



# Last Look

## Prada bag

When it comes to Prada's latest accessories, gold isn't all that glitters. Case in point: this rectangular, top-handle bag that shimmers with a smattering of crystal rhinestones in four sizes. Find just the right light, and this accessory becomes the world's most elegant mirror ball—in other words, it's exactly what you want to carry to your next holiday party.

PHOTOGRAPHED BY SEBASTIAN LAGER





# Harper's BAZAAR



**STYLE** — Auf über 20 Seiten: der „Bazaar“-Geschenke-Guide.  
Tasche aus Satin und gebürstetem Leder, mit Kristallen und  
separatem Schulterriemen, von Prada, um 3800 €

ILLUSTRATION Christina Gliha



ITALIA - MIA LE JOURNAL - PRADA SUPERNOVA - 01.12.22







► 1 novembre 2022



ACCESSORIES

# Surreal deal

Bring a dash of daring to the classic party palette of black and gold

SET DESIGN BY EMMA WITTEB

Heels, from £970  
(sold as pairs),  
Prada

PAUL ZAK

GRAN BRETAGNA - HARPER'S BAZAAR - PRADA - 01.11.22









photography JASON NOCITO

fashion RAS BARTRAM

**DO  
THE  
THING  
FULLY**

all clothing and accessories by PRADA



**HUNTER SCHAFFER** became known as an activist before she joined the cast of **EUPHORIA**. Born on New Year's Eve in 1998, the North Carolina native was 17 years old when she became the youngest plaintiff in an ACLU lawsuit against the discriminatory Public Facilities Privacy & Security Act, also known as the "bathroom bill." As entire industries called for boycotts, President Barack Obama condemned the policy, and Schaffer's home state became a national pariah. Her voice stood out, breaking through widespread outrage. She spoke about her experience as a young trans woman in *W* and *Teen Vogue* and wrote lucidly about the topic in an essay for *i-D*. Then she graduated from high school and moved to New York to pursue a career in fashion. Most qualifying supermodels of the 2020s were created on reality television, but Schaffer became one by televising her reality, to jurors in the courtroom and viewers on YouTube. By inverting the typical entertainment-to-fashion pathway – which intersects with politics only once there is a platform, if at all – Schaffer exceeded her personal cachet and crossed over into a kind of simultaneity. While modeling **PRADA**, Schaffer has modeled a future version of multi-hyphenate celebrity: aspirational but effortless, inhabited transparently and in full.

Interview: JORDAN RICHMAN

*When you were a child, what did you dream for yourself? Was it always to be acting?*

HUNTER SCHAFFER: I don't think I could have dreamed of acting. I was such a shy kid, and being in front of people was my worst nightmare. Until *Euphoria* I wanted to be a comic book illustrator. Then I thought, no, I want to work in fashion, which is what got me into modeling, which then led to acting. I remember being a kid and going to a friend's birthday party, and there was a hula hooping contest. I was so embarrassed to be hula hooping in front of other people that I just started crying. I hated being perceived to any degree. So no, acting was not in the plan at all until I got thrown into it, and now I love it.

*If you weren't acting, what would you be pursuing?*

It's hard to tell. I wanted to do something at the intersection of fine arts and fashion. I figured out modeling over Instagram when I still lived in North Carolina, and eventually got signed with Elite. I was like, great, I have income, but I want to still be doing what I want to do. Before I moved, I set up an internship with the designer Vaquera.

*So, you came out of the Vaquera school?*

I did go to the Vaquera school for a few months, but then modeling became too much, and I could not be a good intern for them anymore.

*Do you think about this parallel universe ever? Where you weren't cast on Euphoria and instead were enrolled at Central Saint Martins?*

All the time. It's strange to have this one singular opportunity that I was not looking for. I've been a pretty career-

oriented person my whole life. Even when I was in high school, I wanted to get out of North Carolina and have what I wanted – I was intent on doing that. I think I would have done something in that nature, had *Euphoria* not happened. However, it just feels like the luckiest curveball I could have been thrown.

I love acting now. And I'm just going to ride the wave until it's done, and I have to find something else.

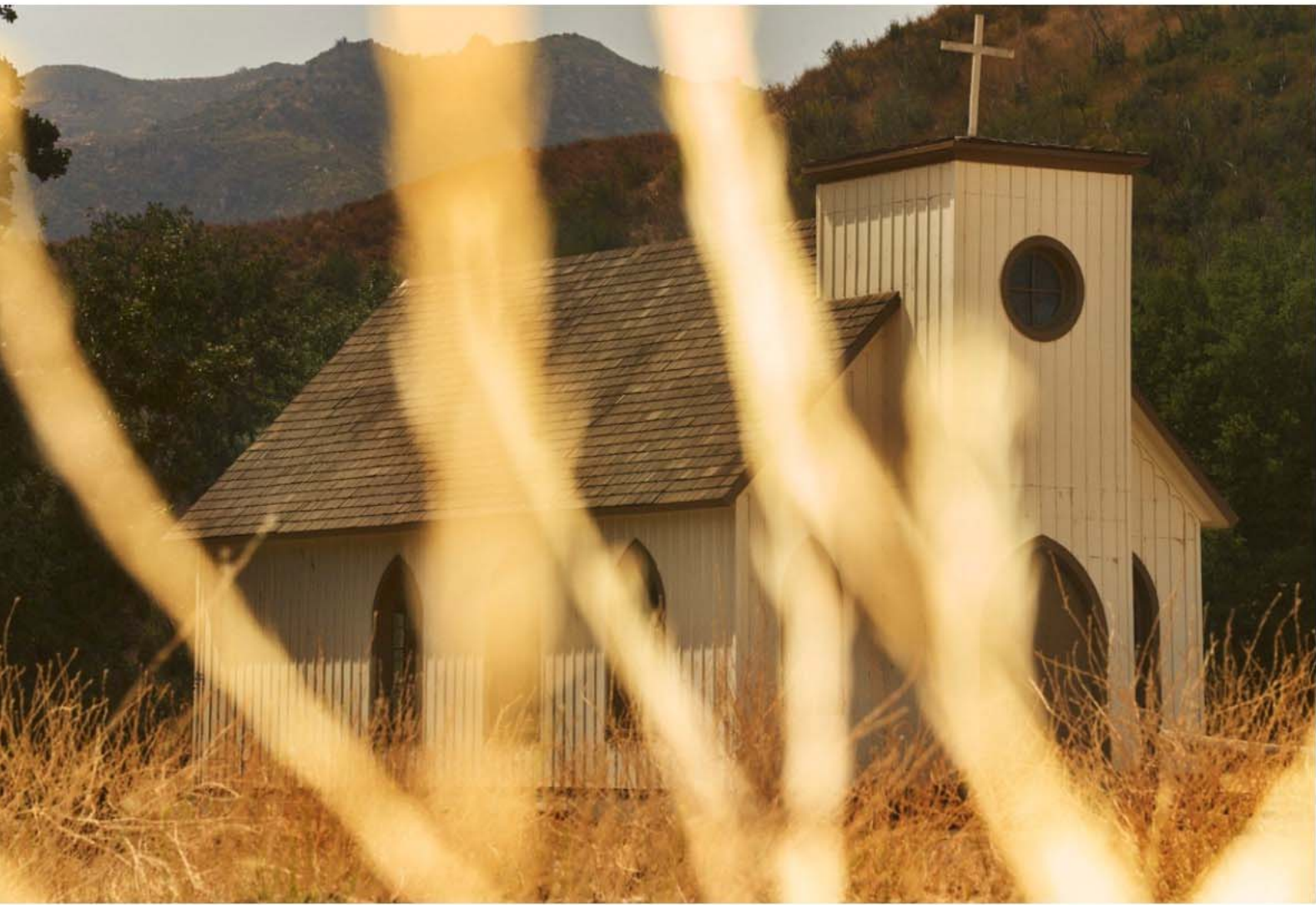
*What is your acting process?*

Obviously, I didn't go to acting school – *Euphoria* was basically my acting school. I don't have the dictionary of acting terminology trained actors do, so I can't say, "I'm doing the Stanislavski method." But I feel like I have a decent handle on knowing how to act, several years into it. I attribute that to working under Sam Levinson. He knew exactly what he was doing. A good chunk of the *Euphoria* cast had not acted before; they street-cast a lot of us. I think it was nearly 50/50 as far as trained actors versus people who were not. I think he was really prepared to take on the group of us that didn't know how to act. He taught me how to take control of my thoughts and emotions in a way I didn't even know I had the capacity to do. Acting is a weird way of manipulating your brain and your body into thinking something is happening to you when it's not. And it's disorienting, and I found it terrifying when I first started. I wouldn't call it the Sam Levinson technique, but I think I tried to combine experiences from my life that I can use for scenes while also being present in those scenes. It's a mixture between the two. It's different with everything I do. I did my first movie, *Cuckoo*, this year – my first project outside of *Euphoria* – and now I'm doing my second movie. So, I'm still getting the hang of it. My process is an amorphous combination of the already natural experience of being in a scene with another person and getting into that scene.

*Do you find performing more of a kind of intellectual experience? Or*







*do you find it more of a somatic, body kind of experience?*

Somatic for sure. I mean, I think it can be intellectual with the preparation, getting your facts down, learning lines, understanding what the script is about, and what you're trying to convey. But in the moment, at least in my experience, I think it just becomes extremely somatic, and you have to rely on your innate emotions and bodily responses. It's definitely a combination of both in the long run.

*What do you experience in the moment while you are acting?*

That's a tough question. When I am acting, I don't feel like I am experiencing it. It's like when you're in a real-life argument and you burst out with your opinion. Then, you look back on it after, and you barely remember what you said, you barely remember what you did – something just came over you. That's the closest I can describe what I feel when I did a good job in a scene – I just go somewhere else.

*You're very in the moment.*

Yes, the whole objective is to not be in your head, at least for me.

*Getting cast for Euphoria sounds like a dream. Do the characters you portray also fill your dreams?*

I don't think I've had an experience where I've dreamed as my character yet. I think the character can affect my dreams. I have not gotten to the point where I'm starting to dream as my character. I'm actually thankful for that, because I am not trying to do that method. I do not want to completely lose myself in another person. No shade to people who do method acting – it just scares me.

*I'm sure it depends on the character, too. I know you're very interested in frequencies. Do you and Jules have the same frequencies?*

There's a certain frequency that trans people vibrate on that is different because of the unique experience of transness. And that's something I can recognize as a trans person and other people can recognize, and that's cool. It's never conscious. We all have a frequency, we are all riding some sort of

wavelength all the time. I love the idea of that.

*Growing up, did you already have a passion for fashion?*

[Chuckling] I definitely did, but unknowingly at first. I wanted to be a comic book illustrator. What kind of got me into fashion was realizing how much I loved designing my superheroes' costumes; that was the most fun part to me. Someone said to me, "You would be good at fashion design," and I was like, "Oh, what's that?" Back then, I don't think I'd even heard the term fashion design before. I became obsessed, especially in high school – from the outside looking in. In North Carolina, New York Fashion Week looks like the most magical, fantastical celebration of art and fashion. It's different now that I've seen the ins and outs of it a little bit. But I still have an unwavering love for it.

*How has seeing the fashion industry from the inside changed how you relate to it?*

At some point in your life, you can't wait to be a part of "someday." That's because you have the facade of something. When I first started modeling, I approached every casting as a young fashion student – who hasn't even touched couture before, never been in the presence of such a thing. And I approached every casting as if like, "Oh my god, this is an opportunity to touch couture clothing and to meet the people behind these insane ideas." Unfortunately, a lot of these houses and institutions I've grown up admiring as beacons of art are also driven by powerful foundations of business and profit. You get a clearer glimpse of that when you're up close, or when you're waiting at a casting for six hours, hungry and tired, in a country where you don't know anybody. When you get thrown into the belly of the beast, the beast looks a lot less pretty.

*Last season was my first time back at a Prada IRL show since the pandemic, and it was also one of your first times back walking in a fashion show. How was the experience being back on the runway at Prada?*

I'm in this great place now where I have a lovely, established, familial relationship with the house of Prada and the people who work in it. It was fun to walk a show with that sense of family. It was one of the most comfortable runway experiences I've ever had. I love walking for shows; it's exhilarating. It was one of my favorite parts of modeling before I left that world.

*I recently rewatched the episode of Euphoria that you co-wrote. The writing in the "Jules" episode is painfully beautiful and deeply philosophical. I was incredibly impressed and moved. One of my favorite lines in the episode is when Jules refers to Rue and says, "She saw the me that's underneath the million layers of not me." Do you relate to that? Who would you say is the not you, and who is the you, underneath those millions of layers?*

We all relate to the idea of who we put out into the world, versus who we are. In that circumstance, Jules was referring to a love. Sometimes we meet people who can see through our bullshit and aren't scared or intimidated of the bullshit – they just see you without trying. It's an arresting experience when you meet somebody like that. It's a similar concept to rising or moon signs – who you put out into the world and who you are when no one's looking.

*There was another brilliant line where she's talking with the therapist, and she says, "My entire life had been trying to conquer femininity, and somewhere along the way, I feel like femininity conquered me." Could you elaborate on what Jules means?*

I think that there is this sort of strange shift that happens when you're transitioning where, at the beginning, everything you do in the direction of your transition feels like a rebellion or in opposition to something. And in that sense, it feels radical and you're just this alien. Right off the bat, it's a fresh feeling. It's a terrifying high of being seen as completely other for doing something that nobody else is doing. Once that starts to subside, you settle



into just trying to be a person again, and not being like, “I’m trans, I’m doing this! Accept me, and fuck you if you don’t!” You’re just trying to be a person. Then there’s this descent toward reality that’s like, “Oh, wait, I’m trying to be a woman,” or something of that nature – and there’s a lot of constriction within that box as well. Jules’ initial approach to transitioning is point A to point B, male to female. What she’s talking about with that line is the discomfort of going from one box to the other to be happy, when in reality, both of these boxes fucking suck. Jules is bigger, brighter, and more complex than anything that can fit into either or any of those boxes.

*Growing up, were there trans and nonbinary people in popular culture, or characters from anime or television that you really connected with?*

When I started transitioning, we did not have as many visible trans people in media as we do now. It’s been a very swift change in the scheme of time. I started transitioning seven years ago, and the landscape in media looked completely different. I was first looking up on YouTube what trans was and who trans people were in the media. And then, as far as Google search goes, you get porn. Those were my references for what transness was outside of my direct vicinity.

It was harder to find representation, which is why it was easier to look toward fantasy. I think a lot of trans people relate to looking to sci-fi or anime – characters that feel elevated.

*How does it feel now to be an inspiration for so many young trans people? Are you creating the trans roles and characters you wish existed and were more visible when you were growing up?*

I struggle with this all the time. I’m at this weird intersection sometimes, where I try to avoid talking about my transness. Jules was my first role into this world, but now that’s kind of established, and I’m able to look toward other things. I’ve gotten plenty of other offers for roles that are trans, but when I think about what I want to do

with my career and with my life, I don’t want “being trans” to be the centerpiece of my career.

I love being trans, and I wouldn’t have it any other way. But with where the world is at right now, it still feels like a taboo. It comes up in a way that feels inherent to what I’m going to do with my life and my career. In a lot of ways being trans has felt like an obstacle that I just needed to get past. Like, I needed to get through the transition, and then I could start doing what I wanted to do, being what I’ve always been or that I wanted to be. I’m hesitant to take on that responsibility, and I do feel responsible in a lot of ways as well. I know young me would have loved to see a girl like me doing what I do.

As far as what I want to do with my life, I don’t want to be a role model for trans people, I just want to make cool shit – that’s always been the goal. Where the media is at right now, sometimes my transness gets focused on more than me as a person. It’s something I’m wrestling with all the time. And I don’t know. I want to be there for trans youth and trans people who want to be seen, but at the same time, I also just want to do my thing.

*Are designers like Gogo Graham the future of fashion?*

Totally. I remember when I first got dumped into the queer world of New York, I quickly learned about the people who inhabited it, and she was one of them. I think her designs ride a frequency that I don’t see anywhere else in fashion right now. I think she’s the fucking coolest. I’m going to support her to the end. No one else is doing quite what she’s doing right now. I think that deserves attention and is uplifting.

*And it’s so different than, say, what is happening in Milan.*

Totally, her structure and philosophy as a designer, as a brand, is completely different than any of the huge houses in Europe. She is deeply in touch with how to make and upkeep an ethical brand. It’s difficult to approach and uphold in the landscape of all these

brands that are doing whatever they can to stay in demand.

*Working with Prada now, was Raf Simons someone you really appreciated in fashion before?*

I think he’s one of the greatest designers we have in this generation. Obviously, he’s an expert in menswear, but the way that he approaches womenswear with the previous houses that he was designing in, and now at Prada – I think he’s really, really smart. He has a deep love for art as well, which I love about working with Prada under him and Mrs. Prada collaborating. I did a campaign for their Symbole bag, and they hired Carrie Mae Weems and Catherine Opie, both influential fine art photographers who have an incredible visual language. You get to feel like you’re making art on top of promoting beautiful garments and accessories.

*And with you, they really found a fellow – to quote you – art geek.*

I hope that’s how they feel, because I feel that way.

*You’ve also been spending a lot of time in Germany filming The Hunger Games. How are you finding Germany and Berlin?*

It’s really beautiful, and I feel so thankful to get to experience new parts of the world while also making things that I feel really excited about. I feel like I find a new part of me in every new city I spend time in. I’ve spent half my year here, so I’ve gotten to grow here. I think I’ll look back and feel more definite in what this time did to me, but right now I’m just kind living in it and feeling it out.

*Have you made it to places like Berghain?*

Not yet. Going out in general is not as easy these days – it makes stuff like that harder to enjoy. I feel like what everyone talks about with Berlin is the nightlife and how vibrant it is. I want to experience that, so I’m going to figure it out. Maybe I’ll find a cool mask so I can just let loose and experience Berlin.

















# us outbreak: Grand Port

Heather Kn

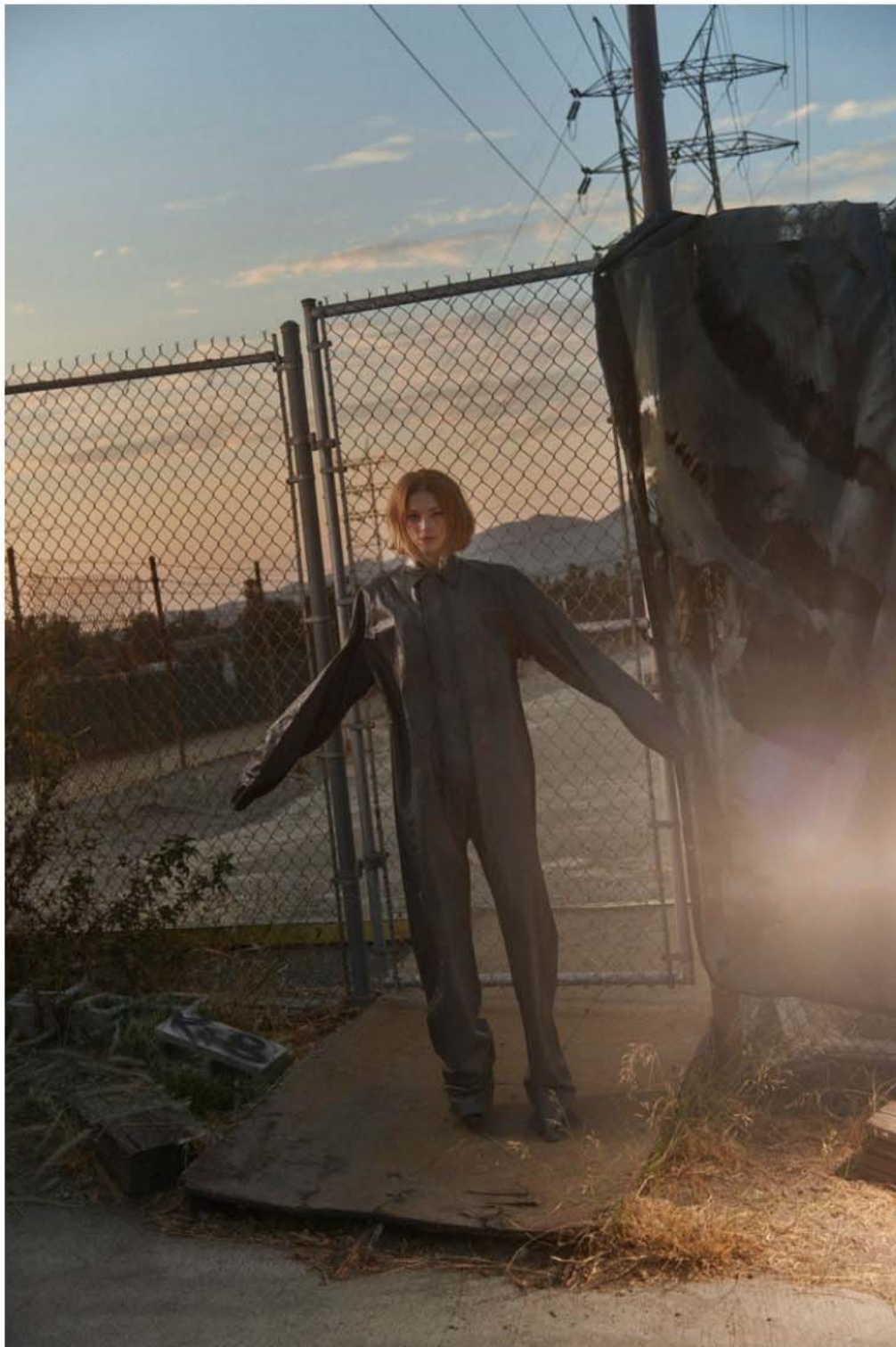






















































































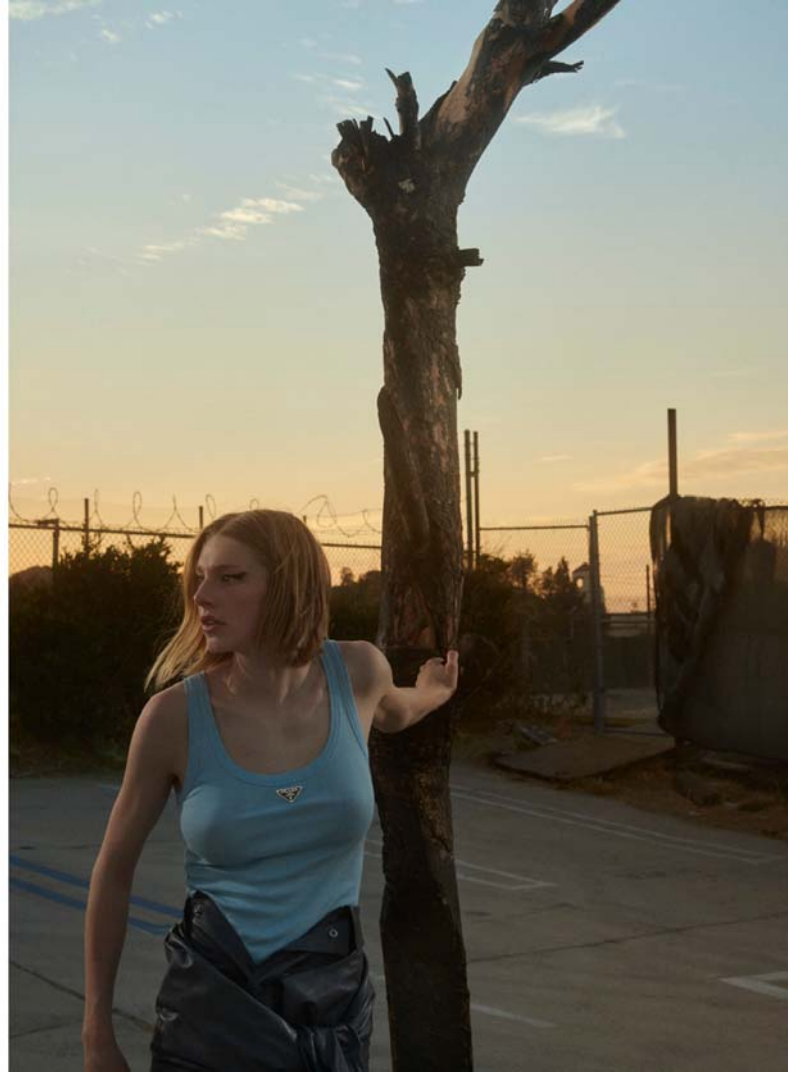


























photography  
JASON NOCITO  
fashion  
RAS BARTRAM  
talent  
HUNTER SCHAFER

hair  
RENA CALHOUN  
@ A-Frame Agency  
makeup  
KALI KENNEDY  
@ Forward Artists  
lighting designer  
DAVID DIESING

executive producer  
ALICIA ZUMBACK  
@ Camp Productions  
producer  
CHRIS TOBIN  
photography assistant  
THOMAS PATTON

digital operator  
SHAWN MILLER  
@ Running Pixels  
production assistant  
CHRISTIAN PARITEE



All clothing and accessories by PRADA

photography  
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fashion  
RAS BARTRAM  
talent  
HUNTER SCHAFER

hair  
RENA CALHOUN  
© A-Frame Agency  
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© Running Pixels  
production assistant  
CHRISTIAN PARITEE



All clothing and accessories by PRADA









32

LA VIE EN ROSE makes life better and makes everything look better. Valentino proved it and Prada is slaying it with this leather coat.  
Coat & Shoes PRADA Socks KENZO Sunglasses PACO RABANNE



PAESE :Germania

PAGINE :1

SUPERFICIE :5 %

Numero Berlin

► 1 dicembre 2022



GERMANIA - NUMERO - PRADA 1DI2 - 01.12.22



○ Tutti i diritti riservati









Jacket & Dress PRADA Shoes DR. MARTENS  
Earrings CARTIER HOOP EARRINGS WHITE GOLD WITH DIAMONDS & CARTIER CLASH DE CARTIER EARRINGS ROSE GOLD WITH DIAMONDS



# Z (Suisse)

PAESE :Svizzera

PAGINE :1

SUPERFICIE :1 %



► 1 novembre 2022



SVIZZERA - Z MAGAZINE - PRADA UOMO - 01.11.22



○ Tutti i diritti riservati





► 1 novembre 2022



This page: leather coat,  
£7,100, Prada. Opposite: silk  
dress, £3,945; metal, resin  
and lamb-skin necklace,  
£1,955, both Chanel

JEM MITCHELL

GRAN BRETAGNA - HARPER'S BAZAAR - PRADA - 01.11.22





## Fashion

This page, jacket, £7,200;  
top, £690; skirt, £1,590,  
all by Prada. Shoes, £850,  
by Jimmy Choo. Earrings,  
£185, by Completedworks

Opposite, boots, £1,255,  
by Jimmy Choo

Low black round timber  
table, price on request,  
by MAH Gallery





FRANCIA – BARBES MAGAZINE – NOVEMBER 22







FRANCIA – BARBES MAGAZINE – NOVEMBER 22







FRANCIA - BARBES MAGAZINE - NOVEMBER 22











### Capelli perfetti

MULTIFUNZIONE, LAST MINUTE, PERFORMANTI; I TRE ALLEATI DI STAGIONE.

L'onda lunga di sole, vento, salsedine dell'estate, ma anche la fisiologica debolezza capillare della stagione. E poi: sbalzi termici, sfregamento meccanico con abiti e accessori, aumento dell'inquinamento e delle polveri sottili. L'autunno è il momento più difficile per i capelli e, di conseguenza, quello giusto per dedicare qualche cura speciale e innovativa. La Crème 230 di Sisley Paris è una crema senza risciacquo, arricchita con oli di Cavellia e Moringa, che nutrono e ammorbidiscono il capello, e proteine di cotone, che rafforzano la sua struttura proteica. Al cuore della formula il Complesso 230, derivato dalla canna da zucchero. Attivato dal calore, forma un micro-gel che sigilla le parti danneggiate del capello, riempie le fessure e limita l'evaporazione dell'acqua. Due gli usi possibili: come crema brushing, applicato sui capelli umidi prima di utilizzare gadget per lo styling, visto che protegge la fibra capillare dai dispositivi riscaldanti fino a 230°C. Oppure come trattamento nutritivo, sui capelli asciutti (81,80 €, 150 ml, [www.sisley-paris.com](http://www.sisley-paris.com)). Per uno styling dell'ultimo minuto può aiutare More Inside Dry Shampoo di Davines, a base di amido di riso. La formulazione agisce in pochi secondi per rinfrescare i capelli e assorbire oli e impurità dalle radici: è pure senza fosfori e residui, oltre ad aiutare a prolungare la durata della piega. Si spruzza sui capelli asciutti da una distanza di circa 20 centimetri e si lascia agire per circa un minuto (25,80 €, 250 ml, [www.davines.com](http://www.davines.com)). White Hair di L'Oréal Paris, è invece un trattamento ideato per contrastare e ritardare la diffusione dei capelli bianchi, coadiuvando la repigmentazione naturale dello stelo. Formulato in fiato, favorisce la produzione fisiologica della melanina senza l'uso di coloranti, che tendono a debilitare i capelli. Il dosaggio della formula varia a seconda della quantità, dai primi fili fino al 60 per cento della chioma (98 €, 20 fiato, [www.lorealparis.com](http://www.lorealparis.com)).

Cappotto in chevron di lana, PRADA (4.700 €). Decollata in pelle, di SANDER BY LUCIE E LUKE MEIER (300 €). Nella pagina a fianco, cappotto in seta e mohair, di SANDER BY LUCIE E LUKE MEIER (4.000 €).



PRADA



PRADA

ITALY - ELLE - 11/26/2022 - Num.: 44 - Pag.: 108

Stylist: Monica Curetti - Frequency: weekly - Circulation: 185877





USA – WSJ. MAGAZINE – PRADA – INNOVATORS 2022







MIA LE JOURNAL N°15 / 2022 - 23  
EDITORIAL



78

ON THIS PAGE - Coat, jumper and shoes PRADA, Eights DOLCE & GABBANA.  
NEXT PAGE - Earrings LAURA MICHELI JEWELRY, dress, bustier and Eights DIOR, shoes VERBACE.

ITALIA - MIA LE JOURNAL - PRADA - 01.12.22

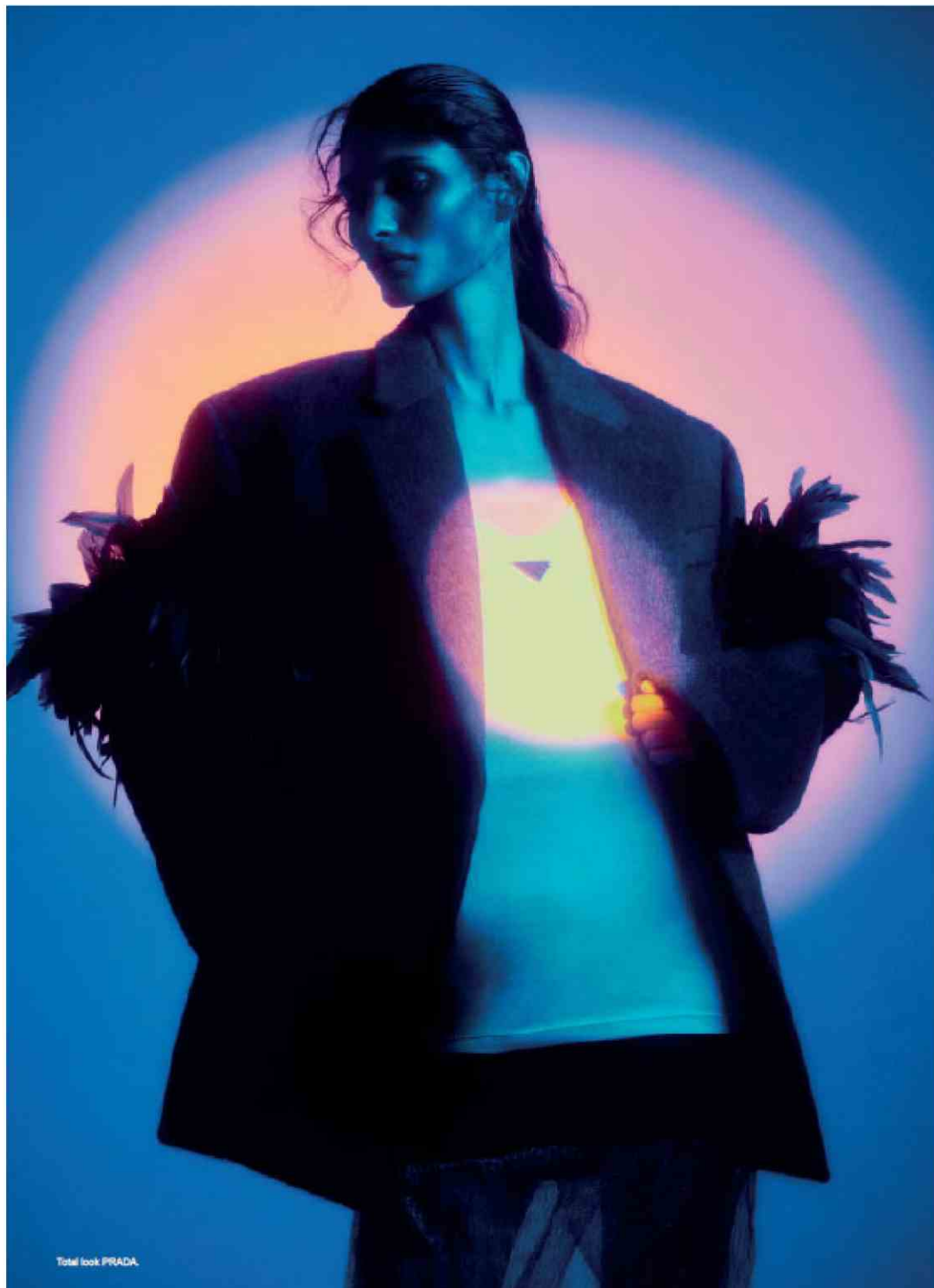




Total look PRADA.

ITALIA - MIA LE JOURNAL - PRADA - 01.12.22





Total look PRADA.

ITALIA - MIA LE JOURNAL - PRADA - 01.12.22







MIA LE JOURNAL, N°15 / 2022 - 23  
EDITORIAL



136

Jacket, tanktop and skirt PRADA, earrings, necklace and rings PAOLA GRANDE GIOIELLI

ITALIA - MIA LE JOURNAL - PRADA - 01.12.22



PAESE :Arabia saudita

PAGINE :1

SUPERFICIE :0 %

Elle (SA)

► 1 ottobre 2022



كابتان من الجلد، وتوب من الجيز القطني  
ونورة من الجلد مع شبيطة معدنية مطرزة  
وإضافات من صوف لستابل، كتة من Prada



112 ellearabia.com

ARABIA SAUDITA - ELLE - PRADA - 01.10.22



○ Tutti i diritti riservati





فستان من الكريب مع تفاصيل  
من الريش وهداء ماري جين من  
جلد سبازولاتو. كله من Prada

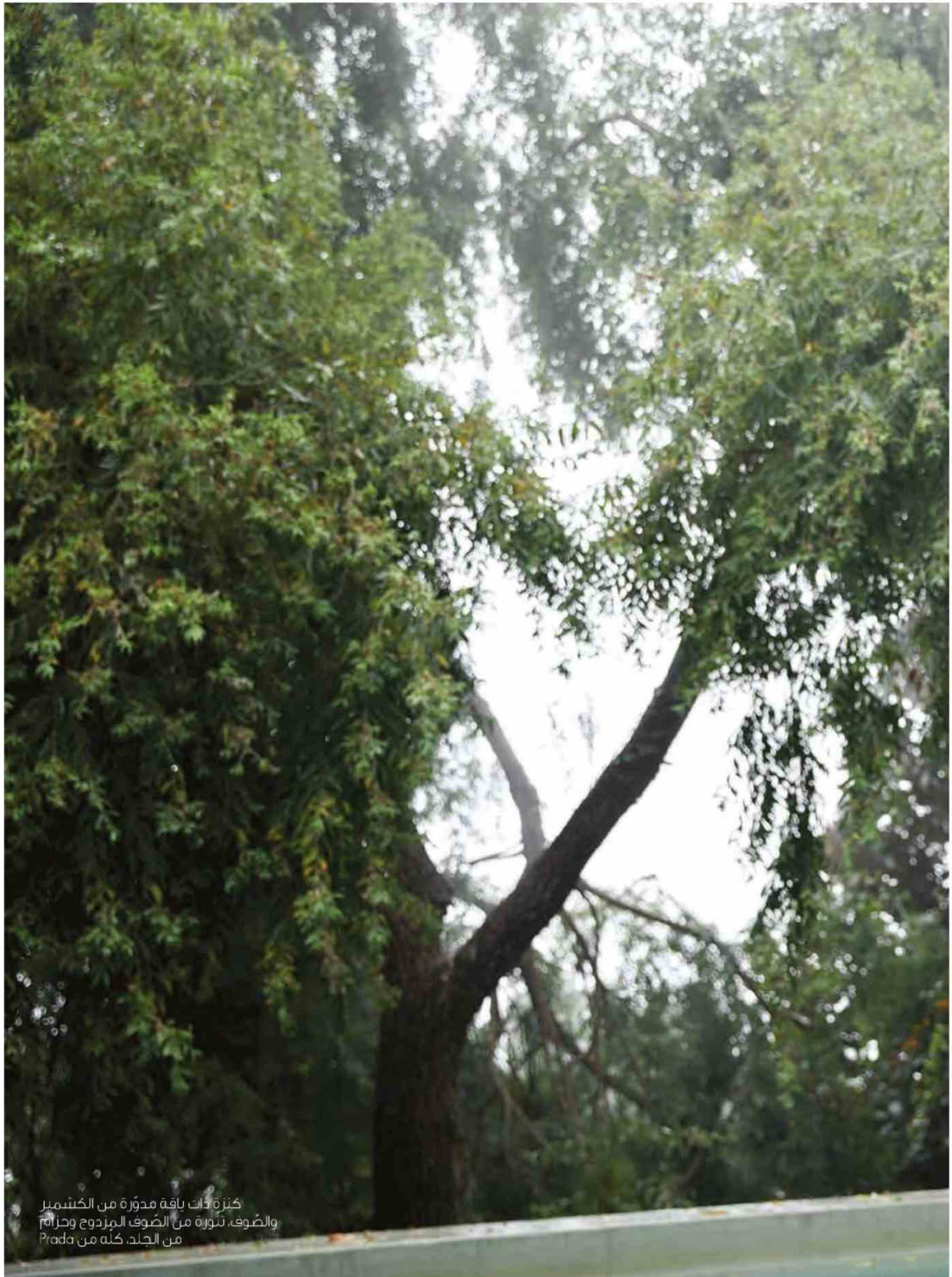






Elle (SA)

► 1 ottobre 2022







ندمة الغلاف

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ARABIA SAUDITA - ELLE - PRADA - 01.10.22





## نجمة الغلاف



توبّ من الجيرسيه القطني وتُنورة من الصّوف  
المزدوج مع إضافات من التّول القطني وتطريزات  
كريستاليّة، كلّه من Prada

ellearabia.com ١١٨







هاكيت بوفير، مطرزة بالزهرة، توب من  
الحرير، شيه القطني، وكورة من الصوف  
المزجوج مع اضافات من البول القطني  
وتطريز الكريستاليه، كته من Prada



119 ellearabia.com





PAESE :Arabia saudita

PAGINE :1

SUPERFICIE :0 %



Elle (SA)

► 1 ottobre 2022



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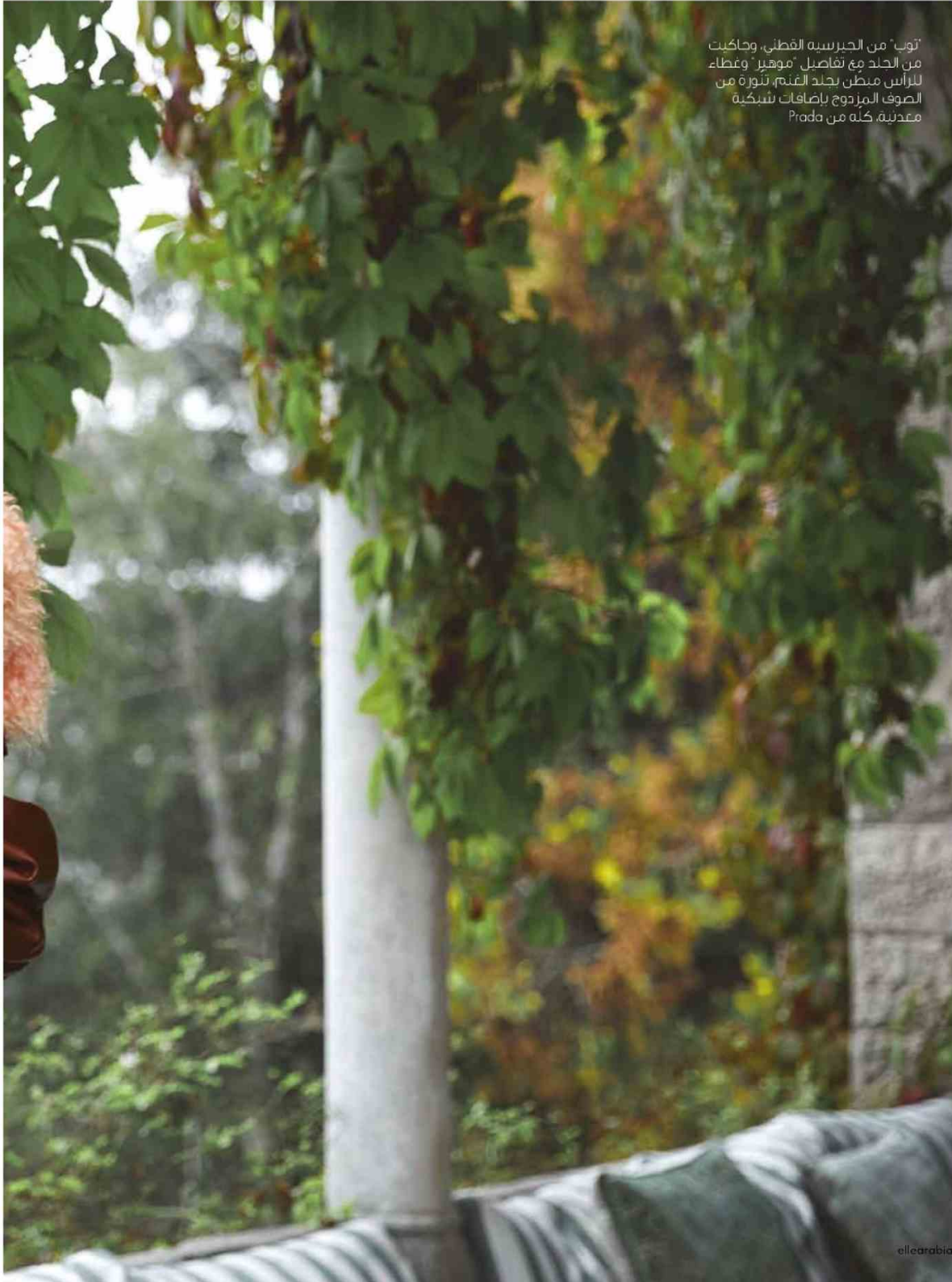
ARABIA SAUDITA - ELLE - PRADA - 01.10.22



○ Tutti i diritti riservati



## نجمة الغلاف



توب\* من الجيرسية القطني، وحاكيت  
من الجلد مع تفاصيل "موهير" وغطاء  
للرأس منطن بجلد الغنم، تنورة من  
الصوف المزجج بإضافات شبكية  
معدنية، كله من Prada

تصوير: Sam Rawodi - تنسيق: Myoung Chonhwi - تصوير فديرة: Carl Hebel - تصفحة الشعر: Yoon Mitchell - مأكبات: Fady Kadya - الموضة: بيت طارق بلال

ellearabia.com ١٢٠







المظهر الكامل من Prada

ellearabia.com ١٤٤

ARABIA SAUDITA - ELLE - PRADA - 01.10.22





سيرة، شورت، تنورة  
وحقيبة يد من Prada  
أقراط من Cartier



تصوير: Christian McDonald  
المصمم: Prada  
الوكالة: Chanel & Chanel  
الوكالة: Plus Three Agency  
الوكالة: DNA Models  
الوكالة: Ewie Harris  
الوكالة: New York Models  
الوكالة: Art Partner  
الوكالة: Alex White  
الوكالة: Traceymatingly Agency  
الوكالة: Minthe Duff & Ewie Harris  
الوكالة: 1972 Agency

ellearabia.com 103



Hia

PAGINE :1  
SUPERFICIE :1 %  
PERIODICITÀ :Mensile□□



► 1 ottobre 2022



ARABIA SAUDITA - HIA - PRADA - 01.10.22



Tutti i diritti riservati





TOP, SKIRT, BAG AND SHOES, ALL PRADA



► 1 novembre 2022

**PRADA**



**PRADA**

ITALY - L'OFFICIEL ITALIA - 11/1/2022 - Num.: 46 - Pag.: 206  
Stylist: G. Martinelli - Frequency: bi-monthly - Circulation: 22000



IN APERTURA DA SINISTRA—Apollo © WAVEMANAGEMENT; MODEL AND TRAVELLER  
abito ricamato e orecchini, MIU MIU; scarpe, JIMMY CHOO. Giacca di lana, MAX MARA.  
Federico Spinas © ELITEMODELWORLD; SINGER/RAPPER  
IN QUESTE PAGINE—jumpsuit e stivali, PRADA. Completo con paillettes, DOLCE & GABBANA; stivali, PRADA.





Turtleneck,  
trousers, boots,  
prices on  
request, **Prada**  
Opposite: Coat,  
turtleneck,  
trousers,  
prices on  
request, **Prada**



# Photo Finish

Prada's AW/22 collection is packed with dad fits and oversized normcore essentials for authentic living

PHOTOGRAPHY DIZY DIAZ AT ART FACTORY STUDIO STYLING KEANOUSH ZARGHAM

180 OCTOBER 2022 @GQMIDDLEEAST

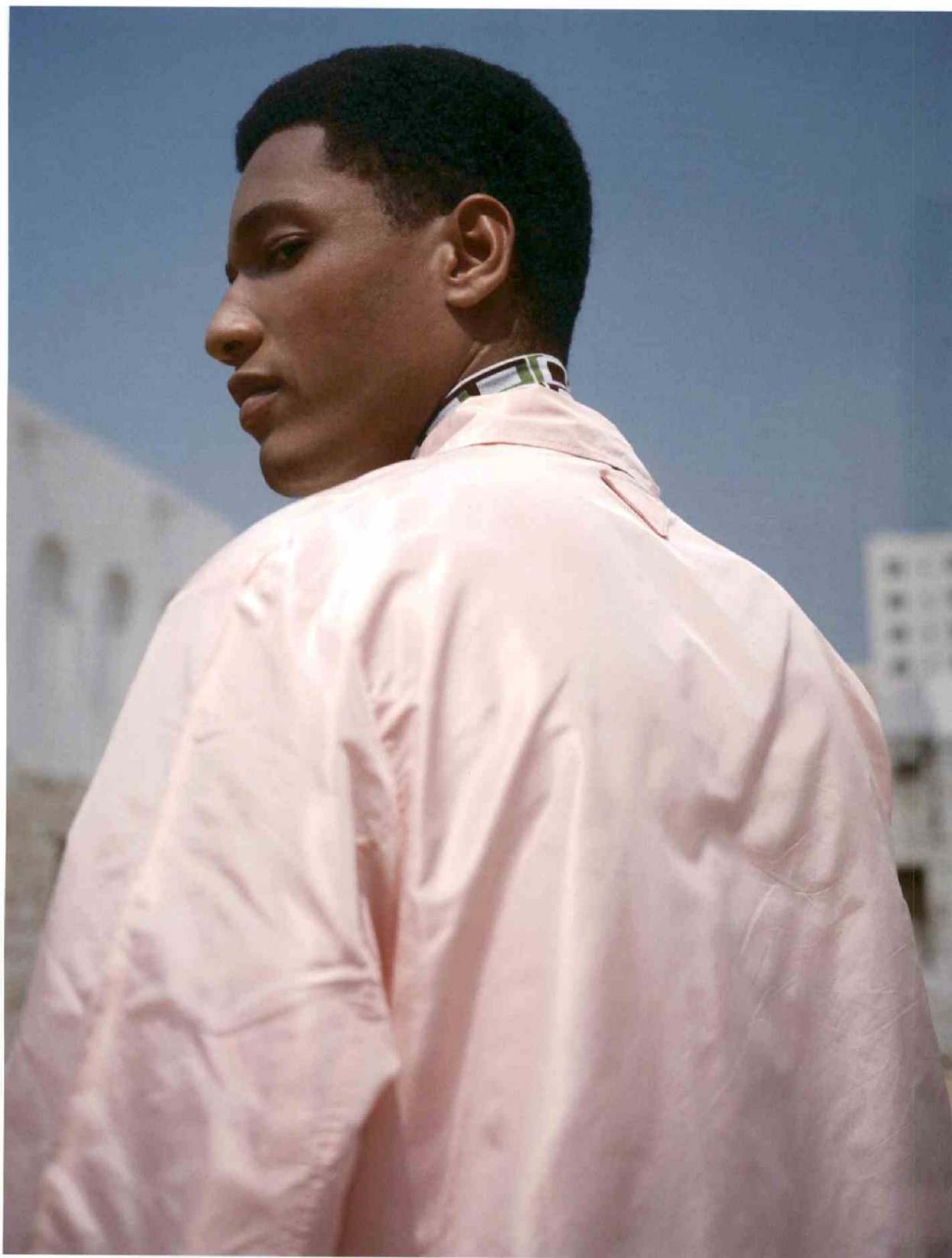






EMIRATI ARABI - GQ MIDDLE EAST - PRADA - 01.10.22





EMIRATI ARABI - GQ MIDDLE EAST - PRADA - 01.10.22





Blazer,  
turtleneck,  
trousers, shoes,  
prices on  
request, **Prada**  
Opposite:  
Jacket,  
turtleneck,  
prices on  
request, **Prada**



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GQ Middle East

► 1 ottobre 2022



Earrings,  
turtleneck, coat,  
trousers, bag,  
shoes, prices on  
request, Prada

184 OCTOBER 2022 @GQMIDDLEEAST

EMIRATI ARABI - GQ MIDDLE EAST - PRADA - 01.10.22





# GQ Middle East

► 1 ottobre 2022



EMIRATI ARABI - GQ MIDDLE EAST - PRADA - 01.10.22





EMIRATI ARABI - GQ MIDDLE EAST - PRADA - 01.10.22







LOCATION SHARJAH  
ART FOUNDATION  
MODEL PETER FINN  
AT ART FACTORY  
STUDIO PRODUCER  
STEFF HAWKER  
MAKEUP ARTIST  
GULUM ERZINCAN  
AT ART FACTORY  
STUDIO PRODUCTION  
ASSISTANT MARIAM  
SUBDH PHOTOGRAPHER  
ASSISTANT BENDA  
DIUWASEMIRE  
FASHION ASSISTANT  
MOHITA AGHIA

Turtleneck,  
boilersuit,  
shoes, prices on  
request, Prada  
Opposite:  
Turtleneck, top,  
coat, trousers,  
prices on  
request, Prada

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