



‘We can’t wait till March’: First reactions to Jonathan Anderson’s Dior womenswear debut

Having to deliver 10 collections a year across womenswear, menswear, accessories and couture, Anderson arguably has the hardest job in fashion right now. Inez and Vinoodh, Stefano Pilati, Law Roach and more weigh in on the beginnings of the Anderson era at the storied French house.

By Elektra Kotsoni



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“Do you dare — enter the house of Dior,” asked the inverted pyramid screen suspended from the ceiling in the Jardins des Tuileries, where most Dior ready-to-wear shows take place. If it was an inverted pyramid at all — some noticed a Dior box laid open at the bottom of it; perhaps the pyramid represented the sands of time. But was the sand going inside the box or spraying out of it?

In many ways, that is the point of art; to keep one guessing. And Jonathan Anderson, who just presented his first-ever Womenswear collection for the storied French house, has a knack for creating fashion that defines the culture of his time. The show took off with a film by revered British documentarian Adam Curtis that traced the maison’s history throughout its many iterations since the time of Christian Dior, cut with horror film references. It landed with really good shoes and a bag launch — La Cigale is a structured crossbody bag inspired by the iconic dress of the same name, created by the house’s founder in 1952.

Throughout, Anderson paid respect to everyone that has come before him at the house of Dior, while making clear that it is now his time to take over. Despite being 70, Curtis is a favourite of British millennials, and so is Lana Del Rey, whose song ‘Born to Die’ featured in the soundtrack — interestingly, it starts with the words: “Feet don’t fail me now, take me to the finish line.”

The clothes, too, were a mix of references to house codes and Anderson’s signatures, like his play on proportions. There were twisted cumberbunds, quirky skirt suits with overblown backs and short tight sleeves, and bows after bows after bows that turned into mini skirts, bustiers and gown tails. Alessandro Michele, Glenn Martens, Charlize Theron, Johnny Depp, Jennifer Lawrence, Greta Lee and Mikey Madison were among the 500 guests who got to see it all in-person.





When LVMH chair and CEO Bernard Arnault surprised attendees of the company's annual general meeting in April by announcing that Anderson was to succeed Kim Jones at the helm of Dior Men, it was a long time coming; rumours had been circulating for a good year, ever since Anderson showed his Spring/Summer 2025 collection for Loewe to an audience featuring many of his designer peers.

But Anderson's ascent to Dior did not happen overnight: the Northern Irish designer spent 11 years at Loewe in the creative director role, transforming it from a heritage house to one of luxury's hottest brands. Loewe sales went from approximately €230 million in 2014, according to Morgan Stanley estimates, to between €1.5 billion and €2 billion in 2024, per estimates of Bernstein analyst Luca Solca.

Anderson presented his first menswear collection for Dior just four weeks after Maria Grazia Chiuri stepped down as womenswear designer and he was announced the house's sole creative director. That's when we first saw teasers of his womenswear, too — on Sabrina Carpenter, Mia Goth and Natalia Vodianova. Lee, Alba Rohrwacher and Monica Barbaro also wore Dior during the 2025 Venice Film Festival and Anya Taylor-Joy at the Toronto International Film Festival at the beginning of September.

Having to deliver 10 collections a year across womenswear, menswear, accessories and couture (just for Dior), Anderson arguably has the hardest job in fashion right now. Dior parent company LVMH, meanwhile, has faced declines off the back of the luxury downturn. In 2024, Dior sales decreased to €8.7 billion, from €9.5 billion a year prior, according to HSBC estimates. In the second quarter of 2025, sales at LVMH's fashion and leather goods division, which includes Dior, were down 9 per cent.

But Christian Dior chair and CEO Delphine Arnault, who has worked with the designer since 2013 (when she led LVMH's minority stake acquisition of JW Anderson and appointment as creative director of LVMH-owned Loewe), is confident he is the right person for the job.

"One of Jonathan's biggest strengths is reinterpreting the past in an extremely modern and feminine way — the way he reworked Monsieur Dior's codes feels so contemporary," she said after the show. "It's incredible what he managed to achieve in such a short time. He started working on it in June. I absolutely loved the bags, especially La Cigale with the little bow."

Here's what other attendees had to say about the beginnings of Anderson at Dior.

Stefano Pilati, fashion designer

I liked it very much. The men's show was a bit too close to his previous job in a way. To get into this new mindset, it can't have been easy. But I think with this show, he made it work. Our relationship is based on pure reciprocal admiration.

Inez and Vinoodh, photographers

I want everything, and that is a problem. Can we have the bags and the shoes now? We can't wait till March. I want to wear everything and he gives us so many things to shoot as well. It was a very confident collection. It took a lot of guts to make a film like that, too — we're big fans of Adam Curtis.

Roopal Patel, SVP and fashion director for Saks Fifth Avenue and Neiman Marcus

Jonathan Anderson's debut was magnificent. It was chic, effortless and in tune with the current zeitgeist. It marked the dawning of a new era for the house. We loved the opening white dress, the sculpted jackets and coats, the cargo and utility details, the beautiful lace dresses, the effortless cool of all the denim pieces, and the couture eveningwear. There is no shortage of iconic accessories and shoes that debuted on the runway. Jonathan Anderson is the designer of our times.

Derek Blasberg, writer and journalist

I think the Dior customer will be very happy. Jonathan is such a polyglot; he can do so much. I thought the video that introduced the show was an incredible tribute to all the people who came before him. You





normally get a standing ovation on your last show, not your first — so I think people are very excited about it.

Chioma Nnadi, head of editorial content for British Vogue

I really loved how Jonathan made references to the archive and twisted them in a way only he can. Like the shrunken skirt suits that were tailored just to hit at the exact length of the original Bar jacket. Such a genius play on proportion that he does so well.

André Maeder, CEO of Selfridges Group

It's fantastic, very feminine but still a different world from before. The styles, the shapes, the colours — it all felt very fresh.

Alastair McKimm, fashion and image director

Firstly, I loved the *Clockwork Orange*-style brainwashing that occurred pre-show with the incredible, glitching archive film, forcing us to be firmly focused on the moment. I loved the fabric and proportion play, the shrunken silhouettes, the contrast between period drama of the future and ready-to-wear of today. The codes of the house were carefully woven throughout the collection.

Beka Gvishiani, author of @StyleNotCom

I want to be a woman and wear all of it right now. I also loved the film at the beginning, showing respect to the house, while teasing the future.

Loïc Prigent, filmmaker

I liked the spectacle — the lighting, the legibility. It was very precise. Adam Curtis's film had something of a computer reset but there was something more subtle: I didn't understand everything and I like that. There's more to see.

Bosse Myhr, director of womenswear and menswear at Selfridges

The collection balanced craftsmanship with modern volume — ballooning skirts, even in mini form, felt fresh yet rooted in Dior codes. Accessories were strong, particularly the new-logo bags in both quilted and smooth variations. Embroidered floral motifs, textured fabrics and sculptural coats and capes added richness, while a consistent hat silhouette punctuated select looks. Altogether, it was a compelling statement that both honoured tradition and pushed Dior's narrative forward.

Law Roach, celebrity stylist

The show was absolutely incredible. It was so many things; it was a little something for everyone.

Steff Yotka, global editorial director of i-D

A totally new vibe and a new way of dressing that's quirky and individualistic. It's a vision of Dior that includes many women, many aesthetics, many different ways of getting dressed. I thought the diversity of jersey joggers to the hydrangea-inspired evening dresses was very smart. I loved how bitchy the mini skirts looked. The best part of being rich is not having to give a shit what everyone else thinks — to have your own luxurious inner life and personal codes, to define your own style. Jonathan gets it.

Anna Dello Russo, fashion editor

It's amazing. He did it. For me, Jonathan is the one. I'm so empathic about fashion. I feel it in my stomach. I feel the boom — this collection is a bomba. I think he is a leader for his generation and the best teacher.

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