

vestito

numero 14

Collection Report • Fall/Winter 2023-24
Nuove destinazioni

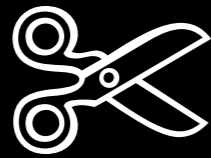


Alexander McQueen

in copertina
A lato e in cover, Alexander McQueen
A slashed tailored jacket and cigarette trousers in black wool barathea.



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Collection Report ● Fall/Winter 2023-24

Nuove destinazioni.

*Riscrivere le regole del vestire.
La moda maschile, se questo termine si può ancora usare,
vive una fase di esplorazione: ma i nuovi vestiti sono già qui!*

Loewe ★



vestito

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Margaret Cameron



vestito● *Nuove destinazioni*



Le sfilate per la prossima stagione raccontano bene come l'universo maschile sia in fermento. E come si configuri - all'inverso di qualche tempo fa, dove era zeppo di "limitazioni" - come un territorio dove a regnare è la libertà come elemento chiave al raggiungimento del benessere dell'individuo. Le rotte a cui guardano/puntano i creatori si fanno molteplici, complesse e nuove. Il confine vestimentario tra i sessi si sfuma sempre più. I teenager e l'universo sportivo mutano la concezione di "lusso". Le passioni personali da cui ci lasciamo sedurre in questa vita omologata e votata al consumo di cui tutti siano ingranaggi, divengono "vacanza" dal quotidiano e così, anche il mondo della fantasia e dell'infanzia da cui non vogliamo separarci, trova vestiti per trasformarci in cosplayer.



All'interno di questa rivoluzione, la gonna per l'uomo è un leitmotiv ricorrente. Proposta a più riprese già nei decenni precedenti - Jean Paul Gaultier su tutti - ora è resa "istituzionalizzata" da numerose celebrities. Non più "trovata" da passerella, la gonna, si offre così al guardaroba maschile.

In queste pagine, J Balvin alla sfilata Dior F/W 2023-24. Parigi, gennaio 2023 © Christian Dior

Cai Guo Qiang

Collection Report ● Exhibition

A Tokyo, Saint Laurent supporta una mostra dedicata all'artista "dalla mitologia" "Fireball Onward".
E stata inaugurata a giugno - con il supporto di Saint Laurent - una grande mostra personale dell'artista Cai Guo Qiang intitolata *Ramble in the Cosmos - From Primitive Fireball Onward* presso il National Art Center di Tokyo. L'artista, affascinato dall'universo, dal feng shui, dall'astrologia e dalle antiche filosofie orientali, utilizza la polvere da sparo come un mezzo artistico. Il dialogo di Cai con l'universo e il mondo invisibile fungerà da tema centrale per la mostra, rivelandosi attraverso una presentazione dei primi lavori dell'artista dalla Cina, seguiti da quelli dei suoi anni formativi in Giappone, quindi opere realizzate durante la sua successiva permanenza negli Stati Uniti. La mostra vuole quindi proporre un parallelo tra il "Big Bang" artistico dell'artista e quello avvenuto nell'universo. L'esposizione presenta una cinquantina di opere provenienti dai principali musei d'arte pubblici in Giappone e dalla collezione dell'artista.

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vestito • Nuove destinazioni

Collection Report • Photo

Photo-documento

Il fotografo Andrea Gabriele gira il mondo per raccontarlo in immagini. Il suo racconto è sempre "alto" e dai risvolti culturali - i suoi reportage fotografici sono spesso supportati da istituzioni e università - e mostrano le difficili condizioni di popolazioni in guerra o tribù "primitive". Ma oltre a questo, lo sguardo del fotografo Andrea Gabriele è abile nell'illustrare dettagli sulla condizione maschile in terre lontane in fatto di libertà. Viaggio come testimonianza e fotografia come documento storico-sociale questi gli ingredienti del lavoro del fotografo che ora è in Oriente a documentare, tra le altre cose, la "tribù anfibia" e quella dei "cacciatori di teste". E' possibile vedere parte del suo lavoro all'indirizzo www.andrea-gabriele.com

GER SOPHIE!!
P25.00





In queste pagine,
Andrea Gabriele, *Seoul*, 2019

In apertura,
Andrea Gabriele, *Manila*, 2019

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Collection Report • Fall/Winter 2023-24

Le collezioni uomo per il prossimo inverno puntano su nuove mete.

Le nuove destinazioni.

La moda maschile conferma il suo stato di "benessere". Le collezioni sono un continuo fermento di idee. La stabilità - e forse la noia - che contraddistingueva la moda maschile sono un ricordo lontano. Sono entrate in gioco - e ormai conquistate associate - variabili un tempo considerate tabu come il colore, il decoro e l'ispirazione dal guardaroba femminile. Le destinazioni di riferimento sono le più diverse. Dall'universo young, che sempre è ricco di spunti, al "non/gender", al vintage sino al mondo della fantasia di manga e fumetti. Le ali che spuntano su molte passerelle segnalano plasticamente la volontà di spiccare il volo dal "consueto", dal "normato", dal "si è sempre fatto così". L'uomo vola così verso nuove destinazioni all'insegna di una nuova libertà.

Marco Cortesi



Maison Margiela ★

vestito● *Collection Report*

Return to Formality

A return to formality. An exploration of beauty and power through men's tailoring and a focus on cut, proportion and silhouette. The classic subverted. Volume is alternatively neat – strict – and exploded. Jackets are spliced and slashed, stripped back and focussed on the body within. Waists are high, elongating the leg: the bumster in reverse. Kilts and the coverall are reimagined: both references to early McQueen. The most prominent motif in the collection is the orchid, a cultivated flower. Like the tailoring it is dissected: printed, woven and embroidered. The McQueen seal appears alongside.

Alexander McQueen ★





Look 5
An oversized cocoon coat in black wool cashmere, a tailored bustier and two-pleat wide-legged tuxedo trousers in black wool barathea, a shirt in white cotton poplin and a tie in black leather.

Look 06
A double-breasted tailored jacket and two-pleat wide-legged trousers in black and white wool dogtooth.

In apertura,
Look 01
A tailored bustier and two-pleat wide-legged tuxedo trousers in black wool barathea,
a shirt in white cotton poplin and a tie in black leather.

Alexander McQueen ★





Look 08
A drop shoulder trench coat in pale beige cotton gabardine with tonal seal embroidery, a shirt in white cotton poplin, a tie and wide-legged trousers in black leather.



Look 11
A double-breasted tailored jacket and trousers with a black photographic orchid print
in alabaster viscose cady.

Alexander McQueen ★



Look 15
A quilted parka with a black orchid silhouette print in khaki nylon and leggings
in khaki orchid silhouette print jersey.



Look 16
A drop shoulder shirt with a spliced orchid silhouette print in yellow and khaki cotton poplin,
folded shorts in black cotton gabardine and leggings in black viscose knit.



Look 18
A folded coverall in indigo denim.

Alexander McQueen ★



Look 19
An oversized cocoon coat in red wool cashmere, a shirt in white cotton poplin,
a tie in black leather and cigarette trousers in black wool gabardine.



Look 21
A jumper with an ink flower jacquard in red and black viscose,
a kilt and cigarette trousers in black wool gabardine.



Look 22
A single-breasted tailored jacket in red and black ink flower print viscose cady,
a shirt in black silk poplin and cigarette trousers in red viscose cady.



Look 24
A cutaway vest with jet orchid embroidery and high-waisted trousers in black wool barathea.



Look 26
A vest in white jersey with a black photographic orchid print
and high-waisted tuxedo trousers in black wool barathea.



Look 28
A single-breasted tailored jacket in red and black orchid jacquard,
a shirt in black silk poplin and cigarette trousers in red jacquard.

Look 29
A tailored bustier and two-pleat wide-legged tuxedo trousers in black wool barathea.

Alexander McQueen ★





Look 30
A double-breasted coat with a fitted waist in black and red orchid jacquard,
a shirt in black silk poplin and cigarette trousers in black jacquard.

Alexander McQueen ★



Look 32
A single-breasted coat with a fitted waist in black wool barathea with red orchid embroidery
and two-pleat wide-legged trousers in black wool barathea.

vestito • *Collection Report*

COZY, SEXY, COOL

Cozy, sexy, cool. Firmata da Silvia Venturini Fendi, direttore artistico accessori e linea uomo della maison, la collezione Fendi uomo autunno/inverno 2023-24 è un concentrato di comfort raffinato, opulenza quotidiana, ed eleganza dell'inatteso. Un classicissimo rivoluzionario, intrinseco al nome Fendi, espressioni di lucichio e brillantezza sono incorporati in un panorama di sperimentazione sartoriale. Abiti trompe l'oeil sono il risultato di una lavorazione dinamica dove i codici della maison vengono sovvertiti per creare nuove dinamiche di texture morbidissime e patinate. Esplorando la decadenza della città e le luci che risplendono all'imbrunire, la distinzione tra silhouette più maschiline e classiche tende a scomparire grazie ad un'allure onirica. Asimmetrie e volumi infondono al guardaroba sartoriale motivi geometrici e movimento, svelando strati di artigianato e lampi di pelle nuda. Celebrando i tratti distintivi dei materiali Fendi, cashmere double face (e reversibile), pellami lavorati e sete jacquard sono illuminati da sfumature disco di argento, indaco e viola. Elevando così una palette sobria che si alterna tra sfumature di grigio tortora, avena, terra



Collection Report ● Fall/Winter 2023-24

la collezione Fendi uomo a/i è un concentrato di comfort raffinato, opulenza quotidiana, ed eleganza del maturo. Intrinseco al nome Fendi sartoriale, incorporati in un panorama di sperimentazione, un classicissimo rivoluzionario.

d'om-
bra, moka, malva, la-
vanda, blu scuro e nero. Spie-
gandosi in gesti paralleli, capispalla
avvolgenti si contrappongono alla sensua-
lità della maglieria e della camiceria destruttu-
rata, mettendo in discussione i confini tra utility e
inganno. Cappotti coperta e poncho e completi lei-
sure in cashmere a costine sono chiusi con zip O'Lock;
gilet in maglia lasciano intravedere la spalla; pantaloni
fluidi sono affiancati a gonne drappeggiate. Capispalla a
doppio petto con revers in raso, orli frangiati o una serie di
appliqué metalliche en tremblant offrono purezza e rigore
tra silhouette stratificate. Le texture mélange abbondano, dal
jersey in cammello alla flanella in lana Shetland, dal montone
spruzzato al pile FF, mentre effetti chiaroscuro creano fini-
ture antiche in pelle cerata o brunita, o in denim sovratinto.
Sparendo in astrazione geometrica, la stampa Fendi Astuccio
viene rivisitata come Fendi Shadow, un logo ingigantito ri-
camato su sciarpe mohair, coperte, fodere frangiate e abi-
ti gessati. L'effetto è di una stravaganza discreta: l'uomo
Fendi è nel suo elemento per strada, a casa o sulla pista
da ballo. La collezione Fendi uomo autunno/inverno
2023-24 è pervasa da un fascino giocoso che esplora
la formalità ibrida della stagione con grande pre-
cisione. La Peekaboo si evolve grazie a tracolle
metalliche, montone spruzzato o dettagli
di imbracatura, mentre la Baguette è
rivisitata in pelle brunita con
tasche utilitarie all-

over.
In un morbido gesto,
la nuova hobo bag è rifinita in
camoscio Fendi Shadow o pelle fiore,
e le borse secchiello in cashmere ricamato
FF contengono coperte frangiate. Sul nuovo
zaino Chiodo tracolle ergonomiche fanno perno
su leve metalliche creando uno statement di design
futuristico quando affiancate al motivo Fendi Shadow
in pella nera. Ai piedi, il logo FF casellato sul tacco arricchisce stivali cubani, mocassini Fendi Frame e stringate, mentre le sneaker Fendi Flow tornano, questa volta con dettagli scuba, in rete o trasparenti. Firmati da Delfina Delettrez Fendi, direttore artistico della linea gioielli di Fendi, i gioielli della stagione interpretano il nuovo motivo Fendi Shadow in bracciali, collane e pendenti quadrati. Motivi FF intrecciati adornano orecchini pendenti e grafiche collane a catena, mentre l'O'Lock abbellisce il nuovo orologio da polso tondo con doppio quadrante. La sfilata Fendi Uomo autunno/inverno 2023-24 vede la sede della Maison a Milano trasformata in un gigantesco roller disco flipper, con una colonna sonora disco personalizzata, intitolata "After Dark", creata ad hoc dal leggendario compositore e produttore musicale italiano Giorgio Moroder. Questa traccia unica include un nuovo mix che culmina nell'iconica disco hit di Moroder "I Feel Love" (1977, musica di Giorgio Moroder, testo di Donna Summer e Pete Bellotte) cantata da Donna Summer, perpetuando la tradizione di col-

labo-
razione tra Fendi e la
scena musicale elettronica italiana.

























vision Ideas for expression

vestito • Collection Report

Conception is a fusion of elements: the splicing of genetics, ideas and characteristics into a new expression. For the 2023 Co-Ed Collection, Maison Margiela conceives a multi-layered premise inspired by the procreation of Count and Hen, the fugitive protagonists introduced in its Artisanal 2022 proposal, *Cinema Inferno*. Imagining the lovechild the pair was expecting when we left them in July 2022 – on the run and trapped in a filmic loop – Creative Director John Galliano melds their stylistic natures into an individual aesthetic. The offspring of Count's aristocratic influence and the false pretensions of Hen's upbringing, it is a cross-pollination embodied by the contemporary spirit of young rebels with a conscience. An illustration of the pyramidal structure of Maison Margiela – where the haute couture experimentation of the Artisanal Collection informs the ready-to-wear of the Co-Ed Collection and all its other lines – the story takes place within its new 16mo arrondissement headquarters at 12 Place des États-Unis. A multidisciplinary presentation plays out in physical and digital form. Transforming the Maison into tableaux depicting the



Conception is a fusion of elements:
the splicing of genetics,
ideas and characteristics into a new

expression.

Collection Report ●

Fall/Winter 2023-24

cine-
matic loop scenes from
Cinema Inferno, its 2022 Arti-
sanal creations are re-encountered
from a new perspective within the atelier:
the heart of the haute couture house. It paves
the way for the continuation of the story, leading
live spectators to the fifth floor where the 2023 Co-
Ed Collection unfolds in a runway show. Simultaneous-
ly, the digital audience experiences the staging in a live
stream filmed from a POV perspective. Repurposing the
inherited wardrobes of Count and Hen through the lens of
a new generation, the collection examines youth-centric ide-
as of customisation and the re-contextualisation of memori-
es. Jackets employ decortiqué – which cuts a garment to its
structural core – in the creation of the Maison's new Rorschach
cutting, the subliminal subversion of one image into another.
Here, cut-out motifs reminiscent of American Western yokes
become pareidolic illusions of the ears of Mickey Mouse. A
subconscious childhood memory founded in joy, it triggers
a collaboration with The Walt Disney Company expres-
sed in Recicla Mickey Mouse cadet hats and t-shirts,
some spliced with corsetry like an imagined exchange
between the English caricaturist James Gillray and
cyberpunk. In a study of hand-me-downs and
the gestures that imbue garments with life,
the practice of dressing in haste is ap-
plied to bias-cut dresses hacked up
and spontaneously fixed into
rompers, coining the

For the 2023 Co-Ed Collection,
Maison Margiela conceives a multi-layered premise
inspired by the procreation of *Cinema Inferno*,
in its Artisanal 2022 proposal, *Cinema Inferno* introduced

Collection Report ● Fall/Winter 2023-24

tech-
nique of rompage. Plaid
shirts created with Pendleton
and are worn back-to-front – an exer-
cise echoed in coats and cardigans – and
garments epitomic to haute couture or formal
menswear cultures subverted through splicing
and customisation. Employing the technique of freeze-
frame, silhouettes render in tulle the movement
of sculptural party dresses captured in mid-century pho-
tography. Sunglasses and spectacles used throughout the
collection herald Maison Margiela's new line of eyewear
created with Gentle Monster.
At 12 Place des États-Unis – the headquarters at which Mai-
son Margiela took up residence in September 2022 – a multi-
disciplinary presentation comes to life in two separate formats
created for the physical and digital audiences. Connected to
the narrative introduced in *Cinema Inferno*, the assemblage
performance piece that framed the 2022 Artisanal Collection
in Palais de Chaillot in July 2022, it continues John Gallia-
no's Southern Gothic tale of the ill-fated lovers Count and
Hen. The 2023 Co-Ed presentation carries on where the
story left off. As screens display voyeuristic documen-
tary-style footage from the making of the 2022 Arti-
sanal Collection, live spectators arrive in the lob-
by of Maison Margiela to the embodiments
of characters from *Cinema Inferno*. They
are led through rooms transformed
into the scenes visualised by
Count and Hen in

their
cinematic loop through
tableaux recreated with the
2022 Artisanal creations. The experience
continues in the atelier where paint-
marked Tabi footsteps draw guests to a
fantasy crime scene of a classic car
suspended in the air as if crashed
through the glass roof of the building,
heralding the return of Count and Hen.
In a room of refracting infinity mirrors,
the screen version of Cinema Inferno
is projected in a re-familiarisation
with the story of the couple and the
lovechild who hadn't yet been born.
Guests are guided to the fifth floor of
the building: a stark and brightly lit
runway on which the 2023 Co-Ed
Collection unfolds: the personification
of the lovechild of Count and Hen;
a contemporary amalgamation of their
characters. Following the show, visitors
are invited to the rooftop where a
giant billboard blasts the clothes-in-
movement concept captured by Britt
Lloyd and developed for Maison
Margiela.com by John Galliano in
collaboration with Nick Knight. As
spectators depart 12 Place des
Etats-Unis, they experience the
Co-Ed collection in the context of
the backstage milieu in a cinematic
epilogue shot by Willy Vanderperre
and screened in the lobby. In real
time, a live stream plays out for
Maison Margiela's community of
digital nomads. It opens with a
prologue likewise created by
Willy Vanderperre, capturing a
street view of Place des Etats-Unis
from a POV perspective, with the

sounds of a car crash and
helicopters circulating in the
air. Moving towards the scene of the
event the camera enters Maison
Margiela to find Count and Hen's
car crashed through its ceiling. As
the image morphs into the silver
debris of the site, the viewer is
transported to the Co-Ed presentation
where the first muse emerges. Following
the show, the stream morphs into the
signature clouds and clothes-in-
movement concept of Maison
Margiela.com before the camera
pulls out to reveal the billboards
atop the Maison's roof and the
Paris skyline by night. Created in
collaboration with @Pendleton,
wool plaids appear in shirts,
cardigans, rompers and in the
detailing of Rorschach-cut outer-
and formalwear crafted in wools,
cottons, canvas and cotton-satin.
Barkcloth evokes the tradition of
Americana and appears in floral
neoprene-bonded coats and
cabans. Evening coats manifest
in elevated fabrications such as
silk gazar, lamé brocade and
changeant cotton. Rompers are
constructed in delicate materials
like silk chiffon, nylon tulle and
lamé, while party dresses – some
adorned with sequins – are
structured in tulle, silk, silk
organza, velvet, mesh and lace,
echoed in skirts created in
taffeta, silk-wool and translucent
nylon. Wool knitwear is
garlanded with chain embellishment.
Underpinnings – pointed bras,
knickers and shorts – are forged
in latex and feature alongside
tights woven in fishnet. Fascinators

a r e
fashioned from bin
liners and tulle, while cadet
hats with Mickey Mouse motifs and
matching t-shirts are repurposed vintage
pieces carrying the Maison Margiela label of
Recicla.

Rorschach-cut outerwear employs decortiqué – the
reduction of a garment to its core construction – to
evoke the outline of Mickey Mouse within American
Western yokes in outerwear. Drawing on the notion of
dressing in haste, rompage hacks up dresses and sponta-
neously transforms them into rompers mimicking the idea
of a dress caught in one’s knickers. Freeze-framing captures
the movement of a photographed dress and translates it into
the contours of tulle dresses. Poverino assemblage – single
garments spliced from several components into one com-
bined pièce, their layers cut away to reveal the structure of
the composition – manifests in a tuxedo jacket. Essorage,
the up- and down-scaling of garments that brings out the
erosion of time, materialises in a carcoat. Sandstorming,
a technique which conjures the effect of a sandstorm
in fabrication or surface decoration, adorns a black
trench coat. Garments labelled Recicla – Maison
Margiela’s term for repurposed lived-in pieces
– include Mickey Mouse t-shirts, cadet hats,
and handbags.

As the cinematic backdrop to *Cine-
ma Inferno* – the original story
of Count and Hen –

t h e
dark, poetic scenery of
the American heartland inspi-
res a palette founded in black, ma-
hogany, grey, silver, gold, beige, ivory and
white. The idea of hand-me-downs informs
colours like ruby red, eau de nile and blush pink,
while the palette of prom culture is expressed in
sorbet pink, orange, turquoise and sage. Mid-century
pastels like peony, vert d’eau, melon and wisteria appear
in accessories.

Eyewear created as part of the new Maison Margiela x Gen-
tle Monster collaboration features throughout the collec-
tion. The genderless line, which becomes available on 28 Fe-
bruary 2023 and encompasses eleven designs across numerous
colourways, is founded in concepts core to the Artisanal prac-
tice of John Galiano. Silhouettes spanning oversized, oval,
cat-eye, wayfarer and clubmaster manifestations are entrench-
ed in iconography familiar to us all but subverted throu-
gh the grammar of Maison Margiela. Observing the idea
of appropriating the inappropriate, expanded frames that
curve around the face are created from the bourgeois
gesture of spontaneously wearing one’s sunglasses as a
headband or tiara. The notion of unconscious gla-
mour informs shapes supersized as the memory
of the sunglasses emblematic of classic beach
culture. And frames evocative of those of
sports disciplines – but interpreted
in opulent materials – nod at
the idea of dressing

in ha-

ste.

The Recicla Monster pumps featured in Cinema Inferno, originally spliced from the twentieth century vintage pumps of French and Italian fashion houses, are meticulously replicated for ready-to-wear. Proposed in six high and seven flat editions, each fragment of the Artisanal pumps has been painstakingly reproduced. Shoes further adapted from haute couture interpret the archetypes of Americana. Tabi bluchers informed by those worn by US police officers feature an almond-shaped toe – the first-ever evolution of the Tabi toe shape – and appear in box leather or rhinestone-encrusted satin in Las Vegas pastels. Tabi Western boots stretched in dimension are crafted in box leather, distressed suede and rhinestones. Forged in rubber, a Tabi wellington boot integrates the split-toe. A 10-cm heel elevates the Tabi into a pump – also the first of its kind – that manifests in patent leather or rhinestones.

























Photo courtesy of Inmaxtree

vestit● *Collection Report*
New underwear
pump ergo

Dries Van Noten ★



Photo courtesy of Imaxtree



Dries Van Noten ★

Photo courtesy of Inmaxtree



Photo courtesy of Imaxtree



Photo courtesy of Imaxtree



Dries Van Noten ★

Photo courtesy of Imaxtree



Dries Van Noten ★

Photo courtesy of Imaxtree



Dries Van Noten ★

Photo courtesy of Imaxtree



Dries Van Noten ★

Photo courtesy of Inaxtree



Dries Van Noten ★

Photo courtesy of Inaxtree



Photo courtesy of Imaxtree



Dries Van Noten ★

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Collection Report

Talk about clothes

Un'asserzione del ruolo primario degli abiti. La collezione Prada Uomo Autunno/Inverno 2023 di Miuccia Prada e Raf Simons rappresenta un'esplorazione dei fondamenti della moda e ne sostiene il senso ininterrotto, il valore e il significato che ancora oggi detiene. Comfort, esagerazione e intimità incontrano i precetti modernisti e apparentemente contrastanti di essenzialità e semplicità. I paradigmi della moda si uniscono ai paradigmi di Prada in abiti nuovi che ereditano frammenti letterali e ideologici della tradizione. La sartorialità si fa essenziale, con inserti grafici di stampe ed elementi in maglia adagiati sulla pelle nuda. Avvolgendo il corpo in uno scambio tattile, i capi non lasciano spazio a dettagli superflui. I volumi si avvicinano passando da un estremo all'altro dell'architettura sartoriale, con silhouette di volta in volta enfatizzate, amplificate o attenuate. Le proporzioni possono trasformare la percezione. La sala della sfilata all'interno del Deposito di Fondazione Prada - concepita da Amo - rivela l'involucro reale dell'edificio. All'interno di questo scenario spoglio e grezzo, le dimensioni vengono ripensate e radicalmente alterate: il soffitto si alza



*Un'asserzione del ruolo primario degli abiti...
Comfort, esagerazione e intimità...
incontrano i precetti modernisti e
di essenzialità e semplicità.*

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apparentemente contrastanti.

lenta-
mente e trasforma lo
spazio da intimo a esteso, ride-
finendo le proporzioni e cambiando
la prospettiva sui capi. Questo processo fa
eco agli abiti stessi, che si allungano e si ac-
corciano mutando significato e identità con un
piccolo gesto.





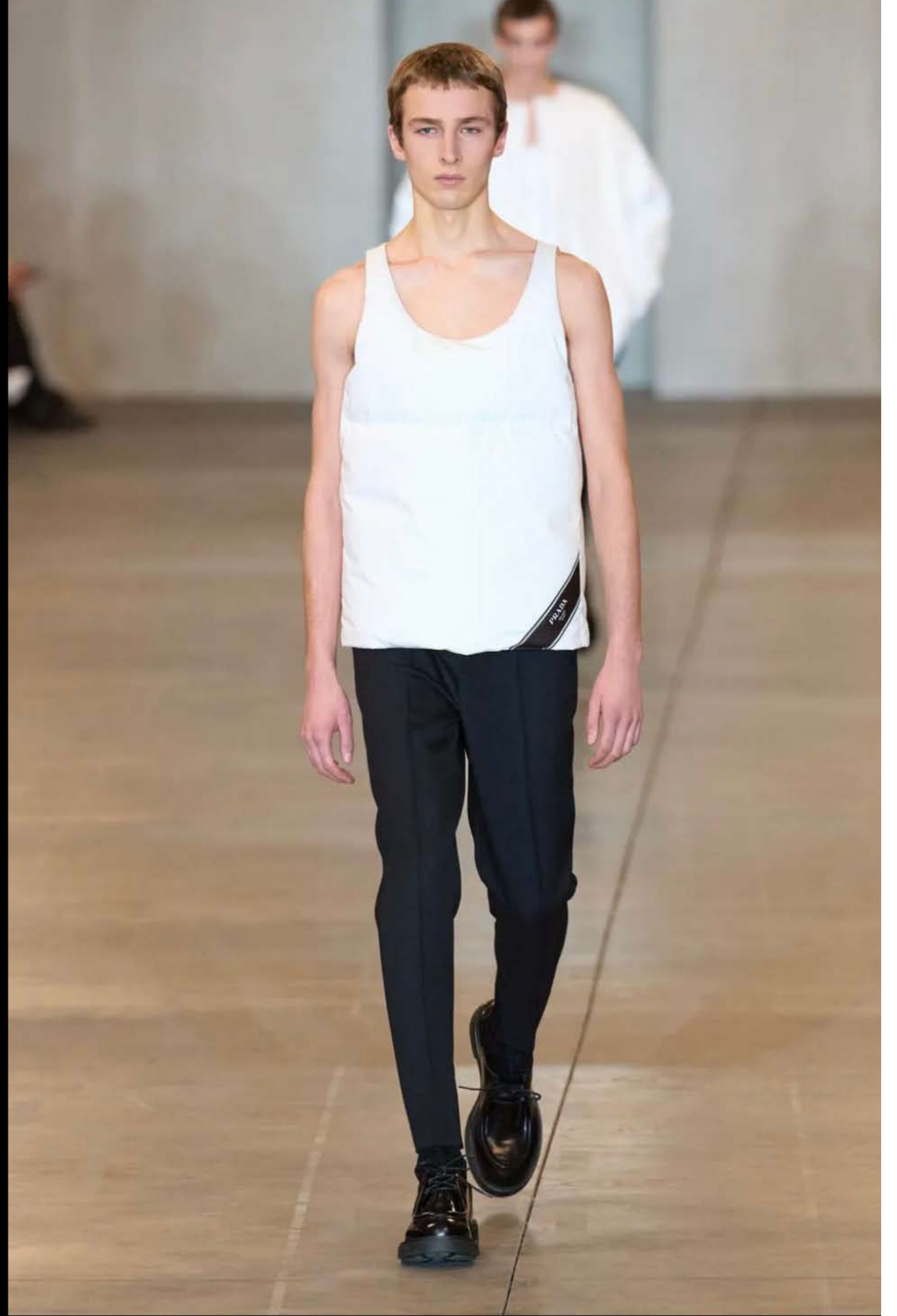


















vestito • *Collection Report*

Vista

Librar-
si in volo per guardare
il mondo da una diversa pro-
spettiva è un sogno profondamente
umano. E il volo, nel segno dell'aquila, è
anche parte dell'anima di Emporio Armani:
per spirito di avventura, per gusto dell'esplora-
zione che va oltre i confini. Così la città si vede
dall'alto con i punti nevralgici indicati come su
una mappa al centro della quale si muove il logo del
marchio. Questa collezione è un omaggio alla figura
dell'aviatore degli anni '30 e al suo mondo, alla severità
sostanziosa e alla precisione avventurosa del suo vestire,
agli scintillii metallici degli aerei e dell'architettura degli
hangar. L'idea di un uomo in volo rinnova una figura da
sempre centrale nell'immaginario armaniano, vesten-
dola di capi d'impronta sportiva in materiali soffici e
di grande impatto, di volumi avvolgenti e disegnature
che espandono e dilatano i classici principi di Gales
e pied-de-poule. La silhouette è di ampio respiro:
cappotti, trench, caban e blouson sono indossati
con pantaloni dalla lunghezza abbreviata e con
i boot e le stringate con le soles massicce
che segnano il passo. Il ritmo dei pat-
tern si espande su tutto: anche le
grandi t-shirt sono realizzate
nelle stesse lane di

Photo

Emporio Armani ★



Questa collezione è un omaggio alla figura dell'aviatore degli anni '30 e al suo mondo, alla severità sofisticata e alla precisione avventurosa del suo vestire, e dell'architettura degli hangar.

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cap -
potti e pantaloni. Pelle e maglia sono elementi fondamentali, per grinta e comfort: bomber dal sapore vintage, lunghi cappotti tricot e poi i cardigan abbinati ai gilet per creare nuovi twin-set. Anche la sera è sofisticata, e l'aviatore di Emporio esplora i piaceri del velluto e lo scintillio dei cristalli, si concede il languore di bluse di seta con lunghi colli a sciarpa ma non disdegna il rigore di giacche doppiopetto. La panoramica cromatica muove dal greige e beige verso i toni del caramello e del cuoio per poi accendersi con lampi di colore, dal rosso più intenso al geranio, con note viola, per sedarsi nel nero. Guanti lunghi, cuffie, borse a valigia e sacche accompagnano il volo.



















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Enfasi e riduzione

Un'attitudine riduzionista. Un'enfasi sulla materialità che evidenzia al massimo la silhouette. Una gamma cromatica ridotta che si basa sui materiali e su come interagiscono con la luce. Pergamena, velluto, rame, acciaio, pelle, raso, lana: gli stessi materiali utilizzati o raffigurati dai maestri della pittura del passato. Anche le medesime ali d'angelo. Catturare un momento e un movimento in tempo reale, utilizzando metodi tradizionali in maniera innovativa. Le forme vengono modellate, piegate, cristallizzate, personalizzate. Si disegna una linea, si cattura una piega. Una testimonianza sui capi - il cappotto, il trench, il cappotto di shearling rasato, il cardigan, il top a girocollo, l'abito sottile - e sugli indumenti intimi. Borse oversize, stivali dalla punta arrotondata e scarpe con lacci. Il contorno e ciò che lo riempie. La borsa Puzzle Tote introduce una nuova espressione morbida dell'iconica forma Puzzle. L'interesse per l'arte antica è manifestato e riflesso nel dialogo con l'artista americano Julien Nguyen (nato nel 1990). L'uso di Nguyen del rame e della pergamena come base per i dipinti, la sua combinazione di tecniche tradizionali come l'olio, la tem-



Un'attitudine riduzionista.
Un'enfasi sulla materialità che evidenzia al massimo la silhouette.
Le forme vengono modellate, piegate, cristallizzate, personalizzate.
Si disegna una linea, si cattura una piega.
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pera,
il gesso, l'encausto e
la punta d'argento, orientano
la scelta dei materiali, mentre i suoi
riferimenti visivi alla pittura del primo
Rinascimento e alla fantascienza definiscono
l'iconografia della collezione, rafforzando l'attitudine riduzionista. Julian Nguyen ha creato tre opere d'arte originali per Loewe, raffigurando con intensità devozionale il modello e musa ricorrente, Nikos. Il ritratto in miniatura, creato per l'invito alla sfilata, fa riferimento a un disegno della personificazione della fortuna di Prud'hon ed è resa in uno stile che ricorda i ritratti miniati elisabettiani di Nicholas Hilliard. L'immagine estremamente minuziosa è ricca di significati nascosti; la frase latina 'Ubi Amor, Ibi Oculus', di Tommaso d'Aquino, si traduce come 'L'amore fa vedere'. Le due immagini digitali in grande scala create per la presentazione ritraggono Nikos in scene riprese a distanza, nell'arco del tempo. Catturato in una situazione di intimità domestica, il suo corpo è inscritto con segni e simboli che rimandano al potere dell'amore.











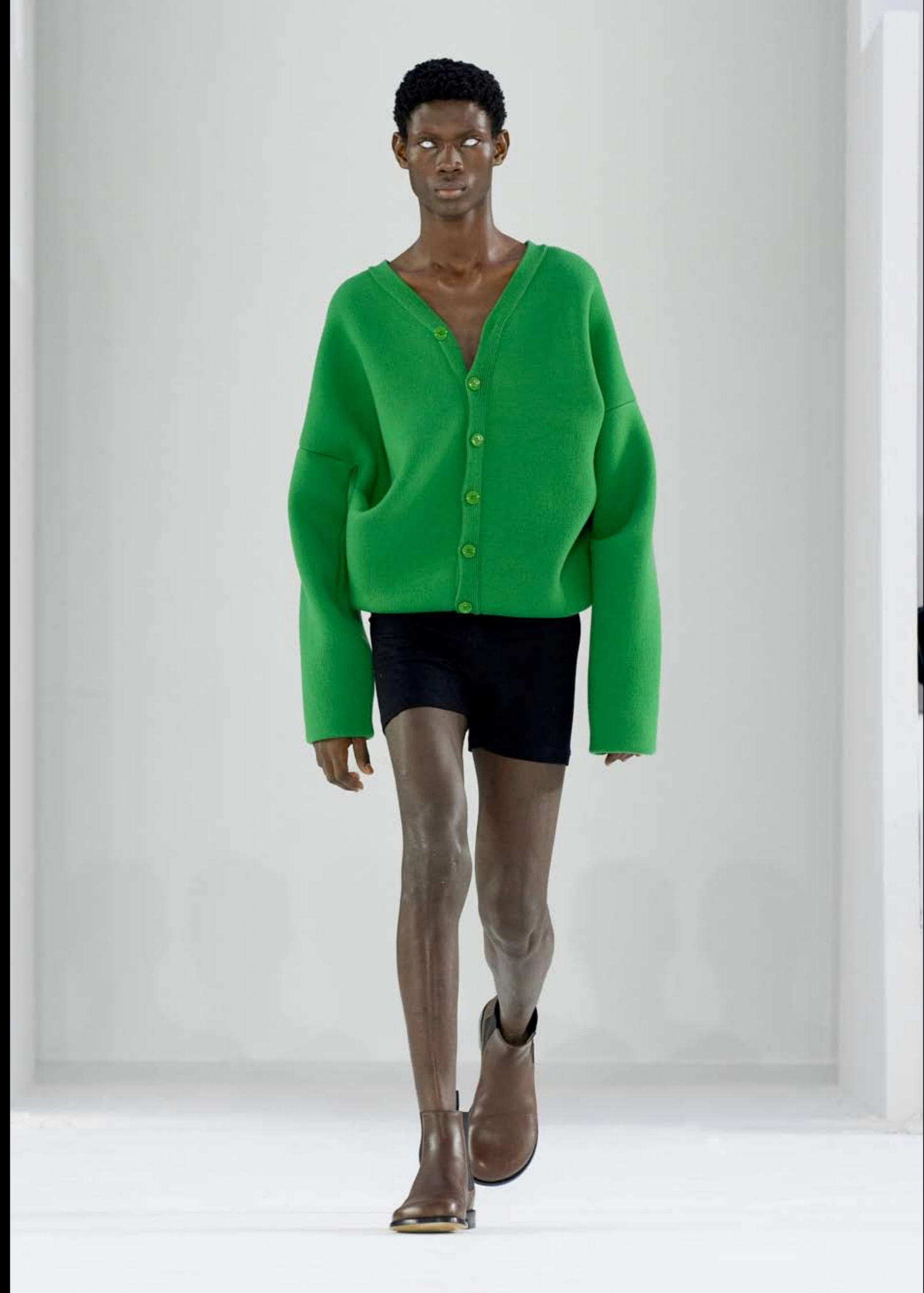
















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Louis Vuitton Life Wear

Creative Collective
La connettività è il catalizzatore della creatività. Una comunità di creativi guida Louis Vuitton, le cui individualità, talenti ed esperienze convergono nei dialoghi artistici sulle sue passerelle. La collezione uomo autunno/inverno 2023 nasce dall'ispirazione di un collettivo creativo. Disegnata dallo Studio Louis Vuitton uomo, la collezione si ispira alle idee e ai concetti del designer americano Colm Dillane, mentre lo show design e il suo prelude cinematografico sono diretti dai registi francesi Michel e Olivier Gondry, con il supporto anche dello stilista sierraleonese Ibrahim Kamara e della direttrice creativa ucraina Lina Kutsovskaya, entrambi collaboratori di lunga data della maison. Insieme alla cantante spagnola Rosalía, a cui si deve la colonna sonora e che si esibisce durante lo show, il gruppo di creativi sostiene una connettività fondata sui pilastri dello Studio Louis Vuitton prêt-à-porter uomo: la convinzione che creatività, artigianalità e spettacolarità di Louis Vuitton abbiano il potere di emozionare, connettere e unire il suo pubblico in tutto il mondo.

Growing Up
L'unità è forgiata dalla famiglia-

Louis Vuitton ★



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La connettività è il catalizzatore della creatività. Una comunità di creativi guida Louis Vuitton, le cui individualità, talenti ed esperienze convergono nelle sue passerelle. nei dialoghi artistici sottili e passerele.

rità.
Nella collezione uomo
autunno/inverno 2023 si svi-
luppa la storia più riconoscibile mai
raccontata: la crescita. Storicamente radi-
cati nella genetica artistica dello Studio Lou-
is Vuitton uomo, i riti di passaggio dall'infanzia
all'adolescenza e all'età adulta sono fasi della vita
che accomunano tutti. Nella Cour Carrée del Louvre,
Michel e Olivier Gondry costruiscono una casa delle
età dove si dipanano le prime fasi della vita di un ragaz-
zo. Stanza per stanza, sono rappresentati i momenti for-
mativi dell'educazione di tutti, dai momenti topici a quelli
quotidiani, in scene familiari accompagnate dalla musica dal
vivo di Rosalía. Sono intrise di ricordi dell'infanzia dei fratelli
Gondry: la camera da letto che hanno condiviso crescendo,
l'eccitazione di decorarla e la carta da parati che hanno co-
perto di scarabocchi prima che fosse sostituita. Catturata in
un preludio cinematografico che apre lo spettacolo, la loro
storia culmina nell'età adulta plasmata dai ricordi e dalle
esperienze delle prime fasi della vita e dal bambino inte-
riore che rimane eternamente presente.

Louis Litewear

Grazie alla condivisione di esperienze, dalla nor-
malità al cambiamento di vita, lo Studio Louis
Vuitton Uomo presenta, nel presupposto for-
mativo della collezione, la sensazione ado-
lescenziale di voler, o talvolta dover,
crescere velocemente. L'esper-
ienza, rievocata ogni

*Nella collezione... si sviluppa la storia più riconoscibile mai raccontata: la crescita.
Storicamente radicata nella genesi adolescenziale e all'età adulta.
i riti di passaggio dall'infanzia all'adolescenza e all'età adulta.
sono fatti della vita che accomunano tutti.*

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volta
che eventi epocali accadono nel corso della vita, si materializza in una silhouette sartoriale finto-matura che ricorda l'idea di mascolinità paterna di un giovane. lo Studio mette in passerella una linea squadrata ma fluida al tempo stesso proiettata all'abbigliamento da lavoro e allo sportswear, ispirandosi liberamente ai ricordi millenari di questi look: una forma tradizionalmente "virile" intrisa dello spirito del bambino interiore. I capi sono arricchiti dalle influenze astratte che incarnano lo sguardo sartoriale adulto, altri sono computerizzati, come se fossero visti attraverso la lente degli anni '90 dai primi adolescenti della generazione digitale. L'idea si evolve in schermate sfocate decorate su tutti i capi, una nozione figurativa riecheggiata in sentimenti di parole scritte generazionalmente riconoscibili: una "visione sfocata di un futuro luminoso" e di un "FUTURO FANTASTICO?".

Blurry vision

Partendo dalla prima generazione cresciuta all'ombra della super-connettività, lo Studio indaga e valuta l'impatto dell'era digitale. I pensieri si riflettono in motivi, tecniche e lavorazioni sartoriali, abiti da lavoro e capi-spalla che fanno riferimento a TV, film, cyberspazio, schermi e telecamere. Si riflettono anche in disegni illusori come un motivo che assomiglia alla codifica crittografata, un ricamo televisivo allucinatorio realizzato con

perle
e paillettes o un motivo con logo Apple TV composto da rendering del frutto pixelati e indistinti, circondati da un "rumore bianco". Abiti e denim sono codificati con una fil-chenille altamente strutturata che forma un'immagine ingrandita di un occhio visibile solo attraverso un obiettivo della fotocamera. Le immagini sfocate interpretate in jacquard evocano l'impressione di un movimento troppo veloce per essere catturato dalla fotocamera. La grafica sulla pelle ricorda i poster della vecchia Hollywood mentre i paesaggi di scene di film immaginari sono realizzati in jacquard con sottotitoli in fil-coupé.

Digital footprint
L'attenzione della collezione alla generazione computerizzata e alla connessione umana fa scattare l'idea del segno lasciato nella vita: l'impatto sulle persone attorno e le prove digitali, fisiche o emotive che documentano l'esistenza del nostro carattere e della nostra influenza. Accanto ai motivi computerizzati della collezione, lo Studio propone abiti, borse e fazzoletti creati con la collaborazione di Colm Dillane, strutturati da frammenti di pelle stampati con scansioni di lettere di alfabeti reali scritte dai componenti dello Studio nella moltitudine di lingue delle loro nazionalità. La nozione di ciò che resta è ulteriormente interpretata in un abito a maglia, immaginato con Colm Dillane, i cui filati si dipanano punto per punto mentre si

m u o v e
attraverso la costruzione della vita di Michel e Olivier Gondry, lasciando dietro di sé una traccia della documentazione. I nodi all'era della connettività sono ulteriormente sviluppati in borse per fotocamere che filmano l'ambiente circostante lungo la passerella.

Faces of lite - Pareidolia è la volontà di vedere volti illusori in oggetti ed elementi senza volto. Stimolo umano vitale, l'impulso viene impiantato nel cervello come mezzo per cercare costantemente la connettività sia che si cammini dentro una galleria di ritratti o semplicemente si navighi tra i social media, poche immagini hanno un effetto più coinvolgente dei volti. Attingendo ai temi della collettività e connettività della collezione, lo Studio Louis Vuitto uomo applica questa teoria ai capi e agli accessori, proiettando giganteschi occhi, massima espressione della connessione, tra sartoria e abbigliamento da lavoro. Creato in collaborazione con Colm Dillane, il camouflage in patchwork rivela i contorni dei volti in una pareidolia applicata ad abiti e giacche che integrano anche il logo della Maison. Le opere d'arte di volti non identificati dipinti dal designer vengono trasformate in stampe e adattate con strati astratti di Monogram in un abito, un cappotto ma anche su scarpe e borse. Fanciulleschi e surreali, tracciano una linea verso la sensibilità ritratta da Michel e Olivier Gondry nel prelude cinematografico e nell'orchestrazione dello show.













Hurry vision of
a bright future













L'Ideologia Upcycling è stata creata per deprogrammare le nostre menti dalle immagini dell'obsolescenza e rifiuti.

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Upcycling Ideology
I look Upcycling nella collezione sono creati attraverso tre approcci: pezzi upcycled da materiale di scorte in eccesso, pezzi upcycled da idee esistenti e pezzi upcycled attraverso la ripetizione di trame esistenti. L'Ideologia Upcycling è stata creata per deprogrammare le nostre menti dalle immagini dell'obsolescenza che portano al sovraccarico, alla sovrapproduzione e rifiuti. Ogni stagione, Louis Vuitton preme l'interruttore sull'approccio tradizionale a una collezione, creando una cultura di moda dove le proposte sono costruite da pezzi che compongono i look, piuttosto che da look composti da pezzi al loro interno. Attraverso la lente dell'Upcycling, il lavoro può essere riciclato, ripensato e persino ristampato nella sua forma originaria. Le idee, il vero fondamento della moda, non sono usa e getta, ma parte di un ciclo eterno di ispirazione, codici e valori che continuano a farle chiarire ed espandere l'ethos della maison. Le stagioni precedenti non esistono come singole entità ma si uniscono in un canone dedicato al principio che nessuna stagione è una vecchia stagione. In un tempo veloce e fugace, la ripetizione equivale alla documentazione: gesti fatti e lezioni apprese. La collezione esercita i tre approcci dell'Ideologia Upcycling attraverso fabbricazioni, tecniche e temi.

vestito • *Collection Report*

ASSOLUTO maschile

A sequel to preceding seasons, the latest Saint Laurent collection presents Anthony Vaccarello's evolving vision in the rotunda of the Bourse de Commerce - Pinault Collection. Art and Saint Laurent have been complicit since the beginning, making Japanese architect Tadao Ando's radical structure-within-a-structure a natural setting for tonight's concise and intimate presentation. The gleaming concrete cylinder echoes the luminous circle at the center of the brand's last menswear show, almost inadvertently, the O shape, a symbol of perfection and purity of execution, becomes a recurring, pertinent thread at Saint Laurent. The ultra-focused presentation is characterized by refined, exhaustively thought-out details. A long, fluid silhouette is punctured with assertive shoulders and a narrow waist. A restrained palette - black, white, camel, navy, flashes of silver - reinforces a sense of bold sophistication. Each look is considered to a fault. An unexpectedly confident chiffon shirt and hooded knitwear tunics are paired with ground-skimming, sweatpants-inspired trousers that inject ease to the overall precision. Coats introduce a new, ample volume.

Shapeand



The house's signature dialogue between masculine and feminine continues with increasing fluidity. While borrowed male elements always inform Saint Laurent womenswear, here a reciprocal influence is inescapable.

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length are reconsidered to produce exciting pieces that reinterpret established brand codes. Soft fabrics - including mohair, cashmere, satin and velvet - contrast with hard-edged textures. Throughout, the point-of-view is strikingly unified. The house's signature dialogue between masculine and feminine continues with increasing fluidity: while borrowed male elements always inform Saint Laurent womenswear, here a reciprocal influence is inescapable. It is evident in the masterful play of proportions and an idea of wrapping the body: further developing the hooded silhouettes of the most recent Saint Laurent women's collection, a number of men's looks for Winter 2023 extend up to cover the head with cagoules.





































vestito● *Collection Report*

Opulent Prismatic

Lucie and Luke Meier design for individuals. They provide us with the garments, the accessories, the symbols, the confidence, to combine things and ourselves as we like at any given time. An acknowledgment, and embracement, of the age we are in: fuzzy, technical, mobile, ethereal. The invitation to personalize and to be impulsive and unpredictable is clear: silver necklaces, knit hats, gloves, zipped, technical vests, bags with colourful straps, layers... The combinations are infinite, the spirit is light. The collection is particularly opulent and prismatic in proportion and silhouette, with an accent on the airy, long, and floating. The organic-synthetic divide vanishes. As did gender distinctions and day and night. Sportswear, denim, and couture merge in shapes, materials, colours, and details. Here Lucie and Luke demonstrate how they master construction and technique, with a formalism but also a whimsy. Perfectly cut, tailored jackets in soft, double-face wool are fastened with metal zippers. The multi-coloured needle punch in felt coats and dresses, and in fluffy matelassé jumpers, blurs the construction lines and illustrates the 3D effect that criss-



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crosses
the collection like a trom-
pe-l'oeil. Wool felt is welded and
digitally printed; a further example of
the exploration of natural and technical. A
parka made of a reflective, ultralight recycled
polyester and real glass becomes almost invisible.
A long, airy white cotton dress is filled with silver
sequins and crushed aluminum flowers. The drawings
of candies and cherries are intarsia knitted into wool or
printed on felt and on denim. A long, fully zipped, pale
pink silk cape is printed all over with a floral dégradé rose
motif. A series of leather and felt jackets and short dresses
are sculpted, extremely graphic, in their round shapes, and
decidedly waisted. Trousers are voluminous and modular with
zips and coulisse adjustments, or lean, sharp, and ankle-length
or elongated. Floating bubble dresses in solid colors and ir-
regularly checked prints have voluminous sleeves. Silk, recycled
polyester, mohair (the most refined, treated and dyed to
seem synthetic), Italian and Japanese wools, felt... the choi-
ce of material is deep and refined. The colour palette is
primary, metallic, and electric, with bright yellow, green,
red, and blue, but it is also nuanced by pastels, white,
butter, pale yellow and pink, grey, and black. Sho-
es are bold. The new monochrome sneakers and
motorcycle boots anchor the silhouettes in a
pragmatic manner, while the lean boots
with technical heels and square toes
underline the collection's gla-
morous side.

















vestito • *Collection Report*

Etro materie

Come casa di moda, Etro è stata costruita sulla materia fondante della moda: il tessuto. Dando il suo punto di vista sull'argomento, Marco De Vincenzo costruisce la sua prima collezione uomo per la maison attorno alla materia: un omaggio alle radici di Etro che è anche un modo per connettersi con il proprio passato personale. La maison Etro e la casa di Marco si sovrappongono e si mescolano e ne emerge un ampio senso di domesticità, sullo sfondo di pile di tessuti provenienti dagli archivi Etro, disposti a fare da cornice alla sfilata. Il percorso creativo nasce nel senso di rassicurazione offerto da una coperta di velluto jacquard, che Marco amava da bambino e il cui motivo è riprodotto su ampi cappotti e giacche di lana. La tattilità è fondamentale, con jacquard e intrecci che prevalgono sulla stampa. I pezzi sono messi insieme e assemblati per stimolare sia la vista che il tatto: frutti all'uncinetto crescono tridimensionali sui maglioni, toppe di melton definiscono i colli delle giacche, turbini psichedelici si liquefanno su pullover lanuginosi. Il mimetismo domestico è aspetto nodale: tessuti tappezzeria per i blouson, lunghe tuniche e tute che ricordano



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t e n -
de, camicie come tovaglie. Gli shorts e i top di teddy offrono ulteriore intimità casalinga. Nascoste alla vista, le fodere fantasia sono un piacere privato che aumenta ulteriormente il gioco di motivi e texture, con il tartan - uno dei primi successi di Etro - come protagonista. I pezzi sartoriali sono sottili e allungati. Di notte, piccoli fiori sbocciano su rever e fasce degli smoking. L'idea di fondere il pubblico e il privato, il familiare e il sociale prosegue negli accessori: zoccoli Aladino in feltro con solespesse, sneaker-zoccolo borchiate, shopper in velluto jacquard e ceste oversize tagliate al laser adatte all'uso quotidiano o all'arredo della casa. L'accento sulla materia e sulla domesticità è l'innesco psichedelico di un viaggio intorno alla propria stanza, e oltre.





















vestito● *Collection Report*
Cinema

Per l'Autunno-Inverno 2023, Maximilian Davis torna a Hollywood, la seconda casa di Salvatore Ferragamo, per attingere ai guardaroba delle star con cui la maison ha lavorato negli anni '50. La loro bellezza iperfemminile, interpretata con una modernità essenziale, abbraccia un futurismo alieno che sfalsa i volumi e le silhouette dell'epoca. "Ferragamo ha iniziato il suo percorso realizzando scarpe per i film degli anni '30, fino a conquistare star del cinema degli anni '50 come Sophia Loren e Marilyn Monroe", spiega Davis. "Ho guardato al loro glamour, alla loro bellezza e al loro modo di vestire, pensando a come renderlo moderno nel presente". Esplorate con la precisione lineare di Davis, le silhouette di metà secolo rivelano una purezza grafica: una gonna a ruota è realizzata in un nylon bianco ottico; un taglio cocoon ripreso dalla couture degli anni Cinquanta è applicato alle camicie e al bomber tecnico. La sartoria double face svela la sua ispirazione cinematografica attraverso linee ridotte e vite aderenti che aggiornano la tradizione nella semplicità del gabardine di lana stretch. I gioielli in bachelite sono riformati in resina trasparente, mentre i cappotti svasati e le spalle scoperte proiettano i



Maximilian Davis torna a Hollywood
 per attingere al guardaroba della
 sua madre: i volumi e le silhouette
 che sfalsano il tempo e la
 femminilità classica: tailleur con tagli netti, e
 pelli che si aprono per svelare lampi di colore,
 racchiudono sia l'estetica decisa di Davis che lo
 spirito dirompente dei motociclisti degli anni '50.
 Lo stile biker irrompe a più riprese attraverso tutta
 la collezione, dal velluto fioccato al denim metallizzato,
 dalle canotte in viscosa bianca alle brogue con punte accen-
 tuate. Le stampe esotiche degli archivi vengono scansionate
 e rimanipolate sulle serigrafie dei capi in shearling e degli
 accessori in pelle e cavallino, con una leggera distorsione *che
 li fa sembrare dei cimeli del passato trasportati nel futuro*. Il lessico
 ornamentale di una scarpa d'archivio, originariamente prodot-
 ta in oro 18 carati nel 1956, è rievocato nella forma angolare dei
 tacchi a spillo e nella corda intrecciata. La silhouette di una
 borsa della SS98 è reinventata con nuove proporzioni e nuo-
 vi elementi metallici; la Wanda bag appare in una miriade
 di nuove espressioni. Evoluzione del foulard, tra i codici
 primi di Ferragamo, crea un contrasto con le silhouette
 rigorose. *"Volevo raccontare il lato più romantico degli anni
 Cinquanta, e i due elementi - l'etereità e il rigore - pro-
 ducono un contrasto così diretto che in qualche modo
 sembrano complementari"*, spiega Davis. L'emer-
 gere di quell'eleganza languida, tradotta
 nelle maniche ad ala e nei drappaggi
 rinascimentali, fa da contrap-
 punto al glamour raf-

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codi-
 ci storici del glamour
 femminile in una nuova era. Gli
 squarci nei tessuti disturbano la sen-
 sibilità classica: tailleur con tagli netti, e
 pelli che si aprono per svelare lampi di colore,
 racchiudono sia l'estetica decisa di Davis che lo
 spirito dirompente dei motociclisti degli anni '50.
 Lo stile biker irrompe a più riprese attraverso tutta
 la collezione, dal velluto fioccato al denim metallizzato,
 dalle canotte in viscosa bianca alle brogue con punte accen-
 tuate. Le stampe esotiche degli archivi vengono scansionate
 e rimanipolate sulle serigrafie dei capi in shearling e degli
 accessori in pelle e cavallino, con una leggera distorsione *che
 li fa sembrare dei cimeli del passato trasportati nel futuro*. Il lessico
 ornamentale di una scarpa d'archivio, originariamente prodot-
 ta in oro 18 carati nel 1956, è rievocato nella forma angolare dei
 tacchi a spillo e nella corda intrecciata. La silhouette di una
 borsa della SS98 è reinventata con nuove proporzioni e nuo-
 vi elementi metallici; la Wanda bag appare in una miriade
 di nuove espressioni. Evoluzione del foulard, tra i codici
 primi di Ferragamo, crea un contrasto con le silhouette
 rigorose. *"Volevo raccontare il lato più romantico degli anni
 Cinquanta, e i due elementi - l'etereità e il rigore - pro-
 ducono un contrasto così diretto che in qualche modo
 sembrano complementari"*, spiega Davis. L'emer-
 gere di quell'eleganza languida, tradotta
 nelle maniche ad ala e nei drappaggi
 rinascimentali, fa da contrap-
 punto al glamour raf-

Collection Report ● Fall/Winter 2023-24

Il sentimento della stagione nasce dall'immaginazione e re-immaginazione di epoche ed estetiche cinematografiche disparate, intrinseco al nome Ferragamo.
Un classicissimo rivoluzionario: nei nuovi codici di Ferragamo, scoprendo un'assoluta modernità.

finato
e feticistico della ver-
nice e dei mini abiti scintillanti
in lamé. "E' la mia visione di ciò che le
persone degli anni '50 penserebbero del futuro:
lucentezza elevata ed effetti metallici alienati", af-
ferma Davis. Il sentimento della stagione nasce
dall'immaginazione e re-immaginazione di epoche
ed estetiche cinematografiche disparate, scoprendo
un'assoluta modernità nei nuovi codici di Ferragamo.

















vestit. Collection Report

Light

The cycle of a fashion house is about regeneration and rejuvenation, just like the cycle of fashion itself. There is always something of the past in the present and future and Dior is no different. In this collection, we wanted to look at the regeneration of the house after the death of Mr Dior, and its rejuvenation with Yves saint laurent – his chosen heir – drawing a parallel in literature, through imagery and themes in the waste Land. It's where an old world meets a new one, in change and in flux". Kim Jones

The Thames and the Seine: the ancient flow of history and mutability through their regenerating and rejuvenating waters; a movement from country to city to sea that is always different and always the same. The great rivers of London and Paris, with their connotations and contrasts, their light and murk, serve as both literary motifs for T. S. Eliot and living inspiration for Kim Jones, the artistic director of Dior Men. In this living and literary history, spanning ancient landscapes and modern cityscapes, periods of time conflate. Here, the eddies and flows of the water reflect those of fashion, including the winter collection where flux, movement, ease and fluidity are central. It is also a

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Dior ★



Years ago, on the 30th of January 1958, Yves Saint Laurent presented his debut collection for Dior and the fashion world was changed once more.

Collection Report ● Fall/Winter 2023-24

reflection of the dynamism sought by Yves Saint Laurent with his ascent to the helm of Dior at the age of 21 – one of the youngest couturiers in history. 65 Years ago, on the 30th of January 1958, Yves Saint Laurent presented his debut collection for Dior and the fashion world was changed once more. It is this spring/summer '58 collection that is mainly drawn upon for Jones' winter offering, the men's histories intertwining with a melding of the masculine and feminine, with British tailoring traditions and materials meeting that of the haute couture tailleur. Infusing all is a sense of movement, modernity, practicality and ease, a streamlining from excess towards an amalgam of the formal and the casual in individual garments. Silhouettes are softened, curved and malleable while clothes are hybridised and metamorphosed, worn in individual ways with the agency of the wearer. An effortlessness infuses all, belying the precision and complexity of a collection that never looks over-complicated. At times garments are taken directly from the archive, transposed and transformed: the sailor top from Yves Saint Laurent's marine ensemble is loosened in cavalry twill and also becomes an elongated fisherman's smock; the off-the-shoulder tailoring of acacias adapted with slouching insouciance for masculine wool suiting, part of a new recurring silhouette and ensemble; the *passé partout* coat with its loosely tied neck

Collection Report ●

Fall/Winter 2023-24

It is this spring/summer '58 collection that is mainly drawn upon for Jones',
winter offering, the men's histories, with british tailoring with a melding
of the masculine and feminine, meeting that of the haute couture traditions.
and materials meeting that of the haute couture traditions.

n o w
cocoon in a new slub-
bed, donegal tweed with the
addition of zipped open sleeves. At
the same time, the traditional vernacular
language of knits is subverted through a sculp-
tural approach to styling And draping together
with a melding of tailoring. In counterpoint, start-
lingly new pieces such as 3d printed shoes and boots,
and archetypal sea-faring utilitarian outerwear extend
the reach of the house's savoir-faire to an unprecedented
contemporary level. Meanwhile, bags primarily take on an
idea of discretion, elegance and precision, stripped of extra-
neous elements with a box construction in vernis – an echo of
Yves Saint Laurent's striving for modern simplification.



Dior ★











Dior ★









Dior ★









Dior ★



Dior ★

vestit● *Collection Report*

Ann b V LUDOVIC

Author-ship and autobiography tie Ludovic de Saint Sernin to Ann Demeulemeester: fashion-making as an authentic act of selfinvolvement. The A/W 23 collection evolves out of a feeling of intimacy and respect that acknowledges Ann's legacy and heritage through the eyes of a new author. It takes the shape of a love letter in thirtysix looks, each one a heartfelt sentence. Words that are ideally written with a quill, or a feather: a detail Ann loved, which Ludovic has made anew in leather. His first-person reading of a distinctive lexicon is rooted in the foundations of the house, but the instrument used is new. Sensuality, silhouette, ambiguity, wildness pace the sentences Ludovic de Saint Sernin is writing. The collection spans the space that goes from surrender to rejection. Streamlined and graphic, the look suggests closeness and intimacy. An equestrian hint provides a frame and a frisson; saddlery details are interspersed among tailoring and flou. Nails become rings, heels are spiky, knits are fashioned into liquid shapes. The chromatic spectrum expands from the familiar black to faux blacks such as burgundy and aubergine. Confidence and discipline are

Ann Demeulemeester ★



Collection Report ● Fall/Winter 2023-24

Authorship and autobiography tie Ludovic de Saint Sernin to Ann Demeulemeester:
The collection evolves out of a feeling of self-intimacy and heritage...
that acknowledges Ann's legacy and heritage...

to u-
ched with halos of
abandon: a tension released in
a taut, liquid line. Writing a letter is
always about the sender just as much as
it is about the receiver. It's an encounter, an
exchange. In this collection, word after word, Lu-
dovic de Saint Sernin keeps finding himself in Ann,
while maintaining his distinctive sense of self. It's an
intro, a preamble, and as such, to be continued.







Ann Demeulemeester ★





Ann Demeulemeester ★



Ann Demeulemeester ★



Ann Demeulemeester ★



vestit● *Collection Report*

Forme nuove

Comme des Garçons Homme Plus ★

























vestit● *Collection Report*

Superheroes

Walter van Beirendonck ★







Walter van Beirendonck ★

















vestito • *Collection Report*

New and Essential

If Venice, Italy, has been my summer retreat then Luxor, Egypt, has become my winter retreat. The vastness and scale line up with the Cecil B. Demille fantasy of egypt in the movie the ten commandments (art directed by Paul Iribe!), Which i watch nightly while working out with brutalismus 3000 pumping through my earphones. Merging real life with fantasy life is one of my favorite things. And measuring the insignificance of contemporary discomforts against that amount of history comforts me. I have also used embroidered imagery from nea offending performance artist ron athey — an old friend from Hollywood, who used Kenneth Anger's very stylized interpretation of egyptian ceremony in his 1970s underground films as the inspiration for his performance piece incorruptible flesh, from which he graciously lent me an image. This collection is about reduced architectural shapes with a whiff of sleazy seventies pseudo-mysticism. Sharp shoulders and high, tight waists flare to the ankle recalling an almost victorian sillhouette — a reflection of a primness we see in a prevalence of current online judgement. Flight jkts are made in nylons

Rick Owens ★



*This collection is about reduced architectural shapes
with a whiff of sleazy seventies psycho mysticism.*

Collection Report ● Fall/Winter 2023-24

made from grs (global recycled standard) certified recycled polyamide and dyed using a specialized technique that allows ecological natural pigments to be used on synthetic fibers. Black is dyed with bamboo charcoal while green is achieved using olive waste. Tailoring is executed in a compact mohair broken twill woven on 1950s vintage shuttle looms exclusively for us by bonotto, a 4th generation textile mill founded in 1912, situated just below the pre-alps in Veneto, Italy. Midi a-line skirts and spike-shouldered blousons are in 18oz japanese indigo selvedge denim. Our denim wash house in Veneto, Italy, uses only zdhc certified products and utilizes a water purifying process that enables them to recycle a large portion of the water used. Outerwear and jumpsuits in heavyweight and crisp moleskins are woven in Lombardy, Italy using gots (global organic textile standard) certified organic cotton. The mill and family running it have roots going back to 1597. Shaggy jackets come in heavyweight unshaven hair-on cowhides tanned in the veneto area of italy by a 2nd generation family-owned tannery that has a lwg gold rating. This ensures traceability of raw material, high environmental standards, and efficient use of energy and water consumption in the tanning process. We continue our use of waxy and soft pirarucu fish skins. By recycling these giant skins, indigenous communities in brazil are

Collection Report ● Fall/Winter 2023-24

Sharp shoulders and high
tight waists flare to the ankle recalling an
almost victorian silhouette
— a reflection of a primness we see
in a prevalence of current online judgement.

able
to receive a significant
income from something that
would normally be discarded. The
skins are tanned in Brazil through a low-
impact tanning process and finished in Italy.
Cuffs and chokers produced in the outskirts of
florence are made from solid aluminum in dark
bronze finish ornamented with smokey quartz crystals
cut outside of Venice. Gloves made in glossy or shaved
hair-on calf leather are made by a 5th generation family
company founded in 1923 and situated in the center of na-
ples, italy. Each glove takes no less than 25 stages to produce,
carried out strictly by hand. There is a bitterness to creating
a collection during a war — a desire to contribute our sombre
best in an industry that must remain stalwart, but with a sense
of frustration that nothing is enough.

















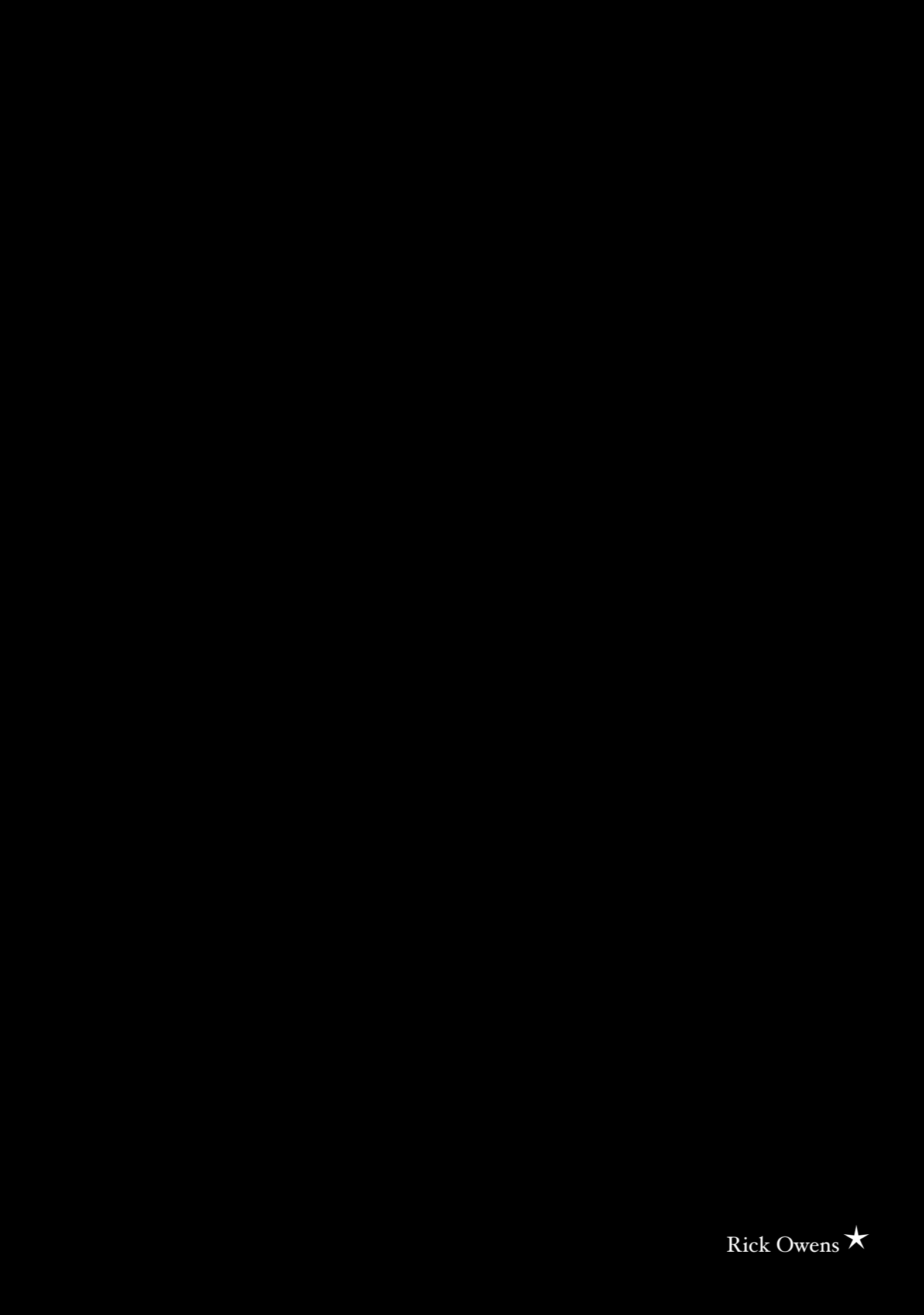


















vestiti • *Collection Report*

Il tema della collezione è ispirato agli atri dei nobili palazzi di Milano. Atri che nascondono giardini, spazi disegnati da una geometria discreta di marmi pregiati e policromi a cui corrisponde la preziosità di certi tessuti usati per realizzare l'abbigliamento, come il cashmere, l'alpaca, i velluti e drapperia di nuova concezione. Un richiamo a un'epoca fatta di eleganza, che pur essendo in parte dimenticata, rimane impressa nello spirito raffinato di questa città. Fa da colonna sonora il sottofondo musicale di grande sofisticatezza ispirato a Ludovico Einaudi.

Milano Ispirazione

Giorgio Armani ★



















vestito • *Collection Report*

Venus

Under-
standing the Caribbean
culture and diaspora, its essen-
tial to understand the psychological
response of the people to coping with
challenges presented by many forms of tran-
sience. Needing to survive hundred miles away
from home. Creolization is the force that brings
human cultures into relation with one another, a
process of relation that neither reduces the other to
the same, nor resolves itself in a concrete, unchanging
form. The question of 'who am I' becomes loaded with
within the cultural and racial themes, which are not found
with the same intensity in the European setting. The
young Caribbean generation is finding solid ground by
creating a new wave of art, sound and communication,
carrying the weight of the history and culture while
their reality is now. Through our collections we refer
to this process by which elements of cross-cultural
patterns are blended together to create something
new. Mixing influences, codes and colors into a
new proposition. Approaching fashion with
our self proclaimed Caribbean Couture spi-
rit, creating something from nothing.
It's the simplicity and directness
that counts, bags made from
recycled bicycle sad-

COMP

Botter ★



Mixing influences, codes and colors into a piece of fashion with our self-proclaimed spirit, creating something from nothing.

Collection Report ● Fall/Winter 2023-24

Caribbean Couture

dles,
embracing their worn
out details as something pre-
cious rather than trash. Garments
that blend the seasonal codes of winter
and summer into one. This season we wanted
to propose the winter version of our colors palet-
te, garments made in the Botter Blue brand colour,
inspired by the emerald, turquoise Caribbean Sea.
Embracing more earthy tones together with the acid co-
lors of corals and fishes you find in the darkest hours, in
the deepest waters. Today we present together with Reebok
a concept sneaker. Taking its unusual look from the Murex
seashell used by the Greek Goddess Venus to comb her hair.
The core of the shape is an evolution of the first Botter "Ban-
ker" shoe designed in 2017, with a Reebok football boot silhou-
ette used as the basis to create from. The free-flowing form
that encapsulates the shoe has been created in collaboration
with HP using its most cutting-edge 3D printing technolo-
gy to engineer the unique sneaker. The Reebok x Botter
Sneaker is an opening of a wonderfull project. The new
partnership with HP 3D Printing aims to create product
that sits at the intersection of innovation, sustainabi-
lity and luxury and this is just the first step.





















vestit. Collection Report

Rising & Shelter

Today's presentation of the house's latest collection, set under the impressive soaring volumes of the Grande Halle de La Villette, may rely on a poetic, almost mystical, ambience—but the message of the show could not be more clear. This set pulls together a handful of recognizable signs and symbols. As the sun streaks across the space, how can we fail to think about the ever-quickening timeline on which we find ourselves trapped, forced to maintain the unsustainable rhythms of our daily lives that separate us from both ourselves and others? Those disconnections have, of course, precipitated today's equally rapid acceleration to climate disaster, which now seems to have been dialed up to an out-of-control setting. At the center of the stage, a trio of oppressively high towers, constructed of tightly compressed abandoned clothing, echo our own absurd destruction of this planet. But step back and take in the whole picture. For just as we can imagine present and future tragedies, we can also envision reasons for optimism. We all know that whenever something goes wrong, there are always those courageous souls who are willing to step up and face

Marine Serre ★



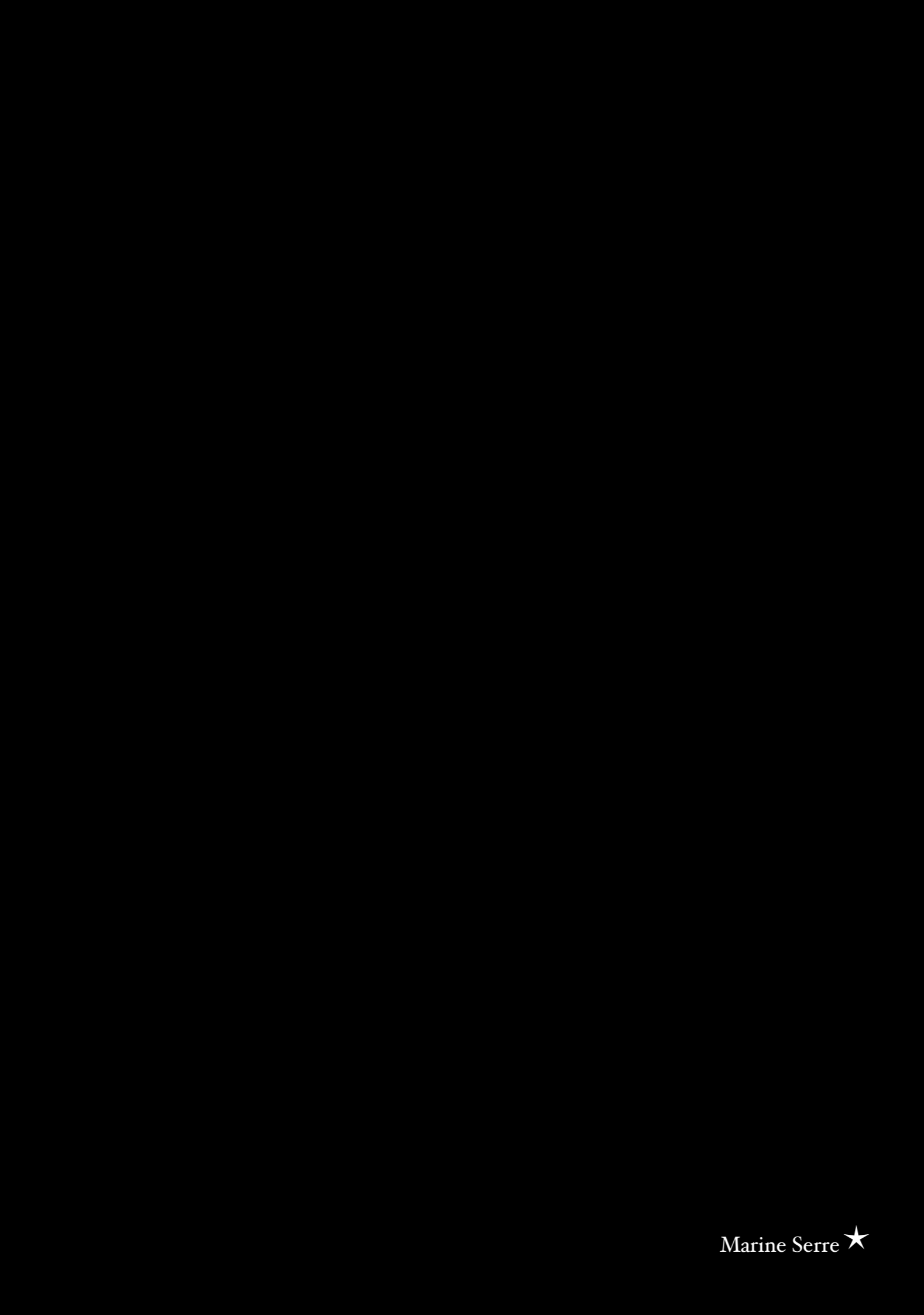
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Our house believes that exploring alternative outlooks and visions
Setting imagination and creation at the service of transformation
is the key to help slow down the present accelerated timeline.

reality. For possibilities and predictions need not always translate into inevitabilities. Within this set's scale model of a future dystopia, perhaps we could also imagine that today's guests, huddled closely together inside this refuge of tomorrow—our rising shelter—might actually join forces to fight together, engaged and allied in a push for an improved society. Our house believes that exploring alternative outlooks and visions will transform the fashion industry. That's one of the reasons why this show has been thrown open to all, with more than half of the guests given free admission—for we know that outside voices can only help to strengthen the forces pushing for needed rebellion, meaningful changes and ultimately, fundamental transformations. Setting off that strong chain reaction could create and transmit indispensable hope to present and future generations. Each of the five families that form today's Rising Shelter collection builds upon those linked themes of engagement, rebellion and transformation. The first grouping is crafted from a small selection drawn from the overwhelming number of cream, white and beige tote bags that now overwhelm our universe. Since it's estimated that each "earth-friendly" cotton tote actually needs to be used 20,000 times to offset its overall impact of production—or, roughly, 54 years of daily use—perhaps this offering of elongated casual and often unisex

designs (bowling shirts, coats, trucker jackets, skirts and overshirts) may inspire us to think of alternative uses for this now over-abundant resource. The runway then places the spotlight on the house's familiar archetypes—with new offerings created from recovered grey and black denim, household linens, tees and leather, as well as Marine Serre's now-iconic moiré, with shimmering designs crafted from yarns created from recycled fishing lines and nets. Distinctive rebellious motocross colors and patterns have been repurposed into leather accessories and couture creations. A softer tone of voice is clearly evident for this season, with jeans embellished with a faded take on the familiar house moon, tee designs turning to dawn-and dusk-inspired tones, and, overall, a more elongated and refined silhouette seen across the collection. The house's collection of elegant designs begins with a grouping of signature fluffy knit designs, with their playful coquettish spirit. Next, the Marine Serre team adapts an array of deadstock fabrics more commonly spotted inside highly ornamented interiors (including patterned tapestries, jacquards, and brocades), transforming them into body-skimming patchworks that rely on orange lines to delineate and accentuate curves, creating complex yet minimal silhouettes. Somehow, grandma's favorite living-room fabrics have been unexpectedly reborn, making for the most

modern of offerings. They are followed by a very feminine grouping of black tailoring designs accentuated with contrasting top stitches. Finally, the layered floral patterns and acid-green tones of the sensual repurposed silk scarf designs help wrap up the show with a needed focus on rebirth and nature. This hope of transformation, of course, depends on each of us doing our part. And that's why Marine Serre continues to make every effort to form part of the solution—all elements of today's show, for example, rely on found elements and the eight-meter tall towers of abandoned textiles are destined to provide the raw materials of future house designs. Setting imagination and creation at the service of transformation is key—each of us holds the power to help slow down the present accelerated timeline.









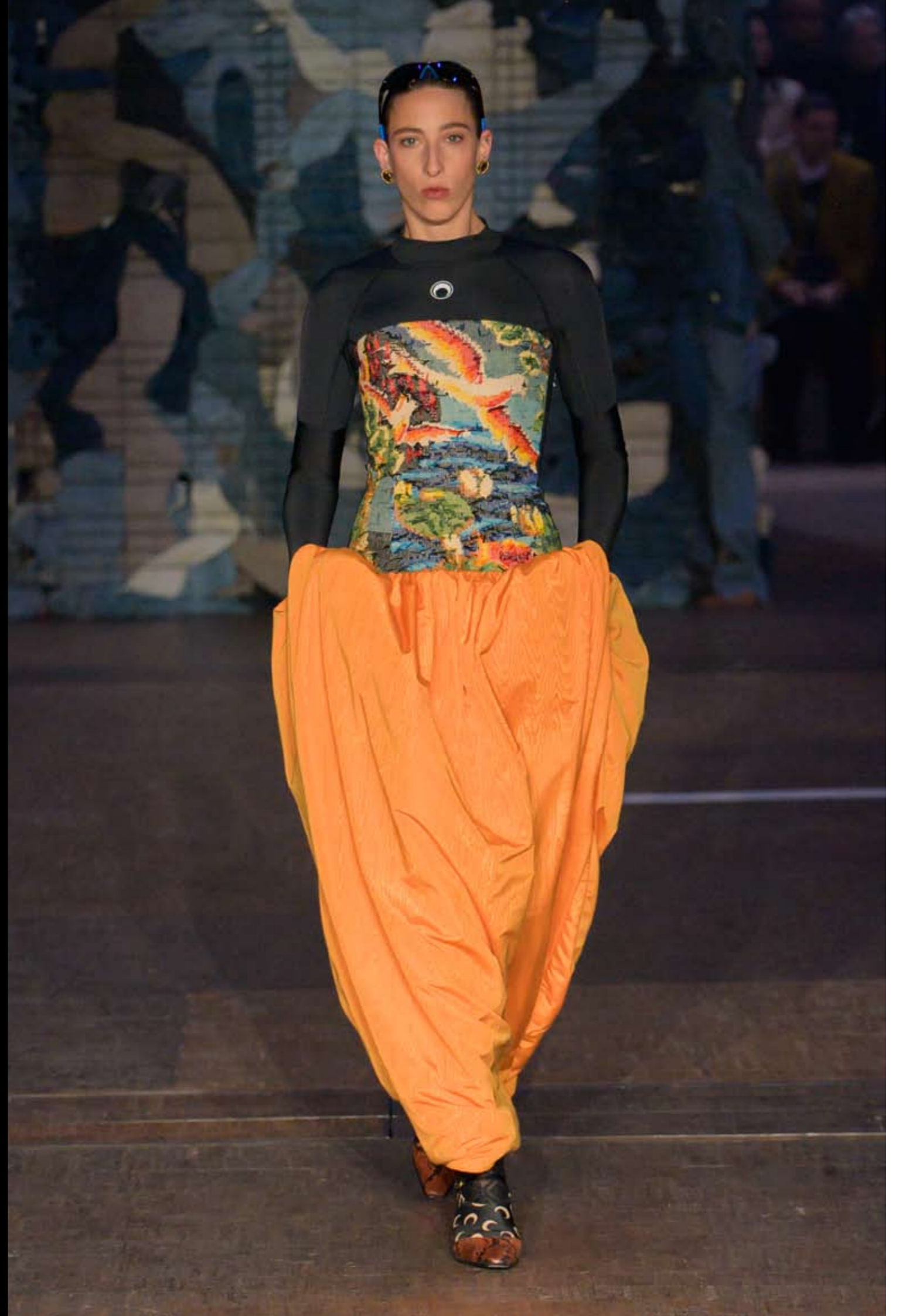














vestito • *Collection Report*

Tintwistle

“L'autunno inizia inosservato. Le notti si allungano lentamente, E, a poco a poco, i venti limpidi diventano sempre più freddi, la vampata dell'estate svanisce. La mia capanna di paglia cresce ancora. In fondo alla scala, in mezzo all'erba, la rugiada luminosa luccica”.

Meng Hao-Jan (689-740 A.D.)

Ho nostalgia di te. Così tante domande. Ti capisco molto di più ora. Ho trovato la sciarpa che stavamo cercando. Sto leggendo i libri che leggevi tu. Metterò la musica che abbiamo sentito insieme tante volte. Tenerti sulle mie ginocchia è tutto ciò che desidererei adesso. E accarezzare la tua faccia col mio naso. Ciò che è successo è ciò di cui avevo bisogno. Sei stata la mia ragione e tutto ciò che ho fatto l'ho fatto per te. Ti piacevano gli skateboarder e la bicicletta e hai voluto sbarazzarti della macchina e usare i mezzi pubblici come prima. Sei così cool, così cool mia cara. Quando accarezzavi un animale o innaffiavi le piante o mi prendevi in giro, per te era lo stesso.

Andreas Kronthaler for Vivienne Westwood ★



Ho nostalgia di te
Costante domande.
Ti capisco molto di più ora...
Sto leggendo libri che leggevi tu...
Andreas Kronthaler, March 2023 Paris

Collection Report ● Fall/Winter 2023-24

I n
ogni cosa che mostre-
remo, ho pensato a te e al luogo
da cui venivi, il Nord dell'Inghilterra.
La "masturbation skirt", ti ricordi? Era tanto
tempo fa. Quanto abbiamo riso quando l'ab-
biamo creata. Ci ho lavorato di nuovo. Le gonne
sottoveste che erano le tue preferite in assoluto. Ne
ho fatte alcune per te, tutte diverse, così sgargianti,
così belle, così femminili, così donna, davvero donna.
Ho utilizzato alcuni dei nostri tessuti antichi che avevamo
raccolto per dare loro una nuova vita, spero non ti dispiac-
cia. Una volta mi hai detto che avrei potuto portarti via tutto,
ma di lasciarti le tue scarpe platform, perché non se ne può
fare a meno. Forse la cosa più importante che tu mi abbia mai
insegnato è mettere la donna su un piedistallo.
Andreas Kronthaler, March 2023 Paris



Andreas Kronthaler for Vivienne Westwood ★



Andreas Kronthaler for Vivienne Westwood ★



Andreas Kronthaler for Vivienne Westwood ★



Andreas Kronthaler for Vivienne Westwood ★



Andreas Kronthaler for Vivienne Westwood ★







Andreas Kronthaler for Vivienne Westwood ★



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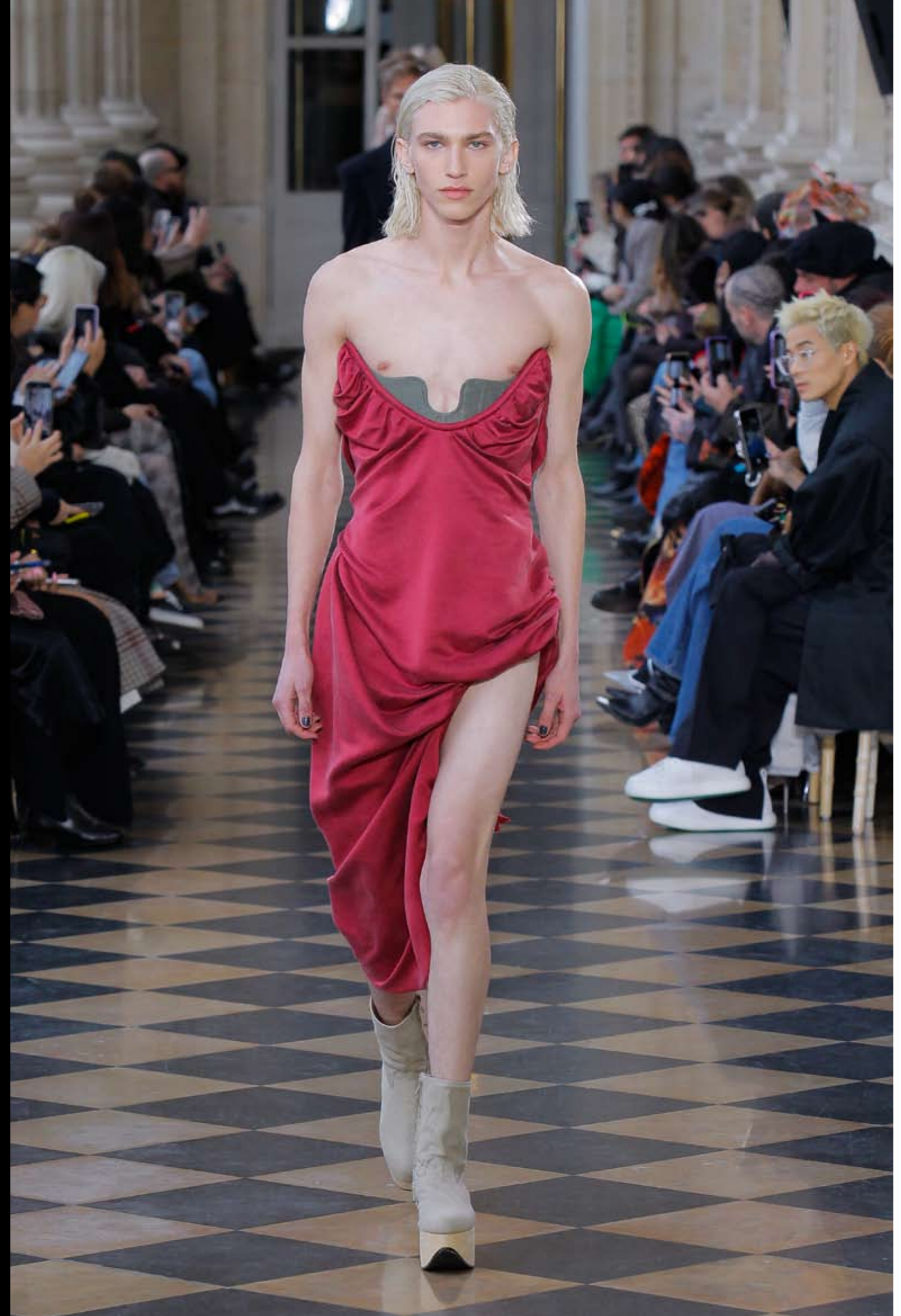
Andreas Kronthaler for Vivienne Westwood ★



Andreas Kronthaler for Vivienne Westwood ★



Andreas Kronthaler for Vivienne Westwood ★



Andreas Kronthaler for Vivienne Westwood ★



Andreas Kronthaler for Vivienne Westwood ★

vestito● *Collection Report*
Nero di città

Junya Watanabe Man ★













Junya Watanabe Man ★









vestito • Collection Report

The Little Prince

Two lost travelers meet... One has traveled far and wide across this planet... One has traveled farther... Thom Browne's fall 2023 collection tells a story of loneliness, loss, determination, and exploration. A crashed pilot is alone in the desert... in beading, fringe, and earthy tulle, under a paisley aviator's suit and platform astronaut boots. A young traveler, a prince, is also lost... in grey flannel tweed tailoring over a dress embroidered with gold bullion baobab roots. Before arriving on earth, the prince left his home planet and visited six other planets... in white organza dresses with intarsia silk fabrics. Our young traveler found that adults always need to be told what to do... They only see what's in front of them... The clocks... in uniform paisley jacquard corsets under oversized, individually hand-woven tweed tailoring with roped shoulders, and crocheted gold metal thread headpieces. What is most important is invisible... The asteroids... in unique embroidered tweed dresses under deconstructed pinstripe suits, buckled platform astronaut boots, and hand-knitted gold bullion baobab headpieces. The elephant... in embroidered matte sequin jacket

Thom Browne ★



*Thom Browne's fall 2023 collection
tells a story of loneliness,
loss, determination
and exploration.*

Collection Report ● Fall/Winter 2023-24

and
skirt with an intarsia
paisley bow, over a grey hand
pulled chiffon tweed dress. The spe-
cial rose...in dégradé silver and gold bul-
lion embroidered top and skirt, over a full
length paisley jacquard dress. The three roses...
in molded shoulder seamless tartan tops and skirts
over paisley jacquard dresses. The fox...in paisley jac-
quard dress with articulated sleeves and gold embroidery,
over red degrade breaded dress with silk-cotton fringe and
Swarovski crystals. The snake... in an anatomical dress with
stacked sequins, individually wrapped in shades of tulle. The
angel...in a white lace-up tweed dress with deconstructed tai-
loring and gathered sheer silk stole with pearls. Our young
traveler will never walk alone...







Thom Browne ★

















vestito● *Collection Report*

Lughnasa

Stem -
ming from the Autumn.
Irish Relationship traditions
and rituals. Peeling the apple in the
mirror to reveal your future love. The
blood daubed on children's foreheads for
protection from otherworldly beings and bad
luck. A twisted lullaby. Stuffed roses, pressed rib-
bon, trapped lace. Pony trap and pony kids. Baby
blues with Pearl. Blood red. Lace. Navy like the sea

Spada

Simone Rocha ★





Simone Rocha ★





























vestit. *Collection Report*

tries Fallin'g aS Ym m e n t w a y s e

Kolor ★





















vestit● *Collection Report*

Cool Contemporary

1017 Alyx 9Sm ★





1017 Alyx 9Sm ★















vestiti, He's Collection Report wili pli

Non si
chieda a Fausto Puglisi
di spiegare le audaci connes-
sioni che avvengono nella sua testa
mentre lavora da Roberto Cavalli. Anche
all'apice della stravaganza, anche nel volo
più distante, tutto torna. Questa è la magia del
mondo Roberto Cavalli, il luogo che Fausto abi-
ta: una terra sconfinata di pura invenzione. Questa
stagione, Fausto porta la donna in un viaggio molto
Cavalli, nel Southwest americano, mantenendone lo
spirito libero, il modo sensuale di godere della decora-
zione, mentre insegue Millicent Rogers e Georgia O'Ke-
ffe come muse del momento, e non solo. Che coppia
improbabile: una esuberante fino all'eccentricità, l'altra
severa e asciutta. Questo è il tipo di contrasto che Fau-
sto ama. Queste donne dalle personalità molto diverse,
tuttavia, hanno più somiglianze di quanto ci si aspet-
terebbe: entrambe sono finite a vivere in un ranch
nel New Mexico, ed entrambe hanno usato l'abito
come continuazione e parte integrante del loro
modo di essere ed esprimersi. La donna Ca-
valli fa lo stesso. Portata nella luce del sole
abbagliante e nella vita tra gli elementi
nel West, diventa forse più selvag-
gia. Usa pietre turchesi in
abbondanza, anche



*Non si chiede a Fausto Puglisi di spiegare le audaci connessioni.
che avvengono nella sua testa.
mentre lavora da Roberto Cavalli.*

Collection Report ● Fall/Winter 2023-24

solo
come bottoni sui blazer, e predilige la faux fur come copertura. E una materia più vera della pelliccia vera, ma completamente artificiale. La donna Cavalli, del resto, è selvaggia, non crudele. La tavolozza calda e terrosa di ruggine, marroni, blu denim e neri accentati con una punta di rosa ritma il racconto. Il focus è su una silhouette allungata che sfiora il corpo e danza intorno ad esso per aprirsi in fondo, e sulle texture che portano l'attenzione di Cavalli per la materialità verso nuove vette. Stampe, devorè, patchwork si mescolano in modi che animano le superfici e le fanno danzare; il denim è vero, realizzato in devorè, stampato su seta. Motivi animalier diventano tour psichedeliche attorno a intrecci e lavorazioni artigianali. Le camicie sono fluide, i pantaloni svasati, il tailoring è lungo e asciutto, con pantaloni a zampa. Kimono e abiti liquidi hanno la tipica fluidità Cavalli, che prosegue nei capi maschili. I giubbotti di denim sono ingranditi, mentre il pizzo è tagliato in abiti e top che abbracciano la figura. È l'idea di offrire capi che donne e uomini possano scegliere e mescolare come preferiscono. Da qualche parte, in fondo, c'è uno spirito borghese, ma è stato come abraso e sporcato. In definitiva, sono abiti come possibilità. Selvaggia o addomesticata, è l'interpretazione individuale che conta







vestito • *Collection Report*

Carnivals steals

The perpetual voyage that drives Bluemarble is never about arriving at a single destination. Each collection is a vibrant admixture of places and stories, of memories and moods. Ideas and inspirations are personal, cultural, aspirational and even, sometimes, the stuff of dreams. This season, Bluemarble conjures a high-energy wardrobe influenced by the carnivals of New Orleans and Venice – channeling two legendary celebrations where people shed their inhibitions and dress up as their most carefree and colorful selves. The collection plays out with even greater emphasis on individual expression. Looks are composed of eclectic layers that reveal tactile materials and intricate surface details. Fake fur in a rainbow wash envelops reversible outerwear and spills out from flared denim. The brand's recognizable wave pattern shimmers in sequin decoration, from the fronts of shirts to the sides of trousers that make up a pinstripe suit. Where tailoring appears relaxed, a lilac workwear ensemble splashed with beaded diamonds deconstructs the Harlequin costume as a contemporary statement. The Bluemarble style continues to juxtapose visual



Each collection is a vibrant admixture of places and stories, aspirational and even, sometimes, the stuff of dreams. Ideas and inspirations are personal, cultural, and mood.

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and youthful silhouettes: drawstring striped tops; a button-front shirt in the season's silk print, a dazzling assortment of carnival symbols; blousons echoing of Americana; and hooded caftans embellished with studs all convey eccentricity worn with ease. Artisanal and machine techniques are in constant dialogue. Sequins shimmer from within the seams and pleats. The same floral motif quilted into a sporty jacket is transposed to thick hand-embroidery on jeans. As each collection is also an opportunity to experiment, specialized treatments to fabrics have yielded original outcomes: a specific shade of turquoise denim, perfectly lived-in jersey, an ample dress coat that is simultaneously elegant and distressed. A finalist for the 2023 International Woolmark Prize, Bluemarble has imagined merino wool in creative applications that are true to the brand. Among the pieces are a bold, reversible double-face pullover; an oversized knit ornamented with studs; a jacquard fronted with a trippy mask design; a heavy half-zip sweater bearing "The People Are Kings"; and the signature drawstring top, finely ribbed and painted by hand. To complete the looks, footwear is comprised of three key styles: a '90s-inspired leisure slip-on, laced shoes undulating with eyelets, and the latest Bluemarble sneaker in mixed materials outlining a wave design. Faux fur trapper hats and 3D-printed alien-shaped eyewear pack a psy-

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This season Bluemarble conjures a high-energy wardrobe influenced by the carnivals of New Orleans and Venice where people shed their inhibitions and dress up as their most carefree... people.

che-
delic punch. "Not only
was I drawn to the elaborate ae-
sthetics of these two carnivals, I wanted
to capture a sense of hedonism and a certain
counterculture iconography", says Anthony Alva-
rez. "While the clothes are removed from the realm of
costume, they are elevated beyond the ordinary and show
how embellishment can be worn every day. This is the essence
of Bluemarble".



















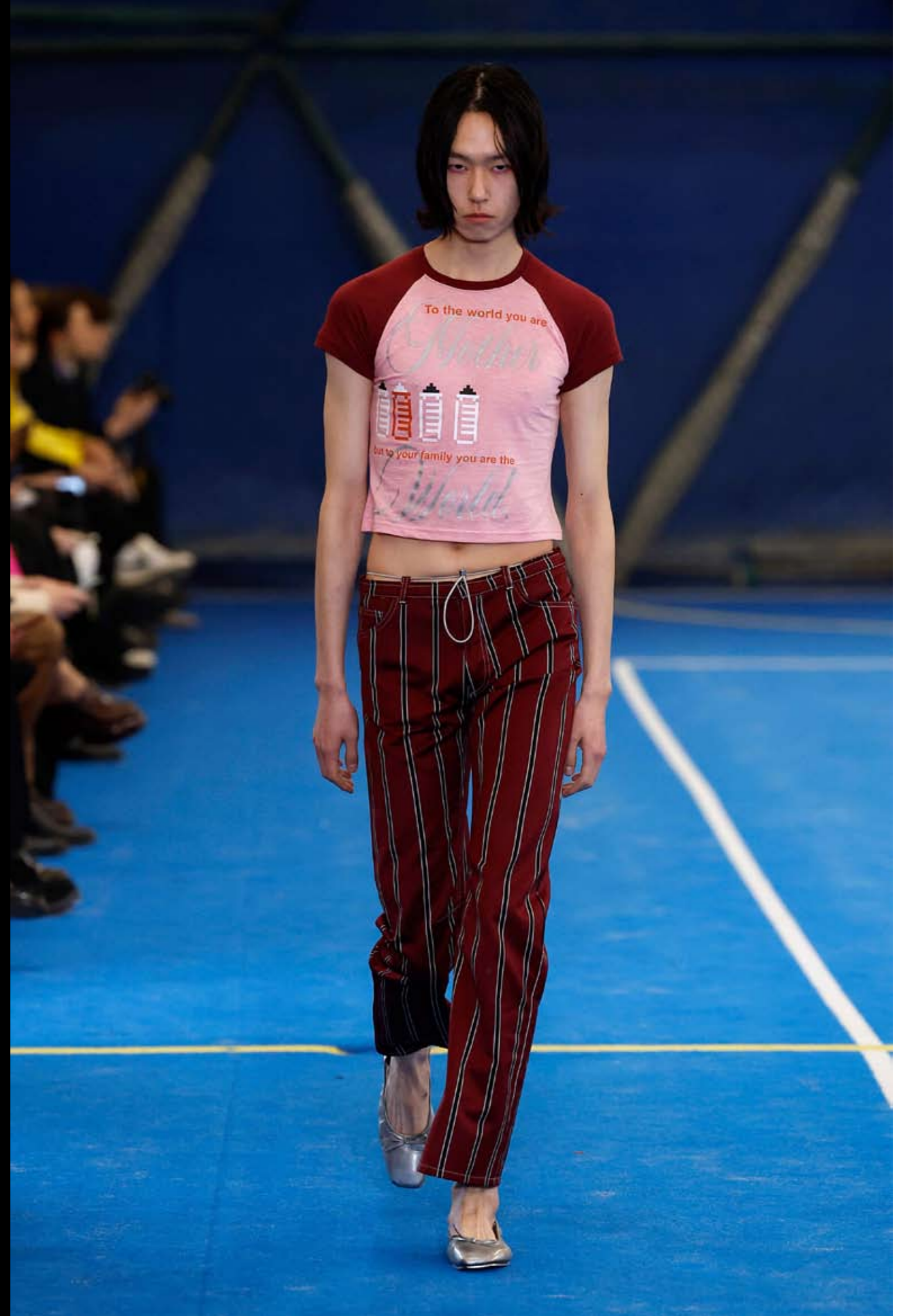
vestiti • *Collection Report*

Italian Football

People say soccer is life, but if this game is a metaphor for society, then it's not going well. For the FW23 fashion show Cormio takes on the most masculine world of all, Italian football. Our all-female metaworld is here to remind you of how women's sport is still emblematic of our status in society: in exchange for their bravery, female players, of all kinds, need to work twice as hard to be recognised, and be patient while enduring one test after another. We expect them to bounce back no matter how hard they fall. Absorb that malicious joke. Duck that shoe like only a US president at a press conference can. The good news is their success is nobody else's. If you want to join them, you must start by acknowledging their power, girl power in all its brawn and resilience, whether that's an emo rock princess fantasy in the key of Betsey Johnson or Bend it Like Beckham. Girlhood is a state of mind laced with vengeance. The collection is assembled in this spirit with spontaneity striped through nostalgic sports uniforms. Raglan sleeves, pajama thermals and rugby collars are dropped with glee into the glittering embrace of raw cut silk chiffon. Soccer balls

to all

Cormio ★



People say soccer is life, but if this game is a metaphor for society,
then it's not going well. For the F/W 23 fashion show Corpi takes on
the most masculine world of all, Italian football.

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find
second lives as purses,
Sexist slurs are appropriated
and printed onto sweaters in silver
foil. In this world, wounds are bandaged
with bows. And once we put them on, we get
up and run. Letting the jokes we make light the
way.







vestito● *Collection Report*

Here and Now

Muted monochromes of morning skies, of daily commutes and grey crowds caught in the virtual bubbles at the tip of their thumbs. In the static of contemporary life, this constellation of blue-lit screens composes a promise that is the premise of Courrèges' FW'23 men's and women's pre-collection. This season, Nicolas Di Felice has defined a layered evolution of the Courrèges wardrobe - a composite uniform engineered for a secret community that questions its experience of the daily grind. This post-modern approach to Courrèges' essential codes is led by deconstructed notions of functionality. Elbows are slit and zipped to cloak a jacket over busy arms, crisp chiné slacks are fused with a miniskirt with punk-like gusto, creating exposure in unexpected places. An 'all-seeing' Eye inhabits the collection's unisex jersey separates, like a comforting sign guiding us forward. Neo-camouflage tortoise-shell and seditious silk-screen prints meet office-wear staples that fit the hybrid realities of a new generation of professionals. The rigorous architecture of tailoring outlines elevated details of subcultural streetwear, expressing Di Felice's desire to incorporate a



*Nicolas Di Felice has defined a layered evolution of the Courrèges wardrobe
that questions its experience of the daily grama. a composite uniform engineered for a secret community*

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contra-
sting range of impulses
into his razor-sharp definition of
shape. Courrèges' signature geometry
is subverted through dissonant materials:
heritage crepe is met with punk-ish wool car-
vair and glimpses of technical lingerie woven from
an archival pattern. Combat boots are fashioned in
stretch leather and worn thigh-high on men, blurring
tropes of gender and tradition. It is convertible daywear
seen through Nicolas Di Felice's twisted take on tailoring.
The silhouettes are paired with varied iterations of the new
'Cloud Bag', a minimal shoulder bag reworked from a classic
case bag into a streamlined and pillowy essential. Knuckle ar-
mours and oversized 'satellite dish' earrings complete the lo-
oks, amplifying the atmosphere of dissidence. This collection
is presented on January 20th, 2023 in an ephemeral space in
the Marais. Its set is designed by French artist Rémy Brière:
tubular white metal sculptures that emulate the articulated
shapes of telephone antennas are camouflaged against im-
maculate white walls. Their mechanical arms are fit with
screens that provide individual windows into the col-
lection. A flock of flags chants the collection's cho-
rus line, a semantic motif developed by Courrèges'
house composer, Sene. From the unrest of dis-
solving days comes a renewed spirit of com-
munity invigorated by a collective drive
to reclaim the present: "United Resi-
stance, Together in the Here and
Now".



















vestito • Collection Report

Lucida Sensuality

Reflecting Louis Gabriel Nouchi's lifetime passion for reading, each collection pays tribute to a book or a writer who has inscribed their vision on the world. The FW23-24 collection is inspired by the book *American Psycho* by Bret Easton Ellis (1991). This collection is a reflection about toxic masculinity. The violence that surrounds us is distorted in a way to create beauty, transforming horror into strength. It's also questioning the norms of society by showing different male body types which are all exuding sensuality. How Patrick Bateman, the *American Psycho*'s protagonist obsessed with his style, is still relevant? The strong shoulder line is inspired from the businessman suits of the 1980s. The waist is narrowed. The collection is a variation of tailoring jackets, dressing gowns and Activewear pieces, all mixed with the comfort and sensuality of loungewear inspired pieces treated with the same refinement as evening clothing. For the first time LGN works with leather in partnership with Ecco Leather. Transparent leather inspired by Bateman murder coat uses a new tanning technic with no chemicals, like a parchment. Chainsaw and axes

LGN Louis Gabriel Nouchi ★



*This collection is a reflection about toxic masculinity.
The violence that surrounds us is distorted
in a way to create beauty, transforming horror into strength.*

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are covered in repurposed leather. Defused and harmless, they are worn as designed handbags. A new design of draped jersey tops and dresses recalls women evening gowns as the cellophane Patrick Bateman was wrapping his victims in. The color palette evokes both sensuality and danger: black, white, blood red, with city banker blue. The seasonal print of the collection is based on the splashes left by blood on the clothes, memory of a violence, weaved into a tonal black satin jacquard. Lacerations are becoming a new dévoré jersey print, cuts of transparency are becoming a new way of suggesting part of the body. Mohair knitwear are inspired by 1980's styles, adding textures on signature pieces like jogging pants, sweaters and tank tops. Signature of the brand, the slit remains present on the neckline of top pieces, shirt and jersey pieces whereas it bares the male hip on the underwear. The slit is like a blade cut on shirts, sweaters and tights, making different ways of styling. Together with professional models, customers, celebrities and friends are invited on our catwalk. Started on the aw22.23 season, their presence proves a different, real and desirable vision of the male bodies. A fundamental value for LGN which echoes a social inclusivity as celebrities are walking together with anonymous, from diverse backgrounds. This time again clients of the brand are the center of the attention.

















vestito● *Collection Report*
Post-grunge

Maison Mihara Yasuhiro ★



















vestit● Collection Report

Play with clothes

Deciphering where one garment begins and another ends does not typically take a detective's eye. A sweatshirt cuff poking out from a trenchcoat sleeve, for example, would reasonably imply two pieces layered to counter a wintry chill. For AW23, however, MM6 Maison Margiela confounds the assumptions projected onto the most familiar of garments, presenting a series of entirely new contexts in which they might be viewed and worn. A play of surfaces and perception, looks are constructed with the same methodology as a cadavre exquis. Unexpected fabric textures and treatments are irreverently spliced, disrupting preconceived associations of particular garments, textiles and silhouettes. A shirt with a body in gossamer navy lining fabric comes with bulky leather sleeves; those of a tailored wool blazer are foiled down the front, with the remainder toeing the line of convention – save for the hint of a ribbed tank top that folds over the lapel. A hood emerging from the collar of camel wool greatcoat is in fact a removable scarf, while the boxer short waistband that peeks above straight-leg blue jeans is built into them, fastening with a drawstring. El-



Deciphering where one garment begins and another ends
A sweatshirt typically take a detectable trench coat sleeve, for example,
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sewhere, improbable styling choices are achieved through deceptive construction methods. A leather gilet opens to reveal the plackets of a padded hiking vest and a tailored waistcoat, while a bisected wool coat is a composition of two pieces: a sober, grey felted wool blazer worn over an elongated gilet with a matching bottom and an inside-out top. Between garments that smash together disparate tropes and those that subvert first impressions are those that directly invoke the role of styling. Number 6 visual signatures and foiled knit treatments that run across sweaters and overlaying deep-V-neck jersey tunics are interrupted by negative space when the latter layer is removed; a blue denim twinset is styled with a French tuck and printed grey, with the fabric's original hue peeking through along pockets and plackets, and colouring the garment's reverse. Shoes and accessories are also refracted through this season's hall of mirrors. Bulky-footed thigh-high boots are crafted from panelled brushed calfskin and distressed suede, featuring 7cm flatforms to create a subtle illusion of height. A pointed kitten heel mule and boot figure in a silver foil finish that echoes across this season's jeans and a three-size-run of MM6 Maison Margiela's geometrically constructed Numeric Bag. Reiterating the collection's interpretation of modular aesthetics, the iconic Japanese Bag returns as a triple-handled iteration and as a

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For all the talk of aesthetic artifice, that's out to trick you...
this is far from a collection that's out to trick you...
Afterwards, however, when these clothes enter your wardrobes,
it's down to you to replicate that logic to create your wardrobes,
puzzles that make sense to you.

full-size Weekender. For all the talk of aesthetic artifice, this is far from a collection that's out to trick you. As you'll see here in the show, with its exposed backstage, how these puzzle pieces come together to create a whole is plainly on view. Afterwards, however, when these clothes enter your wardrobes, it's down to you to replicate that logic to create puzzles that make sense to you.















MM6 Maison Margiela ★



vestit● *Collection Report*

Private Show

As ever with Ludovic de Saint Sernin, the brand's AW23 collection is decidedly autobiographical. It is a contemplation of its namesake designer's five-year rise from fresh face to fully-fledged creative director – not just of his own label, but of seminal Belgian house Ann Demeulemeester, too. Fittingly, it sees a return to the menswear calendar, the place where Ludovic's journey first started, to offer an intimate celebration of a dream come true; a private show of everything that LdSS has come to embody and represent. To toast the journey travelled thus far, Ludovic began by casting his mind back to where it all began – as an early teen in the mid-2000s, sat square-eyed before a television set watching FashionTV. It was there and then that he first quietly manifested a future where he would one day be a contemporary of the industry mavericks that flickered on the screen. His appetite for televised fashion competitions – think Project Runway – served as a key impetus for the collection, with the frenzy of working between his eponymous house and his new Antwerp-based role, inspiring him to charge his team to design a series of thematised capsules

NOUVEAU

Ludovic de Saint Sernin ★



To toast the journey travelled thus far, Ludovic began – as an early teen in the mid-2000s – watching Fashion TV. To where it all began – as an early teen in the mid-2000s – watching Fashion TV. sat square-eyed before a television set watching Fashion TV.

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as if
each were the week's
challenge in such a show. An
opening suite of slim, tailored black
silk taffeta looks – a high-collared sleeveless shirt; an amply cut trouser; a floor-skimming skirt – establishes common ground between the seething sensuality of LdSS and the brooding severity of the Belgian house he now sits at the helm of. The former tone is further developed in a trio of nightshade stretch leather ensembles that include the debut of a flounced miniskirt and the Cleavage dress – a dramatically abbreviated A-line silhouette featuring a signature laced front. Its bust motif is echoed on the Cleavage clutch, an evening-ready riff on last season's popular shoulder bag. This sombre passage of the collection is rounded out by graphite denim shirting and the return of the front-box pleated Mirage skirt, as well as a figure-skimming overcoat trimmed with denim 'fur'. A testament to the experimental flair of LdSS's well-seasoned atelier, the shaggy fabric treatment – the result of a painstaking process of teasing out the fabric's individual threads – reappears as a full pair of wide-legged Yeti pants that required a total of three weeks of handwork to create. Frayed bandeaux and undulating skirts in ribbed pumice knit – repurposed from surplus stock – demonstrate a similar attention to artisanal craft, as do this season's Swarovski mesh pieces – swishy, figure skaters' mini-skirts that glimmer in

It was there and then that he first quietly manifested a future where he would one day be a contemporary of the industry mavericks that flickered on the screen.

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rose,
clear crystal and ice
blue. Elsewhere transparent
mesh tops – and a halterneck gown
that puddles at the hem – are spangled
with crystal iterations of the LdSS monogram,
which also finds itself laser-etched onto an array
of denim pieces: squarish jackets and lace-fly jeans,
eyelet briefs and bikinis. A homage to the fervent lo-
gomania of the era when Ludovic first fell for fashion,
and a proud reminder of the brand's established status,
it signifies an expansion of the brand's remit – a fact that's
expressly felt in the arrival of coats and cropped jackets in
real, deep-pile shearling, a first for the brand. Rather than a
meditation on a particular theme or topic, Private Show is
perhaps best viewed as an acknowledgement of the vast array
of facets and people that have culminated in LdSS as we know
it today. Stylist Jacob K; hair artist Guido Palau, casting di-
rectors Samuel Ellis and Piergiorgio del Moro; makeup artist
Karin Westerleund and the team at Byredo – this season's
kind makeup sponsor; the impeccably skilled members of
the LdSS atelier: ultimately, the clothes animated here
on the runway are ciphers for the efforts of an entire
ecosystem. It's a fact you'll be well aware of if, like
Ludovic, you've spent time poring over backsta-
ge clips from the shows that used to run on
FashionTV.













vestito • *Collection Report*

The closet

New York City, February 3rd 2023 - The Closet presents an introspective conversation with our childhood self. A younger Alejandro who discovers for the first time a powerful relationship with the world of beauty, which he will analyze from a very early age with a privileged sensitivity, the characteristic trait that will define his peculiar vision for men's fashion. Back in New York City, Palomo presents his AW23 collection after an aesthetic inquiry into a stage of childhood in which the designer contextualizes the first layers of formation of our personality and our first interactions with clothing, which often takes place by furtively exploring our mother's closet. The Palomo boy is unknowingly experimenting with the barriers of gender conventionality, playing with towels, silk scarves, duvets, blankets and other household items to construct an elevated self-image that flirts with the queer. These, what were the initiatory images of a "primitive" Palomo look will be professionalized over time to reach a new level of sophistication. The drama and aesthetic grandiloquence that characterizes the designer's work, present in voluminous pieces in the shape of



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an introspective conversation with our childhood self for the first time a powerful relationship with the world of beauty, defining his characteristic trait that will define men's fashion.

A younger Alejandro who discovers the world of beauty, defining his characteristic trait that will define men's fashion.

coats
-reminiscent of coco-
ons created from quilts- coexist
with less complex garments alluding
to a recently discovered streetwear approach for the house. With bright colors that take us to a gay Alice in Wonderland, a delicate work with draped tops and long dresses that a styling proposal by Alicia Padrón combines with fine mesh shirts, blouses made with vortexes of fabrics in floral print, scarves in a knit with rustic reminiscences and (faux) fur mini skirts that lengthen the figure of the model providing an (even more) fashionista breath to the proposal of the designer. For accessories, Palomo carries on with the most representative silhouettes of the house featuring new colors -it is the case of the "Castellana" briefcase bag- and dropping in our wishlist a selection of loafers, boots and long boots contrasting with other styles by Puma, Palomo's most recent collaborator. In his most sparkling facet, Palomo dazzles us with Swarovski Crystals sprinkled throughout the collection, an exercise that culminates with jewelry from the new collections of the brand that has already become his best ally. The beauty look matched The Closet collection with a naive aesthetic of soft and cheerful tones, a proposal directed by Marcelo Gutierrez's team for M.A.C Cosmetics. The hair-styling, by Sebastian Professional with Shay Dempsey and Anthony Cole at the helm, reminded us of the tousled looks of a teenager just

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The Palomo boy is unknowingly experimenting with the barriers of gender, conventionality, and self-image that flirts with the queer. Playing with towels, silk scarves, dupes, elevated blankets and other bold items to construct an elevated blanket and other

o u t
of bed, contributing
to the perfect understanding
of the inspiration behind Alejandro's
proposal. The headpieces, by Ruslan Ba-
ginskiy, were inspired by genderless fun and
childhood memories. Putting a pillow on your
head, making a towel cape, appropriating shapes
and materials around you. "We created 5 unique styles in
14 different colors and materials for the Palomo Spain collec-
tion. The lighthearted idea the collection has been refreshing in
the harsh reality in which we live and create, reminding us of the
innocent and sincere, the nostalgic and pure. Overall, there has been
a very kindred spirit in working with the Palomo Spain team and
the Palomo Spain team, we share a lot of common values" shares
Ruslan.











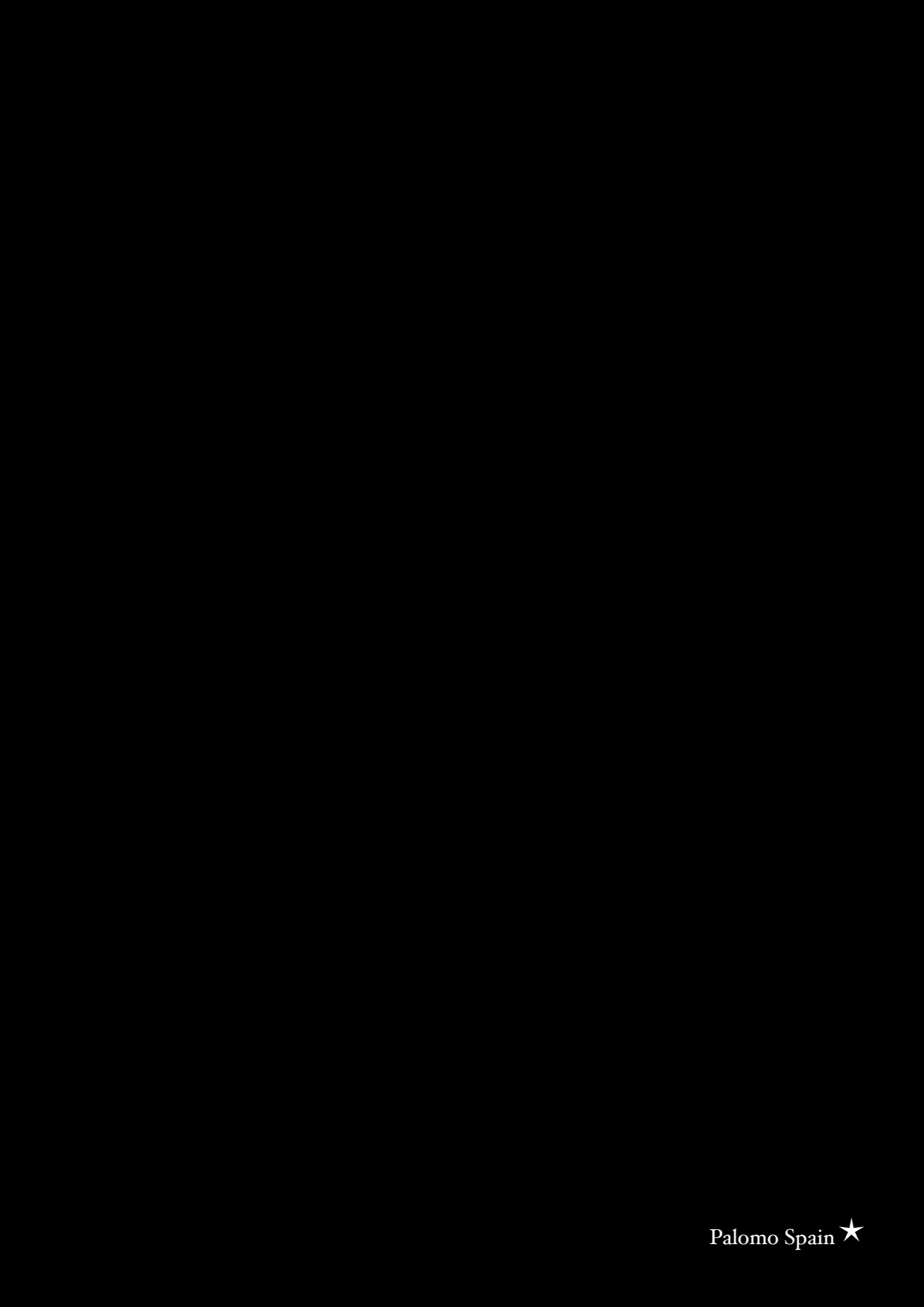












Palomo Spain ★





vestit. Collection Report

Enfant terrible

The feelings that overflow from an individual, pure and unclouded, are like the "water" that fills a depleted vessel. Hiroaki Sueyasu, ruminating on his fundamental mindset toward creation, strongly reconnects with his "core," which he assures eternal, through the fall-winter 2023 collection. Sueyasu being devoted to the masterpieces and countless films of Spike Jonze, Harmony Korine, Danny Boyle, and the documentaries of the Z-Boys capturing the precarious atmosphere of teenagers, depicting a dangerous connection between the sense of loss and the everyday life of youth—including skating and punk, creating empathy on a spiritual level to find all the beauty and ugliness in the unevenness of each life, the confusion and salvation, shadow and light. The events that coincide with the old skate are the most proximate to the collection. Through the collaboration with Dc Shoes and Dc skaters, Sueyasu's most present-tense emotions are clearly expressed in the collection. He applies multi-prints to military materials that evoke the DIY atmosphere of old skateboarding which landed a meet of the tweeds and tulles and pursued on to the unexpectedness of the com-



Maximilian Davis torna a Hollywood
 per attingere al guardaroba della
 La foto bellezza iperfemminile... a
 che sfalsa i volumi e le silhouette
 con casa di Salvatore Ferragamo
 con cui la maison ha lavorato
 per ricreare un futurismo alieno
 della seconda epoca.
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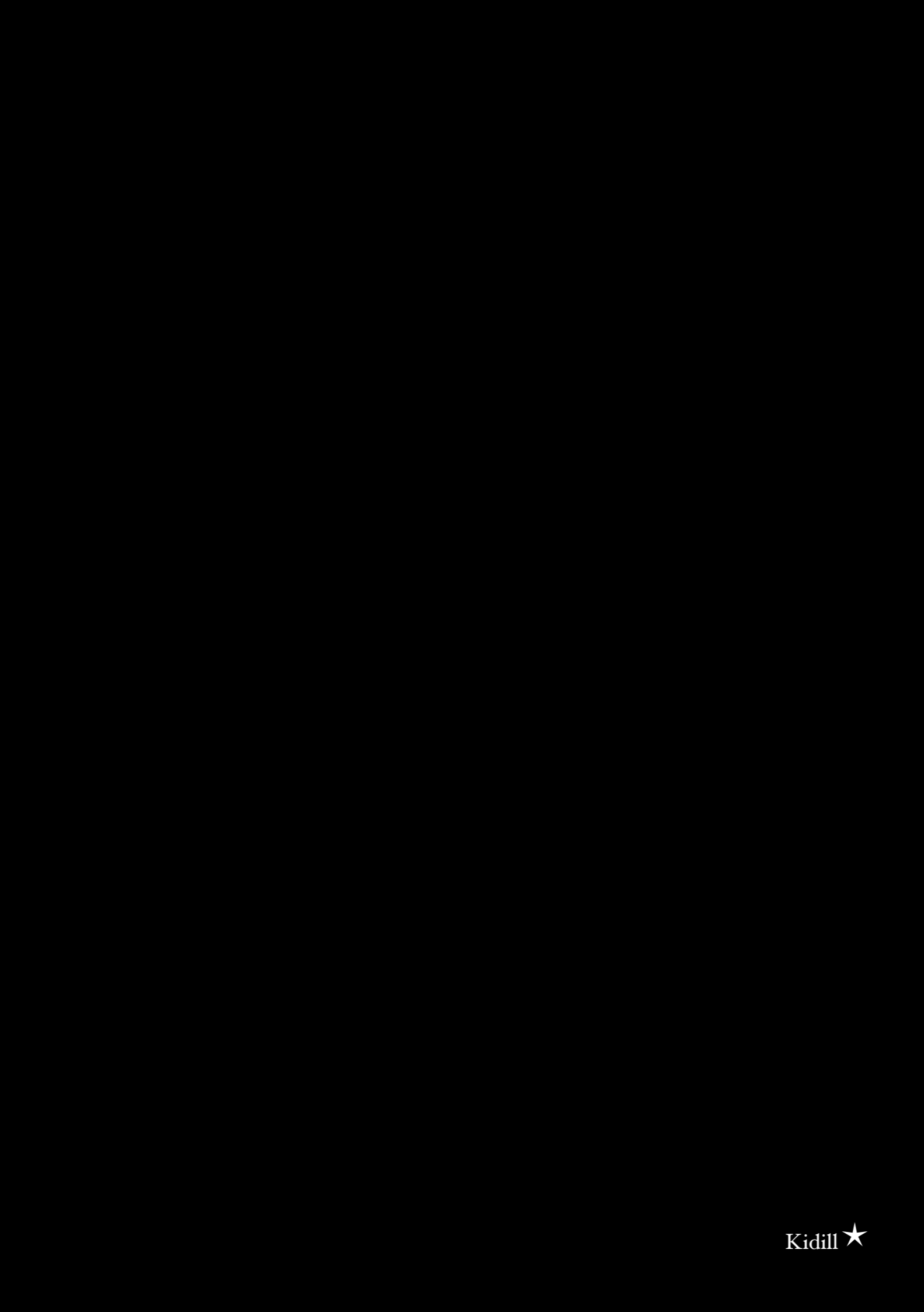
bina-
 tion of the bijoux and
 the ribbons. Foregrounding the
 do-it-yourself spirit more than ever
 was a manifestation of the skaters' reve-
 rence for a mindset that values freedom, and
 the most unrestrained approach to conjure the
 "core" of Sueyasu more than ever. In addition to the
 ample perceptions captured by the ongoing dialogue
 with many collaborators, and with the noise ambience
 of Wong Kar-wai's films - the smoky air, the dreary grass
 and owers, the decadent and chaotic mood, the sharp gaze
 gliding the gender gap eliciting the texture of a deteriora-
 ted wall paper reacted in the combination of denim and girl
 prints adding to the quintessential of Kidill's interpretation of
 the boy's look inducing the masculinity and the charm at the
 crux of the collection. us the image of each individual living
 their days and immersing themselves in skating as to ll the
 void of depletion, and dissatisfaction, only then can they di-
 scover another reality and desire of their own, developing a
 connection with their peers to be saved. e decisive purity
 being the outset of their actions synchronizes with the
 "essential freedom" that Sueyasu himself continues to
 covet throughout his life. "Fashion saved me", he said,
 recalling the fateful initial impulse that led him
 to start his creations in London, following his
 own feelings alone. "I am saved as in the past
 by moving my hands as I desire to custo-
 mizing vintage clothes without
 refrains. I can plunge my

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Maximilian Davis torna a Hollywood
per attingere al guardaroba della
La loro bellezza iperfemminile... a
che sfalsa i volumi e le silhouette
seconda casa di Sarah con cui la
borghesia un futurismo delle
Ferragamo ha lavorato
Salvatore Ferragamo alieno

fr u -
strations both residing in
reality and imagination to form a
structure to my "likes", a fact that will ne-
ver not change. Although the "likes" sometimes
binds us, at the same time brings out freedom. What
is certain for oneself is to be eternally connected to one's
"core," which is pure, and believable. is is the beauty of one's
own style. Whatever name may be given to, processing on
updating, never standing still, and never feeling left to run dry
to construct a new counterpoint. e enfants terribles is the current
statement of Kidill".





Kidill ★













vestito • *Collection Report*

Figure ate entric dime

In order to express new ideas inside the restrictive frame of 'menswear', the Kiko Kostadinov Autumn Winter 2023-24 collection proposes a revisionist slant on the forgotten figures that shaped the history of avant-garde women's fashion. Anne-Marie Beretta, Krizia, Irene Lentz and the Sorelle Fontana nods to quiet superstars of the Italian canon are mingled with gestures from the graduate collection of Laura & Deanna Fanning, Kostadinov's closest collaborators. A geometric rigour emerges in conversation with colour - untamed and electric - that unfolds in a collection of both hybrid and modular garments in vermilion and magenta, grass green, chartreuse, violet, cobalt and teal. Dismantled tailoring is reassembled, furled and unfurled. Symmetries are challenged by the possibilities of drape and manipulation, creating moments of folkloric elegance. The London-based Estonian painter Mariann Metsis contributes fragments of work to the collection: figurative canine forms and abstract colour fields that are applied as digital print, intarsia knitwear and sculptural hardware. Other decorative anomalies appear in the form of naive découpage:

Kiko Kostadinov ★



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the collection proposes a revisionist slant on the forgotten foyers of women's fashion. Sorelle Fontana...
Anne-Marie Beretta, Krizia, Irene Lentz and the Sorelle Fontana...
that shaped the history of avant-garde women's fashion.

arts
& crafts by Kostadinov'
maternal grandmother printed
on blanket scarves and felted knitwe-
ar. Matching ensembles - suits in the loose
sense of the term - create graphic two-tone
contrasts in drying or felted wool, scored cordu-
roy and crisp cotton, as pintucks, kite-shaped tabs
and epaulettes create structure and movement. Utility
is softened in sack-back capes and petal trenches, en-
gineered blazers are encrusted with striped cotton lapels
and chequerboard knit panels, and a detachable padded
overcoat becomes a bolero and a belted skirt. Trousers silhou-
ettes explore irregular patchwork and 360° volumes, tucking
into highwayman boots or flowing over lace-up derbies and
wave-sole scratch trainers.





















vestit● *Collection Report*

Right to Fail

The "Right to Fail" concept is derived from Kusikohe's very first collection, and showcases the delicate balance of co-existence in a juxtaposed reality. With narrow visibility back when the first collection launched in 2016, it was important to Giseok to reinvoke this concept again, this time evolving the subtle nuances of the theme and achieving a broader presence. In the end, "Right to Fail" is a promise to himself, with Giseok carrying his personal motto through his creations, but just enough to leave it open to interpretation for anyone who might come across it.























vestito● *Collection Report*

sex appeal

The show explored the lives of characters as they descend upon New York to follow their dreams and the roads they walk from the darkness of the city's underbelly to the heights of fame and success. Latex and leather are featured throughout the collection with sharp shoulders, corsetry, and trains, with copied exaggerated hemlines, in a color palette of plum, metallic silver, blood red, and deep black. Dramatic and distressed gray leather is printed onto vegan leather, in collaboration with Kornit. Then the accessories of spiked masks and fully embellished headwear set a futuristic warrior tone with layered chains and signature eyewear. "We are thrilled to present Luis De Javier's inaugural runway presentation at New York Fashion Week", said Pornhub. "His designs embody our shared values of freedom of sexual expression and diversity, highlighted throughout this provocative new collection and by his inviting of Pornhub ambassadors Asa Akira, Natassia Dreams and Pornhub Aria to walk the runway". What's next for Pornhub and De Javier? He has been tapped as the official designer for the upcoming Pornhub Awards. Pornhub is the world's premier adult entertain-



His designs embody our shared values of freedom of sexual expression and diversity, highlighted throughout this provocative new collection.

Collection Report ● Fall/Winter 2023-24

ment
community, featuring
the best selection of award-
winning performers, the most exten-
sive collection of high-quality videos, and
the safest and most user-friendly experience
for viewers. With core values of consent, freedom
of sexual expression, authenticity, originality, and di-
versity at the heart of Pornhub's mission, the platform
is a safe space for verified content creators and the enti-
re adult entertainment community. Founded in 2007, over
130 million people now visit Pornhub every day to enjoy
a catalog of more than three million videos. Pornhub has
also built the largest dedicated membership base in the adult
community, with over 76 million monthly active registered
members. Pornhub proudly invests back into the adult indu-
stry through efforts that support sex worker advocacy and
protections for adult performers. For more information, visit
Pornhub.com.







vestito● *Collection Report*

La veuve noire

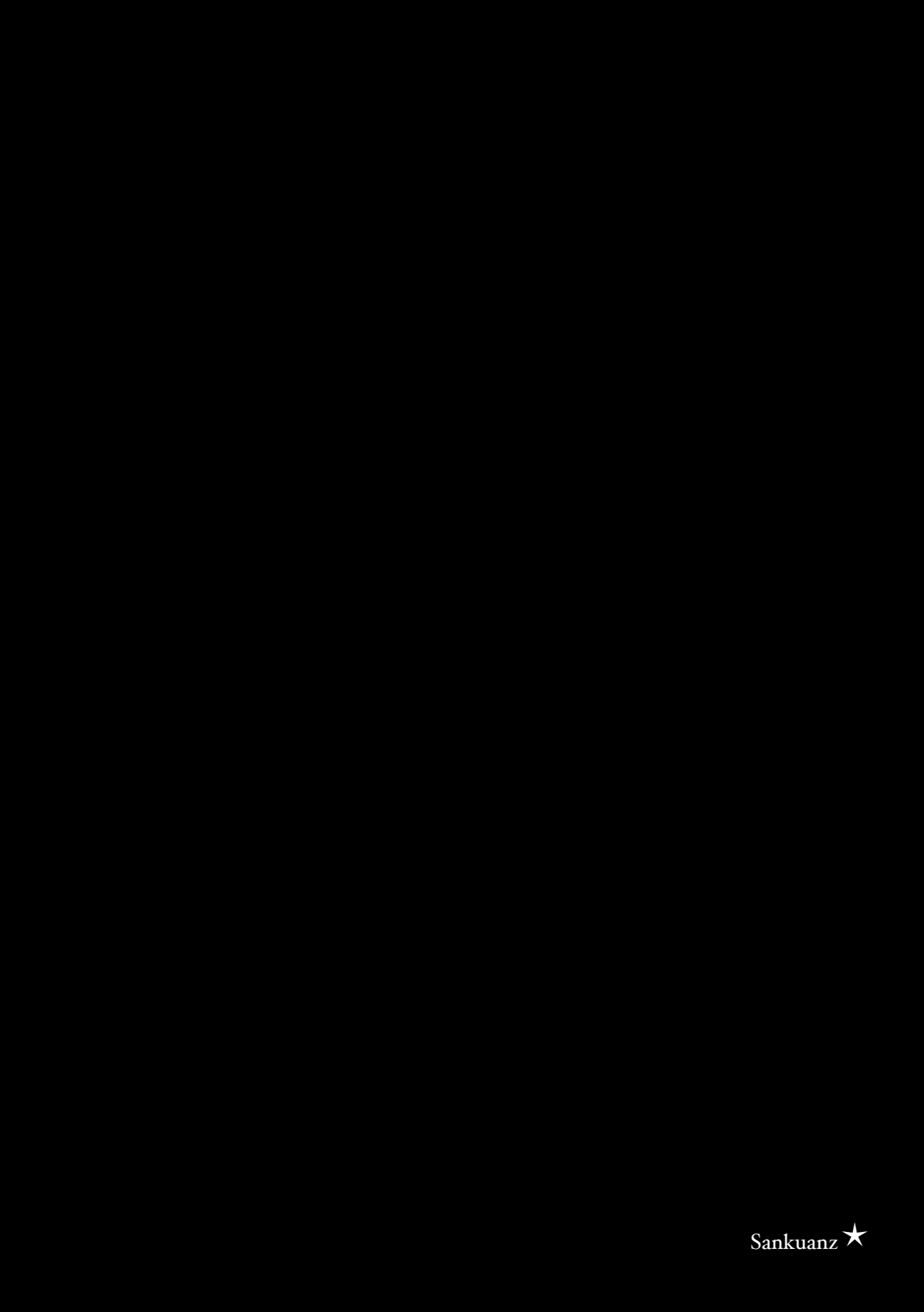
A vicious Black Widow –both victim and executioner– clutches a sharp blade for self-defense and cold-blood murder. They are no stranger to violent tendencies. This obsession with danger and thirst for blood is the inspiration for this season. The Sankuanz Autumn-Winter 2023 collection continues an in-depth exploration into the integration of street style in high fashion. The silhouette of the Tibetan robe from last season has evolved, now with sleeves that blend into pleats, creating a balance between traditional oriental style and street fashion. A whole new design is introduced with no neckline and an overly-inclined shoulder-line, forming a radial shape at the back, revealing the unique charm of oriental shapes. High-shoulder suits convey power, while graffiti prints interpret the collision and fusion of high fashion and street culture as they exist in the same universe. Vintage fur invokes an ominous feeling, as if danger is lurking underneath the luxuriant outerwear. The palette of this season consists of browns, tortoise-shell colors and other dark shades that bring about a sense of nostalgia, as this collection reinvents the style of 70-80s with a modern



*The Sankuanz collection continues
an in-depth exploration into the integration
of street style in high fashion.*

Collection Report ● Fall/Winter 2023-24

design. The dagger, a signature emblem of Sankuanz, is given an upgrade in the leatherware of this collection. It is used at the toecap and the heel of pointed cowboy boots and the end of belts, symbolizing a killer's lethal weapon in disguise. These details create a sinister atmosphere when accompanied by the crimson clutch, a metaphor for bloodshed. The chunky retro sneakers, a statement item of Sankuanz, are featured in new colors, bringing an unruly street style with their oversized volume. The AW23 runway show is set in an abandoned parking garage in Paris. The models stride through the space with crimson on their face, hands, and bags. Carrying accessories inspired by car keys, they play the main role in a dramatic scene: A killer is walking away from their crime scene, to drive towards their unpredictable end.



















vestit. *Collection Report*

Military modern

A new interpretation of a timeless inspiration. Taking traditional Military silhouettes, reworking proportions, colours and fabrics to update and reinvent for Fall / Winter 2023/24. This season also marks the debut of a Women's capsule collection, also derived from the same codes as the continuing Men's collection. The strong juxtaposition of fluidity, structure, masculine and feminine are the elements that propel the collection forward.











vestito● *Collection Report*
But no

*"Imparare
a dire di no è imparare
a essere liberi".
"Se non sei arrabbiato vuol dire che non
stai prestando attenzione".
"Se non è quello che dovrebbe essere, allora è
quello che dovrebbe essere".
"La rabbia è un'energia".*

Queste sono i pensieri che ci hanno guidato nella creazione di questa collezione. Il mondo versa in condizioni critiche, e la moda non può più permettersi di fare finta di niente. Questa volta siamo un po' più arrabbiati, vogliamo che le parole si trasformino in fatti: siamo ragionevoli e pretendiamo l'impossibile. Siamo un brand indipendente e lo sforzo che facciamo è enorme, ma lo facciamo con entusiasmo e consapevolezza, circondati e supportati sempre da persone che credono in noi e condividono i nostri ideali. Tutta la collezione è incentrata su una forte ideologia punk, nel senso originale del termine: anticonformismo, definizione della propria identità unica e non allineata, fuga dalle uniformi e dal pensiero ortodosso, provocazione e presa in giro del sistema. Tutto ciò si traduce in abiti sartoriali incrostanti di silicone che si crepa quando vengono indossati, cappotti creati con coperte

Simon Craker ★



Collection Report

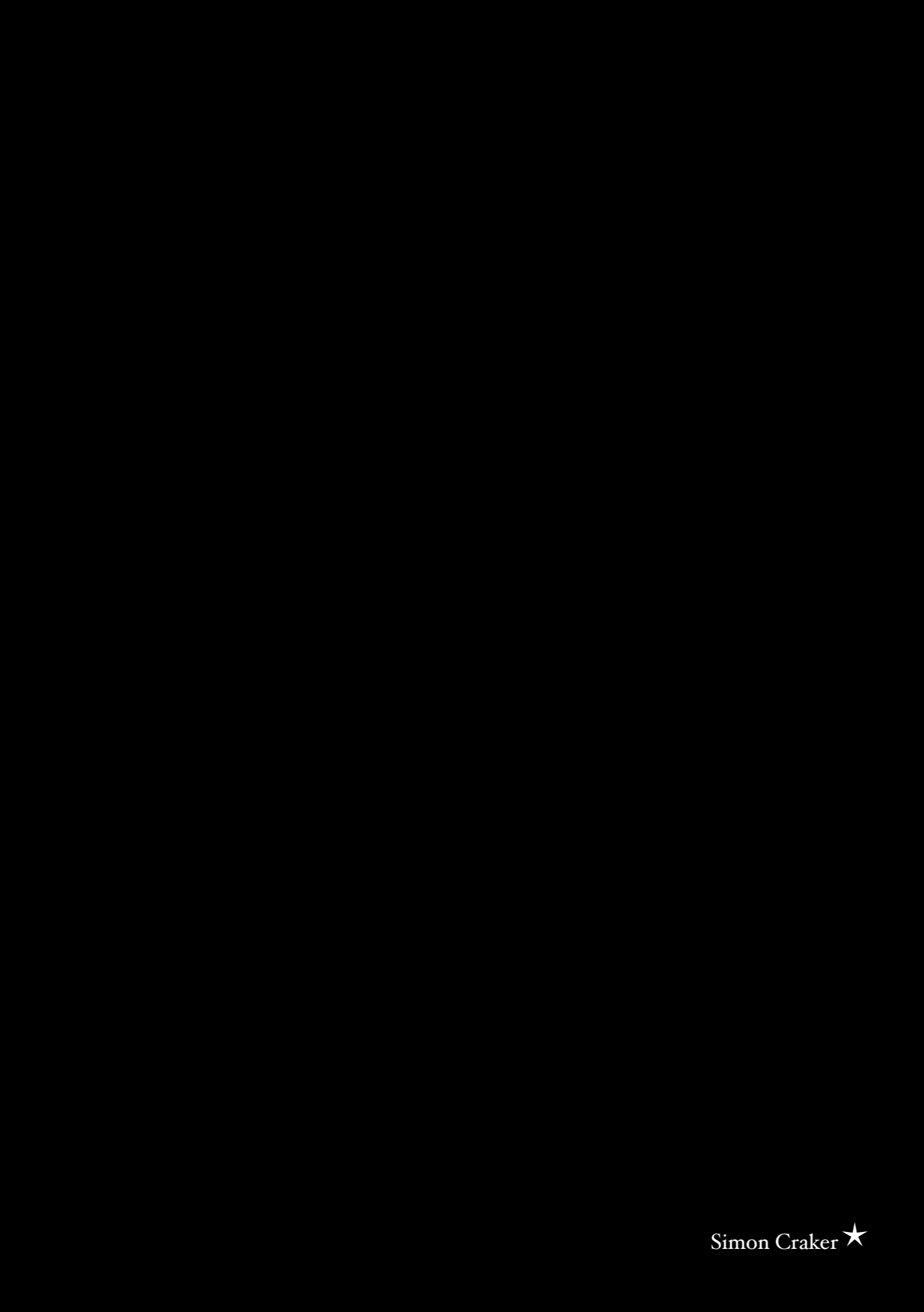
Fall/Winter 2023-24

Tutta la collezione è incentrata su una forte ideologia punk, nel senso originale del termine: anticomformismo, definizione della propria identità unica e non sughd dalle uniformi e dal pensiero ortodosso, se presa in giro del sistema. È allineata, provocazione

fatte a mano, maglieria che nasce da scarti e prove di lavorazione, camicie bianche con colletti tagliati alla Peter Pan e colorati di vernice spray, frammenti di vecchi lampadari che diventano gocce di sangue. Padrino di *„But no’* è Jamie Reid, artista, anarchico e Art Director dei Sex Pistols, che ci ha donato alcuni capi del suo brand Ragged Kingdom che sono stati trasformati nei pezzi che chiuderanno la sfilata. La seconda collaborazione è con la designer di maglieria Gaia Segattini e il suo brand Knotwear. Gaia, oltre a essere un’amica, è una delle eminenze grigie italiane dell’upcycling e del km. zero, da sempre fervente supporter di brand indipendenti e di moda anti-mainstream. Anche in questa sfilata il nostro casting è fatto di amici di età, genere e fisicità diverse, che completano i loro look con scarpe e accessori del loro abbigliamento quotidiano, per riaffermare con sempre più forza il nostro desiderio di autenticità, fino ad arrivare all’apertura della sfilata, dove un incidente di percorso è diventato parte del racconto.

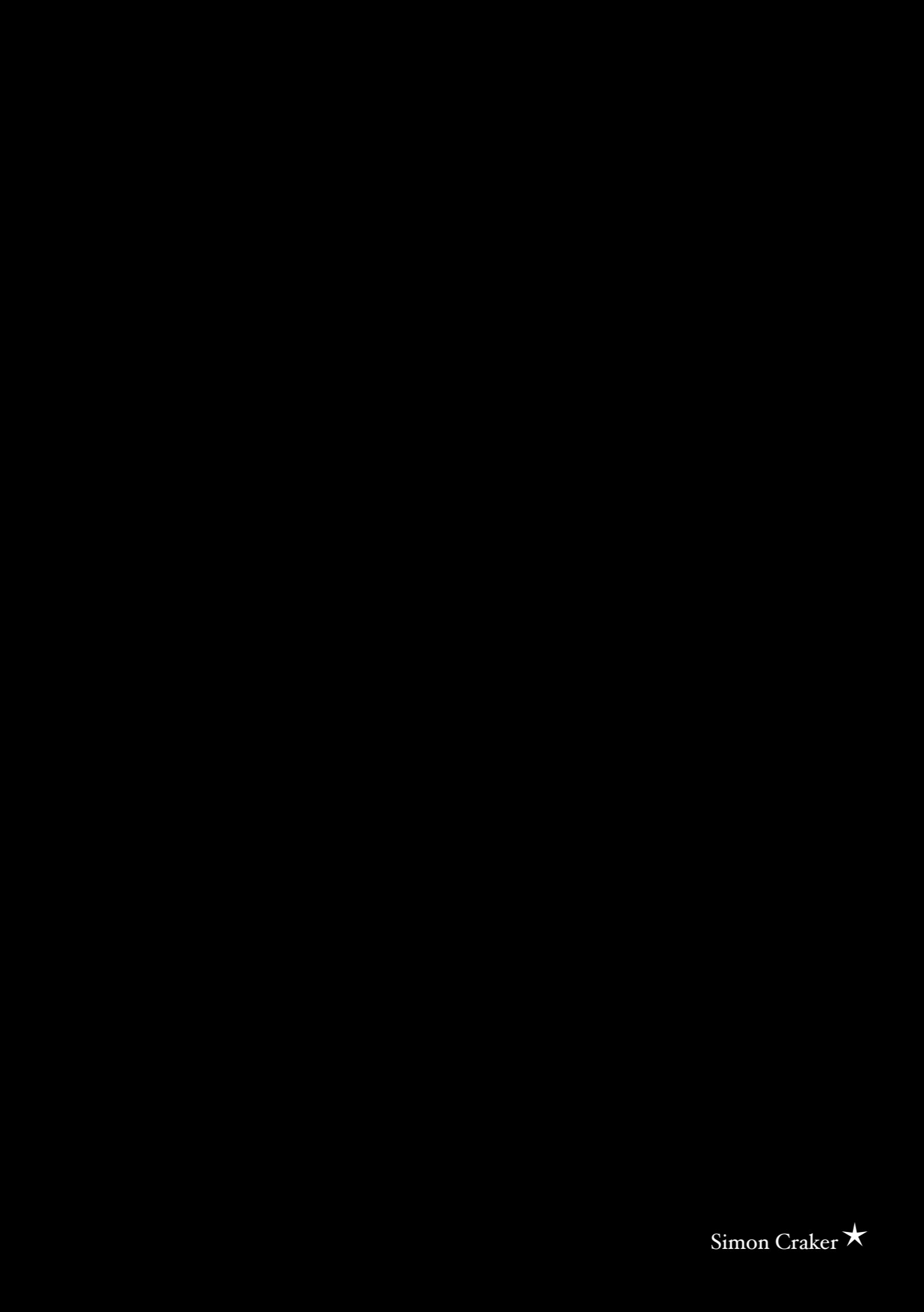












Simon Craker ★



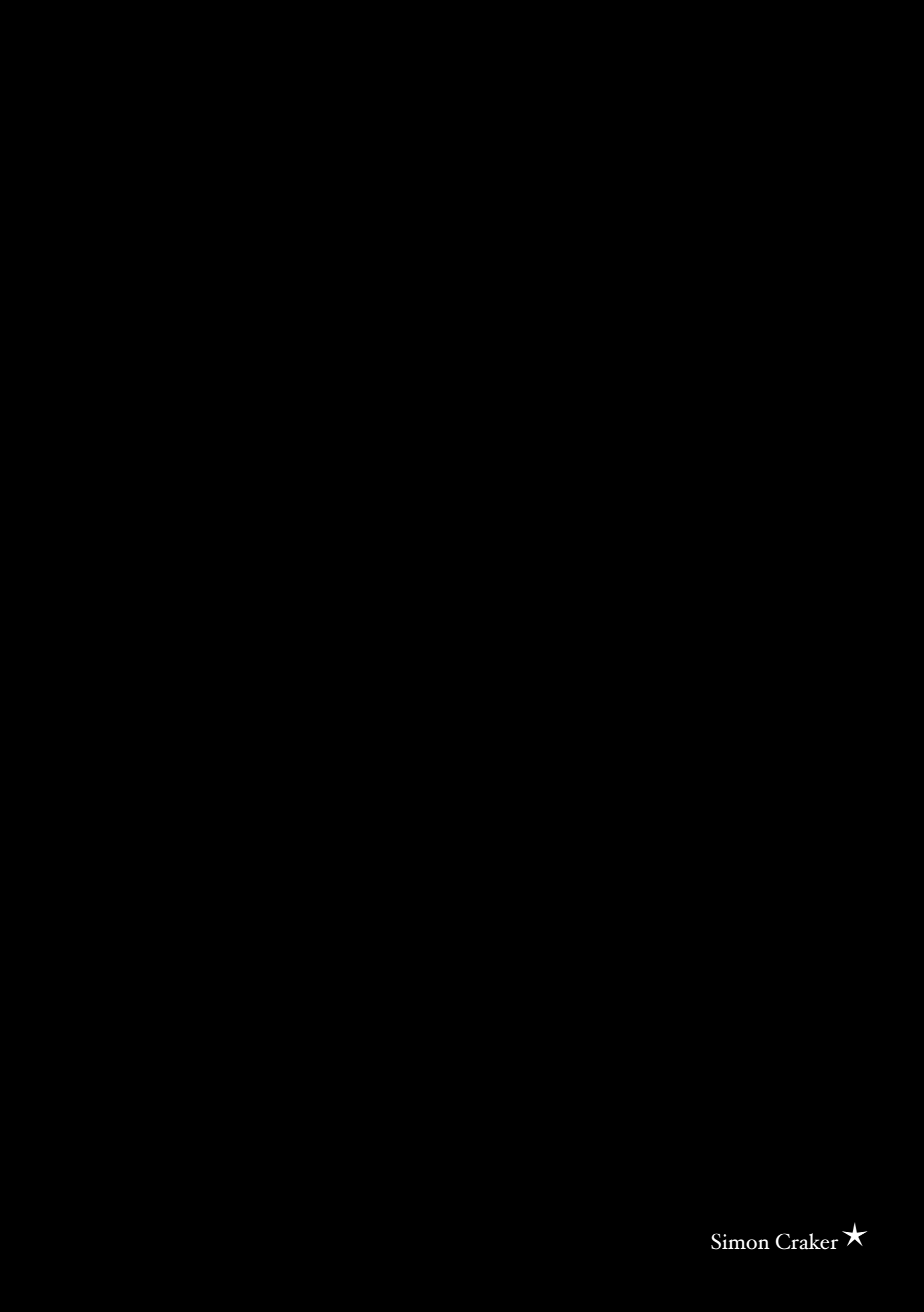












Simon Craker ★







RAGGED KINGDOM





vestito● *Collection Report*

Cowboy

L'eclettismo, le contraddizioni, l'immaginario classico della cultura messicana, rielaborati in chiave contemporanea, sono il fulcro della collezione Fall Winter 2023/2024. Uno sguardo sospeso tra l'ironico e il nostalgico ed un'accorta lavorazione sartoriale – mutuata dalla tradizione del Made in Italy – si riflettono su abiti che tessono, con indiscutibile eleganza, nuovi ritratti metropolitani. La collezione si basa su una interpretazione personale del gusto Cowboy, che fonde il folklore ad un mood sofisticato e cosmopolita, e allo stesso tempo profondamente legato alla propria terra d'origine, il Messico. Capispalla strutturati magistralmente si abbinano a gonne dallo spirito romantico ma potente; il corsetto, la stola, il cappello e gli stivali sono accessori fondamentali per l'inverno 2023-24.

Urban

o

San Andrés ★







San Andrés ★

vestit● *Collection Report*
Kosmische

Undercover ★





























vestit● Collection Report

World of the Water

S.S. Daley presents a collection about the enveloping, expansive world of the water, and the lives lived upon it. The starting point was *The Ninth Wave* by Kate Bush, a song cycle part-inspired by Alfred Tennyson's *The Coming of Arthur*. For Daley, these linked with newly discovered family histories about his great-grandfather's life at sea, as well as queer narratives, and the yearning to chart the brand into new territories. "Listening to *The Ninth Wave* by Kate Bush, I found the whole universe in it. I do see clothes as music, and this feeling for the collection overtook me in a way that I couldn't ignore. The pull of the water has led us to a fresh new world, one that's about the confidence of being who I want to be", says Steven Stokey-Daley. A sailor across time is emblematic for the show, emerging in a rounded peacoat, with a life-drawing of his lover attached to the front like a keepsake. Underneath he wears a pleat-front shirt, a sequined rugby shirt around his waist, a softened sailor's cap on his head. Three shirts are shredded then stitched together, as if a sailor was stranded at sea, worn with sequined briefs and a hand-knit balaclava. A singlet has Daley's signature tied-keyhole detail, the tied-keyhole also

SS Daley ★



S.S. Daley presents a collection about the ever-expanding world of the water, and the lives lived upon it. The starting point was The Ninth Wave, by Alfred Tennyson's The Coming of Arthur.

Collection Report ● Fall/Winter 2023-24

on a bias-cut cotton-jersey dress that's striped and voluminous as a flying flag. A white shirt with an etched duck print is worn with little tailored shorts, the striped lining visible, like an imagined uniform to wear on deck. For the first time, Daley presents technical clothing, an interest of his since college. A hooded cagoule with an asymmetric zip and raglan sleeves is double layered, with a custom-made silk jacquard on top and a dry cotton beneath. It's worn with brown cotton cargo pants with lieutenant pockets on the sides, finished with hand overlocking stitches, as if finished by the sailors themselves. Knitwear runs throughout, such as a long knitted sweater that almost reaches the floor, just like those once worn by fishermen. It is decorated with a life-drawing print, worn over a godet skirt made from various shirting stripes. There's also a sweater knitted with dried flowers, like those pressed in a book by a sailor from far off lands, and a cardigan handknitted with a landscape, as if land first spotted after weeks at sea. Tailoring is a focus, such as the suit jacket cut with a neat sailor's collar, the jacket's front seams picked out with hand-stitching, its buttons handmade ceramic. These are worn with slim trousers, while a little tailored jacket has a laced back that pulls open the front to proudly reveal the jersey top and long johns worn beneath. Meanwhile, ties are printed with pin-ups that push be-

For Daley these linked with newly discovered family histories about
his great-grandfather's life at sea, as well as queer narratives,
and the yearning to chart the brand into new territories.

Collection Report ● Fall/Winter 2023-24

yond
gender, a print that
also appears blown up on a silk
rectangle dress. A cotton dress is cut
to balloon before the gathered hem, as if
sails in full motion. Shirting is printed with
oranges, like the first time the fruit has been ta-
sted. And then night falls: an asymmetric gown is
cut from layers of chiffon and sequin, as if worn by
the queen of the ship. A double-breasted suit is entirely
sequined, fastened by just one button, with nothing worn
beneath - all that's there is the shimmer effect, as if water in
moonlight. Eyewear frames throughout are by DL Eyewear.



























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Juxtaposition

Saul Nash ★

























vestito● *Collection Report*

Grandma Chic

This season, a change of perspective helped guide the direction for our autumn/winter 2023 collection. Since the brand's origin, inspiration has been derived from the sartorially classic dress codes within menswear, particularly referencing elderly gentlemen and how they helped build and define these codes. This season there was a simple shift in perspective, as this collection was inspired from the classical elegance and glamour seen in elderly women, self-titling the collection "Grandma Chic". This "Grandma Chic" collection is the official introduction of Ernest W. Baker womenswear; however, the gaze is not intended to be so literal. We looked at how this inspiration can translate into our menswear and also how our menswear can translate into this new Ernest W. Baker womenswear. At a time where the line between menswear and womenswear has become more blurred, this collection was built within this blur. Freely moving references between the two yet ensuring that each can be identified on their own. A collection referencing grandmothers wouldn't be complete without ensuring that a sense of love and comfort was inserted into the collec-

Ernest W. Baker ★



Collection Report ● Fall/Winter 2023-24

At a time where the line between menswear and womenswear has become more blurred, this collection was built within this blur. Freely moving references between the two yet ensuring that each can be identified on their own.

tion,
something so naturally
emitted from our grandmothers. This sense of comfort, warmth and love was reinterpreted in rich bouclés, leopard prints, ear muffs, crochet knitwear, thick faux furs seen in coats, trimmings and winter boots, referencing all the iconic wardrobe staples and accessories that can both physically keep you comforted but also visually transmit this sense of comfort as well. As with all our collections, there is a piece of who we are left in the collection and the garments themselves. If there is something that we would like to be taken away from the collection this season, it is that a certain fabric, cut and sewn into a particular shape can be something that is still cherished and appreciated for years or generations to come.























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Apparimento

L'attacco alle origini e l'importanza che esse hanno per Federico sono diventate il cardine dell'identità del brand, tuttavia il racconto del ritorno alla sua terra non è mai stato raccontato per intero. Federico infatti, non ha mai parlato del luogo fisico in cui ha fatto ritorno: la sua casa. È proprio attorno alla riflessione sulla casa e dell'importanza che essa ha svolto nella sua infanzia, che si sviluppa la collezione. Da qui si ricollega la spontanea osservazione che fa in riferimento alle persone che lo circondano e al loro vissuto: *"Quante volte abbiamo sentito qualcuno dire TORNO A CASA, magari facendo riferimento al luogo in cui abita la propria famiglia e dove ha trascorso l'infanzia? Ma allo stesso modo quante persone in viaggio, al contrario, si sentono sempre a casa pur cambiando frequentemente abitazione?"* Sebbene la casa possa essere uno spazio fisico, molto più spesso di quanto pensiamo è un luogo propriamente psicologico, che instaura associazioni inconsce e difficili da spiegare o esprimere. C'è un ricordo simbolico al quale Federico fa riferimento molto spesso e che possiamo considerare come scatenante dell'intera riflessione. Una frase che detta da un bambino alla propria mam-

Federico Cina ★



Collection Report ● Fall/Winter 2023-24

L'attaccamento alle origini e l'importanza che esse hanno per Federico sono diventate il cardine dell'identità della casa e dell'importanza che essa ha svolto nella sua infanzia, che si sviluppa la collezione.

ma è
carica di un significato
molto forte: "Mamma io mi sento
di essere nato nel posto sbagliato!". Federico
è così che si sentiva nella sua Sarsina, e la
casa, in particolare quella dei suoi nonni, nella
quale ha trascorso gran parte della sua infanzia, si
trasforma in un rifugio in cui potersi sentire se stesso.
Ai bambini basta chiudere o coprirsi gli occhi per eva-
dere e diventare invisibili. Questo è l'atto spontaneo che
riflette un naturale istinto di protezione ed evasione che
simbolicamente è traducibile nella costruzione di un rifugio,
come le tende che da bambino ad ognuno di noi è capitato di
costruire almeno una volta, mettendo in cerchio le sedie e sten-
dendosi sopra una coperta o accatastando una serie di oggetti;
è così che Federico viaggiava con la sua immaginazione. Bastava
rubare di nascosto il copriletto in pizzo dalla camera dei nonni,
i cuscini dal soggiorno, le sedie sgangherate dalla cucina, le co-
perte sovrapposte diventavano immediatamente le fondamen-
ta del rifugio che con le loro fantasie retrò ricordavano una
distesa di foglie autunnali. Gli oggetti più svariati arredano
l'interno: libri, vecchi album fotografici ed una piccola
lampada che scaldano l'atmosfera. Il ricordo di questi
luoghi e la necessità di ricercare attimi di evasione
anche da adulti trova riferimento in una raccolta
fotografica della fotografa polacca Joanna Pio-
trowska intitolata *Frantic*, la quale ha invi-
tato i protagonisti dei suoi scatti a
rivivere un'esperienza del-
la propria infan-

*Una frase che detta da un bambino alla propria mamma
e carica di un significato molto forte: "Mamma io mi sento di essere nato nel posto sbagliato!"*

Collection Report

Fall/Winter 2023-24

zia chiedendogli di allestire una di queste tende da gioco e di passarci del tempo, aprendo così una parentesi temporale che permetta loro di riscoprire oggetti posseduti e vissuti che raccontano una quotidianità, ma allo stesso tempo parlano di sogni, passioni e ricordi. Federico con la collezione vuole raccontarci il suo personale spazio di evasione e gli oggetti che compongono questo spazio sono l'ispirazione per i tessuti e le lavorazioni della collezione: righe, tessuti imbottiti, pizzi jacquard ispirati a vecchie coperte, tappeti e tendaggi tipici delle case d'infanzia, ricami e lavorazioni caratteristici di una tradizione che con il passare del tempo sta svanendo. Allo stesso modo la palette colori rispecchia il calore di quegli spazi che ti avvolge e ti fa sentire al sicuro. Il contrasto tra tessuti rudi ed eleganti ricorda le case che nei giorni di festa cambiano veste. Il design componibile e modulabile di alcuni capi e la maglieria patchwork si ispira all'atto stesso di comporre più oggetti per dar vita al nostro personale rifugio, accostando pattern differenti, arricciando tessuti ed aprendo scorci in posizioni insolite mostrando la sovrapposizione di texture e tessuti. Attraverso la realizzazione di questi piccoli scenari fatti di oggetti usati in modo improprio e accostate in modo disarmonico, si genera uno spazio metafisico che va aldilà della casa reale, che oltre ad offrire un tetto sotto il quale ripararsi e sentirsi al sicuro, è lo spazio del sognatore.































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Project #11: ritte

Contem-
plating on the present
to stimulate creativity while
opening up newly divergent paths
without expectations. Looking back and
finding strength in ones' fundament to slow-
ly keep on building a future rooted in history.
From this transition, a new perception on free-
dom arises... a new phase... a new rhythm. Listen to
the drum beat. A substantial core of existing styles
is reinterpreted. Sensible materials that have proven
their value are once again selected to soothe and to
comfort from the first hint of touch. Ample winter
coats and capes envelope the silhouettes in rich yak wools
giving room for layering loose fit kimono inspired suits,
while jumpsuits and individual utilitarian elements are
added to ground the ephemeral and to emphasize the
workwear influence in the carefully constructed gar-
ments. The oversized yet fluid pieces in the collec-
tion carry references to the 'boubou' and chemise
Arabe, expressing a laid-back elegance and take
the overall mood traveling to distant places.
A range of tunics and shirts in light weight
wool chiffons and silken winter cot-
tons function as perfect layers to
accommodate the various
winter temperatures



Contemplating on the present to stimulate creativity
while opening up newly divergent paths without expectations.
Looking back and finding strength in ones' fundamental
to slowly keep on building a future rooted in history.

Collection Report ● Fall/Winter 2023-24

around the world. Chunky knitted sweaters and hand crochet beanies in French merino d'Arles linen blend for colder regions. 'Shibori' pattern woolen cloths -hand-dyed by skillful masters- travel from Japan, highlighting the meticulous resist dye craft and bringing a mysterious depth to the draped silhouettes. The 'Bincho tan' -coffee combined with ink-dyed cottons carries a faded sand color, while the fiber dyed cotton checked fabric radiates saturated hues. Waxed garments, made from cotton cloths by Halley Stevensons, are added to the winter collection evoking new emotions and sensations to the Jan-Jan Van Essche sphere. The handwoven series in the AW23 collection are once again fully handcrafted in the Jan-Jan Van Essche studio by artisan Lamine Diouf. These unique pieces keep on demanding their place in the wardrobe and once again they compliment the collection by narrating the story of the slow pace of the hand. A series of vegetal tan leather McKay boots are hand crafted by the brothers -Ryo & Sotaro Ogino- of Petrosolaum based in Tokyo. An ongoing collaboration since the AW20 season, which has been timelessly sharpening and grounding the Jan-Jan Van Essche signature silhouette. A new collaboration with the Austrian werkstätte Müllbauer resulted in beaver and rabbit fur felted hats in their natural colors, hand moulded on custom made blocks. Their softness and subtle luster absorb and reflect, shielding the wearer from rains and rays.







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destinazioni - Nuove

JW Anderson ★



vestiti • *Collection Report*

destinati - Nuove zioni.

Balenciaga ★



vestiti • *Collection Report*

destinazioni - Nuove

Burberry ★



vestiti • *Collection Report*

Destinazioni - Nuove

Dsquared2 ★



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destinati - Nuove uomini

Dolce & Gabbana ★



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destinazione - nuove - anni

Egonlab ★



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Destinati - Nuove anni.

Givenchy ★



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destinati - uomini - nuove

Gucci ★



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destinati - Nuove anni -

Hermes ★



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Magliano - Nuove destinazioni

Magliano ★



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destinazione - nuovi

Phillip Plein ★



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Uomini - Nuove destinazioni.

Zegna ★



Collection Report ● Exhibition

Margaret Cameron

Parigi una mostra dedicata
a una pioniera
della fotografia
che iniziò la sua
carriera all'alba dei
cinquant'anni.



*From the original photograph. Copyright Julia Margaret Cameron from the first perfect wax-diamond negative —
The Mountain Nymph Sweet Liberty*

*Il suo operare nella fotografia,
tra il 1864 e il 1875,
rappresenta una delle più belle
del respiro epico degli esordi delle
illustrazioni della fotografia.*

Collection Report ● Exhibition

Sarà inaugurata a metà di ottobre, presso il Jeu de Paume di Parigi una mostra che rende omaggio alla figura di Julia Margaret Cameron, pioniera della ritrattistica fotografica e che sarà in calendario sino al 28 gennaio 2024. *“Julia Margaret Cameron. Capturer la beauté”* raccoglierà un centinaio di fotografie, dai suoi primi esperimenti a composizioni figurative storiche, letterarie o allegoriche, inclusa una galleria di ritratti dei suoi contemporanei. Il suo approccio personalissimo - tanto denigrato ai suoi tempi - si è affermato come il segno di uno stile pionieristico. Il suo operare nella fotografia, tra il 1864 e il 1875, rappresenta una delle più belle illustrazioni del respiro epico degli esordi della fotografia. La mostra sarà concepita in tre parti: la prima sezione esplorerà gli esordi, la seconda sarà dedicata ai ritratti, che costituiscono una parte molto ampia della sua produzione, mentre la terza e ultima parte raccoglie illustrazioni di scene bibliche. La mostra, prodotta dal Victoria and Albert Museum, è costituita principalmente da opere dell'artista provenienti dalle collezioni del British Museum.



A lato,
Julia Margaret Cameron, *A Sibyl after the manner of Michelangelo*, 1864.
© The Royal Photographic Society Collection at the V&A, acquired with the generous assistance
of the National Lottery Heritage Fund and Art Fund.



From left to right photo copy right

The Kiss of Peace

Julia Margaret Cameron

A lato,
Julia Margaret Cameron, *Kiss of Peace*, 1869
© The Royal Photographic Society Collection at the V&A, acquired with the generous assistance
of the National Lottery Heritage Fund and Art Fund.



A lato,
Julia Margaret Cameron, *St. Agnes*, 1872.
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National Lottery Heritage Fund and Art Fund.



A lato,
Julia Margaret Cameron, *Call, I Follow, I Follow, Let Me Die!*, 1867.
© The Royal Photographic Society Collection at the V&A, acquired with the generous assistance of the
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sun-life

The Astronomer

Julia Margaret Cameron



Photographed by Julia Margaret Cameron

Julia Margaret Cameron

The Rosebud Garden of Girls



From life. Negatives in the possession of Miss Mary Hillier by James Cameron 1873
Muse

A lato,
Julia Margaret Cameron, *Mary Hillier*, 1873.
© The Royal Photographic Society Collection at the V&A, acquired with the generous assistance
of the National Lottery Heritage Fund and Art Fund.



A lato,
Julia Margaret Cameron, *The Whisper of the Muse*, 1865
© The Royal Photographic Society Collection at the V&A, acquired with the generous assistance
of the National Lottery Heritage Fund and Art Fund.

*Julia Margaret Cameron
si è lanciata nella fotografia
nel giorno del suo 48esimo compleanno...*

Collection Report ● Exhibition

BIO- GRAFIA

Julia Margaret Pattle nasce a Calcutta, in India, da madre francese e padre impiegato dalla British East India Company. Nel 1838 sposò Charles Hay Cameron, un avvocato di vent'anni più anziano di lei. La coppia si stabilì a Ceylon dove il marito acquistò piantagioni di caffè. Nel 1848, l'intera famiglia si trasferì in Inghilterra. Julia Margaret Cameron ha mostrato interesse per la fotografia per tutta la vita, si è lanciata con passione nel giorno del suo 48esimo compleanno, quando la figlia maggiore le ha regalato la sua prima macchina fotografica, da allora si è aperta allora una vera e propria carriera da fotografa. Tra il 1864 e il 1875 produsse più di mille fotografie, espose a livello internazionale, pubblicò un libro e scrisse un'autobiografia che lasciò incompiuta, pubblicata postuma.

vestito

indirizzi



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«Possunt, quia posse videntur»

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

A double-breasted sleeveless tailored jacket in black wool gabardine
and a kilt in black and red orchid jacquard.

Alexander McQueen ★



