



Gucci

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Review of Gucci Fall 2025 Ad Campaign with Photographer Catherine Opie with models Akito Mizutani, Alfredo Ramirez, Alix Bouthors, Badhiel Lony Nyang, Bukwop Kir, Caitlin Soetendal, Chen Xue, Cole Mohr, Coumba Mballo, Dobi Mazurek, Gendai Funato, Justine Bakker, Kadiata Ba, Karina Zharmu, Kyosuke Akiyoshi, Laura Rudd, Mack Karpes, Nanne Groenewegen, Qin Lei, Yura Romaniuk

By Logan Lloyd

Gucci's Fall campaign, *The Gucci Portrait Series*, brings to life the spirit of the "Continuum" collection with a photographic study in sprezzatura—the art of effortless Italian style that has long defined the house's identity. Shot by Catherine Opie, the campaign features forty-two individuals, each embodying the collection's core idea: that clothes are not just worn, but lived in. What emerges is not simply a style statement, but a collective portrait of personality and presence.

The imagery is minimal, elegant, and intimate. Set against soft backdrops with even lighting, the compositions channel the quiet honesty of traditional portraiture. Each subject—spanning ages, backgrounds, and expressions—offers a distinct interpretation of the collection's language. Bias-cut trousers, oversized outerwear, and softly structured tailoring mold to the body not as armor, but as extension. Through posture and gaze, the wearers activate the garments, allowing ease and authenticity to take center stage. The result is a campaign that invites the viewer to look beyond product and model—to see the person inside the clothing.

Opie's strength lies in her ability to frame personality with nuance. Rather than style as performance, we're presented with moments of casual confidence, underscored by a kind of refined realism. The portraits embrace the potential of garments as lived experiences, shaped by the wearer's body, attitude, and memory. This subtle interplay of styling and self is where the campaign succeeds: the fashion becomes a conduit, not the conclusion.

That said, the campaign's scale—forty-two portraits—presents a risk. In aiming for inclusivity and breadth, the series occasionally dilutes its own emotional impact. The visual rhythm softens, and individual moments struggle to stand out within the whole. What begins as a sharp editorial statement teeters toward repetition. It's a tension between abundance and resonance—a delicate balance in portrait-based campaigns where mood, not narrative, carries the weight.

Still, *The Gucci Portrait Series* speaks to a house in search of a new visual tempo. There's no bombast, no constructed fantasy—only personhood rendered in fabric and light. And in today's image-saturated landscape, Gucci's willingness to pause, to focus on presence rather than pose, may be its most quietly radical gesture yet.



