

# What you really need is a big black coat

BY VANESSA FRIEDMAN

Paris Fashion Week, and with it the whole monthlong show circus, ended on Tuesday just as one of the largest labor strikes of the year took place in France, halting transport and other services and causing chaos, to protest President Emmanuel Macron's plans to raise the retirement age.

Editors — the ones who hadn't already changed their departure reservations — scrambled out of the *Miu Miu* show, panicking about getting their planes home, even as Miuccia Prada's visions of eccentric policy nerds in gray cardigans, horn-rim glasses and sheer pencil skirts that revealed the waists of pantyhose were dancing in their heads. Sometimes, under the dowdy sweaters, models wore only crystal-spangled briefs. Sometimes it was turtlenecks and hoodies under oversize jackets, sometimes 1950s-era halter-neck sheaths. Always, they tucked their handbags in the crook of their arms in a nod to formality, even when their hair looked like it was standing on end.

"I am thinking too much about what's happening around us and how," Mrs. Prada said with a sigh, as her guests rushed for the exits. "But I can't leave fashion like some place of nonsense. Basically, I think we have to dress for thinking, for doing things and so on."

Or maybe half-dress, as if someone woke up with a brilliant idea, pulled on the clothes nearest at hand, was so excited she forgot the bottoms and then rushed out the door with serious bed-head to make it happen. Either way, she wasn't just "dreaming about strange party fashions," as Mrs. Prada said.

It was a fitting end to the French collections, which had begun with Dior's toned-down paean to the 1950s and Europe in the wake of World War II, a show that proved more prescient than anyone knew when they took their seats in the Tuileries on Day 1. There's a rigor in the air, and in the clothes; a quiet fierceness that is both protective and practical. Time to get on with things.

Remember that predicted explosion of excitement everyone thought was going to happen after the first period of pandemic social isolation? That burst of vitality and freedom that would involve color! And sequins! And ruffles!?! That period of the 2020s that was supposed to mirror the 1920s, full of Champagne and dancing on tables; that period that was

just starting? Well, it got cut short by the war in Ukraine.

We've now fast-forwarded, reference-wise, to the post-WWII era, at least in fashion (not, obviously, in reality, though perhaps the clothes are actually a gesture of belief that we'll get there soon, maybe by the time they end up in stores): buck up and buckle down. History compressed by current events into a few style cycles.

Frivolity is out; austerity is in. (This is part of the ubiquitous new emphasis on wearability, intimacy.) The black overcoat — broad shoulders, hems brushing the ankles or even the floor, expansive enough to double as a place of refuge, but also tough — is the defining garment

of the season. Most often worn with a cavernous handbag and an interesting shoe. See the Row, where Mary-Kate and Ashley Olsen offered up enveloping double-breasted styles with a scarflike panel emerging from the side, like an extra gesture of care, as "Bela Lugosi's Dead," the goth-rock song by The Bauhaus, played in the background.

Arms clutched around the torso is the defining gesture. All sorts of edges are frayed.

## ROAD WARRIORS AND CAMELLIAS

That's why the Chanel show, an ode to the camellia, struck such an off note.

Two giant camellias — a key part of the brand semiology and the base note of its fragrance Chanel No. 1 — had been built in the show space, and around them swirled the models in camellia-speckled everything.

There were camellias woven into the tweed of a soft-shoulder day coat; camellias clustered around the neckline of a leather jacket; camellias as a corsage on a white T-shirt over a striped undershirt and sequin jeans; camellias polka-dotted over knitwear; camellias embossed on '70s-style boots. The colors caught the general mood, and there were some lovely airy pieces (designer

Virginie Viard is best when she isn't trying for cool), but then the collection got choked on camellias.

The only other item as present (besides the brand's signature tweed bouclé) was shorts. Bermuda shorts, biker shorts and long bloomer shorts; shorts worn as part of a suit, often over white lace tights with those boots. Combined with the camellias, they looked

sort of like a perfume ad for the out-of-touch.

On the other hand, when Junya Watanabe's road warriors arrived wearing gas masks dripping in delicate gold chains and glorious pastiches of motorcycle and trench coats, garments that had been boiled down to their constituent parts and re-amalgamated, with Led Zeppelin's "Kashmir" blaring out and D-rings hanging off waists, they looked exactly right.

## REDUCE, REINVENT, REBOOT

"I feel like it's important to be grounded now, because the world is in such chaos and upside down," said Sarah Burton after a fantastic Alexander McQueen show. She was back in Paris after three years of London shows, but she wasn't celebrating. She was tailoring. She was, as she said, "stripping away" down to the anatomy of a suit or a jumpsuit — strong-shoulder, no-nonsense, in black and gray. One constructed to make you "feel quite held, in a way that is still incredibly relevant and beautiful."

The only adornment came in the form of orchids (painted onto, yes, black coats, and jackets; built out of armorial silver on a dress) and neckties. Ties! Which were also on view at Valentino in almost every outfit, since the designer Pierpaolo Piccioli based his entire collection on the idea of black tie and the way social constructs can be rewritten by context. After all, now that ties have been abandoned by the professional classes, they can get repurposed by fashion world: into abstracted symbols of uniform; into totems of power.

"I wanted something more strict," Mr. Piccioli said before the show about his repurposing of an old-fashion dress code. "There's been too much eclecticism. Too much buzz." Sometimes limitations can actually be liberating.

To wit: 73 iterations of an alternative in black, white, pink and red as well as striped, checkerboarded, short, long, collared, crystal-bedecked, ruffled and feathered. The best option was the simplest: a floor-length white shirtdress cut generously loose and sliced to the thigh on one side. The sort of dress that would make you feel like the most sophisticated hostess of your own life, without getting in its way.

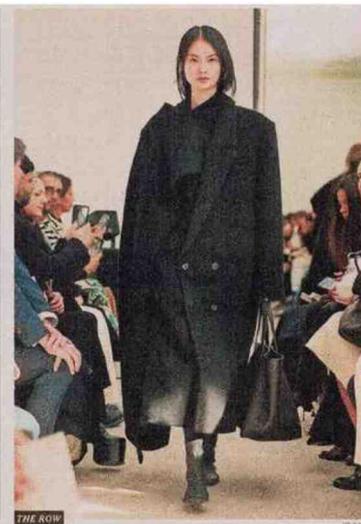
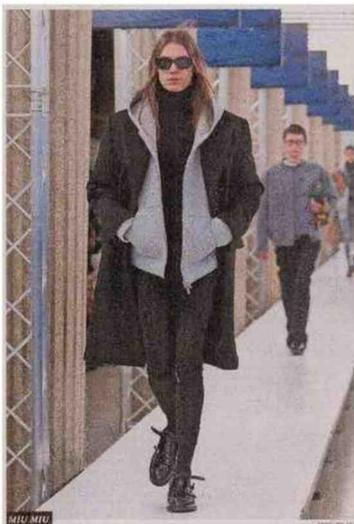
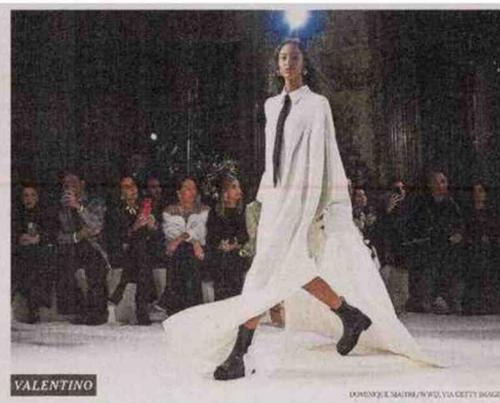
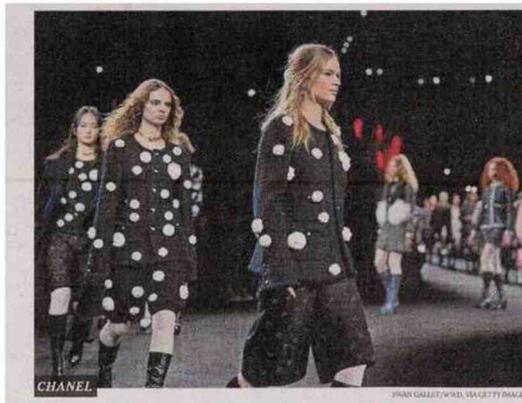


If that's one solution to the dilemma of navigating the current environment, Rei Kawakubo offered another, describing the impetus for her Comme des Garçons collection as "wanting to go back to the starting point," to "return to the source."

Not the source of inspiration or the life source: the actual birth of the universe (she's not the only one; escaping earth has been something of a subtrend this season). How else to reboot this whole thing? We may have reached that breaking point.

Then she offered up 11 passages, in pairs, each set to their own slice of music, each like a mishmash of molecules colliding: black and white and red and blue; fake fur and wool and tulle; layers and lumps and roses and protrusions. By the end, a few appeared to have coalesced into actual dress form.

It was a potent reminder that from the beginning, no matter what else is going on, we've always needed something to wear.





## Miu Miu

For Tuesday's runway show, Miu Miu made a big deal of linking with South Korean choreographer and performance artist Geumhyung Jeong, who is known for her manipulation of mechanical objects and her edgy, sensual staging.

But the artist's work was not exactly front and center on the industrial-looking set at Palais d'Iéna, which just had a few TV monitors hanging over the runway featuring a looping film of what were presumably Jeong's hands touching and caressing button-down shirts and other garments.

The intent may have been to add an aura of techno-intimacy – which is something that Miu Miu's young, always-connected fashion tribe is no doubt well versed in – but the emotion just wasn't there.

What was there was an elevation of everyday wear along the lines of what Miuccia Prada and Raf Simons did in Milan, but with more gender-fluid expression, led by "The Crown" actress Emma Corrin, who identifies as nonbinary, and modeled on the runway.

The collection projected the "Euphoria" generation's laissez-faire attitude about sexuality, already on full display among the brand's starry front row guests wearing all manner of transparent sequin slipdresses with nothing more than Miu Miu logo bras and briefs underneath.

For fall, the look was largely pant-less, with oversize peacoats and hoodies worn with tonal tights and slingback shoes, and Corrin looking fab in gold chunky crystal embroidered briefs, a camel sweater, tights and heels.

Prada continued to play with lingerie dressing, on sheer polka dot skirts worn with cardigans tucked into the tights underneath, and on lovely sheer mesh dresses and cardigans with 3D crystal flower embroidery.

Half in the office and half out came to mind when watching the leggings, sneakers, hoodies and strong outerwear looks, which played to the reality most are still living in, even as designers have shown lots of sophisticated suiting this month. That said, Prada's more dressed up crinkly leather micro-minidresses and meaty jacket and skirt suits did look good.

There were lots of looks that could be construed as menswear, but the brand said gender fluid was the preferred term and the casting reflected that.

The collection could have used an edit and maybe a few more fireworks. But in a season when quirky, undone elegance has been a hot topic, from Tory Burch in New York to No. 21 in Milan and elsewhere, too, Prada does that better than anyone. The disheveled hair and eyeglasses glam was thoroughly relatable. – Booth Moore





# Miu miu, working girls

«Questa collezione esplora l'idea del guardare, il concetto che i capi possano essere trasformati nel modello e nel modo in cui vengono indossati», racconta Miuccia Prada. Che collabora con l'artista Geumhyung Jeong. E in pedana porta donne in carriera, tra pencil skirt e un'intelligenza seducente in forma di culotte tempestate di maxi perline

**L**a stessa sala ipostila del Palais d'Iéna, un'inedita installazione d'autore. È l'ultimo défilé di Miu miu immaginato da Miuccia Prada. «Negli ultimi due anni ho sentito la necessità di sperimentare ulteriormente il formato della sfilata, soprattutto dopo le edizioni online del 2020», ha raccontato la stilista. «Ogni collaborazione ha aggiunto un livello interessante, anche

in termini di contenuti. Sento che gli artisti siano stimolati dal dare forma alle loro prospettive in un contesto diverso da quello museale». E ora i riflettori della Ville lumière puntano sulla creativa sudcoreana Geumhyung Jeong, la cui produzione combina linguaggi e tecniche dalla danza contemporanea al puppet theatre, fino all'arte visiva. Indagando la relazione tra il suo corpo e gli oggetti che lo cir-

condano, Jeong mette da sempre in discussione chi detiene il controllo su chi, sfocando i confini tra ciò che è animato e quello che non lo è. E se spesso sposa pezzi metallici, meccanici o tecnologici, come hanno dimostrato i suoi robot autoprodotti alla 59a Esposizione internazionale d'arte della Biennale di Venezia che hanno catturato l'interesse di

*continua a pag. 11*

*segue da pag. 1*

Miuccia Prada, ora per la coreografa e performance artist è arrivato il momento di interagire con stoffe, orli, vestiti. Il guarda-

roba di **Miu miu**. Nello spazio espositivo del brand, una batteria di schermi proietta così l'ultimo lavoro di Jeong che si riprende in più video mentre approccia i capi, li accarezza lentamente, stu-



dia movimenti per comprenderne la consistenza o gli strati. La si guarda scoprirli, in modo quasi sensuale, di certo fisico. Le sue mani si insinuano tra i plissé, si infilano nella cerniere, nelle maniche delle giacche, nelle tasche dei pantaloni, dentro alle gonne non finite, nei colli delle camicie. **Geumhyung Jeong** lascia un messaggio sui seat. «Esiste una codipendenza, ma alla fine le macchine non hanno bisogno di noi. Noi abbiamo bisogno di loro». Spiegando che è quello che ci circonda a creare il nostro movimento e il compito è di giocare con le cose rispettando le regole. E quindi oggi approccia soft material, «oggetti progettati per il nostro corpo. Cosa è pre-programmato e cosa no?». Mentre tutt'attorno, il set si compone delle piattaforme sceniche usate nei teatri, recente ossessione dell'artista e parte integrante della sua pratica. Che diventano i tavoli dei cortometraggi, le sedute per gli ospiti e una pedana sopraelevata per le modelle. Per aiutare a osservare meglio. Non solo l'attrice e modella **Mia Goth** che apre la sfilata, o la star brit **Emma-Louise Corrin (Lady Diana** nella 4ª stagione di *The crown*) che la chiude. Perché è proprio il punto di vista, come atto di intervento e invenzione, ciò che ispira

l'ultima prova in passerella di **Miu miu**. Tutto si incentra sul processo istintivo dell'osservare, sui diversi modi di farlo e su come, nel metterlo in atto, si possa a sua volta trasformare l'oggetto della propria attenzione. «L'idea era di guardare alla moda da un punto di vista personale», ha commentato **Miuccia Prada**. «Mi interessa sempre molto il modo in cui le perso-

ne vedono le cose, la loro considerazione. Il motivo per cui alcuni sono attratti da certe idee, mentre altri le rifiutano. Questa collezione esplora l'idea del guardare, il concetto che i capi possono essere trasformati sia nel modello che nel modo in cui vengono indossati. Come la moda e il disegno possano cambiare le percezioni, anche di cose che pensiamo di conoscere. È un invito a riconsiderare». Se l'osservatore ha un ruolo centrale, anche ciò che è osservato non è da considerarsi passivo. Le lavorazioni sugli item e il layering diven-

tano infatti strumento indispensabile per modificare come gli indumenti vengono letti visivamente e compresi. Sfilano working girls, donne in carriera. Le pencil skirt impalpabili sono portate basse tanto da arrivare al ginocchio, in sovrapposizioni per cui le calze spuntano e si portano in mostra, con twin-set rigorosi infilati dentro. Maglioncini striminziti sotto grandi

felpe con cappuccio, sotto cappotti e sopra fuseaux su trainers, nuova collaborazione con New balance. Quasi le women Miu Miu fossero pronte per la palestra. In un catwalk fluido che abbraccia ogni identità, con una rosa non trascurabile di uscite che sembra strizzare l'occhio al menswear, catturano l'attenzione i contrasti materici di robustezza e fragilità. Per uno show che diventa seducente quando i pants si tolgono e rimangono tights a velare le gambe scoperte. E che si carica di fascinosa intellettualità quando appaiono culotte temperate di grandi perline, da portare con basici dolcevita neri, oppure applicazioni preziose



su dress leggerissimi sovrapposti tra loro. Così, con chiffon trasparenti che aprono finestre su indumenti solitamente nascosti, si ripensano le nozioni di sottostante ed esterno.

**Giudizio.** Per capire i look, da cosa sono composti e come sono combinati, bisogna valutarli da vicino. È necessario, appunto, guardarli. Quello di Miuccia Prada per Miu miu è un invito alla curiosità, a rivalutare ciò che si conosce. A pensare. (riproduzione riservata)

**Margherita Malaguti (Parigi)**



Alcuni look Miu miu f-w 2023/24



i-D



## **Mia Goth, Emma Corrin, Zaya Wade and Ethel Cain walked Miu Miu's AW23 show**

***Miuccia Prada's latest offering for the brand was a  
delicious parade of frazzled geek chic.***

BY  
OSMAN AHMED  
7.3.23





The faintly frazzled models on Miuccia Prada's autumn/winter 2023 [Miu Miu](#) runway included [Emma Corrin](#), Mia Goth and Zaya Wade. Anders Christian Madsen reports from Paris Fashion Week.



## It was a human approach to elegance

The autumn/winter 2023 season has largely proposed an elegant, sober and somewhat conservative wardrobe. It's pocket psychology: when times are tough, we dress appropriately. But that's easier said than done for a young generation – and often for an older one, too – for whom that sort of mentality doesn't necessarily come naturally. On the last day of shows in Paris, Miuccia Prada reflected this most human approach to keeping it together in a humorous Miu Miu collection that also incorporated the most-wanted pieces the season has had to offer.



Victor VIRGILE/Getty Images

## It was unkempt kept-together-ness

The Miu Miu models walked down the elevated white runway of the Palais d'Iena looking a little frazzled. Sure, they were dressed in the power-shoulders, neat cardigans, pencil skirts and kitten heels we by now associate with the season's polite, elegant wardrobe, but their hair was all messy and their tights were pulled up over their tops. It was perfect imperfection: a glamorised version of our everyday relationship with fashion, put on a pedestal in all its glory.



Victor VIRGILE/Getty Images

## It reflected our everyday relationship with clothes

For Prada, it was also a study of the relationship between bodies and clothes in the real world. It was, she said after the show, about *looking*. “Looking at clothes, looking at bodies, looking at how clothes work on bodies; you can do so much just on the body and the clothes. It sounds like a banality, but I observe this myself. The pieces are not so strange, but the way they act, the way they perform...” They were clothes you wanted to live in: voluminous peacoats in shearling or wool, oversized blouson jackets, the perfect puffer, a deluxe hoodie...



Victor VIRGILE/Getty Images

## It included an illustrious cast

Prada reflected the generational mentality she was conveying in her cast. Mia Goth opened the show and Zaya Wade made her runway debut, while Amelia Gray and Emma Corrin closed. Representatives of Gen Z, they all share an authentic and highly personal approach to life and work, which echoed through a collection that was, above all, about realness. Such as those times when you don't feel like wearing trousers. "I love it! If I were younger, I would go out in panties!" Miuccia Prada said after the show, referring to all the models she sent out wearing knickers only.



Victor VIRGILE/Getty Images

## Miuccia Prada said we have to dress for thinking

The Miu Miu collection was fun, but it wasn't about escaping from reality. Prada's reduced silhouette and humble colour palette entirely reflected the season's mood. "A little serious," as she put it. "I like to embrace that in this moment. Maybe I'm too careful about what's happening around us, but I can't leave fashion like some place of nonsense. There's some excitement and sexiness there," she paused. "But basically, I think we have to dress for thinking. And for starting fresh."

**FASHION WEEK****At Paris Fashion Week, Less Was More**

In an age of clickbait fashion, it was acts of reduction that, paradoxically, stood out most, reports Angelo Flaccavento.



Models walk the finale at Loewe's Autumn/Winter 2023 show. (Indigital)  
By

• [ANGELO FLACCAVENTO](#)

08 March 2023

**PARIS** — Post-pandemic Paris Fashion Week has greater pulling power than ever. Those who aim to play it serious and play it loud increasingly need to be here, ideally with posses of screaming teens outside their venues hoping to see their favourite TikToker or K-Pop star. It's an unmistakable sign that fashion has hybridised with mass entertainment. Cue everything from horses performing at Stella McCartney and a giant Joana Vasconcelos installation at Dior to Coperni's attempt to break the internet again with robot dogs and Harris Reed's camp misstep at Nina Ricci (the issue wasn't the drag; it was the unpolished execution). But beyond the clickbait, the calmer shows were, paradoxically, the ones that stood out.

In an age of sensory overload, acts of reduction resonated most. Balenciaga's Demna, the original creator of the viral megashow, headed the other way, opting for a linear outing devoid of all theatrics, save for the emotional show notes. (His most compelling quality is being a romantic, despite his design language being so raw and in your face). The **change of tone was expected** in the wake of a major scandal over two of the brand's recent ad campaigns. Stripped back to a simple runway in the symbolic Carrousel du Louvre, where Paris Fashion Week took place back in the days before brands began outdoing each other with their own locations and when fashion shows were just fashion shows, the clothes were more or less the same: deconstruction, reconstruction, a harsh take on ladylike style, and clothing as body sculpting. It was a matter of fact show from one of the few designers working today who is a real dressmaker: less a reset, and more an act of repentance and a kind of clearance.



Balenciaga Autumn/Winter 2023 look 1. (Indigital)

Jonathan Anderson is fashion's current purveyor of mind-expanding reduction. At Loewe, the stripping down that started with the men's collection in January reached a peak with blurry memories of pieces impressed onto neat satin dresses (halfway between Martin Margiela and Gerhard Richter), pieces held together by a single pin, and inventive use of supple leather. A tension between control and release ran through the endeavour, which felt slightly erotic and very magnetic, making for clothes that were powerful despite their apparent plainness.



Loewe Autumn/Winter 2023 look 1.

Less is always more at The Row, whose shows in a private mansion on Rue des Capucines are some of the most intimate gatherings Paris offers. The Olsen twins have a powerful sense of simplicity that is all their own and yet glistens with memories of Yohji Yamamoto, Romeo Gigli, Zoran and all the minimalist masters. As such, The Row keeps growing in a magnificent niche of deprivation as high privilege; luxury with a monk-like, utilitarian bent. Their offering is for women who have everything and can therefore do with almost nothing. This season, the collection was particularly roomy, wrapping and easy, with the added frisson of a sudden fold, long leather gloves in an off-kilter hue, a beanie with an evening dress. It was a joy to behold: an expression of true refinement and taste, too often a forgotten notion.



The Row Autumn/Winter 2023 look 1. (The Row)

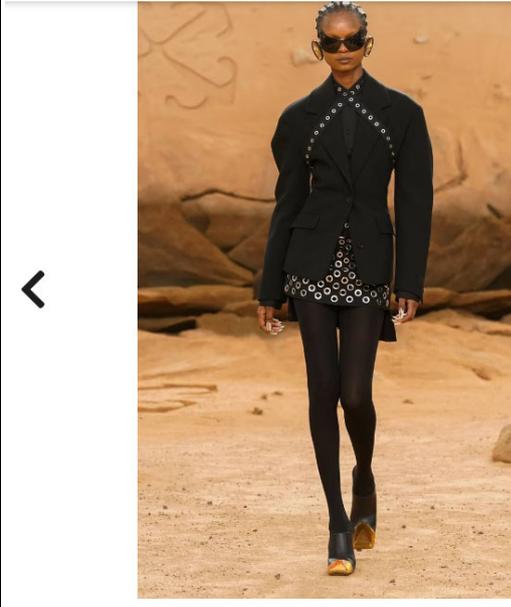
Louis Vuitton's Nicolas Ghesquière also pared things back. His examination of French style was visually engaging, with pieces that could translate to real life, and yet the outing was weighed down by the designer's tendency towards brainy over-complication. Less, in this case, would definitely be more. At Hermès, Nadège Vanhee-Cybulski went for botanical simplicity: her panelled coats and Fortuny-like pleated dresses, delivered in an earthy palette of wood tones, were her most assured so far.

At Chloé, the sense of simplification wasn't as warm. Gabriela Hearst keeps exploring the hard side of a label best known for its feminine softness. The results are clear, but as if bestowed on the wrong brand. The accessories, however, were smashing.

Lanvin also seemed after simplification, with just a smattering of quirky, childish touches like aviator caps in cartoon patterns. This translated into clothes that were fine but a bit plain, lacking the spark and sense of identity a storied maison like this requires.

Elsewhere, this was the season of the black tailleur. In her first Paris show since Covid, Alexander McQueen's Sarah Burton proved a master at sharp, devilishly stylish tailoring. Doing away with romantic storytelling, Burton focused on the idea of anatomy, which she channelled through endless variations on the suit and organically shaped dresses that were as precise as they were erotic. More than 10 years after the death of its founder, the house of McQueen has clearly grown into a new being, as Burton continues to carve out new creative territory. What remains is the fierce personality of the woman she dresses.

Ludovic de Saint Sernin's **debut** as the creative director of Ann Demeulemeester, albeit a bit thin on clothes, was an assured mix of strictness and abandon in which one could feel a merging of Ann and Ludovic's respective ideas of androgyny. This was an accomplishment.



Off-White Autumn/Winter 2023 look 1. (Launchmetrics.com/Spotlight)

At Off-White, it was not the giant mirrored orb taking over the catwalk nor the reddish lunar sand that commanded attention, but Ib Kamara's shaping of the brand identity to his own liking. If the menswear remained street-inflected, the womenswear stood out for its Alaïa-esque hardware-infused strictness and totemic brand of femininity. There is work to do, but the step forward was noteworthy, and in sync with fashion's current preoccupations.

Dries Van Noten's strictness verged on the sombre, in a '90s Martin Margiela way, with a unique penchant for opulent fabrics and touches of exoticism. The vertical silhouette, all peeling strata and pieces that come apart, and the painterly play off the dry and masculine with the silky and feminine, felt deliciously accomplished, if touched by hints of nostalgia.



Dries Van Noten Autumn/Winter 2023 look 1. (Indigital)

At Sacai, Chitose Abe was feeling strict, too, which gave the label a new tone and a new lexicon, all tailoring, sculptural trains and sweeping constructions that were as brilliant as they felt plausible beyond the catwalk.

Uma Wang's exploration of texture and shape oozed the kind of primeval intensity that conjures emotion, while Rokh was all about femininity coming out of mannish pieces in an office environment. Opting for chic severity, Matthew Williams brought back Givenchy to more convincing territories.

The sense of severity was so pervasive this season that even diehard purveyor of sexy Peter Dundas hid his trademark silk dresses under a cloak of marine-inspired peacoats and greatcoats. And there was tailoring aplenty, of the slinky, brass buttoned variety, interspersed with hoodies turned into bibs, at Palm Angels. This was the first Paris outing for the fast-growing Italian brand. The production was mega but the setting demanded a little more from the clothes, where maturing out of streetwear might take longer than expected.



Y/Project Autumn/Winter 2023 look 1. (Indigital)

Over at Y/Project, it was a new iteration of coiling, multipurpose silhouettes with a commanding sense of feminine power. New was a certain solemnity, but the rest came as expected. It's probably time for Glenn Martens to grow out of his twisted comfort zone.

Amid the vitality of Paris fashion week, Japanese designers remain in a league of their own when it comes to sheer invention. This season it was Kei Ninomiya of Noir who stole the show with a wonderfully trippy blooming of bright colours, glittery surfaces and childish shapes that gave kawaii a dark, clubbing-inflected spin.



Noir Kei Ninomiya Autumn/Winter 2023 look 1. (Launchmetrics.com/Spotlight)

Junya Watanabe's take on packable dressing and desert storms was a moody and captivating nomadic fantasy with something Dune to it. Over at Issey Miyake, Satoshi Kondo keeps delivering the goods. There is a force and a point of view to what he does that is assured and strong, and this season that translated into an imaginative detour around the square.

The Japanese masters, meanwhile, remain masters and very much themselves. Yohji Yamamoto did black upon black, floaty and poetically deconstructed as expected, but there was a newfound svelteness to the line that made it feel fresh. Rei Kawakubo, on the other hand, remains caged in huge volumes and sculptural theatrics with little connection to real life.

What happened to body positivity? All of a sudden, it's nowhere to be seen on the catwalks, save for a few exceptions. Was it just a storytelling device, a marketing hook? Not at Ester Manas, where the body in all its non-conforming glory is the foundation of a brand that is gorgeously inventive and truly inclusive: one of contemporary fashion's most interesting projects.

An attention to different body types was mandatory for Alber Elbaz, and that remains at AZ Factory. The guest designers, this season, were Lucinda Chambers and Molly Molloy of Colville, and it was a thoughtful marriage of draping, ruching and prints coiling and flowing around the body. As much as it all seemed far from fashion's current preoccupations, it was uplifting and plain beautiful, with an ease that is very Colville.

Isabel Marant's sense of ease verges on the seductive, and remains a force of its own season after season. This time around felt more Isabel than ever.

This season, we also saw a swift return to the long forgotten notion of elegance, complete with veiled stockings, tons of jewellery and raised catwalks. It was evident at Schiaparelli's quite literal take on Elsa's own turbans and shapely dresses, with a few passing nods to good old Christian Lacroix. This was Daniel Roseberry's first runway show for his ready to wear. As much as it felt old school, it was good to see the creative director venture away from theatricality to deal with reality. There is potential to what he does.



Schiaparelli Autumn/Winter 2023 look 1. (Schiaparelli)

Giambattista Valli manages to balance conservative and provocative in his own unmistakable way. The collection was again a kaleidoscope of tweeds, feathers and chiffons, with a fresher vibe and a sense of elegance that remains season after season.

At Saint Laurent it was the 1980s all over again: broad shouldered blazers, pencil skirts and a shawl thrown on the shoulders, held in place by a ring. The look clearly evoked images of Monsieur Yves in his moment of decline as a fashion master: a slightly sick inspiration that Anthony Vaccarello turned into the epitome of cool. It was all very classy, and fresh for generations who have never seen anything like this. Quietly but steadily, Vaccarello has emerged as an author of few but meaningful words, which in an age of excess is a rare quality.



Saint Laurent Autumn/Winter 2023 look 1. (INDIGITAL.TV/INDIGITAL.TV)

The skinny black tie, mod more than banker, was central to the Valentino show. This made for a collection that had graphic allure. It was a fashion fantasy with a punch, but at times seemed to reduce subculture to surface level.

Miuccia Prada keeps flying high **at Miu Miu.** There were hints of nostalgia here too: of the brand in the '90s and '00s. But it was all seen in a new way, playing with proportions, textures and colours for a bottomless look. Thighs are in, and so are knickers in place of skirts.



Miu Miu Autumn/Winter 2023 look 1. (Indigital)

In such a climate, is modernism still modern? It is, in that very French, very swift kind of way. At Paco Rabanne, Julien Dossena charted new, turfy and cosy waters while simultaneously paying homage to the radicalism of the founder. It made for a journey that sometimes felt bumpy, and quite madame, but that at best had a painterly, vibrant energy.

Over at Courrèges, Nicolas Di Felice keeps connecting with the younger generations maintaining the focus on cut and silhouette. Quietly and steadily, he is growing into a fashion force to be reckoned with. His way with sharp and sexy has an ease that is unique.

The opening at Chanel was very yé yé, all vinyl and swiftness, but the goings soon pointed in too many directions, from panniers to abstract folk, with the use of camellias being the sole thread. Virginie Viard has a knack for making things women want to wear. And yet, the bloomers, cycling shorts and bermudas looked slightly ill-fitting, and the collection felt a bit out of focus.



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Chanel Autumn/Winter 2023 look 1. (Indigital)

Ultimately, it was Rick Owens who stole the show this season. He had everything that's relevant right now — elegance, strictness, even the raised catwalk — but everything passed through his very own, brutal filter. His was a pure act of fashion making, amped up by just the right amount of theatricality. The crowd outside the venue was huge, but here the fanbase goes deep.

MIU MIU



# I collant velati sono tornati, protagonisti della sfilata di Miu Miu che chiude il mese delle sfilate

Dopo le mutande, dalla gonna spunta ora l'orlo dei collant, accessorio di comfort che riacquista grande slancio a Parigi grazie alle riflessioni di Miuccia Prada



DI GIORGIA FEROLDI

7 marzo 2023

È la semplicità del quotidiano a prendere forma nei capi Miu Miu autunno inverno 2023 2024, fra collant che spuntano dalla gonna e codici della maison sempre contemporanei.

È un lavoro d'osservazione quello che Miuccia ha portato in passerella alla Paris Fashion Week 2023, rimuginando sulla figura femminile e cogliendo quei gesti che la fanno da padrona. C'è la borsa portata nell'incavo del braccio e i collant velati che accarezzano le gambe, fino ai look da tutti i giorni, quelli che ci trasportano dall'ufficio alla palestra, al supermercato e infine a casa.



Leggings, sneakers, giacche in pelle nello stile di Mrs. Prada. I dettagli non tradiscono, anzi sono studiati al millimetro per ricordare la naturalezza che riponiamo nel vestirci, quando nei collant stessi resta piegata la

maglia. Il sapore del quotidiano nei cardigan e maglioni a girocollo, così come slingback e peep toe ai piedi.



Miu Miu autunno inverno 2023 2024

La gonna da micro diventa midi, allungandosi fino al ginocchio e costellandosi di pois, ma resta a vita bassa per mostrare non più il bordo delle mutande ma l'orlo dei collant come Mia Goth porta in apertura della sfilata. Dalla velatura più chiara a quella più scura, l'accessorio in nylon è immancabile nelle nostre cassettiere, e veste dalla sciura milanese alla donna in carriera nella maniera più democratica possibile.



Mia Goth apre Miu Miu autunno inverno 2023 2024

Ma Miu Miu ha ripescato anche dai codici di successo della maison, rilanciando i look senza gonna e senza pantaloni che già infuocano le tendenze di stagione. Come Kate Moss negli anni '90, così Emma Corrin a chiudere la sfilata con un paio di culottes impreziosite da infiniti Swarovski.

ADVERTISING



Kate Moss per Miu Miu primavera estate 1996

TIMOTHY CLARY/Getty Images



Emma Corrin chiude Miu Miu autunno inverno 2023 2024

**ARTICOLI PIÙ LETTI**

La felpa si mostra sotto alla giacca-blazer, gli occhiali da vista dalla lente piccola e tondeggiate sono ancora sul viso dopo una giornata di lavoro. Miu Miu ci riporta con i piedi per terra normalizzando un guardaroba da tutti i giorni che riparte dai collant, soprattutto quando l'orlo spunta dalla gonna.



Miu Miu autunno inverno 2023 2024



Miu Miu autunno inverno 2023 2024



## Surprise! Emma Corrin Walks the Runway at Miu Miu —and Completely Owns It



Emma Corrin  
Photo: Isidore Montag /  
Gorunway.com

Earlier this morning, **Miu Miu** debuted its fall 2023 collection during Paris Fashion Week. The clothes were, in that signature **Miuccia Prada** way, an interesting juxtaposition between the dressy and casual. The offbeat styling had tights and leggings worn as pants, and the hair deliberately disheveled. Equally as buzzy as the new assortment of pieces, however, was the show's choice of casting: Emma Corrin, Mia Goth, and Zaya Wade all modeled the looks on the catwalk.

Of course, **Miu Miu** is no stranger to a surprise runway appearance. In the past, stars like Uma Thurman and FKA Twigs have walked for the label's shows. This season's choice of stars, however, particularly reflected the hottest pool of Hollywood talent at the moment. Corrin—the nonbinary star who rose to fame for their portrayal of Princess Diana in

*The Crown*—closed the show wearing a camel turtleneck, golden sequined briefs, and tights. The actor has gained critical acclaim for their recent performances in *My Policeman* and *Lady Chatterley's Lover*. They are also one of the best dressed red carpet stars of the moment, *always* delivering a strong risk-taking look. They certainly owned their daring ensemble at **Miu Miu**. We hope to see them wear *this exact* outfit at a forthcoming premiere.





Mia Goth  
Photo: Isidore Montag / Gorunway.com





## Emma Corrin, Mia Goth, and Zaya Wade Walk Miu Miu's Fall 2023 Show in Paris



A who's who of celebrity models.

By Rosa SanchezPublished: Mar 7, 2023

**Miu Miu's** Paris show was a who's who of celebrity models.

Opening the dreamy fall/winter 2023 show at the Palais d'Iéna in the French city today was none other than Mia Goth, the chic English actress who rose to fame with her role in *Nymphomaniac*.

Goth strutted down the runway in a clingy gray sweater with white buttons over a matching top, a semi-sheer white low-rise pencil skirt with black polka dots, and black sheer tights. The sweater was tucked into the tights, which were exposed above the skirt. The look was wrapped up with black glossy pointed-toe slingback heels and a rectangular black leather handbag. The actress wore minimal makeup and had her hair pulled back into a messy ponytail.



Courtesy of Miu Miu

Next, amid a sea of breezy pencil skirts, great coats, sheer tops, and pointy heels, came Zaya Wade. The 15-year-old model daughter of Dwyane Wade and Siohvaughn Funches (and stepdaughter to Gabrielle Union), made her runway debut at the



star-studded Paris Fashion Week show this afternoon.

She looked all grown up in an elegant olive green wool coat layered over a matching sweater and pencil skirt. The ensemble was further elevated with a pair of brown slingbacks and a matching leather pouch bag.



Courtesy of Miu Miu

Singer Ethel Cain also walked the show. She wore another tweed pencil skirt, sweater, and pretty heels look.

And if that wasn't enough star power, *The Crown's* Emma Corrin—who plays Princess Diana in Season 4 of the series—closed the show and led models on the final walkthrough.

The actor looked every bit a Hollywood sweetheart in a beige sweater, glittery gold underwear, sheer black tights, and brown peep-toe heels.



Courtesy of Miu Miu

**Miuccia Prada** collaborated with South Korean performance artist and choreographer Geumhyung Jeong—whose edgy, sensual work often explores the relationship between human and machine—for the show.

Rosa Sanchez is the senior news editor at Harper's Bazaar, working on news as it relates to entertainment, fashion, and culture. Previously, she was a news editor at ABC News and, prior to that, a managing editor of celebrity news at American Media. She has also written features for Rolling Stone, Teen Vogue, Forbes, and The Hollywood Reporter, among other outlets.





GIOVANNI GIANNONI/GETTY

**Bag lady**  
Actor Emma Corrin, who played the late Diana, Princess of Wales in *The Crown*, appeared on the runway at the Miu Miu autumn/winter 2023 Ready To Wear show yesterday for Paris Fashion Week.



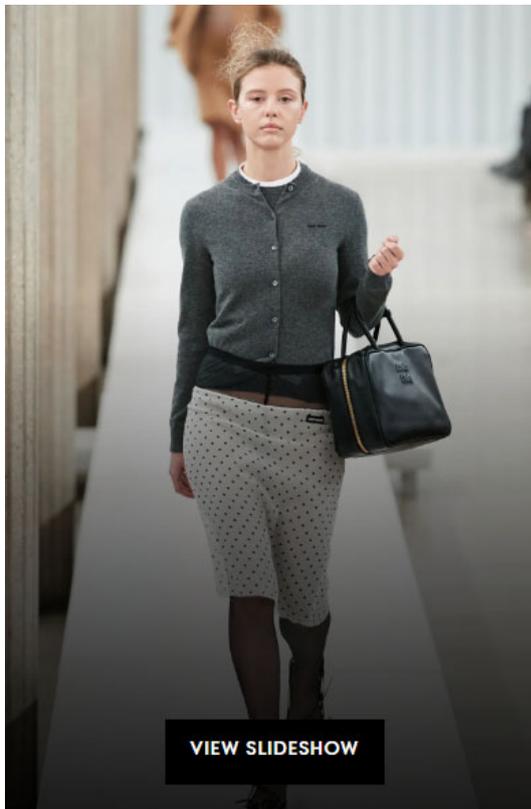
VOGUE  
RUNWAY

# Miu Miu

FALL 2023 READY-TO-WEAR

BY ANDERS CHRISTIAN MADSEN

March 7, 2023



What had the Miu Miu girl been up to? She walked down the raised white runway of Palais d'Iéna with confidence in her prim cardigan and oversized caban, all ladylike in kitten-heel sling-backs and a matching handbag diva-ishly draped over her arm. But wait a minute. Her hair was kind of messy, and her tights were pulled up over her top, and... was she sometimes not wearing pants? "I love it! If I were younger, I would go out in panties!" Miuccia Prada said after the show, bursting into laughter.

After keeping it together through a season of subdued elegance and modest formality—the new official dressing decorum of the not-so-roaring 2020s—there were cracks in the polish as Miu Miu rang out a sombre month of shows to a frantic jazz soundtrack. Sure, all the courteous components were there: the humble muted color palette, the brave broad-shouldered tailoring, the polite jupe skirt and the played-down surface decoration. But this girl wasn't fooling anyone.

Elegance isn't as easy as subscribing to a trend. Dressing and acting elegantly are inevitably something that comes with age, and try as they may, thankfully the younger generation whose mindset Miu Miu reflects and affects are still living life their own way. Prada wrapped that infectious sentiment of youth into a Miu Miu collection that read like a shopping list for the fall 2023 wardrobe. You'll just have to look elsewhere for pants.

With Brooklyn and Nicola Peltz-Beckham watching runway-side, the collection's generational mentality was reflected by the special guests who walked the show: Emma Corrin, Amelia Grey Hamlin and Mia Goth; candid, open-hearted young people of their time who do things their own way. The message was reinforced by the genderless philosophy Prada has been introducing at Miu Miu by way of male casting (the men did bring trousers to the party).

With its brilliant sense of humor, the Miu Miu collection uplifted its audience because it cut a contrast to a season that's reflected a less uplifting reality. (That approach was certainly true for Prada's mainline collection in Milan, which referenced the uniforms of the people who save the world: medicine, education, security.) With that in mind, the reduced Miu Miu silhouette and quiet colors also evoked a wartime sensibility.

“A little serious,” Prada said. “I like to embrace that in this moment. Maybe I'm too careful about what's happening around us, but I can't leave fashion like some place of nonsense. There's some excitement and sexiness there,” she paused. “But basically, I think we have to dress for thinking. And for starting fresh.”