

vestito

numero 19

Anatomia di un successo
2024: anno della couture



Schiaparelli

in copertina
A lato e in copertina,
Schiaparelli f/w 2024-25



vestito



Collection Report • Fall/Winter 2024-25

2024, anno e couture

Si conclude l'anno che ha ribadito l'importanza
della haute couture
Si è aperto con - l'ormai mitica - sfilata
Maison Margiela e si è concluso
e ora celebrata in un film -
con una pioggia di award



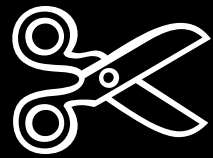
Stavamo assistendo cioè, al “film”
del trionfo della couture
che sarebbe continuato per tutto il 2024

Collection Report ● Fall/Winter 2024-25

Si chiuderà a breve il 2024. L'anno che, forse più di altri nell'ultimo decennio, ha messo l'haute couture al centro della scena fashion e non solo. Gennaio si era aperto come un anno “qualunque”, con la settimana dell'haute couture scadenzata a fine mese. Ma il defilé schedulato all'ultimo giorno in calendario e nell'ultimo slot disponibile, ha impattato ben oltre i confini dell'audience tradizionalmente interessata all'haute couture. John Galliano per Maison Margiela ha presentato una delle collezioni più iconiche della sua permanenza presso il marchio e forse di tutta la sua carriera. Tutto l'hype che si è generato attorno alla figura di John Galliano da Maison Margiela è una vittoria anche per la haute couture. Stavamo assistendo cioè, al “film” del trionfo della couture, un cammino che sarebbe continuato per tutto il 2024. Prima con la nomina di Iris van Herpen a *Chevalier de l'Ordre des Arts et des Lettres* e poche settimane fa la nomina di Daniel Roseberry a *International Designer of the Year Award ai Fashion Awards* del CFDA (Council of Fashion Designers of America). Perchè certamente Daniel Roseberry è americano, ma è un creatore attivo nell'alta moda. Vince l'uomo ma vince tutta l'haute couture.

Marco Cortesi

vestito



Collection Report • Fall/Winter 2024-25

Anatomy Couture

Robert Wun ★



vestito

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Collection Report Fall Winter 2023-24

Schiaparelli

Iris Van Herpen

Georges Hobeika

Christian Dior

Rahul Mishra

Thom Browne

Juana Martin

Giambattista Valli

Chanel

Alexis Mabille

Stéphane Rolland

Charles De Vilморin

Imane Ayissi

Giorgio Armani Privé

Julie de Libran

Franck Sorbier

Balenciaga

Yuima Nakazato

Elie Saab

Viktor & Rolf

Zuhair Murad

Jean Paul Gaultier

Aelis

Ashi Studio

Gaurav Gupta

Peet Dullaert

Robert Wun

Ardazaei



Zuhair Murad ★

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Ziad Nakas

RVDK Ronald van der Kemp

Tony Ward

Julien Fournié

Lena Erziak

Cheney Chan

Natan

Robert Abi Nader

Rami Al Ali

II48 *Collection Report/Movie*

Maison Margiela couture movie





vestito● *Anatomy couture*

In queste pagine,
opere dalla Fondazione Hermann Nitsch di Napoli



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Collection Report ● Exhibition

Arte e natura

Inaugurata la personale di Thomas De Falco
Museo d'Arte Contemporanea di Cavalese ha inaugurato il 23 novembre la mostra personale di Thomas De Falco intitolata *GOLD - While all Flow'rs and all Trees do close To weave the Garlands of repose*. La rassegna presenta una serie di circa 35 opere tessili, tra sculture e arazzi, di cui la maggior parte inedite in un parallelismo tra maternità e natura. L'artista agisce sulla dinamica di maturazione della natura congelando e inglobando rami, foglie, fieno, paglia, canapa, lana e preziosi filamenti naturali - come seta e lino - nei suoi arazzi e nelle sue sculture tessili. *"La natura è il centro della mia ricerca. Il mio lavoro nasce dalle radici, dagli alberi, dalle foglie. Collegandola alla natura la scultura tessile prende vita"*, afferma l'artista. Thomas De Falco ha esposto in importanti istituzioni tra cui MAXXI, PAC Milano, Triennale Milano, Museo Dell'Ara Pacis. Il suo lavoro è presente in importanti collezioni pubbliche e private.
Sino al 9 marzo.

A lato,
Thomas De Falco, *Bodies and night*,
scultura tessile



A lato,
Thomas De Falco, *Sarcophagus*, 2023
Tecnica mista, cotone, seta, nylon, lana, canapa e filamenti d'oro
Courtesy the Artist





vestito ● Stars in Venezia



A lato,
Isabelle Huppert, direttrice di giuria
Mostra internazionale d'arte cinematografica di Venezia
Credit: Andrea Avezù, Foto Asac





Collection Report ● Exhibition

Arte italiana Dopo guerra

Torino celebra l'arte del secondo
Il 19 ottobre si è aperta a Torino - nelle Sale Chiabrese dei Musei Reali - una mostra dedicata agli artisti italiani del secondo dopoguerra. Un corpus di opere, tutte provenienti dalla Galleria Nazionale d'Arte Moderna e Contemporanea di Roma. La mostra, oltre a sottolineare il trentennale rapporto che la soprintendente Palma Bucarelli ebbe con un gruppo di artisti, ne racconta le opere. L'esposizione, suddivisa in dodici sale, raccoglie opere di: Ettore Colla, Pino Pascali, Giuseppe Capogrossi, Lucio Fontana, Alberto Burri, Mimmo Rotella, Bice Lazzari, Afro, Piero Dorazio, Giosetta Fioroni, Carla Accardi, Giulio Turcato, Gastone Novelli, Toti Scialoja, Sergio Lombardo, Tano Festa, Franco Angeli, Piero Manzoni, Michelangelo Pistoletto, Mario Schifano ed Emilio Isgrò. La mostra è prodotta da Musei Reali e Arthemisia con la Galleria Nazionale d'Arte Moderna e Contemporanea. La rassegna è curata dalla direttrice della GNAM Renata Cristina Mazzantini e dallo studioso Luca Massimo Barbero. Sino al 2 marzo.





A lato,
Pascali Pino, *Primo piano labbra*, 1964
Tela smaltata tensionata su struttura lignea con camere d'aria



In queste pagine,
Carla Accardi, *Composizione*, 1950
Acrilico su tela

G. ACCARDI



A lato,
Piero Manzoni, *Achrome - Lana di vetro*, 1961
Fibra di vetro





In queste pagine,
Alberto Burri, *Gobbo*, 1950
Olio e vernici su tela di sacco sagomata da una struttura di rami d'albero incrociati nel telaio,
© Fondazione Palazzo Albizzini-Collezione Burri, Città di Castello

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Collection Report • Auction Antoni Bonhams In asta arte e moda della Pop culture Auction Pop culture

Dal primo giugno ha aperto a Ferrara lo Spazio Antonioni: un museo che permette un viaggio nell'universo di uno dei padri della cinematografia moderna. Il suo sguardo raffinato e innovatore, capace di creare atmosfere e trasfigurare le inquietudini della realtà contemporanea, ha affascinato generazioni di cineasti e ha anche stabilito un fitto dialogo con le arti figurative di ieri e di oggi. *"Poeta del nostro mondo che cambia"* per Martin Scorsese, *"pittore dello schermo"* per Wim Wenders, uno dei maestri del cinema che è *"sceso più in profondità nell'indagine dei sentimenti"* per Akira Kurosawa. Il progetto, a cura di Dominique Païni già direttore della Cinéma-thèque Française, è stato sviluppato, dal Servizio Musei d'Arte del Comune di Ferrara e dalla Fondazione Ferrara Arte. L'idea portante è quella di creare un luogo di formazione dove esplorare le testimonianze del lavoro di Antonioni e i molteplici nessi con artisti, registi, intellettuali. Costituito da oltre quaranta mila pezzi, tra i quali film, manifesti,



A lato,
Jeff Koons, *Balloon Dog (Yellow)*, 2015
Limoges, Francia,
Stima: 2.500 - 3.500 dollari



In queste pagine,
Karl Lagerfeld per Chanel, *Supermarket Shopping Basket*, autunno 2014,
stima: 10.000 - 15.000 dollari



A lato,
John Galiano per Christian Dior, *Boom Box Bag*, autunno 2001,
stima: £ 10.000 - 15.000 dollari

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Collection Report ● News

Pucci Icon puffer

Il Dna del marchio in versione piumino
Per l'inverno il marchio Pucci - sotto la direzione creativa di Camille Miceli - ha lanciato il piumino Iride. Disponibile in quattro colori vivaci, la giacca presenta la leggendaria stampa Iride del marchio, introdotta per la prima volta negli anni Settanta. Ad indossarlo nella campagna, fotografata da Johnny Dufort, la modella Alex Consani. Il piumino Pucci Iride, è disponibile dal 17 ottobre online e in boutique selezionate.



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Ulrichs e Kirchner

Collection Report ● Exhibition

Una mostra dedicata all'artista, in Svizzera

Museo d'arte della Svizzera italiana di Lugano ha inaugurato la mostra "Ernst Ludwig Kirchner e gli artisti del gruppo Rot-Blau". Pittore, scultore e incisore, Kirchner fu personalità di spicco dell'avanguardia tedesca di inizio secolo. Insieme a Fritz Bleyl, Erich Heckel, Karl Schmidt-Rottluff fondò il gruppo Die Brücke (Il ponte) che rivendicava un radicale rinnovamento dell'arte visiva in chiave antiaccademica, verso una pittura intesa come traduzione immediata dell'interiorità dell'artista, espressa attraverso linee marcate e colori vibranti e innaturali. Attraverso una selezione di dipinti, provenienti da importanti collezioni pubbliche e private, la mostra al MASI mette in luce l'influenza che l'artista ha avuto su una generazione di giovani artisti basilesi. Fino al 23 marzo 2025





A lato,
Ernst Ludwig Kirchner, *Alpküche (Cucina alpestre)*, 1918
Museo Nacional Thyssen-Bornemisza, Madrid
© Museo Nacional Thyssen-Bornemisza, Madrid

Cult Watch

L'orologio T80 riletto da MM6
 Maison Margiela ha riprogettato l'iconico orologio digitale T80 di Timex. La rilettura del T80 si concretizza in due distinte proposte: un orologio da polso e un orologio ad anello. La collaborazione MM6 Maison Margiela x TIMEX sarà disponibile dal 24 ottobre sui siti e-commerce MM6 Maison Margiela e Timex, in selezionati negozi MM6 e in negozi multimarca selezionati. Dal suo lancio nel 1997, MM6 Maison Margiela è diventata famosa in tutto il mondo per aver piegato le regole della moda con collezioni che trasformano i capi essenziali del guardaroba quotidiano in capi essenziali idiosincratici e irriverenti infusi di streetwear per tutti i generi.



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Collection Report ● Exhibition

Disney in mostra

La mostra dei disegnatori Disney al Centro Culturale Al-
tinate San Gaetano di Padova
ha inaugurato la mostra *Come nasce una storia? DISNEY. L'arte di raccontare storie senza tempo*. L'esposizione racconta la storia dei Walt Disney Animation Studios e dei suoi film tra cui *Biancaneve e i Sette Nani* (1937), *Pinocchio* (1940) e *Fantasia* (1940). La mostra permette lo sguardo negli archivi della Disney Animation Library, mai aperta al pubblico, attraverso disegni sull'ideazione dei personaggi, disegni d'animazione, layout e fondali dagli anni 30 ai giorni nostri. In mostra lavori di alcune firme storiche, come Les Clark che ha lavorato su celebri personaggi come Topolino e Cenerentola, Ollie Johnston e Frank Thomas gli animatori chiave per Pinocchio e Marc Davis noto per il suo lavoro su personaggi femminili in *La Bella Addormentata nel Bosco* (1959). Promossa dal Comune di Padova e prodotta da 24 ORE Cultura-Gruppo 24 ORE, Walt Disney Animation Research Library con la collaborazione di Federico Fieconi. Sino al 23 febbraio.

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In queste pagine,
Marc Davis, *La bella addormentata nel bosco*, 1959
Concept art
Guazzo e grafite su carta
© Disney





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Collection Report ● News

Guarda nuova urbana

Al via la nuova co-lab nell'abbigliamento
M M 6
Maison Margiela e Salomon lanciano la prima collaborazione prêt-à-porter. Divisa in due famiglie, *Gore-Tex* e *Seamless*, la collezione combina i codici fondamentali dei rispettivi marchi: la distillazione pura degli stili iconici di MM6 Maison Margiela uniti alla tecnologia activewear di Salomon. Per la stagione a/i 24 un guardaroba dalle forme semplici nell'iconica tonalità nude della Maison. I volumi sono aderenti e anatomici, tutti realizzati in tessuto Gore-Tex traspirante e idrorepellente. Per le calzature, l'iconica scarpa da corsa *Salomon Acs Pro 2 Mm6 Maison Margiela* è rivisitata in un elegante grigio che ne esalta l'estetica industriale. Oppure la *Cross Low Mm6 Maison Margiela*, la scarpa da trail running Salomon Speedcross con nuove proporzioni. La collezione capsule All-Gender è progettata comprendendo come l'abbigliamento sportivo ha influenzato lo streetwear e la moda per diventare parte della vita di tutti i giorni: l'abbigliamento da corsa e l'ispirazione urbana offrono un nuovo studio dell'uniforme moderna.

A lato,
una proposta MM6 Maison Margiela x Salomon



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Foto grafica MonFest

Collection Report ● Festival

La fotografia e le arti in Casa-
le Monferrato torna a parlare di fotografia con la seconda edizione di MonFest, il festival a cadenza biennale incentrato sull'antologica di Maria Vittoria Backhaus. La nuova edizione si svolgerà da novembre sino al 4 maggio 2025. Realizzato con il patrocinio della Regione Piemonte e della Provincia di Alessandria, grazie al sostegno della Fondazione Cassa di Risparmio di Torino, con la direzione artistica di Mariateresa Cerretelli e promosso dalla Città di Casale Monferrato, il MonFest continua il proprio percorso all'insegna del confronto della fotografia con le altre arti. Il tema di questa seconda edizione saranno cinema, teatro e musica, attorno a cui sarà costruito un percorso articolato in 14 mostre. Tra di esse, una selezione di foto di Maria Vittoria Backhaus realizzate negli anni Settanta durante la tournée dei Beatles in Italia e i reportage che Carla Cerati realizzò tra il 1967 e il 1968 quando il Living Theatre di New York portò in Europa tre degli spettacoli più iconici del suo repertorio e sono Antigone, Frankenstein e Paradise Now. Per il calendario completo comune. casale-monferrato.al.it

A lato,
Mimmo Cattarinich, Marcello Mastroianni,
© Mimmo Cattarinich



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Collection Report ● Exhibition

Arte e Ceramica

Sino all'11 gennaio Buildingbox presenterà *Faeventia*. Ceramica italiana contemporanea, un progetto espositivo che coinvolge dodici artisti italiani e le loro sculture realizzate in ceramica. Il progetto sintetizza alcune delle principali espressioni artistiche legate alla ceramica del XX e XXI secolo. Questo programma è dedicato alla secolare tradizione artistica della città di Faenza, uno dei principali distretti produttivi italiani. A cura di Roberto Lacarbonara e Gaspare Luigi Marcone. www.building-gallery.com

A lato,
Luigi Ontani, *Grillo Mediolanum*, 1995,
ceramica policroma e oro zecchino,
Foto Paolo Vandrash





A lato,
Giosetta Fioroni, *Murasaki*, 2006,
ceramica policroma

Ironia Olimpica

Collection Report ● Exhibition

Due artiste rileggono la ceramica greca

In occasione dell'apertura di Magic Bus, la nuova project room di galleria Antonio Colombo Arte Contemporanea ha presentato a Milano *Myths and Fables*, personale delle artiste Lusesita e Daphne Christoforou che usano la ceramica per opere ispirate alle fiabe e alla mitologia classica. Entrambe usano l'immaginario fantastico tradizionale, adattandolo alle necessità espressive della modernità. Lusesita costruisce un universo scultoreo sognante e delicato sotto cui si celano significati più complessi. Le sue ceramiche smaltate, ricche di rimandi simbolici e fiabeschi, sono popolate da figure ibride e da animali fantastici. Daphne Christoforou sviluppa una grammatica che reinterpreta in modo ironico l'antica tradizione vascolare greca. I suoi vasi sono allegorie di un Olimpo in crisi, dove le divinità affrontano un presente carico di contraddizioni e dubbi. L'artista mostra gli dei alle prese con i nuovi canoni estetici imposti dalla cultura del fitness. Zeus, Apollo,



*vasi che sono allegorie di un Olimpo in crisi
dove le divinità affrontano un presente carico
di contraddizioni e dubbi...*

Collection Report ● Fall/Winter 2024-25

Her-
mes, Afrodite e Arte-
mide, dèi che un tempo rap-
presentavano l'ideale di bellezza e
armonia, soccombono alle odierne osses-
sioni estetiche, sempre più soggette a mode e
gusti passeggeri.

A lato,
Daphne Christoforou, *Ideal Pump*, 2024,
ceramica smaltata



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Foto: Al Dente per The New Face

Collection Report ● Event

Pucci Fun Fair

l'evento ad Art Basel Miami Beach

Pucci sarà presente all'Art Basel Miami Beach con Pucci Fun Fair. Ideato dalla direttrice artistica Camille Miceli, l'evento avrà luogo il 3 dicembre al *Miami Beach Botanical Garden*, un'avventura immersiva nell'universo colorato, psichedelico e ad alta energia di Pucci, con strade e marciapiedi "Puccificati". Un vero e proprio luna park attraverso giochi interattivi e attività ludiche che si evolverà in forma di una festa "psichedelica".



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Collection Report ● Exhibition

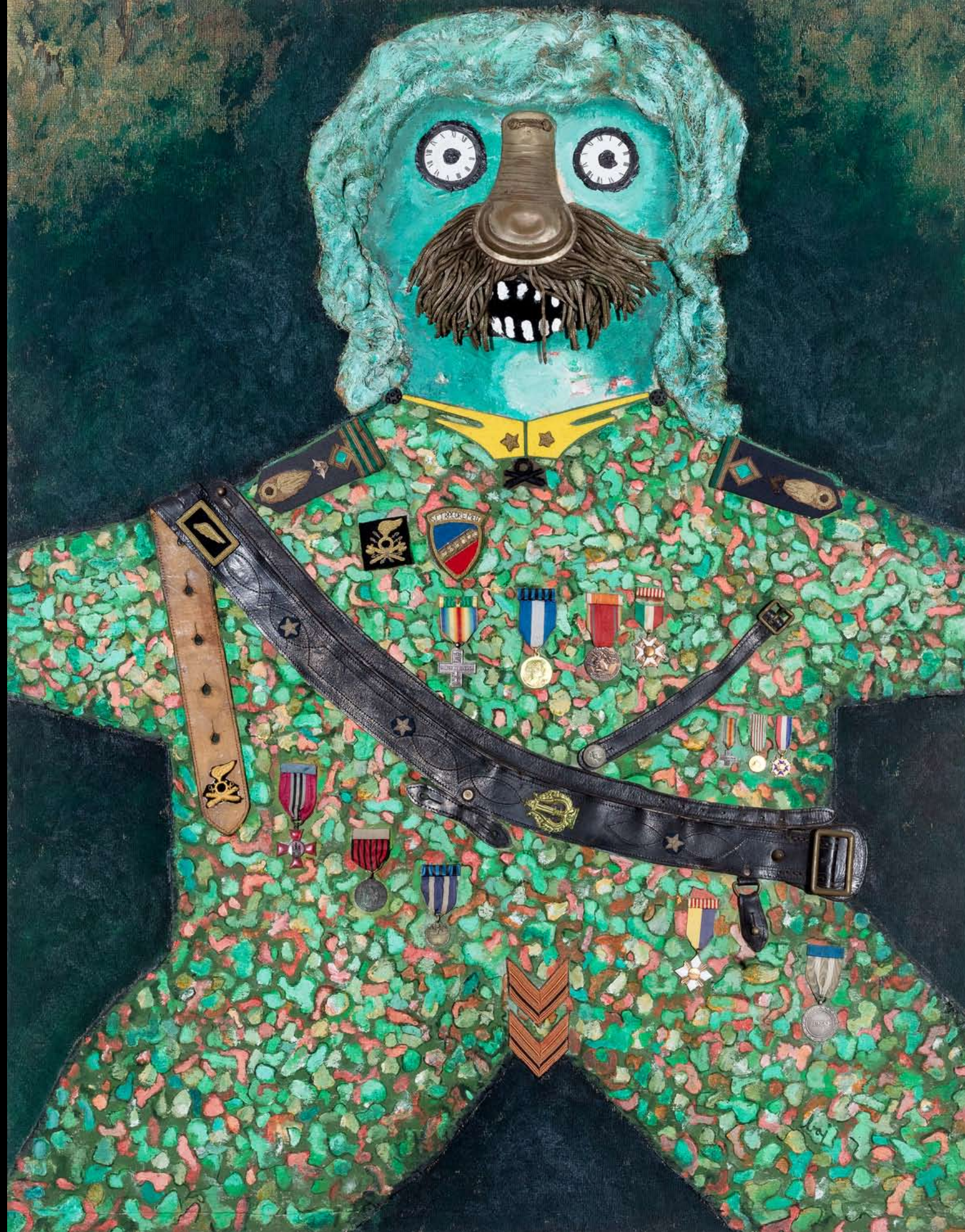
Quando l'italiano fu Surrealismo

A 100 anni dalla sua nascita, una mostra
L a
Fondazione Magnani-
Rocca a Mamiano di Traver-
setolo presso Parma, ospita la mo-
stra *Il Surrealismo E l'Italia*. Una delle
avanguardie più longeve del XX secolo - il
Surrealismo - che ha lasciato un segno indele-
bile nell'immaginario artistico contemporaneo.
Il percorso espositivo si sviluppa in due grandi
capitoli, suddivisi in sezioni tematiche. Il primo
intende presentare il Surrealismo internazionale e
il suo arrivo in Italia; mediato in un primo momento
dall'opera di de Chirico e Savinio di ritorno da Parigi
negli anni Trenta. Qui vengono presentati lavori di
Magritte, Dalí, Man Ray, Ernst, Masson, Miró, Tan-
guy, Duchamp, Matta, Lam, oltre a de Chirico. Il se-
condo capitolo individua i protagonisti della scena
surrealista italiana, già a partire dagli anni Trenta,
al fine di esaminarne le tangenze col gruppo
francese, ma anche - e soprattutto - di met-
terne in luce l'indipendenza e l'originali-
tà. Con opere di Sergio Dangelo o di
Enrico Baj, Leonor Fini, Fabrizio
Clerici, Stanislao Lepri. Sino
al 15 dicembre

A lato,
Alberto Savinio, *Le navire perdu*, 1928
Olio su tela



A lato,
Enrico Baj, *Generale*, 1975
Acrilici e collage su tavola



A lato,
Max Ernst, *Divinità*, 1940
Tela incollata su cartone
© Max Ernst, by Siae 2024



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Collection Report ● News

Dr. Martens x MM6

Co-lab tra Maison Margiela e il brand inglese

M M 6
Maison Margiela x Dr. Martens svelano la loro prima capsule collection AW24: un'unione di prospettive di design che crea forme non ortodosse su silhouette classiche. La prima collaborazione tra l'iconico marchio britannico di calzature e accessori Dr. Martens e il marchio contemporaneo d'avanguardia MM6 Maison Margiela si fonda su un desiderio reciproco di esplorare e sovvertire i design tradizionali. Presentata come parte della sfilata AW24 di MM6 Maison Margiela, questa collezione ricostruisce e fonde quattro modelli principali di Dr. Martens: lo stivale 1460, lo stivale alto 1490, la scarpa 1461 e il mocassino Penton. La collaborazione MM6 Maison Margiela x Dr. Martens sarà disponibile dal 19 novembre sui siti e-commerce di entrambi i marchi, in un numero limitato di negozi MM6 Maison Margiela e Dr. Martens e in selezionati negozi multimarca.

A lato,
Poltrona Joe di Jonathan De Pas, Donato D'Urbino e Paolo Lomazzi per Poltronova, 1971
Foto Studio Ballo&Ballo



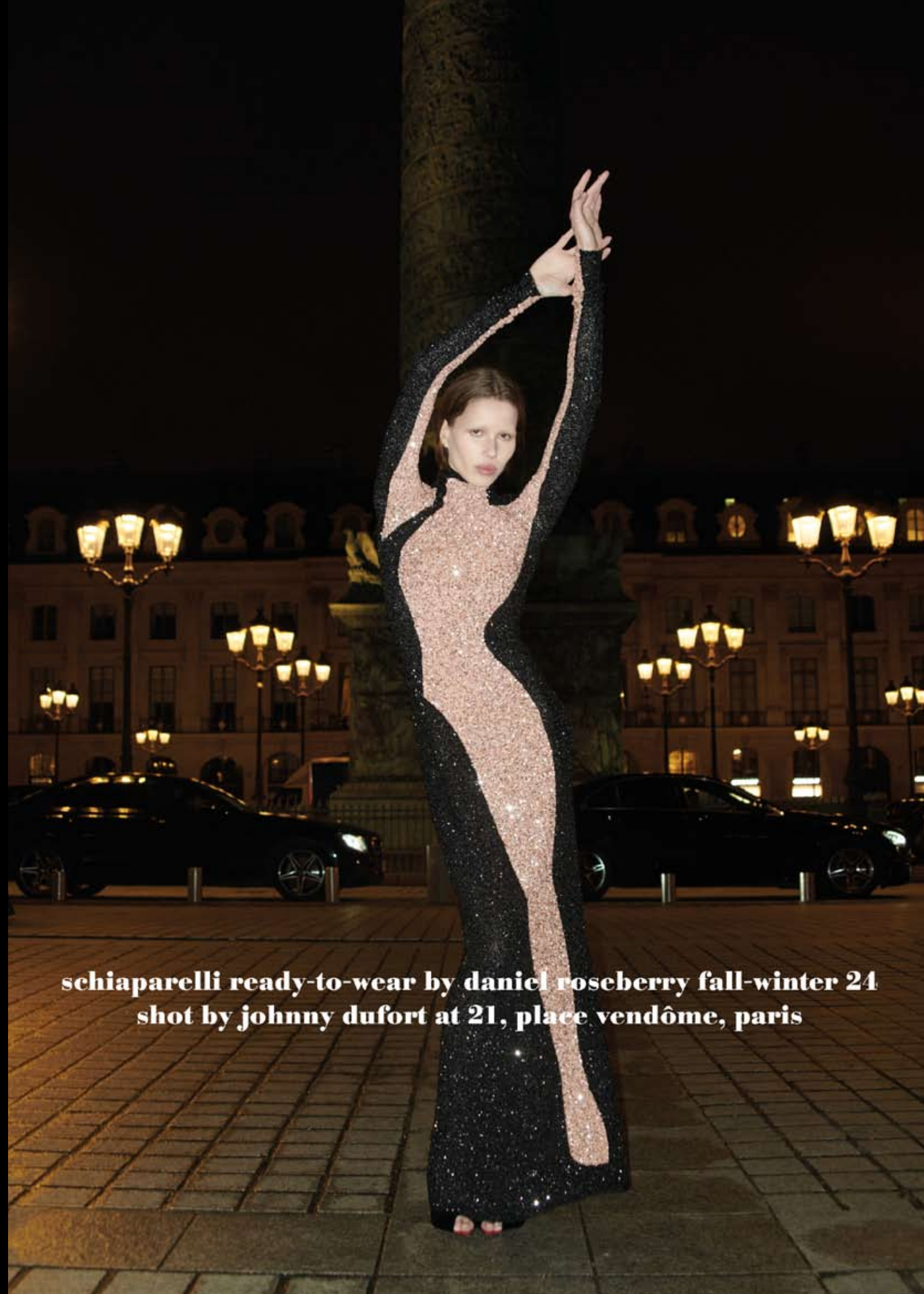
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Collection Report ● News

Schiaparelli.

La campagna negli scatti di Johnny Dufort
Schiaparelli celebra la prima collezione ready-to-wear con una campagna affidata al progetto del fotografo Johnny Dufort. Le immagini sono state realizzate la sera della sfilata della collezione e hanno avuto come location Place Vendôme, sede della maison. Così racconta Daniel Roseberry, direttore artistico di Schiaparelli, *"It was around 8pm when they came out onto the Place Vendôme, after they walked the Schiaparelli show. Even though it had been sunny all day, the night was beginning to feel a little chilly, but they didn't care. They wanted to keep laughing and playing, and strut some more. They posed for Johnny"*. Protagonista degli scatti molti degli item della collezione, dai vestiti agli accessori.

A lato,
uno degli scatti della campagna Schiaparelli ready-to-wear a/i 2024



**schiaparelli ready-to-wear by daniel roseberry fall-winter 24
shot by johnny dufort at 21, place vendôme, paris**

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Portrait's Ad

Collection Report ● News

Celebrities posano per Proenza Schouler.
L'ultima puntata della serie Proenza Schouler Portrait, vede protagonista l'iconica attrice Parker Posey in posa con un'anteprima della collezione pre-spring 2025. La serie racconta donne dalla forte personalità che abitano il mondo di Proenza Schouler. Le puntate precedenti di questa serie hanno visto come protagoniste Pamela Anderson e Chloe Sevigny. La serie di ritratti di Parker Posey sono stati realizzati dal fotografo Jeff Henrikson.

A lato,
uno degli scatti della campagna Proenza Schouler pre-spring 2025

A woman with dark hair is standing in a garden, wearing a dark red, draped, floor-length dress over white pants. She is looking directly at the camera. The background consists of trees and green foliage. The ground is paved with bricks and has some fallen leaves.

Proenza Schouler

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Collection Report ● News

Fashion Conference

La conferenza di Vogue Greece per il futuro della moda

Vogue Grecia ha organizzato ad Atene *Change Makers III*, una conferenza internazionale sulla moda. Tenutasi il 5 novembre presso l'Athens Concert Hall, ha visto la partecipazione, tra gli altri, di Diane von Furstenberg; Marisa Berenson (nipote di Elsa Schiaparelli); Iris van Herpen, la direttrice creativa della pelletteria e degli accessori di Bulgari; Mary Katrantzou, la direttrice creativa di Jimmy Choo; Sandra Choi, la direttrice creativa di Mugler; Casey Cadwallader e da Lucien Pages esperto di moda e fondatore dell'ufficio stampa Lucien Pages.



Mina e Balenciaga

Collection Report ● News

Una co-lab tra moda e musica

Il 19 settembre è stata lanciata una collaborazione tra la maison diretta da Demna Gvasalia con la leggendaria cantante italiana Mina. La serie *Balenciaga Music | Mina* segna la prima collaborazione di Mina con una casa di moda. Icona di stile, con i suoi look e soprattutto con il suo make-up, ha pubblicato oltre mille canzoni ed è diventata nota a livello mondiale. La collezione include item in edizione limitata, una playlist creata da Mina con brani dei suoi artisti preferiti e la pre-release del suo nuovo brano *L'Amore Vero* che anticipa il prossimo album. La serie *Balenciaga Music | Mina* comprende occhiali e T-shirt in edizione limitata, disponibili in selezionati negozi Balenciaga e tramite [balenciaga.com](https://www.balenciaga.com). Gli occhiali da sole hanno lenti continue di colore nero ispirate al trucco occhi di Mina. La T-shirt presenta il volto di Mina e un elenco dei suoi album. Entrambe sono dotate di sistema, tramite chip o codice che, quando attivato da un dispositivo compatibile, rivela anche la nuova traccia della cantante.



*La serie Balenciaga Music | Mina
segna la prima collaborazione ufficiale
di Mina con una casa di moda*

Collection Report ● Fall/Winter 2024-25

Questo metodo è stato sviluppato da Balenciaga come una forma del tutto unica di interazione con il merchandising musicale.

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Collection Report ● Exhibition

Diva è donna

A Rotterdam si approfondiscono le star di femminile

La Kunsthal di Rotterdam ha inaugurato la mostra *Diva*. L'esposizione celebra la creatività femminile di performer iconiche che hanno sfidato lo status quo con la loro bravura e ambizione. Oltre sessanta look e costumi indossati da Maria Callas, Josephine Baker, Marilyn Monroe, Tina Turner, Cher, Elton John, Rihanna, Lady Gaga, Björk e Billie Eilish. La prima parte della mostra si concentra sul contesto storico, nel XIX secolo questo termine veniva utilizzato per descrivere cantanti d'opera eccezionali. In uno sfondo di mutevoli opinioni su femminilità, potere e creatività, queste donne conquistarono il palcoscenico e si batterono per l'uguaglianza e allo stesso tempo, vennero criticate per essersi allontanate dai sentieri battuti. Nella seconda parte della mostra si celebra la diva di oggi. Tra i pezzi forti ci sono i costumi indossati da Cher e P!nk, il famoso "abito a fiamma" di Tina Turner, disegnato dallo stilista americano Bob Mackie e l'abito rosa Julien Macdonald di Shirley

A lato,
Maria Callas as Violetta in *La Traviata*, 1958
Photograph: Houston Rogers © Victoria and Albert Museum, London



*La serie Balenciaga Music | Mina
segna la prima collaborazione ufficiale
di M&M con una casa di moda*

Collection Report ● Fall/Winter 2024-25

B a s -
sey. Oppure il look di
Rihanna, come abito ispirato al
papa disegnato da John Galiano per
Maison Margiela indossato sulle scale del
Met Gala di New York. La mostra è stata rea-
lizzata in collaborazione con il Victoria & Albert
Museum di Londra. Fino al 2 marzo 2025



A lato,
Cover artwork for Björk's *Fossora* album, 2022
Photography by Vidar Logi.
Creative direction by Björk and James Merry

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Ugo Mulas tributo

Palazzo Reale di Milano celebra il fotografo

Collection Report ● Exhibition

Palazzo Reale di Milano ospita la mostra *Ugo Mulas. Operazione fotografica*, una delle più ampie retrospettive dedicate a uno dei più importanti artisti di Milano, dove è nato nel 1928 e dove è anche scomparso nel 1973. Trecento immagini, documenti, libri e filmati, ripercorrono l'intera produzione di Ugo Mulas: dal teatro alla moda, dai ritratti di artisti internazionali, protagonisti della Pop Art americana, a quelli di intellettuali, architetti e personaggi del mondo della cultura e dello spettacolo, tra i quali Dino Buzzati, Giorgio de Chirico, Marcel Duchamp, Jasper Johns, Roy Lichtenstein, Arthur Miller, Eugenio Montale, Louise Nevelson, Salvatore Quasimodo, Giorgio Strehler, Andy Warhol, Gae Aulenti, Giulio Castelli, Achille e Pier Giacomo Castiglioni, Vittorio Gregotti, Bruno Munari, Gio Ponti, Ettore Sottsass e Fausto Melotti. Promossa da Comune di Milano-Cultura e prodotta da Palazzo Reale e Marsilio Arte in collaborazione con l'Archivio Ugo Mulas, il sostegno di Deloitte e il patrocinio di Fondazione Deloitte, l'esposizione è curata da Denis Curti. Fino al 2 febbraio.

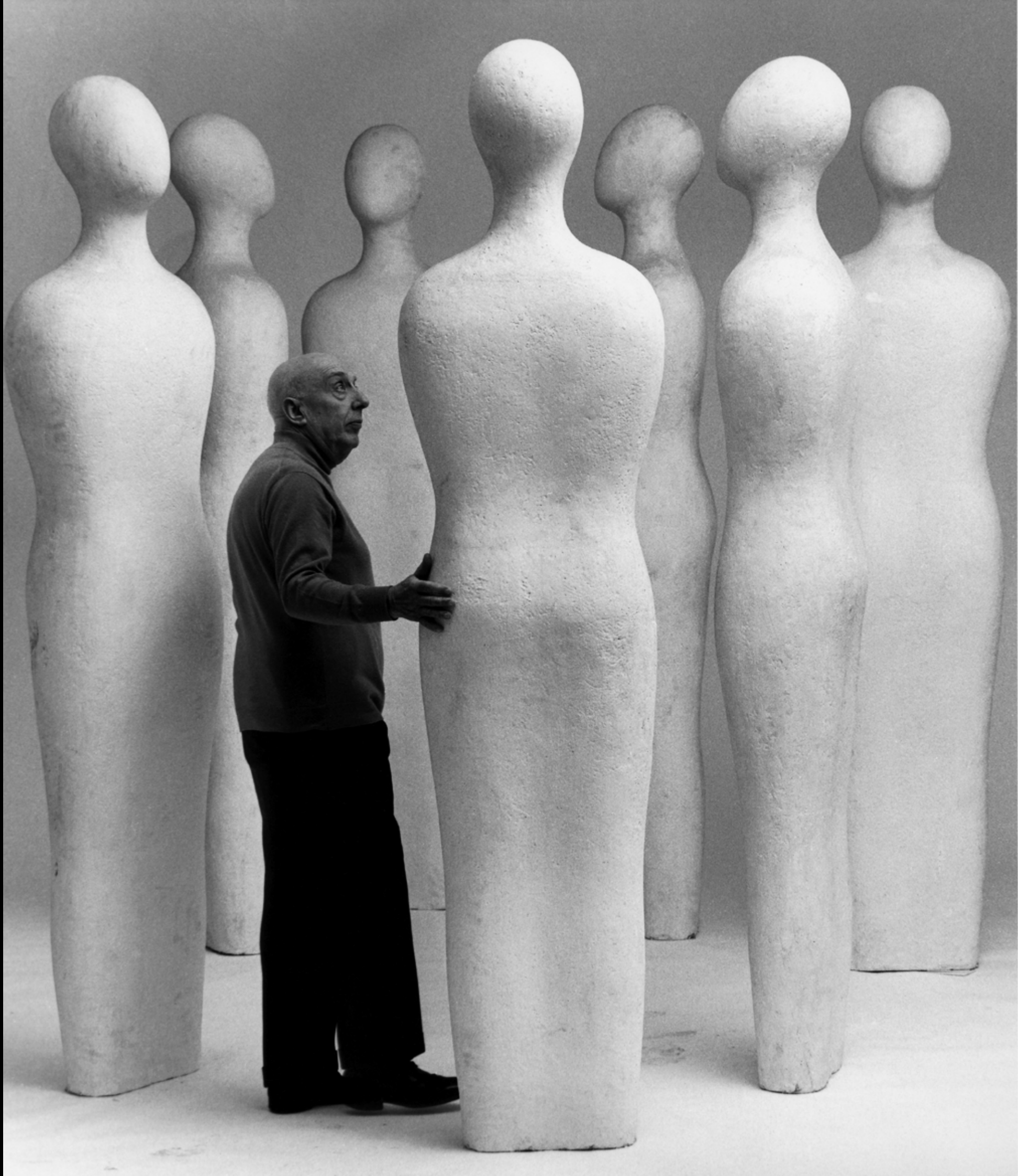




In queste pagine,
Ugo Mulas, *Sala di Michelangelo Pistoletto*,
Vitalità del negativo nell'arte italiana,
Palazzo delle Esposizioni, Roma, 1970
Fotografie Ugo Mulas © Eredi Ugo Mulas.
Tutti i diritti riservati.
Courtesy Archivio Ugo Mulas, Milano
Galleria Lia Rumma, Milano/Napoli



In queste pagine,
Ugo Mulas, *Fausto Melotti, I sette savi*, 1970
Fotografie Ugo Mulas © Eredi Ugo Mulas. Tutti i diritti riservati.
Courtesy Archivio Ugo Mulas, Milano – Galleria Lia Rumma, Milano/Napoli





In queste pagine,
Ugo Mulas, *Edie Sedgwick e Andy Warhol*, New York, 1964
Fotografie Ugo Mulas © Eredi Ugo Mulas. Tutti i diritti riservati.
Courtesy Archivio Ugo Mulas, Milano – Galleria Lia Rumma, Milano/Napoli

*Parallelamente agli sviluppi del suo lavoro artistico
collaborerà per tutta la vita con il mondo dell'industria,
della pubblicità e della moda*

Collection Report ● Fall/Winter 2024-25

Breve biografia

Ugo Mulas nasce il 28 agosto 1928 a Pozzolengo in provincia di Brescia. Nel 1948 dopo il liceo classico si trasferisce a Milano dove si iscrive a Giurisprudenza e per mantenersi agli studi lavora come istitutore. Termina gli studi ma decide di non laurearsi. Fra il 1951 e il 1952 inizia a frequentare il bar Jamaica, luogo di ritrovo di intellettuali e artisti. La sua attività ufficiale di fotografo comincia con la Biennale di Venezia del 1954. Nel 1955 a Milano apre il suo primo studio fotografico. Inaugura una collaborazione stabile con la rivista Illustrazione Italiana. Parallelamente agli sviluppi del suo lavoro artistico collaborerà per tutta la vita con il mondo dell'industria, della pubblicità e della moda. Tra il 1956 e il 1957 per la Rivista Pirelli e per Domus inizia a curare articoli d'arte e di architettura; pubblica regolarmente servizi di moda sulle riviste Bellezza e Novità, futura Vogue. L'incontro con la Pop Art presentata alla Biennale di Venezia nel 1964 spinge Mulas nell'autunno dello stesso anno a partire per gli Stati Uniti per realizzare un reportage sulla nascente scena artistica newyorkese. Nel 1967 sperimenta nuove aperture tra arte e moda per Vogue e per Mila Schön, coinvolgendo artisti come: Alighiero Boetti, Pino Pascali, Lucio Fontana, Alexander Calder. Muore a Milano nella sua casa-studio il 2 marzo 1973.

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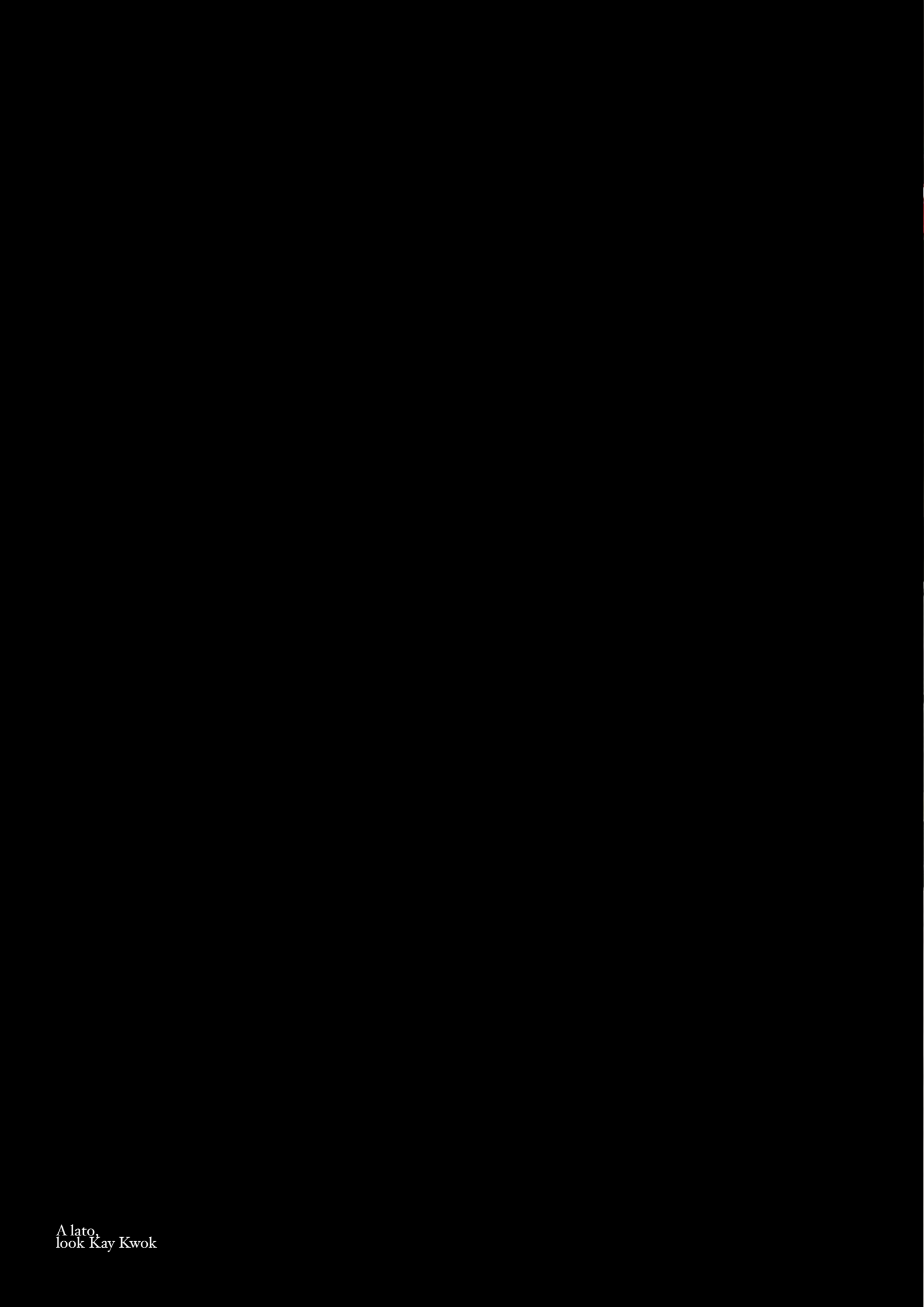
Collection Report ● News

New Couturier

Kay Kwok presenta la sua prima collezione haute couture al The Henderson di Hong Kong progettato da Zaha Hadid Architects. Kay Kwok è uno stilista celebrato per la sua capacità di fondere tecnologia futuristica e artigianalità haute couture in espressioni radicali. I suoi modelli sono stati indossati da Beyoncé e Björk. Ispirata alla leggenda cinese di *Lady White Snake*, la collezione fonde stampa 3D, materiali riflettenti e sartoria su misura in creazioni audaci e scultoree. "Non sto solo creando alta moda, sto guidando un movimento artistico che trascende i confini", afferma Kay Kwok. "Questa collezione fonde l'emozione umana con la precisione digitale, dando forma a una nuova narrazione per l'arte".



KAY KWOK



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Collection Report ● News

Couture e Olimpiadi

I Giochi Olimpici e l'haute couture di Parigi
Un'estata al centro della scena per la capitale Parigina. Le olimpiadi hanno trasmesso al mondo non solo luoghi e atleti della Ville Lumière ma anche i couturier. Molti sono stati protagonisti o co-protagonisti delle cerimonie di apertura. Hanno vestito celebrities, cantanti e personaggi dello show. Protagoniste indiscusse Lady Gaga e Celine Dion.

Lady Gaga était habillée en Dior haute couture par Maria Grazia Chiuri pour sa performance lors de la cérémonie d'ouverture des Jeux Olympiques de Paris 2024. Lady Gaga portait une veste noire brodée de plumes sur un bustier et une culotte en satin noir avec une jupe brodée de plumes* et sequins noirs et roses Dior Haute Couture. Elle portait également une coiffe, des gants et des souliers Dior. A la fin de sa performance, elle a retiré sa jupe et portait un bustier et une culotte en satin noir avec un pompon en plumes blanches. Ses danseurs étaient aussi habillés en Dior.

* Les plumes utilisées pour la confection de cette création Dior ont été recueillies lors de la mue des oiseaux.

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Collection Report ● Event

Couture in motion

Lo spirito olimpico contagia la couture

In concomitanza con i Giochi Olimpici, il designer Rami Al Ali ha voluto incontrare il mondo dello sport attraverso la collaborazione con i migliori atleti in una performance digitale in concomitanza con le sfilate parigine dell'haute couture di luglio. Sul tetto della *Landscape Tower*, nel quartiere della Défense a Parigi, il designer ha chiamato Christian Lartillot a fotografare Nawal Meniker (campionessa di salto in alto che rappresentava Francia ai Giochi Olimpici di Parigi 2024), Luna Kozacska (che pratica basket e boxe), Olivia Jean Gilles (atleta dei 400 metri) e Maribel Koucke (surfista e skateboarder). A indossare i capi couture anche Simon Baur (pluricampione di Kung Fu, Nangun e Nanguan Top 10).



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Collection Report ● News

Gaultier Record price per i pezzi haute couture Mau- rice Auction, in colla- borazione con Kerry Taylor, ha messo all'asta di una quaran- ta di pezzi Jean Paul Gaultier Haute Couture. I pezzi - tutti haute couture da- gli anni Novanta a oggi - e provenienti dalla collezione di Madame Mouna Ayoub sono an- dati alla vendita il 25 novembre a Parigi. L'asta in- titolata *Jean Paul Gaultier: The Haute Couture Years*. *The Mouna Ayoub Collection* conteneva abiti mai in- dossati o solo molto raramente, poiché acquisiti per il loro significato creativo. Madame Ayoub ha messo insieme una delle più eccezionali collezioni Haute Couture al mondo, grazie al suo occhio attento. Ha sempre acquisito i look chiave di ogni collezione, per casa e per stilista.

tion●



Jean Paul Gaultier Haute Couture, A black satin 'Le Smoking' combination ball gown and trousers, "Cabaret" Collection *"Le Parisienne"*, Spring-Summer 2002
Estimate : 8,000 € - 10,000 €
Venduto a 65 mila euro

We are by now all familiar with the famous Gaultier corset immortalised by Madonna on her "Blonde Ambition" Tour in 1990, but his love affair with corsetry continued in various guises for both men and women over the following decades. "Cabaret" is Gaultier's combined ultra-feminine corseted ball gown with a traditional masculine "Le Smoking" dinner suit, from his "Peace & Love" collection, Spring-Summer 2002. The fetishist lustrous satin corset with exaggerated curved hips (redolent of an 18th century panniered open robe) contrasts beautifully with the sombre black wool of the trousers and curved rear tails. The frilled tulle linings and bodice edgings are redolent of a Can-Can dancer's burlesque-club gown. Gaultier commented after the show that the collection was "about a woman who dresses up and then heads out for a torrid night on the town." It took 236 hours to complete this ensemble.

Jean Paul Gaultier Haute Couture, A fine denim and ostrich feather evening gown, "L'Écume des Jours" Collection *"Divine Jacqueline"*, Spring-Summer 1999
Estimate: €25,000 - €35,000
Venduto a 377 mila euro

With his ironic gaze he transforms a mundane pair of jeans into the most romantic ball gown - the trained mermaid hem applied by hand with thousands of individual ostrich plumes which flutter with each movement. In the tradition of great couturiers of the Golden Age, Gaultier christened each design with a unique name which often serves as an intimation of the original inspiration for the piece, or can sometimes be a reflection of his humour. Gaultier's sense of humour and irony is partly what sets his creations apart. For this work he uses the nuances of dégradé floating feather strands to simulate the foam on sea waves (maritime themes being a favourite of his) but also plays on the title of the literary work by surrealist novelist Boris Vian of the same name, published in 1947. It took 64 hours for the basic construction of the dress excluding the feather embroidery.



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Fashion Icons on sale

Collection Report ● Action

Sotheby's dedica un'asta a Carolyn Bessette-Kennedy

La seconda session di *Fashion Icons Sale* organizzata da Sotheby's sarà dedicata alla collezione personale di abiti appartenuti a Carolyn Bessette-Kennedy. Una delle figure della moda più riconosciute del XX secolo, soprattutto dopo il suo matrimonio nel 1996 con John F. Kennedy Jr., Icona di stile per tutti gli anni Novanta, grazie alle sue apparizioni pubbliche sempre contraddistinte da un'eleganza senza tempo e uno stile minimalista. L'asta aprirà online il 27 novembre e si chiuderà il 17 dicembre, mentre i capi saranno esposti da Sotheby's New York dal 5 al 10 dicembre.



A lato,
Issey Miyake, Breastplate, Autumn-Winter 1980-81.
Molded acrylic with glitter-flecked bronze finish, flocked interior with original sticker
Stima 26/35 mila dollari

vestito●

Collection Report ● News

Irina for Helmut Lang

La nuova adv di Helmut Lang

La nuova campagna a/i 2024 di Helmut Lang è fotografata da Talia Chetrit e dedicata a New York City. La collezione autunno/inverno 2024 approfondisce l'etica di Helmut Lang del "vestire New York" con un focus su uno dei temi essenziali della città: protezione contro proiezione. La collezione presenta abiti, scarpe e borse iper-adattabili, dove la forma incontra la funzione. Capi che offrono protezione dagli elementi della città, proiettando al mondo l'identità di chi li indossa. A interpretarli, la supermodella Irina Shay. *"Irina incarna sia la forza che la resilienza a New York City, il che la rende la modello ideale per la campagna autunno inverno 2024. Sono ispirato dalla sua capacità di adattarsi al movimento costante della città e sono grato che abbia scelto di centrarsi su Helmut Lang"*, ha affermato Peter Do il direttore creativo di Helmut Lang sino allo scorso novembre.

A lato,
uno degli scatti della campagna Helmut Lang a/i 2024-25

HELMUT LANG

IRINA SHAYK PHOTOGRAPHED BY TALIA CHETRIT WWW.HELMUTLANG.COM

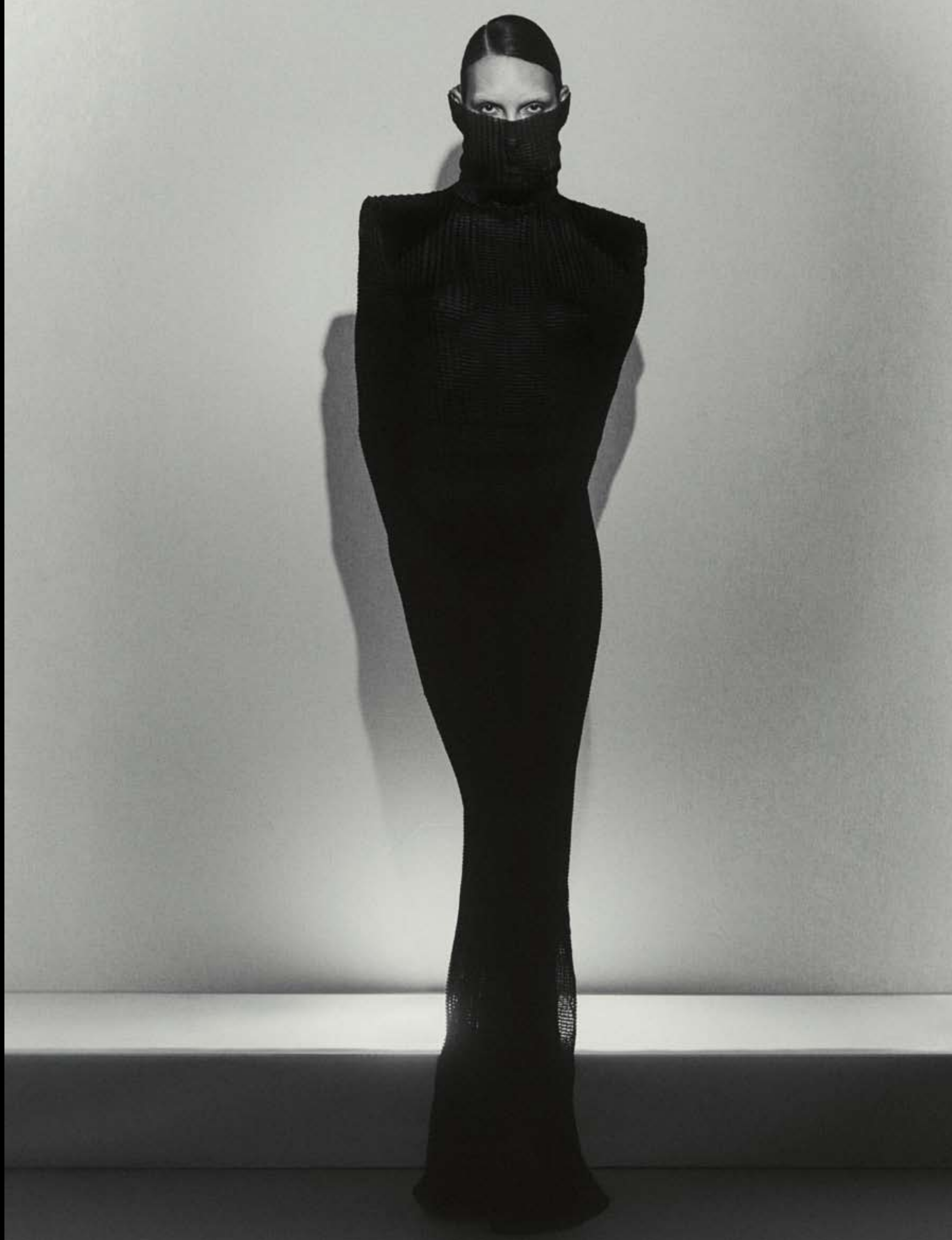
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Collection Report ● News

Couture Adda

Normanmabirelarguier e la campagna
Normanmabirelarguier ha svelato la sua prima
campagna couture con Raya Mar-
tigny frutto della sua collaborazione
creativa con il fotografo Kévin Drelon.
Venticinque immagini e un cortometraggio
per raccontare l'universo della Maison. Le sue
collezioni couture, riunite sotto la linea "Atelier"
del marchio, sono il risultato di una ricerca forma-
le approfondita e di una ricerca intima di libertà
interiore. Pochi mesi dopo il debutto il designer è
stato finalista del 38° Hyères International Fashion
Festival e lanciato una capsule collection con La Re-
doute.

A lato,
uno degli scatti della campagna Normanmabirelarguier a/i 2024-25



Chevalier Iris

La stilista nominata cavaliere delle arti

Iris van Herpen è stata insignita del titolo di Chevalier de l'Ordre des Arts et des Lettres durante la Paris haute couture week. La candidatura è stata presentata da Olivier Gabet, direttore del dipartimento di Arti Decorative del Louvre, presso l'ambasciatore olandese in Francia, elogiando Van Herpen per la sua innovativa visione della moda recentemente celebrata dalla mostra retrospettiva *Sculpting the Senses* al Musée des Arts Décoratifs, da lui avviata. La mostra si è poi spostata al Queensland Gallery of Modern Art di Brisbane in Australia, e sarà poi a Singapore, nei Paesi Bassi e negli Stati Uniti. "Sono sopraffatta e profondamente onorata", ha detto Iris Van Herpen, "il mio obiettivo è continuare a dimostrare che la couture è una forma d'arte, che rompe i confini e crea nuovi percorsi innovativi".

L'Ordine delle Arti e delle Lettere, istituito nel 1957 per onorare i contributi significativi alle arti in Francia, è stato precedentemente assegnato a Giambattista Valli, Simon Porte Jacquemus, Peter Marino e al redattore di moda André Leon Talley.



ear Designer of the Year Award

Roseberry miglior stilista dell'anno

New York ha incoronato il direttore creativo di Schiaparelli - Daniel Roseberry - come International Designer of the Year Award ai CFDA Fashion Awards 2024. I CFDA (Council of Fashion Designers of America) Awards, spesso considerati gli "Oscar della moda", riconoscono l'eccellenza nel design della moda americano e internazionale. Il riconoscimento, uno dei più ambiti nel settore, celebra il notevole impatto che Roseberry ha avuto sulla moda. *"Da quando è entrato a far parte della Maison nel 2019, Daniel Roseberry ha reinventato l'eredità di Elsa Schiaparelli, infondendo il suo spirito d'avanguardia con un'espressione artistica moderna. I suoi design visionari e immediatamente riconoscibili, audaci, scultorei e surreali, hanno affascinato il mondo della moda, rendendo la nostra casa una delle preferite dalle celebrità di prima categoria e dagli eventi sul red carpet in tutto il mondo",* ha affermato Delphine Bellini, CEO di Schiaparelli. Nell'accettare il premio, Daniel Roseberry ha commentato: *"Essere onorati dal CFDA è sia umile che esaltante. In Schiaparelli, ci impegniamo a creare un lavoro che trascenda la moda ed essere riconosciuti da questa comunità di talenti straordinari è profondamente significativo per me e per tutti in casa".*



vestito
✂

Collection Report • Fall/Winter 2024-25

Anatomy Couture

Robert Wun ★



vestit● The phoenix Collection Report

*"Cézanne
started with all the tricks
and then he broke the whole thing
down and built the real thing.
It was hell to do".
— Ernest Hemingway*

By March of 1932, Elsa Schiaparelli's reputation was already made: a shape-shifting entrepreneur, she blurred the lines between fashion and art and life and art. A glorious enigma, she was (depending on who you asked) elusive or scandalous, shocking for her freedom, her lack of inhibition, and her apparent inability to care about convention. As her close friend Salvador Dalí said of her, *"No one knows how to say Schiaparelli, but everyone knows what it means"*. Nine years later, for the opening gala of the *Ambassadeurs* restaurant in Paris, Schiaparelli wore a gown painted by Dunand, with a coq-feathered stole smartly wrapped around her shoulders. It was an homage to the great ballerina Anna Pavlova, who had died that same year, and for whom, with her short black hair and sharp features, Schiaparelli was often mistaken. But if Pavlova was always associated with her iconic performance in *"The Dying Swan"*, then Schiaparelli was a

Schiaparelli ★



*As her close friend Salvador Dalí said of her,
No one knows how to say Schiaparelli,
but everyone knows what it means...*

Collection Report ● Fall/Winter 2024-25

phoe-
nix, a magical creature
whose power lay in her cease-
less ability to reinvent—not only her-
self, but fashion, too. The context of this
collection, which honors Elsa's singular gift
for rebirth, is second only to its form. Each pie-
ce is clear in its silhouette and its technique: you
can see every look's origins, how each moved from
sketch to study to fabric. As well, each look here is me-
ant to elicit some type of emotion, albeit—to paraphrase
Hemingway—an emotion that is deeply controlled. Each
gown, each bustier, each shoe, every piece of folded velvet
feather, or triple organza spike, seeks to catch the eye and
hold it. The larger design, too, is meant to arrest but also to
some extent mystify, to keep its secrets. That larger design is
the continuously expanding universe of Maison Schiaparelli.
I was told recently that "*People don't buy Schiaparelli, they collect
it*". That kind of devotion is inspired only by a unique rela-
tionship between client and creation. This is what makes
Haute Couture so special: it's an expression of my vision
for the Maison today, one free from marketing and mer-
chandising. But it's also something else: a way for me
to honor that relationship, one of the most intima-
te ones in the world—the one in which I give
women the power to be reborn, again and
again and again.

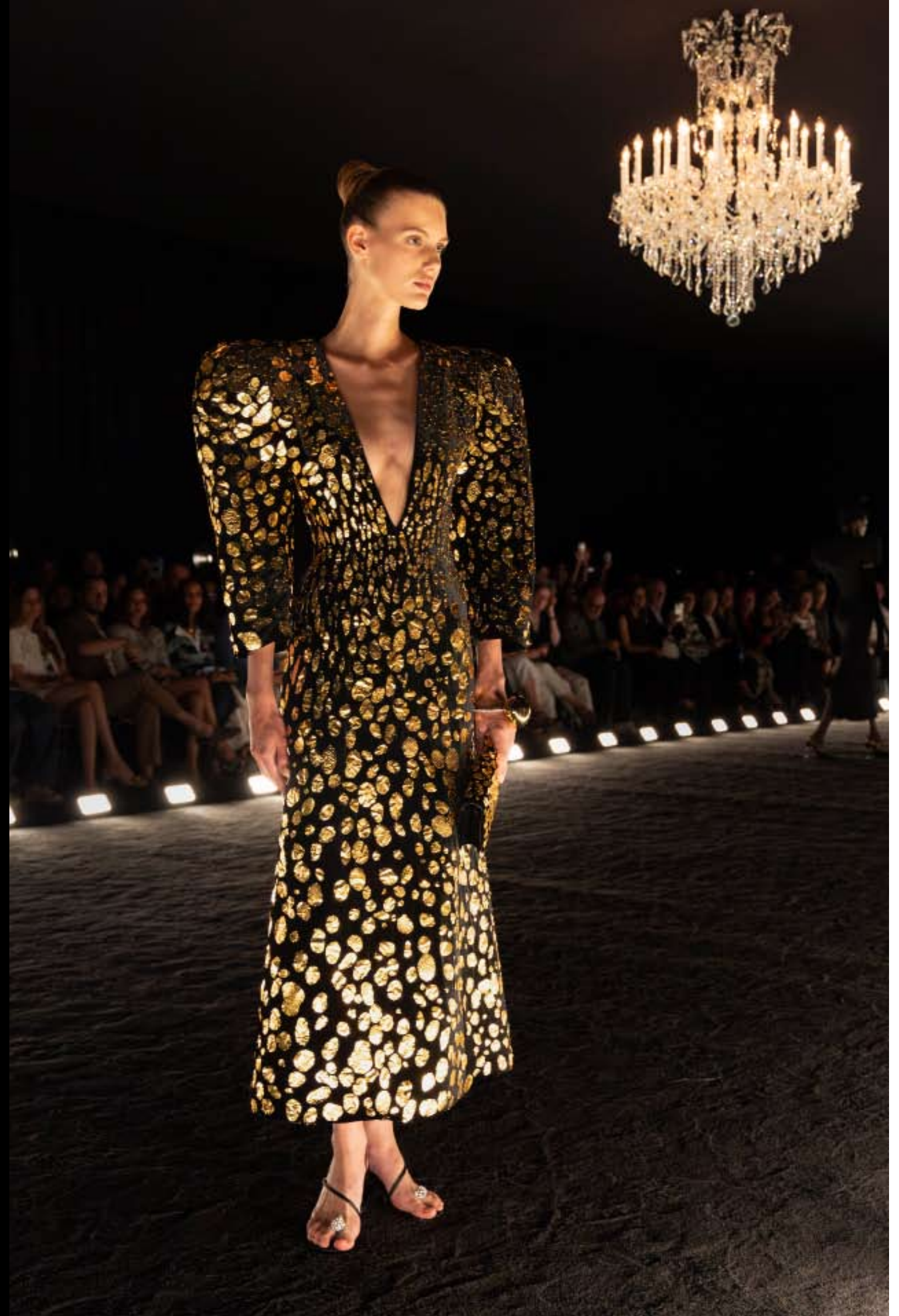
Daniel Roseberry

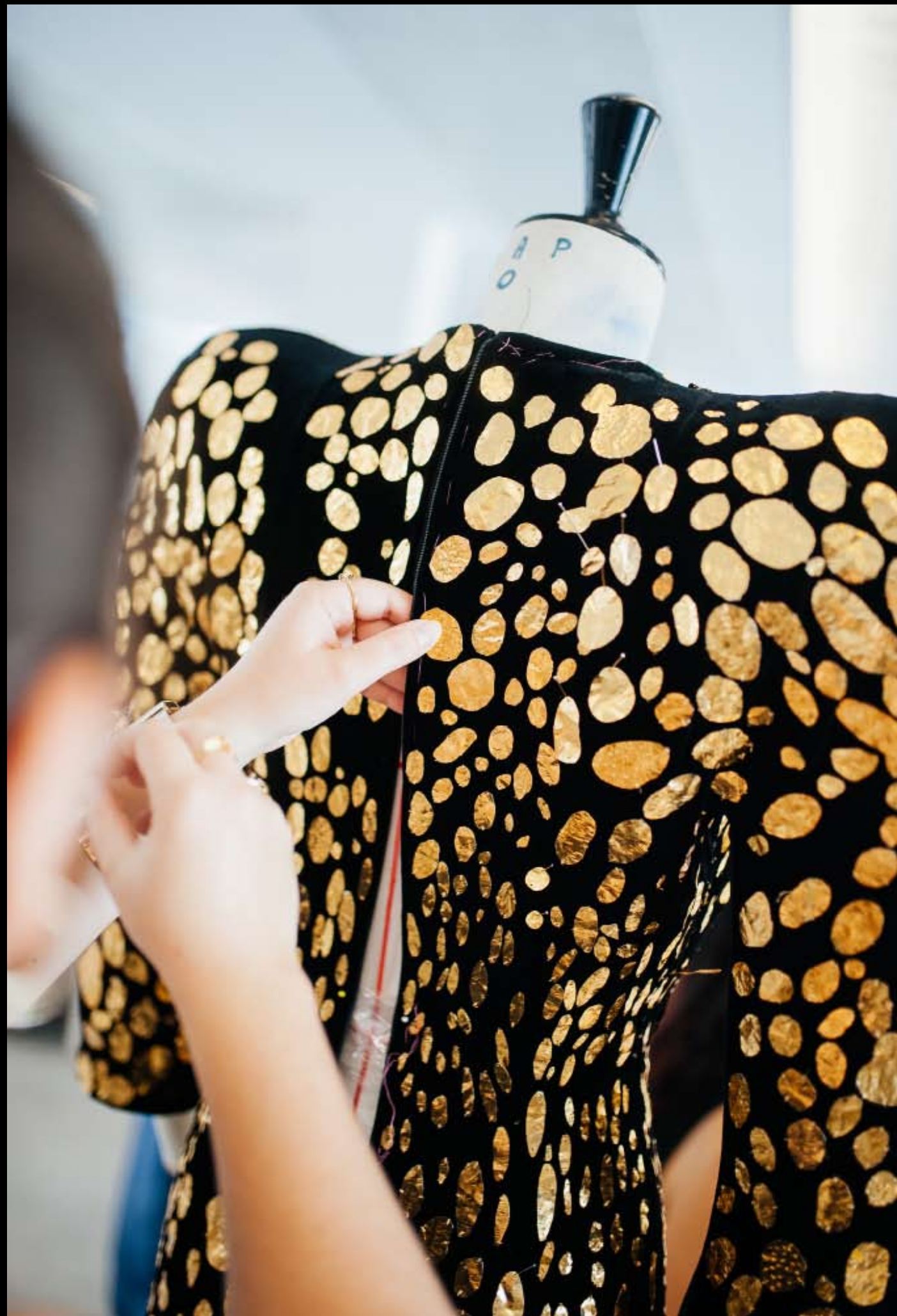


Fall/Winter ● *Collection Report*

Look 6
Black velvet maxi dress with Phoenix-wing shaped shoulders and an impossible V neckline. The dress is entirely embroidered with hammered gold brass pieces. Matching clutch adorned with signature Padlock clasp in hammered gold brass. Egg bracelet in shiny gold palladium and rhinestones.

Schiaparelli ★





Fall/Winter ● *Collection Report*

Look 7
Dark grey wool flannel cape with Phoenix-wing shaped shoulders and adorned with a shawl collar and bow in tonal velvet.
Egg-shaped shiny silver palladium minaudiere. Black crinoline veil.

Schiaparelli ★





Fall/Winter ● *Collection Report*

Look 8
Dusty brown wool satin bustier dress enhanced with tonal 3D thorn embroidery and satin rose embroidery at the neckline.
The bustier line is inspired by a vintage shoe. Dusty brown crinoline veil.

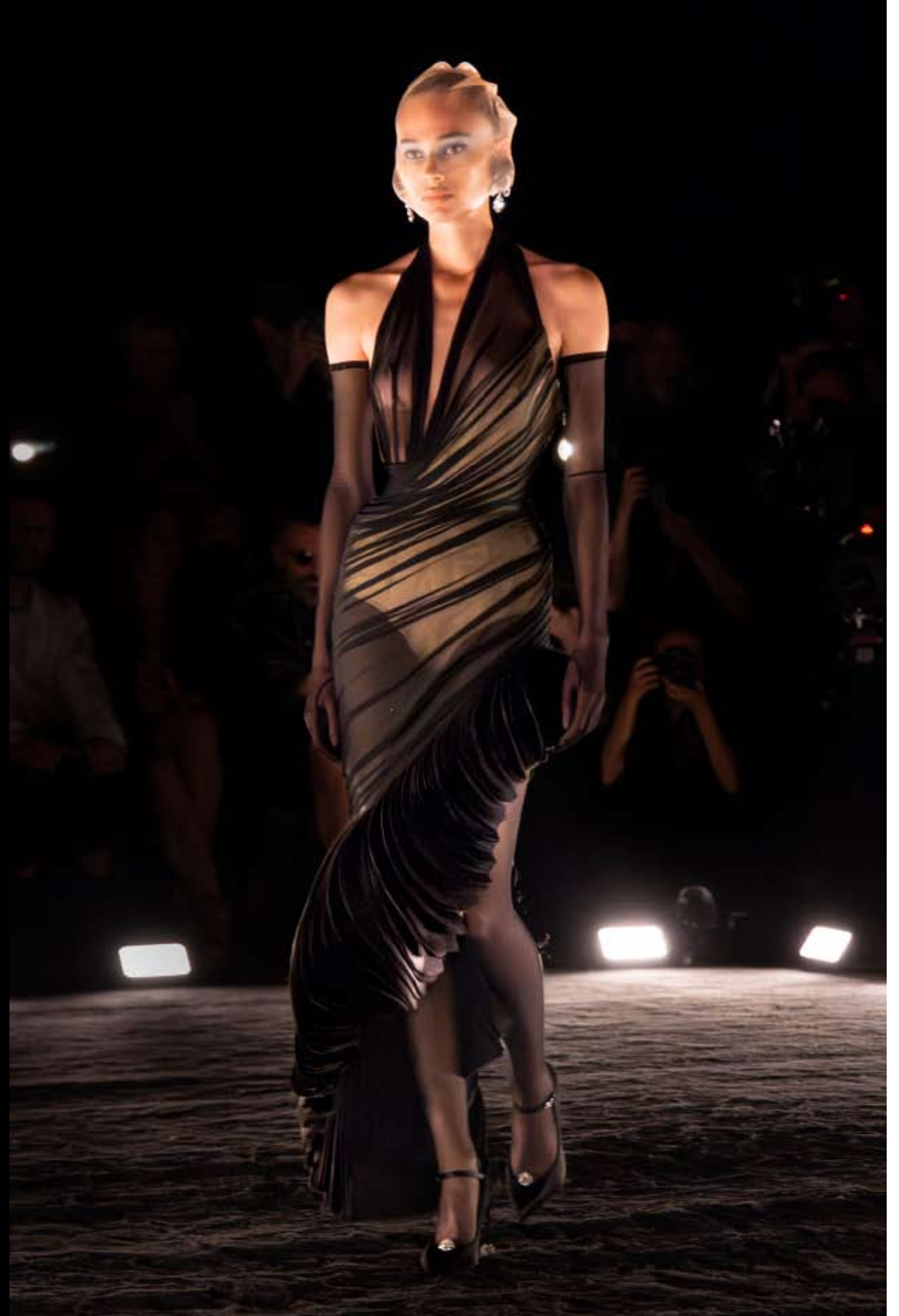
Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 9
Asymmetric illusion dress in sheer black draped mesh trimmed with a swirling volume mille-feuille of moving circles in tonal satin organza at the hem. Nude crinoline veil. Egg pendant earrings in black resin and rhinestones.

Schiaparelli ★





Fall/Winter ● *Collection Report*

Look 10
Corset bustier dress in silver silk satin enhanced with a swirling volume, a mille-feuille of moving circles in tonal satin organza at the hem and a 3D vintage shoe trompe l'oeil at the back. Half-eggs pendant earrings in shiny silver palladium and rhinestones.

Schiaparelli ★

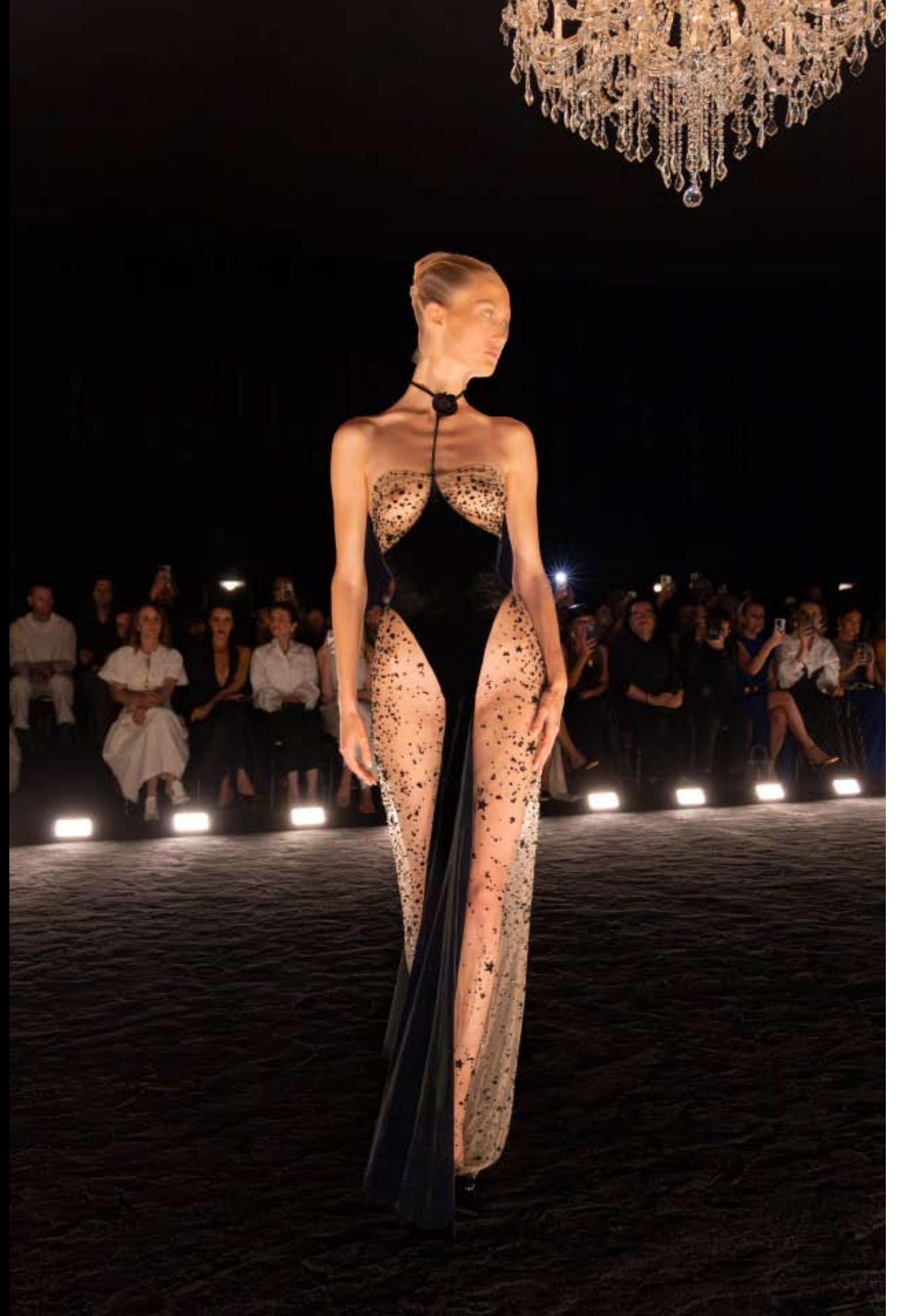




Fall/Winter ● *Collection Report*

Look 12
Bi-material bustier dress with dusting-effect embroidery on tulle and black velvet corset. It is embellished with a black satin 3D rose embroidery at the neck. Nude crinoline veil.

Schiaparelli ★



Fall/Winter ● *Collection Report*

Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 13
Oversized trompe l'oeil jumpsuit in ecru neoprene jersey fully embroidered with brown tones sequins and faux horsehair recreating a zebra skin. Egg wire necklace in shiny silver palladium and rhinestone. Midnight blue crinoline veil.

Schiaparelli ★



Fall/Winter ● *Collection Report*

Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 14
Nude jumpsuit in mesh fully embroidered with tonal 3D leather thorns. It is worn underneath a black jersey pareo skirt.
Long gloves in black velvet.

Schiaparelli ★





Fall/Winter ● *Collection Report*

Look 16
Jacket entirely embroidered with ecru trompe l'oeil feathers tips made in silk organza topped with contrasted black pearls and matching toque. Black wool and mohair cropped trousers.

Schiaparelli ★



Fall/Winter ● *Collection Report*

Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 15
Ball gown entirely embroidered with geometric sequins in black resin and enhanced by a tulle train with aerodynamic volume.

Schiaparelli ★



Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*

Look 17
Navy and black worsted wool jacket entirely embroidered with tonal trompe l'oeil feathers tips made in silk organza topped with contrasted grey pearls at the end enhanced with a contrasted lapel in black satin. Matching cropped trousers. Eggs earrings in shiny silver palladium.

Schiaparelli ★





Fall/Winter ● *Collection Report*

Look 18
Bustier gown in navy blue duchesse satin with exaggerated hipline composed of several layers of hand-cut ribbons revealing the skin as it falls down the body. The neckline, inspired by a vintage shoe, is embellished with contrasting black rhinestone and sequin embroidery and topped with a shiny silver palladium Egg. Long gloves in black embroidered sheer mesh.

Schiaparelli ★



Fall/Winter ● *Collection Report*

Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 19
Midnight blue oversized neoprene dress enhanced with an impossible V neckline embellished with a tonal bow. Midnight blue crinoline veil. Egg earrings in shiny silver palladium and matching rhinestone wire necklace with shiny silver palladium Egg pendant.

Schiaparelli ★



Fall/Winter ● *Collection Report*

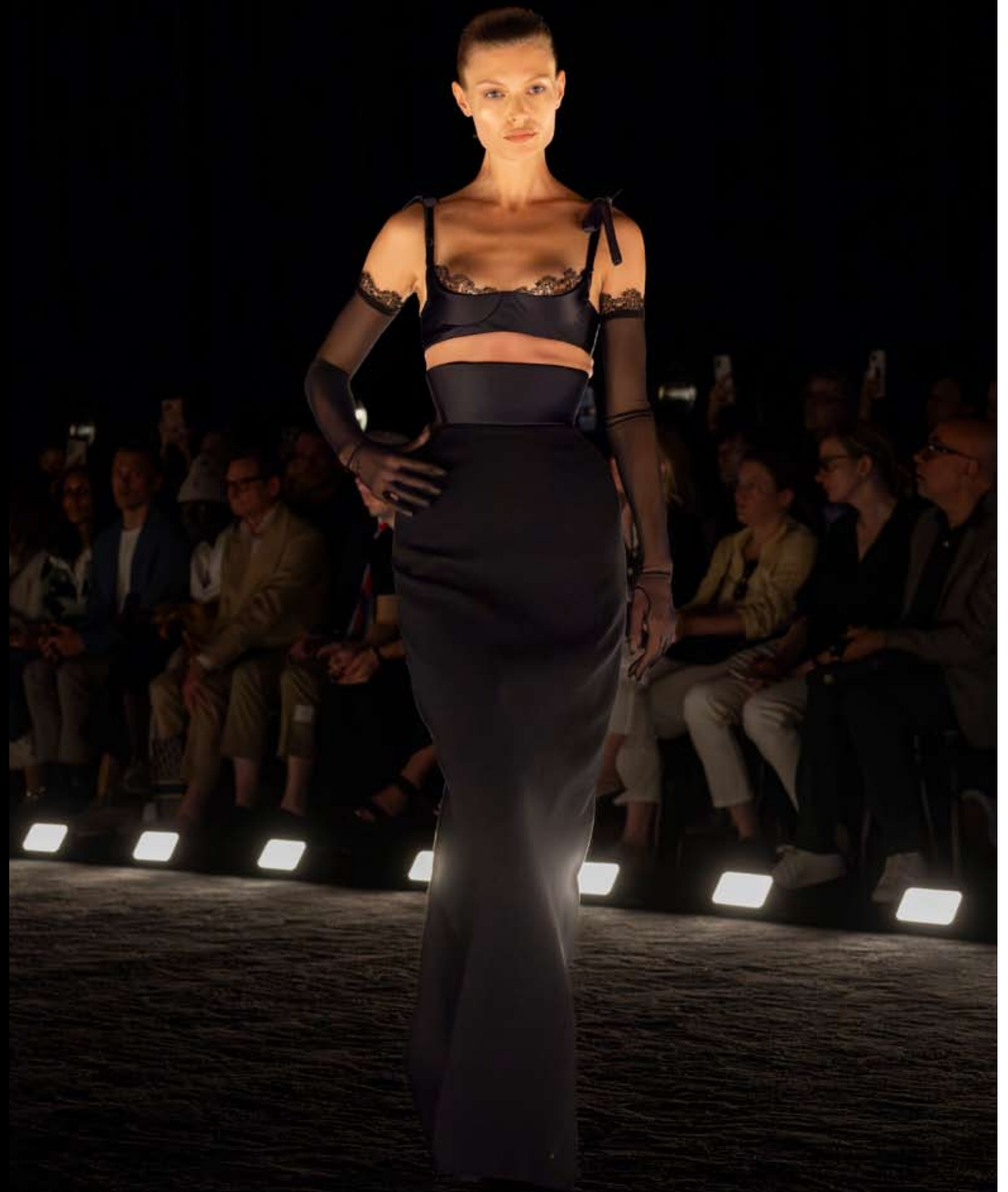
Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 20
Long wool crepe black skirt with a tonal satin basque. It is worn with a midnight-blue satin bra embellished with lace in the signature Keyhole motif of the Maison and tonal satin bows at the shoulders. Long gloves in sheer black mesh and tonal lace with signature Keyhole motif.

Schiaparelli ★



Fall/Winter ● *Collection Report*

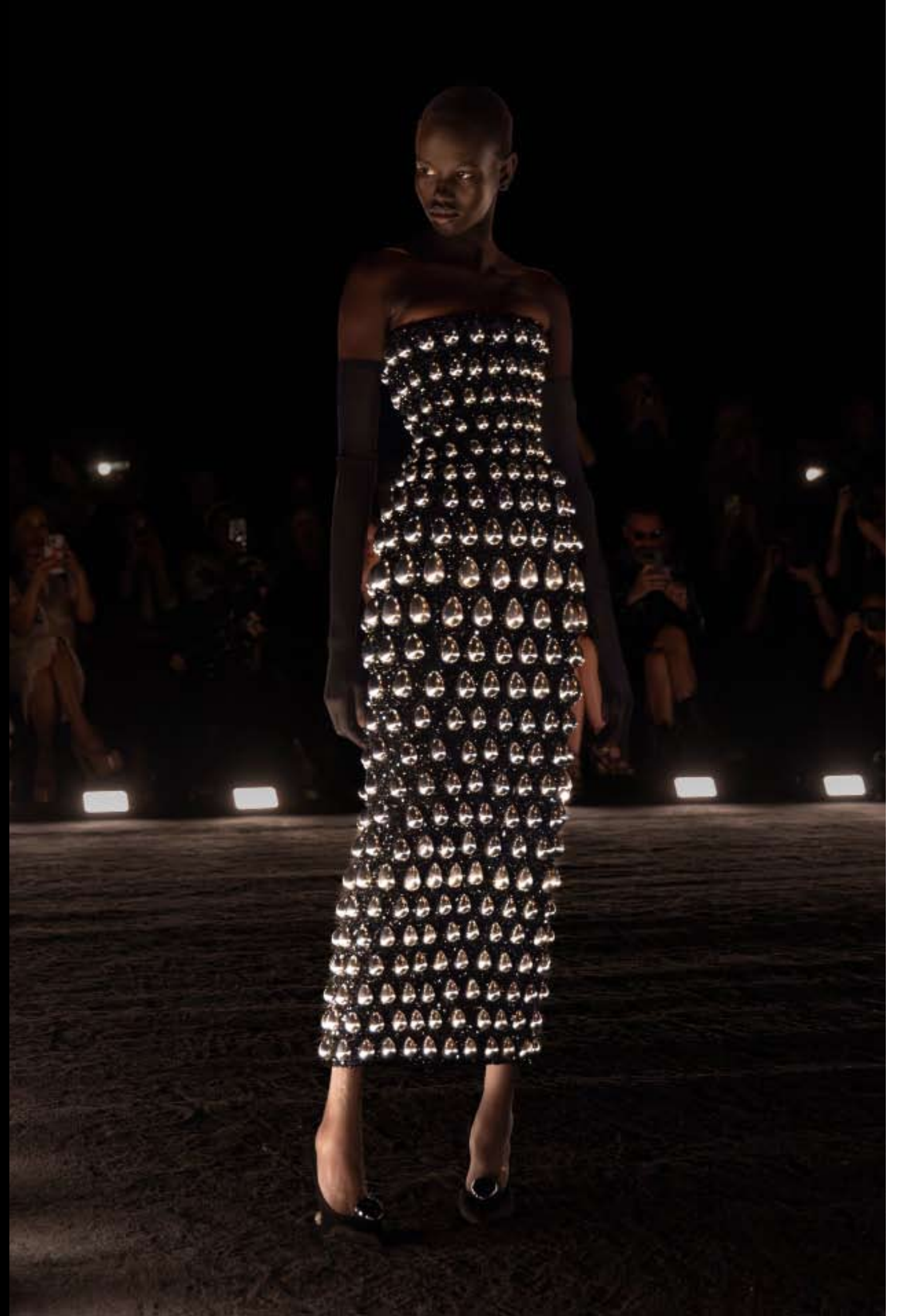
Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 21
Midnight blue wool bustier dress entirely embroidered with tonal sequins and faux horsehair and 3D shiny silver miniature eggs and slit at the back. Long gloves in sheer black mesh.

Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 22
Butterfly volume black velvet bustier dress entirely covered with a tonal faux horsehair, sequins and velvet embroidery from the Schiaparelli archives. Light green crinoline veil.

Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 23
Illusion corset dress in sheer pale green mesh entirely embroidered with dusting-effect rhinestones and sequins. Nude crinoline veil. Egg pendant earrings in light green resin, rhinestones and pearls and matching ring. Long gloves in sheer black mesh and matching stockings.

Schiaparelli ★



Fall/Winter ● *Collection Report*

Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 24
Jacket in black silk and wool piqué with shawl collar entirely embroidered with trompe l'oeil feather tips made in orange silk organza. Skirt in black silk crepe, draped and slit up the side.

Schiaparelli ★

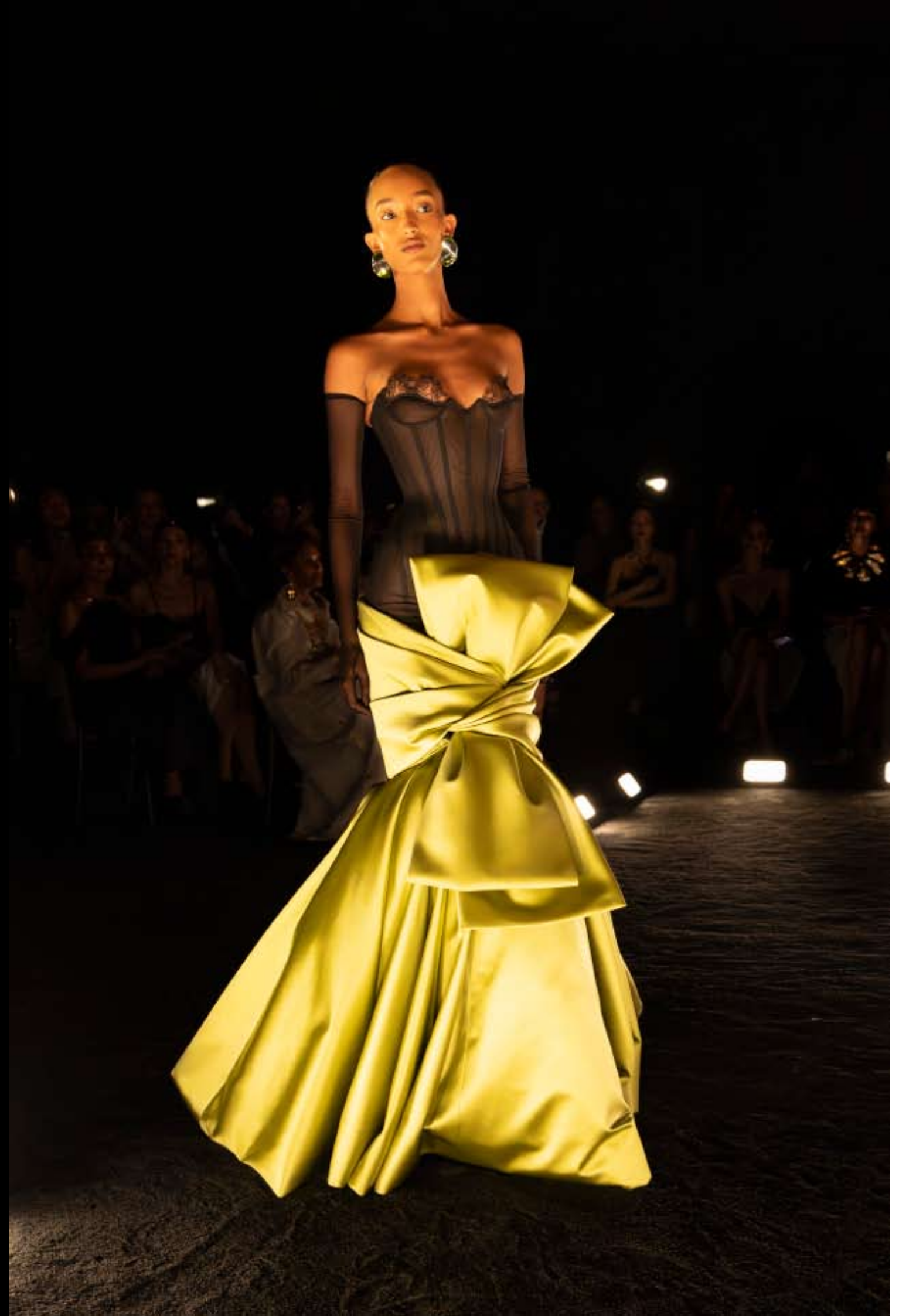




Fall/Winter ● *Collection Report*

Look 26
Bustier in sheer black mesh and lace with signature Keyhole motif of the Maison. "Fallen dress" absinth satin skirt. Eggs earrings in degraded green resin. Long gloves in sheer black mesh.

Schiaparelli ★



Fall/Winter ● *Collection Report*

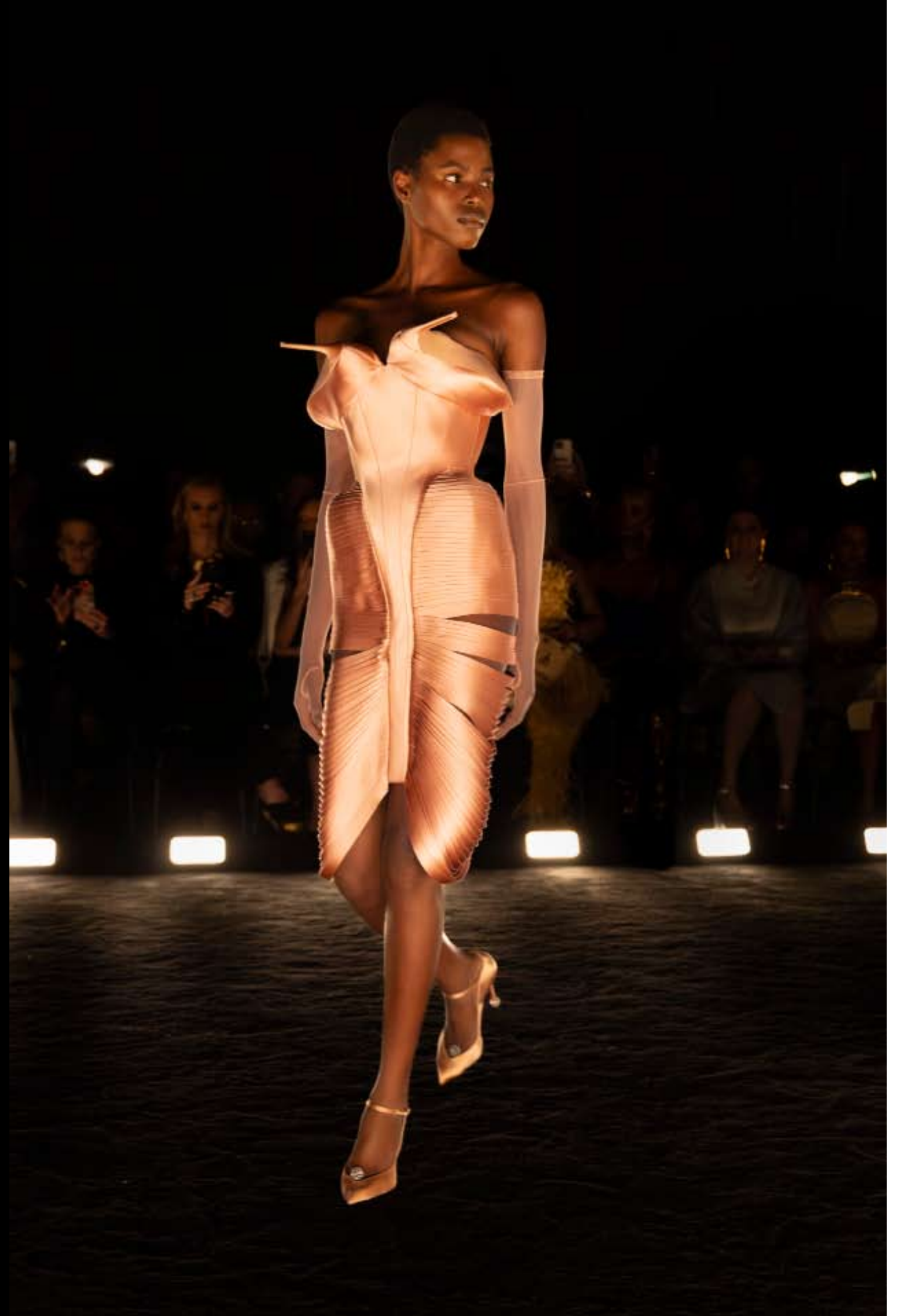
Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 29
Bustier dress in pink silk satin duchesse made of layers of hand-cut ribbons revealing the skin as it drapes down the body. The dress is enhanced with tonal 3D trompe l'oeil vintage shoes at the neckline and an exaggerated hipline. Long gloves in sheer pink mesh.

Schiaparelli ★





Fall/Winter ● *Collection Report*

Look 28
Butterfly volume black velvet sleeveless dress with a tonal tulle explosion embroidered with contrasted light pink square-shaped rhinestones on the lining. The embroidery was inspired by the design of the iconic Schiaparelli "Apollo of Versailles" cape from the 1938 Zodiac collection. Matching embroidered tights and long gloves in black velvet. Black velvet headpiece inspired by a vintage shoe, topped with tonal feathers.

Schiaparelli ★





Fall/Winter ● *Collection Report*

Look 30
Jacket in ecru crepe satin with a draped satin and tulle skirt with aerodynamic volume, entirely embroidered with sequins and shiny silver Egg crystals. Black crinoline veil. Black velvet headpiece inspired by a vintage shoe, topped with tonal feathers.

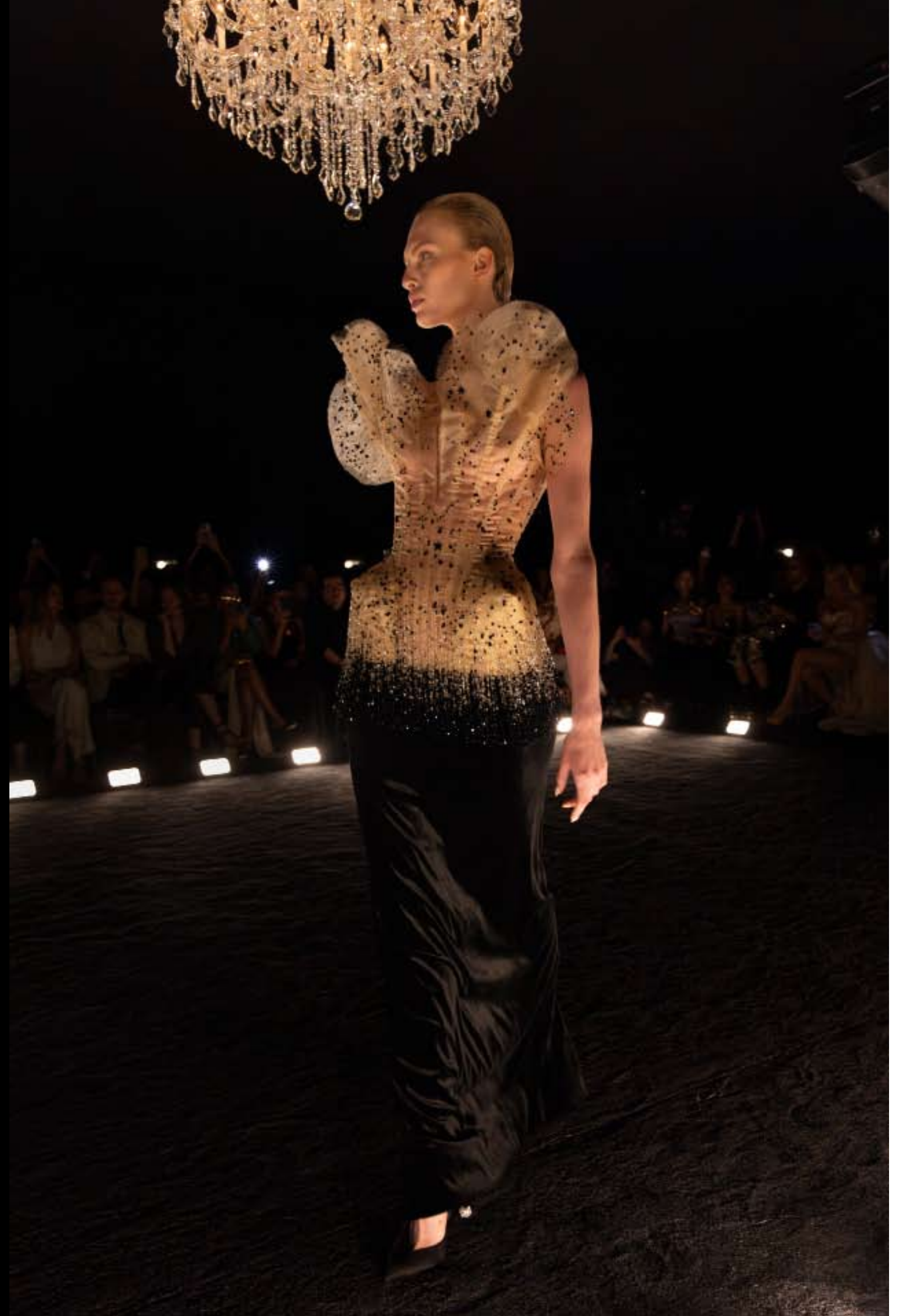
Schiaparelli ★



Fall/Winter ● *Collection Report*

Look 31
Corset bustier in nude organza with an impossible V neckline entirely embroidered with black contrasted dusting-effect sequins slowly gradating into black fringes and then finishing into a long black velvet skirt. Egg ring in black palladium.

Schiaparelli ★





vestit Collection Report Hybrid Moulds

In the midst of assembling 16 years' worth of boundary-pushing Couture for her Musée des Arts Décoratifs retrospective, *Sculpting the Senses*, Iris van Herpen realized there was another creative ambition she had yet to fulfill. "I could see the interdisciplinary approach throughout my whole body of work, but I was missing something that had always been a part of me: my love of sculpture and painting", says van Herpen, who although known for her classical dance background, grew up simultaneously entrenched in visual art. On June 24 during Paris haute couture week, van Herpen presents her signature spellbinding couture alongside her first aerial sculptures, ushering in a new era of visual artistry for the maison. "For a long time I've been working on expanding people's perception of how fashion and art can be symbiotic. This is the natural next step for me to really show what I mean," she says, likening her preferred process of moulage, or draping directly on the mannequin, to sculpting. "Even though we call one practice 'Haute Couture' and the other 'art,' to me, it's one universe". Conceived as two pairs, the four large-scale artworks feature an array of innovative techniques on tulle surfaces, suspended and



Iris Van Herpen ★

Collection Report ● Fall/Winter 2024-25

“I could see the interdisciplinary approach that had
my whole body of work
but I was missing something that had
always been a part of me: sculpture and painting.”

stretched
via steel tubes. Tulle, a fa-
vored material synonymous with
classical ballet costumes, also serves as
the basis for most of van Herpen's Coutu-
re looks. Though the couturier has considered
creating aerial sculptures for many years, finding
the mental and physical space to experiment requir-
ed a change of scene and pace. Two years ago, after 15
years living in central Amsterdam, van Herpen and her
partner Salvador Breed, who composes her shows' distin-
ctive soundscapes, moved to a remote residence, located a
30-minute bike ride north of the city. A former farm with a
lush wild garden and fruit trees, the property is situated be-
side a lake and bird sanctuary, making for idyllic daily jaunts.
Though the natural world has always been a key influence,
van Herpen has now found a deeper connection to the earth
by having a front-row seat to its seasonal lifecycles. *“The lit-
tle transformations that happen every day fiercely inspire me”*, she
says, relishing equally in the flower buds' blossoming and
their inevitable decay. A year in the making, van Herpen's
sculptures not only celebrate her reconnection with na-
ture, but also the immense freedom she has gained
from slowing down. With *Unfolding Time*, curva-
ceous, hand-pleated silk forms recall van Her-
pen's sensation of time being stretched when
outdoors. Upon further research, she re-
alized this was, in fact, a universal
phenomenon: *“It's proven that
within nature, people*

experience time in a different way.” The two largest sculptures—Weightlessness of the Unknown and Embers of the Mind—embody how for van Herpen, the creative process parallels the rhythms within nature. Calling the works “self-portraits of her inner world”, van Herpen materializes the beauty and chaos of ideation and experimentation through ambiguous depictions of renewal and destruction. “*The works are about catharsis*”, says van Herpen who experiences the handwork as meditative. “*It’s in that stage of surrendering to the craftsmanship, in being free from time, where I can let go of a certain physical reality that is constraining me and a sense of transcendence is materialized*”. Fragments of painted silk hand-stitched to the tulle base, invisible from afar, comprise cyclonic compositions; up close, lava-like textures have been achieved through tens of layers of oil paint, evoking the heavy impasto of Japanese artist Kazuo Shiraga’s gestural paintings. The impossibly floating forms capture the spirit of Abstract Expressionists like Joan Mitchell and the eerie, otherworldly mood of Hieronymus Bosch, who, born in the same Netherlands region as van Herpen, has left an everlasting imprint on her imagination. The couturier additionally considers Louise Bourgeois an important influence due to her idiosyncratic approach to craftsmanship and the variety of her artistic output. The product of two parents who ran a tapestry restoration

business, Bourgeois frequently infused textiles into her sculptures. The final artwork, Ancient Ancestors, further conveys van Herpen’s homage to nature, but this time, the sea. The sculpture responds to recent studies conducted by French Biochemist Emmanuel Farge and his team at the Institut Curie, who discovered that the first marine organisms developed their sensorial capabilities by physically detecting the motion of the sea. “*I find it quite beautiful that in the very origins of who we are, there is the essence of us feeling the waves*”, says van Herpen. In this work, the artist has combined sinuously arranged silk with 3D-printed elements whose architectural structures conjure fossils, coral, stone erosions, and plants found in van Herpen’s garden. Like Unfolding Time, this work is accentuated by sprinklings of sand, both a metaphor for time and an homage to the sea. While the artworks celebrate nature’s awe-inspiring power, the hybrid presentation urges audiences to reconsider their own relationship with the planet. Just as van Herpen was exposed to the arts at an early age, her parents made her aware of the ongoing environmental crisis and the need for collective change. “*Western thinking has long been dominated by an anthropocentric perspective, a worldview that positions humans as separate from and superior to nature. This paradigm has led to significant environmental degradation and the increasing biodiversity loss*”, says van Herpen.

Alongside
the sculptures, performers are presented as living artworks, which are elevated and partially sculpted into their own canvases to reflect mankind's perceived superiority. In confronting the audience with their gaze, van Herpen encourages a process of self-realization, in which individuals expand their understanding of the self to include their relationships with other living species. *"At my home, I don't consider the garden as being mine, but rather it's a space that I share with all other life forms. The wilder, the better"*, says van Herpen, who particularly is fascinated by observing the insects and imagining their "umwelts", a term coined by German biologist Jakob von Uexküll to describe an organism's unique sensory experience. Whether through gravity-defying silhouettes or ethereal draping that catches the air, van Herpen's Couture-looks, too, seem to have a life of their own. While 3D-printing and the folding of silks are in the maison's DNA, new techniques are showcased. The Umwelt and Aeromorphosis gowns, for example, feature a subtle gradient of pearls echoing the sculptures' cyclonic compositions, while the transparent Ataraxy gown, sculpted with a heat gun, emulates the artworks' floating quality. Like Unfolding Time and Ancient Ancestors, the white Ecosophy gown fuses organza with intricate 3D-printing that seamlessly transitions into lace. Van Herpen honors Japanese craftsmanship,

precision, and spirituality of daily life with the Sensorium dress, composed of obi fabric from the couturier's kimono collection. By presenting the Couture looks and sculptures currently as artworks, as opposed to the typical frenetic runway, van Herpen suggests that the audience choose their own paths and spend more time appreciating the artistry and craftsmanship. *"These looks took many months to make, so the importance of slowing down is not only present in the work itself but also in how people perceive them"*, she says. Van Herpen describes the overarching feeling that characterizes this presentation and the maison's creative evolution as "hybrid". Whether Couture, art, or architecture, her interdisciplinary approach remains the same, and with this hybrid collection, it has been fully embraced.

Fall/Winter ● *Collection Report*

Iris Van Herpen ★



Fall/Winter ● *Collection Report*

Iris Van Herpen ★



Fall/Winter ● *Collection Report*

Iris Van Herpen ★



vestit● Magic garden

The enchanted context of a nocturnal garden provides the magical backdrop to showcase the visual enchantment of maison Georges Hobeika's unique Couture savoir-faire. Like a walk through the serene surroundings of nature, lit by the last rays of the sun and the milky glint of the moon, the collection offers the opportunity to be mesmerised by textures, shapes, and effects. The codes of the Maison – drama, embroidery, sparkle – are given the opportunity to shine in a collection dedicated to placing these trademark techniques and silhouettes centre stage. Just as a flower exhales its sweetest scent at dusk, the collection uses the tipping point between day and night as the inspiration for a display of bravura. maison Georges Hobeika's most iconic gowns and two-piece tailleur sets are worked in a range of rich fabrics and treatments, replicating the sensuality of soft petals and the glint of dewdrops on flowers and leaves. The play of darkness and light inspires a game of contrasts, with monochrome silhouettes featuring lace cut-outs and inserts, as if wild vegetation were creeping round the body. Dresses opt for a sense of the spectacular, cascading

Georges Hobeika ★



The codes of the Maison
— drama embroidery, sparkle —
are given the opportunity to shine in a collection
dedicated to placing these trademark techniques
and silhouettes centre stage.

Collection Report ● Fall/Winter 2024-25

around the
body like a waterfall, blo-
oming with oversized, handma-
de blossoms, or floating like magical
clouds worthy of an outdoor Cinderella.
Textures are equally important, whether crea-
ted through woven fabric, intricate lace and thre-
ad work, or the Maison's trademark beading and em-
broidery. Matte plays against shine and opaque against
transparent to create silhouettes expressing a sense of
illusion. Feminine and masculine looks alternate in a play-
ful visual and creative conversation, echoing colours and de-
tails. An ornate, embroidered jacket in poetic pink features
in both wardrobes. Against a dramatic backdrop of black and
white, rich, luxurious fabrics including silk velvet, duchesse
satin, mousseline and tweed express a variety of shades re-
flecting the vibrant tones of a twilight garden, from a soft
mint green to daring associations of pinks, reds and oran-
ges. Long gloves provide a further tonal focus, while long
earrings sparkle like drops of water. This fragrant stroll
through maison Georges Hobeika's imaginary garden is
an evocative journey, highlighting the house's sense of
spectacle and craftsmanship at the peak of their flo-
wering perfection.

Fall/Winter ● *Collection Report*

Georges Hobeika ★



Fall/Winter ● *Collection Report*

Georges Hobeika ★



Fall/Winter ● *Collection Report*

Georges Hobeika ★



Fall/Winter ● *Collection Report*

Georges Hobeika★



Fall/Winter ● *Collection Report*

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Georges Hobeika ★



Fall/Winter ● *Collection Report*

Georges Hobeika ★



Fall/Winter ● *Collection Report*

Georges Hobeika ★



Fall/Winter ● *Collection Report*

Georges Hobeika ★



Fall/Winter ● *Collection Report*

Georges Hobeika ★



vestito● *Collection Report*

peplo

Haute couture is created on the body. On this singular space and veritable area of reflection, it stages a choreography that is unique each time. The arrival in Paris of the Games* – the sacred embodiment of competition – invited Maria Grazia Chiuri to pay a fitting tribute to all athletes whom, from antiquity to the present day, have overcome prejudice and obstacles to ensure a level playing field in sports contests. She thus returns to the primary, fundamental essence of the garment she holds so dear: the peplo, both supple and absolute. The Dior haute couture autumn-winter 2024-2025 line comes to life against a backdrop of hard-won political freedom for women's bodies. Indeed, the creative director decided to use a material that didn't belong to the world of couture: jersey, proposed here as a metal mesh in gold, silver and white, which caresses the silhouette and embraces its shape, with the help of an ultralight inner bustier structuring the outfits. Making a comeback in many pieces in this collection, pleats are sewn down or open to accompany movement. Draping, a visual reference to classical statuary, is prevalent on the catwalk in silk dresses made

couture

Christian Dior ★



*Haute couture is created on the body.
On this singular space
it stages a choreography that
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Collection Report ● Fall/Winter 2024-25

gnified by embroidery,
moiré jacquard skirts transfor-
med by time, ensembles where the
draped skirt reveals a pair of pants at each
step, and the goddess dresses, which, hanging
from one shoulder, unveil transparent metallic
tank tops trimmed in satin. In the vein of a couture
model, a sports jersey is adorned with gold leaves or
micro sequins. Red, the “color of life” according to Chri-
stian Dior, sublimates the show; the bathrobe, embelli-
shed with mosaic mirrors, chooses to disobey its function.
For Maria Grazia Chiuri, this défilé represents an extraor-
dinary opportunity to combine couture and sportswear with
classicism, rebellion, collective energy and, above all, the poli-
tical value of the female body. It allows her to assert the power
– both experimental and reflexive – of haute couture actions,
and her virtuosity in rethinking the allure, the elegance of a
woman at once delicate and strong. A woman who performs
just as well as a man.

**Olympic and Paralympic Games Paris 2024.*

Fall/Winter ● *Collection Report*

Look 10
Ensemble top en georgette de soie écrue drapée en vagues et jupe portefeuille en laine écrue

Look 4
Robe longue drapée asymétrique en jersey noir et débardeur brodé de perles facettées jais, posées en nid d'abeilles et filet or sur résille

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 16
Body en tulle brodé de rayures crème, tramées de chaînettes, de ganses et de passementeries, ponctuées de motifs or en sertis clos de fils.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 17
Robe courte dos bénitier en laine légère écru.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 20
Ensemble haut drapé bénitier et jupe droite portefeuille en laine écru.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 25
Plastron et jupe à franges or pâle et blanches.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 28
Robe longue structurée en laine écrue.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 30
Robe longue à manches et dos bénitier en laine écriue.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 34
Robe longue à pan asymétrique en jacquard lamé moiré rose poudré microdrapé.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 43
Robe en résille brodée de dentelle et de perles corail et or fané, perles fines et navettes.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 45
Robe longue bustier drapée en cady de soie écri.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 48
Robe longue asymétrique en mousseline lamée créponnée bouton-d'or, microplissée main.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 50
Robe et cape longue en résille écru brodée de perles facettées en cristal, posées en nid-d'abeilles et filet or sur résille.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 51
Robe en georgette de soie grège à bandes brodées d'ondulations flottantes en tubes argent et or, perles satin
crème ponctuées de rosés montées.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 55
Body en tulle métallique or brodé d'une cascade en dégradé de plumes de coq dorées et laquées.

Christian Dior ★



Fall/Winter ● *Collection Report*

Look 59
Robe longue bénitier devant en maille métallique canon de fusil.

Christian Dior ★



*«Pour moi, la chose la plus importante dans la vie,
c'est l'inspiration. Je veux inspirer les autres
et je veux être inspirée».*
Faith Ringgold

Collection Report ● Fall/Winter 2024-25

*«Pour moi, la chose la
plus importante dans la vie, c'est
l'inspiration. Je veux inspirer les autres et
je veux être inspirée».*
Faith Ringgold

Artiste féministe, activiste et enseignante, Faith Ringgold (disparue le 12 avril 2024, à l'âge de 93 ans) n'a eu de cesse – durant soixante-dix ans – d'interroger et de remettre en question(s) les perceptions de l'identité afro-américaine et de l'inégalité de genre. La scénographie du défilé Dior haute couture automne-hiver 2024-2025 intègre des tableaux issus de certaines de ses séries les plus emblématiques: *Freedom Woman Now* et *Woman Free Yourself* (affiches politiques), *Windows of the Wedding #1: Woman*, ainsi que des reproductions de ses mosaïques pour la Civic Center L.A. Subway Commission qui rendent hommage aux prochains Jeux Olympiques et Paralympiques de Paris 2024. Le dialogue créatif entre Maria Grazia Chiuri et Faith Ringgold s'articule autour du thème fondamental de l'émancipation des femmes.

vestit● *Collection Report*

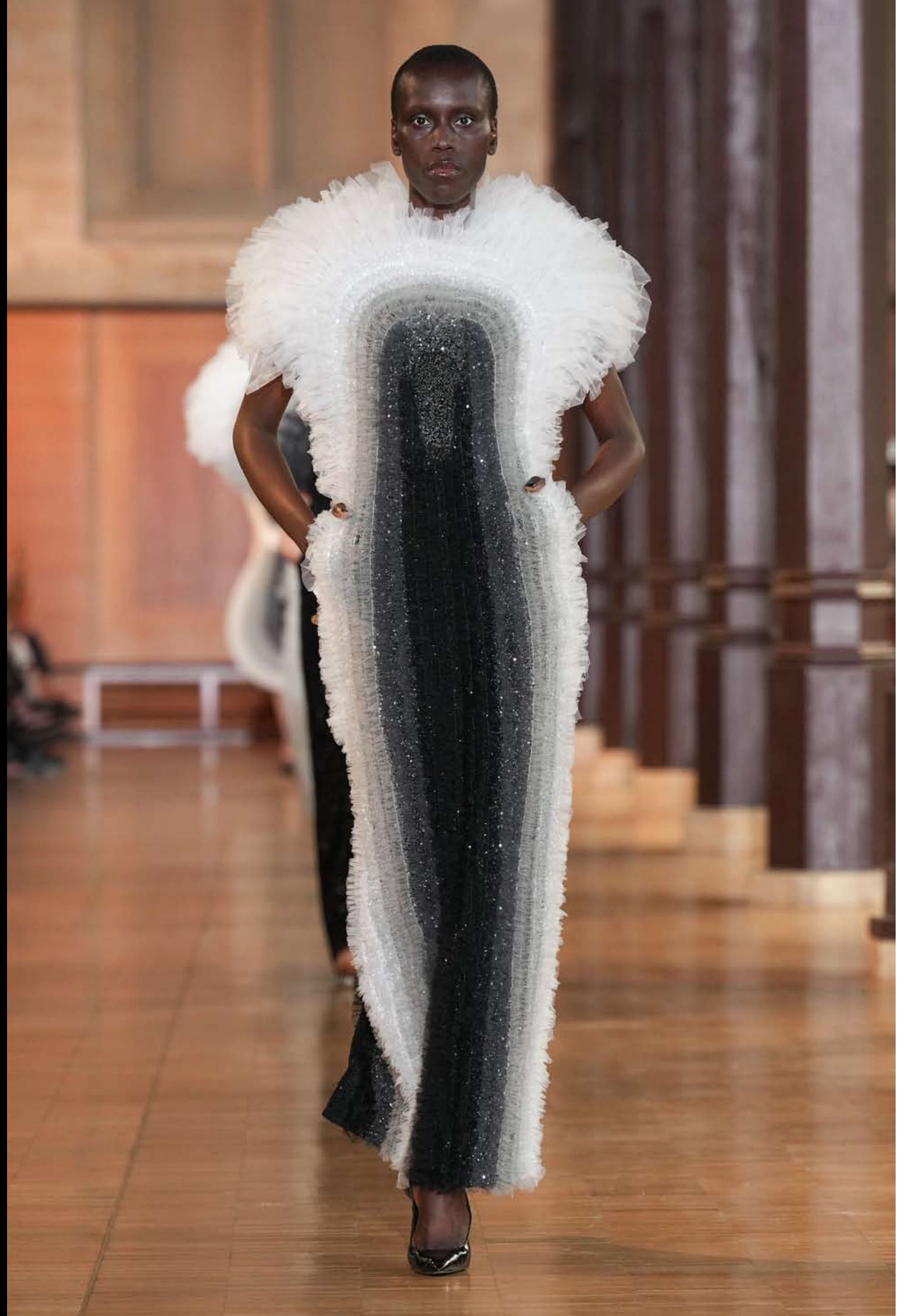
Anatomy e Couture

Rahul Mishra ★



Fall/Winter ● *Collection Report*

Rahul Mishra ★



Fall/Winter ● *Collection Report*

Rahul Mishra ★



Fall/Winter ● *Collection Report*

Rahul Mishra ★



Fall/Winter ● *Collection Report*

Rahul Mishra ★



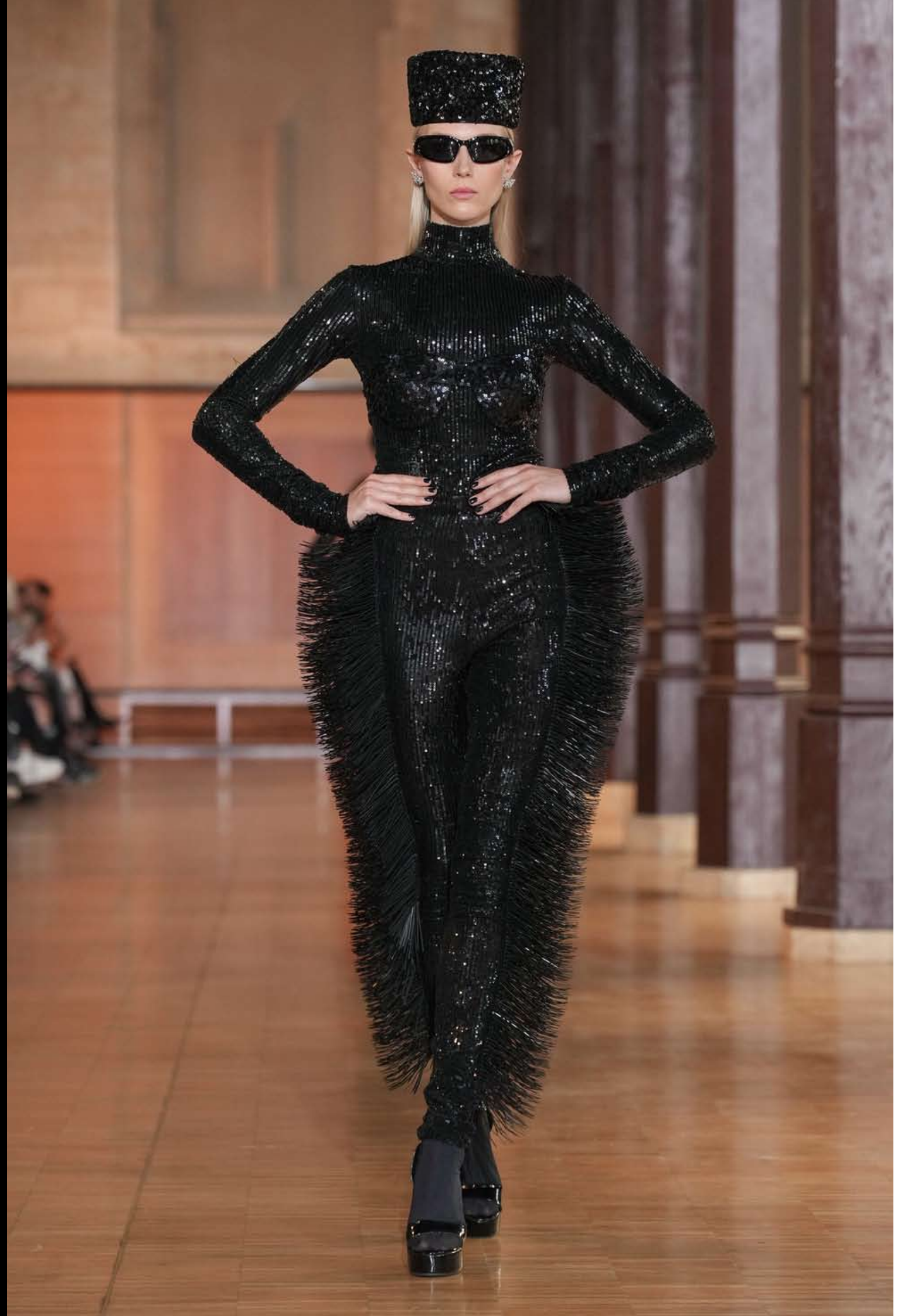
Fall/Winter ● *Collection Report*

Rahul Mishra ★



Fall/Winter ● *Collection Report*

Rahul Mishra ★



Fall/Winter ● *Collection Report*

Rahul Mishra ★



Fall/Winter ● *Collection Report*

Rahul Mishra ★



Fall/Winter ● *Collection Report*

Rahul Mishra ★



vestito● *Collection Report* Anatomy e Couture

la toile come testo di partenza...
la toile come capo finale...
il work-in-progress diventa opera compiuta...

La couture inizia con un campione in mussola. Mentre le collezioni sono storicamente presentate allo stato compiuto, il couturier e il cliente tornano infine al testo di partenza, la toile. La collezione couture 2024 di Thom Browne celebra queste trascrizioni iniziali. Questa fase onirica della couture prende vita utilizzando mussole naturali e non trattate. L'approccio rigoroso dell'atelier esalta la fase di prove attraverso dettagli straordinari. Un'espressione unica per persone vere. Diversi pesi di mussola e tela di crine mettono in luce strati intricati di lavoro, parte importante dell'impegno di Thom Browne nel riconcettualizzare la sartoria classica. Di solito nascosta come strato intermedio, la tela di petto è usata per creare motivi e sfumature. forma e struttura sono ottenute imbastendo a mano mussola e tela, una tecnica rigorosa e antica, persa nel tempo, venerata da Thom Browne. Lo stesso punto croce presente in tutti i capi sartoriali di Thom

Thom Browne ★



*Haute couture is created on the body.
On this singular space
it stages a choreography that
is unique each time.*

Collection Report ● Fall/Winter 2024-25

B r o w n e
incornicia il percorso in
mussola al centro di un salone
rivestito in mussola greige del Musée
des Arts Décoratifs. Lo sfondo: una parete
con colonne in mussola che riprende l'architettura
in stile Belle Époque del museo. I giochi iniziano
sotto il bagliore di cinque sfere luminescenti.
Gli spettatori arrivano indossando camicie di mussola
personalizzate, con i loro nomi calligrafati sulle classiche
etichette di Thom Browne. Al centro della sala, sedici atleti
in tenuta estiva di cotone si sfidano per la gloria nel tiro
alla fune. Corpi in tensione, una prova di forza. Avanti e
indietro, avanti e indietro. L'avanti e indietro decreta un
vincitore. Su indicazione dell'allenatore, gli atleti liberano
l'arena per la collezione... in mussola di vario peso... sono
opere scultoree in corso di realizzazione con foglie di alloro
sul capo... I tratti distintivi dello sport americano sono de-
e-ricostruiti, stratificati e tagliati, accuratamente assemblati
e modellati in forme organiche e voluminose. Il modello
prende forma da spalle importanti e si allarga dalla vita a
impero. L'intricato processo di costruzione e l'anima dell'indumento
a vista: chiusure con gancetto e occhiello, orli grezzi e
punto croce. Le figure greche ricamate in paillettes e
perline bugle - arciere, giavellottista, lancia-
tore di dischi, lottatore e sollevatore di pesi - esprimono
il vigore e la grazia del movimento atletico. Cappotti
sportivi sartoriali e grembiuli modulari. Corsetti a cles-

*Haute couture is created on the body.
On this singular space
and veritable area of reflection,
it stages a choreography that
is unique each time.*

Collection Report ● Fall/Winter 2024-25

sidra
con pizzo sul retro
e plissettati sul davanti... Le
strisce di mussola sono cucite singo-
larmente a fili metallici prima di essere
lavorate a mano per formare cardigan oversi-
ze... una gonna da tennis plissettata a coltello e
un pantalone trasparente... ai vostri posti... Tacchi
e stivali stringati ispirati allo stile sportivo seguono le
forme dell'atleta nei momenti di tensione prima dell'ini-
zio della gara... in un'ultima carrellata celebrativa arriva la
sposa, il bouquet del vincitore avvolto nel suo abito a sirena
ricamato con dettagli in madreperla e perline da opache a
iridescenti... in oro, argento e bronzo con lamine metalliche
degradè e lingotti impilati, i medagliati prendono posto sul
podio in attesa della premiazione.

la toile come testo di partenza...
la toile come capo finale...
il work-in-progress scultoreo rivela
la bellezza del processo...
le tecniche tradizionali sono realizzate,
senza compromessi, in mussola...
le idee classiche, riconcettualizzate...
la couture è l'Olimpiade della moda...

Fall/Winter ● *Collection Report*

Look 2
Oversized down filled tailored overcoat w. External deconstructed tailoring details and custom constellation toile of olympic
Athletes embroidered lace overlay tipped w. Tufted tonal tulle, muslin and clear bugle beads Deconstructed tailored dress in
mixed muslins and horsehair 100mm ankle boot heritage trainer w. Heelless running spikes in muslin

In apertura
Look 1
Elongated bal collar coat embroidered w. Optic white bugle beads in brick formation that fade into clear bugle beads w. Red,
white and Navy cricketing of bugle beads and lovebirds Patch pocket sportcoat and pleated skirt in white cotton bobbinet
embroidered w. Degradé of clear bugle beads and seed beads w. Red, White and navy cricketing of bugle beads and lovebirds
Whistle bag in full strass w. Rwb grosgrain woven chain 100mm ankle boot heritage trainer w. Heelless running spikes in
muslin

Thom Browne ★



Fall/Winter ● *Collection Report*

Look 3
Oversized trench coat in mixed heavy muslins w. Check embroidered in mixed yarn running stitches, basting stitches, sequins, beads Morphing into areas of only layers frayed organza that create an organic break in the check
60mm knee high boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● *Collection Report*

Look 6
Deconstructed asymmetrical nipped-waist tailored dress in heavy muslin w. Engineered olympian half drop of gold bullion and optic White thread running stitches and loose threads Gathered muslin petticoat 100mm knee high boot heritage trainer with heelless running spikes in muslin w. Embroidery patches

Thom Browne ★



Fall/Winter ● *Collection Report*

Look 7
Oversized patch pocket overcoat in heavy muslin w. Appliqued frayed edge pattern pieces in dark and light horsehair tweeds, Herringbone ribbon tweed and muslin tweed Soft shoulder patch pocket sport coat in heavy muslin w. Frayed edge applied pattern pieces in dark and light horsehair tweeds, Herringbone ribbon tweed and muslin tweed Classic backstrap short in heavy muslin w. Frayed edge applied pattern pieces in dark and light horsehair tweeds and herringbone Ribbon tweed Constructed short sleeve polo shirt in medium weight muslin 60mm knee high boot heritage trainer w. Heelless running spikes in muslin w. Hand painted 4 bar

Thom Browne ★



Fall/Winter ● *Collection Report*

Look 10
Deconstructed oversized sportcoat in heavy muslin embroidered w. Mixed tonal muslin layered raffia, yarn and clear beads
Forming dégradé check w. Frayed areas stitched together to create a "lace" held together by chain and running stitches
Inside-out ankle length pleated skirt in heavy muslin w. Horsehair pleat inserts and tailoring referenced hand stitched
Finishings 60mm ankle boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● Collection Report

Look 18
Oversized patch pocket overcoat in heavy muslin and tonal olympic constellation jacquard Patch pocket sportcoat in dark horsehair w. Top applied horsehair canvas, embroidered w. Mixed silk and cotton grosgrain ribbons, Woven spaghetti cord and mixed hand tailoring stitches Inside-out ankle length pleated skirt in horsehair w. Muslin pleat inserts Constructed short sleeve polo shirt in muslin Flat ankle boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● Collection Report

Look 20
Deconstructed double breasted over coat in heavy muslin w. Embroidered woven check in mixed muslins and horsehair canvas Calf length corset dress in muslin Medium bermuda bag in muslin w. Gold bullion embroidery and rwb grosgrain woven chain roomm ankle boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● *Collection Report*

Look 22
Oversized nipped-waist sliced tailoring dress in mixed heavy muslins and horsehair w. Right front panel in grid mesh w. Organza and silk Satin ribbons woven in and embroidered right facing of custom painted mesh, embroidered over w. Mixed tonal beaded check Petticoat of gathered muslin roomm knee high boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● Collection Report

Look 27
Asymmetrical nipped-waist mini tailored dress in heavy muslin embroidered w. Overdyed muslin colored bugle beads in offset grid w. Large athlete artwork in standing bugle beads and mixed sequins, crystals and seed beads fading into "work in progress" artwork Outline in optic white running stitches Mini pleated skirt in heavy muslin w. White hand painted finish 100mm knee high boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● *Collection Report*

Look 31
Stand collar tailored jacket and calf-length hobble skirt in heavy muslin w. Button and loop center front closure
Mr. Thom bag in muslin 100mm ankle boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● Collection Report

Look 32
Stand collar tailored jacket and calf-length hobble skirt in heavy muslin w. Button and loop center front closure; multi
Technique embroidery artwork following the anatomical silhouette including filigree hand stitched standing gold bugle
Beads with mixed gold swarovski crystals, seed beads and lovebirds tops, hand stitched flowers and stems with mixed gold
Sequin techniques and twisted gold bullion, hand stitched painterly abstract body silhouette in mixed gold cut bead and
sead Bead degrade with gold round and square metal sequins and bugle beads, hand stitched 'painting strokes' with tonal
muslin Stitched sequin with standing sequin and seedbead edges and finally hand embroidered cut bead loops and dome
buttons 100mm knee high boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● *Collection Report*

Look 40
Deconstructed overcoat, sport coat and short aprons in heavy muslin and horsehair interlinings, worn over tailored shirt,
hobble skirt And pleated front corset in muslin Soft mr. Thom luggage bag in muslin w. Rwb grosgrain woven chain
60mm ankle boot heritage trainer with heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● *Collection Report*

Look 42
Elongated trench coat in dark horsehair tweed, hand painted w. Frayed edge finishing Classic sportcoat in light horsehair
tweed, hand painted w. Frayed edge finishing... Classic backstrap short in light horsehair tweed, hand painted w. Frayed edge
finishing Flat ankle boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● Collection Report

Look 43
Stand collar asymmetrical tailored dress base body w. External shoulder pad detail and pleated skirt train w. Partial anatomical body Created by hand applied padded and pleated pieces on wearer's right; wearer's left side embroidered w. Hand stitched micro bugle Beads and thin bullion in red, white and navy, following veins and muscles of the anatomical body on mixed height padding to create Added depth and dimension of muscle form 100mm knee high boot heritage trainer w. Heelless running spikes in muslin

Thom Browne ★



Fall/Winter ● *Collection Report*

Look 44
Cropped jacket w. Elongated sleeves in incrementally layered raw cut muslins, tulle and horsehair Ankle length corset dress
w. Appliqued raw-cut fabric rolls in muslins, horsehair and red, white and navy silks roomm ankle boot heritage trainer w.
Heelless running spikes in muslin

Thom Browne ★



vestito● *Collection Report* Parade de Cal

"Pared de Cal" is a poetic way of thinking about the good and the evil. The thought of the good deeds against the constant earthly and carnal temptation. We speak here about divinity and sins, white and black, at the opposite of each other, yet inseparable, hand in hand, walking in parallel. The unmistakable stamp of the designer. It was Saint Teresa who created the popular Spanish saying; "between nuns and monks, lime and stone wall". Is there anything more Andalusian than the whitewashed walls of our white villages? As usual, Juana is inspired by an eternal Andalusia, with its infinite endless stories and protagonists. We speak of the line, the wall, that separates in our thoughts good and evil, sin from the celestial. The symbol of temptation by excellence, the fruit of sin, will also be present in the collection in a way of abundance. Feathers, Chantilly lace that adapts to the body and gauze, like veils that seems to sink. The feminine silhouette and the insinuating transparency, insanely close to desire and beauty, are the main aspects of this collection.

Juana Martin ★



Fall/Winter ● Collection Report

Juana Martin ★



Fall/Winter ● *Collection Report*

Juana Martin ★



Fall/Winter ● *Collection Report*

Juana Martin ★



Fall/Winter ● *Collection Report*

Juana Martin ★



Fall/Winter ● *Collection Report*

Juana Martin ★



Fall/Winter ● *Collection Report*

Juana Martin ★



Fall/Winter ● Collection Report

Juana Martin ★



Fall/Winter ● *Collection Report*

Juana Martin ★



Fall/Winter ● Collection Report

Juana Martin ★



vestit● *Collection Report*

Anatomy e InnoCence

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



Fall/Winter ● *Collection Report*

Giambattista Valli ★



vestit● Collection Report Majestic Couture

«Presented by the fashion creation studio, the Chanel Fall-Winter 2024/25 Haute Couture collection pays tribute to the Palais Garnier, in Paris. Playing a key role ever since its creation, in both the history of fashion and the house, this hotspot of performance and elegance, where everything is about glances, gazes and putting oneself on display, is today hosting the Chanel runway show. Sophisticated, luxurious, theatrical, the collection reveals itself in the outside corridors surrounding the auditorium, transformed for the occasion into red velvet opera boxes. Usual landmarks are modified, perceptions are reversed, the experience of the Palais Garnier is renewed. A set designed by the french director Christophe Honoré. Here, the worlds of haute couture and opera mingle. Feathers, tassels, cabochons and embroidered flowers, precious braids, lacquered jersey, supple tweeds, silky velvet, illusion tulle, taffeta and duchesse satin: opulent materials that delicately rustle. The volumes are diaphanous, the sleeves puffed, and the flounces pleated. Richly embroidered, the collection imbues the house codes with a romantic twist. A Chanel suit with box

Chanel ★



*Le point de départ de cette collection
a été mon envie de revisiter
deux vêtements totem
du vestiaire porté sur le continent africain...*

Collection Report ● Fall/Winter 2024-25

pleats
revisited in burgun-
dy tweed trimmed with white
satin, a black corduroy tuxedo and
a white blouse with an embroidered pla-
stron, a black suit with a long culotte and a
short, fitted jacket with shoulders swathed in
black feathers, dance among long coats, voluminous
capas and evening gowns, evoking a modernised stage
tradition and a certain science of pageantry. Matte, glos-
sy, lacquered: light reigns supreme. A palette of black, gold,
silver, ivory, fuchsia, pale pink, celadon hints at the most
splendid of soirees. In this institution, we see, we are seen,
we experience emotions. It's also a place for dance. As Major
Patron of the Opéra national de Paris since 2023, Patron of
the Ballet de l'Opéra since 2021 and Patron of the dance sea-
son's Opening Gala since 2018, Chanel is deeply involved. Its
history, associated with that of the discipline, the avant-garde
ballets of yesterday and today, and intimately linked, in its
very creation, to that of movement, has attested to this for
over a hundred years. With a tutu, Pierrot outfits, nods to
the ballets *Le Train Bleu* (1924) and *Apollon Musagète*
(1928) – for which Gabrielle Chanel created the revo-
lutionary costumes – dresses for divas, princesses
and brides, the Fall-Winter 2024/25 haute couture
collection leads us into a world where clothes
dress the space as much as they conquer
it. Against this vibrant backdrop,
the Chanel Fall-Winter
2024/25 Haute Cour-

Le point de départ de cette collection
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du vestiaire porté sur le continent africain...

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ture
collection showcases
the technical expertise, virtuosity and sensitivity of the Chanel haute Couture ateliers where some 150 people work in six ateliers at 31, rue Cambon, next to the Chanel Fashion Creation Studio and close to the Palais Garnier.

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Chanel ★



Fall/Winter ● Collection Report

Chanel ★



Fall/Winter ● Collection Report

Chanel ★



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Chanel ★



Fall/Winter ● Collection Report

Chanel ★



Fall/Winter ● *Collection Report*

Chanel ★



Fall/Winter ● *Collection Report*

Chanel ★



vestit● Collection Report Champagne contre l'ennemi

Au cœur
du Lido, dont il a signé
le nouveau décor, Alexis Ma-
bille invite à la joie de vivre. Pensée
comme une fête, la collection joue avec
la lumière des matières. Souplesse du crêpe,
sensualité du jersey, maintien du satin, brillan-
ce du lamé, vivacité de la palette, frémissement
du velours, scintillement des paillettes... De l'éclat!
Pour une femme espiègle, délicate mais fatale, étin-
celante et pétillante, telle une bulle de champagne.

Alexis Mabilles ★



Fall/Winter ● *Collection Report*

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 11
Robe smoking de crêpe mousse mastic, col châle croisé de satin, traversé d'une ceinture de satin.

Look 1
In apertura,
Chemisier-bustier d'organza pailleté blanc. Longue jupe de satin double-face noir, ceinture à grand pan noué.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Long fourreau smoking de crêpe ottoman aubergine, veste tailleur col officier, ouverte sur un corset de satin assorti, bouton-
bijoux. Lok 12

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 13
Long fourreau asymétrique de crêpe ottoman bleu nuit, à grande manche-nœud de satin assorti.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 17
Long fourreau de velours vert-noir pailleté en dégradé, collerette-minerve de satin double-face blanc.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 20
Long fourreau bustier de jersey ocre à grands revers de satin ouverts sur un corset lacé de perles de cristal.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 23
Long fourreau bustier de crêpe mousse nude, décolleté bénitier de perles de cristal dégradées.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

look 24
Long fourreau de micro-paillettes nude, à manche asymétrique de longues franges de perles de cristal dégradées.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 27
Long fourreau de crêpe noir, décolleté arrondi, à manches enrubannées de satin noir.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 31
Long caftan drapé au col de lamé argent.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 33
Longue robe bustier de crêpe rouge bordé de lamé or, à grand pan-châle retenu par une main.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Long fourreau bustier brodé de paillettes motif panthère, à grand pan-écharpe de crêpe ^{Look 35}bronzé.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Long fourreau bustier de jersey rouge, brodé de sequins en grands motifs « plumes d'autruches » stylisées. Look 37

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 40
Long fourreau-capuche à manches chauve-souris de brocard or.

Alexis Mabille ★



Fall/Winter ● *Collection Report*

Look 41
Catsuit de micro-paillettes blanches au décolleté voilé de tulle perlé, jarretière-nœud noire.

Alexis Mabille ★



vestito● Bianco nero couleur

Collection Report

À toi Paris. Un noir et blanc de Brassai et la plume de Prévert. De quoi faire glisser la mine sur mon carnet. A toi Paris. Les pages s'enchaînent, le corps se dessine et l'histoire commence. Paris la nuit. Des arbres sans feuilles, sculptures de bronze, vivantes. Une épaule, très carrée, une manche, bien droite. Le pavé est luisant, les pas résonnent. Un costume noir, demi-smoking. Quelques robes tailleurs, noir toujours, ajourées d'organza, androgynes. Paris mystérieux. Paris caché. Long manteau capuche en velours et satin noir, buste nu, parure de saphirs. Je couvre, découvre, des interdits. Fenêtres de lumière. Brassai capture l'intime. Les robes sont ajourées, dansantes. Insolentes. Echarpe de gazar enroulée autour d'un buste nu, couvrant les seins. La jupe de mousseline noire coule comme la Seine dans la pénombre. Les diamants sont des phares éclatants dans la brume. Mouvements! Envolées! Paris s'agit! Une fête! Privée. Toujours. Etoile portefeuille blanche clipée de deux broches en diamants jonquille. Jupe basse en crêpe noir. Pyjamas du soir, kimono et kaftan brodés sur pantalon en organza transparent. Longue robe tunique pailletée d'encre et brodée « cubisme »

Stephane Rolland ★



À toi Paris. Un noir et blanc de Brassai et la plume de Prévert.
De quoi faire glisser la mine sur mon carnet.
À toi Paris... Paris la nuit.

Collection Report ● Fall/Winter 2024-25

» en
porcelaine blanche. Ve-
ste diamants sur longue robe
pull noire et pluie de plumes... ou plu-
més de pluie. Les oiseaux de Prévert, en-
core. Incroyable col géant de satin noir d'où le
corps s'échappe, une épaule, un bras, un sein. «Je
suis comme je suis. Je suis faite comme ça. Quand j'ai envie
de rire. Oui je ris aux éclats». Long fourreau dos nu en
crêpe noir brodé d'argent et Arum géant en satin blanc.
«Je suis faite pour plaire. Et n'y puis rien changer... Mes talons
sont trop hauts. Et ma taille trop cambrée». Je lis Prévert et ma
main se délie. Buste corolle, Veste bulle, des ronds, des traits
en l'air, la plume glisse. S'envole. Robes pull en jersey ajouré
et jupes étincelantes qui se propulsent, battements d'ailes de
geai. Les quais. Paris lumière, Paris brille, Paris amoureux.

Fall/Winter ● *Collection Report*

Look 10
Robe longue en tulle nude et gazar blanc. Sculpture de buste en gazar de soie noir.
Parure en cabochons de saphirs et diamants.

Stephane Rolland ★



Fall/Winter ● *Collection Report*

Look 12
Robe asymétrique en gazar blanc et crêpe de laine noir. Paire de broches en diamants jonquille.

Stephane Rolland ★



Fall/Winter ● *Collection Report*

Look 15
Robe longue en tulle noir et corolles de gazar noir. Ceinture en diamants.

Stephane Rolland ★



Fall/Winter ● *Collection Report*

Look 19
Robe asymétrique en crêpe stretch noir et tulle brodé. Col sculpture en satin duchesse noir.

Stephane Rolland ★



Fall/Winter ● *Collection Report*

Look 21
Robe longue échancrée en crêpe de laine noir brodé et Arum en satin duchesse blanc. Parure en onyx et diamants.

Stephane Rolland ★



Fall/Winter ● *Collection Report*

Look 24
Veste bulle en gazar et jersey noir et blanc. Jupe longue en jersey noir.

Stephane Rolland ★



Fall/Winter ● *Collection Report*

Robe pull en dentelle ivoire pailletée et organza blanc, broderie de mosaïque en porcelaine blanche. Lokk 28

Stephane Rolland ★



Fall/Winter ● *Collection Report*

Look 31
Robe de bal en satin duchesse noir et blanc.

Stephane Rolland ★



Fall/Winter ● *Collection Report*

Look 32
Capuche « alcôve » géante brodée de pétales en porcelaine et organza blanc et jupe à traîne en gazar de laine blanc.

Stephane Rolland ★



vestito● Collection Report

Reveals

our big surprise

Don't touch anything, and ask everyone to remain available. That's what the police inspector has just told us. We're all waiting for him, we're all innocent and we're all suspects. On this moonless night, we have put on our best clothes. Our shoulders stand up, everything is bubbling inside us, the red and the roses are snapping, and our bunches of black roses are standing up, like our feathered nerves. Each look is a piece of the jigsaw. The unspoken have never stopped weaving their web around our secrets. We're bound together by our love, our rivalries, everything we've been hiding for years. Appearances are never completely deceiving. If anyone should know, it's you.

Charles De Vilmorin ★



Fall/Winter ● *Collection Report*

Charles De Vilmorin ★



Fall/Winter ● *Collection Report*

Charles De Vilmorin ★



Fall/Winter ● *Collection Report*

Charles De Vilmorin ★



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Charles De Vilmorin ★



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Charles De Vilmorin ★



Fall/Winter ● *Collection Report*

Charles De Vilmorin ★



Fall/Winter ● *Collection Report*

Charles De Vilmorin ★



vestito● Collection Report Akalan

*«L'orgueil d'être différent ne doit
pas empêcher le bonheur d'être ensemble»
Léopold Sédar Senghor*

Le point de départ de cette collection a été mon envie de revisiter deux vêtements totem du vestiaire porté sur le continent africain: le boubou porté par les hommes et par les femmes dans la plupart des pays d'Afrique de l'Ouest et du centre, et le Kaba, ample robe à l'origine imposée aux femmes africaines par les colonisateurs européens au 19ème siècle pour couvrir leur corps et leurs formes et qui est devenue une sorte de vêtement national au Cameroun. Mais en travaillant ces vêtements, il m'est apparu encore une fois, leurs liens en termes de construction avec d'autres vêtements emblématiques d'autres continents : les vêtements de type kimono du continent asiatique pour le boubou, le Hanbok coréen ou les robes portées par les femmes en Chine à l'époque Tang, sans oublier les robes européennes de la toute fin du 18ème siècle et du début du 20ème siècle. Ce sont ces liens, ces relations entre les éléments de cultures apparemment extrêmement différentes qui me fascinent. J'ai

Imane Ayissi ★



Le point de départ de cette collection
a été mon envie de revisiter
des vêtements totem
du vestiaire porté sur le continent africain...

Collection Report ● Fall/Winter 2024-25

donc
pensé cette collection
comme un voyage entre l'Asie,
l'Afrique et Paris à travers le temps.
Ce voyage passe également par la colla-
boration que j'ai nouée avec le peintre Wang
Ying, qui est également diplomate et qui peint
des paysages parisiens avec une technique qui relève
de la peinture chinoise traditionnelle mais également
de l'impressionnisme. Wang Ying a réalisé des imprimés
sur soie et sur de nouveaux tissus écologiques à base de
Bambou, mais aussi des peintures sur tissu. Imane Ayissi

Fall/Winter ● Collection Report

Imane Ayissi ★



Fall/Winter ● *Collection Report*

Imane Ayissi ★



Fall/Winter ● Collection Report

Imane Ayissi ★



Fall/Winter ● *Collection Report*

Imane Ayissi ★



Fall/Winter ● *Collection Report*

Imane Ayissi ★



Fall/Winter ● *Collection Report*

Imane Ayissi ★



Fall/Winter ● Collection Report

Imane Ayissi ★



Fall/Winter ● Collection Report

Imane Ayissi ★



vestito● perle

Collection Report

Con la loro serena bellezza, le perle sono associate alla luna, all'acqua, alla saggezza, alla purezza e all'amore. E così in molte culture, tra loro diverse, attraverso la storia. Avvertendo un bisogno diffuso di serenità, costantemente alla ricerca di una preziosità intima e calma, giorgio armani questa stagione con le perle costruisce l'intera collezione e la narrazione che l'accompagna. Immagina donne dall'allure pacata e seducente, e le veste con giacche scolpite dalle spalle decise e pantaloni fluidi, con sovrabiti avvolgenti, top e gonne liquide, oppure con lunghi abiti che accompagnano la figura e lasciano che il movimento del corpo si avverta, fremente e delicato, in trasparenza. La preziosità dei capi è sottolineata dalla presenza costante di ricami che disegnano e decorano, giocando con la luce, dipingendola; oppure sono le perle stesse a essere intrappolate sulle superfici, moltiplicate come gocce di rugiada sui tessuti leggeri. La collezione è profondamente armaniana, nell'opulenza sommersa eppure scintillante che la caratterizza, espressa in un amalgama di bianco, platino, oro e nero, e dalla gamma di materiali pregiati come la seta jacquard e traslucida, il velluto notturno, il tulle impalpabile. Una visione di gentilezza che incanta.

Giorgio Armani Privé ★



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Giorgio Armani Privé ★



Fall/Winter ● *Collection Report*

Giorgio Armani Privé ★



Fall/Winter ● Collection Report

Giorgio Armani Privé ★



Fall/Winter ● *Collection Report*

Giorgio Armani Privé ★



Fall/Winter ● *Collection Report*

Giorgio Armani Privé ★



Fall/Winter ● *Collection Report*



Giorgio Armani Privé ★

Fall/Winter ● *Collection Report*

Giorgio Armani Privé ★



Fall/Winter ● *Collection Report*

Giorgio Armani Privé ★



Fall/Winter ● *Collection Report*

Giorgio Armani Privé ★



Fall/Winter ● *Collection Report*



Giorgio Armani Privé ★

Fall/Winter ● *Collection Report*

Giorgio Armani Privé ★



vestito● *Collection Report* Génération noir.

Encore plus personnelle que les précédentes, cette collection est une histoire de transmission. Avec ce défilé, je raconte les moments clés de ma vie au travers de femmes qui comptent pour moi, toutes générations confondues. Les 32 silhouettes incarnent ce passage de flambeau féminin, comme j'ai porté moi-même les tenues de ma grand-mère, puis de ma mère. Un cycle perpétuel qui témoigne que les beaux vêtements ont plusieurs vies et sont porteurs d'histoires. Le chanvre fait son entrée dans la Maison. Issu d'une toute première récolte, il se démarque par son irrésistible imperfection. Brut, naturel, idéalement imparfait, il apporte force et vigueur à des robes qui associent tops façon corsets, aux jupons proéminents à la taille basse. Douces, les couleurs s'inscrivent dans une palette réaliste. Du bleu dragée, au vert d'eau, en passant par le lie de vin et la terre, toutes les teintes accompagnent cette idée de retour aux sources et à la nature. Ça et là, les fleurs s'invitent en fil rouge sous la forme de tissus jacquard, de broderies ou de volants qui reproduisent leurs corolles avec poésie. Personnification de la femme par excellence, toutes symbolisent sous to-

Julie de Libran ★



Encore plus personnelle que les précédentes, cette collection
est une histoire de transmission.
je raconte les moments clés de ma vie au travers de femmes
qui comptent pour moi,
toutes générations confondues.

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utes
leurs formes et avec
délicatesse, les différentes éta-
pes de la vie d'une femme. Une histo-
re de mode qui s'inscrit dans la durée et
qui prend racine là, sous vos yeux. Enjoy !

Fall/Winter ● Collection Report

Julie de Libran ★



Fall/Winter ● *Collection Report*

Julie de Libran ★



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vestiti Fiaba Collection Report couture

Les nuages symbolisent la liberté et la fraternité, ils sont partout chez eux. Ils ne connaissent pas les frontières. Depuis une petite lucarne, j'aperçois le ciel par-delà les toits en zinc de la ville grise. Je m'endors et je me réveille avec ces photographies vivantes et éphémères. J'ai retrouvé ces souvenirs d'enfance lorsqu'apparaissent des formes intimidantes, surprenantes ou encore souriantes parmi ces nuages flottants. Une inspiration, cela peut-être aussi un simple fait du quotidien. Pour moi, un nuage est, tout à la fois, abstrait et baroque, captivant et délicat, éphémère et furieux, gourmand et héroïque, impérial et jubilatoire, kafkaïen et lascif, mystique et noble, onctueux et psychédélique, querelleur et romanesque, sensible et théâtral, utopiste et victorieux, wagnérien et xénophile, yin-yang et zen. Cette saison, j'ai recherché la légèreté des créations au sens propre comme au sens figuré. Une nouvelle étape dans ma vie de Couturier et de Maître d'art. La création est mon innocence, mon cocon, ma rêverie, ma mélancolie, ma nourriture, ma dimension spirituelle. Alors, levons la tête, contemplons les nuages et découvrons l'immensité fascinante de cet univers en perpétuel renouvellement.

Franck Sorbier

Franck Sorbier ★



Fall/Winter ● Collection Report

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Fall/Winter ● *Collection Report*

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Franck Sorbier ★



vestito● *Collection Report* Upcycle Couture

The 53rd Balenciaga couture collection illuminates savoir-faire through original techniques and material innovations. Streetwear, goth, skater and metalhead subcultures interact with part minimalistic form and part reimagined glamor. The relationship between fabric, form, the garment and the body is central. Archival influences are present, yet processes and finishes are modernized. For an opening example: a minimalist and sharp t-shirt is hand-lined with black scuba satin to give it a rarefied effect. This tee reflects a Warhol inspiration: whether the base commodity is a can of soup or an everyday shirt, Demna is interested in not only object intrigue itself, but also, the techniques used to elevate said object into an artform. Four of Cristóbal Balenciaga's signature codes are applied to Demna's style vocabulary: the cocoon silhouette, which emphasizes the space between the garment and the body; the three-quarter bell-shaped sleeve; the extravagant, almost eccentric millinery and fabric innovation. Wrap jackets in leather, denim and nylon a cocooning gesture and give it structured volume in one instance, while three-quarter length sleeves grace

a

Balenciaga ★



*The 53rd Balenciaga couture collection
illuminates savoir-faire through original techniques
and material innovations.*

Collection Report ● Fall/Winter 2024-25

hoodie and a t-shirt hand-painted by the artist Abdelhak Benallou, along with a trompe l'oeil “fur” couture coiffage coat: a piece made of synthetic hair that is shaped and hand-dyed by the hairstylist Gary Gill (this garment takes approximately 2.5 months to make). Hats feature hand-draped and frozen-in-resin t-shirts made in collaboration with the artist Ni Hao, or carbon fiber bodies made in collaboration with the artist Alastair Gibson. Six closing looks examine the possibilities of materials – and how they might be evolved and reconsidered in regards to their relationship with the body. Material development was also a core focus of Cristóbal Balenciaga’s work. A white column dress is made of melted and upcycled plastic bags (some retain their original graphics, most have been removed). A draped dress is made of one piece of leather without any cut edges – no darts, no seams, held with a giant safety pin and almost primitive. This piece nods to Cristóbal Balenciaga’s master patternmaking. A bustier column of aluminum foil crunches and melds around the body. Another bustier dress is made of faux fur, but it uses traditional fur patternmaking: tiny strips are cut and sewn together in a herringbone arrangement, mimicking a centuries-old tradition of reusing scraps. (This dress takes 7.5 weeks to produce.) A molded and seamless second skin dress of deep black flocked leather becomes a wearable

Streetwear, goth, skater
and metalhead subcultures interact
with part minimalist form
and part reimagined glamor.

Collection Report ● Fall/Winter 2024-25

jewe-
lry vitrine – the gar-
ment is worn with an original
archival Cristóbal Balenciaga neckla-
ce from 1960. The finale piece suggests an
ephemeral wedding dress made of nylon as a
re-envisioning of gazar, an ultra-fine fabric that
can no longer be made to the standards of Cristó-
bal's era. In a choreographed process, the Couture at-
elier team drapes, staples and sculpts the material – 47
meters of it – directly on the model moments before it is
seen. This garment is an ephemeral Couture performance
and experience. The piece takes approximately 30 minutes
to make and 30 seconds to dissolve. The magic and poetry –
and ephemerality of this experience – drape and un-drape –
is echoed in the collection's butterfly motifs. These creatures
are beautiful and extraordinary – they are of a perfect design.
The butterfly veils feature hundreds of hours of meticulous
handembroidery and are inspired by the artist Yumi Okita.
The butterfly symbolizes transformation, hope and free-
dom.

Fall/Winter ● *Collection Report*

Look 4
 Denim jacket and hybrid jeans in washed dark blue denim
 Turtleneck in black jersey
 Short gloves in white shiny spandex
 T-shirt hat* in black jersey
 Hand painted number card wallet in white goat leather
 Raven flat shoe in black shiny or flocked rubber
 *In collaboration with the artist ni hao

In aperta
 Look 1
 T-shirt in heather grey organic cotton jersey, lined with scuba satin
 Hybrid jeans in washed light blue denim
 Opera gloves in black shiny spandex
 Feather hat in black rooster feathers*
 Hand painted number card wallet in white goat leather
 Raven flat shoe in black shiny or flocked rubber
 Rock earrings in shiny sterling silver and topaze stone
 *Respectful of animal welfare

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 8
Military parka and hybrid cargo pants in washed black japanese cotton ripstop
Turtleneck in black jersey
Short gloves in white or black shiny spandex
Carbon hat* in black carbon fiber or feather hat in black rooster feathers**
Hand painted number card wallet in white goat leather
Raven flat shoe in black shiny rubber
*In collaboration with the artist alastair gibson
**Respectful of animal welfare

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 11
Upcycled cut-up polo in black cotton pique jersey, lined with scuba satin
Hybrid tracksuit pants in black technical cotton
Opera gloves in white shiny spandex
Hand-embroidered butterfly mask* in red
Hand painted number card wallet in black calf or white goat leather
Raven flat shoe in black flocked or matte rubber
*Developed with the artist yumi okita

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 12
Trompe l'oeil embroidered shirt in red & black flannel
Hybrid jeans in washed black denim
Turtleneck in black jersey
Short gloves in black shiny spandex
Hand-embroidered butterfly mask* in white
Hand painted number card wallet in white goat leather
Raven flat shoe in black flocked or matte rubber
*Developed with the artist yumi okita

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 13
Inlay basketball t-shirt in black dazzle jersey
Hybrid jeans in washed grey japanese denim
Opera gloves in black shiny spandex
Hand-embroidered butterfly mask* in yellow
Hand painted number card wallet in black calf or white goat leather
Raven flat shoe in black flocked rubber
*Developed with the artist yumi okita

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 14
Embroidered trompe l'oeil faux fur coat in blue synthetic hair*
Baggy jeans in washed blue japanese denim or in light blue satin
Denim trompe l'oeil jacquard
Turtleneck in black jersey
Short gloves in black shiny spandex
Hand-embroidered butterfly mask** in blue
Hand painted number card wallet in black calf or white goat leather
Raven flat shoe in black shiny or flocked rubber
*In collaboration with the hairstylist gary gill
**Developed with the artist yumi okita

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 15
Hand-painted* gothic hoodie in black cotton french terry
Hybrid jeans in washed dark blue denim
Short gloves in white shiny spandex or black stretch velvet
Butterfly mask in black vintage goose feathers**
Hand painted number card wallet in white goat leather
Raven flat shoe in black shiny or flocked rubber
*In collaboration with the artist abdelhak benallou
**Respectful of animal welfare

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 17
Hand-painted* metalhead t-shirt in washed black
Organic cotton jersey
Hybrid cargo pants with silver chains in washed black japanese cotton ripstop
Opera gloves in black shiny spandex
Superthin spikes in black and silver polyurethane
Hand painted number card wallet in black calf or white goat leather
Raven flat shoe in black matte or flocked rubber
*In collaboration with the artist abdelhak benallou

Balenciaga ★

17



Fall/Winter ● *Collection Report*

Look r8
Parka and cargo skirt pants in black japanese cotton ripstop
Short gloves in white shiny spandex
Hand painted number card wallet in white goat leather
Raven pump in black matte or shiny rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 22
Wrap jacket and baggy jeans in black bull leather
Turtleneck in black jersey
Hand painted number card wallet in white goat leather
Raven pump in black matte rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 23
Wrap jacket and baggy jeans in light blue denim
Turtleneck or tanktop in black jersey
Hand painted number card wallet in white goat leather
Raven flat shoe in black shiny or matte rubber

Balenciaga ★

23



Fall/Winter ● *Collection Report*

Look 24
Wrap parka and tracksuit pants in vivid blue nylon
Canvas, lined with scuba satin
Turtleneck in black jersey
Hand painted number card wallet in white goat leather
Raven pump in black flocked or shiny rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 26
Knotted top and skirt in mixed grey, red and pink cotton jersey
Superthin in black moulded polyurethane
Hand painted number card wallet in white goat leather
Raven pump in black flocked rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 27
Dress made of multiple outerwear garments in nylon, jersey and denim
Opera gloves in black shiny spandex
Superthin in black moulded polyurethane
Hand painted number card wallet in white goat leather
Raven pump in black matte rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 28
Reconstructed upside-down jeans bustier dress in washed black denim
Opera gloves in white shiny spandex
Superthin in black moulded polyurethane
Hand painted number card wallet in white goat leather
Raven pump in black matte rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 29
Reconstructed jeans bustier dress in washed light blue denim
Opera gloves in white shiny spandex
Hand painted number card wallet in white goat leather
Raven pump in black matte or shiny rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 30
Bustier dress in grey d-ring skater belts
Opera gloves in black shiny spandex
Hand painted number card wallet in white goat leather
Raven pump in black matte rubber or raven boot in black tights

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 31
Reconstructed parka dress with train in a mix of black technical cotton, lined with a cashmere and silk fleece
Opera gloves in black shiny spandex
Superthin in black moulded polyurethane
Hand painted number card wallet in white goat leather
Raven pump in black matte rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 32
Reconstructed bustier parka dress in ultramarine and marine blue technical cotton canvas
Opera gloves in black stretch velvet or shiny spandex
Darling bow in black velvet or darling bow in black satin
Hand painted number card wallet in white goat leather
Raven pump in black matte rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 35
Draped dress in one piece black calf leather
Opera gloves in black shiny spandex
Darling bow in black velvet or darling bow in black satin
Hand painted number card wallet in white goat leather
Raven pump in black matte or shiny rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 36
Minimal bustier dress in gold aluminium foil
Opera gloves in black shiny spandex
Hand painted number card wallet in white goat leather
Raven pump in white shiny rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 37
Trompe l'oeil embroidered dress in dark brown fake mink fur patchwork
Opera gloves in black shiny spandex or stretch velvet
Hand painted number card wallet in white goat leather
Raven pump in black matte or shiny rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 38
Molded seamless second skin dress in deep black flocked lamb leather with integrated gloves
Getaria choker in light silver-toned brass with crystal rhinestones
Hand painted number card wallet in white goat leather
Raven pump in black flocked or shiny rubber

Balenciaga ★



Fall/Winter ● *Collection Report*

Look 39
Ephemeral wedding dress in black nylon
Opera gloves in black stretch velvet or shiny spandex
Hand painted number card wallet in white goat leather
Raven pump in black flocked or shiny rubber
Or raven boot in black tights

Balenciaga ★

39



This couture collection is a tribute to subculture dress codes as important influences of my fashion vocabulary.

Collection Report ● Fall/Winter 2024-25

This
couture collection is
a tribute to subculture dress
codes as important influences of my
fashion vocabulary. I chose four perma-
nent components of Cristóbal Balenciaga's
last two decades of collections and applied them
on my design aesthetic in order to create a bridge
between Balenciaga's signature elegance and silhouette
and my own personal style. These four omnipresent co-
des were 3/4 length sleeves, a focus on profile of silhouette
and cocoon shapes, extravagant and at times eccentric he-
adwear and fabric innovation. Everyday wardrobe garments
are lined in silk scuba satin to support their comfortable co-
coon-like shapes. Jackets that seem be worn tied around hips
are engineered into the trousers and become one garment.
T-shirt prints are oil hand-painted drawings, a flannel shirt
is interpreted in a silk tuffetage embroidery, a faux fur coat
is made of synthetic hair that is shaped and hand-dyed and
takes approximately 2.5 months to make, a maxi goth dress
is made in knitwear embroidery with black upcycled glass
beads. Variety of garments and accessories are upcycled
and reconstructed into bustier and draped body-con-
scious twisted gowns and an all-you-can-wear bell-
shaped ball dress. A white column dress is made
of melted and upcycled plastic bags and mol-
ded onto a body. Another dress is made
of one entire piece of black leather
without any cut edges – no
darts, no seams, held

Collection Report ● Fall/Winter 2024-25

I chose four permanent components of Cristóbal Balenciaga's
last two decades of collections on my design aesthetic.
and applied them on my designs between Balenciaga's
signature elegance and silhouette.
And my own personal style.

with
a giant safety pin. A bustier column of aluminum foil
crunches and melds around the body.
Another bustier dress is made of faux fur,
but it uses traditional fur patternmaking as
tiny strips are cut and sewn together in a herring-
bone arrangement, mimicking a centuries-old tra-
dition of reusing scraps and taking 7.5 weeks to pro-
duce. A molded and seamless second skin dress of deep
black flocked leather becomes a wearable jewelry display,
and it is worn with an original archival Cristóbal Balenciaga
necklace from 1960. The finale piece is an ephemeral black
nylon dress that only exists for the duration of one event. It
is made of 47 meters of fabric and assembled by the couture
atelier team in a choreographed process directly around the
body of the person and is destined to be only worn once.

vestito● *Collection Report*

Anatomy

Following on from our previous season, this latest collection took its initial inspiration from my experiences designing stage costumes for Idomeneo, an opera written by Mozart that explores war and relationships in ancient Greece. The story, which takes place on the island of Crete in the Mediterranean Sea, is told using a stage design that incorporates an abundance of red ropes. The scenes of armored figures, entangled in red ropes representing the sea, seemed to hint at multiple meanings, bringing me face to face with the unchanging nature of the human condition as it has stood from ancient times to the modern day. The steel armor from the original opera is represented in this collection by delicate and fragile ceramics, used in dresses that create sound through the movement of the body, almost like a primitive musical instrument. The resulting pieces resemble a sort of armor that lacks any usefulness in combat. I also chose to include tailored suits as a modern callback to armor, superimposing our own age onto that of the ancient Greeks of over 5,000 years ago. As if losing their original function, the suits crumble, drape, and turn inside out, tran-

Yuima Nakazato ★



Collection Report ● Fall/Winter 2024-25

I chose four permanent components of Cristóbal Balenciaga's
last two decades of collections as aesthetic
and applied them on my designs between Balenciaga's
signature elegance and silhouette style.
I created my own personal style.

sfor-
ming into ornaments
for the body. From within, a li-
ning of delicate, hand-knitted red th-
read begins to emerge. Red, the color that
flows through each of our veins, looms forth
from the black suits. My intention was to turn
the very state of being clothed into something that
exposes the individual even more than wearing no clo-
thing at all. During combat, the most important feature
of an item worn on the body is its functionality, which is as
true now as it was in ancient times. Functionality also ser-
ves as an important factor in evaluating the design of a given
garment in the mass production-based apparel industry. By
removing the garments' functionality and making them pure-
ly decorative—inverting the original meaning of clothing—I
sought to express my resistance to this trend.

Each piece of ceramic used in the collection was made with
Japanese clay and shaped by myself and atelier members'
own hands. Combined with hand-knitted dresses, corsets,
and belts made in our atelier, I have created a delicate,
decorative armor. These were worn by dancers led by
Sidi Larbi Cherkaoui, with the resulting movement
and sound being utilized as part of the stage set-
ting. The tailored suits are made with Spiber's
Brewed Protein™ fibers and wool woven
into fabric on traditional looms at
a Japanese weaver which has
been in operation for

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more
than 100 years. The li-
ning is either hand-knitted or
silk organdy woven with non-twisted
fibers. Prints were made using digital tex-
tile printing technology with pigmented inks,
minimizing both water and energy consumption.
The shirts are made of fabrics woven from Brewed
Protein™ fibers and organic cotton, while the decora-
tions are made of silk and cotton lace produced in Cau-
dry. With Dry Fiber Technology, which we have been re-
searching and developing with Epson over several seasons,
we seek to recycle scraps generated during fiber production
in Japan. Separating these scraps by color and material allows
us to control the look and feel of the resulting fabric, which is
then made into dresses and jackets. Finally, Mikimoto's black
pearl jewelry and hand knitwear are used in the styling to
complement the story of Idomeneo, which is set against the
backdrop of the Mediterranean Sea.

Yuima Nakazato

Fall/Winter ● *Collection Report*

Yuima Nakazato ★















Fall/Winter ● *Collection Report*

Yuima Nakazato ★



Fall/Winter ● *Collection Report*

Yuima Nakazato ★



Fall/Winter ● *Collection Report*

Yuima Nakazato ★





vestito● Collection Report Enchanted Serenade

An ethereal melody softly rises and delicately drifts, like a cool mist through the twilight air. Every musical phrase whispers *An Enchanted Serenade* to evoke the goddess among the stars. Rich with the dusha (soul) of Slavic artistry and surreal fantasy, Elie Saab harmonizes opulent textures and majestic airs to compose the haute couture fall/winter 2024 collection - a gothic song of shadow and light that carries the imagination to realms of marvelous splendor. The entrancing tune weaves into a captivating spectacle of strikingly sleek silhouettes that dance with abstract motifs and the bold earthly tones of khokhloma. In long leather gloves, the enigmatic goddess conducts the music into atmospheres of soft velvet and glistening ocean blue. Shimmering beads and gold lurex embroidery intricately intertwine across strapless bustiers, like elaborated wood arches of ancient pagan temples. Resonant ruby organza ripple and wave into voluminous mermaid tales, while black satin cascades into sumptuous blossoming lapels that unfold like layers of matryoshka dolls. With a strong gesture of her hand, she commands the melodious tune to flutter from blackberry to

Elie Saab ★



Collection Report ● Fall/Winter 2024-25

An ethereal melody softly rises and delicately drifts,
like a cool mist through the twilight air.
Every musical phrase whispers
An Enchanted Serenade among the stars,
to evoke the goddess.

o r -
chid ostrich plumes. As
the mystic nocturne reaches a
crescendo, silver sequins shimmer in
a nightly ombre which reflect her epheme-
ral presence with every sparkle of the moon.
Long stoles in wispy pearl ostrich feathers out-
line the glistening constellations of her tulle skin.
The melody lingers and the refrain starts to fade into
silence; she begins to dissipate into a haze of cream lace,
leaving behind a lingering sense of wonder. As her celestial
dance transcends an earthly perception, the *Enchanted Sere-
nade* draws to an end. She awaits the next harmonious song
to summon her into the mystery and awe of Elie Saab Haute
Couture Fall/Winter 2024 collection

Fall/Winter ● *Collection Report*

Elie Saab ★



Fall/Winter ● *Collection Report*

Elie Saab ★



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Elie Saab ★



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Elie Saab ★



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Elie Saab ★



Fall/Winter ● *Collection Report*

Elie Saab ★



Fall/Winter ● *Collection Report*

Elie Saab ★



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Elie Saab ★



vestito●Collection Report Haute on abstract

The Viktor&Rolf autumn/winter '24/'25 haute couture collection was created from the desire to express a certain absurdism. It consists of sculptural garments that take Viktor&Rolf's abstract approach to silhouette to the maximum. The exploration of the couture silhouette runs like a red thread through Viktor&Rolf's body of work. This season, in particular, draws inspiration from their breakthrough F/W 1998 'Atomic Bomb' collection, as depicted on the official show invitation. Over the past 26 years, the silhouette has evolved further, becoming more abstract. The human body intersects with three-dimensional, abstract geometric shapes like cubes, triangles, and spheres—building blocks drawn from the realms of constructivism and cubism, as well as from a child's block set. A new, human yet abstract 'body' emerges, and the clothes in this collection adapt to it. Geometric shapes inspire the creation of new and abstract designs, including panniers, shoulder pads, collars, and necklines. A wealth of contrasting colors and prints emphasizes and gives autonomy to each element within these lighthearted outfits. They form spontaneous

Viktor & Rolf ★



Collection Report ● Fall/Winter 2024-25

I chose four permanent components of Cristóbal Balenciaga's aesthetic: Balenciaga's signature elegance and silhouette, and applied them on my designs between Balenciaga's last two decades of collections. I chose four permanent components of Cristóbal Balenciaga's aesthetic: Balenciaga's signature elegance and silhouette, and applied them on my designs between Balenciaga's last two decades of collections.

a n d
slightly absurd compositions, blending elements of clothing with abstraction, aiming to clear the viewer's mind from the past and encourage free exploration.

The soundtrack underscores the abstract vibe of the presentation with a human voice vocalizing monosyllables, hinting at lyrics whose meaning remains mysterious. Fabrics are noble, artworks are bold and graphic, as is the color scheme: rich and more colourful than ever before. Reflecting the fabrics and colors of the garments, each look is finished with custom Christian Louboutin heels in colored satin. Models take the runway in polka dot tights by Falke, complementing the abstract constructions of this season.

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Viktor&Rolf ★



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Viktor&Rolf ★



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Viktor&Rolf ★



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Viktor&Rolf ★



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Viktor&Rolf ★



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Viktor&Rolf ★



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Viktor&Rolf ★



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Viktor&Rolf ★



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Viktor&Rolf ★



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Viktor&Rolf ★



vestit● *Collection Report*

cicatrices lumineuses

Trois, deux, un : elle est debout. Et ceux qui l'ont crue blessée, brisée, fragile, ceux qui l'ont crue perdue assistent à son incroyable métamorphose. Elle n'a pas eu le choix des armes. Elle n'a pas eu d'armes. Elle n'a que son regard, droit, brûlant. Elle avance, sensuelle, déterminée. C'est comme une danse. Elle charloupe, ondule, légère. Envoûtante, dangereuse. Elle a vécu mille vies. Elle règne, souveraine, pourvoyeuse de lumière, de liberté, d'amour. Rien ne l'arrête. Son empreinte est éternelle. La femme Zuhair Murad incarnera cet hiver la force de la nature. Celle des forêts qui brûlent et renaissent de leurs cendres, des lionnes blessées qui portent leurs cicatrices et filent à travers les savanes. Sa beauté réside dans son pouvoir de renaître toujours plus puissante, maîtresse de son destin. Rien ni personne ne peut entraver son chemin vers le bonheur, sa quête de sérénité malgré les agressions, les déceptions et les coups bas. Elle revient de loin et chemine plus loin encore vers des sommets inaccessibles au commun des mortels. Cette résilience s'exprime à travers des créations où les traces des anciennes douleurs sont transfigurées, sublimées en

Zuhair Murad ★



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I chose four permanent components of Cristóbal Balenciaga's aesthetic: Balenciaga's silhouette, elegance and personal style. I applied them on my designs and created my own signature.

bro-
deries. Des sutures
rendues en cristaux scintillants
rapprochent les bords d'une robe
fendue, cicatrices ou fêlures qui laissent
entrer la lumière. Un motif fauve revisité sur-
blime le genre, camouflage sensuel qui réécrit, à
même la peau, l'instinct de survie au féminin. Des
volutes de fumée en 3D tourbillonnent de bas en haut
sur une robe aux épaules rehaussées. Elles émanent d'une
cigarette méditative ou d'un feu difficilement dompté. Ici
ou là, Zuhair Murad dessine des impacts de balles, des mi-
roirs brisés, des empreintes digitales surdimensionnées dont
les sillons gravent la signature indélébile d'un idéal féminin
qui s'engage, organise, réalise et agit contre l'oubli. Le cristal
s'entremêle à des résilles nerveuses, noueuses, comme pour
exorciser la tension. Mais partout, aussi, des perles imitent
des bulles de champagne, pétillent autour des déchirures, ir-
régulières, fantasques, jubilatoires. La palette, entre nuances
de chair, de l'incarnat au rouge, ou fauves, bruns orangés des
robes félines, laisse aussi une large place aux noirs, canon
de fusil, gris acier dont on fait les armures. Le cuir est
très présent dans le choix des matières. Les plus belles
textures, doupion de soie, chiffon, satin, crêpe cady,
tulle brodé, velours, jersey viennent sublimer le
thème en rehaussant les pigments et les re-
flets. A travers une collection vibrante,
profondément inspirée, d'une élé-
gante sensualité, Zuhair Mu-
rad fait de son art une

Collection Report ● Fall/Winter 2024-25

I chose four permanent components of Cristóbal Balenciaga's
last two decades of collections: aesthetic, Balenciaga's
and applied them on my design between Balenciaga's
in order to create a bridge between Balenciaga's
signature elegance and silhouette
and my own personal style.

révé-
rence à toutes les fem-
mes qui ont longtemps lutté
jusqu'à devenir une puissante version
d'elles-mêmes, ne laissant poindre, à tra-
vers les anciennes douleurs, que l'invincible
beauté.

Fall/Winter ● Collection Report

Zuhair Murad ★



Fall/Winter ● Collection Report

Zuhair Murad ★



Fall/Winter ● Collection Report

Zuhair Murad ★



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Zuhair Murad ★



Fall/Winter ● *Collection Report*

Zuhair Murad ★



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Zuhair Murad ★



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Zuhair Murad ★



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Zuhair Murad ★



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Zuhair Murad ★



vestit● *Collection Report*

Anatomy

einnocence

Jean Paul Gaultier ★



Fall/Winter ● *Collection Report*

Jean Paul Gaultier ★



Fall/Winter ● *Collection Report*

Jean Paul Gaultier ★



Fall/Winter ● *Collection Report*

Jean Paul Gaultier ★



Fall/Winter ● *Collection Report*

Jean Paul Gaultier ★



Fall/Winter ● *Collection Report*

Jean Paul Gaultier ★



Fall/Winter ● *Collection Report*

Jean Paul Gaultier ★



vestiti Golden age Collection Report

Light and its absence constitute the theme of the new season of Aelis. Reflection on the impact of human beings on the planet takes an anti-gravitational point of view through a space archaeology approach. Inspired by the images of the Sahara desert and pyramids seen from satellite, Aelis works on the new creations by following the Light trace of the nano particles of precious metals that cover the ultra tech fabrics made in collaboration with the Hong Kong Polytechnic University and that illuminate the entire collection with golden and silver shades. Attracted by the absence of light and the darkness of the space, for this collection Sofia received from the archives of the Paris Opéra some precious antique black velvet pieces that Christine Neumeister offered to Aelis and reworked with Sofia for their singular history, such as a dress made in the 1950s used by a contemporary artist in a one-night-only private exhibition-performance. A series of iconic recycled black velvet dresses are reborn in a new present, on the one hand treasures of the Paris Opéra and on the other witnesses to the artistic history and savoir faire of haute couture that they embody.



*Inspired by the images of the Sahara desert
and pyramids seen from satellite,
Aelis works on the new creations
of precious metals*

Collection Report ● Fall/Winter 2024-25

f o r
Aelis.. A graphic long-
sleeved black velvet silhouette
contemporary transposition of the
pale Madame X, painted by John Sargent
is accompanied by an asymmetrical tattoo
necklace created by Les Interessants in black mi-
cro crystal beads. A Renaissance-shaped jacket made
of black velvet is adorned with a delicate weave of fine
gold and silver chains, a unique and wonderful piece also
by Les Interessants. Antique lace and silver organza embroi-
dery delicately placed on a black and white Chantilly tank
top dress contrasts with a sleeveless tunic of eco-conscious
mohair wool. Inspired by light and luminescence, Aelis. col-
laborates with PolyU and the Professor Kinor Jiang's team to
develop a "green" project where precious metals such as gold
and silver are laid on delicate organic silk organza. "Sustain-
able Lectures," a series of meetings on sustainable fashion
jointly organized in Hong Kong by the French consulate and
PolyU, where Aelis. had been invited to share its vision of
eco-sustainable fashion, allowed Sofia to meet with Po-
lyU and RIO, research and innovation department of
the Hong Kong Polytechnic University, at the origin
of the cutting age research project. The high-tech
green technology developed by PolyU involves
using a magnetron sputtering coating to pla-
ce ultra-thin, nano-scale metallic films
on textile fibers without additives
and without discharging pol-
luted water or chemi-

Collection Report ● Fall/Winter 2024-25

for this collection of the Paris Opéra some precious fabrics were received from the archives of Aelis Models and Muses that Christine Nours reworked with her singular history, Sofia and her atelier offered

calls into the environment. The wonderful result appears in some of the dresses made for the collection and offers Sofia the opportunity to showcase very precious, air-light fabrics whose silk fibers are delicately coated with particles of Gold and Silver. A pyramid-shaped sculpted silver organza dress supported by a bustier creates a silhouette characterized by cones of light. A cascade of vintage black feathers structures an gold ball gown skirt and in the same volume a dress is created by an oversized gold organza skirt and a double ruffle serving as a bodice. An asymmetrical gold organza tunic is covered with evanescent silk embroidery recovered on an incredibly treasured silver embroidered gown from 1924. Aelis Models and Muses show the collection in a white Gallery immersed in a "Kubrickian" atmosphere created by Pierre Bénard where, unique works of precious contemporary design and Roman antiques are placed on the white floor under zenithal light creating a timeless dimension. For Aelis, and its commitment to an eco-conscious future, the prestigious upcycling "partenariat" with Opéra de Paris and the "green high-tech" collaboration with PolyU, are a beautiful example of a joint and multicultural effort to change the future vision of fashion and improve the human impact on the planet.

Fall/Winter ● *Collection Report*

Aelis ★



Fall/Winter ● *Collection Report*

Aelis ★



Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*

Aelis ★



Fall/Winter ● *Collection Report*

Aelis ★



Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*



vestito●Collection Report sculpted spnol

To move is to be. To be is to dream
Ashi Studio Fall-Winter 2024 explores movement in-between worlds. A surrealist, dark reverie sets the stage for a heroine dressed in abstract ideas and objects representing departure and the dreams attached to it. *"My Fall 2024 collection is born of pure emotions translating the human experience. At the creative onset, feelings appeared like flashes to me—courage and determination, grace, and protection. I imagined a world where the soul moves from one place to another. My muse is the woman who is always searching. She embraces her fate, whatever it may be,"* says creative director Ashi. Clothing made of sculpted silk velvet, cashmere, and treated wool cloaks the heroine in capacious volumes. Wisps of horsehair appear like the mane of a stallion, free and mythical. Cloud-like evening bags take extra-large shapes to become dresses. A gown shrugs like drapes, as if made of actual pieces from inside the home. The monochrome palette—representing darkness and light—underscores the sculptural silhouettes. Midnight black reflects infinity. It shimmers like stars or glistens like slick, wet velvet. Cream and ecru tones ground the collection in the present. Between burned feathers, wild wisteria blossoms in the shadows.

Ashi Studio ★



Fall/Winter ● Collection Report



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Fall/Winter ● Collection Report

Ashi Studio ★



Fall/Winter ● *Collection Report*

Ashi Studio ★



Fall/Winter ● *Collection Report*



Fall/Winter ● Collection Report



Fall/Winter ● Collection Report

Ashi Studio ★



Fall/Winter ● Collection Report

Ashi Studio ★



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Ashi Studio ★



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Ashi Studio ★



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Ashi Studio ★



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Ashi Studio ★



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Ashi Studio ★



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Ashi Studio ★



Fall/Winter ● Collection Report

Ashi Studio ★



Fall/Winter ● *Collection Report*

Ashi Studio ★



Fall/Winter ● Collection Report

Ashi Studio ★



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Ashi Studio ★



Fall/Winter ● Collection Report

Ashi Studio ★



Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*



vestito● Collection Report Jyotirgamaya

"Jyotirgamaya", a Sanskrit term resonant with the spiritual journey from darkness to light, serves as the guiding muse for this collection. Rooted deeply in Vedic philosophy and influenced by Egyptian mysticism, this phenomenon embodies the transformation from unawareness to enlightenment. The collection itself is a narrative woven with threads of futurism and surrealism, where each piece mirrors this transcendent journey. The collection unveils the colors from darkness to light. Moonstone Ivory embodies celestial light. Sand represents light and reflection. Bordeaux, a new addition, embodies richness and depth, akin to the unfolding layers of enlightenment. Black represents the abyss from which illumination emerges. Metallic hues reflect the transcendence into a realm of radiance. Monochrome signifies the harmony found in the union of contrasts. Each shade resonates with the journey from shadow to inner light. The collection seamlessly blends tradition and innovation, showcasing corsetry, draping, and sculpting techniques. Cropped, a-tal breastplate jackets, saree gowns, exaggerated mini dresses, and newer forms of trousers,

Gaurav Gupta ★



The collection... is a narrative woven with threads of futurism where each piece mirrors this transcendent journey.

The collection unveils the colors from darkness to light.

Collection Report ● Fall/Winter 2024-25

including our version of Sharara trousers, come together in this season. The ancient Aari embroidery technique, with its infinity loops and hooked needle, often incorporates Zari Zardosi embroidery, using metallic threads to add shine to the finished piece. The couturier's signature sculpting art meanders throughout the collection. The journey translates into a new realm with the introduction of artisanal jewelry. Crafted in antique gold and silver, the Chakra ear cuff, the Infinity ear cuff, and the Gaja ear cuff come together to complete the collection. The Mudra ear cuff, the Bahu Mudra ear cuff and the Chakra Choker, designed all in brass, showcase couturier's exceptional craftsmanship.

Fall/Winter ● *Collection Report*

Gaurav Gupta ★



Fall/Winter ● *Collection Report*

Gaurav Gupta ★



Fall/Winter ● *Collection Report*

Gaurav Gupta ★



Fall/Winter ● *Collection Report*

Gaurav Gupta ★



Fall/Winter ● *Collection Report*

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Fall/Winter ● *Collection Report*

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Fall/Winter ● *Collection Report*

Gaurav Gupta ★



Fall/Winter ● *Collection Report*

Gaurav Gupta ★



Fall/Winter ● *Collection Report*

Gaurav Gupta ★



Fall/Winter ● *Collection Report*

Gaurav Gupta ★



vestito● *Collection Report* Couture spleyn

Beauty in a single passage:
Opening look shown on Danielle
Slavik, and closing look shown on Gia Bab

Manifesto:

What is beauty. The question that is the bane of our industry's existence. I believe it cannot be addressed with only the presentation of the end product on the runway. From the cuts that mold on the body, to embrace it, not claim; my inspiration with the Atelier is rooted in celebration of us people. The creations, crafted by artisanal fabric manipulation, resulting in unique surfaces reinterpret suiting adapted to modern posture through construction adapted to modern life[1], and flou-tailoring [2]. The exploration of organic shapes and the human anatomy through re-invented techno-pleat designs [3] is what the collection speaks to. The myriad of human silhouettes. Each of them, entirely shaped and sewn by hand. "Cousu main": a needle, a thread, creation without the use of a machine. Such creation is greatly personal at the base of it all, and inspired by the lives of the diverse group of individuals around me, the generations that inspire and teach me. And so, our inspiration at the Atelier is rooted in

Peet Dullaert ★



*As her close friend Salvador Dalí said of Isabella,
No one knows how to say Schiaparelli,
but everyone knows what it means...*

Collection Report ● Fall/Winter 2024-25

t h i s
celebration of people,
and the myriad of their human
silhouettes, that has been a guiding
architect. Reflection on life in this digital
age. Silhouettes emerging from a storm, to
honour resilience and movement of the body. You
are meant to live in our clothes, to be : free. - Peet
Dullaert

Glossary

1.

Peet Dullaert Signature Suiting - Cut for modern posture. Our cuts allow you to type on your phone, bend your arms at angles needed to live today's lifestyle, whilst maintaining a fluid sartorial look. This is achieved through the house's signature turned cut that allows for dynamic movement of the body, achieved through a bias-cut direction on the back and the arms. As opposed to traditional linear position of seams, that does not allow the wearer to live an active life, our signature cut allows for free movement of the arms complimented by design aesthetic that makes our seams flow with the body's movement.

2.

Flou-tailoring - A technique where the fabric is shaped directly on a live body, without the process of creation on a mannequin. The genesis of every design created in this collection is through live draping on the body.

3. PEETDULLAERT Techno
pleating - A unique

As her close friend Salvador Dalí said of Isabella, but everyone knows how to say Schiaparelli...

Collection Report ● Fall/Winter 2024-25

innovation of the house in treating fabric, techno pleating is manipulation of the house trademark pleated-fabric to create shapes. Shapes that are either manipulated by hand or machine, by only one artisan that creates each piece. The way the fabric is pleated and structured, it allows for the wearer to move in the clothes; without feeling constrained by the hems of the clothing. Even though each piece is couture made, the buyer can be assured that they will comfortably be able to fit into the clothes through the journey of their life. The techno pleating material further allows the wearer to travel without worrying about creases. One can bunch up the clothes, such that it is compact and can be fit into a travel suitcase, unfolded and draped on the body. For a carefree wearer that is active and does not want to be worried about ironing, luggage space, but priorities aesthetics and cuts.

4.
Care for earth - For every purchase made directly via Peet Dullaert and through our retailers we support four causes : 1% of our revenue goes towards carbon removal as a Stripe Climate Member. We fund the The Ocean Cleanup, while simultaneously raising awareness to protect and preserve the oceans and decaying coral reefs through our inspired collections. Via 'One Tree Planted' we donate trees to be planted in the Amazon rainfo-

As her close friend Salvador Dalí said of her, 'No one knows how to say Schiaparelli, but everyone knows what it means...'

Collection Report ● Fall/Winter 2024-25

rest,
and donate to the 'Trees for the Future' organisation;
to help improve the livelihoods of impoverished families by aiding to revitalise degraded lands through Forest Gardens, to aid efforts to reverse deforestation.

5.
Responsible in-house production cycle – On a made to order basis, for ready to wear and couture, translating to our goal of conscious production. As the house only uses materials to fulfil specific orders leading to minimal scope for waste. Our shipment process is end to end carbon neutral with fully recyclable packaging.

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Peet Dullaert ★



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Peet Dullaert ★



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Peet Dullaert ★



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Peet Dullaert ★



vestit● Time

Collection Report

As a mark for our 10 year anniversary, this collection reflects upon the concept of time. It is a search for its meaning, and the time's effect on the ephemeral world. It aims to encapsulate the concept through craftsmanship, where time shines through the art of couture. We wish to take our audience through a cinematic experience, a moment to get lost in time. Starting from a journey of seasons, to an ecstasy line up of decaying flowers, with a celebration of "the end" as the finale. From the Skin, through the Flesh, to the Bones, and the Soul, a progress of stripping off, both physical and spiritual interpretations. Why I've been doing this for so long, why do I still want to keep doing it, and for how long it will last. What does it all mean for the past 10 years? I found the answer through creating this collection, and it is to accept that one day everything ends — and that's okay.

Robert Wun ★



Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*



Peet Dullaert ★

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Peet Dullaert ★



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Peet Dullaert ★



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Peet Dullaert ★



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Peet Dullaert ★



vestito● Collection Report stones couture

Une collection de 25 modèles qui fusionne la science-fiction et les principes de fabrication. *Calabi-Yau: The Hidden Dimensions* est une séquence de boucles infinies générées mathématiquement qui se déploient comme des pétales surgissant sur des silhouettes sculpturales; un faisceau oscillant de supercordes à la base de la théorie des dix dimensions exprimées dans la collection par des plissages complexes et des broderies customisées. *"Je suis inspirée par la géométrie et les mathématiques depuis l'origine d'ArdAzAei grâce à leur capacité à révéler les rythmes de la nature et cette collection est basée sur l'idée de savoir comment les divers matériaux et leurs propriétés peuvent être manipulés afin de créer une géométrie en mouvement"* selon Baharéh Ardakani, fondatrice et directrice artistique d'ArdAzAei. La collection doit son titre aux variétés de Calabi-Yau, une visualisation de la relation des multiples dimensions de la théorie des cordes entre elles. Quand ces visualisations sont mises à plat, elles ressemblent aux pétales de fleurs et une fois pliées ensemble, elles forment une série infinie de boucles. *"Il s'agit de l'idée de faire plier l'univers et les cordes (ici fibres) vibrantes qui forment la construction de"*



Je suis inspirée par la géométrie et les mathématiques depuis l'enfance, à révéler les rythmes de la nature, à leur capacité

Collection Report ● Fall/Winter 2024-25

que pièce". La collection interprète ces phénomènes selon un motif récurrent sur de l'organza de soie en dégradé et des pétales de satin qui enveloppent les jupes, les manches, les traînes de robes cocktail cinétiques ou de robes à queue de poisson surlignées par des cristaux semés aux bords des courbes pliées. Une série de robes du soir, témoignant du savoir-faire de la Maison pousse cette idée à l'extrême avec des superpositions de tissu pliées créant ainsi des volumes circulaires qui forment des spirales telle une boucle infinie en faille de soie et en lamé autour de silhouettes figées. La broderie joue un rôle prépondérant dans la collection où la Maison innove avec une technique de broderie-double de perles sur-bordées sur perles, afin de créer un effet de lumière Big Bang qui explose sur la robe. Ailleurs, des cristaux coupés selon les six côtés de l'emblème d'ArdA-zAei forment des compositions qui se superposent aux broderies de sequins et de perles en verre dont la disposition évoque les cordes vibrantes. La tension de ces supercordes façonne également l'architecture du plissage dont des superpositions géométriques d'organza de soie sont disposées finement pour créer des dimensions dissimulées dans leurs plis. Les robes sculpturales révèlent des superpositions d'éventails plissés, qui métamorphosent les lignes nettes et géométriques du bustier coupé en biais dans des formes de coquillage, finissant sur

*cette collection est basée sur l'idée de savoir comment
les divers matériaux et leurs propriétés peuvent être
manipulés a fin de créer une géométrie en mouvement”*

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u n e
traîne en forme d'éven-
tail en organza de soie plissé en
écho à l'emblème d'ArdAzAei. Entre-
temps, les dimensions familières de la si-
gnature couture d'ArdAzAei sont déconstru-
ites: des silhouettes corsetées créent une taille
de guêpe ; les épaules sont dégagées des revers des
robes pour un effet de décolleté plongeant; un trench
devient une robe en soie; et un nouveau tailleur ArdA-
zAei coupé en organza de soie se présente agrémenté d'un
col futuriste — Il est l'une des huit créations certifiées par
le Global Organic Textile Standard dans la collection.

Fall/Winter ● Collection Report

Ardazaci ★



Fall/Winter ● Collection Report

Ardazaci ★



Fall/Winter ● Collection Report

Ardazaci ★



Fall/Winter ● *Collection Report*

Ardazaci ★



Fall/Winter ● Collection Report

Ardazaci ★



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Ardazaci ★



Fall/Winter ● *Collection Report*

Ardazaci ★



Fall/Winter ● Collection Report

Ardazaci ★



Fall/Winter ● Collection Report

Ardazaci ★



vestit● Wine Collection Report walk

Ziad Nakad is thrilled to announce the launch of his eagerly awaited fall/winter 2024/2025 couture collection, *Vinewalk*. Drawing inspiration from the lush allure of vineyards and the intricate beauty of grapes, *Vinewalk* redefines haute couture with a fresh and innovative vision. This collection is a celebration of elegance and opulence, with each piece encapsulating the richness and complexity inherent in its muse. Immerse yourself in luxurious velvets, marvel at the intricate embroidery, and behold the masterful craftsmanship that showcases Nakad's unparalleled attention to detail and artistic brilliance. "The vineyard symbolizes growth, beauty, and nature's intricate designs", says Ziad Nakad. "With 'Vinewalk,' we aspired to capture that essence and transform it into wearable art. Each piece narrates a tale of sophistication, elegance, and timeless beauty".

Ziad Nakad ★



This collection is a celebration of elegance and opulence,
with each piece encapsulating the richness
and complexity inherent in its muse.

Collection Report ● Fall/Winter 2024-25

Highlights
of the collection Include:

Velvet mastery:

The sumptuous richness of velvet fabrics adds a regal touch, elevating the luxurious feel and depth of each design to new heights.

Intricate embroidery:

Delicate grape vine motifs, intricately embroidered onto the gowns, create a stunning visual effect that mirrors the natural splendor of vineyards.

Elegant silhouettes:

Flowing capes, dramatic gowns, and tailored suits form the core of the collection, with each piece designed to make a bold statement while maintaining grace and sophistication.

The *Vinewalk* collection is a testament to Ziad Nakad's extraordinary ability to blend traditional craftsmanship with contemporary design, offering pieces that are both timeless and avant-garde.

Fall/Winter ● *Collection Report*

Ziad Nakad ★



Fall/Winter ● Collection Report

Ziad Nakad ★



Fall/Winter ● Collection Report

Ziad Nakad ★



Fall/Winter ● *Collection Report*

Ziad Nakad ★



Fall/Winter ● *Collection Report*

Ziad Nakad ★



Fall/Winter ● Collection Report

Ziad Nakad ★



vestit● Collection Report America couture

Celebrating 10 years of 'new ethics in luxury fashion'

Since 2014 we serve positive circular couture realness from all that's left and deemed unusable by re-imagining, re-inventing, transforming, converting, restyling, collaging, hand painting, quilting, appliquéing, embellishing, preserving, molding, soldering, embroidering, assembling, beading, and hand weaving "Bringing creative minds together for a new ethical awareness"

Wardrobe 20 Thirty-One Looks

A sentimental homage to New York as I like to see it. The energy, the spirit, the eccentricity and the belief that everything is possible New York institutions like Barneys, a real classic Blass, evening wear with pockets Nan Kempner, Jessye Norman, Marlene Wetherell and the Chelsea flea market. I love New York!

RVDK Ronald van der Kemp ★



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RVDK Ronald van der Kemp ★



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RVDK Ronald van der Kemp ★



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RVDK Ronald van der Kemp ★



Fall/Winter ● *Collection Report*

RVDK Ronald van der Kemp ★



naissance Nymphes renaiss

vestito● *Collection Report*

Elle est une force de la nature,
Elle est dans les eaux qui vous entourent,
Dans les montagnes que vous escaladez,
Dans les forêts que vous traversez,
Dans la littérature que vous lisez et l'art dont vous
vous nourrissez. Sa beauté rayonne au-delà de l'univers... Si loin et pourtant si proche. Une muse, un mystère, un être céleste dont la fréquence vous pousse à la fantaisie. Elle n'a pas disparu avec les mythes. Ressuscitée par les aiguilles et les fils, elle chante entre les chatouillements des broderies et les plis infinis des motifs sur une teinte vert sauge. Elle se tient debout dans une robe métallique transparente avec des feuilles d'or cousues sur son corsage et des couronnes de feuilles de chêne enroulées autour de sa tête. Son allure est étroitement enveloppée par des découpes audacieuses en rose pâle et des formes organiques et holographiques, qui flattent sa taille puissante! Elle nage librement dans une création intemporelle ornée d'algues bleues célestes couvrant son corset, et se réchauffe sur des roches de grès aux coquillages déformés, cousus de manière

Tony Ward ★



Elle est une force de la nature,
Elle est dans les eaux qui vous entourent,
Dans les montagnes que vous escaladez,
Dans les forêts que vous traversez,

Collection Report ● Fall/Winter 2024-25

com-
plexe sur des couches
de scintillement fluides et des
volumes de drapés, mélangés à des
pierres étincelantes façonnées par la main
de l'homme. Sa jupe élégante est ornée de
fleurs surréalistes provenant de l'artisanat tradi-
tionnel. Elle est enchantée par une cape en bois
de cerisier pleine de volants et de plumes dansantes
qui se détachent de sa silhouette divine. Ses pouvoirs se
manifestent dans l'identité de votre entourage, à travers
ses regards majestueux, et dans les robes dessinées. C'est la
collection Tony Ward couture automne hiver 2024/25.

Fall/Winter ● *Collection Report*

Tony Ward ★



Fall/Winter ● *Collection Report*

Tony Ward ★



Fall/Winter ● *Collection Report*

Tony Ward ★



Fall/Winter ● *Collection Report*

Tony Ward ★



Fall/Winter ● Collection Report

Tony Ward ★



Fall/Winter ● *Collection Report*

Tony Ward ★



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vestito● Last Collection Report queen

7 bis place du Palais
Bourbon, Paris

We are showing in my home and working compound where we began selling our collections 25 years ago — a respectful observance of the barbaric times through which we are living. But what I had intended as a respectful restraint may end up excluding a community that might have used my show to gather together for connection and solace. I might have to rethink this. In the spirit of community, I have invited some of my favorite utopian creatives who live their aesthetic defiantly and completely. Inflated rubber pull-on stretch boots are a collab with Straytukay, a London designer who experiments in architectural volumes and has a gift for technical construction. I saw a cheekily improvised version of my kiss boot online and couldn't help asking London designer Leo Prothmann permission to produce them. Some jackets and pants are made out of recycled discarded bicycle tires by Matisse Di Maggio, a member of the parisian BdsM community who specializes in rubber gear. I also asked Steven from Fecal Matter and Gena Marvin to walk our runway: Steven and

Julien Fournié ★



Fall/Winter ● Collection Report

Julien Fournié ★



Fall/Winter ● *Collection Report*

Julien Fournié ★



Fall/Winter ● Collection Report

Julien Fournié ★



vestito Collection Report Melancholia aria.

C'est à une exploration des profondeurs de la mélancolie et de la beauté qui s'en dégage que nous convie la maison Lena Erziak. Chaque pièce est une ode à la complexité des émotions humaines, capturant la dualité entre l'obscurité et la lumière, la nostalgie et la beauté. Dans un monde où les émotions sont souvent masquées par le bruit et la lumière, la collection nous plonge au cœur de l'âme humaine. Entièrement réalisées en noir, chaque création incarne la profondeur de la mélancolie, une émotion complexe et introspective qui révèle une beauté rare et sublime. "Melancholia" transcende les tendances éphémères de la mode pour offrir une expérience intemporelle, où chaque pièce est conçue comme une oeuvre d'art. Les tissus sombres, les coupes architecturales et les détails délicats racontent une histoire de nostalgie et de contemplation, capturant l'essence de la beauté avec une élégance inégalée. La collection est composée de gaze de soie, organza de soie, satin duchesse, dentelle de Calais, brocade et crêpe de soie. À noter le travail exceptionnel des plumassiers qui ont orné les looks de plumes de coq, oie et autruche. Toutes les broderies sont

Lena Erziak ★



Chaque pièce est une ode à la complexité des émotions humaines,
capturant la dualité entre l'obscurité et la lumière,
la nostalgie et la beauté.

Collection Report ● Fall/Winter 2024-25

faites
main. En hommage à
la solitude poétique, Lena Er-
ziak nous invite à embrasser nos sen-
timents les plus profonds et à trouver la
lumière dans l'obscurité. En célébrant sa Me-
lancholia, la maison tente de redéfinir les codes
de la beauté et cherche à nous faire réfléchir sur
l'importance de l'émotion dans notre existence.

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Lena Erziak ★



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Lena Erziak ★



Fall/Winter ● *Collection Report*

Lena Erziak ★



Fall/Winter ● Collection Report

Lena Erziak ★



Fall/Winter ● *Collection Report*

Lena Erziak ★



Fall/Winter ● *Collection Report*

Lena Erziak ★



Fall/Winter ● *Collection Report*

Lena Erziak ★



vestit● *Collection Report*

Dream in wool

7 bis place du Palais
Bourbon, Paris

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Cheney Chan ★



Fall/Winter ● *Collection Report*

Cheney Chan ★



Fall/Winter ● *Collection Report*

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Fall/Winter ● *Collection Report*

Cheney Chan ★



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Cheney Chan ★



Fall/Winter ● *Collection Report*

Cheney Chan ★



vestit● *Collection Report*

Anatomy

Pour cette nouvelle saison, la couture qui a célébré une épure intemporelle - mais résolument ancrée dans l'époque - dans un hôtel de maître le 25 juin à Paris, la Maison Natan s'est inspirée de nouvelles matières sculptées pour une collection sophistiquée, coupée dans la maîtrise du geste et cousue de désir. Avec des références à la suprême élégance des années 50 chère à Edouard Vermeulen, la collection couture dévoilée par la Maison Natan mêle lignes innovantes, mouvements libres du corps et sublimation de la silhouette, avec une attention particulière à la portabilité : la qualité attentive traverse les circonstances, s'adresse à toutes les générations. La Femme est placée au centre du vêtement, qui est mis en valeur par son mouvement, son attitude. Toujours concentré sur l'élégance et l'inventivité, le créateur belge a réinterprété des formes classiques, joué avec la lumière, insufflé de l'inattendu, imaginé un nouvel éclat. Conjuguant la richesse des matières de base avec des tissus «coatés» pour la brillance et des laines vaporeuses pour inscrire des pièces d'hiver dans le temps, la Maison a décalé des étoffes précieuses à l'instar d'une robe-chemise en or.

e r n o c

Natan ★



Avec des références à la suprême élégance des années 50
chère à Edouard Vermeulen par la Maison Nathan
la collection couture dévoilée par la silhouette
mêle lignes innovantes, modèlements de la sibouette...
Collection Report ● Fall/Winter 2024-25

ganza
décolletée dans le dos,
portée avec un pantalon fuch-
sia en laine et soie et des gants longs
aubergine semi-brillants, et composé une
iconique robe du soir en mohair, pour dédra-
matiser les occasions que la modernité réchauffe.
Parce que même dans le confort la couture requiè-
re de la structure, Edouard Vermeulen valorise cette
saison les constructions travaillées, les tailles hautes à
plis plats, les pantalons en mousseline dansants autour
des jambes. Les longueurs sous le genou frayent avec des
pièces courtes, à harmoniser avec de grands manteaux élé-
gants. Une capeline brodée de perles translucides offre une
présence cinématographique, des jupes amples cintrées à la
taille créent de nouveaux volumes à une narration impactante.
Une robe cape en organza noir crée la sensation, tout comme
un bustier drapé à la façon d'une statue ailée, qui imprime la
rétine et ne la lâchera plus : on possède l'espace, par la grâce
d'une sculpture de maille rare. Les matières se juxtaposent
et s'enrichissent ; on découvre du noir dans la collection,
du cuir à haute prestance dans la présence pour des robes
épurées par élégance et toujours, l'esthétique indémor-
table d'un minimalisme travaillé. Les matières sont
précieuses mais pour varier les originalités, on
mixe un haut graphique en satin avec une jupe
longue fourreau en soie shantung, une
robe courte en taffetas de soie avec
une cape brodée, un tailleur
quatre poche en néo-

avec une attention particulière à la portabilité.
La qualité attentive traverse les circonstances,
s'adresse à toutes les générations. Le vêtement
La Femme est placée au centre du mouvement,
qui est mis en valeur par son mouvement,
son attitude.

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prène
à manches coudés, avec
une ceinture de cristaux. La
maison innove encore avec des soies
double faces, des crêpes et des mousseli-
nes, des couleurs assertives. Cette collection
interprète des textures laquées et des tons aci-
dulés (pomme néon, violette noire, cerise mûre et
rose fuchsia) mélangés à du noir ou du bleu marine,
qui se posent ou s'opposent avec délicatesse à la pure-
té d'un blanc neige. Les tissus s'animent différemment en
fonction de la coupe et du drapage, chaque pièce dialogue
avec le corps et la Couture offre une nouvelle expérience,
une aventure.

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Natan ★



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vestit● Collection Report Inspiration L'intégration d'éléments naturels et le renouvellement constant sont deux approches clés que le designer Robert Abi Nader a mises en avant dans cette nouvelle collection Couture FW 24-25 débordante d'espoir et traduisant les perceptions impressionnistes en émotions. Inspirée par l'art impressionniste du célèbre peintre néerlandais Vincent Willem Van Gogh, cette collection est réinterprétée par Robert Abi Nader en offrant une vision contemporaine tournée vers l'avenir. Il humanise les créations en insufflant des émotions variées telles que la colère, la sérénité, l'espoir, l'optimisme et la force. La collection se compose de 42 (45) pièces, comprenant robes, tailleurs, combinaisons, abayas, et une robe de mariée enchanteresse. Robert Abi Nader conçoit ses robes avec une vision personnelle visant à représenter une femme à la fois délicate et forte, séduisante et élégante. Ses créations mettent en avant des modèles ajustés au corps, soulignant la féminité des designs tout en évitant les coupes amples afin de préserver l'identité de chaque silhouette, grâce à des tissus à la fois délicats et audacieux. En outre, la collection intègre la vision de Van Gogh, qui consiste

Robert Abi Nader ★



Inspirée par l'art impressionniste du célèbre peintre néerlandais Vincent Willem Van Gogh, cette collection est réinterprétée par Robert Abi Nader en offrant une vision contemporaine tournée vers l'avenir.

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fusionner les éléments naturels dans la couture. Les coupes variées des tissus, particulièrement dans les pantalons, blouses et vestes, donnent aux créations l'apparence de tableaux aux impressionnistes, unifiés dans leurs éléments et harmonieux dans leurs détails. Le corset apparaît sur plusieurs modèles, il est en métal, en bois ou en plastique pour la poitrine ; le cuir, lui, est apposé sur quelques pièces, en continuité de la collection précédente. La vision picturale de Van Gogh se reflète également dans la palette de couleurs inspirée par la nature. Les créations présentent des teintes orange et dorées, conférant une allure luxueuse, ainsi que du lilas, du vert gazon et du noir. Chaque couleur symbolise un élément de la nature avec sa signification psychologique : les teintes vives expriment la joie et le dévouement, les couleurs éclatantes symbolisent la lumière et l'espoir, et les couleurs de la vie comme le vert symbolisent la persévérance et la continuité. La robe de mariée blanc cassé, est ornée de broderies dorées, ajoutant une touche d'élégance et incarnant la vision de Van Gogh, tissant l'espoir et l'avenir dans un design élégant et enchanteur.

Fall/Winter ● Collection Report

Robert Abi Nader ★



Fall/Winter ● Collection Report

Robert Abi Nader ★



Fall/Winter ● *Collection Report*

Robert Abi Nader ★



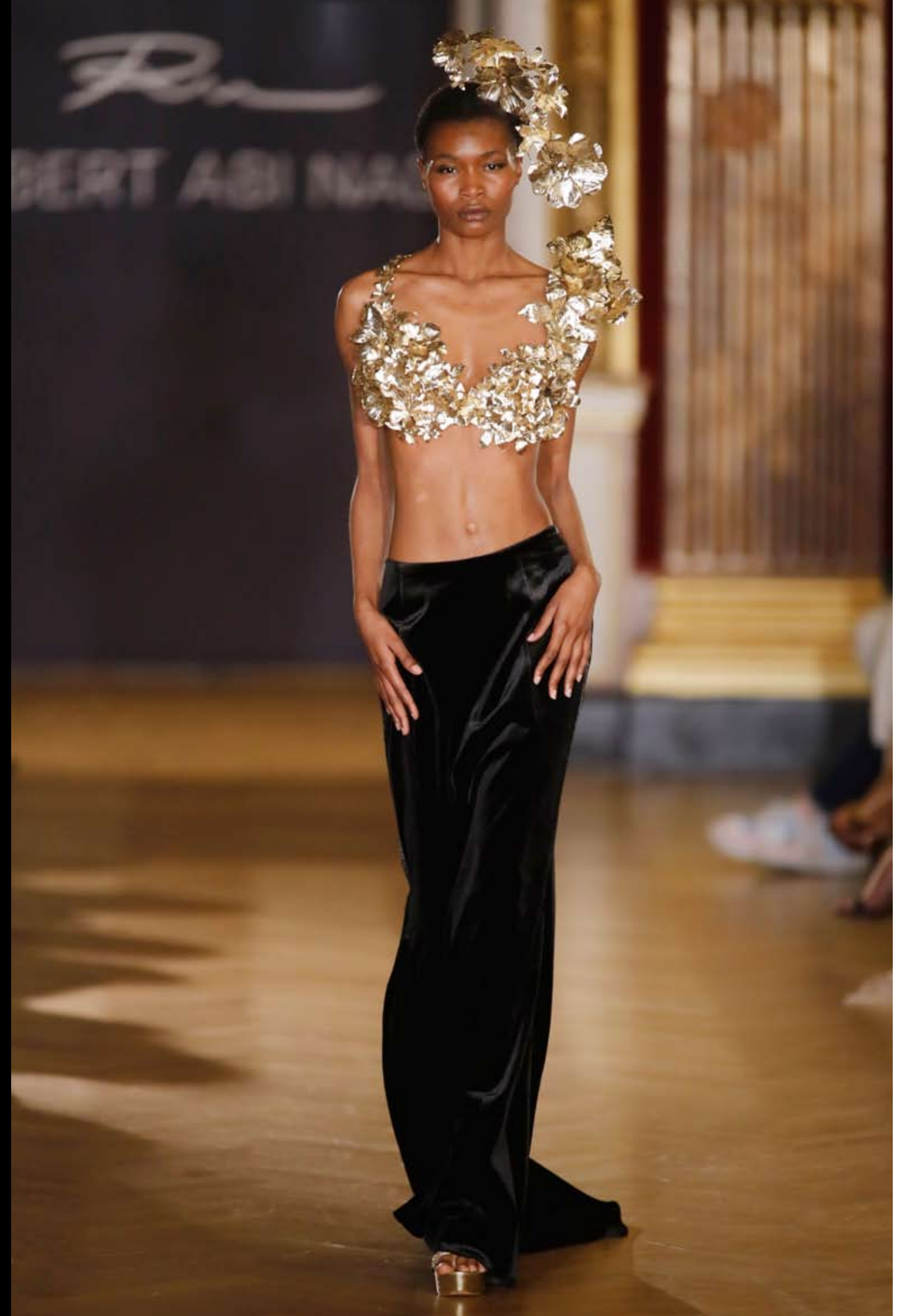
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Robert Abi Nader ★



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Robert Abi Nader ★



vestito●Collection Report Flower Couture

Flowers have always inspired painters and poets with their beauty and vitality. Great creators saw a unique energy and tried to imprint a fleeting moment. The Yanina couture house explores an ever-spring world for the new season and suggests move into a fabulous flower garden. On the 25th of June at Paris Fashion haute couture Week the brand showcased a couture collection which was inspired by frailty and, at the same time, the power of flowers. The designer Yulia Yanina suggests to have a look at the variety of female beauty through the prism of vivid images, where delicate roses verge on arrogant sunflowers. There are many colors in the collection: pink, yellow, silver, white, light blue – altogether they symbolize love of life and enjoyment. At the core of this collection is found an idea of beauty unicity. It is impossible to meet two identical women, as well as there is no chance to find two identical flowers. The main character of the new collection feels her own uniqueness, she is confident and shows energy and faultless charm to the world. Due to her stunning beauty, people around become kinder, easier and want to follow her. *"When I think about the character of my collection, I imagine a woman who enjoys every second of*

Yanina ★



*the brand showcased a couture collection
which was inspired by frailty
and, at the same time,
the power of flowers.*

Collection Report ● Fall/Winter 2024-25

her
life. She finds herself young,
and it doesn't matter how old she is;
she believes, dreams and wants a lot. There
are many ideas and wishes in her head. She believes
that everything is possible", - describes Yulia Yanina.
Thanks to modern technology, the Yanina couture
team has created many unusual textures. Through the
use of the tissue application and the bas-relief illusion ap-
pears a feeling of alive image. Especially for the new collec-
tion were created luxurious picturesque fabrics. Also was used
an important embroidery for the fashion house. This time it is
floral shaped and appears lightly touches on the clothes. In ad-
dition to light floral dresses, there are capes and robes in the new
collection, that surprise with their beauty and novelty. Jackets are
cropped and fitted, with extended shoulders and oversize, but at
the same time elegant and stylish. A lot of attention is paid to
skirts – the exaggerated trumpet skirt, new look models, silhou-
ette maxi, flippy skirt, A-line skirt – each are able to emphasize
women's unicity. Also were used accessories: gloves, kerchiefs,
caps complement fancy images of the heroine, who loves cou-
rageous experiments and understands how to be different,
but at the same time be true to her style. The fashion Ya-
nina Couture house continues to praise and highlight
female beauty, attempts to show new sides and em-
phasizes timeless values, sort of agreement with
the words of the grate Christian Dior: "*After
women, flowers are the loveliest thing
God has given the world*".

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vestito● *Collection Report*

Anatomy of Couture

On Thursday, June 27th, 2024, Homolog held its fall/winter 2024-2025 couture show at the Tennis de la Cavalerie, adjacent to the Paris Tower. In this new collection, creative director Emily Cheong and her team of designers continue the essence of Homolog's haute couture workshop, which is a creative process that brings together thousands of ideas to produce extremely comfortable, beautiful and stunning garments. The style is conservative and mysterious, highlighting the beauty of nobility and elegance. The new season pays special tribute to "feng shui and astrology", with elements from the world's best countries, interpreted with top quality craftsmanship, presenting classic works that can be passed down to the next generation. The tennis ball art installation in the show was designed and produced by IMG Focus, symbolizing the nine stars of the Big Dipper, representing the theme of Feng Shui. In Malaysian, Singaporean, Chinese, Thai and Indonesian mythology, the Big Dipper is the celestial body in charge of human destiny. The Big Dipper is responsible for the movement of the heaven and earth, the four seasons, the distribution of the

Homolog ★



Collection Report ● Fall/Winter 2024-25

creative director Emily Cheong and her team of designers
continue the essence of Homolog's haute couture workshop,
which is a creative process that brings together thousands
of ideas to produce extremely comfortable, workable, thousands
beautiful and stunning garments.

five
elements, as well as the
fate of the world, all of which
are determined by the Big Dipper.
The names of the nine stars are Greedy
Wolf, Giant Gate, Luk Cun, Wen Qu, Lian
Zhen, Wu Qu, Broken Army, Left Aid and Right
Aid. Homolog's design for this collection exquisitely
presents the elements represented by each star through
different patterns and craftsmanship. For example,
the star Wenqu, representing the color green, the number
4, and the direction north-west, is regarded by legend as
an asterism in charge of wisdom and thought. Good at writing,
literary and favoring romance, these elements are paid
tribute to in the design with a unique artistic aesthetic, and
each silhouette element demonstrates the studio's superior
skills. In this new collection, the brand's most iconic custom
embroidered regular dresses are maintained, while the dress
poncho incorporates architecture in the silhouette design,
adding a new dimension to each piece not only for comfort,
but also to better showcase the divine vibe. Throughout
the collection, a very special tribute to women's classic
looks is included, where the brand pays special tribute
to some of the representatives of women who have
benefited society, including Sister Theresa, Queen
Elizabeth II, Waris Diiriye, the Desert
Flower, Mozah Bint Nasser Al-Missned,
Princess of Qatar, Empress Wu Zetian of China, and Hypatia,
the Ancient Egyptian

Collection Report ● Fall/Winter 2024-25

The new season pays special tribute to "Feng Shui and astrology", with elements from the world's best countries, interpreted with top quality craftsmanship, presenting with top quality craftsmanship that can be passed down to the next generation.

Ma - thematician and Astro-
nomer. The Astronomer Hypa-
tia. The show's music gives people
the feeling of healing the soul, originating
from the Chinese sound law "five tones enter
the five viscera", Chinese medicine "Nei Jing" will
be horn, zheng, Gong, Shang, Yu belong to wood,
fire, earth, gold, water, so the five tones and the five vi-
scera, there is "five viscera phonological" theory, that is,
the sound of Gong into the The theory of the "five visceral
sounds" is that the Gong sound goes to the spleen, the Shang
sound goes to the lungs, the Horn sound goes to the liver, the
Zheng sound goes to the heart and the Feather sound goes
to the kidney. Special mention should be made of the show's
arched roof made of 1,400 pieces of wood, designed by the fa-
mous French architect R. Farradèche in 1924, the monumen-
tal building is classified as a national monument, coinciding
with the 100th anniversary of the Paris Olympics, the show
also coincides with the 100th birthday of the club, which
only invites a very small number of members. As with the
Homolog brand, the positioning is high-end, with the
intention of providing unlimited services to a limited
group. Including advanced customized modification
of precious old clothes, so that after many years
can still wear her original beauty, advocating
people to seriously live seriously love, so
that time becomes a good friend, so
that the wisdom and classic
continuation.

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Fall/Winter ● Collection Report



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Homolog ★



Fall/Winter ● *Collection Report*

Homolog ★



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Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*



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vestito● satori

Collection Report

Vaishali Shadangule has released her Fall-Winter 2024 Couture Collection 'Satori' during Paris haute couture week in a one-of-a-kind association with Indian jewellery giant, Tanishq, as the jewellery partner and critically acclaimed actor, Radhika Apte as the showstopper. The grand show was staged at Solum, located under the mythical Pont Alexandre III, in the heart of Paris. With Satori, Vaishali S has once again proved her adoration and passion for the classic Indian hand weaves. She takes her guests on a journey of India's rich sartorial heritage while breathing new life into traditional textiles. The title 'Satori' comes from Zen Buddhism philosophy, which involves a profound realisation of reality's true nature, marking a crucial step in mindfulness and conscious living, leading to a state of clarity and peace. On that spiritual path, Vaishali S goes one step beyond, to realize that all she was looking for, is already inside her, going beyond illusions. This collection represents this turning point. It draws deeply from the concept of sudden enlightenment and profound insight, translating these themes into designs that evoke clarity, simplicity, and ele-

Vaishali S ★



Collection Report ● Fall/Winter 2024-25

The title 'Satori' comes from Zen Buddhism philosophy, marking a crucial step in mindfulness, leading to a state of clarity and peace.

gan -
ce. The collection captures the essence of this Satori moment—spontaneous, transformative, and illuminating. It is a blend of traditional Indian aesthetics with modern minimalism to reflect the principles of simplicity, balance, and harmony. The colour scheme is muted and serene, featuring shades of deep white, soft beige, and light grey. Accents of deep indigo, rich burgundy, and gold are used to signify enlightenment and spiritual richness. Luxurious, natural silks, and fine cottons have been chosen for their purity and quality. The textures are smooth and flowing, evoking a sense of effortless grace and fluidity, while some structured pieces embody moments of sudden realisation. The silhouettes are clean and streamlined, with an emphasis on flowing lines and drapery that suggest movement and freedom. Draping is always prominent, paying homage to traditional Indian garments and values while keeping a contemporary edge. Intricate handwork and subtle embellishments are used sparingly to symbolise the fleeting yet profound nature of light. Patterns include personal representations of the flow of nature's energy, reflecting her beauty and the impermanence of life. Most garments feature very special embellishments - Ta'wis (amulets): signs of hope made with leftovers from different collections and hand weaves from across states of India, a hymn to unity in diversity. With Tanishq

On that spiritual path, Vaishali S goes one step beyond,
to realize that all she was looking for was going beyond illusions
far, is already inside her, going beyond illusions
This collection represents this turning point.

Collection Report ● Fall/Winter 2024-25

as the
jewellery partner, the
garments are enhanced with
elegant jewellery featuring rare and
real diamond creations that add a touch of
cultural authenticity and signify discernment
and purity of wisdom. This high value diamond
collection draws deep inspiration from the beauty
and intricate patterns of the Indian flora and fauna.
The designs are symbolic of the sunrise and sunshine,
capturing the nature's ever-changing landscape. Walking
for Vaishali S and Tanishq as the showstopper was Indian
actor Radhika Apte known for her disruptive body of work
in global cinema. Radhika sparked in two different garments.
She kickstarted the show in a maroon creation that exalts Vai-
shali S' skills in draping with extreme creativity, through pro-
prietary cording technique. The blue-toned showstopper ex-
travaganza is the apex of Vaishali S' new handwork, developed
in multilayer flat workings that showcase the different layers
of reality within the same element. This Satori-inspired
collection does not only showcase the beauty of couture
but also offers a deeper connection to the principles of
letting yourself go in the flow, connecting with Nature
and her energy, inviting viewers to experience a mo-
ment of clarity and peace. Speaking on this mo-
mentous collaboration Revathi Kant, Chief
Design Officer, Titan Company Ltd. ex-
pressed, "*The Enchanted Trails Collec-
tion is a celebration of exceptio-
nal artistry and refined*

Collection Report ● Fall/Winter 2024-25

The collection captures the essence of this Satori moment—spontaneous, transformative, and illuminating. It is a blend of traditional Indian aesthetics with modern minimalism to reflect the principles of simplicity, balance, and harmony.

taste.
It is a tribute to nature's magnificence, weaving together designs that reflect the harmony and balance found in the natural world. Inspired by the twists and swirls of branches, the ebbs and flows of rivulets and natural streams, the enchanting colours of flowers, and the immersive greenery of foliage, the collection captures the very essence of nature. Paris Haute Couture Week epitomizes the pinnacle of fashion innovation and luxury, providing an unparalleled platform to showcase our dedication to craftsmanship and artistry. Our partnership with Vaishali Shadangule signifies a harmonious blend of craftsmanship and contemporary design, as her unique approach complements the intricate, nature-inspired themes of our diamond collection. Her ability to integrate traditional techniques with modern aesthetics makes her the ideal collaborator to highlight the essence of our exquisite pieces, allowing us to redefine luxury on a global scale". Vaishali Shadangule adds, "I am thrilled about this collaboration. Jewellery is an extension of Couture and partnering with Tanishq that is so particular and skilled about heritage workmanship with global luxury quality is just a mutual enhancement of our philosophy. Also, the Tanishq collection further empowers our two concepts of Nature and luxury".

Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*

Vaishali S ★



Fall/Winter ● *Collection Report*

Vaishali S ★



Fall/Winter ● *Collection Report*



Fall/Winter ● *Collection Report*

Vaishali S ★



vestito● *Collection Report*

Ricca spirits! quozzi

Rami Al Ali introduces the autumn/winter 2024-25 couture collection, a stunning tribute to the rich traditions of the Ottoman Empire intertwined with the grandeur of Baroque art. This collection redefines opulence, showcasing the seamless blend of Eastern and Western influences in a striking display of creativity. The lineup features a dynamic range of designs characterized by refined silhouettes reflecting the magnificent atmosphere of Istanbul palaces through luxurious fabrics, and intricate details. Each gown exemplifies Al Ali's unwavering commitment to exceptional craftsmanship, incorporating elements such as flowing cape sleeves, dramatic slits, and beautifully structured peplums that create captivating architectural allure. Rich materials like silk organza and sumptuous satin enhance the sophistication of the collection, while a harmonious palette of soft whites, regal golds, and striking metallics adds depth and richness, ensuring each piece makes a bold statement. Exquisite embellishments, including embossed panels and sparkling crystal accents, evoke a sense of timeless charm and innovative design inspired by the delicate arabesques and floral interlacing typical of the Ottoman Empire. Rami Al Ali's Autumn/Winter 2024-25 pays homage to a bygone era, when art and fashion were one, taking today's women on a journey through the history and splendor of the Orient.

Rami Al Ali ★



Fall/Winter ● *Collection Report*

Rami Al Ali ★



Fall/Winter ● *Collection Report*

Rami Al Ali ★



Fall/Winter ● *Collection Report*

Rami Al Ali ★



vestito●Event

Collection Report ● Film ●
*Presentata in settembre a Parigi
il film "Nightwalk" è un progetto
che racconta il backstage creativo
del maestro John Galliano*

Margiela in video

MAISON MARGIELA PRESENTS

"WOULD YOU LIKE TO TAKE
A WALK WITH ME, OFFLINE?"



BASED ON AN ORIGINAL CONCEPT BY JOHN GALLIANO DIRECTED BY SASHA KASIUHA
FEATURING KIM KARDASHIAN, GWENDOLINE CHRISTIE, "AUNTIE", LUCKY LOVE, AND MONICA BELLUCCI
WITH THE MAISON MARGIELA ATELIER

In the wake of its presentation in Paris on 25th January 2024, the Maison Margiela 2024 Artisanal Show set in motion an inspiring and infectious wave of enthusiasm from multi-faceted audiences.

Collection Report ● Fall/Winter 2024-25

Il 30 settembre 2024 a Parigi, presso il cinema Le Balzac, Maison Margiela ha presentato in anteprima *Nighthawk*, una “horror” basato su una storia di John Galliano. Partendo dal racconto in immagini che ha aperto l’Artisanal Show nel gennaio 2024 - “*Would you like to take a walk with me, offline?*” - il racconto per immagini illustra il percorso creativo della collezione e il planetario successo che ha riscontrato in campo fashion, beauty diventando una sfilata blockbuster come non se ne vedevano da anni. In seguito alla presentazione a Parigi il 25 gennaio 2024, l’Artisanal Show Maison Margiela 2024 ha dato il via a un’ondata di entusiasmo stimolante e contagiosa da parte di un pubblico. Sui canali digitali, l’impatto della collezione ha visto comunità di tutto il mondo imitare e mitizzare le creazioni, i capelli e il trucco dei personaggi che incarnavano la sua narrazione. Nell’editoria, i creativi del settore l’hanno riformulata in nuovi ambienti visivi, ampliando la narrazione dello show. Diretto da Sasha Kasiuha, *Nighthawk* vede la partecipazione di Kim Kardashian, Gwendoline Christie e Monica Bellucci come parte di un cast corale composto dalle muse della Maison. Il film è narrato in parte da John Galliano, mentre riflette sulle ispirazioni e la sperimentazione che hanno plasmato l’universo Artisanal del 2024. I cameo includono Pat McGrath, che ha creato i look del trucco dello spettacolo, Duffy che ha scolpito i capelli; Kim Kardashian con cui Maison Margiela ha collaborato e Gwendoline Christie, che ha chiuso lo spettacolo indossando il look finale della collezione.



In queste pagine,
frame dal film Nightwalk, regia di Sasha Kasiuha

In apertuta,
la locandina del film



Black wool devoré
orschach-dotted caped-back dress



vestito

indirizzi



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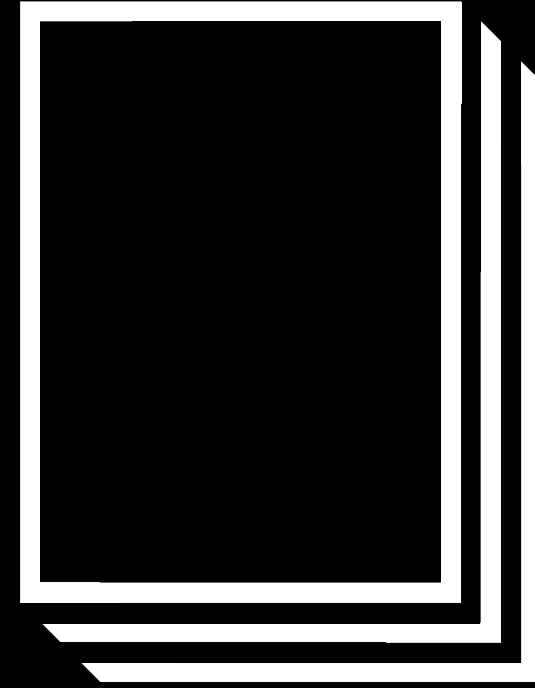
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valorizzare e orientare.*

*Ora, per continuare la sua attività,
ha la necessità di incrementare la sua biblioteca.*

*Questo appello è rivolto a tutti coloro
che hanno disponibilità di libri di moda, arte e fotografia,
vostre monografie editate in proprio
o presso altri editori e ha volontà
di omaggiare una copia.*

*Grazie per la collaborazione
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numero 18



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«Possunt, quia posse videntur»

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Schiaparelli ★



