



The New New Bottega: Unpacking The Early Hints At Louise Trotter's Vision

FashionBy Mahoro Seward 30 May 2025



Courtesy of Bottega Veneta

Fashion, right now, is a maelstrom of gossip and conjecture, with discussions over the past year shaped by whiplash speculation around who's coming/going to/from the helms of the industry's top brands. Granted, things have now settled a little, with *most* major vacancies now filled – some with names that had scarcely figured in the rumour mills until moments before their announcement. Now, though, the question on the tips of idle tongues is less to do with who will be heading to this, that or the other house, and more with what things will look like now that they're there.



The answer to that, obviously, is that we'll just have to wait and see. We won't see the first full mission statements of the many creative directors that have shuffled about for at least another month. Jonathan Anderson's first show for Dior Men is billed for late June, while Maison Margiela's Glenn Martens era will dawn in early July during Paris Couture Week. Most of the other hotly anticipated first showings will take place in September – though one designer has already started seeding clues for what could lie in store, leaving a trail of breadcrumbs that Extremely Online™ industry observers (guilty!) have hysterically gobbled up over the past week or so.

We're talking about Louise Trotter, the British creative director of Bottega Veneta, whose appointment to head up the Milanese house was announced in a slick changing of the guard that saw Matthieu Blazy's depart for Chanel. Officially starting her new gig in January, she clearly hasn't dilly-dallied, issuing the first looks of her creative tenure not on the runway, but rather on the red carpet.



Julianne Moore wearing Louise Trotter's Bottega Veneta at the 2025 Cannes Film



Festival.
Gisela Schober/Getty Images



Vicky Krieps wearing Louise Trotter's Bottega Veneta at the 2025 Cannes Film Festival.
JB Lacroix

That's right: last week in Cannes, Bottega Veneta ambassador Julianne Moore – who was on the Riviera for the premiere of Wes Anderson's *The Phoenician Scheme* – sported what I guess you could call an amuse-bouche to September's main meal: a resplendently elegant, floor-length black sheath dress with an upward-swooping drape that knotted into a single leather strap at the shoulder, cascading down the back as a fronded tassel.

Luxembourgish actress Vicky Krieps served up a second teaser the following day, turning up to the *Love Me Tender* photocall in a subtly cinched, open-backed plastron constructed from a single rectangle of wide-gauge burgundy *intrecciato* leather, folded and slashed at the top to create a bateau neckline, and worn with amply cut white



trousers.

Both actresses wore further custom Bottega Veneta looks later on in the week – Moore, a double-breasted, wide-lapelled tuxedo; Krieps, a leather column dress with a geometric neckline and a leather tassel detail that echoed Moore's in reverse. And, moreover, both looked fab doing so, their looks simultaneously conveying the craft-anchored contemporaneity and eyewatering degree of luxury that Blazy's Bottega Veneta was synonymous with, and the fuss-free, formally sharp yet casually sensual air that Trotter has cultivated across her celebrated tenures at Joseph, Lacoste and, latterly, Carven.



Julianne Moore wearing Louise Trotter's Bottega Veneta at the 2025 Cannes Film Festival.





Vicky Krieps wearing Louise Trotter's Bottega Veneta at the 2025 Cannes Film Festival.

"I think design-wise this is a clear letter of intent, to do as Louise does," says José Criales-Unzueta, *Vogue Runway's* fashion news editor and, moreover, one of the industry's keenest eyes. "There's clearly that beautifully artistic brand of minimalism that we saw at Carven, chic and subtle but not without frisson – Julianne's leather tassel dress would almost have been kinky if it hadn't been so beautiful. These looks were so unequivocally Bottega that you can't help but wonder what's in store."

Well, this week, the brand dropped another hint in the form of Trotter's first campaign. First teased as a poetic compilation of images of collaborative hand gestures, the full campaign – featuring an ensemble cast of visionary creatives including Zadie Smith, Tyler, The Creator, Barbara Chase-Riboud and, indeed, Moore and Krieps – comprises a film shot by Davison and choreographed by Lenio Kaklea, as well as a series of evocative portraits of subjects striking hands-y poses. Titled *Craft Is Our Language*, the campaign's aim isn't to debut new designs by Trotter; its occasion is the 50th



anniversary of Bottega Veneta's emblematic *intrecciato* leather weave. Still, it nonetheless amounts to an affective (if intentionally ambiguous) setting of the stage for Trotter's big debut, drawing on familiar, emotionally charged codes and contexts.



Jack Davison

