VUITTON
www.louisvuitton.com

LUDOVID DE SAINT SERNIN
www.ludovicdesaintsernin.com

MAISON MARGIELA
www.maisonmargiela.com

MAISON MIHARA YASUHIRO
www.miharayasuhiro.jp

MARINE SERRE
www.marineserre.com

MOSCHINO
www.moschino.com

OFFICINE GENERALE
www.officinegenerale.com

PRADA
www.prada.com

RAF SIMONS
www.rafsimons.com

RICK OWENS
www.rickowens.eu

ROBERTO CAVALLI
www.robertocavalli.com

SAINT LAURENT
www.ysl.com

SIMON CRACKER
www.simoncrachermilano.com

VALENTINO
www.valentino.com

VERSACE
www.versace.com

VIVIENNE WESTWOOD
www.viviennewestwood.com

THOM BROWNE
www.thombrowne.com

UNGARO
www.ungaro.com

Y-PROJECT
www.yproject.fr

YOHJI YAMAMOTO
www.yohjiyamamoto.co.jp

WALTER VAN BEIRENDONCK
www.waltervanbeirendonck.com

1017 Alyx 9SM
www.alyxstudio.com

44 LABEL GROUP
www.44labelgroup.com

vestito

numero 12



vestito

«Possunt, quia posse videntur»

direttore responsabile/art direction
marco cortesi
marcortesi@gmail.com



