

vestito

numero 23

Collection Report - E/W 2025-26
Song of the Mermaids

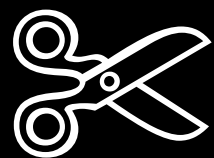
Maison Margiela

in copertina
A lato e in copertina,
Maison Margiela Artisanal

Look 39 proper noun, singular
1° A dress. 2° The veiled, floor-length corseted dress is constructed in draped transparent pale grey viscose jersey. 3° The look is worn with skin-coloured leather Tabi sandals with plastic straps set on perspex wedges.



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Il canto delle sirene

Collection Report • Fall/Winter 2025-26
*Eteree figure dalla silhouette sinuosa
tra panneggi e superfici lucide.
Dalla mitologia torna un forte riferimento:
le sirene*

Rahul Mishra ★



vestito

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I2O *Collection Report Spring/Summer 2025*

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Imane Ayissi

Rahul Mishra

Julie de Libran

Gimbattista Valli

Chanel

Stéphane Rolland

RVDK Ronald van der Kemp

Juana Martin

Ashi Studio

Giorgio Armani Privé

Robert Wun

Franck Sorbier

Balenciaga

Yuima Nakazato

Elie Saab

Viktor&Rolf

Zuhair Murad

Maison Margiela

Jean Paul Gaultier

Aelis

Ardazaei

Peet Dullaert

Rami Al Ali

Adeline Abdré

Germanier



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Collection Report- Spring/Summer 2025

Tony Ward

Georges Chakra

Inclover

Natan

By Fang Couture

Lena Erziak

Grace Lilian Lee

Mia Kostov

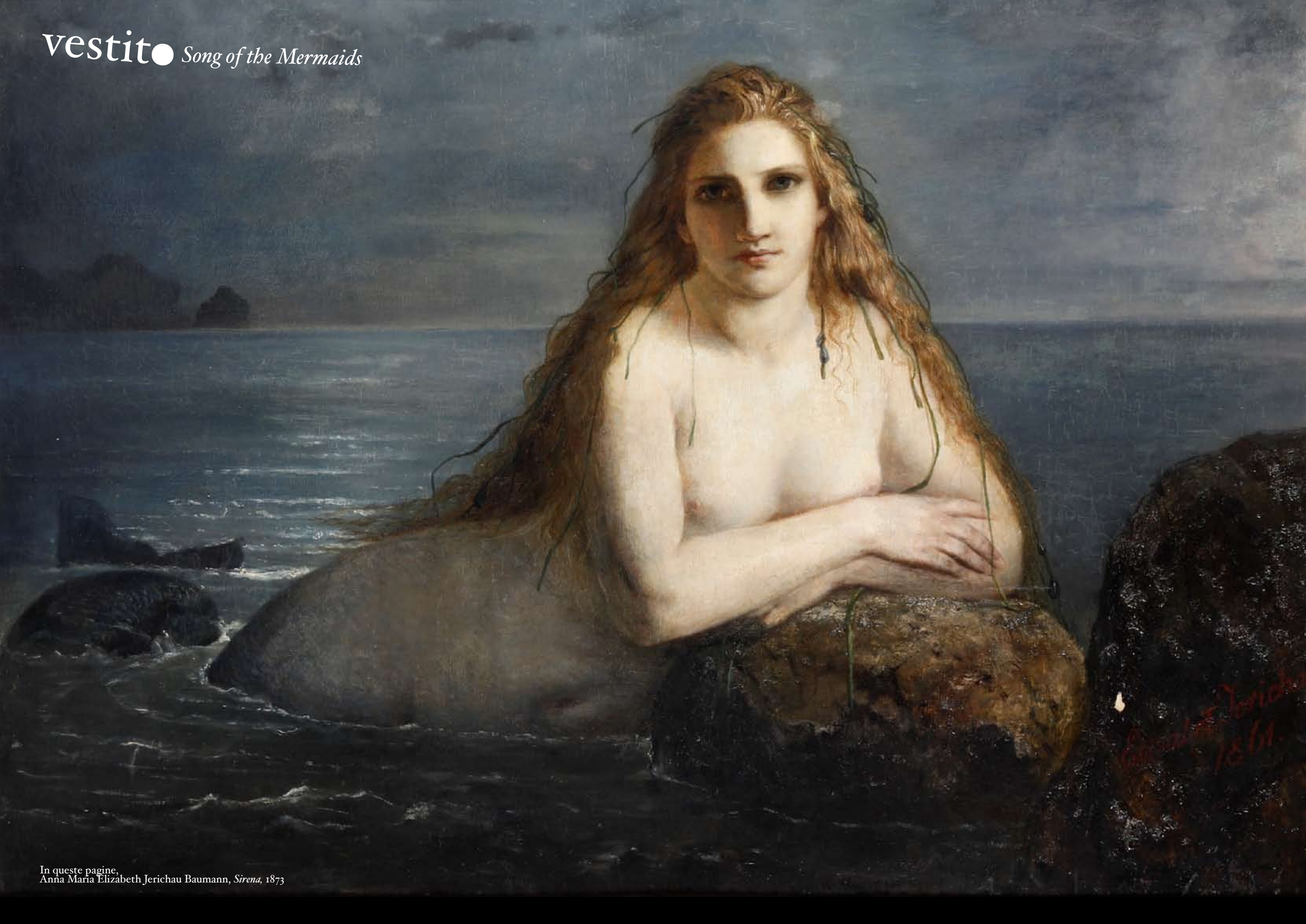
Said Kobeisy

Silvio Giardina

Lever

Yanina Couture

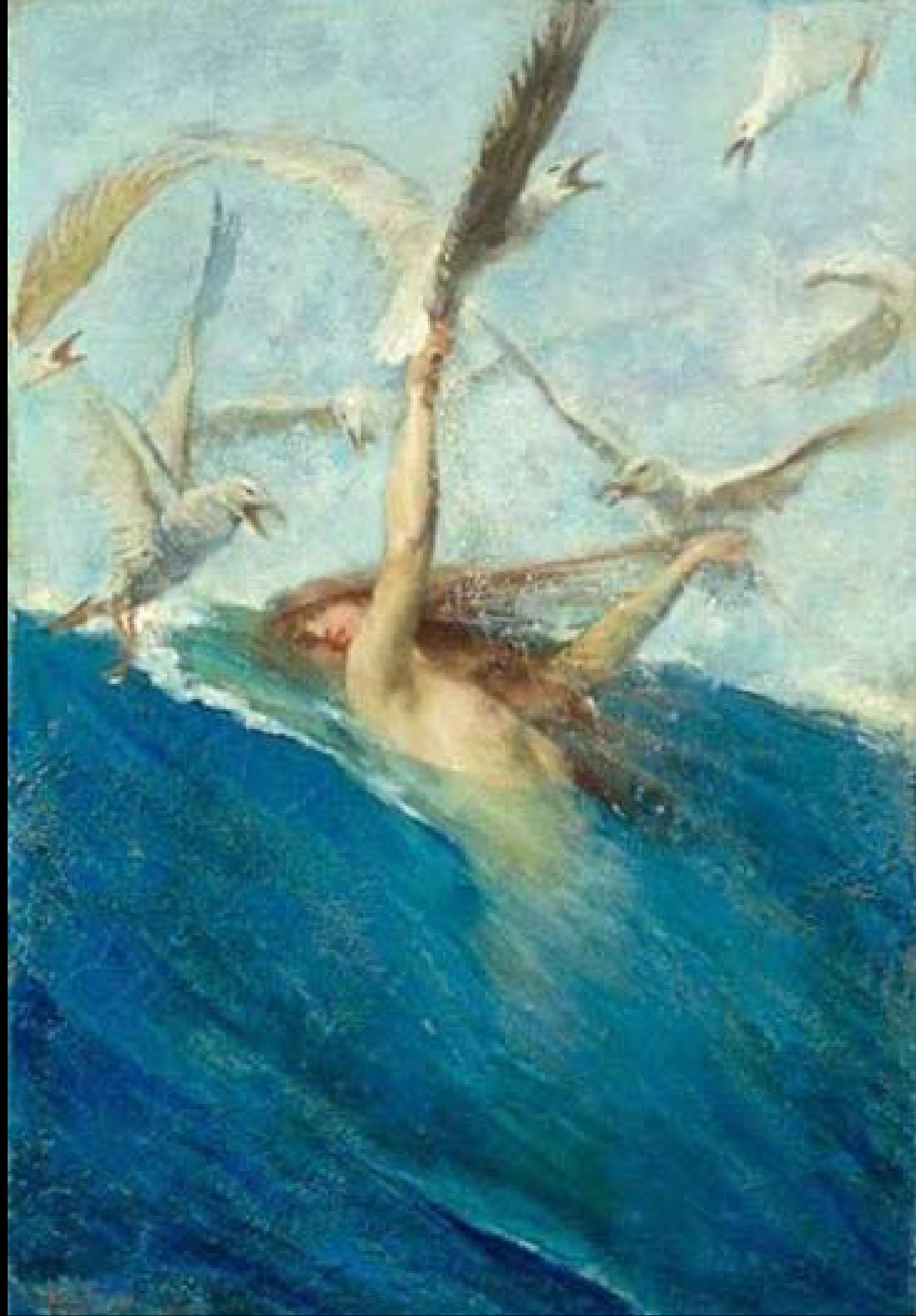














vestito● *Song of the Mermaids*



A lato
Ariel, la protagonista del film *La Sirenetta*, 1989
regia di Ron Clements e John Musker
© Walt Disney Pictures

vestito● *Song of the Mermaids*



A lato
Daryl Hannah e Tom Hanks protagonisti del film *Splash - Una sirena a Manhattan*,
regia Ron Howard 1984
© Touchstone Pictures

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Collection Report ● News

Jordan Roth

Il 10 luglio al Musée du Louvre, l'artista Jordan Roth si è esibita nella prima mondiale della sua performance *Radical Acts of Unrelenting Beauty*. Evento in occasione de *La Nuit de la mode*, la prima mostra di moda organizzata dal Musée du Louvre per celebrare la Settimana dell'Alta Moda di Parigi. Creata e interpretata da Roth, la performance esplora le dinamiche dell'identità, della bellezza e la sua capacità di autoespressione e trasformazione ed è composta da tre spettacolari tableaux, "Rosso", "Ali" e "Piramide". La performance è stata accompagnata da una colonna sonora originale del compositore Thomas Roussel.

A lato,
Jordan Roth ritratto da Paolo Roversi

Situata all'intersezione tra performance, arte e moda, la pratica multidisciplinare di Jordan Roth riunisce temi che esplorano le dinamiche della bellezza, dello spettatore e della capacità di autotrasformazione. Al centro della pratica di Roth c'è il corpo fisico, un luogo su cui gli atti di ornamento corporeo – moda, trucco e altri abbellimenti – mettono in atto rituali di metamorfosi, creando un ciclo in cui la performance stessa trascende in uno stato di auto-divenire. Intrecciando la storia personale alla narrazione della performance, l'opera di Roth trae ispirazione dal mondo della moda e del teatro, fondendoli entrambi per formulare nuovi vocabolari e percorsi per realizzare la promessa dell'individualità. Parte integrante della pratica di Roth è la messa in primo piano della performance come impegno collettivo, in cui pubblico e performer si uniscono per incontrare l'estatica gioia della scoperta di sé. L'enfasi di Roth sulla capacità del corpo di interiorizzare il proprio divenire può essere collocata in una stirpe di artisti performativi che incorporano temi di mitologia del sé, teatralità e processo.



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Collection Report ● Book

Vezzoli. Il lavoro dell'artista in un volume O 1911 un

uscito da Skira il volume *Francesco Vezzoli: Diva?*. Curato da Shai Baitel, direttore artistico del Modern Art Museum (MAM) di Shanghai, il volume racchiude un'intervista di Hans Ulrich Obrist a Francesco Vezzoli, una conversazione tra l'artista e Sophia Loren, e saggi critici di Nancy Spector e Donatien Grau. Tra gli artisti italiani di maggior successo a livello internazionale, Francesco Vezzoli nel suo lavoro si nutre del potere della nostalgia, della fama e del dolore, intrecciando cinema, ricamo e storia dell'arte per creare visioni intense e malinconiche. Le sue celebri lacrime sfavillanti e preziose, cucite sui volti delle icone del cinema e della moda, trasformano il dolore in ornamento, elevando la sofferenza a spettacolo. Come spiega Shai Baitel nel saggio introduttivo, per Vezzoli l'intervento non è soltanto un metodo ma una vera e propria filosofia. Attraverso tutta la sua opera, l'artista reinterpreta manufatti culturali esistenti – dall'antichità classica al glamour delle celebrità del XX secolo – tra-



A lato,
Francesco Vezzoli, *Crying Medea (Maria Callas Loved Pier Paolo Pasolini)*, 2004
B/W laserprint on canvas, metallic embroidery, metal needle
Courtesy of the artist

*Francesco Vezzoli nel suo lavoro si nutre del potere della nostalgia,
ricama e storia dell'arte, intrecciando cinema,
per creare visioni intense e malinconiche.*

Collection Report ●

sfor-
mandoli in opere perso-
nali e al tempo stesso universali.
Utilizzando immagini d'archivio di
leggende di Hollywood e prime donne
dell'opera, Vezzoli spezza il loro glamour im-
peccabile ricamando lacrime sui loro volti. Il gesto
del cucito diventa metafora, che trasforma i ritratti
in meditazioni su fragilità, desiderio e idolatria cultura-
le. Queste lacrime non sono semplicemente decorative,
ma alterano la narrazione dell'immagine, convertendola da
celebrazione della perfezione a riflessione sulla vulnerabili-
tà. Il ricamo, storicamente associato alla femminilità, viene
rivendicato da Vezzoli come strumento sovversivo: un mezzo
che insieme abbellisce e destabilizza, onora e critica, sfumando i confini tra forme espressive tradizionalmente considerate maschili e femminili. Allo stesso modo, nelle sue opere ispirate all'arte classica, l'artista rilegge frammenti scultorei antichi adornandoli con interventi contemporanei, aprendo un dialogo tra antichità e presente e interrogando il concetto stesso di autenticità e valore. Tra le pagine del volume, sfilano le icone del cinema, dell'opera e della moda, da Anna Magnani e Sophia Loren a Judy Garland, Edith Piaf e Maria Callas, fino a Jane Fonda e Grace Jones - ma anche la madre dell'artista reinterpretata come contessa de Rasty. Attraverso il ricamo delle celebri lacrime, queste figure creano un ponte tra passato e presente, storia e immaginazione, mito e divismo.



A lato,
Francesco Vezzoli, *Cary Grant was an embroiderer*
(*Grace Kelly Edition*), 2000
B/W laserprint on canvas, metallic embroidery
Courtesy of the artist



FRANCESCO VEZZOLI
DIVA?

SKIRA

Sopra,
la copertina del volume

A lato,
Francesco Vezzoli, *A Mirella, Con Amore . . . (After Bert Stern)*, 2020 [detail]
Inkjet on canvas, metallic embroidery, custom jewelry
Courtesy of the artist



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Sopra, la copertina del libro

Juergen Teller, fotografo, è nato nel 1964 a Erlangen. Il suo lavoro, che travalica i generi, fonde moda, pubblicità, biografia e documentazione. Nel corso della sua carriera ha vinto numerosi premi, ha esposto le sue opere in tutto il mondo e ha pubblicato oltre 60 libri. Le sue fotografie sono conservate in collezioni internazionali quali il Musée du Louvre, il Centre Pompidou e la Fondation Cartier pour l'Art Contemporain di Parigi; l'International Center for Photography di New York; la National Portrait Gallery di Londra. Vive e lavora a Londra.

Collection Report ● News Raccolte in un libro le ricerche dell'artista Juergen Teller book

uscito a settembre il volume *Book design: Juergen Teller e Dovile Drizyte*. Questo libro d'artista, realizzato dallo stesso Juergen Teller insieme alla moglie Dovile Drizyte, racconta il progetto più intimo del celebre fotografo: attraverso un excursus sugli ultimi anni del suo percorso umano e artistico, Teller offre al pubblico un diario privato che si apre allo sguardo esterno. Una galleria di fotografie che si concentra sul recente rinnovamento artistico di Teller, che da sette anni e mezzo è arricchito dal sodalizio con Dovile Drizyte, con la quale il fotografo condivide un'intensa ricerca espressiva. Il catalogo accompagna la mostra *Juergen Teller 7 e 1/2*, curata da Mario Codognato e allestita negli spazi del Palazzo Giardino di Sabbioneta (Mantova).

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Collection Report ● Anniversario

Museo Fortuny

A giugno si è festeggiato il cinquantennale

Cin-
quant'anni fa, nel
1975 Palazzo Pesaro Orfei
apre le porte al pubblico come
Museo Fortuny. A giugno si è celebra-
to questo anniversario che ha trasformato
il luogo da centro produttivo cosmopolita,
simbolo della dirompente creatività dell'arti-
sta spagnolo Mariano Fortuny y Madrazo, a luo-
go per la cultura a Venezia. La città dove Maria-
no scelse di vivere, lavorare e creare, insieme alla
moglie Henriette Nigrin: ispiratrice, compagna di
lavoro, artefice con il marito della grande impresa
creativa dell'atelier Fortuny, alla cui generosità e vi-
sione si deve la donazione alla città del palazzo e
delle sue collezioni. Un compleanno che è anche
un'occasione per riflettere sul significato più pro-
fondo di questo luogo nella missione di Fonda-
zione Musei Civici. Il Museo Fortuny non è
solo un luogo di culto e una casa-museo ma
è un organismo vivo: dove storia e moder-
nità si incontrano, dove la ricerca con-
vive con lo slancio visionario.

A lato,
Lampada da tavolo "Échassier", modello piccolo, monogrammata, numerata e impressa, in bronzo patinato, rame patinato e
vetro opalino, disegnata da François-Xavier Lalanne nel 1994 (Stima: € 50.000-70.000)



A lato,
abito Delphos con cintura

L'abito è un esempio dell'innovazione fortuniana nel campo del tessile. Tra questi il brevetto della plissettatura della seta e un particolare tipo di abito femminile, alla base dell'abito Delphos, l'iconica tunic in seta plissettata ispirata alla statuaria ellenistica e la sua variante, il Peplos. Proprio l'immortale Delphos è la chiave di volta per raccontare l'apporto rivoluzionario dei Fortuny nella moda: un abito senza tempo e senza taglia, nato per liberare il corpo e per adattarsi a qualsiasi sua forma, amato da personalità del cinema e della cultura pop fino ai nostri giorni, indossato da Geraldine Chaplin a Barbara Streisand, protagonista assoluto negli anni Novanta nel film *The Wings of the Dove*, fino alla serie *Downtown Abbey*. Un abito che inventa e brevetta, letteralmente, il "made in Italy": una dicitura mai vista prima che compare sull'etichetta dell'abito, decenni prima della nascita di questo concetto negli anni Cinquanta del Novecento. Un abito che è un simbolo e che restituisce, al contempo, la centralità nell'avventura artistica, creativa e imprenditoriale ad Henriette Nigrin: non solo musa di Mariano ma figura cardine della storia dell'impresa e dello stesso Museo. Insieme ai cinquant'anni dall'apertura del museo, ricorrono i sessant'anni dalla morte di Henriette Nigrin e Fondazione Musei Civici intende raccontare e ripercorrere la grandezza della sua personalità. Dal suo fondamentale apporto nell'invenzione e creazione degli abiti, tra cui proprio il Delphos, fino alla gestione della fabbrica, del personale e delle vendite. Una general manager e, allo stesso tempo, una creativa.



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Moda e pubblicità

Collection Report ● Exhibition

In mostra la comunicazione dal 1950 al 2000

La Fondazione Magnani-Rocca ha organizzato la mostra *Moda e pubblicità in Italia 1950-2000* - allestita nella Villa dei Capolavori di Mamiano di Traversetolo presso Parma. Dedicata all'evoluzione della promozione pubblicitaria in Italia nel settore della moda nel corso della seconda metà del Novecento. Più di trecento opere - tra manifesti, riviste, spot, fotografie, cinema, video, gadget pubblicitari in un percorso inedito che attraversa mezzo secolo di trasformazioni dell'immaginario collettivo, con uno sguardo filologico e insieme poetico sulla storia della moda e della sua comunicazione. La mostra racconta come la moda e la pubblicità, insieme, abbiano saputo attraversare i cambiamenti economici, sociali e culturali del nostro paese a generarne i miti, gli stereotipi, la creatività, i desideri. Sino al 14 dicembre 2025.

A lato,
Giovanni Gastel, copertina per la rivista *Donna*, marzo 1982



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Collection Report ● Exhibition

Craft and trades

Il Palais Galliera omaggia gli artigiani del ricamo

Il Palais Galliera ha dato il via al progetto *The crafts and trades of fashion*, una serie di mostre dedicate alle competenze e ai mestieri della moda parigina. Tre esposizioni per esplorare i mestieri e le tecniche dell'industria della moda presentando item, dal XVIII secolo ai giorni nostri, provenienti dalle collezioni del museo. Il Palais Galliera rende così omaggio alle persone che si celano dietro queste competenze, spesso dimenticate o meno conosciute. La prima mostra è dedicata alle tecniche per decorare abiti e accessori: tessitura, stampa, ricamo, pizzo e fiori artificiali. Il tema scelto per esplorare queste tecniche è il fiore, un motivo che ha avuto un ruolo di primo piano nell'arte tessile e nella moda. Con oltre 350 pezzi tre abiti, accessori, fotografie, grafica e campioni, la mostra presenta creazioni di case di alta moda e capi di giovani stilisti, alcuni dei quali realizzati appositamente per l'occasione. www.palaisgalliera.paris.fr



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celebrities countdown

Collection Report ● Exhibition

Zuhair Murad veste Taylor Swift al museo

I 1 famoso museo delle cere di Madame Tussauds ha svelato questa estate il progetto "Taylor Swift". Un'ingresso simultaneo di 13 statue dedicate alla cantante destinate alle diverse sedi del museo nel mondo e rappresenta uno dei lanci di statue più significativi nei 250 anni di storia dell'istituzione. Per la sede di New York, la "cantante" è stata vestita un look personalizzato firmato da Zuhair Murad. La figura di cera sfoggia un body blu notte esclusivo della Maison, finemente decorato e rifinito con giocosi dettagli a frange, un modello indossato dalla stessa Taylor Swift durante il Taylor Swift | The Eras Tour. Il look è completato da una giarrettiiera coordinata e stivali con cristalli, il tutto accuratamente ricreato dagli artisti dello studio di Madame Tussauds.



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Concetto

On Aura Tout Vu veste Jennifer Lopez

Per il suo quinto tour mondiale, *Up All Night 2013*, Jennifer Lopez ha collaborato con la casa di moda On Aura Tout Vu per uno dei look più spettacolari del suo show. Il tour è partito l'8 luglio in Spagna, e ha toccato le principali del mondo con oltre 21 concerti. Il 24 luglio, Jennifer Lopez ha festeggiato il suo 56° compleanno. In un concerto a Lucca, dove ha interpretato il brano *"I'm a Medusa"*, indossando una creazione disegnata da Elena Stokanova e Jassen Samouilov, direttori artistici della casa di moda On Aura Tout Vu. Un bodice a corsetto antico, impreziosito da pizzo ricamato a mano e gioielli di cristalli, impreziosito da cut-out e trasparenze che creavano una silhouette scultorea. Anche le ballerine erano vestite dalla casa di moda parigina, con abiti ispirati alla lingerie couture, indossavano pantaloni neri ampi abbinati a cinture-corsetto in raso e pizzo.



Philippe Halsman

Una mostra celebra il grande fotografo

La Città di Piove di Sacco ospita la mostra *Lampo di genio*, presso Palazzo Pinato Valeriani, dedicata a Philippe Halsman, uno tra i più originali ed enigmatici ritrattisti del Novecento. Halsman diventa fotografo nella Parigi degli anni Trenta, a stretto contatto con l'ambiente surrealista da cui impara a guardare la realtà con sguardo straniato, innovativo, pieno di inventiva e creatività. In esposizione 100 immagini di diversi formati, tra colore e bianco e nero, volumi originali e documenti che ripercorrono l'intera carriera del grande autore. Accompagna la mostra il catalogo edito da Contrasto. Tutti sono passati di fronte al suo obiettivo: politici come Churchill e Kennedy, divi del cinema come Marilyn Monroe, Humphrey Bogart, Yves Montand, Barbra Streisand, scienziati come Einstein e Oppenheimer, artisti come Pablo Picasso, Marc Chagall e Salvador Dalí. Le sue immagini sono uniche, a metà tra documento e invenzione, come è proprio nella tradizione dei grandi ritrattisti cui è chiesto di interpre-

Collection Report ● Exhibition



Quando chiedi ad una persona di saltare,
tutta l'attenzione è concentrata sull'atto di saltare,
e così la maschera cade
e Philippe Halsman mostra la persona dietro di essa.

Collection Report ●

t a r e
il soggetto facendolo
emergere, o nascondere, dietro
il suo personaggio anche a costo di
inventare una forma particolare, persona-
lissima, di documento fotografico. In mostra
anche la celebre serie di "jumpology" con divi e
personalità che accettano letteralmente di salta-
re di fronte al suo obiettivo creando un carosello di
immagini giocose e dinamiche, originali nella loro rea-
lizzazione grafica e nella forza rappresentativa. Nella sua
carriera Halsman ha firmato oltre 101 copertine di Life, più
di qualunque altro fotografo; ha creato ritratti straordinari
per forza e indagine psicologica. Curata da Alessandra Mauro
e Suleima Autore in collaborazione con l'Archivio Halsman di
New York. Sino al 19 aprile

Fashion Army

Collection Report ● Exhibition

A Rotterdam in mostra la ricerca dell'army dress

La mostra *Fashion Army* alla Kunsthal Rotterdam presenta oltre cinquanta straordinarie fotografie provenienti da un archivio dell'esercito americano recentemente declassificato. Durante una ricerca online nel 2022, il ricercatore visivo francese Matthieu Nicol si è imbattuto in questa collezione con immagini di persone che indossavano campioni e prototipi di indumenti militari, risalenti alla fine degli anni '60 e all'inizio degli anni '90. Quello che era iniziato come un ritrovamento casuale, si trasformò presto in un progetto di ricerca visiva su larga scala. Le immagini di uomini e donne in abiti militari, fotografate staticamente in semplici ambienti di studio, ricordano in modo evidente le campagne e i lookbook delle principali case di moda. *Fashion Army* offre un'affascinante testimonianza visiva del ruolo che l'abbigliamento gioca nella proiezione del potere militare. Allo stesso tempo, le immagini forniscono uno spaccato di come l'abbigliamento militare abbia influenzato

A lato,
Fashion Army,
IPL demo 85 2 piece with bag, 1985



*Fashion Army offre un'affascinante testimonianza visiva del ruolo
che l'abbigliamento gioca
nella proiezione del potere militare.*

Collection Report ●

mon-
do della moda negli
ultimi decenni. Le foto si ri-
velarono parte di un archivio declas-
sificato del Natick Soldier Systems Cen-
ter. Con ogni probabilità le fotografie furono
scattate per documentare prototipi di indumenti
e accessori militari per tutte le possibili applicazio-
ni nell'ambito dell'esercito: dal segretario al soldato,
dal paracadutista all'esperto di esplosivi. *Fashion Army*
offre un'intrigante panoramica sullo stile, l'innovazione e
l'influenza di vasta portata dell'abbigliamento militare sulla
moda e sull'identità. Nel corso degli anni, molti di questi stili
sono riusciti a trovare la loro strada dai campi di battaglia alle
città, tra cui stampe mimetiche, pantaloni cargo e trench.

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Collection Report ● Event

Il mosaico

A Ravenna la Biennale del Mosaico Contemporaneo

Con-
servando tra le sue
mura alcuni dei più signifi-
cativi esempi di mosaico dell'an-
tichità, Ravenna continua a testimo-
niare l'intensità. Sino a gennaio, infatti,
va in scena la IX Biennale di Mosaico Con-
temporaneo dal titolo *Luogo condiviso*. Palazzo
Rasponi dalle Teste ospita le mostre degli artisti
Shahzia Sikander e Omar Mismar. Presenti anche
alla Biennale di Venezia, i due esplorano temi legati
all'identità e alle politiche di genere. L'iniziativa è
promossa dal Comune di Ravenna, Assessorato alla
Cultura e al Mosaico, coordinata dal MAR - Museo
d'Arte della Città di Ravenna, con la direzione arti-
stica di Daniele Torcellini e realizzata grazie al con-
tributo della Regione Emilia - Romagna, di Mar-
cegaglia Ravenna, della Fondazione del Monte
di Bologna e Ravenna, Orsoni Venezia 1888 e
di Fondazione Cingoli. Il calendario com-
pleto di mostre, performance, incontri,
conferenze e altri eventi è consulta-
bile all'indirizzo <https://biennale.ravennacittadelmosaico.it/>

1880

A lato,
Omar Mismar, *Two Unidentified Lovers in a Mirror*, 2023
mosaico con marmi e pietre,
Collezione privata



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Wildness reduced in paper

Collection Report ● News

È stato pubblicato da Drop Books, un marchio editoriale di Jop van Bennekom per Top Publishers di Amsterdam una edizione limitata di 500 copie numerate, il secondo volume *Wildness*. Il magazine riunisce il lavoro del fotografo Mark Borthwick con il nuovo enfant terrible della moda Duran Lantink. Realizzato durante la sfilata della collezione a/i 2025 del designer e in diverse date di shooting a Parigi. Il numero è stato presentato durante Paris Photo.



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Collection Report ● Book

Maria Antoinette

V&A una mostra e un libro celebra questa icona

Pub-
blicato in occasione
della mostra del V&A *Marie
Antoinette Style* è stato pubblicato
il volume *Maria Antonietta* scritto da
Sarah Grant che ricostruisce la vita e lo
stile di Maria Antonietta - sposata a 14 anni,
regina a 18 e ghigliottinata a 37 - dagli intimi
appartamenti in cui viveva al profumo che indos-
sava, dalle tendenze che guidava alle complessità
della vita di corte francese. Gli autori attingono a
resoconti, interni, lettere, ritratti e ai pochi ogget-
ti personali rimasti, le sue scarpe e i suoi ventagli,
e frammenti di tessuto dei suoi abiti. Il libro svela
come la sfortunata regina di Francia abbia fornito
una fonte costante di ispirazione per il mondo del
design, della moda, del cinema e delle arti decora-
tive - dai balli in maschera del XIX secolo, all'il-
lustrazione Art Déco, all'alta moda. Riconsi-
dera in modo nuovo l'eredità di una figura
complessa e incompresa il cui stile, la cui
giovinezza e la cui notorietà hanno
contribuito al suo fascino senza
tempo.





In queste pagine,
Wedding gown of Duchess Hedvig Elisabeth Charlotta (later Queen of Sweden)
Photo: Göran Schmidt Livrustkammaren/SHM (CC BY 4.0)



A lato,
Boué Soeurs (Sylvie and Jeanne Boué) robe de style
© Designmuseum Denmark / Photo: Pernille Klomp



In queste pagine,
Film still from *Sofia Coppola's Marie Antoinette*.
Photo courtesy of I WANT CANDY LLC. and Zoetrope Corp.



In queste pagine,
Kate Moss in Sarah Burton for Alexander McQueen,
Van Cleef & Arpels, and Julian d'Ys, The Ritz, Paris 2012. [photographs of Kate Moss at the Paris Ritz for Vogue US April
2012 issue]
© Tim Walker.



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Collection Report ● Exhibition

Man Ray

Schiaparelli sostiene il Met per la mostra

La maison Schiaparelli sostiene la mostra organizzata al Metropolitan Museum of Art di New York dedicata al lavoro di Man Ray. Inaugurata a settembre, la mostra è intitolata *Man Ray: When Objects Dream*. Con oltre 150 opere, tra fotografia, pittura, oggetti e film, la mostra cattura l'energia rivoluzionaria dell'arte di Man Ray e il suo ruolo essenziale nei movimenti Dada e Surrealista. Schiaparelli sostiene la mostra in ricordo dell'amicizia e della proficua collaborazione tra Elsa Schiaparelli e Man Ray. Schiaparelli e Man Ray si incontrarono per la prima volta a New York nel 1919, tramite il loro comune amico Gabrielle Buffet-Picabia, figura chiave del Dadaismo e dell'avanguardia. A Parigi, la loro amicizia si trasformò in una profonda collaborazione. La loro visione condivisa dell'arte come luogo di gioco, illusione e trasformazione trovò terreno fertile nella moda. Sino al 1° febbraio 2026.

at Met

"I've always had a special feeling for Man Ray—like me, he was an American (born in Pennsylvania in 1890), and a Virgo. He was also, more significantly, an outsider in Paris, a voyeur of a scene who later became synonymous with it. And like Elsa Schiaparelli, he blurred the lines between fashion and art. Before fashion became a commercial enterprise, it was an artistic one, and that's in no small part thanks to them, and how easily they moved between genres and creative identities."
Daniel Roseberry



In questa pagina,
Man Ray, *Elsa Schiaparelli*, 1933
© Man Ray Trust

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Irving Penn

Collection Report ● Auction

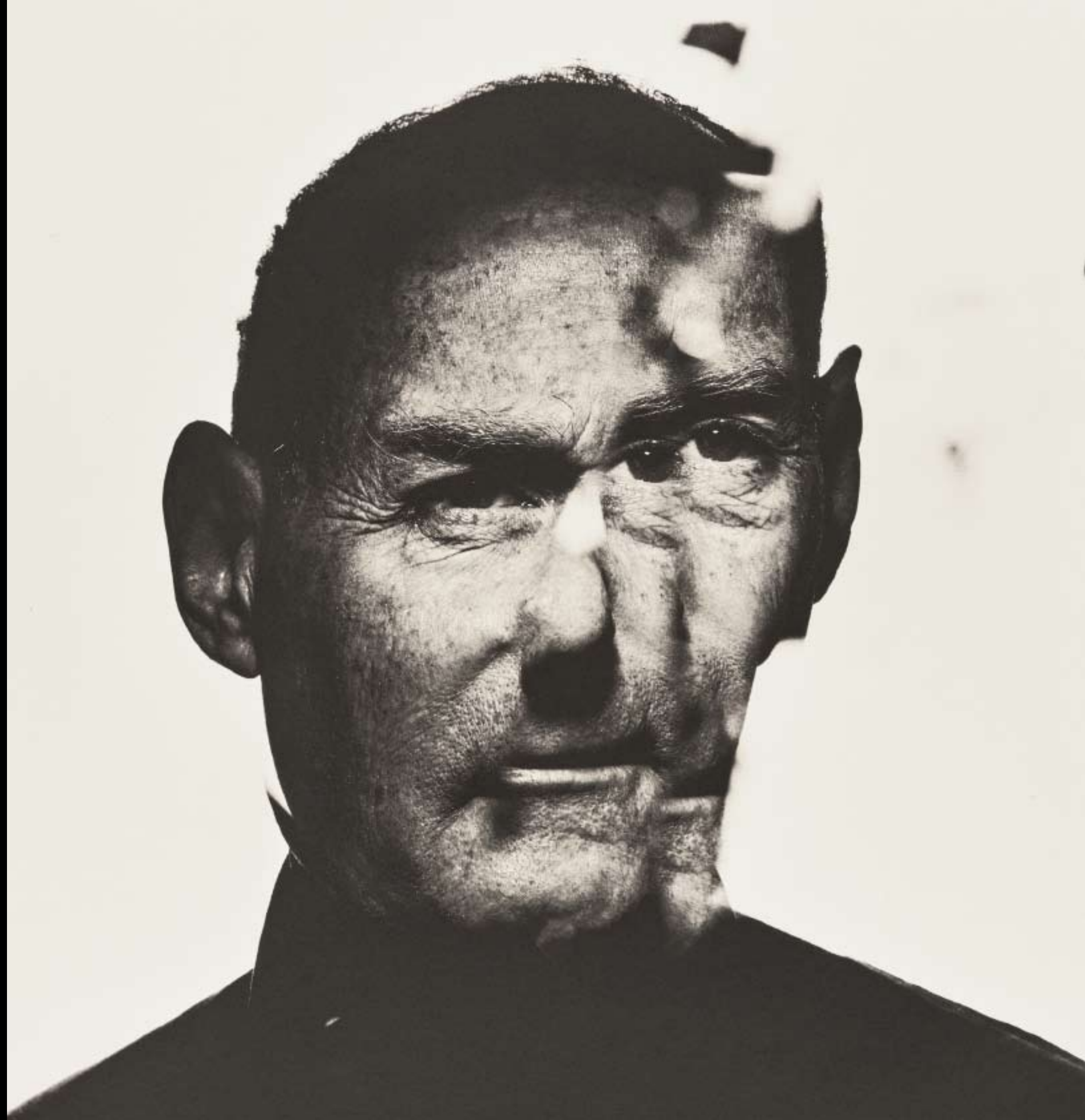
Phillips mette all'asta alcune icone della fotografia

Un'asta e una mostra organizzata da Phillips a New York e intitolata "Visual Language: The Art of Irving Penn", hanno messo all'incanto una settantina di fotografie di Irving Penn, uno dei master della fotografia. L'asta ha presentato stampe fotografiche e dipinti realizzati da Penn nel corso della sua carriera lunga sette decenni ed è stata realizzata in collaborazione con la Irving Penn Foundation. La vendita dei lotti si è tenuta l'8 ottobre. La Irving Penn Foundation è stata fondata nel 2005 per promuovere la conoscenza e la comprensione dell'eredità artistica di Irving Penn, compresa la diversità di tecniche, mezzi e temi esplorati dall'artista.





A lato,
Irving Penn *Harlequin Dress (Lisa Fonssagrives-Penn)*, New York, 1950
Platinum-palladium print, printed 1979.
Estimate: \$200,000 - 300,000
© Condé Nast



A lato,
Irving Penn, *Irving Penn in a Cracked Mirror (Self-Portrait) (A)*,
New York, 1986
Platinum-palladium print, printed 1991.
Estimate: \$25,000 - 35,000
© The Irving Penn Foundation

Formatosi sotto la guida del leggendario direttore artistico Alexey Brodovitch a Filadelfia, iniziò la sua carriera come assistente presso Harper's Bazaar prima di entrare a far parte di Vogue nel 1943, dove il direttore e artista Alexander Liberman riconobbe l'occhio distintivo di Penn e lo incoraggiò a dedicarsi alla fotografia. Gli studi di moda di Penn, incomparabilmente eleganti, ridefinirono gli standard per il mondo delle riviste, e i suoi ritratti, le nature morte e gli studi di nudo aprirono nuove strade. Il suo libro del 1960, Moments Preserved, ridefinì la monografia fotografica con il suo layout dinamico e le riproduzioni di alta qualità. Nel 1964, Penn iniziò a stampare in platino e palladio, facendo rivivere questo processo del XIX secolo per servire la sua visione distintiva. Fu uno dei primi fotografi a beneficiare del fiorente mercato della fotografia d'arte degli anni '70, e si guadagnò un seguito crescente di collezionisti e curatori, che portò a importanti mostre al Museum of Modern Art, al Metropolitan Museum of Art, al Moderna Museet di Stoccolma, all'Art Institute di Chicago e alla National Portrait Gallery di Londra, tra molte altre istituzioni. Innovatore in ogni senso, l'approccio di Penn alla fotografia fu audace. Pochi fotografi della sua generazione sperimentarono così ampiamente sia i processi di stampa convenzionali che quelli storici, e nessuno raggiunse il livello di eccellenza di Penn in tutti.

A lato,
Irving Penn, *Marriageable Young Woman of Imilchil*,
Morocco, 1971
Gelatin silver print, printed 1991.
Courtesy of Vogue copyright credit reproduction limitation,
and edition stamps on the reverse of the mount.
One from an edition of 10.
Estimate: \$20,000 - 30,000.
© The Irving Penn Foundation



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Collection Report ● Exhibition

Horst P. Horst

A Venezia una mostra dedicata al fotografo

D a febbraio Le Stanze della Fotografia presentano sull'Isola di San Giorgio Maggiore la grande mostra dedicata a uno dei maestri della fotografia del Novecento: Horst P. Horst. Curata da Anne Morin in collaborazione con Denis Curti, la rassegna *Horst P. Horst. La Geometria della Grazia* propone una lettura dell'opera del fotografo tedesco naturalizzato americano, restituendone la complessità oltre la fotografia di moda che lo rese celebre sulle pagine di Vogue. La mostra raccoglie oltre 300 opere, delle quali molte presentate ora per la prima volta, fotografie a colori, che arrivano in Italia in questa occasione, esposte accanto a stampe vintage, disegni, documenti e materiali inediti, invitando a scoprire un artista che ha trasformato la fotografia in una riflessione sull'armonia, sulla proporzione e sulla bellezza come equilibrio tra le parti e il tutto. Il percorso espositivo si sviluppa come un viaggio che attraversa tutta la produzione di Horst. Dalle influenze del Bauhaus e del classicismo alla co-



*...un autore che ha saputo fondere arte,
design e fotografia in un linguaggio unico,
sospeso tra modernità e atemporalità.*

Collection Report ●

stru-
zione architettonica
dell'immagine, dalla fotografia
di moda agli splendidi fiori, alle natu-
re morte, dai ritratti – tra gli altri di Cecil
Beaton, Ingrid Bergman, Maria Callas, Coco
Chanel, Salvador Dalí, Marlene Dietrich, Karl
Lagerfeld, Irving Penn, Yves Saint Laurent, Gianni
Versace, Luchino Visconti, Diana Vreeland – fino agli
studi sulla forma e sui modelli, la mostra restituisce la
visione di un autore che ha saputo fondere arte, design e
fotografia in un linguaggio unico, sospeso tra modernità e
atemporalità. Fino al 5 luglio 2026

A lato,
Horst P. Horst., *Maria Callas, Waldorf Astoria Hotel, New York,*
1952
© Horst Estate

Nato nel 1906 a Weissenfels-an-der-Saale, Horst Paul Albert Bohrmann – poi noto come Horst P. Horst – inizia la sua carriera come assistente del fotografo George Hoyningen-Huene a Parigi, dove entra in contatto con figure come Coco Chanel, Jean Cocteau e Marie-Laure de Noailles. Dal 1931 collabora con Vogue, imponendosi per la sua eleganza formale e la sua sensibilità scenografica. Nel 1939, prima di trasferirsi definitivamente a New York, in Francia realizza la celebre Corset Mainbocher, divenuta un'icona della storia della fotografia. Durante la Seconda guerra mondiale serve nell'esercito americano e nel dopoguerra torna a lavorare per Vogue e House & Garden, ampliando i suoi orizzonti verso la fotografia botanica e d'interni. Fino agli anni Novanta continua a creare con instancabile curiosità e precisione formale, fino alla sua scomparsa nel 1999 a Palm Beach, in Florida.







A lato,
Horst P. Horst., *Lisa Fonssagrives with turban*, New York, 1940.
© Horst Estate

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Collection Report ● Exhibition

Elsa al museo

A marzo 2026, il V&A di Londra inaugurerà la prima mostra nel Regno Unito dedicata a Schiaparelli intitolata *Schiaparelli: Fashion Becomes Art*. La mostra ripercorrerà le origini della maison fino all'attuale direttore creativo, Daniel Roseberry. Attraverso una ricerca condotta da curatori d'arte e moda, incentrata sulle collaborazioni creative e sulla produzione della fondatrice Elsa Schiaparelli, la mostra la colloca come figura chiave tra arte e performance, un clima che si estendeva tra le città di Parigi, Londra e New York negli anni tra le due guerre mondiali e fino al suo pensionamento nel 1954. Le iconiche collaborazioni di Elsa Schiaparelli con artisti come Dalí, Cocteau, Man Ray, Jean-Michel Franck e Giacometti, tra gli altri, sono diventate leggendarie. La mostra metterà in luce la storia di un'imprenditrice e presenterà i capi celebri e quelli poco conosciuti. La mostra comprenderà oltre 200 oggetti, tra cui abiti, accessori, gioielli, dipinti, fotografie, sculture, mobili, profumi e materiale d'archivio.

A lato,
Elsa Schiaparelli wearing black silk dress with crocheted collar of her own design and a turban,
Vogue 1940
Photo by Friedrich Baker
Condé Nast via Getty Images



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Collection Report ● Exhibition

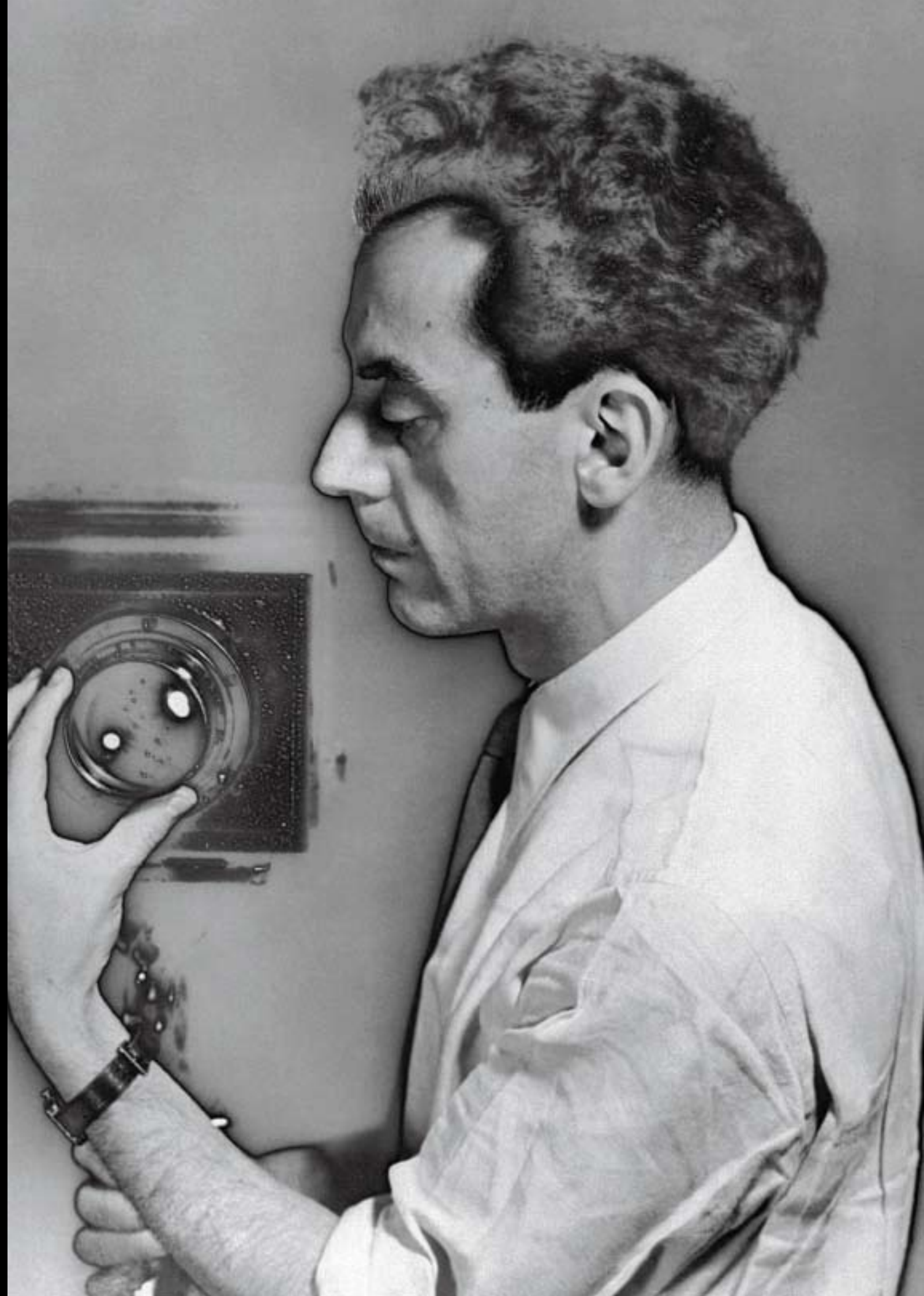
Man Ray

Palazzo Reale ospita una mostra dedicata al grande artista

Milano

Palazzo Reale di Milano ospita la mostra "Man Ray. Forme di luce", una retrospettiva dedicata a uno dei protagonisti dell'arte del Novecento: pittore, fotografo, regista e innovatore, Man Ray è stato una figura centrale nelle avanguardie del XX secolo. La mostra presenta circa trecento opere, tra fotografie, disegni, litografie, oggetti e documenti provenienti da importanti collezioni. Il percorso espositivo ripercorre la parabola creativa dell'artista attraverso i suoi principali temi: gli autoritratti, i ritratti degli amici intellettuali, la figura femminile, i nudi, le rayografie, le solarizzazioni, la moda, i multipli e i ready-made, e infine il cinema. L'esposizione, promossa da Comune di Milano - Cultura e prodotta da Palazzo Reale e Silvana Editoriale, è curata da Pierre-Yves Butzbach e Robert Roca e resterà aperta sino al 25 gennaio.

A lato,
Man Ray, *Autoportrait*, 1931,
collezione privata
© Man Ray 2015 Trust,
by SIAE 2025



A lato,
Man Ray, *Marchesa Casati. Il ritratto della mia anima*, 1922,
© Man Ray 2015 Trust,
by SIAE 2025





Nato Emmanuel Radnitsky da una famiglia ebrea di origini russe, adottò lo pseudonimo “Man Ray” – unione di “Man” (uomo) e “Ray” (raggio di luce) – segnando così l’inizio di una vita e di una carriera profondamente votate alla sperimentazione artistica. Formatosi nell’ambiente vivace dell’arte americana di inizio secolo, la sua personalità artistica si sviluppò grazie al contatto con le avanguardie europee e con figure decisive quali Marcel Duchamp, che lo introdusse a linguaggi artistici radicalmente nuovi. Fin dagli esordi, Man Ray affianca alla pittura e al disegno l’assemblaggio di oggetti e l’uso della fotografia, inizialmente per documentare le sue opere e quelle dei suoi amici, e ben presto come mezzo creativo autonomo. Nel 1921 si trasferisce a Parigi, dove entra in relazione con il gruppo surrealista guidato da André Breton e stringe rapporti con Louis Aragon, Philippe Soupault, Paul Éluard e Robert Desnos. A Montparnasse conosce Alice Prin, nota come Kiki de Montparnasse, cantante e modella, che diviene compagna dell’artista: insieme danno vita a una serie di immagini destinate a diventare icone della storia della fotografia, tra cui *Le Violon d’Ingres* e *Noire et blanche*. Kiki appare anche in tre film diretti da Man Ray: *Le Retour à la raison* (1923), *Emak Bakia* (1926) e *L’Étoile de mer* (1928). È in questi anni che l’artista affina alcune delle sue tecniche più innovative, come la rayografia, procedimento che consiste nell’esporre oggetti direttamente su carta fotosensibile senza l’uso della macchina fotografica. Il termine, coniato da Tristan Tzara, esprime perfettamente l’idea di una composizione creata con la luce, tra sperimentazione e poesia. Alla fine degli anni Venti, con la fotografa Lee Miller – nuova compagna e musa – sviluppa la tecnica della solarizzazione, in cui i contorni delle immagini assumono un’aura luminosa e spettrale, ottenuta attraverso un’esposizione parziale alla luce in fase di sviluppo. Nel corso degli anni Trenta, Man Ray si dedica anche alla fotografia di moda, rivoluzionando il linguaggio visivo del settore con uno stile sofisticato, ironico e tecnicamente innovativo. Collabora con importanti case di moda e stilisti come Paul Poiret, Elsa Schiaparelli, Jean-Charles Worth e Coco Chanel, pubblicando le sue immagini su riviste internazionali. In parallelo, continua a esplorare le possibilità offerte dal cinema, firmando quattro film fondamentali per la storia dell’avanguardia europea. Con Meret Oppenheim realizza nel 1933 la celebre serie *Erotique-voilée*, mentre l’anno successivo conosce Adrienne “Ady” Fidelin, con cui intrattiene una relazione sentimentale e artistica. Dopo la disfatta della Francia nel 1940, Man Ray torna negli Stati Uniti, dove incontra Juliet Browner, ballerina e modella, che diventerà sua moglie e musa. Nel 1951 rientra definitivamente a Parigi, dove continuerà a lavorare fino alla sua morte, avvenuta nel 1976.

A lato,
Man Ray, *Moda (negligé)*, 1935
© Man Ray 2015 / TruSt, by SIAE 2025



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Collection Report • Fall/Winter 2025-26

Il canto delle sirene

La "sirena" è la nuova ispirazione
Sempre più terreno di ricerca di materiali, tecniche e savoir faire, l'haute couture volge il suo sguardo a figure mitologiche: le sirene. Lasciata alle spalle l'esagerazione dell'espansione tridimensionale nello spazio, il focus torna sulla figura umana e al suo fluido movimento nell'aria o nell'acqua che sia. Forme sinuose e silhouette strizzate e mentre il video della collezione Maison Margiela Artisanal 2024 - l'ultima disegnata da John Galiano - supera i due milioni e mezzo di visualizzazioni su Youtube, che per una collezione couture è un risultato più che da record, alla guida della maison arriva Glenn Martens e ne raccoglie il testimone.

Marco Cortesi



vestito● *Collection Report*

Retour Vers les futurs

En juin 1940, Elsa Schiaparelli quitte Paris, une ville qu'elle aime et qu'elle considère comme sa maison, et embarque à bord d'un bateau pour New York. Ce départ marque la fin d'une décennie, mais aussi d'une période révolutionnaire dans le domaine de la mode. Au cours des vingt années précédentes, deux créateurs avaient changé non seulement la façon dont les femmes s'habillaient, mais aussi le sens même de la mode. La première de ces avant-gardes était Gabrielle Chanel; elle a libéré les femmes du corset et les a habillées de jersey moulant. Elle a également créé le type d'iconographie - que nous appelons aujourd'hui codes - que nous associons désormais au langage des marques, le type de détails et de motifs qui permettent d'identifier instantanément une robe ou un sac comme appartenant à une maison de couture ou à une autre. Et puis il y a eu Elsa, dont la contribution a été moins physique que conceptuelle. Elle a remis en question ce qu'était la mode. Chanel s'intéressait à l'utilité pratique des vêtements pour les femmes; Elsa s'intéressait à ce que la mode pouvait être. Une robe est-elle toujours une simple robe ou peut-elle être considérée comme une oeuvre d'art? Comment

la

Schiaparelli ★



*Et puis il y a eu Elsa
dont la contribution a été
moins physique que conceptuelle.*

Collection Report ●

mode
peut-elle parler à l'art?
Comment l'art peut-il influen-
cer et parler à la mode? La mode - et
ce que nous voulons et attendons d'elle - ne
serait plus jamais la même. Rétrospectivement,
les années qui ont précédé la fuite temporaire d'El-
sa de Paris se sont révélées être une période d'élégan-
ce maximale, mais aussi le début de l'ère moderne de la
guerre. Deux réalités qui cohabitent de manière improba-
ble au même endroit, au même moment. Cette collection
est dédiée à cette période, où la vie et l'art étaient au bord
du précipice: au crépuscule de l'élégance et à la fin du monde
tel que nous le connaissions. Conçue entièrement en noir et
blanc, je voulais que la collection pose la question de savoir s'il
est possible d'estomper la frontière entre le passé et le futur: si
je privais ces pièces de couleur, ou de toute notion de moderni-
té, si je me concentrais de manière obsessionnelle sur le passé,
pourrais-je réellement faire une collection qui semble être née
dans le futur ? Les marques attendues du modernisme ont
disparu; il reste quelque chose d'élémentaire, un retour aux
principes qui, à son tour, semble révolutionnaire. Je pro-
pose un monde sans écran, sans IA, sans technologie
- un monde ancien, certes, mais aussi un monde post-
futur. Peut-être s'agit-il d'une seule et même cho-
se. Si, la saison dernière, il s'agissait de rendre
moderne quelque chose de baroque, cette
saison, il s'agit d'inverser les archives
pour les rendre futuristes. Ou-
tre une nouvelle pa-

*Elle a remis en question
ce qu'était la mode.*

Collection Report ●

lette,
cette collection pro-
pose également une nouvelle
exploration des silhouettes. Les célè-
bres silhouettes corsetées de Schiaparelli
sont absentes, mais elles sont remplacées par
une nouvelle exploration du drame, qui définit la
taille et les hanches avec des techniques inattendues,
offrant à la personne qui les porte à la fois intensité et
aisance. Les célèbres codes de la maison sont également
explorés de manière indirecte. Les iconographies du Trou
de Serrure et de l'anatomie se cachent dans le tailleur et sont
réalisées dans des céramiques faites à la main qui rappellent
le passé. Les foulards sont cousus avec des Mètres Rubans et
des pois en fil de soie, selon les techniques de l'époque d'Elsa.
L'ensemble du défilé a en fait été conçu comme un trompe-l'œil
surréaliste, du maquillage aux tissus, qui comprennent de la lai-
ne de Donegal et des satins brillants. Il y a les costumes de soi-
rée, leurs jupes coupées au genou, leurs vestes brodées de fils
d'argent et de noirs irisés. Nous avons également introduit la
veste Elsa, une pièce aux épaules marquées qui fait référen-
ce à des travaux d'archives et que nous avons réalisée en
fil coupé et en laine, ainsi que des robes du soir coupées
en biais, afin d'introduire un nouveau langage pour
le soir qui ne repose pas sur les corsets et les vête-
ments de forme. Il y a aussi les pièces fantasti-
ques: La cape "Apollo" emblématique d'El-
sa, réimaginée ici comme une énorme
gerbe de bijoux diamantés en
trois couches d'étoiles

*Elsa s'intéressait
à ce que la mode pouvait être.*

Collection Report ●

m é t a l l i -
ques, galvanisées dans
différentes nuances de noir, de
bronze et d'argent satiné; une robe en
tulle zigzag, avec des broderies 3D en forme
de coquillage sur une touffe d'organdi de soie
blanche, complétée par une ombrelle d'organdi de
soie noire; des vestes et manteaux inspirés des mata-
dors, incrustés de perles baroques, de tâches léopard en
métal, de perles noires en jais, le tout à l'effigie des codes
de la Maison; et enfin, ce que j'appelle notre broderie "Eyes
Wide Open", une robe avec un motif d'iris peint à la main,
enchâssé dans des cabochons en résine, agrémenté de cils et
de paupières en fil métallique, et d'un dos en tulle de soie en
forme de chute d'eau. Il est trop facile de romancer le passé. Il
est trop facile de craindre le présent. En janvier 1941, Elsa re-
vient pour une brève visite à Paris malgré la guerre. Elle s'arrête
d'abord au Portugal, où elle livre 13 000 capsules de vitami-
nes au ministre français à Lisbonne, au nom de l'American-
French War Relief. En mai de la même année, elle s'envole
pour New York, où elle retrouve nombre de ses amis et
compatriotes surréalistes qui s'y étaient également réfu-
giés. Cette collection nous rappelle qu'il ne sert à rien
de regarder en arrière si l'on ne trouve pas quelque
chose de significatif à apporter à notre avenir.
Daniel Roseberry

Look 12
Robe en biais à manches longues en mousseline lamée rehaussée de broderies en métal argenté ultra-légères façonnées à la main et d'une découpe organique en tulle transparent qui révèle la peau. Boucles d'oreilles bulle en laiton. Escarpins à talons en satin noir à bride retenue par un bijou en forme de main en métal argenté.

Look 11
In apertura, Robe bustier asymétrique en crêpe léger noir drapé sur le bas. L'architecture du bustier présente un volume organique au niveau de la poitrine et de la hanche. Boucles d'oreilles en laiton en forme de pomme de terre. Longs gants en satin blanc recouverts de mesh noir. Escarpins à talons en satin noir à bride retenue par un bijou en forme de main en métal argenté.



Look 23
Robe bustier au volume aérodynamique entièrement brodée d'un motif « galuchat » rouge à la finition émaillée. Longs gants assortis. Escarpins à talons en satin rouge à bride retenue par un bijou en forme de main en métal argenté.

Schiaparelli ★



Look 25
Smocking matador brodé composé d'une veste courte en satin duchesse noir rehaussé de perles et de points satin ton sur ton, d'épaulettes en forme de selle de cheval et d'un pantalon torero assorti. Il est porté sur une chemise en popeline de coton blanche soulignée d'une cravate en jacquard de laine et cachemire noir. Calot en satin noir brodé. Escarpins à talons en satin noir à bride retenue par un bijou en forme de main en métal argenté.

Schiaparelli ★



Look 27
Robe à volants infinis en organza de soie blanche ornée de ruchés noirs. Escarpins à talons en satin noir à bride retenue par un bijou en forme de main en métal argenté.

Schiaparelli ★



Look 29
Cape en tulle transparent noir brodée du motif emblématique Apollo de Versailles issu des archives de la Maison en perles, sequins et strass couleur argent rehaussée de crin noir ton sur ton aux extrémités. Elle est portée sur une jupe en tulle transparent noir. Gants en velours noir. Mules à talons en satin noir à bride retenue par un bijou en forme de main en métal argenté.

Schiaparelli ★



vestit● Collection Report Symposium poiesis

For nearly two decades, the couturier has worked in communion with the primordial rhythm of the organic and the human imperative of the technological. Within *Symposium* manifests the growing fragility of their interdependence. To navigate the fracturing symbiosis, Van Herpen turns to the expansive, life-giving force of the ocean as a conceptual gateway, bearing witness to its ecological transformation and transcribing it into cloth via translucently layered textures, liquidised forms, and silhouettes that surge and wane as the tide. Guided by James Lovelock's Gaia theory, the designer examines the ocean not as a singular ecosystem but as part of a wider biospheric consciousness. *"The ocean and the atmosphere and the climate are all coupled. They are not independent systems; they are tightly woven together in a self-regulating fabric"*, mused Lovelock. Therefore, the collection explores how we are one with the ocean, the largest and most important ecosystem on our planet that generates more than half of the oxygen we breathe. Seeking to convey not only the ocean's state of peril but its innate beauty in the collection too, Van Herpen draws upon the freeform movement of Loie Fuller to em-

Iris van Herpen ★



Collection Report ●

*This collection
is a collaboration with nature itself.*

body
the full spectrum of its
forms, from its wild tidal power
to its amorphous organisms. The pio-
neering muse and dancer, who van Herpen
has long been inspired by as a trained dancer
herself, embraced the unpredictability of fabric in
motion, shrouding herself in silk and using bamboo
wands to expand the improvised phantasmal shapes she
drew with her body. *"She seems to be in dialogue with the forces of nature in her performances. In my eyes she was an alchemist of movement, light, and fabric, with which she merged dance into sculpture"*, Van Herpen says. As the show opens with a performance created in collaboration with light artist Nick Verstand, Fuller's moves are thrown into the future as near-invisible Japanese airfabric becomes a light painting. As if she is leaving her solid body, the voluminous phantom silhouettes radiate organic patterns of light that are activated by the movements of the patterns of light that are activated by the movements of the dancer in real time. *"The dancer becomes morphogenic and more-than-human, seeming to shimmer in and out of perception, often being swallowed entirely into this bioluminescent creature"*, says Van Herpen. *"The show opening is an emotionally charged performance on how we have drained the life out of our oceans. It is a call for protection"*. Sympoiesis draws this thread out in a pioneering collaboration with biodesigner Chris Bellamy - a, first-of-its-kind living look, inhabited by 125 million bioluminescent algae which emit light in re-

In this time of ecological emergency
and biodiversity loss,
biodesign invites us to rethink
the way we use materials.

Collection Report ●

spon-
se to movement. Grown
in sea-water baths over several
months within a specialised nutrient
gel, the *Pyrocystis Lumula algae* were moulded
into an protective membrane then attentively
cared for in conditions to mimic their natural ma-
rine home, with humidity, temperature, and circadian
rhythm all tuned to their precise needs. The chamber in
which the living look is nurtured becomes, therefore, a
microcosm of the ocean's delicate balancing point. Caring
for the garment, and for the 125 million *Pyrocystis Lumula* it
contains, requires a symbiotic relationship and redefines the
creation traditions entirely, as the garment is cultivated rather
than constructed. As the living look emerges, a biosphere light
portal grows around it - another Verstand light sculpture - and a
hopeful turning point is proffered in the meeting of an animate
ecosystem and a sacred sanctuary. The ecological choreography
and unbound energy that run through the collection now be-
come not relics of the past but portals into an abundant fu-
ture. A bespoke fragrance by master perfumer Francis Kur-
kdjian unfolds like a wave as each look emerges to create
an immersive and evocative multi-sensory experience,
expressing the rich depths of underwater life - my-
sterious yet luminous. *"Perfume is an invisible wave,
a breath of the soul that may prolong the movement
of a garment"*, says Kurkdjian about the col-
laboration. *"For Iris Van Herpen, I wan-
ted an olfactory score that extends
the poetry of her silhouet-*

to visualise a future where all human design
is not just inspired by nature,
but integrated with it.

Collection Report ●

tes, a
fragrance like a full im-
mersion: deep, aquatic, familiar yet
almost unreal, surreal. I imagined a sensory
and luminous almost unreal, surreal. I imagined
a sensory and luminous flow, enigmatic and vibrant”.

Van Herpen’s prevailing dedication to exploring
new textile technologies washes over the entire col-
lection, and the promise of life is captured spectacularly
in another collaborative addition — a new kinetic look
created with artist Casey Curran. Connected by an undula-
ting golden coilvein armature, delicate wings flutter gently in
a wave-like rhythm, their silhouette inspired by a microscopic
view of the structure of bioluminescent algae. The designer
was “turned upside down” by David Attenborough’s documentary
‘Ocean’, a searing exploration of the ecological importance of
the seas and marine life, the vastness of undiscovered species,
and the magnitude of climate damage and human destruction.
But it offered hope too, showing how marine wonders bounce
back much quicker than anticipated when they are protec-
ted by sanctuaries, so-called ‘safe zones’. The wonder of the
Dohrnii, the immortal jellyfish, is captured in Japanese
airfabric that drifts like currents suspended within mo-
on-curved bonings laser-cut from translucent carbon
fibre. “Gradient dyed from sweet peach to deep plum,
the silhouettes dissolve in motion, as if painted by
currents beneath the surface”, says van Her-
pen. That very oceanic symbiosis is
also woven into the gravity-de-
fying Noosphere look,

Collection Report ●

It highlights the interdependence between humans and nature, viewing the body not as isolated, but as an ecosystem, where fashion becomes alive, responsive, and deeply connected with the natural world.

where painterly shades of green and blue are dyed onto billowy organza panels, forming a dramatically deep-sea silhouette through featherlight carbon fibre bonings. Our entanglement with the ocean and its lifeforms runs deep, van Herpen tells us with this collection, and *Symposium* submits its beauty and vitality as the catalysts for collaborative preservation. Coral-like colonies are constructed from Brewed Protein - a novel fermented fibre by biotech company Spiber - which has been laser cut and heat bonded to sheer organza. Meanwhile, ivory silk is draped upside down onto wave-shaped casts and coated with a fine layer of resin, becoming a cresting wave held in suspension - just before the chaos of the rolling crash. Completing the collection, handcrafted shoes created in collaboration with Rombaut emanate cascading metal halos which echo the structure of sonar waves. *"This collection is a collaboration with nature itself. In this time of ecological emergency and biodiversity loss, biodesign invites us to rethink the way we use materials, to visualise a future where all human design is not just inspired by nature, but integrated with it",* says Van Herpen. *"It highlights the interdependence between humans and nature, viewing the body not as isolated, but as an ecosystem - where fashion becomes alive, responsive, and deeply connected with the natural world".*



Iris van Herpen ★







Iris van Herpen ★

vestit● *Collection Report*

Il canto delle sirene

Geroges Hobeika ★







Geroges Hobeika ★



Geroges Hobeika ★





Geroges Hobeika ★

vestito● Collection Report Ikorro

Ma Couture est faite pour habiller réellement les femmes, mais une collection est aussi un moyen de raconter des histoires, d'exprimer ma vision sur un sujet ou un autre. Cette saison j'ai eu envie de parler de la nature, et de la façon dont l'humanité contemporaine la maltraite. C'est pourquoi cette collection s'intitule «Ikorro», qui signifie dans la langue Ewondo du Cameroun, un jardin laissé en jachère, un jardin que l'on cesse d'exploiter pour le rendre à la nature et qu'il se régénère. Ce qui résume la nouvelle relation que nous devrions tous entamer avec la nature aujourd'hui. Mais cette collection est aussi un exercice de style sur différentes manières d'évoquer la nature, la flore, la faune, que permet la mode. De façon visuelle avec des imprimés, des brocards, des broderies, des applications et des ornements, comme par exemple le perlage de petits animaux, technique inspirée de la culture traditionnelle Yoruba. Mais aussi de façon plus abstraite, en créant des vêtements «doux» pour la nature, entièrement biodégradables par exemple, comme ces vêtements en feutre de laine de moutons français, brodés de pièces de porcelaine, de pierre semi-précieuse et de laque urushi développés en collaboration avec l'artiste plasticienne Aline Putot-Toupry.

Imane Ayissi ★







Imane Ayissi ★





Imane Ayissi ★

vestit● *Collection Report*

Il canto delle sirene

Rahul Mishra ★











vestito● *Collection Report*

Nature take over

When Nature and
Love Take Over
Feminine. Timeless. Seasonless.
A collection born from breath,
from the way she runs towards nature
for air, and finds herself softly caught in the
arms of love. She isn't seeking, and yet love finds
her, in golden light warming bare shoulders,
in silk brushing against wildflowers, in the hush
between heartbeats. Each piece is a whisper of memory,
corsets, slips, and delicate underthings gathered
from the past, and reimagined with grace for the present.
Lingerie becomes a language of strength.
Romance is worn like a second skin.
There is poetry in every contrast: masculine lines
traced with feminine softness, structure unraveled by
ease, tradition undone by beauty.
This is for the woman who does not chase time,
who lives fully, loves deeply, and lets the wind
undo her hair without regret. She moves between
worlds, between home and beyond,
between being seen and being felt.
Nature takes over.
Love takes over.
And she, with quiet power,
lets it.

Julie De Libran ★









Il canto della sirene

vestito● *Collection Report*

For Haute Couture N°29, Monsieur Giambattista Valli invites us into a dreamscape of nymphs and muses, where the bucolic meets the idyllic. A soft rebellion of silhouettes drawn from the hush of a garden, from the echo of laughter by a lake, from the stolen reveries immortalized by Watteau and Fragonard. In these tableaux, where girls linger under the dappled shade of trees, lost in thought or dance, Mr. Valli recognises his eternal muses: the Valli Girls. It is all about them. Volume in this collection is not imposed, rather, it is conjured. Achieved solely through the generous, precise deployment of fabric, without any hard structures or boning, it is the fabric that breathes and leads, whispering its own story. It becomes both silhouette and storyteller, a living material in dialogue with the body. This is the art of the Atelier at its height, where draping, embroidery, dimensional florals, and volumes are sculpted by hand and instinct. Throughout the collection, shapes nod to the 18th century to Trianon, to fêtes galantes, to the "cape à la Polonaise" and the Watteau back, reimagined with airy irreverence. Draping wraps around the body like a second skin, cin-



Giambattista Valli ★

*A soft rebellion of silhouettes drawn from the bush of a garden,
from the echo of laughter by a lake,
by Watteau and Fragonard.*

Collection Report ●

ching
into bows, unfurling
into languid, endless trains.
Embroideries become “stuccos”, meticulously assembled from micro silk or ganza flowers, blossoming from sleeves and décolletés, as if carried there by the breeze. Decorations are never ornamental for ornament’s sake; they are material and organic, an integral part of the silhouette’s construction and movement. There is also an ongoing conversation between the bucolic spirit of the 18ème and the sculptural elegance of the 1950s, the Golden Age of Haute Couture, where silhouettes are both idealised and new, anchored in history yet spoken in the language of today. A tension of opposites animates the collection: opulent volumes defying gravity with ethereal lightness. The iconic Valli tulle takes on a new quirk, an unexpected flirtation. Prints echo the technique of French pointillisme, like petals dispersed by time. Colours are fresh as sorbets lifting directly from the palettes of the painters of the era, infused with a powdered luminosity. Ivory surfaces pay homage to the toile, the primal stage of every Haute Couture gesture. In pursuit of this delicate equilibrium, Mr. Valli embarked on a profound research and dialogue with his Atelier on how to achieve the poids de la légèreté - the weight of lightness - a paradox that expresses the technical mastery required to make structure feel weightless and complexity appear effortless.
This is a collection

*Volume in this collection is not imposed,
rather, it is conjured.*

Collection Report ●

t h a t
celebrates matte puri-
ty- no gloss, no shine. A lumi-
nous quietude that lets every fold,
every stitch, every whisper of fabric hold
its place in the light. A fête for the senses. A
living painting in motion. And, as always, an ode
to beauty.

In apertura
Look 6
Robe drapée et nouée en mousseline de soie “abricot”, avec des manches brodées de pétales en organza de soie.
Look 1
Robe bustier drapée en mousseline de soie “rose pâle”, avec un décolleté brodé de “fleurs et bourgeons de roses des champs”
et une cape Watteau.

Giambattista Valli ★



Look 8
Robe colonne en faille de soie "rose pâle", entièrement brodée d'une "moulure de fleurs d'organza de soie", avec deux roses
en gazar de soie.

Giambattista Valli ★



Look 10
Robe bustier à volants “millefeuilles” en tulle plissé, avec une petite cape.

Giambattista Valli ★



Look 15
Robe drapée en mousseline de soie “pivoine”, avec des manches architecturales en faille de soie et un haut brodé de pivoines en organza de soie.

Giambattista Valli ★





Look 17
Robe bustier "rose rouge", avec un haut entièrement brodé de roses en organza de soie et un bas noué en faille de soie.

Giambattista Valli ★

vestit● *Collection Report*

Il canto delle sirene

Chanel ★











vestito● *Collection Report* Bolero

Cette collection puise son essence dans une rencontre fascinante entre deux imaginaires: celui de Maurice Ravel, architecte du rythme mécanique et abstrait, et celui d'Ida Rubinstein, muse en quête d'un rêve ibérique, sensuel et spectral. De cette opposition entre rigueur moderniste et évocation onirique naît une garde-robe où l'Espagne devient à la fois mécanique et mythique, orientale et futuriste. Les silhouettes s'érigent comme des partitions: la structure règne, les volumes s'articulent avec la précision d'un moteur, mais chaque pièce palpite d'un souffle baroque et incandescent. Le noir y est omniprésent, dramatique et noble, décliné en crêpe, satin, gazar et mousseline. Il structure des robes dos nu aux cols cubiques, des smokings monumentaux, des combinaisons architecturées, et des manteaux matador aux broderies ciselées. Le rouge surgit comme une syncope — éclat d'Espagne, feu des passions, hommage au Boléro. Il habille des robes longues aux broderies de corail et de cristal, des capes samouraï, des corolles ajourées, des envolées de soie, comme un rêve qui brûle lentement. L'or et les cristaux ajoutent à cet univers un éclat presque sacré : bro-

Stéphane Rolland ★



Collection Report ●

Cette collection puise son essence dans une rencontre fascinante entre deux imaginaires: celui de Maurice Ravel, architecte du rythme mécanique et abstrait, et celui d'Ida Rubinstein, muse et en quête d'un rêve iberique, sensuel et spectral.

ches-
fouets, colliers pla-
strons, gilets d'apparat ou
médaillons suspendus comme des
talismans. La collection oscille entre ten-
sion et ornement, entre sobriété et opulence,
entre l'esprit du ballet et celui de la machine. A
l'image de Rubinstein et Ravel, elle est rencontre
de contraires - une partition de Haute Couture où la
rigueur moderne se laisse envahir par le fantasme espa-
gnol. La mariée apparaît, icône blanche couronnée d'une
coupole brodée d'or, ultime note d'une symphonie.
Stéphane Rolland.

In apertura
Look 3
Robe à manches cubiques en jersey et gazar blanc.
Look 4
Robe à manches disque en gazar de soie noir. Paire de broches «fouets» en diamants navettes.

Stéphane Rolland ★



Look 7
Robe longue «iberico-samouraï» en gazar de laine rouge brodé de cristal et corail rouge.

Stéphane Rolland ★



Look 8
Robe longue à col cubique en crêpe et satin noir. Collier collection joaillerie en or jaune, diamants et laque noire.

Stéphane Rolland ★



Look 16
Robe longue enroulée et asymétrique en crêpe de soie rouge. Broderie de cristal et corail rouge.

Stéphane Rolland ★



Look 22
Robe longue pull en mousseline noire plissée, brodée de cristal anthracite et feuilleté d'organza noir.

Stéphane Rolland ★



vestito● The Call of the Wild

Collection Report

Since 2014, we are serving circular couture realness, crafted from all that's left. This time, we answer 'The Call of the Wild', an homage to Mother Nature. A wardrobe born from a deeply, personal collaboration with my friend and muse Thayna Caiçara and an extraordinary collective of indigenous artisans and embroiderers from the heart of Brazil. Inspired by the lush and overwhelmingly beautiful rainforest and its inhabitants, the flowing majesty of the Amazon River, the incredible beauty of the Birds of Paradise and the timeless eccentricity of fashion's own 'Birds of Paradise' wearing old school couture. Our one-of-a-kind creations are a tribute to nature's splendour and originality—and the talented human hands that bring what we do to life, transforming the discarded into the divine. We celebrate hope, craftsmanship, IRL realness, intuition and diversity. A testimony to the power of art and beauty in a world where humanity often falls short. Sending positive vibes, always. With love,

RVDK Ronald Van der Kemp ★



Look 3
Wide shouldered arts-and-crafts coat with cape sleeves, adorned with individual handwoven art collages made from various vintage trimmings, feathers, trinkets, trouvaillies and feather trimmings with silk jacquard lining. Leather gloves from Ines Gloves for RVDK. Flower resin dipped ear-clips and repurposed bracelets. Sunglasses Ulsje for RVDK.

Look 1
In apertura
Rainforest corset dress in bonded, hand-painted reimagined plissé fabric with layered skirt, forest, palm and weed leaves and hand embroidered and beaded Brazilian flying birds. Thayná Caiçara fine jewelry rainforest bird choker.

RVDK Ronald Van der Kemp ★



Look 5
Draped tulle mesh gown with silk gazar sculptural pouf hip part, adorned with various multi-color hand embroidered resting
rainforest birds and a sheer mesh tulle skirt.

RVDK Ronald Van der Kemp ★



Look 8
Sculptural biomimicry mini corset dress from assembled hand layered individual art collages in animal and bird optics.
Matching 'colback' hat with feather detail. Long gloves Ines gloves for RVDK. RVDK costume jewelry.

RVDK Ronald Van der Kemp ★



Look 14
Hand painted silk mikado gown with abstract art bustier incorporating an abstract 3D Assum bird and paneled collage skirt with exaggerated hips. Ceramic art palette earrings.

RVDK Ronald Van der Kemp ★



Look 15
Draped silk mousseline Amazonian Pororoca gown in various blues, with silk gazar swirling waves, adorned with hand beaded Amazon River around the shoulder and neckline. Thayná Caiçara fine jewelry ring and earrings

RVDK Ronald Van der Kemp ★



vestito● *Collection Report* Fervor

Cette fois, Juana Martín puise son inspiration dans l'une des traditions les plus ancrées d'Andalousie : le fervent sentiment religieux. Elle l'interprète comme une expression collective de foi, dotée d'une forte identité culturelle au sein de la société andalouse. Pluies de pétales, images sacrées et processions éclairées à la chandelle sont les piliers de l'inspiration d'une collection plongée dans le noir ruán, un tissu noir profond utilisé pour les costumes des "nazarenos" ou "pénitents" reconnaissables grâce à leurs longues robes et leurs capuches pointues. Cette collection s'inspire également grandement des différentes représentations des Christs et des Vierges, et de leurs ornements. La créatrice reste fidèle à sa palette emblématique noire et blanche, accompagnée de bijoux extravagants et de matériaux peu conventionnels pour une collection couture. Dévotion et passion vous donnent rendez-vous à Paris le 8 juillet, où les invités sont transportés au cœur d'une procession solennelle de la Semaine Sainte. Une fois de plus, la créatrice réaffirme son engagement à faire rayonner sa culture, cette fois lors de la deuxième journée du Calendrier Officiel de la Haute

Juana Martin ★



*son inspiration dans l'une des traditions
les plus ancrées d'Andalousie :
le fervent sentiment religieux.*

Collection Report ●

Couture. Juana Martín continue d'écrire l'histoire en tant que seule femme espagnole à avoir intégré cette institution, précédée uniquement par Balenciaga et Rabanne. Un jalon dans l'histoire de la mode espagnole, reconnue cette année par l'attribution de la Médaille d'Or du Mérite des Beaux-Arts. Ce mardi à 16h30, dans le 5^e arrondissement de Paris, Fervor est dévoilée : il s'agira de la septième collection de Couture de la créatrice andalouse. Son équipe fidèle, Rafael Maqueda et Menchu Benítez, l'accompagnera dans la direction artistique de la coiffure et du maquillage, avec la participation de la marque ICON et sa ligne de produits haut de gamme. Málaga de Moda continue de soutenir l'artisanat andalou, tandis que le géant cordouan Plenitas renouvelle son soutien à la créatrice et à son engagement pour le talent régional. Enfin, Francesca Bellavita vient compléter la collection avec ses chaussures artisanales fabriquées en Italie.







Il canto della sirene

vestito● Collection Report

At the birth of this collection, there is the idea of a world in chaos. That's where it all begins, the sounds echoing on the cobblestones, voices rising, a world in motion, hard and cold. Fragments of this story had to be found. It all started with pieces of old veils, tapestries, and illustrations, discovered while wandering through paris flea markets. It's more a matter of feeling, of sensation, like a trace of elegance and subtlety. This woman, a statue with a marbled, painted face, draped in heavy ancient fabrics, surrounded by all kinds of preciousness, walks through. The silhouettes in this collection reflect a range of obsessions and tributes to the past century, an old paris, the richness of ancient cultures, a sense of decay, or the work of great photographers; yet always touched by contemporaneity. In that sense, our familiar techniques were left behind, nothing here is what it seems. It meant introducing new materials, mixing forms of craft, always within the lines of couture. Concepts emerge through different layers of story: the fabric works of louise bourgeois, inspired by her mended, distressed bodies. A conversation around skin, transparency, animosity and vari-

Ashi Studio ★



*At the birth of this collection,
there is the idea of a world in chaos.*

Collection Report ●

ed in-
terpretations. Also the
intricate work of a cabinet of
curiosities, between exoticism and
classicism. A layered approach that oscil-
lates between decay and splendor, later tran-
slated through the fall of a dress, the way a corset
shapes the body, each clutch, every element of wood,
precious stone, metal, mother-of-pearl, feathers, lace;
all meant to carry a larger narrative. That is the evolving
universe of ashi studio, but also, in some way, a desire to
mystify, and to keep reaching for something more. A pursuit
of refinement, of a more exacting form of craft.











vestit● Noir Collection Report séduisant

Far from monotonous, black reveals an entire spectrum of shades and possibilities. Giorgio Armani has always been drawn to it because it represents synthesis and the graphic purity that transforms any silhouette into a timeless icon. In this collection, the designer captures the most elegant, nocturnal and seductive facets of black while once again exploring the dialogue between masculine and feminine. Introduced by flowing dresses with brightly coloured embroidered insert, black appears on the runway in a series of revisited tuxedos and tailcoats, in sculptural jacket worn directly against the skin and in blazers paired with white shirt, bow ties and slim-cut trousers. Enhanced by the subdued splendour of long, sinuous dresses animated by oversized bows, sheer plastrons and bracelet-like cuffs, black acquires a special luminosity, born of the juxtaposition of velvet and metallic silks and the contrasting pavé crystals and gold of the linings, suggestively catching indiscreet gazes. Seductive black defines a stylistic grammar in which opposites come together with grace and harmony.

Giorgio Armani Privé ★





Giorgio Armani Privé ★









Giorgio Armani Privé ★

vestit● Collection Report Becoming So

An Exploration of the Ritual of Dressing The Purpose of Fashion in Life's Moments Robert Wun returns to Couture Week with his Fall-Winter 2025 collection, "Becoming". A reminiscent exploration of the ritual of dressing and the profound role fashion plays in life's most significant moments. Wun invites audiences on a journey through the depths of human desire and imagination. "Becoming" aims to translate the ritual of dressing into a storyline. From waking up on a big day to blurry memories from the night before. Getting a new hairstyle for the occasion, changing into a new outfit, adding a final touch of perfume, and taking one last look in the mirror before leaving. Encompassing intimate everyday moments and elaborating on preparations for significant occasions, imagining oneself transforming through dressing up. This collection seeks to define the purpose of fashion as it is associated with the act of dressing, emphasising the significance of these rituals during pivotal life moments. It is a narrative through the lens of creative tailoring, capturing the design philosophy of the "unfinished" and the "half-dressed." We wish to present it in a cine-



Robert Wun ★

Wun invites audiences on a journey
through the depths
of human desire and imagination.

Collection Report ●

matic
showcase, like an ima-
ginary space within a person's
mind. It is about the idea of gar-
ments, birthed from the purpose of gar-
ments themselves, celebrating the craft and
the meaning behind each outfit, brought to life
through human emotions: desire, imagination, and
the courage to transform.
Robert Wun











Robert Wun ★





vestit. Collection Report L'Eldorado

Si le mythe de l'Eldorado est apparu dans la région de Bogota en 1536, les pagodes aux toits d'or de Birmanie, décrites par Marco Polo, ne seraient pas étrangères à l'origine de cette légende. Une coutume des Indiens Chibcha a également contribué au mythe de l'Eldorado: une fois par an, le seigneur recouvert de poudre d'or se baignait dans l'eau du lac de Guatavita pendant que les villageois lançaient des objets d'or ainsi que d'autres objets précieux dans l'eau. A cette époque, la rumeur s'est répandue comme une trainée de poudre et a, immédiatement, déclenché l'avidité des conquistadors espagnols. Les fabuleux trésors des Incas ont, alors, été pillés et l'Empire Incas, qui s'étendait du Sud-Ouest de l'actuel Colombie jusqu'au milieu du Chili, qui comprenait la quasi-totalité du Pérou, de l'Equateur, une partie importante de la Bolivie et une fraction du Nord-Ouest de l'Argentine, s'est effondré. Pourtant, l'Eldorado n'a jamais cessé d'inspirer et de perdurer. Certains mythes ont la peau dure! Voltaire utilise cette contrée miraculeuse dans son conte philosophique Candide ou l'Optimisme, ceci, à la grande époque des Lumières, soit deux siècles plus

Franck Sorbier ★



Collection Report ●

Si le mythe de l'Eldorado est apparu dans la région de Bogota en 1536, les pagodes aux toits d'or de Birmanie ne seraient pas étrangères à l'origine de cette légende. Paolo,

tard.
 Depuis, les nouveaux
 «Eldorado» se sont succédés:
 l'or noir, la conquête du Pays du Soleil
 Levant, la ruée vers l'or, la Silicone Valley,
 la cryptomonnaie, le marché de l'Empire du
 Milieu pour le domaine luxe... Aujourd'hui l'intel-
 ligence artificielle... Bientôt, le tourisme dans l'espa-
 ce... L'Eldorado est toujours au coeur de l'actualité. Le
 mot s'adapte et change de visage au gré de l'époque : il
 reste le plus souvent synonyme de chasse aux trésors. Ce
 mot miraculeux employé à toutes les sauces, est passé dans
 le langage «business», la réalité de nos sociétés insatiables.
 J'ai voulu montrer l'or des Incas, les cuirasses des conquista-
 dors, une image folk qui pourrait traverser les continents, une
 dame de Lima immortalisée par Irving Penn, en 1947, un ange
 de Cuzco, une tenue baroque ecclésiastique, une mariée à
 l'âme pure. Des ors donc, des teintes de terres cuites, du noir
 et des touches de lie de vin, de chaudron, de terre de Sien-
 ne et du blanc immaculé. Des compressions tumultueuses
 d'ors... Des velours dévorés, froissés, drapés... Des organ-
 zas métalliques drapés, nervurés à la main... Des guipures
 ancestrales et des dentelles découpées, festonnées à la
 main... Des broderies pastels colorés et acidulés...
 Du ruban de satin de soie tissé, entrelacé, on-
 dulé... Cette collection est un hommage à la
 culture andine, qui ne s'est jamais dépar-
 tie de son identité originelle. Pour
 notre petite entreprise, l'El-
 dorado, ce serait de

A cette époque, la rumeur s'est répandue comme une traînée de poudre et a déclenché l'avidité des conquistadors espagnols.

Collection Report ●

t r a -
vailler dans de meilleur-
res conditions, sans peur des
lendemains, l'âme sereine afin de cul-
tiver au mieux notre jardin. Frank Sorbier

PS: Cette collection d'hiver est l'occasion de ma-
nifester à nouveau mon engagement contre l'indu-
strie de la fourrure! Je dis NON à la souffrance anima-
le! Je dis NON à l'exploitation inhumaine de l'animal! Je
persiste et je signe!









vestit 54th Collection Report collection uon.

This collection is the perfect way for me to finish my decade at Balenciaga. I have come as close as possible to being satisfied in this endless pursuit of impossible perfection—the defining ethos of Cristóbal Balenciaga. The looks are photographed throughout Paris—a tribute to the place where I began my fashion career. Garments are sculptural and intricate in their construction, while embracing minimalism and reduction in their architecture. Notions of lightness and comfort feature throughout, alongside an exaggerated hourglass created using reengineered “comfortable” corsetry. The starting point for the collection was a study of the dress codes of “*La Bourgeoisie*”. Severe and monumental tailoring for women with tulip lapels that frame the face, alongside high-collared, constructed Medici and Nosferatu-esque necklines. Couture renditions of archetypal garments form my ultimate wardrobe—building on what I consider the *raison d’être* of this métier as something that needs to exist outside the ballroom. The lightest possible technical silk bomber jacket; a “business” blouson in summer-weight taffeta, followed by the airiest car coat ever. A

Balenciaga ★



*This collection is the perfect way for me
to finish my decade at Balenciaga.*

Collection Report ●

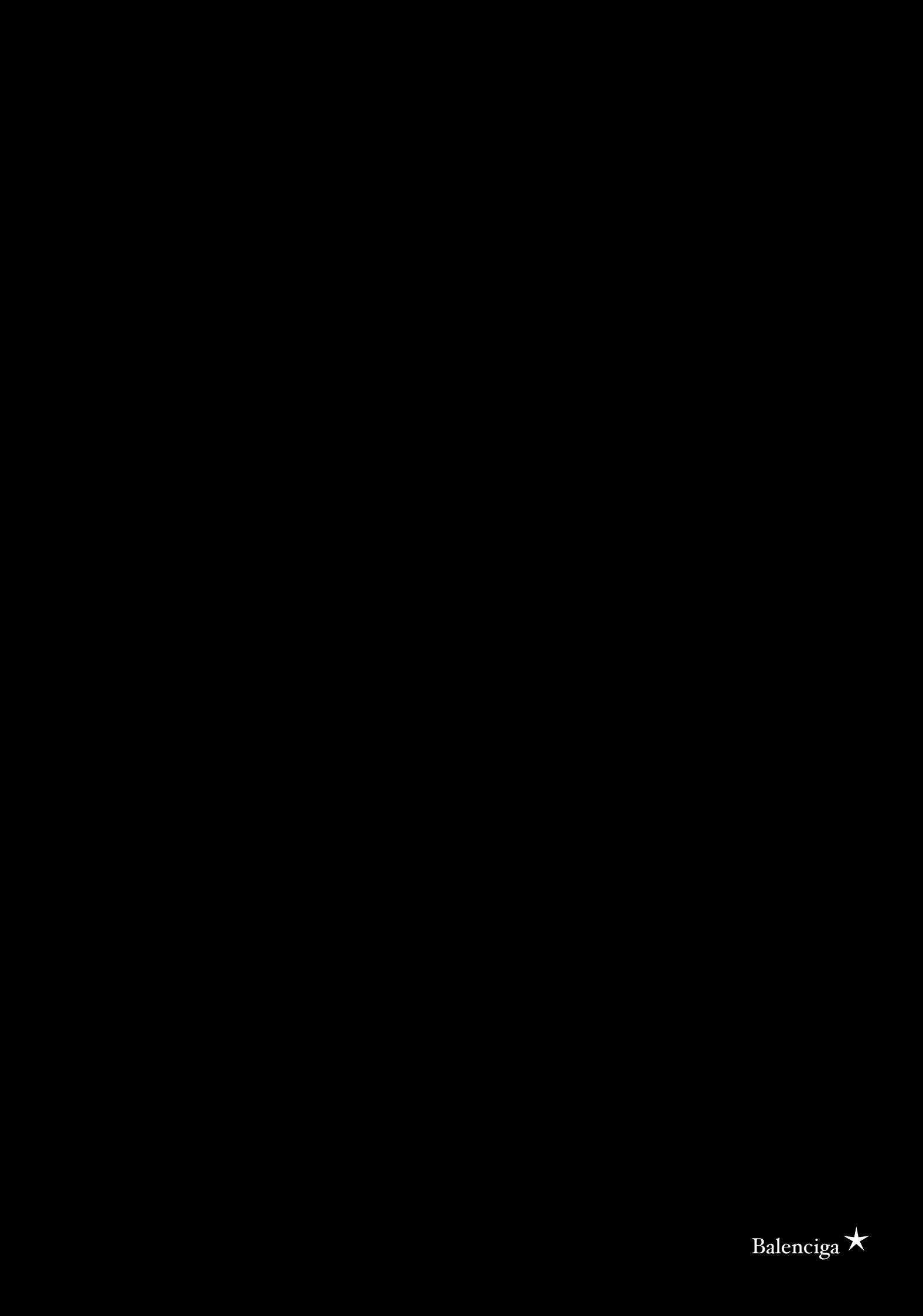
p u f-
fer coat with no side
seams and a cashmere-vicuña
maxi coat are cut with a biker attitude.
de. Corduroy is realized as a trompe-l'oeil
in 300 km of tufted embroidery—the first
“corduroy” pants I want to wear. References to
M. Balenciaga run throughout—consciously, and
subconsciously. The Danielle suit, a recreation of a
houndstooth ensemble she wore in 1967, is cut with the
Cristóbal Balenciaga attitude she embodies. A 1957 floral
motif is applied to a sequined, pattern-matched skirt suit
and handbag—evoking my grandma’s kitchen tablecloth
from my childhood. The finale look worn by Eliza is a seam-
less Guipure lace gown shaped with millinery techniques—the
ultimate minimal sculptural gown that represents everything
this House stands for. The Golden Age of Hollywood, a per-
petual obsession of mine informs a study of Old Hollywood
glamour. A black sequined “Diva” gown inspired by Marilyn
Monroe, a pink “Debutante” princess dress in the world’s
lightest technical organza. A draped dress cut with one
seam. My ode to Elizabeth Taylor is worn by Kim: a
“mink” coat made of embroidered feathers, worn over
a Cat on a Hot Tin Roof silk slip. To complete this
tribute, she wears Elizabeth Taylor’s most iconic
personal diamond pendant earrings from Lor-
raine Schwartz’s private collection. Tai-
loring developed with 4 family-run
ateliers from Naples follows
the unstructured Ne-

*Garments are sculptural and intricate in their construction,
while embracing minimalism and reduction in their architecture.*

Collection Report ●

apoli-
tan style pioneered by
Vincenzo Attolini. 9 suits, cre-
ated as “one-size-fits-all” ensembles
made-to-measure on a bodybuilder, are
worn by models with various body types. It
is not the garment that defines the body, but the
body that defines the garment. Inspired by Eliza-
beth Taylor’s love of jewelry, Lorraine Schwartz crea-
ted over 1,000 carats of custom-made high jewelry with
white diamonds, natural emeralds, Padparadsha sapphires,
pink diamonds, and canary yellow diamonds to accessori-
ze the collection. 2 fans are recreated from the archives of
Duvelleroy—the most “eccentric” couture accessory. Logos
on handbags with the most refined constructions are repla-
ced with the name of the wearer. Flower brooches are crafted
by Maison Lemarié and William Amor using discarded tissue
paper collected from the atelier floor and silk pongee. The 1st
Balenciaga Couture sneaker, a standard runner, is handcraf-
ted using traditional shoemaking techniques. Briefcases are
given a new purpose, reimagined as “jewelry box” laptop
case. Finally, the soundtrack features all the wonderful
people from my teams—who have helped me reali-
ze my vision for this house over the last decade—
saying their names.









vestito●Collection Report Glacier

I have been contemplating the origins of clothing and how it came into being. One theory suggests that as our ancestors expanded their living areas from the African continent into colder regions, they utilised animal skins to protect their bodies from the cold, marking the genesis of clothing. This historical perspective led me to explore these origins in preparation for the latest collection. My exploration took me to the wintry expanse of northern Finnish Lapland with contemporary dancer and artist Evgeny Ganev. This region, where seas, waterfalls, and rivers freeze, presents a unique landscape of forms and colours. Within this austere environment, we conducted a nude photoshoot with Evgeny. The extreme conditions necessitated precise synchronisation, with each shot completed in approximately three minutes, highlighting the critical nature of our work. The contrast between the "naked body" and the "world of ice" powerfully underscores the fundamental role of clothing, simultaneously revealing the inherent defencelessness and fragility of the human body. In an era marked by persistent conflict, acknowledging human vulnerability

Yuima Nakazato ★



*I have been contemplating the origins
of clothing and how it came into being.*

Collection Report ●

through
the exposed body feels
especially pertinent. The genesis
of clothing demonstrates humanity's
progression through expanding, supple-
menting, and protecting itself. This fact beco-
mes glaringly evident when observing a defence-
less body in extreme conditions; without clothing,
death awaits. By comprehending human delicacy
through the naked form and re-recognising the necessi-
ty of clothing, we gain a deeper understanding of what it
means to be human. From this perspective, it may be pos-
sible to envision alternative trajectories for human evolution
and development. For several seasons, I have been creating
“fragile armour”—dresses meticulously crafted from thousan-
ds of ceramic pieces over thousands of hours, designed to be
unsuitable for combat. This season, I also introduced ceramic
masks. In a world saturated with facial recognition and AI
image generation, exposing the face— which conveys a we-
alth of information—creates a sense of profound vulnera-
bility. Consequently, in contemporary society, concealing
one's face serves as a potent form of protection. Both
the ceramic garments and masks are intentionally de-
signed to fracture. The ice in Finland, though sharp
and cold, is also inherently prone to melting and
shattering. This concept of armour that bre-
aks, cracks, and melts is intentionally la-
yerred with the presence of ice. Ad-
ditionally, metal chains this
season were cro-

Collection Report ●

One theory suggests that as our ancestors expanded their living areas from the African continent into colder regions, they utilised animal skins to protect their bodies from the cold, marking the genesis of clothing.

ched with mohair yarn. Hand-knitting has historically been associated with female gender roles, yet more recently, public knitting has emerged as a symbol of resistance. Metal, a material synonymous with strength and utilised in armour, is juxtaposed with the delicate act of slow, deliberate hand-knitting with fine yarn. Through this combination, I aimed to convey a quiet yet resolute resistance to the current global situation.









Yuima Nakazato ★





vestito● *Collection Report*

La nouvelle cour

La Nouvelle Cour At a salon privé in Paris, le beau monde falls silent as a coterie of newcomers sweeps through the door. Radiant in sumptuous silks and adorned with lustrous pearls, they embody a new kind of muse—one who exudes irreverent elegance with every step. Introducing La Nouvelle Cour, Elie Saab's Autumn-Winter 2026 haute couture collection for the contemporary, audacious, and unapologetically feminine woman. A sumptuous playground for the modern queen—one who plays by her own rules. Fusing opulence with attitude, the collection reimagines glamour through sculptural silhouettes and sensual detailing. In this realm of volumes and velvet excess, French corsetterie is reborn as a bold whisper of seduction—an intimate embrace of elegance and strength. Whether ribbed with ebony velvet, sculpted into metallic masterpieces, or paired with flirtatious cascades of lace, these showstopping corsets celebrate the body with a wink of seduction. Unexpected volumes add drama and movement to moiré sheaths—draped to reveal a flash of skin or cinch the waist with theatrical flair. A palette of macaron hues—nu-
de, rose pink, water

Elie Saab ★



Beautifully hand-crafted and full of precious embellishment,
this evocative collection summons an enchanting realm where pleasure,
power and playfulness rule.

Collection Report ●

blue,
and mint—contrasts
with imperial black and gold.
Floral bouquets bloom boldly across
both print and brocade, infusing the col-
lection with romantic vibrancy. An abundance
of bows, beaded across sheer chiffon or billowing
at the back of feathered gowns, weaves a spell of
mystery—inviting a bow in reverence to her magnetic
allure and captivating presence. To complete each look,
a selection of exquisite bags extends Elie Saab's signature
craftsmanship into the domain of couture accessories. As
evening turns into nocturnal revelry, shoulders are cloaked
in floor-skimming velvet capes. And when midnight strikes,
all eyes turn to the bride: a queen among queens, adorned in
an ornate gown richly embroidered in moonlit flowers, and
crowned with an extravagant overskirt in tones of shimme-
ring pearl. Regal yet effortless, refined yet dynamic, Elie Saab
Haute Couture Aw26 is a timeless expression of feminine
grace. Beautifully hand-crafted and full of precious embelli-
shment, this evocative collection summons an enchanting
realm where pleasure, power and playfulness rule.











vestito● *Collection Report*

Angry birds

For autumn/Winter 2025, Viktor&Rolf present a striking study in duality: a parade of fifty pairs of identical garments, thirty looks in total, that explores the expressive potential of presence and absence, of spectacular and subtlety. Each pair features two versions of the same black outfit. One version is voluminously stuffed with vibrant and colourful feathers, sculpting an exuberant, couture-inspired silhouette, crowned with custom hats by milliner Stephen Jones. Its alter ego, by contrast, appears featherless and unadorned, resulting in a fluid, softened silhouette. Technically identical, yet entirely transformed: the all-black, featherless look becomes the quiet shadow, the stark antithesis of its extravagant predecessor. The looks are completed with custom satin heels by Christian Louboutin. Here, feathers do more than embellish, they define. For centuries, they have adorned garments and accessories. While symbol of wealth, status and refined taste, they also carry a deeper, spiritual connotation: freedom, transcendence, and spiritual elevation. In the world of Haute Couture, feathers evoke luxury and fantasy. True to their subversive

Viktor&Rolf ★



Collection Report ●

Iriss van Herpen is one of the most
avant-garde couturiers of her generation.
With her pioneering use of her profession,
of innovative techniques in her profession.

spirit,
Viktor&Rolf tran-
sforms this traditionally orna-
mental element into the very architec-
ture of the collection itself. As Monsieur
Lemarié, legendary Parisian plumassier once
remarked, *“My feathers are not beautiful. It is the air
between them that makes them beautiful.”* Exactly so.
This is the air, this space, that gives substance and
life to the expressive volumes of the collection. Once
removed, the garments deflate, both literally and figurati-
vely, revealing a quieter essence beneath the spectacle. This
season’s vision recalls Viktor&Rolf’s first Haute Couture
FW98–99 collection, in which monumental shapes were also
shown twice, with and without the bombastic volumes. Gro-
tesque and menacing silhouettes thereby transformed into
wearable and soft clothes. Then, as now, the experimental
becomes approachable, the conceptual, wearable. Autumn/
Winter 2025 pushes these ideas even further. Expressive,
spectacular and performative outfits simultaneously prove
to be introverted, subtle and personal as well. These puf-
fed ‘angry birds’ are not just playful, they are about to
break free. All ‘feathers’ in this collection are cruelty
free and made out of fabric: trompe-l’oeil works of
couture artistry.

In apertura
Look 1
An exaggerated, padded trench coat in black satin with oversized patch pockets and cuffs and a box pleat at the back. Blue organza feathers peek from seams and folds, contrasting the garment's weight. Cinched at the waist with a fabric covered button. The ensemble is tied together by a multicolored gas flame of tulle mounted on a velvet base.

Look 13
A trench coat in lurex fringe fabric is constructed with balloon sleeves and exaggerated cuffs. The collar is adorned with black and dark green crawl feathers. Beneath, a strapless dégradé feather dress, rusty brown to acid orange, sits atop padded hips and a cinched waist. The look is completed by a double headband in fluorescent coral and lime tulle feathers.



Look 15
An A-line silhouette in flocked black tulle with floral and check patterns. The wide boat neckline is framed by a feather stuffed collar in soft white, while the voluminous skirt is tiered and filled with peach, coral, and pink feathers, adding movement and depth. The look is adorned with a 'Wide-awake' bonnet in feathers of black tulle and pink organza.

Viktor&Rolf ★



Look 19
A floor-sweeping dress with a subtle train, crafted from sheer flocked polka dot organza. The shoulders are stuffed with feathers in yellow, green, and white. At the back, the dress opens to reveal a cascade of organza feathers. Lined in beige silk satin and cinched at the waist with a black velvet belt, the look is completed by a parrot-colored tulle feather headdress on a red vinyl base.

Viktor&Rolf ★



Look 21
A sculptural hourglass-shaped coat in black cloqué, framed by inflated tubular outlines filled with dégradé feathers in black, brown, caramel, and yellow. A ripple organza tube accents the hem, while a satin waistband with bow defines the waist and adorned by a single floating feather in yellow organza.

Viktor&Rolf ★



Look 27
A ruffled A-line dress in black micro ripple organza, paired with a cropped puffer jacket constructed from tubular, voluminous layers. Beneath, padded hip volumes are softened by peach and pink marabou feathers, with an infant coiffure of pink organza with black velvet bow mounted on a felt base headpiece.

Viktor&Rolf ★



Look 28
A floor-length A-line dress in ruffled black micro ripple organza, styled with a short black satin jacket featuring a standing ruffle collar.

Viktor&Rolf ★



Look 29
A one-shoulder floor-length dress with a voluminous, exaggerated shoulder and a short balloon sleeve, both filled with purple, pink, and white feathers. Feathers peek out from the padding, while voluminous tiers cascade from the waist, each stuffed with feathers and finished with a volant. This look is paired with an avedon arch of black and white organza feathers.



vestiti A sheer desire Collection Report

Dans un hommage vibrant à l'âge d'or de Hollywood, Zuhair Murad convoque l'éclat d'une héroïne transfigurée. Inspirée des années 30 et 40, sa collection couture automne-hiver 2025 sublime les silhouettes de Barbara Stanwyck ou Rita Hayworth en leur offrant une échappée vers une fin réinventée qui devient choix, envol, triomphe. Dès l'arrivée du cinéma parlant, dès le moment où l'on entend enfin sa voix, l'héroïne apparaît forte, déterminée, envoûtante. Elle capte la lumière dans des récits où le pouvoir se lit autant dans son timbre que dans ses robes. Mais ce pouvoir lui est aussitôt dérobé. Dans Baby Face (1933), Barbara Stanwyck gravit les échelons en usant de ses charmes, mais la morale patriarcale la rattrape. Dans Gilda (1946), Rita Hayworth incarne la sensualité irrésistible, prisonnière d'un amour qui la consume. Dans La Dame de Shanghai, son personnage, aussi somptueux que manipulateur, est condamné au déclin. Zuhair Murad inverse la gravité. Il reprend les codes du glamour, épaules sculptées, drapés sensuels, broderies éclatantes, pour tracer une ligne ascendante. La femme qu'il célèbre ne chute pas: elle rayonne, elle

Zuhair Murad ★



Inspirée des années 30 et 40, sa collection sublime les silhouettes de Barbara Stanwyck ou Rita Hayworth

Collection Report ●

s'élève, elle
 règne. La palette hivernale est voluptueuse : bruns chaleureux, beiges veloutés, noirs en-voûtants, ivoires caressés d'or, blushs ardents, éclats d'ombre et de lumière. Chaque couleur épouse une émotion, chaque robe devient un personnage. Le tailoring, acéré et gracieux, dessine des vestes brodées comme des armures d'apparat; des robes vaporeuses, coupées en biais, ont la légèreté du rêve. Ici, tout dialogue: le velours répond au tulle, la mousseline converse avec la charmeuse, la transparence enlace la structure. La robe de bal, en georgette drapée, se dresse avec la noblesse d'un smoking. Et la fourrure? Éthique, synthétique, somptueuse, brodée comme un bijou militant. La broderie, cœur battant de la maison Zuhair Murad, atteint ici un sommet baroque. Perles et cabochons scintillent avec audace. Des chaînes de perles s'enroulent autour du corps telles des constellations apprivoisées. De la dentelle ne sont gardés que les motifs traduits en damas, évoquant les moulures baroques des décors de studio. Un hommage assumé aux grands costumiers de Hollywood, Edith Head, Jean Louis Berthault ou Adrian Greenburg, mais avec une vision contemporaine. Tout ici évoque la poésie de la trace, de ce qui fut mais se poursuit autrement. Partout, le couturier change la fin pour en faire un commencement, le début d'une histoire que rien ne ternit et qui se déploie en beauté au-delà de la fin. C'est un ve-

*Chaque couleur épouse une émotion
chaque robe devient un personnage.*

Collection Report ●

stia-
ire du trompe-l'œil et
de l'entre-deux : entre pouvoir
et grâce, entre masculin et féminin,
entre l'histoire du cinéma et l'écriture d'un
avenir. Contre l'ancien patriarcat hollywoo-
dien qui tentait de se protéger de la beauté de ses
icônes en les condamnant à des destins sans éclat, la
magie du couturier leur restitue la gloire à laquelle el-
les sont, de toute éternité, promises. La muse de Zuhair
Murad ne fuit pas dans la nuit. Elle avance, lumineuse,
vers le générique final. Cette fois, c'est elle qui choisit sa
sortie.



Zuhair Murad ★

Zuhair Murad ★







Zuhair Murad ★



Le cent quatre

vestit● *Collection Report*

- 1°
The collection (designed by Creative Director Glenn Martens) is founded in the medieval architecture and atmosphere of Flanders and the Netherlands.

- 2°
The verticality and volumes of silhouettes reflect the (Gothic) structures of towers. Statue-sque forms evoke the (saintly) figures of church façades.

- 3°
Corsetry, draping and optical illusions accentuate the anatomy and sculpturalise the physique.

- 4°
The interiors of (Northern-European Renaissance) houses are abstracted in motifs and techniques.

- 4a°
Images of (16th-century Flemish) hand-painted embossed leather floral wallpapers are printed on copy machine paper employed as overlay. They also appear as fabric prints and embossment.

- 4b°
Collages of (17th-century Dutch) nature morte paintings



The collection (designed by creative director Glenn Martens) is founded in the medieval architecture and atmosphere of Flanders and the Netherlands.

Collection Report ● Exhibition

of flowers are printed
on plastic or fabric and cut
into three-dimensional forms.

- 4^c

Collages of (17th-century Dutch) nature morte paintings of game are worked similarly
on fabric and leather.

- 4^d

The trompe l'oeil of hand-painted garments mimics
brushstrokes (of the Symbolist painter Gustave Moreau)
and turns body into canvas.

- 4^e

Lace is employed as an extension of the skin.

- 4^f

The wet drapery of marble sculpture is translated into
veiled silhouettes and echoed in anatomical constructions.

- 5

Unassuming and repurposed materials are re-appropriated:
upcycled lining fabrics, vintage leather jackets, discarded
costume jewellery, ordinary printing paper, plastic, and
found metal boxes compressed into face coverings.

- 6

Masks (characteristic to the Maison's codes
of anonymity) shift the focus from face to craft.

- 7 The (emblematic) Tabi boot is re-em-
bodied in a claw-toe leather boot and a
plastic sandal on wedges, and the
Santiago leather boot appears
in heelless

*The verticality and volumes of silhouettes of towers.
reflect the (Gothic) structures of towers.
Statuesque forms evoke
the (saintly) figures of church façades.*

Collection Report ● Exhibition

form.
- 8°
The walls and floors of the
show space are covered in collages of
paper printed with imagery of (six diffe-
rent palatial) interiors.
- 9°
The soundtrack is (a deconstruction of works by)
Smashing Pumpkins.

In apertura
Look 2 proper noun, singular.
1° A t-shirt dress worn over a corset and a tablier. 2° The sculpted clear plastic long-sleeved (dome-shaped) t-shirt dress is underpinned by plexi shoulder pads and worn over a matching draped underskirt. 3° The tablier is cut from (upcycled) denim trousers and hand-painted in a trompe l'oeil of ice-blue denim. 4° The clear plastic corset is cut under the rib cage and over the pelvis (for an anatomical silhouette). 5° The look is worn with clear plastic Tabi Claw boots set on perspex wedges, and a clear plastic mask lined with matching draped plastic.

Look 7 proper noun, singular.
1° A caped dress worn over a corset. 2° The canvas caped dress is hand-painted in a trompe l'oeil (evoking the brush strokes of Gustave Moreau) in shades of black, brown and green. 3° The inside of the collar is embroidered with (deadstock) crystal jewellery in matching colours. 4° The skin-coloured duchess satin corset is cut under the rib cage and over the pelvis (for an anatomical silhouette). 5° The look is worn with black leather Tabi Claw boots hand-painted in the manner of the caped dress and set on perspex wedges, and a black organza mask embroidered with the same jewels as the collar.



Look 10 proper noun, singular.
1° A skirt worn over a corset. 2° The draped (heart-shaped) skirt is crafted in aged-gold oscillating duchess woven with metal threads and printed with a pattern replicating (16th-century Flemish handpainted and embossed) floral leather wallpapers. 3° The skincoloured duchess satin corseted body is cut under the rib cage and over the pelvis (for an anatomical silhouette). 4° The look is worn with Tabi Claw boots created in the same material as the skirt and set on perspex wedges, and a matching mask.

Maison Margiela ★



Look 13 proper noun, singular.
1° A tablier worn over a corseted body with an underskirt. 2° The tablier is cut from a leather trouser and embossed with gold leaf in a pattern replicating (16th-century Flemish hand-painted and embossed) floral leather wallpapers. 3° The corseted stretch-satin body is cut under the bust and under the ribcage (for an anatomical effect), hand-painted in shades of cream and gold and adorned with gold leaf. 4° The gold brocade underskirt is hand-painted with dark green paint. 5° The look is worn with black leather Tabi Claw boots set on perspex wedges, and a canvas mask hand-painted like the body.

Maison Margiela ★



Look 31 proper noun, singular
1° A dress worn over a corset. 2° The black fine cotton kneelength dress is embroidered with gold (deadstock) costume jewelry and crystal. 3° The skin-coloured duchess satin corset is cut under the rib cage and over the pelvis (for an anatomical silhouette). 4° The look is worn with black leather Tabi Claw boots overlaid with paper printed with a collage of (16th-century Flemish hand-painted and embossed) floral leather wallpapers in shades of brown and cognac and set on perspex wedges, and (found) burnished metal boxes crushed and compressed into a mask.

Maison Margiela ★



Look 40 proper noun, singular
1° A dress worn over a corset. 2° The ivory crushed (recycled) polyester satin floor-length dress is encrusted with elements of lace and tulle illusion that gradually fade upwards into three-dimensional forms. 3° The skin-coloured duchess satin corset is cut under the rib cage and over the pelvis (for an anatomical silhouette). 4° The look is worn with black leather Tabi Claw pumps set on perspex wedges, and a mask that matches the dress overlaid with three-dimensional lace.

Maison Margiela ★



Look 49 proper noun, singular
1° A top worn with a skirt. 2° The anatomically-draped top and corseted skirt are constructed in fluo green silk charmeuse.
3° The look is worn with skin-coloured leather Tabi sandals with plastic straps set on perspex wedges, and a black organza mask embroidered with (deadstock) diamond costume jewellery overlaid with fluo green tulle illusion with three-dimensional lace appliqué.

Maison Margiela ★



vestit● *Collection Report*

Il canto delle sirene

Aelis ★











vestito● The folded sea Collection Report

An exploration of the beauty and fragility of the underwater world through undulating draping and textural pleating, The Folded Sea celebrates the sea urchin as a symbol of the need to protect these precious ecosystems. Comprising 26 looks, the collection expresses the elemental femininity of the oceans in a palette of soft pinks, lavender, and creamy pastels. The Folded Sea captures our sense of wonder at what lies beneath through watery, metallic jacquards and a number of silk textiles that naturally waver to create the illusion of the sun rippling across the surface of the sea in the early morning. *"It's a kind of light that feels sublime. The beauty of these shimmers on the water's surface can be compared to the refractions of light emanating from a gemstone,"* says Babareh Ardakani, ArdAzAei's founder and creative director. *"Like a jewel, the secret of this spectacle's radiance lies inside, in the mysteries of the sea below. It's an understanding of beauty that guides ArdAzAei, as it is through the attention paid to a garment's inner world that its outer radiance is revealed".* In The Folded Sea, much of this attention has been paid to pleating, using the technique to evoke the intricate interplay of life in the coral reef. Ple-

Ardazaei ★



Collection Report ●

An exploration of the beauty and fragility of the underwater world through undulating draping and textural pleating

run across corseted silhouettes in opposing directions to evoke the crossing of oceanic currents. Folds of pleated georgette, layered with extremely light silk, create a minidress that pulses like soft coral. Accordion pleats capture the irregular surfaces of seashells. Plissé fans and volants sway across silhouettes like fleurs de mer, and an evening gown of hundreds of draped layers of organza, chiffon and mousseline changeante see pleats radiate from its heart before falling in a sea of movement inspired by the arms of a jellyfish. With the Maison's particular focus on optics, The Folded Sea explores the phenomenon of bioluminescence through an evening gown adorned with 168 'sea flower' petals embroidered with iridescent sequins, beads, and tubes, and embroidered bioluminescent 'anémones' crafted from striped velvet. Close to 1,000 hours were invested in its creation, while 500 were dedicated to the hand-embroidery of 33,000 crystals by Swarovski® upon an evening gown in a metal silk blend. Sculpturally draped by hand, the gown sparkles with movement, evoking the impression of light reflecting off water. The Folded Sea further explores the mysteries of the underwater world through the prism of the sea urchin. Living among coral reefs and kelp forests, where they feed on algae and regulate their growth in these oxygen-rich ecosystems, sea urchins are a keystone species that help our planet breathe.

*In The Folded Sea, much of this attention has been paid
to pleating, using the technique to evoke
the intricate interplay of life in the coral reef.*

Collection Report ●

The collection pays homage to these talismanic echinoderms through macramé, the technique of knotting cord created by sailors at sea, to craft sea urchins from pearl-embellished silk chiffon, which climb around the hips and corset cups of evening gowns and minidresses. Hand-embroidered sea urchins, crafted from fish scales and vintage beads in forty different materials, cover the entirety of a minidress. Smocking inverts the geometry of the ArdAzAei emblem to form the symmetry of their shells. A kinetic mini-cape, composed of five volumes of accordion-pleated plissé fans, echoes the five plates of its body. Often, the boning of the collection's silhouette-defining corsets has been left visible, a reference to their protective exoskeleton. The sea urchin's pentaradial geometry permeates the collection. Months of research and development were invested in interpreting electron-magnified images of the otherworldly landscape of their exoskeleton as a bespoke jacquard, enriched with lurex effects to create an abstract iridescence, for the collection's signature tailoring. The same applies in the collection's finale, where sketches of these magnified sea urchins are printed upon silk organza panels, which are offset below a layer of custom-made ruffled guipure lace, lending a sense of mesmeric movement to a show-stopping evening gown.











vestit● Collection Report

Silent Symphony

Opening look shown
on Anastasia Ivanova
- Closing look shown on Gia Bab
Silent Symphony, composed by the
beauty of each individual walk.
For the Beauty of Being
*"Some things don't need to be explained.
As it is felt. Recognized. Lived.
I stay close to that. Clothes for real life, with purpose. For
the space in between.
For what moves without a need to be seen.
To the body, to time, to care.
To the quiet that speaks,
when everything else moves too fast.
That's all.
That's everything".*
- Peet Dullaert

For the Fall - Winter 2025 collection, Peet Dullaert
continues a balance between boldness and fluidity.
Modern sewn creation: "cousu main", with a con-
temporary reality. Details and drape continued,
as accent to vulnerable and delicate points of
the body, attention to a personal interac-
tion with the pieces. Creations cut
to reveal a visible scapu-
la, collar-

Peet Dullaert ★



Peet Dullaert continues a balance between boldness and fluidity,
Modern sewn creation

Collection Report ●

*bones
in highlight. The nape
of the neck, grace of the shoulders.
These elements, the cut, in their subtlety,
highlight the striking elegance of the body, as
well as fragility. Cool wools, Plissé, Tulle and voi-
le, with lightness are shaped to work closely in synergy
with the body, yet still allowing free movement that is so
essential today. The cut and weave of these fabrics provided
a beautiful way to honour individual silhouette while creating
a seemingly effortless construction".* The collection continues
a Dullaert's signature technique, used to construct layers of
fluid fabrics like Silk Crêpe Georgette together ; suggesting
one bonded fabric, but a lightness, that breathes and flows
through construction, carried by your personal grace. A di-
stinctively modern sensibility.

Manifesto:

What is beauty. The question that is the bane of our indus-
try'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 reinter-
pret suiting adapted to modern posture trough
construction adapted to modern life [1],and
flou-tailoring [2]. The exploration of or-
ganic shapes and the human ana-
tomy through re-invented
techno-pleat designs

*The collection continues a Dullaert's signature technique,
used to construct layers of fluid fabrics*

Collection Report ●

[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 this 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

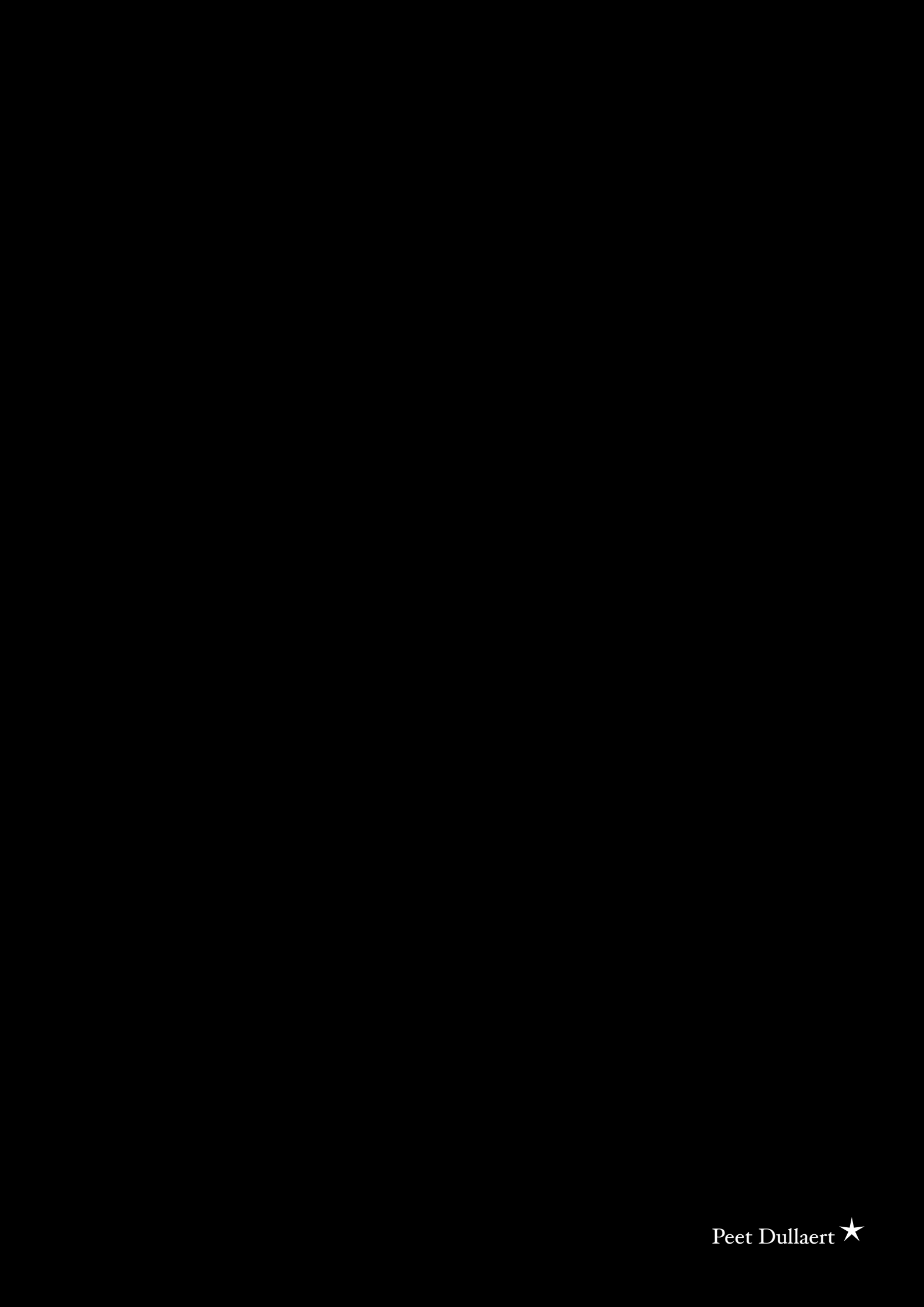
Glossary

1. Peet Dullaert Signature Suiting - Cut for modern posture. 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 biascut 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.

*What is beauty?
The question that is the bane of our industry's existence.*

Collection Report ●

Flou-
tailoring – A technique
where the fabric is shaped di-
rectly on a live body, without the pro-
cess of creation on a mannequin. The ge-
nesis of every design created in this collection
is through live draping on the body. 3. Peet Dullaert
Techno pleating – A unique 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 al-
lows 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 wor-
ried about ironing, luggage space, but priorities aesthetics
and cuts. 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 re-
cyclable packaging.













vestit● Collection Report

Guardians of Light

In a deeply personal and poignant gesture, Rami Al Ali unveils his Fall/Winter 2025-26 couture collection, *Guardians of Light - The Living Craft of Damascus*, as he takes his place for the first time on the official calendar of the Fédération de la Haute Couture et de la Mode. A poetic homage to heritage, memory, and the enduring spirit of craft, this season's collection journeys into the heart of the designer's native Syria—drawing from the fading grandeur of Old Damascus to illuminate the forgotten beauty hidden behind carved doors, painted ceilings, and intimate courtyards. *Guardians of Light* is more than a collection—it is a couture elegy. A preservation of vanishing worlds made visible again through the enduring language of couture. Every stitch is a vow, every silhouette a remembrance. Through this body of work, Al Ali becomes both designer and custodian—reviving traditions not as relics, but as living, breathing testaments to Syria's artistic soul. The collection is rooted in the rich visual tapestry of Damascene architecture and ornamentation. Inspirations are drawn from the intricate woodwork of Al-Aziz Palace, the rhythmic geometry of Khan

Rami Al Ali ★



*A poetic homage to heritage, memory and the enduring spirit
of craft, this season's collection journeys into the heart of the designer's native Syria*

Collection Report ●

As'ad Pasha, the tiled stillness of Jami' al-Darwishyya, and the refined grace of homes like Bayt Nizam and Bayt Farhi. These historic spaces—once alive with calligraphers, woodworkers, metal artisans, and weavers—echo once more, reinterpreted through modern couture. Within the atelier, these memories transform into sculptural silhouettes and fluid forms. Brocades gleam with hand embroidery. Sequin motifs shimmer like Iznik tiles. Beading echoes the symmetry of mother-of-pearl inlay. Gowns become talismans; veils, whispered poetry. The garments glisten with storytelling—where craftsmanship is elevated beyond technique into cultural memory. In collaboration with the Syrian Crafts Council, the collection draws on meticulously authenticated artworks and ancestral motifs—revived and transformed to fit a contemporary couture vocabulary. This partnership ensures every piece carries a traceable thread to Syria's heritage, reimagined with reverence and modernity. The Council, a leading platform for the preservation of Syrian craftsmanship, brings depth, authenticity, and curatorial insight—elevating each creation into an act of cultural stewardship. The colour palette flows like Damascus at dusk: plum and faded rose, alabaster, lapis, antique gold and silver, each hue bathed in light and shadow—evoking the duality of memory and metamorphosis. Sculptural and fluid forms

Collection Report ●

A preservation of vanishing worlds made visible again through
the enduring language of couture.
Every stitch is a vow,
every silhouette a remembrance.

coe-
xist, balancing opulence with restraint. This is not nostalgia. This is guardianship. A tribute to the artisans who came before, and a celebration of their indelible mark on beauty and tradition. Each piece in *Guardians of Light* is a vessel of meaning—crafted with devotion, shaped by memory, and rooted in legacy. With this collection, Rami Al Ali not only unveils a powerful new creative chapter, but also celebrates a landmark moment in his career: his official debut on the Paris Haute Couture Week calendar, honoring both his artistic evolution and unwavering commitment to heritage-driven design.











vestit● *Collection Report*

Il canto delle sirene

Adeline André ★



vestito● *Collection Report*

Entre

In a world where presence speaks louder than words, Tony Ward Couture presents a collection where expression takes center stage and every silhouette tells a bold story. Inspired by the enigmatic world of masquerade and the emotional intensity of theatre, this season is a celebration of transformation through self-expression. Drawing from the past, Tony Ward reimagines the ornate richness of the Baroque era with a distinctly modern lens—infusing historical codes with cutting-edge craftsmanship and contemporary silhouettes. Volutes of embroidery, sculptural forms, and ornamental detail do not speak of nostalgia, but of reinvention. Here, opulence becomes armor, and the theatrical is not costume, but character. This season explores a world caught between dream and drama, where couture becomes a powerful way to communicate. At the heart of the collection lies the essence of performance—where the mask is not a shield, but a mirror. Drawing from the rich symbolism of theatrical archetypes, each look embodies a distinct persona, not as a role to be played, but as a truth to be expressed. Silhouettes are stronger, sharper. Velvet de-

realtà

Tony Ward ★



*Inspired by the enigmatic world of masquerade,
and the emotional intensity of theatre,
this season is a celebration
of transformation through self-expression.*

Collection Report ●

vo ré
cut-outs and rich baroque embroidery sculpt the body like armor. Handmade 3D appliqués erupt from seams, echoing the need to be both seen and felt. Pearls are no longer delicate; they clash with transparency and structure for the drama. Corsetry is crisp and intentional, offering structure to the fluid, provocative shapes. Voluminous sleeves, metallic layers, and sheer lace collide to form silhouettes that don't just float, they command. The palette is a powerful balance. The cool blues and soft pinks are no longer quiet, but charged with energy. They are offset by bold amber tones, deep crimson, and grounding earth shades. This is couture that honors the past while speaking boldly to the present. The mask, long associated with concealment, is reimagined as a reflective surface projecting inner realities, amplifying identities, and inviting vulnerability. It is not worn to hide, but to reveal. In this modern masquerade, drama becomes honesty, and the stage becomes the self. Here, every look is a persona, every detail a line of dialogue. Fashion becomes theatre. Identity takes center stage. A glance becomes a statement. A gesture, a symphony.











Il canto della sirene

vestito● *Collection Report*

This season, Georges Chakra turns inward, drawing from the stillness between glances and the tension held in silence. The Fall/Winter 2025–2026 Couture collection explores the elegance of restraint, the strength in a breathless pause, the veiled emotion suspended in a moment charged with anticipation. Inspired by the language of 1940s film noir, the collection slowly unfurls with quiet intensity. Sculpted waists and sweeping volumes echo the glamour of the era, while geometric corsetry and layered drapery introduce a strength rooted in nuance rather than noise. A refined palette of midnight blue, silvers, rose, chartreuse, and noir punctuates the collection, rendered in fabrics that reflect the mood: fluid silks, structured mikado, delicate lace, and glistening metallics. Contrasts are deliberate, matte against shine, sheer against solid, enhancing the interplay between concealment and reveal. Silhouettes are sharp yet fluid. Shoulders are drawn with architectural precision, while gowns dissolve into airy trains or trace the body with quiet sensuality. The tension between tailored structure and soft movement becomes a choreography of control.

Georges Chakra ★



Inspired by the language of 1940s film noir, the collection slowly unfurls with quiet intensity.

Collection Report ●

release. The Georges
Chakra Fall/Winter 2025-2026
Couture collection invites a quieter
gaze. It observes without declaring, and
senses form while resisting definition. Coutu-
re becomes reflection. Form becomes emotion,
absence holds meaning, and silence asserts its own
presence.













vestito● Collection Report

Ice Queen

Le conte de fées préféré de la créatrice dans son enfance, Le Reine des Neiges, est devenu la principale source d'inspiration pour la collection *Ice Queen*. «Pour moi, la Reine des Neiges est une véritable diva, une icône magique», déclare Gaziza Shabdarbaeva, fondatrice et créatrice de la maison Inclover. Les images de cette reine féérique ne sont pas seulement synonymes de raffinement et de style. Selon la créatrice, elles fascinent aussi par leur résonance avec la beauté naturelle et la grandeur mystérieuse de l'hiver. Dans la collection, la neige scintillante et duveteuse est évoquée par des détails en fausse fourrure, tandis que les branches d'arbres glacées et l'eau figée sont représentées avec une précision fantastique à travers des broderies et des accessoires en cristaux — chaque étape étant réalisée à la main par les talentueuses couturières de la maison. Le choix des tissus et de la palette chromatique ne doit rien au hasard. Le brun terroir, décliné en sequins, évoque la terre détrempée par la neige et la pluie.

Les sequins gris, drapés dans du tulle vaporeux, stimulent l'imagination par leur ressemblance avec un lac froid et le brouillard venu lui rendre visite. Le rose incar-



*La collection Ice Queen nous plonge dans un soir d'hiver enchanté,
promettant un conte féerique où tout devient possible.*

Collection Report ●

ne un
ciel du soir mystique,
annonciateur d'une chute de
neige matinale. Un élément occupe
une place toute particulière dans la collec-
tion *Ice Queen*: la dentelle, favorite de la créa-
trice. Incrustée de perles et de perles de verre,
elle retranscrit avec justesse la beauté complexe et
le souffle glacé du givre. Et que dire de la majestueuse
couronne de la mariée, composée de véritables stalacti-
tes d'apparence — entièrement réalisées à la main — une
création que la Reine des Neiges elle-même aurait sans do-
ute approuvée si elle venait à visiter notre monde. La collec-
tion Ice Queen nous plonge dans un soir d'hiver enchanté,
promettant un conte féerique où tout devient possible. Où
chaque femme vêtue d'une création InClover devient une rei-
ne.







Le vestito● Collection Report

Couture Les volumes

Si l'été se prête à toutes les occasions de célébrer l'élégance, l'ouverture de la saison d'automne permet d'exprimer l'élégance sublimée de nouvelles formes ancrées, par la subtilité de superpositions riches en narrations et la maîtrise de lignes extrapolées. La Maison Natan propose une collection qui s'harmonise avec un prêt-à-porter de luxe, pour une garde-robe Couture usuelle, indispensable. Ce sont les volumes qui distinguent cette collection innovante, interprétation Couture de la sculpture appliquée au corps. Drapés spectaculaires qui valorisent la silhouette et formes «boules» harmonisées à des lignes ajustées, cette saison joue des contrastes pour souligner la versatilité des occasions, et l'intemporalité d'une allure remarquable, remarquée. Pour cette collection automne-hiver, Edouard Vermeulen a choisi des matières précieuses et confortables, naturelles et techniques, des soies et des cachemires élégants, réconfortants, des laines lavées aux bouclettes serrées pour une belle tenue des structures, des vinyles glacés hautement séduisants, de la flanellé réversible doublée de Néoprène pour modeler des courbes impeccables et jouer de la douceur



*Iriss van Herpen is one of the most
avant-garde couturiers of her generation.
With her pioneering use of innovative techniques in her profession.*

Collection Report ● Exhibition

dans
la rigueur. La transparence s'invite aussi cette saison, sensuelle et seyante, avec une attention portée à la portabilité. Le vrai luxe est celui qui nous accompagne dans toutes les circonstances de nos vies animées. Edouard Vermeulen a décliné des couleurs fortes d'impact visuel, apaisantes par leur usage monochrome soigné, réfléchi. Le vert en premier lieu, gamme préférée du créateur belge toujours indépendant à la tête de sa maison, avec des tons olive et des verts profonds, qui s'accordent à une palette vanille et blanc cassé, bleu ciel et encre marine. Pour le Grand Soir, du noir. Au niveau des détails et des accessoires, la rondeur des effets «boule» trouve un écho des colliers aux boutons, jusqu'aux encolures ouvragées. *«L'intention de cette collection est de rendre la Couture contemporaine, avec des robes drapées près du corps, des transparences portables et une interprétation néo new-look de la séduction en évolution. Nous avons juxtaposé des tailles dessinées et des jupes évasées, et pour le soir ou la journée, revisité des combinaisons en velours de soie»*. Des pièces faciles à réinterpréter, pour les cérémonies, puis pour la vie.

Look 14
Top avec encolure montante froncée et pan drapé asymétrique revenant sur le corsage avec emmanchure raglan et manchetons, en soie crêpe de chine fluide / Jupe mi-longue droite en laine entrée avec couture au milieu / Sandales fermées avec bouts pointus, à talons hauts et satin bordeaux.

In apertura
Look 8
Robe longue évasée avec petite traîne en soie satinée, sans manches et encolure ras de cou, taille soulignée par un jeu de plis / Etole bandeau asymétrique en soie satinée, sublimée par un perlage fait main de perles de cristal, de verre et de PVC / Sandales ouvertes, à talons hauts en cuir vernis vieux rose.



Look 22
Top long en soie satinée, manches longues et encolure ras de cou, cintré et magnifié à la taille par un drapage asymétrique /
Jupe mi-longue et droite en soie satinée / Ballerines ouvertes à l'arrière avec bouts carrés, plates, en satin bordeaux.



Look 24
Robe longue en mousseline de soie légère plissée généreusement à l'encolure ras du cou, fluide et vaporeuse sans manches,
sublimée d'une grande cape couvrant les épaules / Sandales ouvertes avec hauts talons en cuir vernis poudre.



Look 32
Top sans manches avec effet boule, volume oversized, magnifié par un col montant, effet collerette fait de larges plis / Jupe
longue en sergé de soie avec traine asymétrique / Sandales ouvertes avec hauts talons en cuir vernis noir.

Natan ★



vestit● *Collection Report*

Il canto delle sirene

By Fang Couture ★





By Fang Couture ★



By Fang Couture ★

vestit● Collection Report

Iron Sakura

Dans *Iron Sakura*, Lena Erziak explore l'éternelle tension entre la douceur et l'acier, la poésie et la précision, la tradition et la révolte. Cette collection couture naît d'un dialogue intime entre la sensualité architecturale du Paris d'après-guerre et la maîtrise ancestrale du Japon. Lors de son voyage au Japon et sous le regard de son fils bien-aimé, Lena Erziak découvre un monde suspendu dans une puissance délicate. Sous les cerisiers en fleurs, où les pétales tombent comme des murmures mais reviennent avec une constance inébranlable, la collection prend racine. S'inspirant de l'iconique robe bullet bra de Jacques Fath — une silhouette qui sculptait le corps féminin en un sablier audacieux — Iron Sakura réinvente l'architecture des années 1950. Bustes pointus, courbes accentuées et lignes structurées traduisent une féminité assumée — non comme ornement, mais comme pouvoir, autorité et contrôle. À Kyoto, Lena Erziak rencontre non seulement la grâce des geishas, mais aussi la force silencieuse des samourais — deux univers unis par la discipline, la tradition et la maîtrise des formes. Le kimono — à la fois cérémonial et martial — devient un symbole

Lena Erziak ★



*Lena Erziak explore l'éternelle tension entre la douceur et l'acier,
la tradition et la révolte.*

Collection Report ●

central de la collection. Ses plis protègent et commandent le respect, ses structures sculptent et imposent la présence. Cette dualité imprègne les silhouettes: sculptées, protectrices, précises — jamais fluides, toujours intentionnelles. Au cœur de *Iron Sakura* réside la poésie du tissu lui-même. Lena Erziak sélectionne et upcycle des textiles d'héritage — fragments de kimonos anciens, soies rares, brocarts précieux — porteurs de mémoires multiples. Des broderies inspirées de la floraison éphémère du sakura viennent fleurir les créations, inscrivant la délicate résistance de la nature dans chaque pièce, transformant chaque robe en récit vivant. *Iron Sakura* est un hommage aux femmes qui fleurissent avec la grâce du sakura et la force de l'acier — des femmes qui plient mais ne rompent jamais; qui portent la douceur comme une puissance, et l'histoire comme une flamme.







vestito • Collection Report The Guardians

Le 7 juillet 2025, l'artiste et designer de renom Grace Lillian Lee présentera sa première collection de haute couture, *The Guardians*, à 229LAB lors de la Semaine de la Haute Couture à Paris. Ce défilé exclusif, sur invitation uniquement, marque une étape historique pour la mode australienne et pour la représentation des Premiers Peuples sur la scène internationale. Grace Lillian Lee devient ainsi la première femme autochtone australienne — et la première issue des Îles du Détroit de Torres — à présenter de manière indépendante une collection pendant la Semaine de la Haute Couture à Paris. *The Guardians* s'inscrit dans la continuité de son exposition personnelle récente, *The Dream Weaver: Guardians of Grace* — récemment acquise par la QAGOMA — et propose des pièces de couture sculpturales mêlant art, mode, rituel et récits ancestraux. Les vêtements mettent en valeur des techniques de tissage à la main, des perles en acrylique découpées au laser et des silhouettes audacieuses, rendant hommage aux origines de Grace à travers le détroit de Torres, la Chine et l'Europe. Cette présentation marque également le début de sa résidence artistique à

Grace Lillian Lee The Guardians ★



Collection Report ●

Les vêtements mettent en valeur des techniques de tissage à la main,
des perles en acrylique découpées au laser

1 a
Cité Internationale des
Arts à Paris, rendue possible
grâce à une bourse de Creative Au-
stralia. Elle est accompagnée de huit arti-
stes autochtones et membres de sa famille, qui
participeront à la narration et à la performance
du spectacle. Avec *The Guardians*, Grace Lillian Lee
ne présente pas simplement une collection de mode —
elle incarne un héritage culturel vivant. “Ce défilé exclusif
est bien plus qu’un podium — c’est une célébration historique de
la culture, de l’identité et de la résilience. De ma collaboration avec
Jean Paul Gaultier à l’obtention de mon doctorat honorifique, chaque
étape m’a conduite ici. *The Guardians* est un hommage à mes ancêtres
et une déclaration de l’excellence autochtone sur la scène mondiale de
la haute couture. Je suis fière, honorée et profondément reconnaissante
envers ma famille, mon équipe et ma communauté, qui rendent l’im-
possible possible”. — Grace Lillian Lee



vestit● *Collection Report* Byzantium

Sous les hautes arches de la Cathédrale Américaine de Paris, la mode, l'histoire et le patrimoine culturel se sont unis dans un spectacle qui a transcendé le temps. Avec sa nouvelle collection, la créatrice serbe Mia Kostov a réveillé l'esprit de l'impératrice Théodora, apportant avec elle l'aura de l'ancienne cité de Caricin Grad – Justiniana Prima. Tissées dans les broderies dorées du passé, les visions du futur ont pris forme. À travers des silhouettes inspirées de la force des mosaïques impériales et de la grandeur silencieuse d'une cité autrefois glorieuse, bâtie par l'empereur Justinien en l'honneur de son épouse, Mia Kostov a dévoilé une collection intemporelle n'appartenant ni au passé, ni au présent — mais à l'éternité. Ce n'était pas seulement un défilé de mode. C'était le retour de l'impératrice. Et avec lui, le retour de la Serbie au cœur de la carte culturelle de l'Europe. L'événement a marqué non seulement un sommet dans l'histoire de la mode balkanique, mais aussi un moment de fierté nationale profonde. Il a été officiellement annoncé que Justiniana Prima sera mise à l'honneur dans un film documentaire dédié, qui rejoindra la collection permanente du nouveau Pavillon By-

Mia Kostov ★



Avec sa nouvelle collection
— la créatrice serbe Mia Kostov
— apportant avec elle l'aura de l'ancienne cité de l'empératrice Théodora
— Justiniana Prima.

Collection Report ●

zantin
du Louvre, dont l'ouverture est prévue en 2026. Pour la première fois, des visiteurs du monde entier pourront découvrir le sud de la Serbie — non seulement à travers ses trésors archéologiques, mais aussi par le prisme du design, du récit et de l'émotion. Ce qui était autrefois caché entre enfin dans la lumière mondiale. *«Théodora n'est pas un fantôme du passé — elle est une force vivante en chaque femme qui mène avec grâce et conviction»*, a déclaré Mia Kostov après le défilé. *«Cette collection est mon hommage à elle, et à l'esprit de la Serbie — fort, rayonnant, et profondément enraciné»*. A travers chaque pli, chaque texture, chaque silhouette, le public a assisté à la transformation de la pierre en soie, du patrimoine en haute couture. C'était un pont artistique et symbolique entre Liban et Paris, entre l'empire oublié de Byzance et les podiums modernes d'Europe. L'art, l'histoire et le design contemporain serbes ont fait leur entrée sur la scène mondiale — et le sud de la Serbie, riche en culture, mystère et beauté, émerge comme une nouvelle destination authentique pour tous ceux qui cherchent un sens au-delà des apparences. Théodora a laissé un héritage qui continue d'inspirer artistes, historiens et femmes modernes à travers le monde. Elle fut une femme qui façonna un empire — et Justiniana Prima reste le poème gravé dans la pierre de sa grandeur. Théodora n'était pas un mythe. Elle était réelle. Elle était puissante. Et — elle est éternelle.





vestit● The warriors

Collection Report

La maison de Saiid Kobeisy présente sa collection couture automne/hiver 2025, *The Warrior* - un hommage à la transformation, à la force tranquille et au pouvoir de devenir. Dans la vision de cette saison, la couture transcende la décoration pour refléter un voyage de transformation personnelle. Chaque silhouette devient un chapitre de l'éveil de l'âme. Les lignes sculptées font écho à la force intérieure, tandis que les drapés fluides dévoilent la beauté de la vulnérabilité. Les broderies complexes tracent les chemins de la mémoire, où les ombres cèdent doucement la place à la lumière. Pour la première fois, ce voyage s'étend à la fois sur les vêtements pour femmes et pour hommes - unissant toutes les expressions de force pour une seule histoire. Un guerrier évolue par transformation, émergeant à chaque fois avec une plus grande force et un éclat renouvelé. Entre immobilité et mouvement, réflexion et résilience, Saiid Kobeisy nous emporte dans un royaume où la couture devient une armure pour l'âme - digne, provocante et éternellement lumineuse.

Saiid Kobeisy ★







Collection Report vestit● élégance mode temporelle

Pot sa collection Haute Couture Automne-Hiver 2025/2026. Le créateur libanais Robert Abi Nader offre une célébration somptueuse de la féminité, de la modernité et de la tradition. Inspirée par l'univers des tapis rouges les plus prestigieux, des Oscars au Festival de Cannes, en passant par la Mostra de Venise et les Grammy Awards, cette collection incarne l'essence même de la Haute Couture: la précision, l'émotion et l'exception. Dans une ambiance chaleureuse et enchantée, chaque silhouette semble issue d'un rêve luxueux, à la croisée de la fête et du raffinement. La femme Robert Abi Nader est simple, élégante, romantique et résolument contemporaine. Ses robes effleurent le corps avec grâce, portées par des coupes modernes et créatives, exécutées à la main avec un savoir-faire d'exception. Les pièces, confectionnées à partir de tissus luxueux et fluides, sont sublimes par des matières inédites, offrant un équilibre parfait entre héritage et innovation. La palette chromatique puise dans l'hiver : or lumineux, argent éclatant, noir profond, blanc pur, nuances de vert et un rose exotique, teinte phare de la saison. Moment fort du défilé : l'apparition de la

Robert Abi Nader ★



*La femme Robert Abi Nader est simple, élégante,
romantique et résolument contemporaine.*

Collection Report ●

m a -
riée, radieuse dans une
sommptueuse robe en satin du-
chesse. Résultat de quatre mois de
travail artisanal, cette pièce majestueuse
est ornée de soie, de rotin, d'or blanc et d'ar-
gent. Un patchwork créatif sublime cette créa-
tion, conférant à la mariée une aura romantique et
royale. Robert Abi Nader réaffirme ainsi sa place parmi
les grands noms de la couture internationale, en alliant
élégance intemporelle et innovation stylistique.



vestit● *Collection Report*

Identity of Anatomy

Lever ★









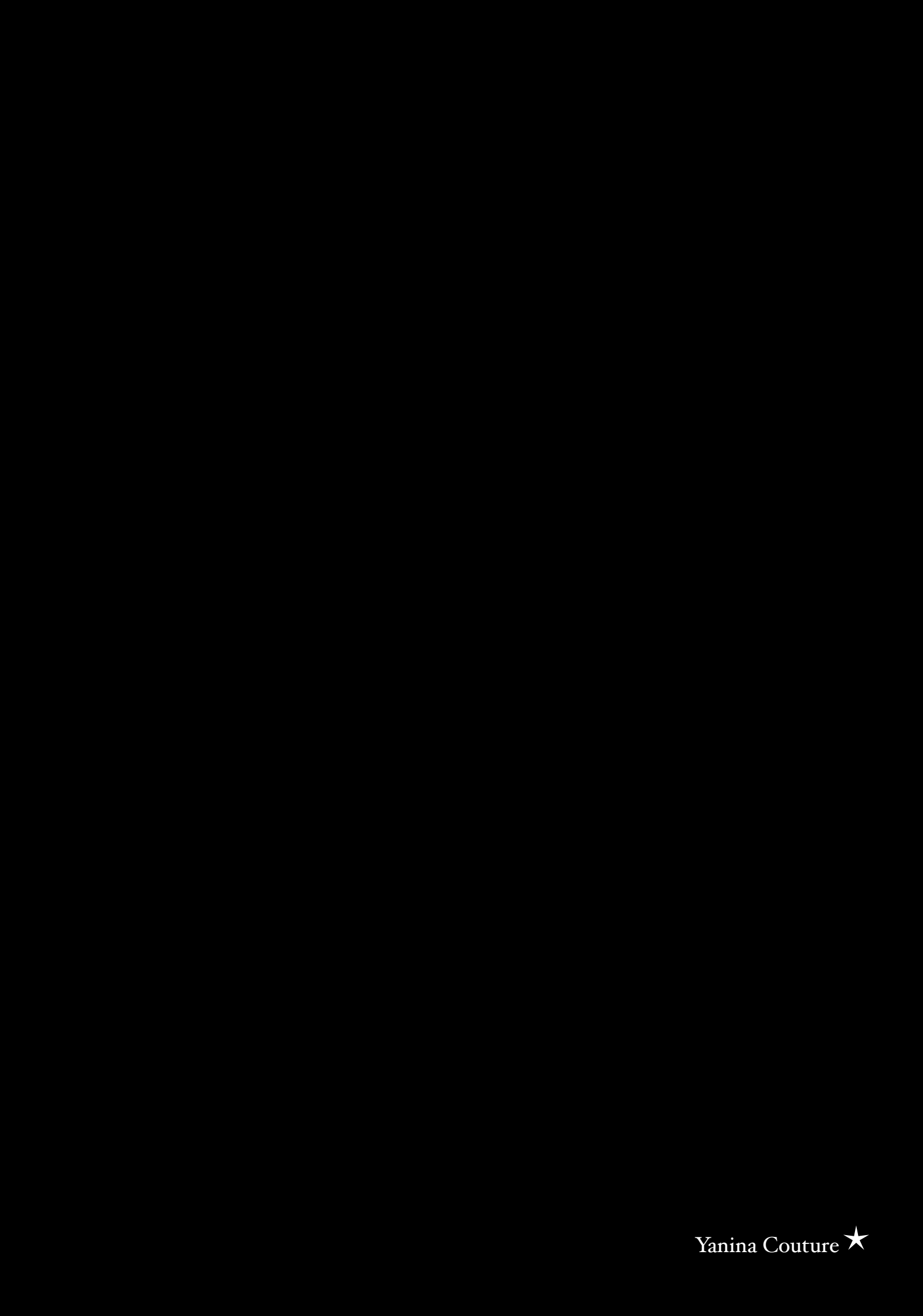
vestit● *Collection Report*

Il canto delle sirene

Yanina Couture ★







Yanina Couture ★



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Parmi les voix les plus originales de la couture contemporaine, Sylvio Giardina revient à Paris pour présenter sa collection automne/hiver 2025-26: une installation intime et immersive, installée dans un appartement haussmannien au coeur de la ville. Ici, la mode devient scénographie: 10 pièces de couture se déploient telles des formes sculpturales, chacune racontant une histoire de métamorphose et de transformation. Avec son mélange signature de maîtrise artisanale et d'audace expérimentale, Giardina sculpte des silhouettes à la fois puissantes et délicates, affirmées dans leur technique et poétiques dans leur geste. Des matières comme l'organza plissé métallique, la dentelle, le cady, le lin et la gaze sont traitées non comme de simples tissus, mais comme des médiums malléables, pliés, effilochés, assemblés tels des pétales de velours ou éclochant en boules de cristal. La transparence entre en collision avec les éclats métalliques; les franges et les textures en relief vibrent comme des pensées inachevées à la lisière de la forme. Chaque pièce se suffit à elle-même, dotée d'une identité singulière, une performance en mouvement, un corps enveloppé dans son

Silvio Giardina ★

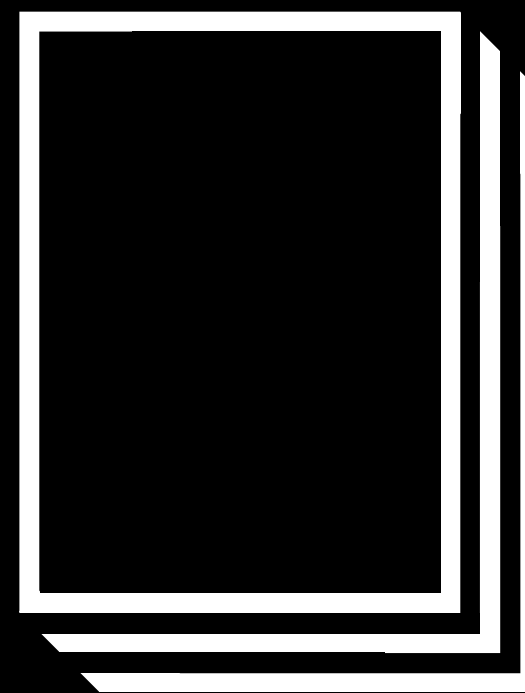


Chaque pièce se suffit à elle-même
dotée d'une identité singulière
une performance en mouvement
un corps enveloppé dans son propre récit.

Collection Report ●

pro-
pre récit. La palette
oscille entre les extrêmes: l'ab-
solu du noir et du blanc, l'éclat méta-
physique de l'or, la plénitude de l'améthys-
te, le silence de l'écrû. Fidèle à son éthique,
Giardina ne se contente pas de présenter une col-
lection, il compose une expérience. Puisant dans la
même source conceptuelle que ses récentes expositions
gal-le-ri-a au Palazzo Farnese et SI/LENZIO aux Ther-
mes de Dioclétien, cette saison introduit des accessoires
farouches et inattendus: des allusions au mythe à l'esprit, à
l'animalité, masques, souvenirs, allégories brouillant la fron-
tière entre corps et symbole. Au fil des années, l'expérimen-
tation est devenue le langage propre à Giardina, un langage
fluide entre mode, performance et installation. La collection
A/H 2025-26 ne rompt pas avec cette tradition: elle la dépas-
se, radicalisant l'essence performative de chaque pièce, et em-
brassant l'inachevé comme un espace d'infinies possibilités.





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*Grazie per la collaborazione
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«*Possunt, quia posse videntur*»

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A lato,
Kim Kardashian in Maison Margiela Artisanal 2025
5th Academy Museum Gala, Los Angeles

LOOK 38 proper noun, singular
1° A dress. 2° The floor-length, sleeveless corseted bustier dress is constructed in transparent skin-coloured jersey that drapes from the sleeve into the skirt. 3° The look is worn with skin-coloured leather Tabi sandals with plastic straps set on perspex wedges, and a veil that matches the dress fixed to a collier of (deadstock) emerald costume jewellery.



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indirizzi



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