

K E R I N G



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KERING - LUXE

Gucci's fast-track approach for Demna's fashions shows early signs of success

Gucci's "see now, buy now" approach for the first collection from new designer Demna, harnessing a buzz around the brand to draw shoppers back to its stores after years of lackluster sales, is showing some early success, data shows.



PARIS, Oct 6 (Reuters) - Gucci's "see now, buy now" approach for the first collection from new designer Demna, harnessing a buzz around the brand to draw shoppers back to its stores after years of lackluster sales, is showing some early success, data shows. Demna stole the show at Milan Fashion Week last month, dropping images of his first-ever Gucci collection on social media a day before the official debut in the style of a star-studded film premiere, an unusual move.

The day after the celebrity-packed event, Gucci again broke with industry conventions, making the new products from the Milan show immediately available in ten flagship stores until October 12.

Big luxury houses usually stick to a rigid calendar of fashion shows months before clothes hit the shops.

But Gucci's fast-track approach is showing some early improvements in store traffic in the United States, foot-traffic data compiled by Placer.ai and provided to Reuters by Colliers, shows.

At the Rodeo Drive store in Los Angeles, one of the boutiques stocked with the new products, traffic rose steadily in each of the four days following the Milan show on September 23, with weekly store visits up 53% from the previous week, the data showed. At Gucci's Wooster Street store in New York weekly traffic was up 19%.

Country-wide store visits in the U.S. reached their highest level in three weeks the weekend after the Demna launch, the data showed.

Gucci-owner Kering and Gucci declined to comment when asked about shopper appetite for the Demna collection.



DEMNA'S NEW DESIGNS KEY TO REVITALISING GUCCI BRAND

The success of the new collection from Demna, who only uses one name, would be a major step towards reviving the struggling Gucci brand, which makes up a majority of sales and profit at French conglomerate Kering (P RTP.PA) , opens new tab

Kering CEO Luca de Meo and Gucci's boss Francesca Bellettini, both recent appointments, are under pressure to reverse Gucci's two-year sales decline.

Gucci's revenue plummeted 25% year-on-year in the last reported quarter. Store traffic further slowed this year, Bellettini, then Kering's deputy CEO, said in July.

Gucci's new fashion show-to-store move is unusual in the business and has only been used occasionally, mostly by smaller labels including Jacquemus and Burberry .

But Gucci's instant commercial test makes sense, said Laure Anne Chansel, who teaches fashion marketing at the EIML business school in Paris. "What is the story the brand has told lately? There isn't much."

Gucci needs to bank on the window of newfound attention after a period of flux following the previous designer's departure in February, Chansel said, referring to [Sabato de Sarno](#).

LUXURY LABELS FIGHT TO WOO BACK SHOPPERS

On Paris's Avenue Montaigne, one of three boutiques selling the collection in Europe, sales assistants last week said they had not seen such interest in months.

"I ended up being there longer than I thought," said Gayle Deifel, a tourist from California, adding that she was surprised to discover Demna's new collection, including fur coats, a gold dress and new editions of Bamboo and Jackie handbags, already in the store.

She bought a pair of leather boots.

The new collection, which will be rolled out more broadly in January, also hints at the brand's commercial approach as it seeks to attract younger and less wealthy shoppers who turned away from luxury spending due to economic uncertainty.

The luxury industry, which is in a downturn, needs to win back these customers who were put off when companies aggressively raised prices to focus on the super-wealthy.

Gucci's new styles seen so far could widen the label's appeal, said luxury consultant LinLi Teh, a former buyer for London department store Liberty.

"I think he's hitting the angles of all the Gucci customers over the past decades," she said, referring to Demna, who comes from Georgia.

In the Paris store, the brand displayed a downsized and less expensive version of its classic Jackie bag near the checkout. At just under 2,000 euros (\$2,347.00), the price is well below 3,200 euros for other Gucci styles.



NEW DESIGNERS SEEK TO GRAB THE SPOTLIGHT

Demna has taken the reins at Gucci amid an industry-wide reshuffle, with new designers also at Chanel, Dior (DIOR.PA) , opens new tab and Loewe -- all seeking to make their mark.

Gucci's deep-pocketed rivals are staging elaborate events and campaigns, with LVMH (LVMH.PA) , opens new tab recently creating a Louis Vuitton boutique shaped like an ocean liner in downtown Shanghai.

Heavily-indebted Kering, meanwhile, is under pressure to balance marketing investments with a cost-cutting drive.

In China, Demna's Milan fashion week debut was broadcast at a VIP event with local celebrities in Beijing. This spurred a brief spike in online attention that faded within two days, said Alexis Bonhomme, who runs the luxury consulting firm Trinity Asia.

"The campaign has increased the talkability, but conversion into sales remains to be demonstrated," he said.

(\$1 = 0.8522 euros)



Gucci by Demna, sale l'affluenza nei flagship

Una première digitale, celebrità a fare da cornice e una rottura con le convenzioni del settore. Con il debutto di Demna lo scorso settembre alla Milano fashion week, Gucci ha abbracciato un modello fast-track che sembrerebbe aver già dato i primi frutti. Presentata sui canali social con 24 ore di anticipo rispetto al debutto ufficiale, la prima collezione della griffe di Kering by Demna (*nella foto, un look*) ha fatto il suo ingresso fisico in dieci boutique selezionate dal giorno successivo, senza attendere i canonici mesi di stacco tra passerella e vendita.



Secondo i dati raccolti da Placer.ai e forniti a Reuters da Colliers, lo store Gucci a Los Angeles avrebbe registrato un incremento del traffico del 53% nella sola settimana successiva alla sfilata.



For Balenciaga Debut, Pierpaolo Piccioli Declared the Flip-flop Trend Here to Stay

The Balenciaga spring 2026 collection was presented on Saturday at Paris Fashion Week.

By Jaden Thompson



Flip-flops have proven to be all the rage lately, from the pool to the street to the runway. It appears the trend is here to stay for spring 2026, at least according to Pierpaolo Piccioli's debut show for **Balenciaga**, which was presented during **Paris Fashion Week** on Saturday.

The thong sandal presented itself in many iterations at the anticipated show, which was attended by FKA Twigs, Meghan Markle and more celebrities. Platforms of different heights and shapes gave the style a hefty, statement look. One standout version included a dramatically angled, up-turned pointed toe and a little divot in the back of the platform. Thick, rounded straps completed the outsized silhouette.

Other shoes featured a simpler base which could still be considered of the platform variety.

In a moment of striking color contrast, satiny white straps with fringe detailing popped against a black sole. Material and color were a big story, with multiple velvety jewel tones coming down the runway, whether applied to the aforementioned dramatic pointed platform or a flatter, rounded-toe style.

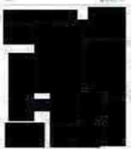
The show proved the thong sandal has a place in formal dressing and going-out fashion as it accompanied an appliquéd white column dress, a flouncy violet halter neck dress with a ruffled skirt and many more looks.

While prominently displayed, **flip-flops** weren't the only shoes on the Balenciaga runway. Another style was a pointed pump with a sharply angled vamp outline, which was showcased in many colors. And a high-cut shoe with intricate petal-like adornments was among the looks as well.

The spring 2026 collection paid homage to Balenciaga founder Cristóbal Balenciaga. Reviewing the collection for WWD, Miles Socha **wrote**, "Nods to the founder were many, including T-shirt, white shirt and black leather cape versions of the founder's famous Darth Vader-esque 1967 wedding ensemble; and numerous balloon dresses and skirts, the most striking in black leather."

Piccioli took up the mantle of creative director following the exit of Demna, who is now at **Gucci**.

Below, find additional photos from the Balenciaga spring 2026 show.



De nouveaux chapitres pour des maisons historiques

Pierpaolo Piccioli pour Balenciaga, Glenn Martens pour Maison Margiela et Duran Lantink pour Jean Paul Gaultier ont livré leur premier essai de prêt-à-porter à Paris, lors de la fashion week printemps-été 2026

Dans une fashion week printemps-été 2026 riche en nouveautés, le week-end des 4 et 5 octobre a atteint une forme d'acmé. A Paris, trois designers ont présenté leur premier défilé : Pierpaolo Piccioli pour Balenciaga, Glenn Martens pour Maison Margiela et Duran Lantink pour Jean Paul Gaultier.

Chez Balenciaga, Pierpaolo Piccioli succède à Demna, qui compte parmi les designers les plus talentueux de sa génération et qui, en dix ans, a transformé la maison. Avec le Géorgien, Balenciaga est devenu un laboratoire créatif extravagant, capable de produire des robes de bal comme des jeans élimés, dans tous les cas un vestiaire pimenté par son sens du décalage et une certaine âpreté. D'un point de vue commercial, sous son égide, Balenciaga est presque devenue une marque streetwear qui, au sommet de sa gloire, vendait des wagons de baskets XXL, de tee-shirts à logo détourné et de sweatshirts troués.

Les dirigeants de Balenciaga ont sans doute considéré qu'il valait mieux calmer le jeu après un apogée créatif parfois hors de contrôle – Demna, les dernières années, s'était d'ailleurs lui-même un peu essoufflé. Et de ce point de vue, Pierpaolo Piccioli représente un choix rationnel : l'Italien de 58 ans a fait ses preuves chez Valentino, où il est resté seize ans, et où le public appréciait ses tenues élégantes et consensuelles, ses coupes flatteuses pour tous types de corps, ses couleurs vives pour sortir du lot sans en faire trop.

« J'avais envie de commencer là où Demna s'est arrêté », explique Pierpaolo Piccioli à propos du lieu du show : l'ancien hôpital Laennec, abritant désormais le siège de

Kering (propriétaire de la marque), où une exposition a été consacrée au créateur géorgien cet été. Samedi 4 octobre, Pierpaolo Piccioli a rompu avec l'héritage de Demna, mais renoué avec un passé plus reculé, celui du fondateur, Cristobal Balenciaga (1895-1972).

« Il a toujours été l'un de mes héros », affirme Pierpaolo Piccioli, qui possède une connaissance très précise des modèles, des techniques et même des tissus que le couturier espagnol utilisait – cette saison, l'Italien a d'ailleurs mis au point une nouvelle version du gazar, inventé par Cristobal Balenciaga. Il s'inspire de ses coupes amples, de son amour du volume contenu, de sa sobriété. Des tee-shirts capes, des pantalons aux jambes arrondies, des jupes à traîne, de vestes boules constituent autant de citations qui se mélangent à d'autres éléments disparates : un tailleur noir, un jean, un pantalon de marin, une jupe brodée de franges... Des références à Demna (les lunettes de soleil) et à son prédécesseur, Nicolas Ghesquière (le sac City), émergent parfois, mais elles restent rares.

Le défaut de cette collection est qu'elle n'apporte rien de neuf. Si on part du principe que le rôle d'un directeur artistique est de prendre des éléments du passé pour élaborer des formes nouvelles, seule la première partie de la mission est remplie. En regardant le défilé, on voit du Cristobal Balenciaga, et aussi du Valentino, de l'époque où Pierpaolo Piccioli en pilotait la destinée (entre 2008 et 2024) ; c'est qu'alors ses collections étaient déjà influencées par son « héros » espagnol. Il n'est pas certain que l'Italien parvienne à donner un nouvel élan créatif à Balenciaga, mais peut-être que l'aspect commercial des pièces assu-

raera une stabilité financière à la marque et attirera les clientes plus classiques que Demna avait éloignées.

Pour Glenn Martens, chez Maison Margiela, il s'agit d'une « première fois » en prêt-à-porter, le créateur ayant déjà montré une collection haute couture en juillet. Cette dernière avait brillé par sa sophistication et sa capacité à s'approprier les codes de la maison, comme si le Belge de 42 ans avait toujours fait partie des murs.

Glenn Martens a rassemblé ses invités au même endroit qu'à l'été, au Centquatre, centre culturel d'un quartier populaire du Nord-Est parisien, où les invités de la fashion week ont peu l'habitude d'être conviés. Fidèle à l'esprit du fondateur Martin Margiela, qui envisageait la mode à rebours des conventions, il a fait venir 61 enfants et adolescents appartenant à l'association Orchestre à l'école de Romilly-sur-Seine (Aube), pour jouer des classiques du classique, du *Lac des cygnes* au *Beau Danube bleu*. La cacophonie musicale est compensée par la mignonnerie des interprètes, tous vêtus d'un costume, parfois trois fois trop grand pour eux – ce qui n'a pas dû faciliter l'exécution.

Sur le podium, le propos est un peu plus rude : tous les mannequins portent un appareil métallique dans la bouche, qui leur écarte les lèvres et dessine quatre petits traits disposés en rectangle, un rappel de l'étiquette Margiela matérialisée dans le dos des vêtements grâce à quatre coutures blanches. Censé anonymiser les visages comme le faisait Martin Margiela avec un voile, ce dispositif disgracieux et vraisemblablement désagréable donne surtout envie de se concentrer sur les vêtements.



Des robes en forme de S

On y retrouve des références margiélées, comme l'usage du ruban adhésif (qui vient emballer le tronc d'une robe en soie ou les bretelles d'une délicate nuisette), le travail de superposition (un blazer sombre sous une robe blanche transparente) ou de fusion (une écharpe intégrée à une veste). L'ensemble semble parfois un peu paresseux comparé aux efforts livrés pour la haute couture, en particulier les looks en jean ou les tailleurs juste décalés par la fourche basse des pantalons. Mais l'essentiel est là : la greffe de Glenn Martens chez Margiela fonctionne, et il y a toute une panoplie de vêtements dans lesquels on peut se projeter.

Etre portable n'est pas la priorité de Duran Lantink chez Jean Paul Gaultier. Le trentenaire néerlandais, qui a fondé sa marque en 2019, a été choisi pour relancer le prêt-à-porter mis en pause il y a dix ans. Depuis le départ du fondateur éponyme en 2020, la marque se contentait de shows haute couture exécutés par des créateurs invités qui

changeaient chaque saison. Ce dispositif compliqué ne permettait sans doute pas à la maison d'être assez présente sur le terrain de la mode, et même si, aujourd'hui, l'équilibre financier repose sur la vente de parfums, il est nécessaire, pour alimenter le désir des consommateurs, de faire parler de soi grâce aux défilés.

La première collection de Duran Lantink laisse penser que la commercialisation de vrais vêtements importe moins que le bruit qu'elle fera. Duran Lantink, connu pour ses expérimentations sur les volumes, ses tenues gonflées, peu couvrantes et étonnantes, pousse, pour Jean Paul Gaultier, l'exercice à son ultime degré. Dans les sous-sols du Musée du quai Branly-Jacques Chirac, il propose une collection cartonesque, aussi sculptée que dénudée, à grand renfort de brefs morceaux de tissu reliés les uns aux autres par des bandes élastiques, de robes en forme de S ne couvrant que la poitrine et le pubis, de jupes carrées laissant les fesses à l'air ou de combinaisons moulantes parfois transparentes.

« Je ne voulais pas regarder les archives

pour cette première collection, mais travailler seulement avec le souvenir que j'ai de Jean Paul Gaultier. Pour moi, il représente la liberté de s'exprimer à travers les vêtements, la libération sexuelle et le fun », détaille le créateur. Un état d'esprit qu'on retrouve effectivement, tout comme des références précises à Gaultier – qu'il s'agisse des rayures de la mariniera, des faux tatouages, des poils en trompe-l'œil, du bob marin. Mais même si l'intention est bonne et que le défilé est un lieu d'expérimentation, on ne peut pas totalement occulter l'idée que les vêtements servent aussi à s'habiller. ■

ELVIRE VON BARDELEBEN

Duran Lantink propose une collection cartonesque, aussi sculptée que dénudée

Le chic légèrement décalé de Celine

Avant de se mesurer à la rude concurrence de la fashion week parisienne printemps-été 2026, Michael Rider avait organisé en juillet son premier show Celine autour de sa précollection estivale – une proposition commerciale qu'on ne met d'habitude pas en scène. Un peu décousue mais prometteuse, celle-ci jetait les bases de la vision de l'Américain pour la marque parisienne emblématique d'un style bourgeois.

Au parc de Saint-Cloud (pour mettre ses invités au vert dans une saison dominée par les grandes tentes déployées au cœur de la ville), dimanche 5 octobre, il a imaginé de longues robes noires un peu déstructurées et ornées de boutons dorés, des blazers en soie ivoire avec écharpe intégrée, des imperméables doublés de soie multicolore, des pantalons à pinces associés à des vestes en cuir aux épaules arrondies... Un vestiaire chic, légèrement décalé, qui évoque les bonnes idées des anciens designers Phoebe Philo et Hedi Slimane, tout en donnant naissance à une autre silhouette. « J'aime l'idée de construire [sur les fondations du passé] plutôt que de détruire », analyse Michael Rider. Une stratégie payante quand il s'agit de faire de Celine « une marque chez laquelle on ne vient pas pour avoir l'air spectaculaire, mais pour trouver un excellent manteau ».



Balenciaga. BALENCIAGA



**Maison
Margiela.**
MAISON
MARGIELA



Celine. JODY ROGAC



Pierpaolo Piccioli redéfinit pas à pas la silhouette Balenciaga

Parmi les événements de la Fashion Week de Paris, il y avait les débuts de Pierpaolo Piccioli chez Balenciaga. Le couturier italien a présenté sa première collection le samedi 4 octobre 2025.

Par Tanissia Issad



Dans la ville lumière, la fashion week printemps-été 2026 a une saveur particulière. C'est sur les pavés de la capitale que le mercato qui a bouleversé le paysage de l'industrie du luxe ces derniers mois trouve enfin son dénouement. Aux Tuileries pour Dior, au Centquatre pour **Maison Margiela** et dans un ancien hôpital du VII^e arrondissement, par ailleurs siège de Kering depuis 2016, pour Balenciaga.

C'est là que Pierpaolo Piccioli a présenté son vestiaire initial pour la maison parisienne. Si le créateur italien n'en est pas à son galop d'essai – il a régné sur Valentino de 2008 à 2024, d'abord épaulé par **Maria Grazia Chiuri**, puis en solo à partir de 2016 –, succéder à Demna n'était pas une mince affaire. Pendant une décennie, le Géorgien a redéfini les contours de la Balenciaga.

Mais pas que. Il a aussi introduit une esthétique – brute, surtaillée, ironique, couture, street et glamour à la fois – qui a durablement modifié les contours de la mode contemporaine. Pour ne rien gâcher, sous son égide, la maison fondée par Cristóbal Balenciaga en 1917 a vu son chiffre d'affaires passer la barre du milliard en 2021, selon les données du site spécialisé Fashion Network.

LE CŒUR QUI BAT DE CRISTOBAL A DEMNA

Conséquence directe : pour Pierpaolo Piccioli, **Heartbeat**, le nom qu'il a donné à ses débuts, s'accompagnait d'une saine, mais conséquente pression. D'autant que le gratin international s'est déplacé pour y assister. Isabelle Huppert, amie de longue date de la griffe, était là. Anne Hathaway, Laetitia Casta et Meghan Markle aussi.

Sous leurs yeux, **un ballet en 53 silhouettes** s'est joué. La première, une longue robe noire, fluide jusqu'aux hanches, puis ajustée jusqu'à la naissance des chevilles, s'accompagnait de gants ivoire, d'une coiffe recouverte de cristaux et de lunettes de soleil insectoïdes. Une silhouette à mi-chemin entre l'héritage de Cristóbal Balenciaga, puisqu'elle s'inspire de la robe **Sack** introduite par le couturier espagnol en 1957, et celui de Demna, qui a popularisé ces montures au design singulier.

À sa suite, deux ensembles minimalistes en noir et blanc, composés de pantalons droits et de top sans manches avec deux poches invisibles greffées sur les hanches. Les lignes sont floues, volontairement, et rappellent la ligne **Vareuse** que Cristóbal Balenciaga a initiée en 1951 en opposition aux vestes



ajustées du New Look de Dior. Le caban, lui, évoque la collection **Cocoon**, introduite l'année suivante par le styliste né à Getaria.

Autre clin d'œil au fondateur, l'usage en abondance du noir, l'une de ses couleurs fétiches dont Demna avait également fait sa signature. Pierpaolo Piccioli y ajoute une intense palette chromatique : du bleu si pâle qu'il serait presque blanc, du rose clair, de l'orange incandescent, du vert anis, du violet, du jaune... Car l'Italien est un artisan de la couleur, qu'il a largement travaillée chez Valentino. Sa touche à lui, c'est aussi ce désir profond d'alléger la charge qui pèse quotidiennement sur les femmes. Un souhait que le créateur a décidé de prendre à bras-le-corps, en créant un nouveau tissu, le **néo-gazar**, Réinterprétation du **gazar** mis au point par Cristóbal Balenciaga en 1958, il mixe gaze, organza, laine et soie et s'épanouit sur le look final du show, une élégante robe du soir rose pâle.

Enfin, l'une des spécialités de Pierpaolo Piccioli chez Valentino était le travail des accessoires. En à peine trois mois chez Balenciaga – Pierpaolo Piccioli a pris ses fonctions le 10 juillet 2025 –, il a déjà réussi à imaginer plusieurs futurs hits, parmi lesquels le sac à main **Clicca** dont le fermoir affiche le nouveau logo de **Balenciaga**, tandis que le **City** se réinvente dans un format allongé qui devrait plaire aux nostalgiques des années 2000.

Mais celui qui parle le mieux de cette collection, c'est certainement Pierpaolo Piccioli lui-même, dans sa note d'intention. Laissons-lui le privilège de la conclusion. "À chaque battement de cœur correspond un nom, un moment, un geste. Cette collection est née de cet amour et de cette connexion. Elle m'appartient autant qu'à ceux qui l'ont vécue avec moi, à tous les égards. Peut-être avec un rythme différent, mais toujours avec la même âme".



The new chic di Balenciaga

Standing ovation per il debutto di Pierpaolo Piccioli alla guida creativa della maison del gruppo Kering, dove ha riportato una vena di eleganza e di visione couture guardando al suo Dna, da Cristobal a Demna. Nel front row Giancarlo Giammetti e Meghan Markle

«Sono emozionato di essere qui, sono davvero orgoglioso di lui». A parlare è Giancarlo Giammetti, socio storico di Valentino, tra gli ospiti giunti per salutare il debutto di Pierpaolo Piccioli da Balenciaga, che non ha tradito le aspettative. Il designer romano ha infatti riportato nella fashion house del gruppo Kering una vena di eleganza e di attenzione couture guardando al Dna della maison. Al lavoro di Cristóbal Balenciaga, ma anche agli altri talenti che si erano alternati alla guida creativa del marchio come Nicolas Ghesquière o Demna. «Ovviamente non è che quando sono arrivato non sono andato a vedere gli archivi, anche se io li conoscevo già bene», ha spiegato a MFF lo stesso Pierpaolo Piccioli. «Questa sfilata non rappresenta solo un omaggio a Cristóbal ma volevo essere rilevante oggi». Occhiali a mega mascherina come insetti alla Demna, le iconiche borse City, nate nell'era di Ghesquière, che per la prima volta vanno in passerella, i tagli a cerchio che lasciano scoperta la schiena e le citazioni agli abiti a sacco che irrompono in passerella. Con la sensualità del nero leather e di top croppati portati con gonne a strascico.

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«Di solito, quando si parla di bellezza, è sempre un po' staccata dalla realtà. Volevo applicare quest'idea della bellezza anche a delle cose più reali, riconciliando la strada con la couture», ha continuato Piccioli che nel soundtrack ha scelto *Can't take my eyes off you* in una versione remixata molto sensuale e raffinata, come tutta la sfilata che ha visto silhouette molto allungate, issate su infradito con platform che ricordano delle calzature delle geishe giapponesi. Ma il loro passo è più sicuro in quei pant grafici con bomber balloon e piccola cintura con una

B, ultimo baluardo rimasto del mondo logo che aveva imperversato nella precedente era creativa. Qui il logo è l'uso del colore e di inganni couture, come quelle strisce effetto piume ricavate da lastre per paillettes.

Giudizio. Chic, nella sua accezione più ampia e azzeccata. Con un obiettivo chiaro in mente. Perché se è vero che Piccioli ha rispettato il Dna della maison e i suoi creativi, da monsieur Cristóbal in poi, è anche vero che la mano di eleganza raffinata dello stilista romano si vede essere in primo piano. Si sente la sua esperienza da atelier da Valentino ma si legge anche qualche traccia di una femmi-



nilità più sensuale in quei look che mixano couture e tracce androgine, creando una bella sorpresa. E non sorprende neanche quello tsunami glamour che è arrivato allo show in occasione del debutto di Piccioli, con un viso come quello di **Meghan Markle** che non si vede esattamente in tante passerelle. (riproduzione riservata)

Stefano Roncato
(Parigi)



Due look Balenciaga p-e 2026





► 7 octobre 2025

Pierpaolo Piccioli: «Non ho reso omaggio a Cristóbal Balenciaga, volevo piuttosto essere rilevante oggi»

Com'è essere arrivato da Balenciaga?

Sono molto contento. Mi sento nel posto dove devo essere ed è una grande cosa. Anche perché Cristóbal (Balenciaga, ndr) è sempre stato uno dei miei eroi creativi. Ho affrontato tutto ciò senza voler fare un omaggio al fondatore. È una specie di riconciliazione tra Demna, Nicolas (Ghesquière, ndr) e tutto quello che c'è stato prima di me.

Qual è stato il punto di partenza della collezione?

La prima cosa che ho fatto è stata andare negli archivi. Mi ha interessato soprattutto scoprire che alla severità delle forme di Cristóbal in realtà corrispondeva a una leggerezza che era insolita per il suo tempo. Ha creato dei vestiti che liberavano le donne dalla loro costrizione, anche sociale. Ha messo tra il corpo e il tessuto un terzo elemento che è l'aria.

Qual è la sua innovazione che maggiormente l'ha colpita?

Ha inventato il gazar di seta. È un tessuto che utilizza un doppio filo in ordito e un doppio in trama. Il paradosso che mi interessava è che il doppio filo invece di aggiungere peso lo toglie. Quindi ho lavorato con questa idea in testa.

E l'esito di questa ricerca sulle origini?

È un lavoro che mette insieme il passato senza pagarne omaggio. Che ha tracce di quello che è stato Cristóbal, il lavoro di Demna e di Nicolas. Volevo che tutto questo fosse rilevante oggi.

Del Balenciaga di Nicolas che cosa l'ha ispirato?

Il fatto che fosse sempre riferito a un momento di Cristóbal, ma mi sento più vicino a quello di Demna perché lo è da un punto di vista temporale.

Qual è la costruzione di Balenciaga che ritiene più rivoluzionaria di tutte?

Il sack dress. Ho fatto un cappotto sack con un taglio soltanto sulla schiena che segue questo modello.

Ci sono tanti accessori.

Ho messo la City bag nello show, una delle borse più storiche del marchio che paradossalmente non aveva mai sfilato prima.

Guardare al presente è un li-



► 7 octobre 2025

mite o una possibilità?

È una possibilità. Se si riescono a superare, i limiti diventano una possibilità. È un angolo da cui guardare la realtà senza ripetersi. Mi interessa essere rilevante oggi.

C'è qualcosa di politico nel togliere peso dalle spalle delle donne?

Le silhouette super sottili e allungate sono esse stesse un segnale politico. Nei momenti di crisi, le silhouette si allungano e questo è un momento di crisi fortissima. (riproduzione riservata)

Chiara Bottoni e Stefano Roncato (Parigi)



Meghan Markle
Meghan Markle
e Pierpaolo Piccioli

Dal debutto di Pierpaolo Piccioli alle lucciole di Alessandro Michele: le sfilate di Balenciaga e Valentino alla PFW

A Parigi va finalmente in scena il nuovo Balenciaga firmato Pierpaolo Piccioli. Da Valentino, invece, Alessandro Michele porta in passerella una potente riflessione sul presente

di Cecilia Caruso

La grande moda all'ombra della Torre Eiffel. Mentre l'attesa per lo show di Chanel, il primo firmato Matthieu Blazy, si fa spasmodica, il weekend della Paris Fashion Week ha regalato due *défilé* destinati ad entrare negli annali. Dalla sfilata Valentino Parigi al debutto di Pierpaolo Piccioli da Balenciaga, la PFW si conferma una cornice impareggiabile per momenti ad alto tasso di glamour.

Se Alessandro Michele si distingue ancora una volta per l'approccio intellettuale alla moda, Pierpaolo Piccioli torna sotto i riflettori dell'industria con una collezione che ha entusiasmato pubblico e addetti ai lavori. Archiviata l'era di Demna, Balenciaga torna così a un immaginario pulito e raffinato, votato a una femminilità leggiadra e contemporanea. Con l'ultima sfilata Valentino Parigi, invece, Michele dimostra quanto l'arte del vestirsi sia un atto politico.

Sfilata Valentino Parigi, l'inno alla speranza sotto un cielo di lucciole

Nonostante un clima geopolitico incandescente e centinaia di manifestazioni in giro per l'Europa, questo Fashion Month non ha voluto fare dichiarazioni politiche o schierarsi apertamente. Alessandro Michele, come di consueto, è andato controcorrente, inserendo la parola fascismo nel testo che accompagnava il *défilé* (narrato da Pamela Anderson). Lo stilista romano, dunque, è partito da una lettera scritta da Pier Paolo Pasolini in cui evocava i «mutevoli bagliori di desiderio – erotici, gioiosi, innocenti – che continuano ad accendersi nonostante le ombre inquietanti che avvolgono il suo presente». Secondo Michele, allora, le lucciole da lui evocate rappresentano la capacità di resistere alla notte più buia: luminescenze erratiche e gravidie di vita, frammenti intermittenti di poesia incarnata, baluginii inafferrabili e, per questo, capaci di sopravvivere al buio del fascismo imperante.

La **sfilata Primavera-Estate 2026 di Valentino**, allora, si staglia come un deciso **inno alla speranza**, come un invito inequivocabile a cercare ancora bellezza, unione, dialogo e amore. «Occorre dunque **disarmare gli occhi** e riaccendere lo sguardo. Solo in questo modo potremmo capire come il buio del nostro presente sia in realtà intramato da sottili sciami di lucciole: indizi che annunciano altri mondi a venire, tracce di una bellezza che resiste all'omologazione, epifanie sensibili capaci di riconnetterci all'umano. La **moda**, in questo senso, può diventare **un'alleata preziosa**. È suo il compito di illuminare ciò che ama nascondersi, portando in superficie timidi indizi di futuro», scrive nelle note allo show lo stesso Michele.

La **collezione Fireflies** di Valentino, inoltre, si rivela meno "barocca", ampollosa e stratificata rispetto alle precedenti. Michele, infatti, sembra virare verso **un'essenzialità** tutt'altro che banale fatta di bluse dalle maniche vaporose, gonne in velluto, pantaloni di seta a palazzo e lunghi top con inserti trasparenti. I blazer dalle spalle pronunciate o dalla forma avvitata si alternano ad abiti *see-through* con piume e cristalli. Pizzi e bustier raccontano una **femminilità** audace ma sofisticata. Gli anni Ottanta si intrecciano agli anni Quaranta per planare verso una contemporaneità oscura, ma desiderosa di sperare.

Il debutto di Pierpaolo Piccioli da Balenciaga

Il sabato sera della Paris Fashion Week è stato interamente dominato dalla **sfilata** di **Balenciaga**, la prima firmata da **Pierpaolo Piccioli** (ex direttore creativo di Valentino). Il *défilé* si è distinto per l'atmosfera gioiosa, festosa, ansiosa di salutare e applaudire nuovamente uno dei designer più apprezzati degli ultimi anni. Come da pronostico, l'arrivo di Piccioli apre un capitolo tutto nuovo per la maison. Gli occhiali total black dal design futuribile rappresentano l'unico ma essenziale anello di congiunzione con l'era di **Demna**. Il resto della collezione, invece, porta a chiare lettere la firma di Piccioli.

L'**archivio** e l'*heritage* della casa di moda, espressi in abiti a palloncino e in silhouette *cocoon*, non prendono il sopravvento. Lo stilista di Nettuno, infatti, lascia che siano il suo gusto e la sua visione a guidare la collezione. Non mancano, allora, pantaloni sartoriali neri, maxi camicie bianche, vestiti dallo scollo *halter*, lunghi guanti, jeans morbidi, piume e ricami floreali. Il *black and white* è alternato a sprazzi di rosa, marrone, rosso, giallo e viola. È un tripudio di **pelle**, tra tuniche essenziali, capispalla avvitati, mini *crop top* e cappe rivisitate. Per la prima volta, inoltre, la **borsa Balenciaga City Bag** scende in passerella: l'accessorio più amato della maison si erge ad imprescindibile **elemento di continuità** tra epoche e direttori creativi differenti.

Da Anne Hathaway a Lana del Rey, le star in prima fila

Gli show di Valentino e Balenciaga sono da sempre sinonimo di un parterre stellare. Al debutto di Piccioli, da esempio, hanno assistito **Anne Hathaway**, in maxi T-shirt e guanti di pelle; **Meghan Markle**, in un completo total white; **Isabelle Huppert** e **Kristin Scott Thomas**, tra chemisier e abiti sculturali.



Balenciaga lance une collection de parfums en hommage à son fondateur

Créée autour du premier jus lancé en 1947, Le Dix, cette ligne à la fois vintage et ultra-moderne nous plonge dans l'héritage de celui qu'on surnommait « le couturier des couturiers », Cristobal Balenciaga.

Johanne de Courbatère de Gaudric



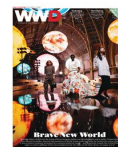
Rarement une marque aura poussé aussi loin l'hommage à son créateur. Allant jusqu'à scanner un antique flacon pour reprendre à l'identique ses proportions et travailler son étui comme s'il sortait des archives. Tout est étudié dans les moindres détails, l'usure de l'étiquette et du verre, la patine de la boîte... De quoi remonter le temps dans les salons feutrés d'une grande maison de couture en 1947.

Tout a commencé avec la redécouverte d'un flacon datant de près de quatre-vingts ans. Ce parfum, c'est Le Dix, dont le nom fait référence à l'adresse historique de Balenciaga, au 10, avenue George V à Paris. La marque est partie de cette pépite vintage pour développer une collection de dix créations, tantôt inspirées du lieu de naissance de Cristobal Balenciaga, de sa silhouette emblématique (la « Tulipe »), ou encore de sa légendaire discrétion et de sa vision de la mode. Elles se nomment Getaria, To Be Confirmed, Cristobal, Extra, Muscara, 100 %, No Comment... Toutes peuvent se porter aussi bien au féminin qu'au masculin. Le Dix n'est pas oublié puisqu'il intègre la série avec une composition s'inspirant de la fragrance originelle. Imaginée comme une « capsule temporelle olfactive », c'est un iris merveilleusement élégant et aérien, comme un voile de poudre relevé d'une touche de violette.

Chaque parfum de la collection raconte une histoire singulière, toute en contraste odorant avec des accords souvent inattendus. C'est notamment le cas de No Comment, en hommage à la personnalité discrète du grand couturier qui ne donna qu'une seule interview dans sa carrière, au quotidien anglais « The Times » en 1971. Ici, Balenciaga revisite l'accord fougère autour d'un aromatique cyprès d'Espagne contrebalancé de notes boisées ambrées douces. Autre exemple, Getaria, du nom de la petite ville de pêcheurs où naquit Cristobal en 1895, dans le Pays basque espagnol. Vif et lumineux comme une côte balayée par les vagues, il joue sur des zestes d'agrumes bousculés d'un très subtil accord minéral et marin.

Muscara, lui, évoque le regard ourlé de fards de mannequins légendaires comme Dovima, Lisa Fonssagrives ou Colette, l'une des plus proches collaboratrices de M. Balenciaga. Follement chic, caressant comme du daim avec une pointe d'iris, c'est un parfum de peau dans toute sa splendeur. Pour illustrer le noir jais et radical qui signait nombre de créations du couturier, la maison a choisi un bel encens à peine arrondi de notes ambrées. Le nom de ce parfum: Incense Perfumum, qui dit en deux mots le caractère intemporel de ce fameux noir Balenciaga. Qu'en est-il de Cristobal, la composition censée raconter l'homme lui-même ? C'est un oud sublimé par un patchouli lumineux. Rien de tapageur bien sûr, plutôt une présence « silencieuse », loin de ces boisés criards que l'on croise ces temps-ci.

L'ensemble de la collection est disponible dans une sélection de boutiques Balenciaga, mais c'est à l'adresse historique au 10, avenue George V qu'il faut aller la découvrir. Là, près de l'entrée sur la droite, on peut admirer le mythique flacon qui fut miraculeusement retrouvé.



McQueen

The bumster is back.

One of Alexander McQueen's most iconic creations, the ultra-low-rise pants were the foundation for Seán McGirr's spring collection, which brimmed with erotic tension.

The label's creative director paired them with everything from military-style jackets to frilled corsets or a cropped chainmail top. McGirr also worked the swooping waistbands into skirts, bandeau shorts and cargo pants, some with open zips for added exposure.

He said the show, staged on a circular set dotted with maypoles, was inspired by

"The Wicker Man," the 1973 British folk horror film set on a fictional Scottish island where residents practice a form of Celtic paganism.

"There's a kind of sexual energy in this film and in the girl that I wanted to put forward, and the bumster was the first thing that came to mind," he explained in a preview. "There's a sense of ease and casualness to it and attitude, because the silhouette in the end has a little bit of a toughness and a strength to it – and I think the McQueen woman always wants to look strong."

In his first stand-alone women's collection after three coed shows, McGirr hit his stride with a growing emphasis on daywear.

A blue police officer's uniform shirt was sexed up with a corset, while pencil skirts came in an array of fabrications, from shredded white denim to faded floral jacquard and black leather dotted with rings and fringes. Dresses in a sizzling red rose print were slashed across the hip or fastened with corset lacing.

Having given birth to the low-rise jeans that defined the Y2K aesthetic, the bumster has lost a lot of its original power to provoke, but a couple here could still make heads swivel – namely Alex Consani's red lace version, which was high on attitude,

but a little low on toughness.

Overall, the collection reflected a more pragmatic approach that should support the ailing label's ongoing restructuring – and McGirr still delivered some red carpet stunners.

These included a gold sequined tank top dress with trailing white feather ruffles, and a spectacular parachute gown in a watercolor print, which he said symbolized release. McGirr pointed out a detail hidden inside the pattern: two ladybirds in amorous congress, inspired by a scene in the movie where all the insects start to mate. "It's bonkers," he said with a laugh.

It was the kind of detail McQueen himself would have loved. – Joelle Diderich



 **The Collections**
Paris





MCQUEEN RISVEGLIA LA SEXINESS OSCURA

Pantaloni dalle vite bassissime e corsetti fetish micro gonne e zip sfrontate si affiancano nella sfilata della griffe di Kering firmata Seán McGirr

Un allestimento con enormi costruzioni, simili a covoni di grano, evoca l'invito allo show di **McQueen**, ovvero due spighe intrecciate. È ispirato alla tradizione folkloristica irlandese legata ai riti di rinnovamento. L'oscurità e il buio avvolgono la sala come preludio a una tensione carnale. **Seán McGirr**, direttore creativo del marchio di **Kering**, sceglie di evocare un impulso primitivo, la forza della natura che prevale su tutto, facendo sfilare modelle con il viso percorso da lacrime nere e le mani intinte nell'inchiostro. «Ci opponiamo alla natura, frenando l'istinto in nome dell'ordine. Ma cosa accade quando ci lasciamo andare, dando soddisfazione ai nostri desideri più profondi e agli impulsi innati? Cosa serve per risvegliare e arrendersi a quella spinta primordiale?», scrive il designer nelle note dello show. L'effetto è quello di una sexiness primitiva, tra pantaloni dalla vita bassissima, con sfrontate zip sulle natiche, gonne minimali e corsetti. Le uniformi militari si disfano lasciando spazio a nuove interpretazioni. La giacca viene decostruita e riassembleta con patch pocket decentrati e silhouette affilate, mentre i tessuti e le finiture dell'uniforme militare trovano nuova vita in bustier strutturati. Camicie e abiti in popeline avvolgono la figura. Sul finale, stampe astratte d'insetti si aprono su abiti in seta paracadute, le superfici si infiam-

mano con dégradé spray e decorazioni scintillanti, fino a dissolversi in silhouette drappeggiate che si trasformano in lingue di fuoco e chiffon stratificati.

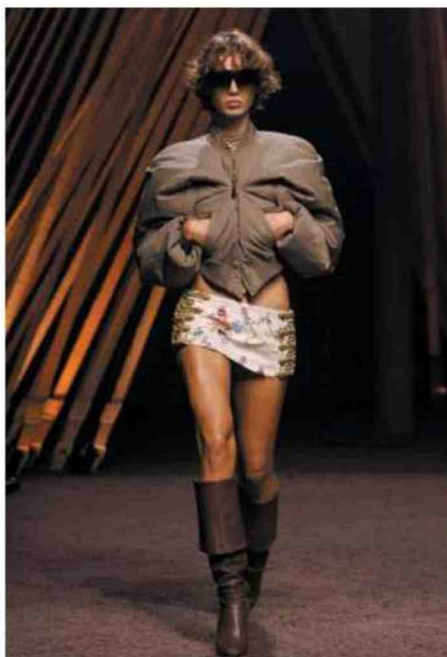
Giudizio. Una collezione che esplora l'istinto e le pulsioni più profonde, che osa ma forse si allontana dallo spirito del fondatore. (riproduzione riservata)

Chiara Bottoni (Parigi)





► 7 octobre 2025



Due look McQueen p-e 2026

Due look McQueen p-e 2026



Miu Miu fa sfilare il grembiule simbolo della fatica femminile

“Incarna tutte le difficoltà delle nostre vite” spiega Miuccia Prada. Gli anni 50 di Chloé. McQueen fa i conti con la natura. Da Thom Browne atterrano gli alieni

dalla nostra inviata

SERENA TIBALDI

PARIGI

I percorsi creativi di Miuccia Prada sono davvero singolari. Caso in esame, la sfilata di ieri di Miu Miu, tutta dedicata al grembiule. «È il mio indumento preferito», spiega lei dopo lo show. «Incarna tutte le difficoltà dell'essere donna che lo si usi al lavoro o a casa. Mi sembrava fosse il momento di affrontare un tema come questo. E lo so che noi designer, con le passerelle, tendiamo a rendere tutto glamour, ma nella vita c'è anche altro. Io lo esprimo con gli strumenti che ho». Fatto da chiunque altro, un discorso del genere sembrerebbe assurdo. La stilista però ha sempre saputo giocare in bilico tra moda, provocazione e commento sociale. Ancora di più con Miu Miu, che nasce con uno spirito più leggero del marchio “istituzionale”, Prada.

Apri lo show l'attrice Sandra Hüller vestita da metalmeccanico cui seguono tutte le incarnazioni dell'indumento. Le vestaglette a fiorellini da casa, i grembiuli da cuoca in bianco o chiusi da bottoni per le pulizie. Da cameriera hanno i volant, sono severi quelli da maestra in un crescendo che si conclude con quelli bianchi e corti da scolara, decorati di pietre.

Stessa evoluzione per le scarpe, dagli zoccoli anti-infortunio fino ai sandali col tacco a spillo decorati di borchie. Giocare con gli stilemi delle classi sociali non è per tutti. Ed è ancora più complicato riuscire a farlo creando un prodotto desiderabile. Miuccia Prada ci è riuscita sul filo del rasoio.

Quando nel 1952 Gaby Aghion fonda la sua maison, Chloé, ha un obiettivo molto chiaro: vestire le donne in base alle regole della couture senza però ingolfarle in inutili strutture. Stessa impostazione per l'attuale direttrice creativa Chemena Kamali. Una scelta intelligente: nelle passate stagioni ha rilanciato alla grande il brand puntando sull'hippie chic, adesso però è il momento di cambiare per non annoiare il pubblico. E dunque basta figlie dei fiori e via libera ai drappaggi anni Cinquanta, alle vite segnate, ai bustini. L'allure non cambia, ma la virata arriva al momento giusto.

«Andiamo contro la natura, sotto-mettendo i nostri istinti all'ordine. Ma che succede se diamo retta al nostro io più primitivo?», si chiede Seán McGirr. Il designer di McQueen sceglie come ambientazione del suo



show una passerella decorata da strutture di rafia ispirate a *The wicker man*, film del 1973 capostipite degli horror folk, in cui la celebrazione delle divinità della natura è piuttosto spaventosa. Un immaginario che ben si adatta al brand e in cui lui cala le sue donne, ciascuna vestita di riferimenti al lavoro del fondatore del brand. Ci sono i jeans a vita bassissima, le giubbe militari, le rouches, gli abiti enormi e gonfi. Tutto è molto Alexander McQueen; il punto è che lui per ogni collezione sceglieva un tema e una silhouette, mentre qui l'andamento è più ondivago e perciò più caotico.

Per un McQueen che guarda alla natura, c'è un Thom Browne che celebra l'alieno mandando in passerella vari extraterrestri verdi che si mescolano con le modelle. Che comunque, a onor del vero, non paiono interessate a vestirsi come normali esseri umani: le costruzioni dello stilista sono grandi, articolate e spericolate. Le giacche sembrano robot Transformers, le gonne paiono riprodurre la volumetria delle cattedrali. Un po' importabili. Ma spettacolari.

Chitose Abe con il suo Sacai non ha tendenze o mondi particolari da illustrare. «Voglio che le donne con addosso i miei vestiti si sentano forti, potenti». E lo sono. I suoi pezzi scolpiti e modificati, gli innesti tra trench e giacche sportive, i blazer trasformati in gonne, le camicie ribaltate e allungate hanno un gran vigore. Coperni ha invece brevettato un tessuto, C+, che a contatto con la pelle rilascia particelle che rafforzano le sue naturali barriere protettive. Lo ha usato per leggings e top elasticizzati minimal e, all'apparenza, molto comodi. Quando si dice belli dentro.

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⬆ Naomi Campbell ha sfilato per Sacai



⬆ La moda incontra la skincare da Coperni



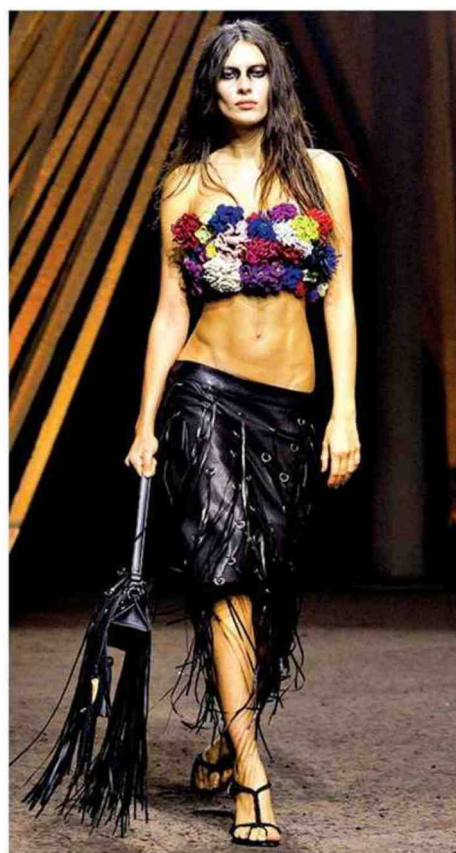
⬆ L'attrice Milla Jovovich
con il grembiule alla sfilata di Miu Miu



⬆ Il preppy di Thom Browne
gioca con l'estetica aliena e teatrale



Da Chloé abiti floreali e stampe d'archivio anni 50-60



Frange, fiori e vita bassa
Il punk romantico di McQueen

CONCURRENCE - CORPORATE



LVMH en pole position sur les marchés du champagne et du cognac

Le numéro un mondial du luxe, par le biais de Moët Hennessy, est aussi le premier acteur en Champagne et à Cognac. N'échappant pas aux difficultés actuelles du secteur, il a lancé un plan de relance et de gains d'efficacité.

Assurant près de la moitié du chiffre d'affaires du groupe et plus des trois quarts de son bénéfice opérationnel, la division Mode & Maroquinerie de LVMH concentre l'attention des investisseurs. Les vins, champagnes et spiritueux logés chez Moët Hennessy n'ont représenté en 2024 que 7 % des revenus et résultats du groupe, mais ce dernier est bien ancré en pole position - et d'assez loin - en Champagne et à Cognac, avec des parts de marché respectives de 22,6 % et de 53,7 % l'année passée, en nombre de bouteilles expédiées.

Le portefeuille de Moët Hennessy, dont le britannique Diageo détient 34 % depuis 1987, comporte aussi les whiskys Glenmorangie et Ardbeg, la vodka Belvedere ainsi que des vins en France, sur le continent américain et en Chine.

Sur un chiffre d'affaires de 5,8 milliards d'euros en 2024 pour la division, les vins et champagnes (dont Moët & Chandon, Veuve Clicquot, Ruinart, Krug, etc.) en ont représenté 54 %, le cognac Hennessy et les spiritueux, 46 %.

Entre baisse de la demande, déstockage des distributeurs et guerre commerciale, Moët Hennessy n'a pas échappé aux difficultés qui frappent les champagnes et cognacs depuis 2023 en Chine et aux Etats-Unis.

Ceux-ci restent le premier débouché de la division, absorbant un gros tiers du chiffre d'affaires, devant l'Europe (un quart) et l'Asie hors Japon (surtout la Chine), qui compte pour un peu moins de 20 %.

Sur les six premiers mois de l'année, Moët Hennessy a vu son chiffre d'affaires, arrêté à 2,6 milliards d'euros, reculer de 7 % hors effets devises et périmètre, avec une divergence dans l'évolution des deux pôles : les vins et spiritueux ont vu leurs ventes se contracter de 15 %. En revanche, elles se sont améliorées de 2 % pour les vins et champagnes, grâce à un redressement de ces derniers au deuxième trimestre. Les rosés de Provence (Château d'Esclans et Minuty) continuent, eux, de se distinguer « par une bonne performance », mentionnait le groupe fin juillet.

Malgré ces signaux plus positifs, Cécile Cabanis, la directrice financière de LVMH, a fait état, alors, d'« un plan pour relancer la croissance de Moët Hennessy et gagner en efficacité », dont les effets seront surtout visibles au second semestre 2026. « Mais nous sommes très confiants. » En outre, Jean-Jacques Guiony, son prédécesseur à la direction financière, a été nommé PDG de la division au 1^{er} février.

Le groupe, en tout cas, continue de soutenir l'image de ses maisons : c'est à nouveau avec un magnum de Moët & Chandon que les champions de Formule 1 fêtent leur victoire.

Le pôle Vins & Spiritueux de LVMH est représenté par Moët Hennessy, dont le britannique Diageo détient toujours 34 %. Le groupe est, de loin, le premier acteur pour le champagne et le cognac, avec des parts de marché de l'ordre de 22 % et de 53 % en nombre de bouteilles vendues.

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nombre de bouteilles vendues.

Credits: Société

Conseil Investir

LVMH étant propriétaire d'Investir, nous ne donnons pas de conseil sur le groupe. Sur les 30 avis d'analystes réunis par FactSet, 16 sont positifs sur la valeur et 13 neutres.

Cours au moment du conseil : 540.9 \$



CONCURRENCE - LUXE



Exclusive: Matthieu Blazy's Vision for Chanel, Revealed

With the season's hottest debut, Blazy is charting new territory for Chanel — and fashion itself — fuelled by new insights into Gabrielle Chanel's own creative process, the designer tells Tim Blanks in an in-depth global exclusive interview.

By Tim Blanks



PARIS — Exactly four weeks ago, before his debut at Chanel on Monday night, Matthieu Blazy and I were perched on a narrow balcony outside his studio high above Rue Cambon. He was enjoying a cigarette, one of the pack-a-day habit he's had since he was 20. He usually smokes alone because it gives him a few precious minutes of solitude, but on that particular Monday, I was intruding on his peace and quiet with my grilling about what he had planned for the world's most famous fashion brand, where he was appointed creative director last December. I was hardly alone in my curiosity. I can't remember another moment in my decades in fashion where a debut has generated such intense interest.

Blazy was talking about his research. "I work with this girl, Marie-Valentine, who I adore, and when we sat in the first meeting, looking at imagery, starting to talk about ideas, I said, 'We can go two ways. Either we do a clean, modern, by the codes, by the book Chanel show, and it's a first step. Or we do this show as if it was our last.' I took the last option." Let's do a show as if it was the last one. She said, 'And then?' and I was, like, 'Then we start again.'"

What would Blazy's last show at Chanel look like? First, we can hope for Chanel's sake it's years away, and then we can only hope it looks as good as the collection he walked me through on Sunday, the day before his debut. The technical mastery, the innovation, the force of narrative, the sheer confidence on display felt like everything people have been waiting for in this time of tumult for fashion. Realistically, the much-vaunted designer resets have been less new faces, more familiar faces in new places: a recipe for inevitable disappointment in some cases.

But Chanel is different. Gabrielle Chanel opened her boutique at 31 Rue Cambon in 1918. Since then, there have essentially been two acts in the story of the house. The first act was her own, the second was Karl Lagerfeld's. Then came what Bruno Pavlovsky, Chanel's president of fashion, called "an intermission" under Lagerfeld's right hand and successor, Virginie Viard. Now, said Pavlovsky, it was time for Act Three with Blazy, a 40-year-old French-Belgian whose career spans stints with Raf Simons, Maison Margiela, Celine and Calvin Klein before four years as creative director of Bottega Veneta, where he was one of Kering's brightest sparks. Was he feeling any pressure? When I saw Blazy in his studio on Sunday, he claimed he'd lost five kilos in 10 days. But his favourite artist Eric Clapton was





leaking out of the speakers. Perhaps that helped his mood of almost eerie calm. Or maybe he just accepted he'd done his absolute best.

A month ago, Blazy told me a story to deflect my curiosity: how everything started with a shirt.

Obviously, when you arrive at a house like Chanel, you have access to archives, in this case, the famed *Patrimoine*, a building on the outskirts of Paris presided over by Madame Odile Prémel. Blazy claimed he visited a couple of times and was so overwhelmed he couldn't go back. He even found himself wondering, "Fuck, what have I done?" So he turned to getting to know Gabrielle through everything that had ever been written about her. He found words activated his imagination more than images. So it was ironic that it was actually some photos of her wearing men's shirts that triggered him. Odile suggested they might be borrowed from a beau.

Blazy's research revealed that Arthur "Boy" Capel, the love of Chanel's life from 1909 until his death in a car accident in 1919 — and quite possibly for the rest of her life — would only wear shirts from Charvet, which has been dressing people of taste and distinction on the Place Vendôme since 1838. When he contacted Jean-Claude and Anne-Marie Colban, Charvet's owners, he learned that Chanel had been a customer, that she shopped a lot for Boy. Blazy proposed they do a shirt together. "You know, Matthieu, Chanel doesn't do collaborations," Pavlovsky told him. "I was like, 'It's more than a collaboration, it's almost like a *Métier d'Art*,'" Blazy countered, referring to the work of the specialist ateliers the house owns. "Like Lemarié who do the feathers, or Montex who do the embroideries. It's a very precious traditional craft."

So Chanel and Charvet made three shirts (the label reads "Tissu et technique par Charvet"), and that act of making freed Blazy from the paralysis of the *patrimoine*. "I started to really be creative, because with that shirt, I had a circle. I knew where I start, so I knew where I can go. What I also found very beautiful is that what happened with Boy showed that the whole company of Chanel is based on a love story. I don't think any of this would have happened if she was not this woman so madly in love with this man. Because she was just doing hats until she met him. After, it became a partnership when he started to pay to build the business up, but the fundamental is based on love."

"It's more than this though," Blazy continued. "I think it's about obsession. They explained to me that Gabrielle Chanel was very interested in stories of royalty, Catherine de' Medici's emblem was a double CC, so it could come from there. But what I found very interesting was that Gabrielle introduced the double CC just after Boy died, when she released the perfume. You can think about the Medici mythology, but the CC is also Capel and Chanel put together. Who knows? I'm choosing that story. We can never prove it, but it's good to have this kind of imaginative conversation." And, thanks to Blazy, you actually could imagine it in the authoritative magnetic click of the C and C closing on the new Chanel bags.

For his Act Three, Blazy imagined three chapters. The first, "Paradox," was inspired by Gabrielle's desire to be equal to men but, at the same time, to use her femininity to seduce. Blazy quoted her: "There is a time for work and a time for love. That leaves no other time." He added, "This, for me, is what defines the allure of Chanel." The Charvet shirt appeared three times. As a cotton evening shirt with a train, as a classic-collared shirt, and as a cropped blue shirt, all of them pearl-buttoned, weighted with a little chain in the hem, and embroidered "Chanel" with the cursive she used on her label in the 20s.

Blazy recounted how, on the first day of fittings, he took his own jacket, scissored it to the Chanel proportion and cut out the collar while his *petites mains* looked on in horror. But that was the first look for Monday's show, the world's introduction to Matthieu Blazy at Chanel: the new Chanel suit, a masculine shoulder, hem still roughcut, but with the little Chanel chain for weight. It was matched to trousers the way Gabrielle wore them, slightly too big, like Boy's perhaps, and a pair of Oxfords. "Immediately the paradox," Blazy mused. "The idea of seduction on a flat shoe." The accompanying





bag was a classic 2.55, but threaded with metal so it crumpled in the hand. "Crushed, but also loved," he insisted. "It's something that resists the test of time."

The more Blazy showed me, the more it was obvious that raw edges were a leitmotif. Chanel found it chic that the British aristocracy wore the same clothes till they essentially fell apart. "I thought it was very interesting to accentuate a little bit that gesture," Blazy said. "You know, we are doing fashion here." The raw edges of Paradox's final look exploded in feathers, which was Blazy's way of acknowledging one of his favourite Chanel stories. Gabrielle once told Boy that, even if he was helping to pay for her company, he never sent her flowers. For the next two days, she received a bouquet of flowers from Boy every half hour at Rue Cambon until she felt like she was living in a florist's. She cracked. Blazy felt that Chanel's role in this domestic drama had some bearing on his own pre-show state of mind, more evidence of how personally he has taken his position. "Sometimes there's that idea that too much is not enough. But let people say this show could have been edited down so the message was more clear. More clear for who? I'm not here to dissect the work for you. I'm not interested in 'the clear message.' We don't live in a world of clear messages. Ambiguity is very powerful, and sometimes it needs to be way too much, or not understood at first sight."

Blazy called his second chapter "Le Jour." The edges maybe more raw, the presence of time more pressing. The idea of the wardrobe, everything separate, pieces you can interchange, what Blazy calls "the burst of modernity" which he believed came from Gabrielle's relationship with Boy. He was looking at Art Deco but he found the silhouette way too straight, so he relaxed everything, added the black lines from the packaging of the Chanel No. 5 box. "Suddenly they were back to being architectural but still separate, it's a silk T-shirt on a micro-tweed skirt." The T-shirts are woven using a technique originally used for stockings which Blazy brought back from the 20s. The silk has an impressively compact hand.

And then Look 26, the collection's first incarnation of the classic Chanel jacket. "It's a black jacket with camellias. I think when you're at Chanel, you don't need to twist everything. We made the jacket with Lesage in the Metiers d'Arts. We developed a new yarn, and from this new yarn, we made a new tweed." The tweed looked shot, almost like a shantung, so light and so luxe it felt like a golden opening for a tux. ("I don't think the gender issue is the biggest thing," was Blazy's cryptic dismissal of my question about menswear possibilities.)

The *newness* of the fabrics throughout was startling, Blazy was equally enthralled by a silk gabardine it took three months to develop. He learned that Gabrielle had gone to a pantsmaker outside Paris to have a pair of men's chinos made for herself, not too small because she wanted to ride a horse. But given her obsession with silk, he thought it more appropriate for the world of Chanel that he recreate them in a silk gabardine. An illusion fabric, like Blazy's denim leather at Bottega Veneta? "No, it's different, more the function of silk than the look of silk. But when I saw that fabric coming out from the mill, I fell off my chair, because it looks so simple, but it's really good."

"Chanel loved natural materials, so we went to yarn that was not necessarily over-treated or overworked," Blazy explained. "It gives them a lot of life." A jacket woven from a new cotton yarn had a dryness and texture that reminded me of Weetabix, with sheafs of wheat exploding off it. Its buttons were moulded on peach pits. Chanel apparently had a curious affection for scarecrows. Another jacket, also organically toned, and also highly textured with thousands of tiny paillettes embedded rather than embroidered in the fabric (I believe heat was involved), covered a top that looked like an explosion of coloured straw filaments, haute scarecrow stuffing. It was a stunning effect. It also weighed nothing at all, just one instance of a logic-defying lightness in Blazy's fabric development.

The third chapter, "Universal," was Blazy's recognition of Chanel as a global entity, the part of the story where Gabrielle becomes "Chanel." "We are such in a global world. And when it comes to Chanel, it's so powerful on every continent, it's like Coca Cola. Everyone knows Chanel. Maybe we have to





understand, not just from our point of view in Paris, but also what story can be told to fit other, different regions. Basically the way I look at it, it needs to be universal. I want to make a dream. No age, no nation. A child looks at it. A grandmother looks at it. It should have this kind of *wow*.” It was the most conceptual in its effort to connect Chanel with the much wider world. Blazy was struck by a cover of French *Elle* from 1964 which showed a Chanel jacket with hand-painted stripes. He couldn’t fathom their origin. Biarritz? Peru? Masai? Which also meant this chapter was the most playful, the most colourful, the most technological. More transparency, more texture, a new tweed with no repetition, its structure exploded like it had been zoomed out on a laptop screen. For the finale, tweed like you’ve never seen it in another eruption of colour. “For me they are the Flemish flowers, but my team called them the pina colada, which I loved.” Another way to open up the codes. But before that moment, Blazy offered Looks 72 and 73, which he called “the two little Chanel ladies.” In their stretch bouclé suits, they were a reminder of tradition.

They also reminded me a little of the games Karl Lagerfeld played with Chanel’s codes over the years. All those supermodels in their pink and blue and yellow bouclés. Blazy never saw one of Lagerfeld’s Chanel shows. In fact, the only Chanel show he’s ever seen was the last couture show, when he went to support the team. “But somehow, you think you know the story, because you grew up with Karl. Reading so much about Chanel and looking a little bit more at the archive, I tried to avoid the imagery because then I’m not free, but I realized that what we saw from Karl was really his take on Chanel, and there were a lot of stories that weren’t told. What I found interesting is that he created a *panoply*. He created a costume to look like Chanel, and it became very much about the character Chanel. You have the codes: the jacket, the pearls, the tweeds, always juxtaposed together to create a kind of system. And he collaged it to his time. So that Chanel character could be on an iceberg, she could be on a rocket, I think it’s really magical when you think about it. It’s almost like a hero you put in different contexts, which is not to say that he did not explore it with full grace.”

But what Blazy clearly found compelling about Gabrielle was her ability to turn a costume into a wardrobe. He’d read that she had chosen to dress as a man for a costume party she attended in the 19-teens and felt so good about it that, a few days later, she wore the same look again but this time not as a costume. “I think now what we are seeing about Chanel is the idea that dressing up in Chanel is almost a panoply, a costume. I’m very interested to make it again into a wardrobe... even if you see it from 200 metres away that it’s Chanel.”

Blazy referred to Chanel’s attitude as “bric-a-brac,” a kind of pragmatic grab-bag approach to the world around her, careless of convention, like wearing her lover’s shirt or using the silk jersey his underwear was cut from in her collection. Legend has it that she made the *marinière*, the striped sailor T-shirt, fashionable, but Picasso and his cool artist crowd were already wearing them. “It’s not that she was the first woman,” Blazy said, “but what is incredible is that she wanted to belong, so she decided to wear it as well, like them. So she was very much a woman of her time. But she took a decision, ‘I love it, this is mine’, on a lot of codes.” That was the way, according to Blazy, she claimed tweed from Boy’s jackets. As for the other pillars of the Chanel brand? “Pearls were just very trendy. And everyone had camellias. They came from that book *La Dame aux Camélias*. Paul Poiret used them. Raul Dufy painted them. I was constantly wondering, where are those Chanel prints from? I started to think, could they have been from Raul Dufy? Then I went to Monsieur Colban. Did Dufy work with Charvet? Yes, yes, because he was around. So you can’t say that Chanel *created* this, because she also took the essence of what was around her. She was *practical*.”

Blazy has the same bent. He would probably credit his time with Raf Simons as an education in practical problem-solving. His challenge in this collection was making the clothes move. Skirts that hung straight swung into vivid life once the body they covered started to move. A dégradé fringe of pearls added a flapper-ish zest to the hem of a coat. An evening column posed a particular problem. In theory, Blazy saw Scarlett O’Hara draping herself effortlessly in a curtain. In practice, a drape seemingly simple but





not, drawn up to create a camellia, and repeated in the back. The challenge was enough that he felt emotional when his model tried it on and it worked.

One thing I was very much looking forward to seeing, given Blazy's history with accessories, was the new bag collection. "Gabrielle put the bag within the silhouette," he said. "She was the first one to do so. You have that silhouette and there's one item. The bag. So if you do a tweed suit, modern, something that brings it to the future, and you put a bag on it, the allure is still Chanel. The thing with Chanel is that there are a lot of possibilities. You can go very narrative, but you can also go very functional as well. And this is what interests me a lot. If you don't quilt it, what makes it Chanel? Everyone copied Chanel. Every house I ever worked in, there was always, 'Ah, that could be our Chanel bag.' We attacked the problem very differently this season. We did bags that are very narrative and bags that are very reduced to the function. I thought it was interesting to strip it out. Why is it Chanel? Because we say it's Chanel."

We'd already looked at the scrunched-up 2.55, but then Blazy pulled out another favourite. "It's a classic Chanel bag but I replaced the chain with leather and made it very soft." Soft enough to mould to his body when he swung it over his shoulder. There was a tiny metal CC for branding. It was genderless too. Matthieu already had his. Another soft satchel in suede was modelled after cushions in Chanel's apartment. There were bowling bags from the archive, and pure flights of fancy, like the Nemo bag in clownfish raffia stripes, or the tiny egg-shaped bag, almost charm-sized, which opened to reveal a little yellow chick swinging on a trapeze (birds and trapezes being something of a Chanel trope). "No one needs a new bag so you need a dream, to tell stories," said Blazy.

And Chanel needs him to tell new stories. It feels like the entire industry, in fact, is invested in Blazy's success at this point. "I think fashion is in a funny state," he agreed. "It grew very, very fast over the last years, post pandemic, and it kind of hit a ceiling. I think now what fashion needs to do is to rethink its own model, but not just when it comes to design. We've seen some houses exploding, we've seen some houses collapsing. What needs to be done is a deep work on what fashion stands for. Who is it for? What do we want? Is it media nowadays? Did fashion become media? Fashion brands play the role of the patron these days. They give money to cultural centres, which is wonderful, and promote themselves at the same time, but at the end of the day, it needs to go back to the product itself, the pleasure you have buying it, or the pleasure you have in-store trying on something that you love. Everything cannot be done just by communication, image, putting something on a celebrity. Of course, yes, but focus on the product and the story that is told. I think we are at a stage where fashion needs to re-imagine its own narrative. Luxury is not enough anymore. It's expensive and it's rare, so it's good? That's not enough."

Blazy is lucky in that the narrative he has to re-imagine is already so rich. But his immersion in Gabrielle Chanel's story has personalized it for him in an extraordinary, almost symbiotic way. It's freed him, and perhaps it's liberated her as well. "Chanel" can be Gabrielle again.

We're back on the balcony a month ago. *This* Monday night hasn't happened yet. *That* Monday night, Blazy will have another cigarette, and maybe he'll pair it with a Belgian beer. He's convinced Chanel herself might have done the same thing. "The thing with Gabrielle is that you can make up a lot of stories about her because she was so private. You can guess a lot, and I think every guess could be right. That's a little bit my motto at the moment. I can guess and I don't need to have the proper answer because it gives me creativity."

And tomorrow he will start again.



DAILY EDITION OCTOBER 7, 2025

WWD

Fashion. Beauty. Business.

Reckoning

Harrods set aside more than 60 million pounds to compensate alleged victims of abuse.

Page 2

Not Clicking

Adobe forecast online holiday sales growth would slow to 5.3 percent this year.

Page 2

Traveling Light

People are packing off but not loading up on airport stores.

Page 20



Brave New World

Matthieu Blazy closed out the string of Paris designer debuts on Monday night with a stellar Chanel show that offered a complex, layered interpretation of all the house codes and sent the brand into a new orbit. It was a fashion moment witnessed by a massive audience inside – and hundreds outside the Grand Palais eager to catch a glimpse of the star-studded crowd. *For more on the Paris shows, see pages 4 to 17.*

PHOTOGRAPH BY KUBA DABROWSKI



The Reviews




The
Collections
Paris



Chanel

The planets aligned for Chanel in Paris on Monday night.

After months of excruciating buildup, Matthieu Blazy delivered a case study in brand rejuvenation with a show at the Grand Palais that managed to feel both spectacular and unexpectedly intimate.

Newly (re)minted brand ambassador Nicole Kidman, flanked by her daughters Sunday Rose and Faith Margaret, joined celebrities including Margot Robbie, Penélope Cruz, Ayo Edebiri and Pedro Pascal inside the recently renovated glass-and-steel building, which had been transformed into a planetarium symbolizing the "Universe of Chanel." ►

Reportage photographique par Dominique Maingret
Américain de la mode et de la photographie





► 7 octobre 2025 - N°nc

**The
Collections**
Paris



Runway photographs by Dominique Mathe. Ambience by Stéphane Faugère

The giant orbs, reflected in a glossy black floor marbled with colored pigment, made for an otherworldly backdrop reminiscent of Karl Lagerfeld's most spectacular show sets.

At 8:14 p.m. precisely, it was time for fashion's equivalent of the moon landing. (That's only a mild exaggeration, considering that Blazy is just the fourth official creative director in the history of the 115-year-old brand.) ►





The designer had teased the show with a handful of black-and-white images by veteran photographer David Bailey that suggested he would take the house in a starkly minimal direction. It turned out that was only part of the story.

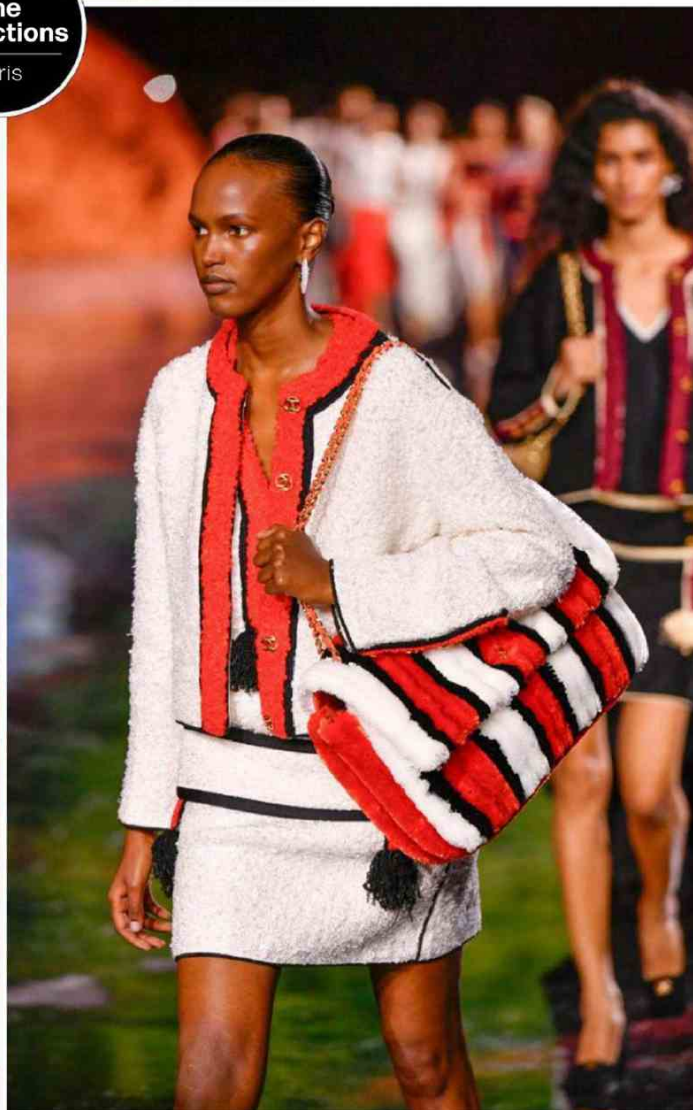
His first look was a checked wool pantsuit with the jacket chopped off. The idea was inspired by founder Gabrielle "Coco" Chanel's habit of borrowing clothes from her boyfriend Arthur "Boy" Capel.

Both were clients of Charvet, so Blazy tapped the French heritage shirtmaker to help him develop items like an oversized white tuxedo shirt that he paired with a swooping black skirt, or a striped men's shirt that was cropped and worn with a scarlet ballgown covered in feathery tendrils.

"I was interested in the revolution she brought, and there was no way back," an elated Blazy explained after the show. "She decided for herself what she could be, and she could be both faces of the same coin."

Chanel's androgynous leanings were balanced by a highly seductive approach to eveningwear, he found. Blazy channeled it through silky separates and slithering gowns in a graphic palette of beige, ivory and black, which resonated with the French capital's celebration of the centenary of Art Deco. ►

Runway photographs by Dominique Matthe. Ambiances by Stéphane Feugère





The
Collections
Paris



Chanel's minimal perfume packaging, inspired by her childhood spent in an orphanage in the Cistercian abbey of Aubazine, was echoed in a drop-waisted tunic with a full midi skirt. Knits, conversely, were dense and textural, with skirts the color and texture of straw, and tops that looked like shredded paper.

Blazy said he was inspired by wheat sheaves, one of Coco's many lucky charms. Gold versions dangled from a black sack dress, and they appeared as fuzzy all-over embroidery on an oatmeal tweed coat.

That not all of it was easily digestible worked in Blazy's favor. Under his predecessor Virginie Viard and the studio team that succeeded her, Chanel relied

on brand codes writ large – witness the giant pearl necklace handbags of its last collection. Blazy literally squished those codes, proposing a complex, layered interpretation that promises to give the brand fresh cultural relevance.

Describing his first season as a “rollercoaster,” he said he was initially overwhelmed by the archive. “It was too much beauty, almost, and I didn't know where to take it from,” he recalled. “The good thing with the codes of Chanel is that you can also reduce them. They still look like Chanel.”

A case in point: the brand's iconic quilted handbag, known as the 2.55, which he put through the wringer, stripped of its

chain, or made in the burgundy leather traditionally used for its lining.

“I didn't know what to do with it. I started to play with it, change the chain, embroider, change the leather. It didn't work,” he recalled.

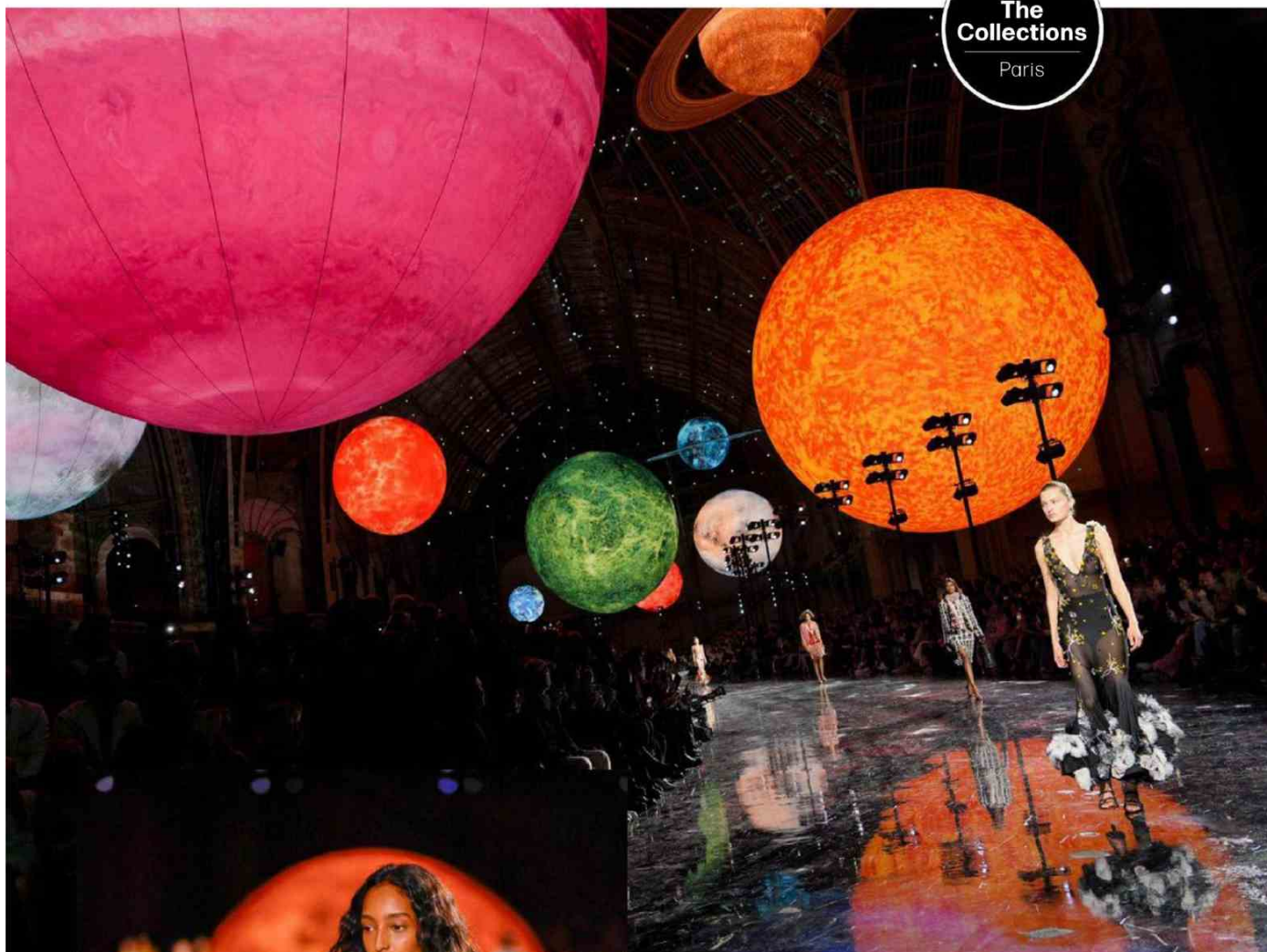
“And suddenly I thought, how can we take this bag, not just explode it, but almost make it like it's been borrowed from your great-grandmother, and then passed through generations, and you went to a party in the Lower East Side or in Paris at Pigalle – something lived, something cherished,” Blazy said.

His ultrasoft take on the brand's signature two-tone flats, meanwhile, was inspired by a chocolate praline. ►





The
Collections
Paris



Blazy's greatest challenge, perhaps, was the tweed suit. He offered frayed and fringed versions in cozy blanket textures, which took their cue from Chanel's offhand approach to her own clothes, which she shared with another lover, the Duke of Westminster. "She saw him as the chicest man on earth, because he liked to wear his clothes worn and used," he said.

Some came in inflated proportions that were technically intriguing, though not always flattering. Among the most alluring were the checked versions with low-slung wrap skirts, which he said were inspired by an archival suit.

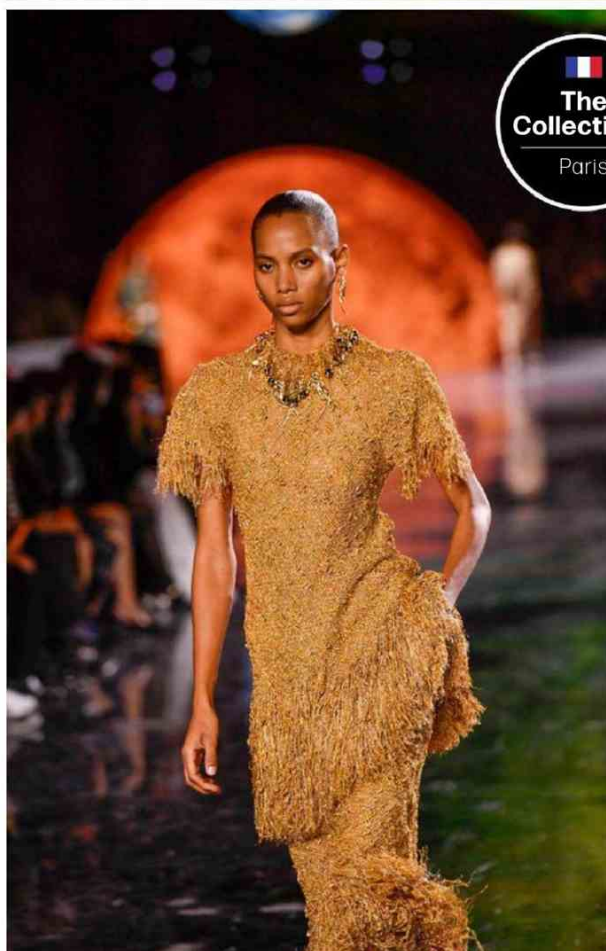
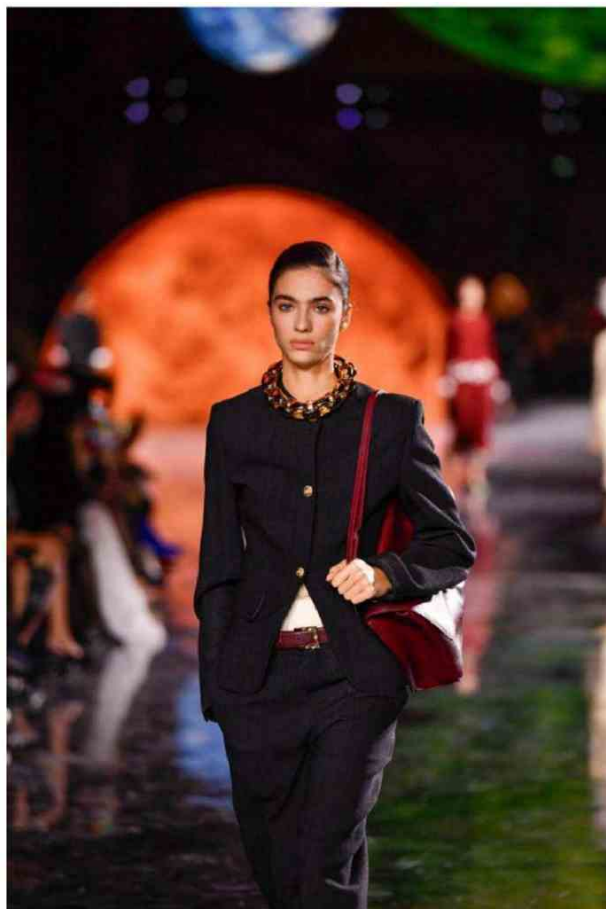
"There are Chanel women all around the world, and I saw that suit from 1964 and what was so mesmerizing about this suit is that I couldn't tell where it came from," he said. "It could have been French, but maybe from other horizons."

Back to that cosmic show set. Blazy said he wanted to convey an idea of freedom and borderless dressing. "We all look at the same sky. We all see the stars. There is something universal. It should also be beautiful and enjoyable, and this is what we have to propose also in fashion," he said.

Model Awar Odhiang closed the show in an ivory silk T-shirt, slit open in the back, worn with a ball skirt covered in multicolored flowers. As she clapped her hands and danced towards Blazy, the audience rose with a roar of approval. By reaching for the stars, the designer just set Chanel on a new orbit. — Joelle Diderich

Runway photographs by Dominique Melisse. Ambiance by Stéphane Feugère







PEOPLE

The Stars Aligned for Matthieu Blazy's Debut Chanel Show



Pedro Pascal and Margot Robbie

● The house brought out its galaxy of brand ambassadors and guests including Tilda Swinton and Kendall Jenner.

BY RHONDA RICHFORD
PHOTOGRAPHS BY STÉPHANE FEUGÈRE

The stars aligned – literally and figuratively – for Matthieu Blazy's highly anticipated debut at Chanel, where a glittering galaxy of house ambassadors, from Nicole Kidman to Ayo Edebiri, gathered beneath a suspended solar system inside the Grand Palais.

The invitation promised an 8 p.m. sharp start time – unless, of course, you're one of the biggest K-pop stars on earth. The lights dimmed and the music began just as Jennie swept in at 8:13, crossing the runway to embrace fellow ambassador and seatmate Lily-Rose Depp.

Then looks came out to a pulsating beat. Pedro Pascal was front row to watch his sister Lux walk in the lineup.

The actor, who set the fashion world on fire with his daring looks during the Cannes Film Festival (or at least millions of hearts), is an accidental fashion icon.

"It's fun to get dressed up. And I think that it really is just a matter of picking what you put on and you feel good in it. And so then that answers itself, really," he said of his style. For the evening, he was sporting a custom Chanel sweater with a trio of double C buttons at the shoulder.

He declared Blazy's debut "incredible." And in a way, it was less about the clothes than the plot.

"There was so much story to it. I feel like he's so uncompromising and that it comes from his heart in a way that I don't see from a lot of places, and that's not to say fashion, because I'm really a novice," he claimed, though he masterfully cited cuts, silhouettes and past references like a pro.

"He's telling a story, and there's emotion behind it," he said. "I just was really moved by how he weaved so many different things together so seamlessly."

In Paris, he spent his morning practicing cello for his role in the upcoming Tony Gilroy film "Behemoth!" He had to find a rental cello to keep up his lessons, as he did not pack his own.

He has wrapped "The Mandalorian," which will be out in May, so another Cannes appearance could be in the cards.

For Edebiri, it was her first show as an official brand ambassador – and what a day to start.

"Can't think of a better one," she said. After the show she felt "energized and really joyful....My eyes are so happy right now."

Next she is off to the London Film Festival for the premiere of her film "After the Hunt," costarring Julia Roberts. Is she going to be wearing Chanel for the red carpet? "The odds are pretty good," she joked.

Sofia Coppola knows Chanel inside out.

She recently compiled a coffee table book celebrating 110 years of the house's



Jeff Bezos and Lauren Sánchez Bezos



Jennie Kim



Tilda Swinton

haute couture, and has been with the house since she was a 15-year-old intern under Karl Lagerfeld.

So what was her take on Blazy's debut?

"I was really curious and had a lot of anticipation coming here and I just thought it was so beautiful and different than before, but feels like Chanel and a new era," she said. The writer-director clocked her favorite pieces as the silk T-shirt dresses, plus a lot of the accessories and jewelry.

Next up is a film she is writing that will reunite her with Kirsten Dunst. But it's still in the early stages and she needs to get back to the keyboard. "After all of this, I'll go be an introvert for a while."

The moment wasn't lost on Gracie Abrams, who reveled in the historical aspect of witnessing a changing of the fashion guard.

"I can't believe I got to be here to watch," she said. "It was such a bold introduction to this new era, while also so clearly Chanel



Nicole Kidman



Ayo Edebiri and Julia Louis-Dreyfus

and I'm just desperate to get on the internet and look back at all the pictures of it."

She identified a white dress as her favorite piece. "I want that if I ever get married," she joked.

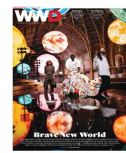
The 26-year-old just wrapped a pretty epic, two-year world tour and is right back to work on a new album. She's signed on, along with more than 550 celebrities including Billie Eilish and Janelle Monáe, to revive the free-speech group Committee for the First Amendment.

She's passionate about the issue. "It's absolutely crucial. It is the foundation of [the U.S.] to have the ability to speak your truth and speak the truth, and I think it's important to show unity in this moment when you know the current administration is doing everything in their power to make us feel like we're divided and isolated and scared."

With her activism and her Grammy-nominated music, Abrams was named one of Time's Most Influential Rising Stars earlier this week. "It's a total honor. I'm such a deep admirer of the people who are on that list, so I feel very lucky to be in their company," she said.

The company inside the Grand Palais was pretty stellar too, with other guests including Tilda Swinton, Margot Robbie, Marion Cotillard, Naomi Campbell, Peggy Gou, Anamaria Vartolomei, Pedro Almodovar, Michaela Coel, Baz Luhrmann, Maya Rudolph and Kendall Jenner among the enchanted crowd.





FASHION

Nicole Kidman Returns as Chanel Brand Ambassador

● The actress joined guests at Matthieu Blazy's debut show for the house at Paris Fashion Week.

BY JOELLE DIDERICH

PARIS — Chanel has reunited with Nicole Kidman.

More than two decades after the Oscar-winning actress appeared in a campaign for Chanel's No. 5 fragrance directed by Baz Luhrmann, she is returning as brand ambassador, Chanel said on Monday.

Kidman made her first appearance at creative director Matthieu Blazy's debut show for the brand, joining Ayo Edebiri, another newly minted face of the house. Her look for the show — an oversized white men's tuxedo shirt with baggy jeans — provided the first glimpse of the eagerly awaited collection.

Kidman's appearance at the Chanel spring 2025 show signaled the moment when fashion became entertainment. It was one of the first examples of brands using celebrities as narrative extensions, and helped transform fashion shows into pop culture events.

Then-creative director Karl Lagerfeld staged the show on a red carpet staffed with faux paparazzi, but life imitated art when the "Moulin Rouge" star set off a commotion among snappers covering the show. Kidman rewore the dress from the 2004 ad campaign to the 2023 Met Gala honoring Lagerfeld.

In a statement shared exclusively with WWD, the actress said she was "thrilled" to be joining Chanel as it embarks on a new chapter with Blazy at the helm.

"As someone who has such an appreciation for haute couture, I am so

looking forward to witnessing Matthieu's vision for the oldest haute couture house still in operation and having the opportunity to wear what I know will be gorgeous creations," she said.

"Chanel has always been ahead of the curve, shining a smart and gracious light on women, and I am sure Matthieu will be no exception, just like Karl did in his time," Kidman added.

Blazy dressed the actress during his previous tenure as creative director of Bottega Veneta.

"From the unforgettable Baz Luhrmann film to her countless red carpet looks, Nicole has always been part of the history of the house. Free and ever-changing, she is for me the embodiment of the Chanel woman," he said.

A U.N. Women's goodwill ambassador, Kidman has made it a point to work with female directors, such as Halina Reijn on last year's "Babygirl" and Mimi Cave on "Holland."

"I know we also share a genuine passion for craft and savoir-faire. Having worked with Nicole in the past and now reuniting with her at Chanel is a dream come true and couldn't make me happier," Blazy added.

In an exclusive interview with WWD, Bruno Pavlovsky, president of fashion and president of Chanel SAS, said the brand planned to add new faces to its roster, but would also maintain its relationships with longtime brand ambassadors.

"Of course, Matthieu brings his own set of creative affinities, which are new and incredibly enriching, but not at the expense of existing relationships. On the contrary, it's about adding depth and diversity to the panel of women who represent the brand," he said.



Nicole Kidman in a look by Matthieu Blazy for Chanel.



Nicole Kidman at the 2023 Met Gala Celebrating "Karl Lagerfeld: A Line of Beauty."





Matthieu Blazy Reimagines Chanel's Famous Cap-toe + Puts a Unique Spin on More Classics for Celestial Debut

The Chanel spring 2026 show was presented in Paris on Monday.

By Jaden Thompson



Matthieu Blazy's debut collection for **Chanel**, presented in Paris on Monday, reimagined the French house's classic cap-toe.

Among the footwear statements, a number of elegant, high-cut heels rounded out Blazy's looks, which were modeled in a celestial setting at Grand Palais amid **Paris Fashion Week**. The designer played with the proportions of the quintessential cap-toe pump, in one case making the toe accent smaller.

This could be seen in different color combinations, including beige with a black-cap toe, which is the palette of the famous **two-toned slingback** created by Coco Chanel and Parisian shoemaker Raymond Massaro. Introduced in 1957, the look became a signature of the house.

Another prominent shoe style from the show also played up color contrast. A patent square-toe heel with a pointed, high-cut vamp featured trim along the upper and down the center of the vamp to the toe. From red with white trim to white with black trim, the shoe had many versions come down the runway, providing a striking linear accent to several outfits.

Another heel style made use of layering and cut outs with a triangular-shaped strap atop a low-cut vamp, leaving portions of the foot exposed and creating a futuristic aesthetic. The style featured a thin contrasting trim along the upper as well.

Additional footwear looks included a loafer-like square-toe pump, a square-toe cap toe mule and a D'orsay style featuring dainty linear detailing on the vamp. Another standout was a bold black and red colorway of a cap toe slingback.





‘A galaxy beyond the expectations for Chanel’: First reactions to Matthieu Blazy’s debut at the house

Eva Chen, Brigitte Chartrand, Inès de la Fressange and more weigh in on the season’s final debut.

By Laure Guilbault



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The last designer debut of this all-important fashion month, and arguably the most anticipated one, Matthieu Blazy’s first Chanel show exceeded expectations. Held in the historic Grand Palais against the backdrop of a solar system set, it brought back the magic reminiscent of Karl Lagerfeld’s sets and spectacles and left guests in high spirits. Blazy’s collection also marked a true departure from the Karl Lagerfeld and Virginie Viard era; there was a boyish vibe in the trouser-focused opening looks and shirts, which were made with Charvet, the French shirtmaker.

“I found out that Gabrielle Chanel was a customer of Charvet, and that her boyfriend was as well. And then I thought it was very interesting, the fact that she constantly borrowed his clothes, so she became the kind of equal of his, but at the same time, and this is where the paradox Chanel stands, she was extremely seductive,” Blazy said to a handful of editors after the show.

The collection was respectful of the house’s heritage, while twisting its codes. Blazy made tweed light and fluid and delivered his take on the camellia, making it abstract, pointed and dynamic. There was a focus on craftsmanship, particularly in the closing look, which featured a voluminous evening skirt.

The front row also felt modern: it was a mix of longtime Chanel ambassadors, including Margot Robbie, Penélope Cruz, Charlotte Casiraghi, Vanessa Paradis and singer Angèle, as well as new Chanel ambassadors like Ayo Edebiri and Nicole Kidman, for whom it was a homecoming of sorts. Kidman starred in the Chanel No. 5 fragrance campaign in 2004, directed by Baz Luhrmann, and most recently was Demna’s Balenciaga ambassador.

It was a high-stakes show for the house and for Matthieu Blazy, its new artistic director of the house’s fashion activities, responsible for all haute couture, ready-to-wear and accessories collections for several reasons. Not least because he earned the most coveted in fashion, becoming the house’s fourth artistic director after Gabrielle Chanel, Karl Lagerfeld and Virginie Viard.





Chanel didn't make a risky choice by appointing Blazy: he has an impeccable track record. The Paris-born, 41-year-old designer graduated from Brussels's La Cambre in 2007 and has held designer stints at Raf Simons, Maison Margiela, Céline, under Phoebe Philo, and Calvin Klein (reunited with Raf Simons). In 2020, he became Daniel Lee's right hand at Bottega Veneta as design director. After Lee's sudden departure, he was appointed creative director in 2021, turning Bottega Veneta into one of Milan's most exciting brands, with a strong focus on craftsmanship.

Blazy is the designer who has had the most time to prepare among the flurry of designers presenting their debut collections this season (his appointment was announced in December 2024). What raised already high expectations even higher is the fact that Chanel is not immune to the wider industry slowdown. The company's revenues were \$18.7 billion in 2024, down from 4.3 per cent year-on-year. "Matthieu is one of the most talented and gifted designers of his generation; his vision and understanding of Chanel codes convinced us that he was someone who was the best suited for the job," Chanel global CEO Leena Nair told *Vogue Business* in May.

"Matthieu has an exceptional sense of product and a deep love of craftsmanship and materials that resonates with the values of the house and will help lead Chanel into a new dimension," Bruno Pavlovsky, president of fashion and president of Chanel SAS, told *Vogue Business* following the show.

Here's what other attendees had to say about the show:

Eva Chen, VP of fashion at Meta

The set was as expansive as Matthieu Blazy's vision: a galaxy beyond the expectations for Chanel. Like unravelling a sweater and reknitting it into a familiar but new form, I thought it was a fantastic debut that riffed on the codes of Chanel while being original to Matthieu Blazy.

Chloe Malle, head of editorial content, Vogue US

I was blown away by this. Like a rocket into outer space. The planetary set felt very appropriate because it did feel like going into a new galaxy. It felt like the Karl chapter of Chanel closed in a really beautiful way. Matthieu entered this with such assurance and confidence that it felt very much like his own vision, while also paying such attention and respect to the history of the house and the craft of the house.

He seems to treat the resources and atelier of the house with such excitement, like a kid in a candy shop, but also with such unmatched creativity. The way that he used tiny seed beads to create tweed suits that were just fringed at the bottom, almost like they had been shipwrecked. The way that he collaborated with Charvet because Coco Chanel wore Charvet shirts, and so he cut those shirts to be cropped at the belly button and weighted down with a woven tweed chain link.

I thought that it felt passionate, energetic and confident, and I loved the evening part. Some of the more explosive dresses, where camellias had sort of morphed into celestial creatures, reminded me of something you would find on a planet in *The Little Prince*. And I think that women will be really excited to wear these clothes.

Also, the accessories were fantastic. I loved the way that he reshaped the classic bag silhouettes by making them softer and slouchier. And he really turned the smaller bags into Richard Chamberlain-like sculptures with wire ribbing. It felt like something that people can make their own. It felt very exciting and almost emotional to have this awe-inducing experience.

Inès de la Fressange, Roger Vivier ambassador and longtime model at Chanel

It's going to be good for business; there are lots of things that will do well in the boutiques, like that beige trench coat with a black trim that reminds me of the Chanel ballet flats. I like the attitude, reminiscent of Gabrielle Chanel's own style. I liked the multitude of ideas and the boldness to break





away from the codes. We always expect a tweed jacket. It's brave to show that Chanel isn't just about tweed. There's this very beautiful black suit. They're going to sell billions of them.

Rickie de Sole, VP fashion director at Nordstrom

An emotional and important end to this fashion week. I loved the movement in the deconstructed fringe, as well as the covetable accessories and jewels. I was seated with longtime clients who jumped to their feet for a standing ovation.

Yumi Shin, chief merchandising officer at Bergdorf Goodman

Matthieu's debut at Chanel marks the beginning of an exciting new chapter. His collection honours the codes of the brand while exploring new materials, embracing relaxed proportions and reimagining fabrications with a sense of depth that feels more dimensional than decorative. Matthieu's debut embodies confidence and innovation.

Alix Morabito, global buying director, Galeries Lafayette

How moving to see Matthieu's humble yet masterful talent within this great house. He brought back to life Gabrielle Chanel as she was in her early couture days of the 1920s and 1930s, with that confident look and such a beautifully controlled sense of ease. He revisited the house's codes without them ever overpowering the whole. Matthieu reinvents the Chanel allure without making it a revolution. It is the most perfect evolution.

Brigitte Chartrand, chief buying and merchandising officer, Net-a-Porter

Matthieu Blazy's debut felt both respectful of Chanel's traditions, whilst also signalling a fresh direction for the house. I absolutely love the sweater in look 44; meanwhile, look two was effortlessly cool and elegant.

Olivia Singer, writer, editor and creative consultant

I thought it was absolutely fantastic: fresh and desirable, the codes of Chanel made modern and light. The movement of everything was remarkable. The shoes were so sexy, the bags were major and the atmosphere in the room was unreal. To see the new community all front row — Ayo Edebiri, Imane Khelif, [singer] Arca, Pedro Pascal, Michaela Coel — felt so Matthieu: so expansive and authentic to who he is, and what he is bringing to the house.

Marie Ottavi, journalist at Libération and author of Karl, a fashion history

What's beautiful is that we witnessed, live, a major turning point for the brand: Blazy does more than shake up Chanel — he propels it into the future by giving it new codes. He combines the rather flat, two-dimensional look of classic Chanel with the broader volume of the jackets. The masculine feel of the suits is new compared to the more boyish style Chanel had invented. And this way of deconstructing tweed, of lightening it — it's anything but sentimental; it's modern. Matthieu Blazy aligned the planets — the set was poetic and evocative — even going so far as to stage his first show on the night of a full moon. The moon we were able to admire when leaving the Grand Palais, right in front of the entrance.

Sophie Fontanel, journalist and author

Matthieu Blazy succeeded, and even though I knew he had both the talent and originality to do it, it's moving to see how completely he masters the whole Chanel history, while also venturing into somewhat crazy ideas.

Tim Lim, group fashion director, Meta Media Holdings





It's not only a new era — it's a paradigm shift. We have to rethink everything we took for granted at Chanel. Matthieu spoke a lot about love and the universe — so magically recreated inside the Grand Palais for the show — and you can feel that his Chanel women possess interior worlds just as expansive. Even if that means being beautifully messy at times: a jacket chopped off at the waist, a skirt worn askew, a frayed tweed hem, the scarecrow dress, those distressed, distorted quilted bags...so cool, and it's just the beginning.

Emilie Hammen, director at Palais Galliera, Paris's fashion museum

Gabrielle Chanel had an original understanding of materials — knitwear for daywear, all-over sequins in lieu of decorative trims on eveningwear. In a way, more than inventing new shapes, she reimagined their materiality, and through it the relation between body and dress. Blazy's first collection for the century-old maison highlights this particular approach to design: the first hints of his creative vision for the brand connect with this essentially modernist approach.

Stefano Tonchi, editorial director of Harper's Bazaar Italia

The craftsmanship was exceptional; the lightness of the clothes was evident, and the modernity of the proportions was daring yet wearable. He is a designer, an architect, not necessarily a traditional fashion designer in love with trends, but still experimenting with fabric, embroidery and technique. And not a creative director in the 2000s way of thinking: no tricks, no messages, no casting or set twist, no movies and celebrities. Do I dare to say classic modernity? And no irony, no cynicism, lots of love for the art of fashion.

Comments, questions or feedback? Email us at feedback@voguebusiness.com.





At Paris Fashion Week, a celestial new start for Chanel

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Dior approda a Beverly Hills con una boutique

Dior svela la sua nuova boutique di Beverly Hills su Rodeo drive (nella foto). Il nuovo indirizzo estende i legami tra il mar-



chio guidato dal creativo Jonathan Anderson e la California con l'intento di celebrare la storia della maison e il suo rapporto con Hollywood. L'ambiente esalta la bellezza del mondo vegetale e della natura tanto cara al fondatore ed è stato concepito per evocare la serenità di un Eden. Progettato dall'architetto Peter Marino, l'edificio esprime l'identità della maison di Lvmh in un dialogo tra architettura, natura e moda. All'interno sono esposte le collezioni dal prêt-à-porter femminile e maschile alla pelletteria, dai gioielli alla casa fino ai profumi. Inoltre diversi pezzi in edizione limitata sono stati prodotti appositamente per questa boutique.



Miu Miu

Can Miuccia Prada do for the lowly apron what she did for bras?

Miu Miu is still the hottest brand out there, with revenues up 49 percent in the first half of the year, its lock on the number-one spot on Lyst's ranking intact – and surely the brand that propelled the skimpy-top trend that mushroomed over the spring 2026 season, seen on runways from Armani to Zimmermann.

So Prada did an about-face to focus on workwear, filling her runway with housekeepers, waitresses, welders and all manner of factory laborers.

"Anatomy of the Fall" actress Sandra Hüller opened the display looking like she just stepped away from her chilly station on the assembly line, hands warming in her pockets.

In lieu of sitting, guests leaned on colorful Formica tables, the show venue laid out like a company cafeteria and encircled by PVC strip curtains.

"Recognizing women's work," Prada told a huddle of reporters after the show. "And also, the apron is my favorite piece of clothing in general."

"In fashion, we always talk about glamour and rich people, but we have to recognize also that life is very different," she said. "For me, the apron [encapsulates] the real difficult life of women in history, from factories to home."

Prada said she studied photos by Dorothea Lange and Helga Paris – respectively American and German photographers who documented work and domestic life – and acknowledged that translating that subject into fashion was more difficult.

"But I use the instrument I have," she shrugged.

The show opened with sturdy worker jackets, coats and pants in industrial drill, dabbed here and there with leather, cycled through housekeeper aprons in retro florals, and interspersed the double-knit shirts and skirts of diner waitresses.

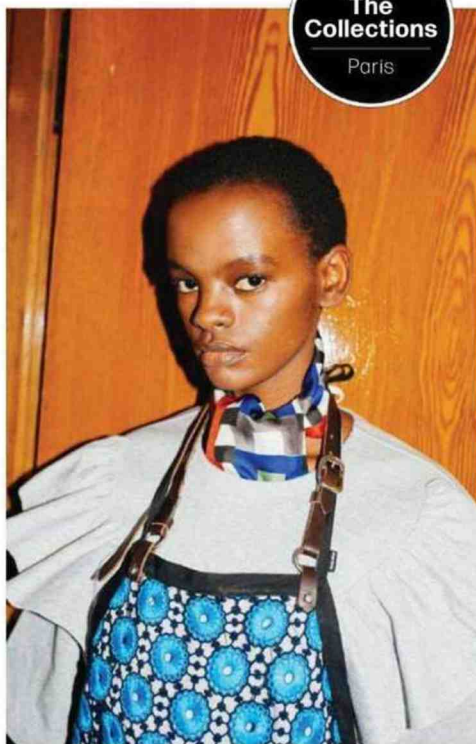
Gradually, the aprons and smocks became fancier, accruing metal studs, ruffled edges or dazzling crystal embroideries. Some aprons came styled over bikinis; others over navy wool sweaters.

Milla Jovovich's came in leather with a ruffled bib, and there were evening apron options in black lace, too.

VICs at the show took turns photographing each other in the throwback lady look Prada had created for fall, complete with bullet bras and pencil skirts.

It'll be interesting to see how many guests, and other designers, might be working workwear come fall 2026.

— Miles Socha



The Collections
Paris



Backstage photographs by Kuba Dobrowolski. Runway by Giovanni Giamoni



Gli archetipi femminili rivisitati da Givenchy

Alla sua seconda prova per la maison, Sarah Burton esplora la forza delle donne decostruendo la sartoria e mettendo a nudo l'underwear. **Chiara Bottoni (Parigi)**

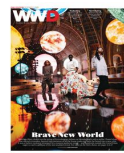
La pioggia non ferma l'onda di folla che si assiepa fuori dalla tensostruttura dell'**'Hotel national des invalides**. **Charlize Theron, Jenna Ortega, Cynthia Erivo e Rooney Mara** sono solo alcune delle star che assistono alla seconda sfilata di **Sarah Burton per Givenchy**. Che chiama un cast altrettanto stellare con il ritorno di **Kaia Gerber** a chiudere lo show, **Vittoria Ceretti, Eva Herzigova, Mariacarla Boscono e Naomi Campbell**. Powerful femininity è il nome della collezione con la quale la stilista si propone di esplorare la forza delle donne attraverso gli archetipi del vestire. Tutto comincia e si chiude con la linea geometrica e affilata di un top sorretto da spalline sottili ed evolve in un tailoring decostruito grazie a tagli netti di forbice che svelano le schiene passeggiando gli scollari frontali o croppano le giacche per lasciare scoperto l'addome. Sartoriale seducente che scivola accanto ai corti dress di raso croccante dal back come un mantello, agli chemisier dal fondo asimmetrico e ai body ricoperti da una cascata di catene di cristallo. Anche il sempli-

ce denim viene ingigantito nei volumi con dettagli di maxi pieghe sul fondo, mentre le camicie si ibridano con grandi fiocchi. Una seduzione che si traduce negli accessori in seducenti mule pon pon e vistosi gioielli.



Due look Givenchy spring-summer 2026

Giudizio. Sarah Burton lascia il segno con una collezione potente sostenuta da un super casting. Dimostrando come il power dressing possa essere riscritto a partire dal guardaroba della donna e non dell'uomo. (riproduzione riservata)



Chloé

"How would a Chloé girl wear a couture dress today?" Chemena Kamali, the house's creative director, said just before the show, answering her own question. "She would wear it in cotton, and she would wear it without the lining."

Since arriving at the creative helm of the Paris house two years ago, Kamali has set about reaffirming Chloé's sunny nonchalance, natural femininity and youthful elan, leaning into the archive and particularly Karl Lagerfeld's epic tenure in the late '70s and '80s.

Now she's starting to introduce more of herself, for spring tapping into skills she gained early in her career working for the likes of Alberta Ferretti.

"I'm a 3D flou designer from the very, very beginning," she related during a preview. "Draping is almost easier for me than sketching."

Cue the dense swags of floral-printed cotton that Kamali draped into skirts, baby-doll dresses and swimsuit-like tops. These were meant to evoke what Chloé might look like incorporating couture techniques.

A pioneer in luxury ready-to-wear, Chloé founder Gaby Aghion created her first collection in 1952, staging shows at Café de Flore and Brasserie Lipp.

"She thought [couture] was rigid and stiff and elitist, but on the other hand, she was sort of inspired by couture silhouettes and by draping and pleating," Kamali related.

Here's another designer deliberately using humble fabrics, mostly cotton, to blunt the grandeur of her draped and smocked silhouettes. The vintage florals and all the swimsuit details had a perfume of Miami in the 1950s.

Kamali then segued into plainer looks in more typical, softer Chloé neutrals, including some pretty cocoon-shaped coats and cropped blouses, though a few looks bordered on bunched.

Still, kudos to Kamali for taking a risk and stretching the boundaries of the brand, in the spirit of its feisty founder. — Miles Socha



Runway photographs by Dominique Mathie. Bookings by Delphine Achard



STYLE

Messika :
défilé hommage à l'Afrique

Élodie Baërd

Avant même de livrer son propre défilé, vendredi dernier, le joaillier s'est fait remarquer aux premiers rangs de la Fashion Week. Cela a commencé lors du show Saint Laurent : Madonna, lunettes noires et diamants blancs Messika, puis Kate Moss portant un collier Move aux pierres aussi brillantes que la tour Eiffel qui scintille en toile de fond du podium. Rebelote quelques jours plus tard, chez Balenciaga, avec l'influenceuse Georgina Rodríguez qui arbore cette fois une pièce de haute joaillerie de la collection anniversaire, sertie d'une émeraude.

Le jour de son propre défilé, contre toute attente, ce n'est pas une femme en robe du soir, diamants autour du cou, qui ouvre le défilé Messika, mais un homme, élégant dans son boubou blanc immaculé, micro à la main. Youssou N'Dour s'avance et entame sa chanson *New Africa*. Le ton est donné, l'événement célébrant les 20 ans de Messika se place sous le signe de ce continent qui a inspiré la collection anniversaire Terre d'instinct. Et puis, l'Afrique est l'un des principaux pourvoyeurs de diamants dans le monde, la pierre fétiche de la marque, même si cette nouvelle ligne de haute joaillerie utilise pour la première fois quelques pierres de couleur.

C'est pourtant bel et bien des diamants en cascade qui apparaissent sur le premier mannequin. Devant un parterre de personnalités couvertes de brillants (Carla Bruni, Eva Herzigova, Farida Khelfa, Tony Parker, entre autres) prêtés pour la soirée, les parures se suivent et ne se ressemblent pas. Il y a des sautoirs et des ras-de-cou, des modèles fluides et d'autres très structurés. C'est



STEFAN KNAUER

la force de la maison de défendre son identité (une joaillerie moins traditionnelle, plus contemporaine), mais de savoir s'adresser à « une grande variété de femmes », défend Valérie Messika qui aime particulièrement l'exercice du défilé. « Nous sommes toujours les seuls à le faire pendant la Fashion Week de septembre, depuis cinq ans », souligne-t-elle souvent.

Présenter sur un podium, comme la mode, des collections de haute joaillerie est pourtant un exercice périlleux. Il est difficile de mettre en valeur des bijoux que le public, même au premier rang, voit mal et qui sont facilement « écrasés » par un stylisme inadapté. Messika connaît et sait éviter ces écueils. Et sait surtout donner de la réalité à ses bijoux. Son torque bombé et ajouré prend joliment la lumière, son plastron de vagues noires et blanches (*ci-dessus*), porté avec une minirobe bustier rouge, donne envie d'aller en boîte de nuit. Quant au spectaculaire collier du dernier passage, trois rangs transformables sertis de diamants jaunes taille coussin, on l'imagine aisément dans un dîner de gala à Monaco ou à New York. ■





STYLE

L'actualité a-t-elle sa place sur les podiums ?

Dimanche dernier, Alessandro Michele faisait défiler chez Valentino des créatures fantômes du fascisme italien... tandis que chez Chloé renaissait un style eighties conquérant et que Lacoste revisitait son allure sportive.

Valérie Guédon

« **A**lessandro Michele est de ces créateurs si perméables au monde qui les entoure qu'ils ne peuvent s'empêcher d'injecter dans leurs créations les turpitudes de nos sociétés », nous glisse une consœur alors qu'on échange nos impressions sur le dernier défilé **Valentino**. Ce dimanche après-midi, sur le parvis de l'Institut du monde arabe, tout commence dans une gigantesque « boîte » noire qu'on pénètre en suivant la lumière au bout du couloir. Les invités prennent place dans une arène carrée surplombée de projecteurs LED blancs qui tournoient au-dessus de nos têtes. Puis ils s'éteignent, et la voix douce de Pamela Anderson (présente dans les gradins ainsi que la chanteuse Lana Del Rey et l'acteur Colman Domingo entre autres amis stars du designer romain) déclame un texte en anglais : « *Le 1^{er} février 1941, en cette période sombre où la fureur de la guerre*

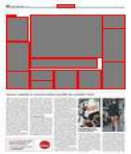
balaye le pays et où les unités anti-aériennes déchirent le silence des cieux, un étudiant envoie une lettre à un ami d'enfance. Il lui parle de la lueur changeante du désir - érotique, espiègle, innocente - qui continue de brûler malgré les ombres inquiétantes qui obscurcissent son présent. »

Cet étudiant, c'est Pier Paolo Pasolini. « *Les lucioles qu'il évoque représentent, à ses yeux, la capacité à résister à la nuit la plus sombre : des luminescences erratiques débordantes de vie, des fragments intermittents de poésie incarnée, des lueurs si insaisissables qu'elles survivent à l'obscurité du fascisme au pouvoir* », reprend la voix de l'Américaine. Il est difficile de ne pas penser au rôle de la mode, à la futilité de la Fashion Week au regard des gouvernements qui tombent à la chaîne et à la montée des extrêmes menaçant plus que jamais nos démocraties. Mais arrive le premier mannequin, fin comme une allumette, perché sur ses hauts talons qui va-

cillent, vêtu d'un top drapé à noeuds bleu ciel et pantalon jaune citrine. Nos sièges vibrent suivant les basses de la musique dramatique. Au bout du dixième passage de robes du soir à manches gigot à l'allure années 1940, fourreaux drapés asymétriques et robes à traîne brodées de strass, on se croirait à une séance de cinéma dynamique. La « projection » s'arrête alors que les 80 mannequins faméliques reviennent pour faire les cent pas, puis s'arrêtent en levant la tête vers de petites lucioles lumineuses... Si on est loin du glamour jet-set du fondateur Valentino Garavani, on ne peut s'empêcher d'être touchée par ce show mis en scène par Alessandro Michele et l'artiste Nonotak. N'était-ce pas le but ?

Un vestiaire du quotidien, c'est ce que l'on s'attend à voir chez **Chloé**. Mais Chemena Kamali a décidé de prendre le contre-pied. « *Je voulais repousser la perception que l'on se fait de*





► 7 octobre 2025 - et vous

Chloé, explique la directrice artistique qui a pris ses marques depuis sa nomination en 2023. *Les codes de cette maison sont très forts et je crois avoir reconstruit ses fondations. J'ai l'impression que maintenant, j'ai l'espace pour explorer de nouveaux territoires, de nouvelles choses qui n'ont pas encore été faites, qui pourraient sembler contradictoires, voire paradoxales par rapport à l'esprit Chloé mais qui ne le sont pas.* Ces choses, ce sont le drapé (un exercice que la styliste dit préférer aux dessins pour imaginer ses silhouettes) et le côté « *couture qui n'en est pas* » de Gaby Aghion quand elle a fondé sa marque en 1952, la première de prêt-à-porter de luxe.

« *Gaby était vraiment anticouture, précise Kamali. Elle n'aimait pas l'idée qu'on s'en faisait pendant l'après-guerre qu'elle trouvait trop rigide. À l'époque, la presse la percevait comme une styliste "entre deux" car elle s'inspirait de la sophistication de la haute couture parisienne mais en la débarrassant de ses constructions trop lourdes et de ses présentations pompeuses dans des salons guindés.* » Alors que sur tous les écrans de Paris s'affichent les images « à la

cool » d'une Kendall Jenner en jean et débardeur blanc alanguie à côté de son Paddington, le sac best-seller des années 2000 que la maison relance cette saison, Chemena envoie sur le podium une jolie madame en total look fleuri, la jupe richement drapée enfilée sur un maillot de bain rétro du même motif. Elle a aussi des allures eighties avec son rouge à lèvres criard et ses cheveux plaqués au gel d'un coup de peigne. Le Paddington ayant été remplacé par une minaudière « hortensia » en cuir qu'elle balance par-dessus son épaule. Les blondes influenceuses au premier rang n'en perdent pas une miette !

Souvent, Pelagia Kolotouros, la directrice artistique de **Lacoste**, s'inspire d'images et d'histoires qui ont jalonné la vie de René Lacoste, le fondateur. Cette saison, rebelote. Un cliché des quatre Mousquetaires dans les vestiaires du Racing Club dans les années 1920 a attiré son attention. Mais c'est aussi ses conversations avec Venus Williams et Novak Djokovic, tous deux égéries de la marque, qui ont alimenté son esprit pour cette garde-robe estivale résolu-

ment sport – ce qui nous ravit. « *À la suite de mes échanges avec ces grands athlètes, j'ai commencé à me questionner sur ce qui se passe dans le vestiaire avant ou après un match, et à leur psychologie, à leur vulnérabilité dans ces moments-là, qu'il s'agisse du bonheur de la victoire ou de la tristesse de la défaite.* »

En ce dimanche matin, sur un podium de carreaux blanc et vert, entourés par un public assis sur des piles de serviettes de bain, filles et garçons déambulent dans la lumière solaire, sous la verrière de la cour du lycée Carnot. Ils portent (encore) ces costumes revisités qui, pour l'Américaine, incarnent le chic à la française et surtout celui du Crocodile... Mais aussi des joggings de nylon technique aux couleurs pop dont un orange terre battue très séduisant et des variations du polo en piqué de coton, emblème de la marque, décliné ici dans une version liquette en popeline, éponge, laine et mohair. ■



Valentino



Chloé

ALESSANDRO LUCIONI : ALESSANDRO GAROFALO



RESPONSABILITE SOCIALE ET ENVIRONNEMENTALE



FASHION

Condé Nast to Not Feature Animal Fur in Content, Ads

- Some of the media conglomerate's employees had been targeted outside of their homes by animal rights activists.

BY ROSEMARY FEITELBERG

While two animal rights groups flagged Condé Nast's pledge to no longer feature animal fur in global editorial content or advertising as "breaking news," a company spokesperson said Monday that the company's values and guidelines have reflected this for many years.

Condé Nast touched upon the company's approach in its 2025-30 Sustainability Strategy, which notes, "Across our titles, we do not feature new animal fur in editorial content or advertising."

The Coalition to Abolish the Fur Trade appeared to take credit for that, after leading "a relentless nine-month campaign," according to the group's executive director Suzie Stork. Those efforts included "months of sustained pressure by CAFT activists across the world, including disruptive demonstrations and residential picketing of Condé Nast executives," she said.

In August, for example, animal rights activists supporters protested with bullhorns outside of the home of Vogue's deputy editor Taylor Antrim. That was said to be one of more than 100 protests that targeted Condé Nast employees and some of the media company's business affiliates, such as Mattel.

During another incident, a man, who was identified as a "deaf animal rights activist," was arrested on Sept. 28, during what CAFT described as "a peaceful lawful protest" for disturbing the peace outside of the home of Teen Vogue's features director Brittney McNamara in Paxton, Mass.

Joshua Loftin, 25, was released on bail, after being charged with disturbing the peace, witness interference and obstruction of justice, according to the a representative for the Paxton Police Department.

CAFT said there were also demonstrations inside the American Girl Doll store, due to its connection to Condé Nast.

CAFT was said to have targeted Condé Nast's prized title Vogue (and "harassed many employees in the process") without citing any examples of new fur in Vogue's content, according to one source.

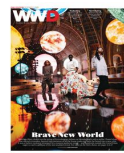
The International Fur Federation's chief executive officer Mark Oaten said, "It's disappointing that Condé Nast has taken this decision and it suggests they are frightened by animal activists. Next they will have to ban wool or leather adverts, as the activities won't stop at fur. They should have been brave and let their readers decide what they want to buy. It won't impact the fur sector, as we have not advertised with them for a few years."

CAFT, which previously initiated campaigns against Marc Jacobs, Max Mara and other fashion brands, is now focusing its "full attention on Berluti and the other LVMH holdouts that continue to profit from the cruel fur trade," Stork said.

While major designers and big-name retailers like Neiman Marcus stopped selling animal fur products several years ago, the faux fur apparel business is on track for growth. In 2023, the global synthetic fur market was \$371.3 million, and it is expected to reach \$863 million by 2033, according to the New York-based research firm Market.us.

There are an estimated 1,100 retailers and 100 manufacturers that specialize in fur with 85 percent of them being family-run operations that have been passed down from one generation to the next, according to the Fur Information Council of America. For decades, fur was associated with a high-rolling luxury lifestyle along with jumbo diamonds and stilettos. To that end, the Blackglama "What Becomes a Legend Most?" advertising campaign was a coveted coup among celebrities with Marlene Dietrich, Joan Crawford, Martha Graham, Rudolf Nureyev, Raquel Welch, Ray Charles, Cher, Maggie Smith, Brigitte Bardot, Bette Davis, Catherine Deneuve, Linda Evangelista, Lauren Bacall and Gisele Bündchen being among the featured talent through the years.

Years before current Condé Nast staffers were targeted by CAFT supporters, People for the Ethical Treatment of Animals had lobbied against Vogue and its leader Anna Wintour, who now serves as chief content



officer for Condé Nast and global editorial director. Wintour was unruffled after being heckled by PETA, during a 2009 talk at the 92Y in New York. She was targeted earlier, while lunching at the Four Seasons with Paul Cavaco, Grace Coddington and Charles Churchward in 1996. An unidentified woman told the maitre d' that she was with Wintour's party and was promptly directed to the group's table, where she removed a dead raccoon from a shopping bag and flung it right onto the Vogue editor's coffee cup. True to form, the unflappable Wintour turned to her boss, Steve Florio, seated at the next table, and said, "Merry Christmas." (Wintour coolly finished her coffee – from another cup, of course, according to a WWD report.)

In an unsolicited email, PETA's director of media relations Moira Colley said, "Vogue has finally gotten the 'fur is dead' memo. PETA started the movement against the atrociously cruel fur industry back in the [19]90s, leading to top designers shedding fur, and filthy fur factory farms shutting down on a global scale. Now, it's time for publishers, designers and retailers to evolve beyond featuring and promoting leather,

too, as animal skins are nothing more than hairless fur also stolen from animals who suffer and die in hideously cruel ways."

Last month PETA unveiled a billboard featuring the actress Caylee Cowan to play up plant leather and "to redefine leather."



Cynthia Rowley's faux fur accessories.

CONJONCTURE - TENDANCES



BUSINESS

Vestiaire Collective Names Bernard Osta CEO

● He succeeds Maximilian Bittner, who has led the company for the past seven years.

BY LISA LOCKWOOD

Vestiaire Collective, a leading global platform for pre-owned luxury fashion, has promoted Bernard Osta to chief executive officer. He succeeds Maximilian Bittner, who has led the company for the past seven years.

Bittner remains a shareholder but no longer holds a position in the company.

Based in Paris, Osta has been part of Vestiaire Collective since May 2021. He had been chief strategy officer from May 2021 to August 2023, and chief financial officer from September 2023 to September 2025. Before joining Vestiaire, Osta spent time advising businesses strategically as an investment banker for 15 years at Lazard (2006 to 2011) and Goldman Sachs (2011 to 2021) in New York and Paris. He also serves as independent member of the supervisory board of media and entertainment group Vivendi.

A statement from Vestiaire's board said: "We want to thank Maximilian Bittner for his dedication and the significant role he has played in the development of the company since he joined in late 2018. We wish him every success in his future professional projects. Looking forward, we are very happy to open a new chapter under the leadership of Bernard. We have worked very closely with him since he joined Vestiaire Collective. His intimate knowledge of the company, international experience and great leadership will be invaluable assets for Vestiaire Collective in its next phase of growth."

Osta said: "I am very honored to take the role of chief executive officer of Vestiaire Collective and lead the highly talented team we have built over the years. Vestiaire Collective has secured a unique position as the ultimate trusted marketplace in the highly attractive pre-loved luxury fashion industry. Together, we will continue to transform fashion giving a second life to the most desirable pieces, at the service of a more sustainable model. This is a particularly exciting moment for the company. With the rise of AI, we have an extraordinary opportunity to accelerate on our product roadmap, deliver the most engaging customer experience and gain market share."

Under this new leadership, Vestiaire

will continue to deliver on its mission to transform the fashion industry toward a more sustainable future by focusing on several strategic priorities. According to the company, they include driving innovation at the crossroads of luxury, technology and sustainability; implementing the company's extensive AI-enabled product roadmap to improve the buyers' and sellers' experience at an accelerated pace; increase Vestiaire's reach and brand awareness through innovative and impactful marketing in its core regions across Europe, the U.S. and Asia-Pacific, and invest in the company's leading authentication capabilities to further confirm its strategic position as the ultimate trusted marketplace in the pre-loved fashion industry.

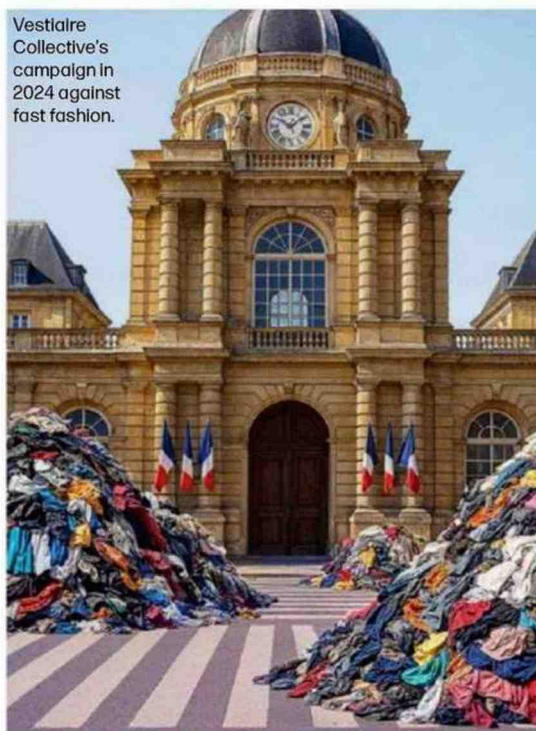
Vestiaire, a certified B Corp., features a catalog of over 5 million items and is active in 70 countries.

Last July, the company named Samina Virk global chief marketing officer, adding to her current duties as U.S. chief executive officer. Earlier this year, Vestiaire wrapped up a three-year campaign to tackle textile waste, which has included a ban on fast-fashion brands. In November 2023 Vestiaire blacklisted 30 fashion brands including H&M, Mango, Uniqlo and Zara from being bought, sold or listed on its platform, and continued adding brands such ultra-fast-fashion players Temu and Shein. The company began an influencer education campaign in November 2024 to help change the narrative around popular social media "hauls," call attention to marketing tactics and nudge consumer behavior.

Last week, the company said it became the first pre-owned fashion business to monetize its avoided emissions into measurable and additional carbon credits. The company's new approach involves issuing credits that quantify the amount of emissions that were prevented from being used when consumers purchased pre-loved fashion instead of buying new.

During Bittner's tenure as chairman and CEO, Vestiaire acquired and integrated U.S. competitor Tradesy in 2022 and built strategic partnerships with brands such as Gucci, Chloé, Burberry and e-commerce platform Mytheresa. Prior to joining Vestiaire, Bittner was a senior advisor for Alibaba Group.





Lyas' Chanel Watch Party Was Bursting at the Seams

Fashion enthusiasts huddled against the cold October evening in Paris' 10th arrondissement as they watched Matthieu Blazy's Chanel debut. Reviews for the collection itself were mixed, but everyone was happy to be there.

By Simone Stern Carbone



PARIS — Cold air, cigarette smoke and lively chatter filled the air at La Caserne, a Parisian incubator for emerging brands in the central 10th arrondissement. Some 2,000 attendees were gathered in the open air space to watch a simulcast of Matthieu Blazy's first Chanel show, put on by Lyas, the fashion influencer who has hosted watch parties this autumn in London and Milan. Most of them were students, though the occasional thirty-something was spotted.

"We've been queuing since noon," some fashion enthusiasts, seated on the ground in front of the screen in the shape of a laptop said, clinking their beer bottles together.

By 8 pm, hundreds were still pressed against the barricades, hoping to get in — to no avail. "We are at capacity," the security guards stoically repeated. Some tried to queue at the VIP entrance — intended for Lyas' friends, influencers and some "big brand directors" — though that line had long stopped budging, too.

Those who didn't manage to get in stayed outside the entrance throughout the show, craning their necks for a glimpse inside. They were hoping to at least get into the afterparty.

Lyas himself was not present. He had scored a coveted seat at the actual Chanel show, held at the Grand Palais and easily the hottest invite of what had already proven to be a momentous Paris Fashion Week. Blazy's show, which was also simulcast on Chanel's website, came at the end of a two-week stretch that saw designer debuts at Gucci, Jil Sander, Versace, Bottega Veneta, Balenciaga and other brands.

Even in its host's absence, the watch party was buzzing, occasionally animated by Lyas' friend Amine, who called out "are you ready for Chanel!" at regular intervals. For those who made it in, not an ounce of impatience was palpable once inside La Caserne, despite the cold and the queues.

Just after 8:30 pm, the feed kicked in with celebrities including Nicole Kidman and Pedro Pascal entering the Grand Palais. The crowd erupted.

As the first model walked out, all chatter ceased. The subdued opening music lulled the crowd into a trance, the sea of black coats unmoving in the wind.

The first looks drew absolutely no reaction. At a close up of a necklace, one attendee tentatively whispered, "I'm getting inspired." When more upbeat music kicked in — a variation of the dance hit

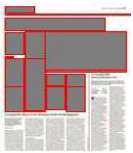


Rhythm Is a Dancer — a hum of excitement rippled through the crowd, though it didn't last long. A few attendees barely looked at the screen at all, preferring to chat as model after model paraded by.

Then, a colourful dress drew some louder cheers. "Isn't that model the girlfriend of... What's his name?" someone whispered. More extravagant looks drew applause from the overwhelmingly Gen-Z crowd. Some whispered excitement at Blazy's accessories, but most seemed underwhelmed by the looks presented. "That's... simple," someone murmured as the yellow maxidress floated down the runway.

Yet everyone was happy to be there; after all, it was a free party! Everything was free — beer, cocktails, entry — a deliberate democratisation of an event usually reserved for the select few. With only a month of preparation, the watch party series turned into a buzzing success, with Chanel the biggest night of them all.





FRANCE

Acculé, Macron charge Lecornu « d'ultimes négociations »

POLITIQUE

Le chef de l'Etat a confié au Premier ministre démissionnaire la lourde tâche de reprendre les négociations pour « définir une plateforme d'action et de stabilité pour le pays ».

Sébastien Lecornu espère rattraper à nouveau LR tout en embarquant le PS, il a jusqu'à mercredi soir.

Isabelle Ficek

Le compte à rebours est lancé. Lundi soir, au terme de 24 heures qui ont vu la France s'enfoncer dans une grave crise politique, Emmanuel Macron a confié à Sébastien Lecornu, dont il avait accepté la démission lundi matin après l'explosion du socle commun et la grenade dégoupillée par le président des Républicains Bruno Retailleau, une lourde mission de la dernière chance.

Dans un court communiqué, l'Elysée a indiqué que le président de la République a demandé « au Premier ministre démissionnaire en charge des affaires courantes, la responsabilité de mener, d'ici à mercredi soir, d'ultimes négociations afin de définir une plateforme d'action et de stabilité pour le pays. »

Après plusieurs heures de réflexions, après un premier tête-à-tête entre Emmanuel Macron et

Sébastien Lecornu lundi matin au terme duquel le chef de l'Etat a accepté la démission du Premier ministre pour lequel « les conditions n'étaient pas réunies », après un nouvel entretien dans l'après-midi, le président de la République, acculé, tente de gagner un peu de temps : deux jours.

Macron prendra « toutes ses responsabilités »

En cas d'échec de ces ultimes négociations, le chef de l'Etat prendra « toutes ses responsabilités », indique son entourage. Le mot n'est pas prononcé mais ces deux journées d'ultimes négociations ressemblent à la dernière station avant une nouvelle dissolution. De son côté, Sébastien Lecornu a indiqué sur X relever le gant et prévenu qu'il dirait « mercredi soir si cela est possible ou non, pour qu'il puisse en tirer toutes les conclusions qui s'imposent ».

Avant l'annonce de l'Elysée, Sébastien Lecornu, en quittant Emmanuel Macron, est allé au Sénat pour échanger avec le président Gérard Larcher. Avec en tête la volonté de ré-embarquer Les Républicains. « Ils ont fait la connerie de leur vie, il est encore temps de s'entendre », lâche un membre du bloc central. Juste avant le communiqué de l'Elysée, Bruno Le Maire, ministre démissionnaire des Armées brandi par LR comme le prétexte à leur courroux, avait indiqué se retirer de l'équipe démissionnaire, espérant que cela permettrait « la reprise de discussions en vue de former un gouvernement dont la France a besoin ». Un préalable.

« Tout est sur la table »

Mais lundi matin, dans son discours de démission, Sébastien Lecornu avait dénoncé les ambitions partisans de certains et l'incapacité des mêmes à faire des compromis, notant « beaucoup de lignes rouges » mais « rarement des lignes vertes ». Il avait cependant souligné que « certaines formations de l'opposition ont compris » le principe de bâtir un compromis, semblant désigner le Parti socialiste qui avait laissé entendre qu'il était prêt à ne pas censurer s'il y avait un débat parlementaire sur la réforme des retraites. « Il suffirait de peu pour que l'on puisse y arriver en étant plus désintéressés pour beaucoup, en sachant aussi faire preuve d'humilité, peut-être aussi un peu parfois d'effacement de certains égos », a-t-il conclu.

« Il a déjà trois semaines de négociations dans les pattes, il s'agit bien de mettre le fond avant les noms », assure un conseiller de l'exécutif, pour lequel s'agissant du fond justement, « Sébastien Lecornu va tout mettre sur la table. » Cela sera-t-il de nature à faire aboutir cette mission ? Le PS, ce lundi, s'il s'est montré ouvert à des discussions et si son Premier secrétaire Olivier Faure a salué en Sébastien Lecornu un « gaulliste » qui a « dignité et honneur », reste très dur sur ses demandes sur la réforme des retraites de 2023.

Les dirigeants socialistes ont semblé en revanche moins allants sur une dissolution et demandé « un Premier ministre de gauche ». Si





sa mission réussissait, Sébastien Lecornu ne souhaiterait pas être renommé à Matignon. « *Ce serait burlesque* », avance un soutien. Peut-être de quoi, effectivement, poursuivre les discussions.

Mais la pression reste extrêmement forte sur le chef de l'Etat, qui faute de solutions réelles, paraît de plus en plus fragile et isolé. Le socle commun est à terre, extrêmement affaibli. Et le bloc central sait qu'une dissolution signifierait pour lui un carnage.

Démission ou dissolution

Le Rassemblement national ne s'y est pas trompé, lui qui, toute cette journée de lundi, n'a eu de cesse de dénoncer une « *farce* » et de mettre la pression sur le chef de l'Etat. Marine Le Pen a d'ailleurs prévenu

ce lundi soir : « *Emmanuel Macron n'a que deux voies possibles : la démission ou la dissolution.* »

Dans ce marasme, d'ici mercredi soir, une seule chose est sûre : 86 % des Français (+4 points en 1 mois) jugent le spectacle politique actuel « *navrant* » et « *pas à la hauteur de la situation* », selon un sondage Elabe pour BFMTV publié lundi. Les trois quarts estiment que Sébastien Lecornu a bien fait de démissionner et quasiment un sur deux (47 %) pense qu'Emmanuel Macron est le responsable de la situation. C'est 15 points de plus qu'il y a un mois.

« *Nous sommes dans un cul-de-sac, déplorait, effaré, un haut responsable du bloc central. Emmanuel Macron s'est mis dans de beaux draps et nous avec.* » ■

« Il suffirait de peu pour que l'on puisse y arriver, en étant plus désintéressés pour beaucoup, en sachant aussi faire preuve d'humilité, peut-être parfois d'effacement de certains égos. »

SÉBASTIEN LECORNU

Premier ministre démissionnaire en charge des affaires courantes



Emmanuel Macron a confié à Sébastien Lecornu « d'ultimes négociations ». Dernière station avant la dissolution. Photo Christophe Ena/Pool/AFP



FRANCE

Sonnées et affligées, les entreprises appellent à un sursaut

L'instabilité politique croissante ne va pas manquer d'ajouter de l'incertitude à l'incertitude pour les entreprises, amplifiant l'attentisme généralisé.

Nathalie Silbert et Alain Ruello

Abasourdi, le monde patronal craint le pire après l'annonce de la démission de Sébastien Lecornu, énième rebondissement politique depuis qu'Emmanuel Macron a décidé de dissoudre l'Assemblée nationale il y a maintenant plus d'un an. Au point d'en appeler aux responsables politiques pour éviter que la France sombre dans le chaos économique.

« Depuis plus d'un an, notre pays traverse une crise majeure. Il est paralysé politiquement et économiquement. [Lundi] matin, nous sommes entrés dans une nouvelle phase qui risque de nous conduire à une crise institutionnelle », a déclaré le Medef. « Dans ce moment d'extrême tension » et pour « contribuer à participer à l'apaisement du pays », l'organisation dirigée par Patrick Martin a préféré annuler sa journée de mobilisation du 13 octobre, laquelle ne faisait de toute façon pas le plein en interne dit-on de source proche.

Besoin d'un cadre économique, social et fiscal

Dans un communiqué bref mais trempé au vitriol, l'U2P s'est déclarée « affligée » par « ce chaos politique » actuel. « Les intérêts politiques ont de nouveau pris le dessus sur l'intérêt général du pays [...] Au nom de la France qui travaille, de la France qui se lève tôt et qui refuse de voir son économie sombrer, l'U2P demande au président de la République et à la représentation nationale de sortir de l'impasse actuelle et de donner un

budget à la France », a ajouté l'organisation des artisans, commerçants et professions libérales.

Avenir de la surtaxe d'impôt sur les bénéfices, de la taxe anti-optimisation, de la CVAE, coup de rabot sur les primes à l'embauche des apprentis, investissements publics ou encore exonérations de cotisations sociales... les questions en suspens ne manquent pas. « Depuis un an, les entreprises se sont adaptées à l'incertitude politique. Néanmoins, elles ont besoin d'une certaine clarté et d'une stabilité du cadre économique, social et fiscal », estime Marie Guillemot, PDG de KPMG France.

« En cas de nouvelle dissolution, personne n'a la moindre idée de ce qu'il y aura dans le projet de budget et dans celui de la Sécurité sociale », observe, résigné, le patron d'une branche professionnelle dans l'industrie.

La phase qui s'ouvre ne va pas manquer d'ajouter de l'incertitude à l'incertitude, confirme Eric Heyer, économiste à l'OFCE. Même si les chefs d'entreprise ont sombré dans une sorte de « routine de l'incertitude », même si la hausse des taux d'intérêt, lundi, « reste dans l'épaisseur du trait », « tout cela va néanmoins jouer sur la croissance », avance-t-il.

Pas au point de faire tomber la France dans la récession, mais avec une forte probabilité de voir la croissance du pays amputée de 0,3 point de PIB en 2026, après avoir déjà été obérée de 0,4 point cette année, selon ses calculs.

Alors que l'activité économique résistait plutôt jusque-là, la fin de l'année et surtout les premiers mois de 2026 pourraient être plus mauvais que ce que prévoyaient les économistes. « Au vu du contexte actuel, notre prévision de croissance à 0,9 % en 2026 paraît optimiste », reconnaît Anthony Morlet-Lavidalie, économiste au sein de l'institut Rexecode, proche du patronat.

Scénario catastrophe

De fait, la situation actuelle risque fort de créer un attentisme généralisé. Les entreprises qui souffraient déjà d'un cruel manque de visibilité sur le plan budgétaire et fiscal depuis plus d'un an pourraient être incitées à davantage de prudence et donner un nouveau coup de frein à leurs investissements et aux embauches. Avec à la clé, la menace d'un scénario catastrophe, un vrai retournement du marché du travail. « Le risque, c'est de voir l'emploi flancher. Pour l'instant, il a résisté contre tous les vents », observe l'expert de Rexecode.

Pour autant, si la situation politique devait aboutir à une reconduction du budget 2025 l'an prochain, les entreprises pourraient s'y retrouver en partie. « Le budget Lecornu leur était assez hostile. S'il devait être abandonné, cela pourrait être un moindre mal pour les entreprises qui allaient de nouveau servir de variable d'ajustement », explique, prudemment, Anthony Morlet-Lavidalie, pointant notamment la surtaxe d'impôt sur les sociétés qui ne sera peut-être pas reconduite. ■





« L'U2P demande
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L'U2P, L'ORGANISATION DES
ARTISANS, COMMERÇANTS
ET PROFESSIONS LIBÉRALES





Quand moins devient tout : une exposition essentielle sur l'art minimaliste à la Bourse de Commerce

À Paris, la Bourse de Commerce célèbre l'art minimaliste. Visite avec la commissaire de l'exposition, Jessica Morgan.

" data-modal-image-caption="Divisor, une performance de l'artiste brésilienne Lygia Pape. " data-modal-image-credit="Projeto Lygia Pape" data-modal-url-article="https://madame.lefigaro.fr/celebrities/culture/quand-moins-devient-tout-une-exposition-essentielle-sur-l-art-minimaliste-a-la-bourse-de-commerce-20251006" data-modal-image-url="https://i.f1g.fr/media/cms/orig/2025/10/02/06ca159c7aa29bc0e34d93f4d1008c46091bedd6af2a58c58914de7c288f0439.jpg">



Divisor, une performance de l'artiste brésilienne Lygia Pape. Projeto Lygia Pape

À Paris, la Bourse de Commerce célèbre l'art minimaliste. Visite avec la commissaire de l'exposition, Jessica Morgan.

Après avoir été conservatrice à la Tate Modern, À Londres, entre 2002 et 2014, Jessica Morgan a rejoint la prestigieuse Dia Art Foundation américaine en 2015. Avec ses douze sites, dont New York et Beacon (à une centaine de kilomètres de Big Apple), la Dia est une fondation unique, créée en 1974 pour promouvoir le minimalisme américain – en sont représentatifs les artistes Dan Flavin et Donald Judd, par exemple – et dont la mission était d'étendre les frontières du musée traditionnel. Aujourd'hui commissaire de l'exposition *Minimal*, qui s'ouvre à Paris, à la Bourse de Commerce, Jessica Morgan nous livre la force de cette recherche d'épure.

À lire aussi Adieu les murs blancs ! Les conseils d'un architecte d'intérieur pour utiliser la couleur du sol au plafond

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Madame Figaro. – François Pinault écrit en préface du catalogue : « L'art minimal va à l'essentiel, son expression est incisive et sa radicalité écarte l'anecdote... »

Jessica Morgan. – François Pinault a réuni une collection exceptionnelle d'œuvres



emblématiques de l'art minimal. Cette exposition témoigne d'un engagement profond avec des artistes qu'il aime et des œuvres avec lesquelles il vit depuis longtemps. L'exposition est majoritairement composée d'œuvres de sa collection. *Minimal* retrace la diversité de ce mouvement, né dans les années 1960 avec une génération d'artistes – Dan Flavin, Robert Ryman, On Kawara, Agnes Martin, François Morellet... – qui ont développé une approche radicale. La Collection Pinault comprend des œuvres de certains de ses plus grands représentants.

Passer la publicité

L'exposition porte-t-elle sur le minimalisme ?

Pas au sens strict du terme, tel qu'il est compris dans l'histoire de l'art, et qui fait référence à un petit groupe d'artistes basés aux États-Unis, principalement sur la côte Est. Cette exposition explore une géographie élargie, à travers les œuvres de plus de 50 artistes caractérisées par des formes réductrices, abstraites ou géométriques, et une économie de moyens. L'une des préoccupations est l'engagement du spectateur dans l'espace. Les mots « minimal » et « minimalisme » sont apparus dans le vocabulaire artistique des années 1960, mais aujourd'hui, ils peuvent désigner un style vestimentaire, un mode de vie, une architecture ou un genre musical. *Minimal* vise à mettre en évidence la dimension mondiale de ce mouvement.

Comment ?

Par exemple, les artistes japonais du groupe Mono-ha – que l'on pourrait traduire par « L'École des choses » –, très présents dans la Collection Pinault, ont travaillé à la même époque que les minimalistes américains. Bien que leurs fondements philosophiques et politiques diffèrent de ceux de leurs homologues des États-Unis, ils ont exploré de manière similaire l'utilisation de matériaux industriels, la mise en relation de l'œuvre dans l'espace avec le spectateur et l'environnement donné, ainsi que l'économie des moyens. Au Brésil, par exemple, le mouvement néoconcret a spatialisé la peinture et la sculpture en utilisant la lumière, la ligne et la couleur pour créer des œuvres à l'échelle de l'environnement.

Quel est le parcours de l'exposition ?

Elle est divisée en sept sections thématiques : Lumière, Mono-ha, Équilibre, Surface, Grille, Monochrome, Matérialisme. Si la plupart des artistes y sont regroupés, certains sont présentés en dehors de ces catégories. En outre, en prélude à *Minimal*, Emma Lavigne (*directrice générale de la Collection Pinault, NDLR*) consacre la première grande exposition en France, *Tisser l'espace*, à Lygia Pape, une artiste d'avant-garde brésilienne, dans la galerie 2.

À lire aussi Un bal au Grand Palais, l'expo Debret à la Maison de l'Amérique latine, Lenine au Châtelet... Nos incontournables de la saison Brésil-France 2025
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Que présentez-vous autour de la rotonde ?

Les visiteurs peuvent découvrir les *Date Paintings*, d'On Kawara (1932-2014). Ce projet méditatif, commencé à New York en 1966, consiste en la création quotidienne d'une toile monochrome sur laquelle est inscrite la date du jour. Si la toile n'était pas terminée à la fin de la journée, elle était détruite. Cette série témoigne du passage du temps, et son installation autour de la Rotonde souligne son inexorable progression. Les peintures sont accompagnées des boîtes et des coupures de journaux que Kawara a incluses dans la plupart de ses œuvres, créant un contraste saisissant entre l'actualité internationale et l'austérité de la peinture.

Autre artiste phare de la Collection, Agnes Martin...

L'œuvre d'Agnes Martin (1912-2004) s'inspire du langage géométrique. Plutôt qu'au minimalisme, elle préférerait associer ses peintures à l'expressionnisme abstrait. Des peintures et des sculptures basées sur des lignes et des grilles sont exposées dans la



galerie 4. Il convient de noter en particulier son huile sur toile *White Flower* (1960), une mise en abyme qui est d'une grande clarté formelle.

Passer la publicité

Vous consacrez aussi un chapitre au monochrome...

Issu de l'œuvre constructiviste de Kasimir Malevitch, *Carré noir sur fond blanc* (1915), le monochrome a connu une histoire mouvementée dans les années 1960 et 1970. Des artistes tels que Robert Ryman, Blinky Palermo, Mary Corse et François Morellet ont remis en question ses limites – surface, forme, matérialité – et exploré sa perception chromatique.

Ces artistes utilisent la lumière électrique...

La lumière est devenue un thème central dans les œuvres des années 1960 et 1970, reflétant l'abondance des publicités au néon dans l'environnement urbain. Des artistes tels que Chryssa, Dan Flavin, Nancy Holt, Robert Irwin et François Morellet ont été attirés par l'esthétique des matériaux industriels et l'immatérialité de la lumière. *Alternate Diagonals of March 2, 1964 (to Don Judd)* (1964) est une œuvre marquante de Dan Flavin, qui a systématiquement utilisé des tubes fluorescents par la suite. En transformant un objet commercial en œuvre d'art et en transformant l'espace, Flavin est devenu une figure majeure du minimalisme américain.

Minimal, du 8 octobre au 19 janvier, à la Bourse de Commerce, à Paris. Réservations sur Pinaultcollection.com.

