MAI IE

Nov. 2026
Vol. 72



DESIGNER
NUTTY

MAKEUP Qi Qi

photographed by
XIANG WENHAN

Even as I fade
FLOWERS WITHER
colors fade

MALVIE

There’s something timeless about a photograph that stops you mid-breath — a gaze, a gesture, a fabric in motion, captured just so. At MALVIE, we live for those moments. We are shaped by them. And we are here to make space for them — fiercely, fearlessly, and with purpose.

Built by artists. Powered by vision. Made to be remembered.

What began as a passion project rooted in the heart of France has grown into something larger than us: a global stage for beauty, fashion, and artistry that refuses to be ordinary. MALVIE was never meant to simply document style. Our purpose is to define it — to give voice to creators whose work pulses with emotion, rebellion, and soul.

This magazine is built by artists — and it shows. Every edition is a carefully crafted gallery of vision: bold editorials, thoughtful design, and storytelling that lingers long after the page turns. We seek out the dreamers, the rule-breakers, the ones who know that beauty isn’t just surface — it’s a form of truth.

MALVIE exists for those who dare to express. Whether you're an emerging photographer capturing raw honesty through your lens, a model telling a silent story with your presence, or a stylist turning clothing into character — this is your space.

Over 40,000 creatives have shared their art with us. And every single one has left a mark. We believe in authenticity. In intuition. In the power of perspective.

MALVIE is not just a magazine — it’s a curated experience, a living archive of what happens when creativity is met with courage. So to the artists who fill these pages and the readers who return to them: thank you. You are the movement. You are the mood. You are MALVIE

Meet the team

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VALENTINA ROQUE - Fashion Journalist
ANNE MARIE - Head of Social Media
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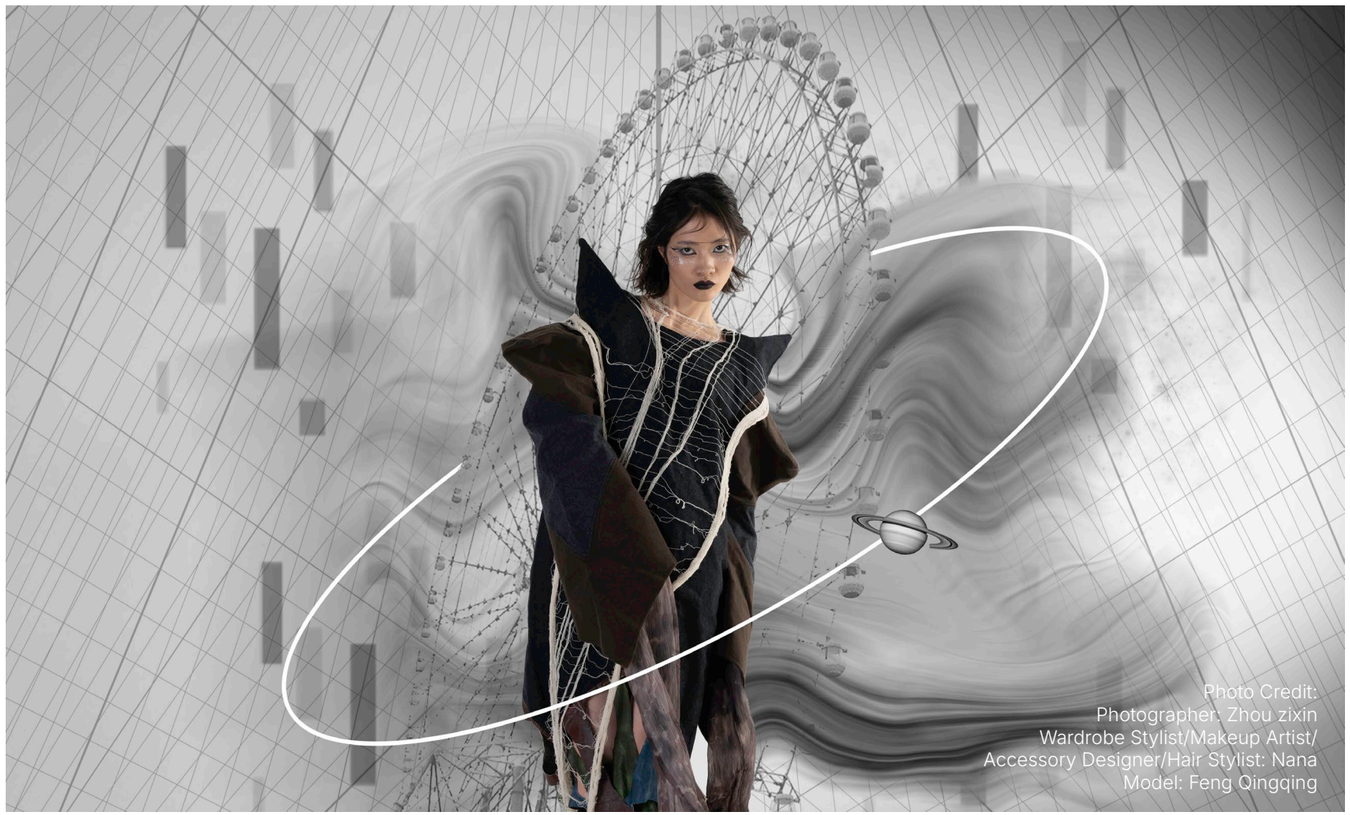

Photo Credit:
Photographer: Zhou zixin
Wardrobe Stylist/Makeup Artist/
Accessory Designer/Hair Stylist: Nana
Model: Feng Qingqing



Letter from Valentina

October has always felt a little different to me. Maybe it's the anticipation of Halloween, the darker evenings, the pumpkins, or the permission to romanticise the strange. For a few weeks, the world feels more mysterious, and we can look at what scares us with curiosity.

We spend so much of our lives avoiding uncertainty, wanting to know what comes next and how things will end. But October reminds me that not everything needs to be illuminated immediately. Some things can stay in the dark for a while. Perhaps that's why I love this time of year.

There's comfort in accepting that not everything has to be bright, resolved or conventionally beautiful. Life can be messy and strange, and sometimes what once frightened us shows us how much we can handle.

Halloween celebrates the unknown. We dress up, tell ghost stories, decorate our homes with things that would normally scare us and, for one night, make the darkness playful. Maybe we could carry that attitude beyond October and be less afraid of becoming someone new, of endings that change our plans, of not having every answer.

There is a strange freedom in realising that not everything unfamiliar is a warning. Some things are simply new. So, as October begins, I want to leave more room for curiosity, for the unexpected, and for a little magic. Happy spooky season.





Photo Credit:
Hair Stylist: Timur Zakirov @zakirov_hair
Makeup Artist: Ekaterina Mantsurova @katya_mantz
Photographer/Retoucher: Luba Arseneva @shuka_lubov
Makeup Artist: Tatyana Pipin @tatyana_pipin

Hair Stylist: 12 procent @12_procent
Model: Gabriella Yakub @Rush Models @hoktrus
Wardrobe Stylist/Creative Director: Ekaterina Paushkina @dr._kate_paushkina
Assistant: Photostudio "Sova" @sova.photo.chel
Model: Samandar Karimov @Element_model @dar._.sam

MALVIE

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Introducing L’ATTIRANCE Magazine — a curated celebration of fashion, beauty, and the art of allure. Born from the creative minds behind MALVIE, L’ATTIRANCE is a bold new platform for emerging visionaries, timeless style, and untamed expression.

L’ATTIRANCE is more than a magazine — it’s a signature.

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Photographer: Ren Xu



TREND ALERT: THE ’90S REVISITED. WHEN FASHION HISTORY BECOMES CONTEMPORARY CULTURE

Fashion has a funny relationship with time. Just when we think we have finally moved on from a decade, it quietly returns first through an image, then a silhouette, then a celebrity reference, and eventually an entire cultural mood. In 2026, that decade is the 1990s.

After years of Y2K and early-2000s nostalgia dominating fashion conversations, the pendulum has shifted backwards. Slip dresses, minimalist tailoring, slim silhouettes, understated accessories and the particular glamour of the decade's supermodels are back in the cultural conversation. British Vogue recently described ’90s minimalism as maintaining its grip on autumn wardrobes, while Carolyn Bessette-Kennedy's famously pared-back style has experienced another surge of interest.

But this revival is about more than clothes. The 1990s are returning because they represent a moment when fashion, photography, music, art and celebrity culture became unusually intertwined. And that makes the decade particularly fascinating to revisit now.

From Minimalism to Cultural Memory
The decade began with the glamorous excess of supermodels and Versace, moved through the stripped-back minimalism of Calvin Klein, Jil Sander and Helmut Lang, embraced grunge and eventually arrived at a more polished, minimalist celebrity wardrobe. Vogue's history of the decade describes this transition as a reaction to the excess of the 1980s, with minimalism becoming a defining visual language.

That diversity is precisely why the decade remains so useful to fashion. There is the slip dress, the white shirt, the straight-leg jean, the leather jacket, the tailored blazer and the barely-there sandal. But there is also grunge, rave





culture, punk, experimental tailoring and the deliberately imperfect photography of the era.

Fall 2026 has been drawing from several of these references at once. W Magazine noted that designers have moved from the early-aughts nostalgia of recent seasons toward ’90s silhouettes including slip dresses and sporty staples, while Marc Jacobs openly referenced his own late-1990s work alongside Helmut Lang and Prada.
The result does not feel like historical costume. It feels like selective memory. We are not recreating the 1990s. We are choosing the parts of them that still make sense now.

Why the ’90s Feel So Current
Perhaps the appeal is partly psychological. The 1990s occupy a peculiar position in popular memory. They are recent enough to remain visually accessible, but distant enough to feel pre-digital. They belong to a period when fashion imagery still existed primarily through magazines, campaigns, music videos and photographs rather than an endless stream of social media content.



That distinction matters. The photographs associated with the decade have acquired an almost archival quality. Kate Moss photographed by Juergen Teller. Carolyn Bessette Kennedy leaving a New York apartment. Gwyneth Paltrow in minimalist tailoring. Jennifer Aniston in understated ’90s separates. The images are imperfect, often candid and immediately recognisable.

They also offer something increasingly attractive in an era of constant visual saturation: restraint. The current fascination with ’90s minimalism is therefore not simply about wanting to dress like Carolyn Bessette. It is about wanting the feeling associated with those images, confidence without obvious effort, clothes without excessive explanation, and a wardrobe that does not seem to be trying to participate in every trend simultaneously.

That may explain why the decade continues to reappear whenever fashion begins craving simplicity. And this autumn, it is doing exactly that.

When Fashion Becomes History

The cultural significance of the revival becomes even clearer in October, when Tate Britain opens The 90s: Art and Fashion, curated by Edward Enninful. Running from October 8, 2026 to February 14, 2027, the exhibition brings together nearly 70 artists, photographers and designers and explores how British art, fashion and photography merged during the decade.

Its inclusion of figures ranging from Alexander McQueen and Vivienne Westwood to photographers Juergen Teller, Nick Knight and Corinne Day makes one thing particularly clear: the ’90s cannot really be understood through clothing alone.

Fashion was part of a much larger cultural ecosystem.

Art influenced photography. Photography changed fashion imagery. Music shaped youth style. Magazines created new visual communities. Designers responded to the changing cultural landscape, while young artists and photographers challenged established ideas about beauty and celebrity.

In other words, the decade's greatest fashion legacy may not be a particular dress or jacket. It may be the idea that fashion could be culture in its own right. That is perhaps why revisiting the ’90s in 2026 feels less like nostalgia and more like studying recent history. We are close enough to remember the images, but far enough away to finally understand their influence.

And fashion, as always, is making the past wearable again.





Retoucher: Kati @kati_photographer
Photographer: Amir Memari @memari.1395
Model: Shakila Khazemmi @shakilakazemi

GLAM POP!

Creative Director/Photographer: **XENIA** @zavodphoto
Model: **NATALIA REJ** @natithemodel
Accessory Designer: **LOIVAN NGUYEN** @loivan.nguyen
Makeup Artist/Hair Stylist: **ALONA DMYTRENKO** @dmytrenkoalena



MALVIE



DIGITAL

MALVIE

MAKEUP &
HAIR ALONA
DMYTRENKO

CREATIVE
DIRECTION
Photographed by
XENIA

DESIGN
LOIVAN
NGUYEN

NATALIA REJ

Gem Pop!









MALVIE

MALVIE

EVEN AS I FADE

Photographer: XIANG WENHAN @masaki23333
Model: ZHOU SIFAN (CB MODELS)
Hair Stylist: YAO & Makeup Artist: QI QI @qiqi
Fashion Designer: NUTTY @lluuu3





DIGITAL MAGAZINE

Colors fade

DESIGNER
NUTTY

MAKEUP Qi Qi

PHOTOGRAPHY
XIANG
WENHAN

EVEN AS I FADE
Flowers wither

EDITION
MAIN
ISSUE

INTERVIEW BY MALVIE

A Beautiful Image Is Enough

Xiang Wenhan on the small details that start a picture, nature brought into the studio and the patience to let an idea grow

Your images often begin with a small detail of a garment, such as a fold, a texture, or a motif. Can you take us through a moment when one detail in a piece of clothing shaped the direction of a whole image?

Before a shoot, I usually take time to carefully observe the shape and characteristics of the garment. For this particular shoot, the shape of the garment reminded me of a flower bud. There were also flower-like forms in the structure of the skirt, which made me think about how I could bring the idea of flowers into the setting.

I believe that the setting should serve the garment and help bring out its beauty, rather than compete with it. For me, fashion photography is never about making a single element stand on its own. The model, styling, makeup, setting, and garment should complement and connect with one another. I see this sense of connection as an important part of creating a cohesive image.

So I created a setting inspired by these flower-like forms, allowing the natural elements to echo the shape of the clothing. I didn't want the flowers to simply become decoration; I wanted them to feel connected to the garment and the overall visual language of the image.

This small detail in the clothing became the starting point for the visual direction of the shoot and led me to explore the relationship between fashion and natural elements in a more intuitive way. I really enjoy this kind of creative process because an idea doesn't always begin with a complete concept. Sometimes it starts with a small detail that catches my attention and then develops naturally as I continue working on the image.

You bring natural elements, textures, and forms into the studio rather than shooting out in nature. What does the controlled space of a studio allow you to say about nature that the outdoors cannot?

When I first started working in the studio, there were also some very practical reasons behind that choice. As an independent creator, I have limited resources and production budgets, and shooting outdoors often requires more equipment, assistance, and logistical preparation. I also have less experience with outdoor productions, so working in a studio allows me to work more independently and focus more closely on the image itself.

Over time, however, I realized that this limitation also became part of my creative process. Instead of relying on a complete natural environment, I began thinking about how I could bring individual natural elements, textures, and forms into the studio and place them in a different context.

The controlled space of a studio allows me to carefully decide how nature interacts with the model, the garment, the lighting, and the composition. I can remove elements that are not necessary and focus on the specific shape, texture, or quality of nature that interests me. Rather than simply photographing nature as it exists, I can reinterpret it through a fashion lens and create a new relationship between the natural and the constructed.

In this sense, the studio does not make nature feel less natural to me. Instead, it allows me to look at familiar natural elements from a different perspective and discover new ways for them to exist within a fashion image.

When you place something natural next to something constructed, how do you decide whether they should echo each other or stand in contrast?

I usually try not to approach this with a fixed way of thinking. Whether natural and constructed elements should echo each other or stand in contrast depends on the visual relationship between them.

If they share certain similarities, such as a connection in shape or texture, I usually let them echo each other. This can make the image feel more cohesive and allow the relationship between nature and fashion to emerge in a more subtle way. For example, in this shoot, one of my favorite images is the one where the skirt falls onto the grass. The shiny pleated skirt almost looks like small flowers scattered across the grass. I really like how the two elements complement each other while also making the beauty of the garment more noticeable.

On the other hand, contrast can be just as important when two elements have very different qualities. I particularly enjoy working with contrasting colors because the contrast between colors can create a strong visual impact. Finding a balance between different colors while keeping the overall image visually pleasing is something I often think about when creating an image. Ultimately, I don't think nature and fashion always need to look similar. What matters to me is that their relationship is intentional and contributes to the overall image.

As an independent creator, you take each project from first idea to final image. Which part of that process teaches you the most, and where do you most often find yourself changing direction?

I think the part of the process that teaches me the most is actually the post-production stage. During the early planning of a project, I usually only determine the overall direction and atmosphere. I know what kind of feeling I want to create, but I don't always know exactly what the final images will say.

I also usually don't start editing immediately after a shoot. I like to give myself what I think of as an "aesthetic cooling-off period." Sometimes I may feel that a photograph is very successful right after shooting it, but when I look at it again a few days later, I can have a completely different reaction. Taking some distance from the images allows me to see them more objectively and understand what I really want to express through them.

Because of this, I often find myself changing direction during post-production. The original concept gives me a starting point, but as I spend more time looking at the images, I gradually discover what kind of meaning or emotion I want to give them. Sometimes this changes the color, composition, or overall visual treatment of the photographs.

For me, completing what I initially planned for a shoot is not the end of the creative process. In many ways, it is only the beginning. The final stage of editing is when I feel that I understand the photographs most deeply, and it is also when the original idea can develop into something I didn't necessarily anticipate at the beginning.

You describe yourself as still discovering your visual language. Which choices in your work already feel like your own, and which are you still testing?

I think my interest in combining fashion with natural elements comes partly from my love of nature, and partly from the fact that I often find certain garments naturally suited to being connected with natural forms and textures. At this stage, however, I wouldn't necessarily call this my personal style.

There are still many different directions I want to explore, and I don't want to define myself too early or limit the possibilities of my work. Right now, I'm particularly interested in exploring commercial photography with a stronger sense of humanity finding ways to bring warmth and a human element into fashion imagery.

Ultimately, I want to create photographs that make people feel something, rather than simply looking beautiful. A sense of warmth is something I hope to keep pursuing in my work.

If nature and fashion are in dialogue in your images, what do you hope the viewer hears in that conversation, and where would you like to take it in your next projects?

I don't necessarily hope that the viewer will find one specific answer or meaning in my work. I would rather leave some space for them to experience the images through their own emotions and experiences.

At this stage, I simply hope that people will look at my photographs and feel that they are beautiful. I know that there are still many things I can improve, and I am still learning as a photographer. What I want to express right now is actually quite simple: nature is beautiful, clothing is beautiful, and sometimes, a beautiful image is enough.

In my future work, as I mentioned in the previous question, I would like to explore a stronger connection between fashion and a sense of humanity. I hope to create images that remain visually beautiful while also carrying a sense of warmth and human connection.







MALVIE

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DOMINANTE





Model: Sofie
Photographer: Mustafa Çağrı Üstün
Wardrobe Stylist: Sevda Kanalci
Makeup Artist: Meriç Kanca



Welcome to DOMINANTE — a realm where rules are rewritten, and presence is everything.

We don’t just feature images. We exalt them. Fashion, beauty, boudoir, nude — we embrace it all. Not for shock. Not for trend. But for truth. For artistry. For the electric power of a gaze that doesn't flinch.

DOMINANTE is where couture meets skin, where raw becomes regal, where shadows kiss spotlight — and nothing is ever too much.

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If your work lingers. If your art dares. If your story demands to be seen

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UNAPOLOGETIC.
UNFORGETTABLE.



Model: EMILIA LING @_.emilin._
Photographer: GIULIA CATANIA @giuliacatania_
Fashion Designer/Brand: CYNARA @cynara_sartoria
Makeup Artist: BEATRICE COPPETTI @_biceartsy



WINDFLOWER



DIGITAL MAGAZINE

GIULIA
CATANIA
PHOTOGRAPHY

Makeup
Beatrice
Coppetti

ISSUE
AUTUMN

DESIGNER
CYNARA

Windflower

WITH EMILIA LING

Soul Over Speed with

Alessia, the designer behind Cynara, on fragile beauty, fabrics with a past and the slow art of making everything by hand

In Cynara's creations, delicacy and fragility become a shield against the harshness of the outside world. When did you first see fragility as a strength, and how do you translate that idea into a garment someone can wear?

The Cynara project was born during a period of personal vulnerability, a time when I felt a strong need to protect my sensitivity. Right as I was learning the art of couture, I came across the myth of the nymph Cynara—transformed by Zeus into an artichoke, a plant with a thorny, tough exterior hiding a soft, tender heart. I realized right then that my creations had to tell this very story: a sense of beauty that safeguards a gentle soul In every capsule collection, I translate this vision through weightless fabrics, plays of transparency, ethereal color palettes, and silhouettes that gracefully accentuate the body.

Nature echoes through all of your work. Which forms, textures or moments in nature speak to you most, and how do they find their way into your designs?

Nature inspires me most in its quiet, fleeting moments—the delicate geometry of dried petals, the translucency of light passing through leaves, or the soft decay of organic forms. I am drawn to textures that evoke tactile warmth and subtle contrasts, like rough botanical husks housing fragile seeds. In my designs, these influences emerge through organic draping, botanical color palettes, layerings that mimic natural transparency, and raw-edge details that feel grown rather than manufactured.



Every piece is made by hand, from the first idea and hand drawn patterns to construction and finishing. What does working this way allow you to say that a faster process never could?

Crafting every garment by hand allows me to embrace soul over speed. Fast fashion demands cold perfection and uniformity, whereas a slow, artisanal process welcomes the human element—the subtle nuance, the tiny imperfection, the detail that ends up slightly differently than planned, yet remains perfect in its essence. Working this way imbues each piece with intention, memory, and intimacy, creating a quiet dialogue between the hands that made it and the person who wears it.

Your fabrics come from the surplus stock of the great fashion houses. How does working with fabrics that already have a past shape the direction of each capsule collection?

Working with deadstock and surplus fabrics means starting with a story that has already begun and I let the fabrics guide the collection. The tactile weight, the vintage weave, or the limited quantity dictates what a piece wants to become. This constraint becomes a source of endless freedom: it demands spontaneity, respects existing resources, and ensures that every capsule is inherently limited, poetic, and unrepeatable.

Hand embroidery makes every creation one of a kind. Can you take us through the moment you decide where the embroidery goes, and what you want it to add to the piece?

The decision on where to place embroidery is completely intuitive and usually happens when the garment is finished and I let it speak to me. Hand embroidery acts as a gentle accent; it is not meant to overwhelm, but rather to draw the eye closer, offering a quiet reward to anyone who pauses to look at the craftsmanship up close.

Slow production is at the heart of Cynara. How do you see the brand growing in the years ahead while staying true to this way of creating?

For Cynara, growth is not about volume or mass expansion, but about deepening my craft and refining my voice. I envision the brand evolving as a sanctuary for slow luxury—building a loyal community that values intimacy, sustainability, and artistic integrity. Moving forward, growth will mean expanding my creative universe through bespoke commissions, artistic collaborations, and limited-run capsules, proving that a brand can thrive by remaining small, thoughtful, and deeply connected to its roots.

MALVIE

color Explosion

Photographer: CARLOS MORILLO @icarlosmorillo
Model: ALICE MIHALACHE @alicemihalache
Female Model: ROSA ZULIANI (TRAFFIC MODELS | FASHION ART WISE) @rrosatron
Makeup Artist: MASIEL VILLAFLOR @masielvillaflor
Makeup Artist: GEMMA RODRIGUEZ @gemmuaaa
Wardrobe Stylist: NOEMI FURRER @noemifurrer



MALVIE



DIGITAL

MALVIE

Carlos Morillo

PHOTOGRAPHER

Makeup Masiel Villaflor & Gemma Rodriguez
Styling Noemi Furrer

Color explosion

Rosa Zuliani, Traffic Models & Fashion Art Wise

THE COLOR OF MELANCHOLY

Carlos Morillo on nostalgia, his signature purple and the softer side of modern femininity

You describe a quiet sense of nostalgia as the force behind your work. What are you nostalgic for, and how does that feeling find its way into a frame?

Nostalgia is my way of reconnecting with comfort. Without planning it, I always find myself drawn to small, recurring personal details that unconsciously repeat in my frames. That quiet repetition brings me a deep sense of warmth and emotional grounding.

A subtle purple hue lingers in all of your images, like a piece of your soul. When did purple become your signature, and what does it hold for you?

Purple has been my guiding color since I first stepped into design. It acts as an extension of my identity, adding a layer of profound melancholy and depth that perfectly captures who I am and what I want to express.

Color Explosion moves between melancholy and celebration. How did you keep both feelings alive in the same images without one taking over?

It comes down to color play and contrast. The dialogue between the purple background and the styling acts as the core narrative. The models did an exceptional job bridging these emotions, balancing the two contrasting moods seamlessly.

Your work explores the softer side of modern femininity, balancing sweetness with depth. How do you create a space on set where a model can show both at once?

On set, I believe in creative freedom. Once the concept is clear and you work with a professional team, you let the talent flow. My role shifts to guiding the energy and fine-tuning the subtle details that bring the entire vision to life.

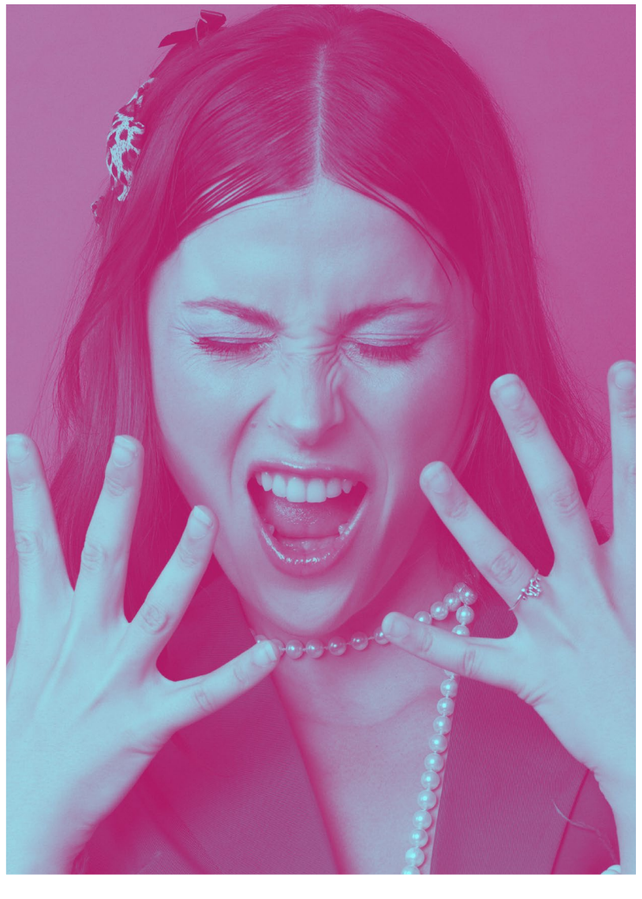
You were born in Venezuela and now live in Barcelona. How has moving between these two places shaped the way you see light, color and beauty?

My Venezuelan roots naturally push me to seek and celebrate raw beauty, while Barcelona has given me the conceptual foundation of modern fashion. Together, they taught me how to make a subject look not just beautiful, but deeply compelling.

As your work keeps growing, which part of femininity or which emotion would you most like to explore next, and where do you hope your photography will take you?

Having grown up surrounded by women, I feel my work has only just scratched the surface of how complex and fascinating they truly are. My next step is to explore vulnerability and sensuality on a much deeper, wider scale.





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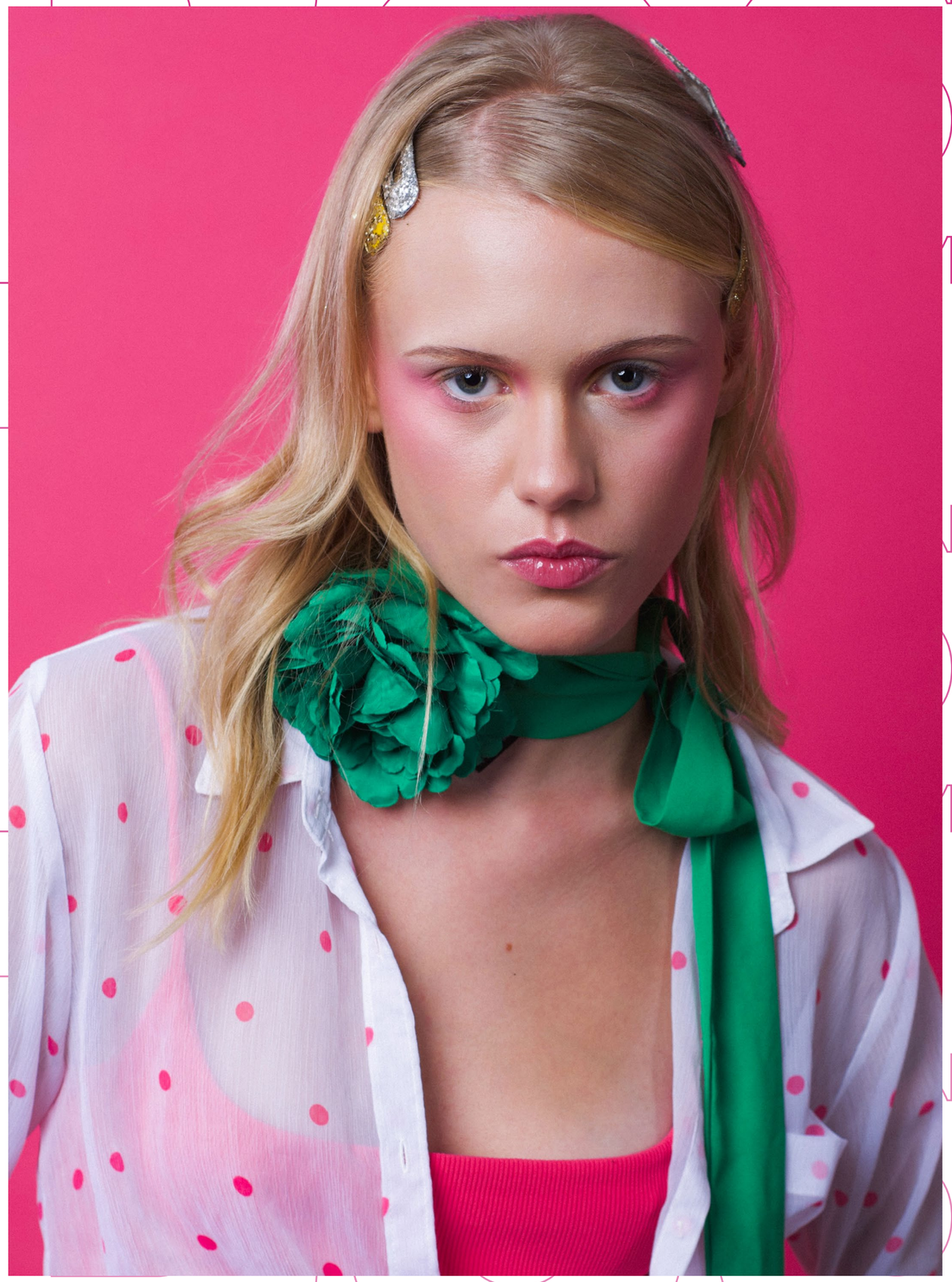



NOIR

It's RAW.

IS

POWER

NOIR is not just a color.
It's history. It's power.
It's struggle. It's VOICE.
It's LIFE.

At MALVIE, we believe in the unapologetic power of art, identity, and truth.

We live in a world rich with culture, color, language, and legacy — yet still haunted by the disease of racism. It hides in silence, shouts through violence, lurks in everyday comments and laughs disguised as jokes. It thrives in systems built to protect, yet designed to exclude.

This edition is for them. For us. For you! This is more than a magazine. It's a declaration. A celebration.

We stand for visibility. We stand for dignity. We stand for the right to be seen — not as tokens, but as creators, leaders, innovators, icons.

We believe in the beauty of every shade. We believe that difference is not a threat — it is a gift. We believe the future does not tolerate color — it is built by it.

We refuse to normalize it.
We refuse to accept it.
We refuse to be silent.



Photo Credit:
Photographer: Darryl Cobb Jr. @studiobydc2
Model: Fano Raine @fanoraine

The NOIR Edition was born not from trend, but from truth. Not from obligation, but from fire. It is a bold act of acknowledgment — and of defiance.

NOIR is not just a shade. It is the rhythm of survival. The echo of voices long silenced. It is Black brilliance, Black beauty, Black power — carved into history and bursting into the future.

But this story is not only Black. It is Brown, Indigenous, Asian, Middle Eastern, mixed, and marginalized. It is every person who has been judged by their skin before they've even spoken. It is every artist who has had to scream just to be heard. Every model who has had to fight just to be seen. Every soul who has been told, again and again, "you don't belong here" — and still rises anyway.

The Future is NOIR

MALVIE REVEN

Graphic Designer | Ai-artist: PEGEKAMA @pegekama



DIGITAL

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VISIBLE
STITCHES AND
EXPOSED
STRUCTURE

PEGEKAMA
AI-ARTIST

RIVEN

CUT APART

INTERVIEW BY MALVIE

Curation Is Creation

Pegekama on agency, the physical realism of FLUX and building visual worlds between memory and invention

Your recent work as a reviewer for the NeurIPS 2026 Creative AI Track brought questions of agency into focus. When you work with a generative system, where do you feel the real creative decisions happen, and what remains distinctly yours?

Reviewing work for the NeurIPS Creative AI Track made me think much more consciously about agency in my own practice. When you are evaluating how other artists and researchers work with generative systems, you inevitably start questioning your own relationship with these tools as well: Where does the system end and the artist begin? I don't think there is a simple answer to that.

I don't experience agency as something that sits entirely with either me or the generative system. It moves back and forth during the process. I usually begin with a fairly clear idea of the visual world I want to creat its atmosphere, palette, materiality and emotional tone. But generation introduces an element I cannot completely control, and I actually value that. The model can produce accidents, distortions or visual solutions I would never have designed consciously.

For me, the decisive creative work happens in how I respond to those possibilities. I generate, reject, redirect, refine and curate constantly. Sometimes an unexpected result changes the direction of an entire series; at other times I discard a technically beautiful image because it simply does not belong to the world I am building.

What remains distinctly mine is therefore not every pixel of an image, but the intention, the decisions and the context around it: what I ask for, what I pursue, what I reject, what I place next to what, and when I decide that a series is finished. The generative system proposes possibilities. I decide which of those possibilities become part of my work.

Your practice is moving from making single images toward directing complete editorial series, with casting, styling, composition and visual rhythm. How have your 25 years in graphic and editorial design shaped the way you build a coherent visual world rather than a set of separate images?

After more than 25 years in graphic and editorial design, I think in sequences almost automatically. I rarely see an image entirely on its own. I immediately see what could come before it, what should follow it, whether I need a close-up or a full-body image next, where the eye needs a moment of rest, and where I want to create tension.

This becomes particularly visible in the nine-tile grid that has become a recurring structure in my work. Before a series becomes a reel, the eight selected stills have to function together as one composition around the central title. That means casting, poses, framing, scale, direction and visual weight all matter. An image can be beautiful on its own and still not make the final selection because it does not contribute to the whole.

The same thinking carries into the reel. I don't suddenly switch from still-image making to filmmaking; I animate photographs. The visual relationships between the stills already contain much of the rhythm, and movement, music and editing add another layer to it.

So perhaps the biggest influence of my design background is that I am always looking for a system rather than a collection. I want eight images to feel like eight different moments from the same world.

RIVEN was created entirely with FLUX. What did that model bring to the series that another tool would not have, and at what point did the choice of model become part of the creative concept itself?

I work with several generative systems, and I don't believe there is one model that is best for everything. Each has its own visual tendencies, strengths and limitations. But for RIVEN, FLUX gave me something I had not achieved with other models: the ability to make an entirely imagined fashion concept feel physically real.

The series is based on deconstruction raw black, ivory and grey fabrics, exposed seams, loose threads, pins and garments that appear to have been cut apart and reconstructed directly on the body. FLUX translated these materials with an extraordinary sense of physicality. The fabrics have weight and texture, the frayed edges feel tactile, and the garments interact convincingly with the bodies wearing them.

What impressed me just as much was the consistency I could achieve across an entire editorial. Models, poses, framing and silhouettes could change radically from close beauty portraits to full-body compositions and multiple figures while the underlying design language remained recognizable. For the way I work, that is crucial. I am much less interested in generating one spectacular image than in building a visual world that can sustain a complete series.

At some point I deliberately decided that RIVEN would remain entirely within FLUX. I wanted to see how far I could push one model and how much variation I could create without losing the identity of the collection. The choice of model therefore became part of the creative concept itself.

RIVEN ultimately changed the way I think about generative models. I increasingly see them not as interchangeable image generators, but as different visual instruments. And FLUX has become an instrument whose particular understanding of material, body and photographic realism fits remarkably well with the kind of fashion imagery I want to create.

Much of your process stays invisible: iteration, rejection, refinement and curation. What makes you set an image aside, and why is deciding what not to use so central to your work?

Creating the images is only one part of the process. What is often much harder is deciding which of them deserve to remain. I can spend a long time developing an image until it is exactly where I want it to be and still reject it because it does not belong to the series.

I usually set an image aside when it repeats something I already have, when the pose or composition feels too predictable, when the visual language begins to drift, or simply when another image performs the same role more strongly. Sometimes the reason is difficult to articulate: an image can be beautifully executed and still disturb the rhythm of the whole. After more than 25 years of working with images, I have learned to trust that instinct.

Generative systems offer an enormous space of possibilities, which makes restraint particularly important. The fact that another variation is always possible does not make the decisions easier quite the opposite. At some point you have to stop exploring possibilities and start making choices.

In the end, viewers only see the eight images that survived. They don't see how many directions were explored, refined and eventually abandoned. But those rejected images are part of the work too, because every rejection makes the visual world more precise. For me, curation is not what happens after creation. It is part of creation.

You use generative tools to imagine garments, materials, bodies and editorial situations that would be hard or impossible to build physically. How do you keep that freedom from turning into imitation of conventional fashion photography?

I actually move between two approaches. Some of my work is quite close to conventional fashion photography, and I genuinely enjoy that. I love the language of fashion editorials — casting, styling, lighting, posing and the relationship between a model and the camera. I don't think every generative image needs to justify itself by being physically impossible.

At the same time, I am very aware that AI can imitate work that photographers, stylists and entire production teams have spent years mastering. As a graphic designer, I am experiencing the same technological shift in my own profession, so I don't take that lightly. It makes me particularly interested in exploring what generative imagery can add rather than only what it can replace.

That is why many of my series contain a twist that would be extremely difficult, expensive or simply impossible to realize as a conventional shoot. In NIVAL, for example, I placed swimwear models in an Arctic landscape surrounded by ice and glaciers. Other works turn garments into structures, organisms or materials that could not behave that way in reality.

So there is deliberately no strict rule in my work. Sometimes I want to create a fashion image that could conceivably exist in a magazine exactly as it is. At other times I want to use AI to push beyond the physical limits of photography. What matters to me is not avoiding the language of traditional fashion photography, but finding out how far I can extend it.

Perhaps that is the balance I am looking for: respecting where fashion photography comes from while exploring where a medium without the same physical limitations might take it.

With AICONS, you reimagine cultural figures as "Digital Memorials." How does that idea of memory connect to your fashion work, and where do you see your practice going as these visual systems keep growing?

AICONS is the heart of my work and the one project I can imagine continuing for the rest of my creative life. In the past 18 months alone, I have created more than 180 AICONS, and the series keeps growing.

I call them "Digital Memorials", and that idea has a very personal dimension for me. On my father's side, I come from a long line of church painters. They worked within a tradition of preserving stories, figures and collective memory through images. I work with completely different tools and in a completely different cultural context, of course, but I find it deeply moving that images have somehow remained a way of remembering across generations in my family.

Emotional intimacy is central to AICONS. I am interested in iconic moments, but often even more in the moments that might have happened between them: quiet, private, tender or vulnerable situations that were never photographed. I am not trying to create historical evidence. These are fictional visual memories — an attempt to imagine the human being behind an image that may already be deeply embedded in our collective memory.

There is no master plan for whom I choose. I follow my instincts completely. Sometimes the trigger is an anniversary or something I have read; sometimes it is simply a face, a memory, a piece of music or an unexpected association. An idea can appear very suddenly, and once it takes hold of me, there is usually no stopping until the reel is finished.

AICONS has also begun to develop its own branches. With MYSTIC AICONS, I extended the idea from real cultural figures to characters rooted in mythology and collective imagination — Circe, Medusa, the Banshee or the Manticore, for example. In a way, the project moves between people we remember and figures humanity has been imagining for centuries.

But AICONS exists within a much broader practice. I use generative imagery for almost anything that makes me wonder what it could look like — fashion, history, portraiture, surrealism, cultural memory or subjects prompted by current events. For German Unity Day, for example, I created a reel about the period following the opening of the Berlin Wall in 1989; a few days later I might be constructing an entirely fictional fashion world.

I sometimes think of my profile as a magazine: you turn the page and suddenly enter a completely different subject and visual world. I don't need every page to tell the same story. The coherence comes from the way I look at images and from how I construct, select and sequence them.

Perhaps that is also where AICONS, fashion and all the other parts of my work ultimately meet. Generative imagery allows me to move constantly between memory and invention, between things that existed and things that never could. As these systems continue to develop, I want to preserve exactly that freedom. AICONS will remain at the heart of it, but around it I want to stay completely open to whatever catches my attention next. I have no idea whether tomorrow that will be fashion, history, music, a cultural icon or something completely absurd — and I rather like that.





STRUCTURAL SYMMETRY

Wardrobe Stylist/Creative Director/Model/Makeup Artist/Hair Stylist/Retoucher/Photographer: **FERYAL BULUT** @safirzera

MALVIE



MALVIE







INTERVIEW BY MALVIE

The Architect and the Muse

Feryal Bulut on a record-breaking climb, thinking like a filmmaker and the courage to build her own world

At 18, you travelled to India to take part in a Guinness World Record project. What did that experience teach you about yourself, and how did it shape the courage you now bring to your work as an independent model?

Back in high school, when I was in the 11th grade, I kept a manifestation journal. I remember writing: "I want to do something so massive that people won't believe it at first, something that will make global headlines." As an 18-year-old girl who had just graduated from high school, traveling to India to take part in a Guinness World Record-breaking project exceeding 19,000 feet was exactly that dream coming to life. In this project, which was centered around the G20 summit with one model representing each nation, I was the sole representative of Turkey and the youngest person in the entire team. I even brought soil from my country for the foundation of a statue symbolizing the "One Family, One Earth" belief. Being the youngest wasn't a disadvantage; it was an incredible privilege. The work ethic and discipline I gained at that age form the foundation of every step I take today, whether in cinema or modeling.

That experience taught me, above all, how to push my limits and embody pure courage. Our ascent took a week, and I battled severe headaches throughout the journey. Halfway up, our doctor told me, "If you keep going up, you could die. You might have a blood clot in your brain. You are not coming with us." I was terrified, but I also knew I was on the verge of making history. I rested, meditated, and eventually acted as if I was completely fine, taking full responsibility for myself to continue the journey. We reached the summit. The night before the show, the locals performed traditional dances for us, and the next day, we successfully completed that magnificent runway show.

However, after the show and the interviews, while standing dangerously close to a cliff edge, I fainted from the lack of oxygen. I opened my eyes in an ambulance; I will never forget the female soldier who carried me, or the momentary shock and crying fit I experienced. Surviving on that mountain, under those extreme conditions, gave me a profound realization: I now have the courage to survive on my own anywhere in the world, even on its most remote island.

India also taught me to let go of prejudices. I extended my contract for another month, staying in India for a total of four months. This allowed me to travel and truly discover its rich culture after such an intense working period. Following the record, our team was invited to the 2nd edition of the Himalayan Film Festival. In the Ladakh region, we met prominent figures like Narendra Modi and went on local tours. The shawls draped around our necks and a handcrafted wooden jewelry box made from a tree unique to that region remain priceless memories for me. Looking back at the shock on my family's and friends' faces when they saw the photos, or the support videos we shot for an Indian football team... I still get emotional realizing the immense vision I gained at such a young age.

From the outside, I might look incredibly brave and lucky, but my greatest luck and the true source of my courage is my family. Sending an 18-year-old girl to the other side of the world for

such a grueling adventure was their true bravery. Thanks to their unwavering trust, I can now fearlessly articulate and defend my ideas as an independent model. I never see myself as "100% complete"; even if I live to be 100, I will keep learning. Just like my recent journey with kickboxing—despite my sports background, I couldn't do a single push-up. Achieving it after two months of sheer determination reminded me that there is no limit to growth. What gives us our life energy is the relentless effort we put into our dreams. As for that breathtaking, exhausting, dangerous, yet unparalleled adventure in India, I can only say one thing: If I could, I would do it all over again.

Your studies in Radio, Television and Cinema clearly carry into your shoots. How does thinking like a filmmaker change the way you build an editorial, from the first idea to the final frame?

When constructing an editorial shoot, my goal isn't just to capture an aesthetically pleasing image, but to build the story behind that frame, the psychology of the character, and the soul of the space through the eyes of a director. Thinking like a filmmaker gives me the ability to fit an entire narrative—a past and a future—into a single still frame. From the initial idea to the final shot, I design every detail as a piece of this overarching story.

However, I must point out that studying Radio, Television, and Cinema isn't just about learning how to use a camera or how to edit. We are simultaneously building a sociological and cultural foundation. This discipline has taught me not only the technical aspects of the craft but also how to read people, society, and cultural codes. That is why my favorite classes have always been theoretical ones like 'Popular Culture' and 'History of Civilization,' where we delve into the deep philosophy of humanity. Whenever I start an editorial project, I always draw heavily from these cultural codes and sociological analyses.

Of course, simply sitting in a lecture hall and absorbing theory is never enough. You must have an insatiable hunger to dive into the practical side of the craft, to constantly improve yourself, take risks, and create. At this point, I want to express my deepest gratitude to my esteemed professors who believed in me, broadened my horizons, and played a massive role in helping me gain this expansive vision. Thanks to their guidance, I found the courage to turn theory into practice.

For instance, apart from art direction, one of the practical works I enjoy the most is producing a podcast from start to finish. Weaving every single stage together entirely on my own—from the birth of the idea and scriptwriting to the audio recording and editing—and experiencing that holistic feeling of bringing a narrative to life from scratch gives me an incredible sense of fulfillment as a filmmaker.

You are both the muse and the architect of your work, handling art direction, writing and voiceovers, and now building your own studio at home. How do you move between being in front of the camera and directing everything behind it?

Navigating this transition has never been a struggle for me, as I believe certain talents and inclinations are innate. For me, both building the world behind the camera and living within it in front of the lens happen in an incredibly natural flow. In fact, this reflex dates back to my childhood, even to my elementary school years.

I vividly remember the first time I experienced this: I was in elementary school, and my father had bought me a black laptop. I would play a song on it, choose outfits that matched the theme and soul of the track, and do my own hair and makeup. Then, I would hit record on the laptop's webcam, choreographing and dancing perfectly in sync with the lyrics and rhythm. So, even at that age, I was already both the art director and the leading star of my own little projects.

When it comes to makeup—the aesthetic and visual creation side of things—I have been confident for as long as I can remember. Even back in kindergarten, my friends would gather at our house just so I could do their makeup. I was introduced to colors, brushes, and the idea of using the face as a canvas before I even started school. I am 21 years old now, and I can easily say I have spent nearly 17 or 18 years of my life deeply intertwined with makeup artistry and aesthetics. (By the way, despite all those years of makeup, the fact that my skin is still so fresh and healthy is an incredible stroke of luck and a source of pride for me—knock on wood!)

So, how do I professionally navigate that transition between "architect" and "muse" today? Essentially, I am taking the vision of that little girl from elementary school to a cinematographic level. It is not about being two separate people; it is a complementary process. I always start with my "architect" identity; I write the script and build the concept, the lighting, the color palette, the studio setup, and my makeup down to the finest detail through the eyes of a director. Once this world I've created is flawlessly prepared, the architect steps back, and the "muse" steps into that world. Even though a part of my mind is still managing the composition and lighting while I am in front of the camera, my body completely surrenders to the emotion of the moment. Rather than a transition, I would call it a perfectly harmonious dance of the creative forces within me.

Antique books, aviation, objects from your travels and life with your five dogs all feed your vision. Can you share one of these inspirations and show us how it found its way into a specific image?

I love antique books because they carry a profound sense of "lived experience"; feeling the traces of the past and the silent stories between their pages deeply inspires me. As for aviation, I have loved traveling by plane for as long as I can remember. Being above the clouds, thousands of feet above the earth, always plunges me into my deepest, most boundless dreams. When it comes to the objects I collect from my travels, I never buy them on just any ordinary day; I make sure to pick them out when I am feeling at my absolute happiest, most excited, and most peaceful. My goal is to relive that pure joy and those beautiful feelings every time I look at them in my future home.

However, what feeds my vision, my soul, and my presence in front of the camera the most is my bond with my dogs, especially my first dog, Safir. Safir is 6 years old now, a massive Kangal and Karabaş mix who is exactly my height. He is my greatest protector. I used to find it hard to believe stories of people crying together with their dogs, until I had to say goodbye to Safir before leaving for India. That day, I was so emotional and cried because I would be away from him for so long. Even without knowing the reason, Safir cried right there with me. There is such a deep, indescribable spiritual bond between us that I always feel his presence, even when he isn't by my side.

I personally take care of his daily grooming, cleaning his ears and paws. He absolutely loves head massages; when he wants one, he comes and rubs his giant head against my leg. He'll even take my hand with his mouth and place it under his head. Despite being much heavier than me, he still thinks he's a tiny baby; when he throws his two paws on my shoulders, stands up, and hugs me, it is the purest feeling in the world. I hope we share a long, healthy, and happy life together.

So, how does this inspiration find its way into a specific frame? The "flawless yet soulful" aesthetic in my editorial vision actually feeds off the incredibly fragile and loving soul hidden beneath Safir's massive, powerful, and wild exterior. When I am in front of the camera, especially in shoots where I wear sharp, masculine, and avant-garde pieces, the deep, melancholic, and strong expression I wear on my face is drawn directly from the intense emotion of that silent goodbye I shared with Safir before India. In fact,

I am sharing a very special photo of Safir and me for this interview. What you will see in that frame is not just a model and her dog; it is the visualized editorial form of "power and compassion," of the "wild and the elegant," in its purest, most unfiltered state.

Your new concept brings traditional cultural lace motifs into bold high fashion. What does lace mean to you, and how do you keep its history alive while giving it a new form?

For me, lace is the most elegant expression of femininity, mystery, and sensuality. I find its bold and 'sexy' nature—its translucent texture that simultaneously conceals and reveals the skin—absolutely fascinating. However, lace is not just an aesthetic material to me; it is also a profound symbol of Turkish culture, our roots, and our traditions. It is a precious handcraft passed down from generation to generation in our homes and our dowries. My goal is to take this nostalgic and cultural texture and break the mold by transforming it into an avant-garde, bold, and sexy high-fashion silhouette. I am blending the innocence of the past with the daring power of the present.

I am still meticulously working on the scenario and art direction for my new concept shoot. I want to create something that isn't just beautiful, but truly 'powerful' and iconic. That is why I am not rushing the process; ensuring that every single frame, every lighting choice, and the overall styling feels completely right to me is my most important rule. I would like to keep exactly how I am giving lace a brand-new, bold form while keeping its history alive a little 'surprise' for now. But I can tell you this much: when it is finished, it will be a visual world that leaves a lasting mark on the viewer's memory.

With the Safirzera website launching and runways like Paris Fashion Week in your sights, what kind of creative world do you want Safirzera to become in the next few years?

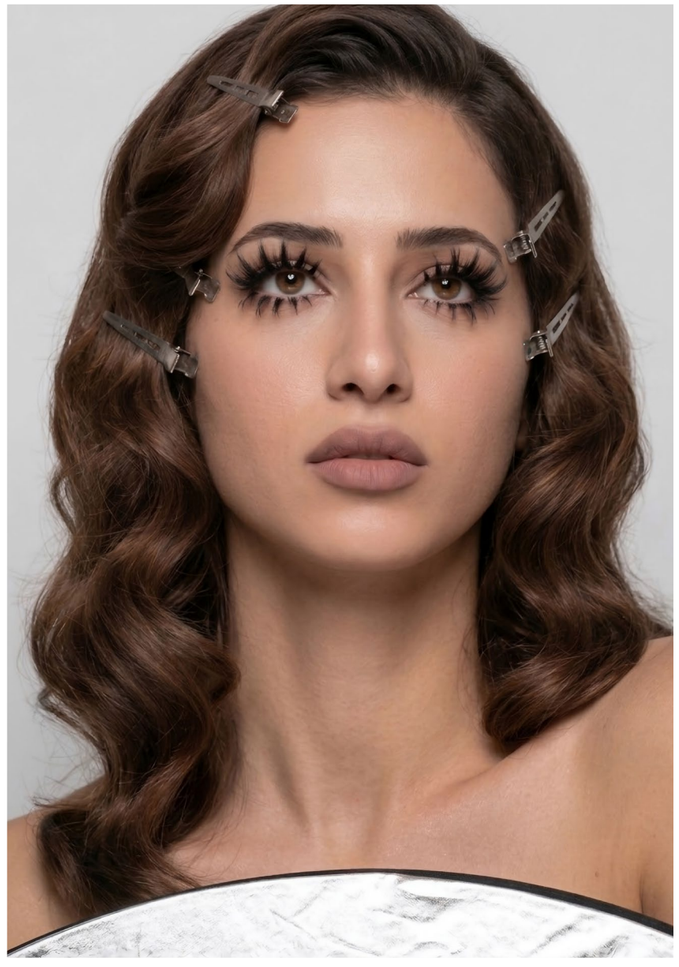
Safirzera's digital journey actually began in the past with a trial website (safirzera.com) where I published world news in English and Turkish. I developed my news writing skills so much during this process that it was the very reason the news copy I wrote during my internship at a television channel was so highly praised. Now, I am transforming this platform from just a news site into a comprehensive digital gallery where I will showcase my editorial vision, my art direction projects, and the visual worlds I construct.

Although I cannot dedicate all my time to it right now due to the intensity of my university graduation projects, I aim to fully launch the site within a few months as I graduate this year. My biggest goal for the new face of Safirzera is for the audience not just to see a photograph when they look at the screen, but to deeply feel the texture, the sensation, and the emotion of the visual, almost as if they are living inside that frame.

Walking on massive global runways like Paris Fashion Week is one of the ultimate peaks of my vision. I have watched the things I wrote in my manifestation journal in high school turn into reality one by one; my adventure in the Guinness World Record-breaking project in India, and now giving this interview to MALVIE—a magazine I have always followed with great admiration—are the most beautiful proofs of this. I believe with all my heart that Paris Fashion Week will be my next reality. Even though I am currently an independent model building my career on my own, I am now fully ready to connect with visionary agencies and casting directors who believe in my power, who will guide me toward my PFW goals, and who will walk this path with me to take this vision to global runways. In a way, this interview is an exciting call out to the right names in the global fashion industry.

I want to express my endless gratitude to you and the entire MALVIE team for this unique interview invitation, which has excited me so much and allowed me to express my art and my inner world so freely.

MALVIE





THE CLIMATE CONFUSION WARDROBE: WHAT DO YOU WEAR WHEN OCTOBER FEELS LIKE SUMMER?

There is a particular kind of fashion confusion that happens when the calendar says autumn but the weather refuses to cooperate.

You open your wardrobe looking for a jacket and suddenly realise that wearing one feels absurd. The boots you carefully waited all summer to bring back out are technically appropriate, but your feet disagree. The knitwear looks beautiful on your moodboard and completely unreasonable on your body. Meanwhile, the linen dress you thought you had officially retired is still the most comfortable thing you own.

For fashion, seasons have traditionally been remarkably useful. Spring meant lighter fabrics, summer meant bare skin, autumn introduced tailoring and knitwear, and winter justified the coat. Retail calendars, fashion magazines and trend cycles were all built around this predictable progression.

But predictability is becoming harder to find. Europe is the fastest-warming continent in the world, according to the European Environment Agency, and climate-related risks including heatwaves are becoming more frequent and severe. European land temperatures increased by roughly 2.19–2.26°C between 2015 and 2024 compared with the pre-industrial period, according to the EEA.

The consequences are not limited to summer. The traditional idea of a clean transition from one season into another is becoming increasingly unreliable. So what happens to fashion when October can feel like July? Perhaps the answer is not to abandon seasonal dressing, but to rethink what a seasonally appropriate wardrobe actually means.

The Season That Doesn't Behave Like a Season

There is something psychologically satisfying about September and October clothing. We imagine ourselves in beautiful coats, dark denim, suede boots, knitwear, scarves and rich autumnal colours. Fashion imagery reinforces the fantasy: golden leaves, cold streets, coffee cups, long coats and a slightly dramatic atmosphere.

The problem is that the atmosphere does not necessarily match the temperature. Copernicus data showed that European autumn 2025 was the continent's fourth-warmest autumn on record, at 1.06°C above the 1991–2020 average. November 2025 was also 1.38°C above the 1991–2020 average for Europe and ranked as the fifth-warmest November on record.

Those numbers matter because fashion still operates according to a largely historical understanding of the seasons. The result is what we might call the climate confusion wardrobe: clothes designed according to the month rather than the weather.

And the contradiction is becoming increasingly visible. A heavy wool coat may be technically "autumnal", but it is not particularly useful if the afternoon temperature reaches 25°C. A chunky sweater may look perfect in a September campaign and feel unbearable during an unexpectedly warm commute. A leather boot might make sense stylistically while being completely impractical in a humid heatwave.

This does not mean that autumn clothing has disappeared. Quite the opposite. Fall 2026 collections remain full of coats, shearling, tailored pieces, rich textures and layering. Vogue's analysis of the season highlighted designers' renewed attention to separates and adaptable layering, while outerwear was often presented as a response to cold and unpredictable conditions. The interesting part is that layering itself may become more important than the traditional "autumn piece." Instead of asking, "What does an autumn wardrobe look like?", perhaps we should ask, "How many temperatures can this wardrobe survive?" That is a very different question.

Layering Becomes Climate Strategy

Layering has always been one of fashion's favourite styling techniques. It creates visual depth, allows garments to be combined in unexpected ways and gives an outfit that effortless editorial quality that looks much harder to achieve than it actually is.

Now it has another function: temperature management. The idea of a foundational layer was particularly visible in Fall 2026 collections. Vogue identified layering and styling as central to the season, with designers including Prada showing how individual pieces could be added or removed to transform an outfit throughout the day.

Imagine leaving home at 8 a.m. when the air is cool, taking public transport into a city that is already warming up by midday, spending the afternoon in an overheated office and then walking home after sunset when temperatures fall again. The outfit needs to survive all of those environments.

This is why lightweight layers may become more useful than a single statement coat. A cotton shirt beneath a light jacket. A sleeveless dress paired with a cardigan that can be carried rather than worn. A thin turtleneck instead of a thick sweater. A scarf that adds warmth without committing you to a full winter look.

The concept is simple: instead of dressing for an average temperature, dress for temperature variation. That also explains the renewed relevance of pieces such as windbreakers and shackets. Current Fall 2026 fashion coverage has pointed toward lightweight outer layers as practical transitional pieces, particularly because

they can work across a wider range of temperatures than traditional heavy outerwear. It is not particularly glamorous to admit that your outfit has a thermal strategy. But maybe it should be.

Summer Clothes Refuse to Leave

One of the easiest responses to an unusually warm October is simply to keep wearing summer clothing. And, honestly, why shouldn't we?

There is a strange fashion rule that tells us certain garments become inappropriate as soon as the calendar changes. A linen dress is somehow "summer". A sandal is "summer". A pale cotton skirt is "summer". Even certain colours become seasonally policed.

Climate change makes these categories increasingly difficult to defend. If the weather is warm, the practical logic of breathable fabrics remains relevant regardless of whether the date is July 15 or October 15. The fashion industry is already adapting to this reality. During recent European heatwaves, Vogue reported increased consumer interest in heat-appropriate dressing and breathable materials, while brands experimented with linen denim, Tencel, moisture-wicking fibres, UV protection and other technologies traditionally associated with performance clothing.

That development points toward an important shift. The future wardrobe may be less organised around seasonal identity and more around material performance. Cotton becomes valuable because it breathes. Linen becomes useful because it handles heat. Lightweight wool can regulate temperature. Technical fabrics can manage moisture. Layering fabrics can provide warmth without excessive weight.

The question becomes less "Does this look autumnal?" and more "Does this work today?" I find that surprisingly liberating. There is something wonderfully irrational about refusing to wear a favourite dress simply because October has arrived.

Fashion Learns to Adapt

This change is also pushing fashion toward a broader conversation about adaptability. For decades, clothing has been designed largely around aesthetic categories. Eveningwear. Workwear. Resortwear. Sportswear. Outerwear. Summer collections. Winter collections. But climate does not necessarily respect those categories.

A heatwave can happen during a fashion week. Heavy rain can interrupt a supposedly dry season. A warm afternoon can follow a cold morning. A city can feel completely different from the countryside a few hours away. The European Union's climate adaptation work increasingly recognises that heat is not an exceptional problem but a growing condition that societies need to prepare for. In June 2026, the EU Mission on Adaptation to Climate Change described European heatwaves as becoming more frequent, longer and more intense, including hotter nights and more humid heat events.

Fashion is obviously only one small part of that much larger issue. But clothing is one of the most immediate ways people interact with temperature. What we wear determines whether we feel comfortable walking through a city, working in an office, travelling by train or sitting outside a restaurant. It can protect the skin from sun, help regulate body temperature and make unpredictable weather easier to navigate.

That makes climate-adaptive design increasingly relevant. And perhaps the most interesting developments will not necessarily look futuristic. They may simply look like very good clothes. A beautifully cut shirt that can be worn open or closed. A lightweight jacket that protects against wind and rain without trapping heat. A dress that works alone in the afternoon and beneath a coat at night. Trousers made from breathable materials rather than heavy seasonal fabrics. A coat with removable layers.

Good design has always solved problems. Now the problem is the weather.

The End of the Perfect Autumn Outfit

Fashion has always loved the idea of the perfect seasonal image. The perfect autumn outfit is a fantasy: long coat, boots, knitwear, sunglasses, perhaps a leather bag and a coffee in hand. It is visually coherent because everything belongs to the same climatic universe.

But real life rarely does. Maybe you are wearing a knit in the morning and carrying it by lunchtime. Maybe your sandals are still in rotation while your new coat hangs untouched in the wardrobe. Maybe you wear a summer dress with a very autumnal jacket because that is what the temperature demands. Perhaps the future of seasonal dressing will be less visually perfect and more personal. That may actually make fashion more interesting. The best outfits have never necessarily been the ones where every element belongs to the same trend. They are often the combinations that reveal something about the person wearing them: an unexpected shoe, a sentimental piece, a jacket inherited from someone, a summer dress worn in a completely different context.

Climate confusion may simply force us to become better stylists. Instead of buying an entirely new wardrobe every time the temperature changes, we have to learn how to recombine what we already own. A summer dress becomes a base layer. A winter knit becomes an evening piece. A blazer replaces a coat. A scarf becomes an accessory rather than insulation. A pair of sandals remains relevant for another month. The wardrobe becomes fluid.

And this has implications for sustainability, too. The European Environment Agency identifies textile consumption as one of the major sources of environmental and climate pressure associated with European consumption. Its assessments show that textiles create significant pressure through fibre production, land and water use, energy, chemicals, manufacturing, retail and disposal.

If unpredictable weather encourages people to buy separate wardrobes for increasingly fragmented seasons, the result could be more consumption. But if it encourages versatility, repair, layering and longer use of existing pieces, the same climatic disruption could push wardrobes in a different direction. That is where adaptation and sustainability can overlap.

MALVIE

OUT OF BOUNDS

Photographer: **REMO FIORENZA** @remo.fiorenza
Model: **ANNA GALASSO** @_galassoanna_





DIGITAL

MAGAZINE

REMO
FIORENZA
PHOTOGRAPHY

ART OF
SPORT

ANNA
GALASSO

\+ TECHNICAL
APPAREL

MESH TEXTURES

OUT OF BOUNDS

MATERIAL PERFORMANCE

INTERVIEW

Think Before You Shoot

Remo Fiorenza on storytelling, the discipline of film and the rigor behind every fashion image

INTERVIEW BY MALVIE

After those first workshops in 2016, you realized fashion photography was the only genre that truly interested you. What does fashion photography give you that no other kind of image can?

For me, fashion photography has never been merely about clothes; it is about storytelling and synergy. Compared to other genres, it offers me total creative freedom: I can invent a world from scratch, create a character, and tell a story within a single frame. While other types of photography document reality, fashion allows you to rewrite, idealize, or subvert it. The true magic, what made me fall in love with this world, lies in the fact that you are never alone behind the lens. There is the work of the designer, the stylist, and the makeup artists, alongside the model's interpretation.

Fashion photography offers me the unique opportunity to direct a collective of talents; that perfect alignment of diverse visions coming together to create a powerful, iconic final image delivers an adrenaline rush that I don't think any other photographic genre can provide.

If you had to describe the kind of photographer you are to someone who has never seen your work, what would you tell them about the way you see and the way you work on set?

I would describe myself as a photographer who values order yet thrives on the energy of the set, combining technical rigor with a deep, ongoing cultural inquiry. I firmly believe that mastering the photographic medium is merely the starting point; a hunger for knowledge is what truly makes the difference. That is why I go beyond studying the great masters of the past and contemporary icons, dedicating significant time to research through industry publications. I love immersing myself in the study of past, present, and future trends, decoding the visions of various designers to understand their evolution. This analytical, inquisitive approach allows me to be more than just an executor of tasks; I become an informed interpreter capable of engaging in a visual dialogue with the brand's identity. On set, I always aim to bring an elegant, conceptual vision, planning every detail meticulously while maintaining strong team harmony, yet I remain open to spontaneous inspiration to capture true magic.

You shoot on full frame digital, but also choose analog medium format cameras for editorials. What does film bring to an image, and how does it change the way you work with a model?

Choosing analog medium format for an editorial means embracing a more analytical and reflective approach that aligns with my vision. This demands rigorous discipline on set: the pace slows, the model senses the significance of every single pose, and the shoot transforms into a choreographed performance where technical precision meets intense expressive focus.I love analog photography because it imposes a mental and creative discipline that risks being lost in today's era of instant digital imagery. Shooting on film means slowing down and forcing oneself to think deeply before every single click. With a limited number of frames available, every decision regarding light, composition, and the rapport with the model must be deliberate and exacting; it represents the ultimate expression of fine photographic technique.

Moreover, film possesses a texture, grain, and color rendition with an intrinsic soul, one rooted in the history of fashion photography and its masters. For me, this is not a nostalgic return to the past but a tool for anticipating the future; it is a bold editorial choice that imbues images with a tangible quality, a poetic imperfection, and a visual truth that digital formats struggle to replicate.

Your path includes masterclasses in lighting, editorial work, fashion storytelling and commercial photography. Which lesson from those years still guides you every time you pick up the camera?

The greatest lesson I carry with me from those years of masterclasses and commercial shoots is that technique must be entirely at the service of the story, never the other way around. An in-depth study of lighting isn't about creating an "academically perfect" shot; it's about gaining the precision to translate a cultural concept or an emotion into light. If I had to sum it all up in a single golden rule that guides me with every click, I would say: "Think before you shoot." Constantly moving between the rigor of commercial work and editorial storytelling has taught me that high-level fashion photography requires deep intentionality. Every choice, from the angle of a light to the decision to shoot on film, must be grounded in cultural research and precise analysis. At the same time, this journey has taught me the value of mindful flexibility: I plan every detail on set, yet I remain ready to handle the unexpected. This solid foundation prevents me from being a mere executor of tasks and allows me to act as a conscious director, capable of harmonizing visual balance, expressive truth, and brand identity.

For two years you have been the official photographer for a fashion designer, and you also love catalogs and lookbooks. How do you balance showing a garment clearly with telling a story around it?

Working consistently with Sara for the past two years has allowed me to develop a deep understanding of her vision. When shooting a lookbook or catalog, I strike the ideal balance through rigorous planning: I am not merely executing a task, but acting as a conscious interpreter. Clarity demands pinpoint precision in lighting the fabrics and selecting poses, ensuring the garment's material qualities are clearly defined and the brand's identity is honored. Storytelling, on the other hand, emerges through nuances, the choice of location, the color palette, a subtle movement, or the model's gaze. I never isolate the garment from the world it belongs to; instead, I use composition and my own cultural research to ensure every shot speaks the designer's language. I firmly believe that an excellent lookbook must both inform the buyer and move the viewer; with a solid command of the medium, I can create a dialogue between the geometric precision of commercial photography and the collection's conceptual atmosphere.

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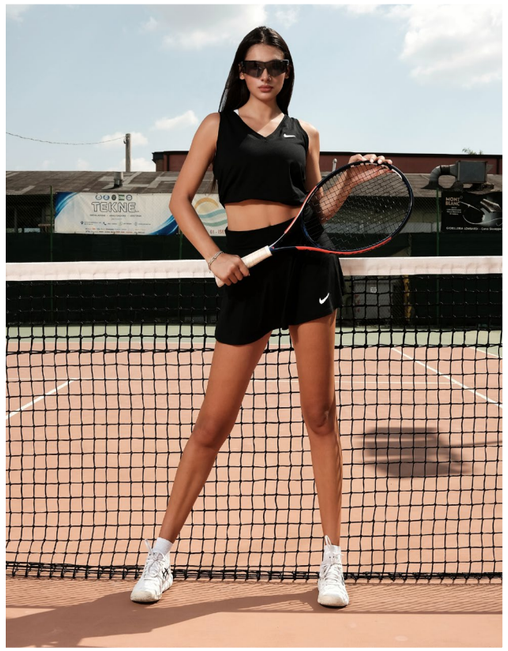
Venafro is a town rich in history, and your work in privacy compliance keeps you close to the fashion world. Looking ahead, what plans and dreams do you have for your photography in the years to come?

I find an invisible yet powerful thread connecting my work in privacy compliance with my photography: at their core, both are concerned with respect, boundaries, and identity. Privacy safeguards the essence of individuals, and on set, I strive to do the same, protecting and highlighting the soul of my subjects. At the same time, living in Venafro, a city where history and the layers of time are palpable in every corner, from the Historic Center to the majestic Pandone Castle and the magnificent, vital archaeological museum, constantly teaches me patience and the pursuit of enduring beauty. Looking to the future, my projects follow a dual path. On one hand, I want to remain a key point of reference for Sara with whom I collaborate, evolving alongside each new collection.

On the other, my greatest aspiration is to create global campaigns and covers for the most prestigious fashion houses and international publications. I want to solidify my role not merely as a photographer, but as a true creative partner for brands; I envision my visual culture and sensitivity to trends serving as tools to redefine their imagery, creating pictures that transcend the fleeting nature of screens to endure and become part of fashion photography history. Among my immediate plans is an ambitious editorial project, shot entirely on analog film, that will create a dialogue between the archival tailoring of the great masters of the past and the avant-garde visions of emerging designers.









MALVIE



Presence Before Perfection

Romone Thomas on moving from model to creative director and holding the door open for new talent

You moved from modelling to styling and creative direction. Was there a moment on set when you realized you wanted to shape the image rather than only be part of it?

It was not really one specific moment. It was something I kept feeling on different sets. As a model, you start to notice everything around you. You notice the lighting, how the clothes are sitting, how the model is moving, and whether the image is actually telling the story it is supposed to tell. I found myself thinking about the entire image, not just my part in it. I realized I was already directing the image in my head. Styling and creative direction gave me the opportunity to actually bring those ideas to life and create the whole world around the image. I still carry my experience as a model into everything I do because I understand that a shoot is a collaboration. The person in front of the camera should feel guided and understood, not just placed there.

Your time in front of the camera gave you a view many stylists never have. How does knowing what a model feels on set change the way you dress them and guide a shoot?

It changes the way I communicate with people. I know what it feels like to wear something that looks amazing but does not allow you to move properly, or to be given direction that technically makes sense but does not give you anything to connect with emotionally. You can see that uncertainty in the final image.

I always want to make sure the model is comfortable. Can you move in it? Can you breathe? Can you sit? Is something bothering you? I would rather make an adjustment than have someone push through discomfort just for the sake of a concept. I also like to explain the feeling and story behind the shoot instead of just giving instructions like “chin down” or “turn your head.” Once the model understands the mood, they can connect with it and the posing becomes much more natural.

You work from several perspectives at once: the model, the designer and the creative vision. When these three pull in different directions, how do you find the balance that serves the story?

I always come back to the story. What are we trying to say, and who are we trying to say it to?

The model brings their personality and presence. The designer brings their vision and intention. My job creatively is to bring those elements together and make sure they work within the bigger picture.

Sometimes the clothing needs to be the focus. Other times, the model’s personality needs to come forward more. I do not think balance means everyone has to have the same amount of attention. It means knowing what needs to lead in that particular image. If the viewer can connect with the person, appreciate the clothing and understand the world we created, then I feel like we have done our job.



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Showcasing fresh faces and new talent is at the heart of your work. What do you look for when you discover someone new, and why does creating space for them matter so much to you?

I look for presence before perfection. I look for curiosity, personality, openness and someone who has their own point of view. A new model does not have to know everything yet. I want to see how they carry themselves, how they wear a garment and what happens when they stop trying so hard to perform.

I also pay attention to people who might normally be overlooked by the industry. I believe every face matters and that fashion becomes more interesting when we create room for different people and different perspectives.

Creating that space is important to me because one opportunity can really change someone's direction. New talent also brings something that you cannot always create through styling or art direction. There is a freshness and authenticity that comes from someone who is still discovering themselves.

You like to look at fashion from a different angle and present it in new ways. How do you make sure styling highlights not only the clothes but also the person wearing them and the designer behind them?

I start by listening. I want to understand what the designer is trying to say with the garment, but I also want to understand the person wearing it. What is their personality? What makes them feel confident? What makes them feel powerful?

For me, styling is about bringing those things together. Sometimes the best thing I can do is keep the styling clean so the construction of the garment can speak for itself. Other times, I might push the styling further to bring out the personality of the model.

I do not want the model to become a hanger, and I do not want the clothing to become just decoration. There should be a relationship between the person, the garment and the story. That is where I feel the image becomes interesting.





Looking ahead, what kind of stories would you like to tell as a creative director, and what change would you like to see in how the industry gives opportunities to new talent?

I want to create stories that feel human first and fashionable second. I want to create editorials where identity, confidence, personality and becoming are part of the story. Beauty is important, but beauty attracts you. It is the story and the presence that make you want to keep looking.

When it comes to new talent, I would like to see more opportunities, more openness and more trust given earlier. I want to see wider scouting, better crediting and more people willing to mentor and give someone a chance.

My own experience has taught me that talent can grow when someone is willing to make space for you. I want my creative direction to continue doing that for other people and, hopefully, open the door a little wider for the person coming behind me.

MALVIE





DIGITAL

MAI VIE

PHOTOGRAPHED BY
FARDEEN HOSSAIN

+

STYLING
CHLOE ALIYA
DESIGNER
DENISE DAVID

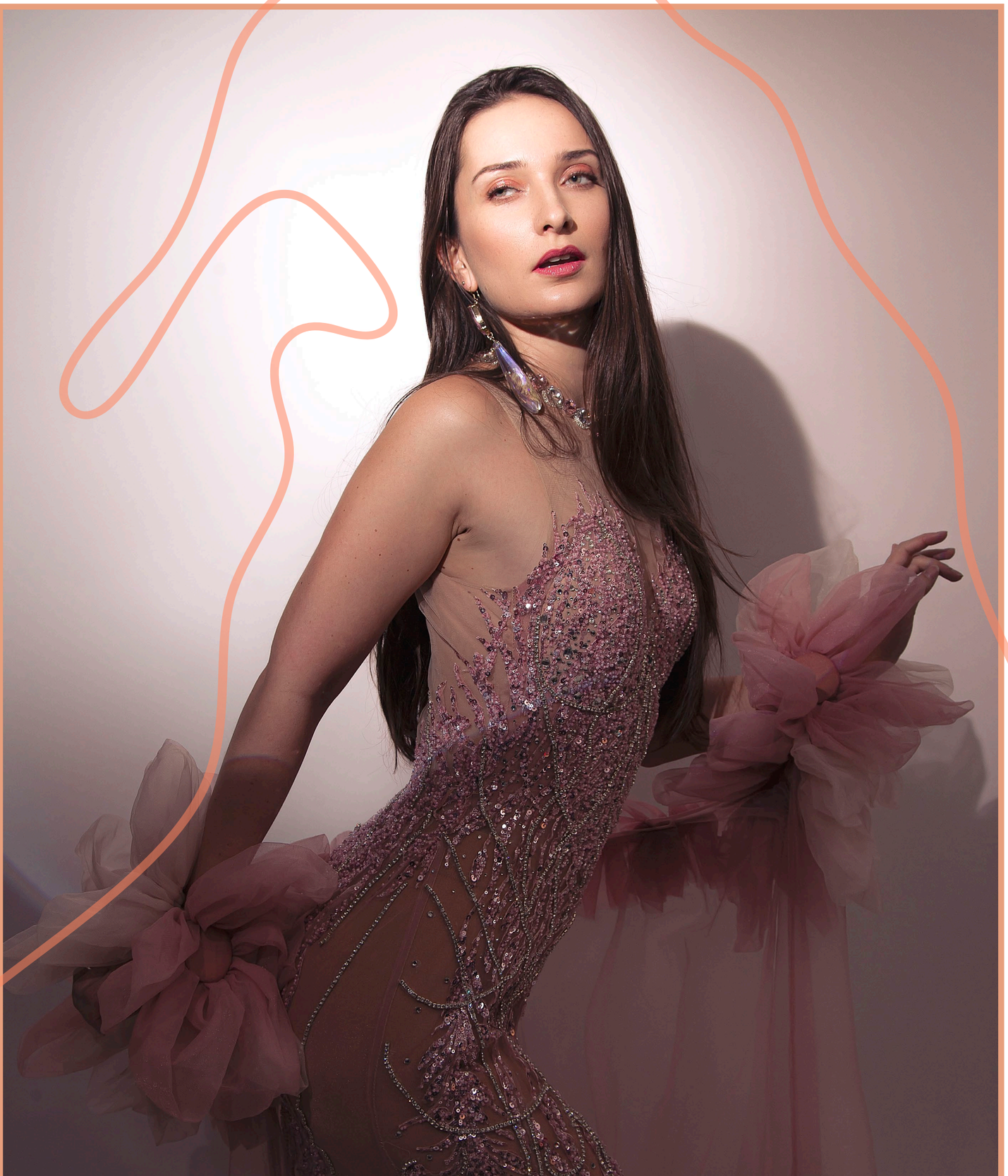
GRUNGE AFTER DARK

MODEL FRANCENE & ORANGE
MODEL MANAGEMENT INC.

MAKEUP
GLOWWITHVANI

EDITION MAIN

AUTUMN 2026



blush IN BLOOM



Photographer: RAÚL RODRÍGUEZ PHOTOGRAPHY
@raul.rodriguez.photography
Model: STEPHANIE ALMEIDA GONZAGA @stephaniesk8
Fashion Designer: XANAT_MOODISTA @_xanat_moodista



DIGITAL

MALVIE

autumn 2026

FASHION DESIGN
XANAT_MOODISTA

STEPHANIE
ALMEIDA
GONZAGA

blush in BLOOM

by Raúl Rodríguez Photography

Light Shapes the Body

Raúl Rodríguez on Blush in Bloom, music on set and why every image needs a story

Blush in Bloom feels soft on the surface, yet carefully built underneath. Where did the idea first come from, and how did you shape it through casting, styling and production until it became the story we see?

Blush in Bloom came about almost by chance. I met with the model for a catalog project that was already planned, and once we finished, we used the remaining time to create this editorial as a complement. We have worked together on many projects, both commercial and artistic, and what we truly love are the artistic ones. They nourish both of us, so whenever a commercial job brings us together, we try to use the time to create something extra. I believe luck exists, but it arrives when you have worked enough to recognize it. The model, Stephanie Almeida, is a wonderful, luminous person. I have worked with her on fashion and conceptual projects, and she is al-





ways willing to experiment and brings the best attitude. For me, working with her feels like a sweet morning.The gown was designed by Xanat, a collaboration that is practically new for me, and I am delighted to have been part of it. I hope to soon have new material from all of us to share with you.

You believe a good photograph starts before the camera comes out. What happens in those first moments with the person you photograph, and how do you know when the connection is strong enough to begin?

Before the shoot, I find out what the person wants to express and ask for visual references. Then, when we meet, I put the camera aside and simply talk. I want to know who is in front of me, what makes them comfortable and what they hope to see in the images. I know the connection is strong enough when the silence stops feeling awkward and the person begins to move naturally, without waiting for instructions. That is when I start shooting. Light shapes the body, but connection reveals the soul.

Directing someone can easily become controlling them. How do you guide a pose or an emotion while still leaving room for the person to show something of their own?

I guide with intention rather than with exact positions. Instead of saying "tilt your head," I describe a mood, a memory or a piece of music, and let the person respond in their own way. I think of poses as natural or defined, and I keep the process alive, adjusting as we go. My direction sets the frame; what happens inside it belongs to them. Often the best image is the moment they surprise both of us.

Many of your editorials begin with a song, an atmosphere or a single word. Can you take us through one shoot that started this way, from the first listen to the final image?

Music is always our inspiration. We look for it to surround us as a team, and the inspiration flows along with it. For this shoot, we asked Alexa for some happy punk, and the playlist began with Blink-182. We started with dramatic, high-contrast light, and as the session progressed, "Perfect" by Simple Plan came on, a much softer, ballad-like song, and we shifted from drama to softness. Almost all the poses came from the music and from Stephanie's own work; I only refined details and looked for my framing. We laughed and proposed ideas together. The gown and the flowers evoked delicacy, which stood in contrast to Stephanie's fearless personality, and that contrast is what inspired the title, Blush in Bloom.

Your work moves between books, brands and products on one side, and fine art and conceptual projects on the other. What has commercial work taught you that you now use in your personal projects, and the other way around?

Commercial work taught me precision, discipline and the ability to solve problems quickly while keeping an aesthetic standard. My personal projects taught me to take risks and to stay with an idea until it feels honest. People say you cannot make a living from art, but I could not live without it. Today each side feeds the other: the rigor of commercial work gives my artistic projects structure, and the freedom of the artistic work brings a more personal voice to my commissions.

Fashion, cinema, painting and music all leave a mark on your images. How do you stay open to these influences without repeating what already exists, and where do you feel your own vision is heading next?

I treat references as a starting conversation, never as a destination. I listen to music, read, watch films and anime, and study history and philosophy. Photographers like Mario Testino and Peter Coulson shape my eye, as do books like Camus's Sisyphus and Hesse's Demian. I take the feeling of a film, the light of a painting or the rhythm of a song, and translate it through my own way of seeing. Next, I want to keep exploring more narrative and conceptual work, with the same elegance but with deeper stories behind each image, because an image without a story is just an image.



Old Money jewelry



Photographer/Lighting Designer/Retoucher: VÁNSON XU @vvvvanson_
Photographer: PATRICK HSU @pppatriiick_
Model: VESTA Assistant: LIU
Assistant: DOUBLE
Makeup Artist: SELINA @kiiii_x

MALVIE

DIGITAL

MAIVIE

STARRING VESTA

ASSISTANT DOUBLE & LIU

MAIN ISSUE FASHION

OLD MONEY JEWELRY

PHOTOGRAPHED BY VÁNSON XU

MAKEUP SELINA

INTERVIEW BY MALVIE

The Quiet Collective

Vánson Xu on a Guangzhou collective and the beauty of quiet moments

Every team has its own story of how it came together. Who are the people behind your work, and what does each of you bring that the others could not do alone?

We are a loosely-knit collective of creators based in Guangzhou, brought together by our shared passion for creation. Each of us fulfils our respective roles, with myself chiefly in charge of overall coordination, and we grow through mutual learning.

Take us back to the beginning of this editorial. What was the first idea or feeling you wanted to capture, and how did it change as the shoot came to life?

At first I was tryna capture some simple and quiet feelings, cuz I'm obsessed with quiet styles, and according to my personality, I'm also a quiet person, so most of my photos will look quiet. Usually I won't ask models to do too much moves, I'll just capture them through their natural movements, those unexpected moments are the main thing for me to show, so most of the shooting is coming out in a freestyle way.

Working as a small team means everyone wears many hats. How do you share creative decisions on set, and what happens when you see a picture differently?

For every photoshoot, we produce mood boards and select reference images that align with our vision. Pre-shoot collection and organisation of creative inspirations are indispensable to ensure the efficient delivery of finished outputs.

You work in a very competitive industry in China. What does it take to keep your own voice when there is so much pressure to follow what is popular?

In my view, capital is instrumental. It can resolve most practical issues and lend greater brilliance to creative works. Even so, the creative intellect of artists can never be replaced.

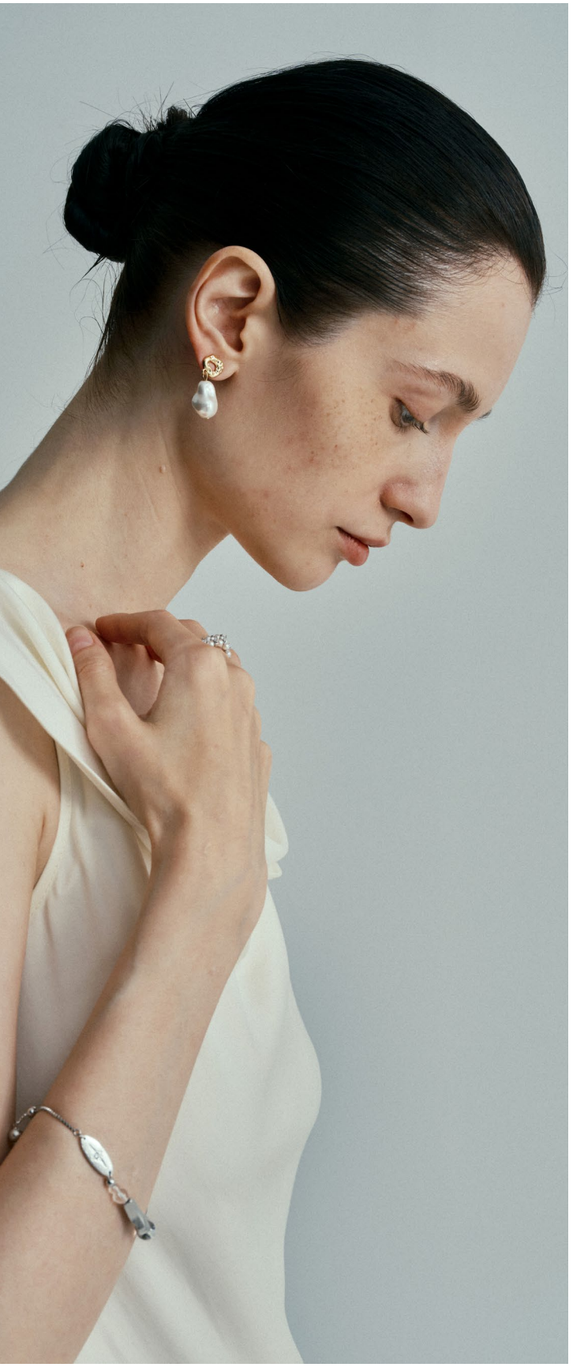
Is there a part of Chinese culture, place or everyday life that finds its way into your images, even when the viewer might not notice it at first?

Sadly, I can't say yes. My focus for this shoot was entirely on the visual aesthetics rather than cultural narratives. While someone looking in from the outside might spot subtle cultural nuances in the background or atmosphere, I didn't consciously use any Chinese elements in my framing.

When people look at your work a few years from now, what would you like them to feel, and where do you hope this team will be by then?

For my part, I hope our works will one day be projected on the big screen. I also wish that when we look back at our present-day creations, tangible progress can be perceived. It is my aspiration that years from now, every member of our cohort will thrive and shine within this industry.







MALVIE



THE NEW ROMANTIC WARDROBE: FEMININITY WITHOUT THE RULES

There is something interesting happening to femininity in fashion right now. After several years in which minimalism, practicality and the almost deliberately unremarkable "clean" aesthetic dominated our wardrobes, romance has returned! But it does not look quite the way it used to.

The Fall/Winter 2026 runways were full of lace, ruffles, bows, flowing skirts, sculpted waists, sheer fabrics and historical references. Yet this is not simply a return to the ultra-feminine wardrobe of another era. Instead, designers seem interested in taking the visual vocabulary of femininity and allowing women to decide what it means for themselves.

Professionals have identified romantic fabrics and silhouettes as one of the defining directions of the FW26 season, with lace appearing everywhere from Saint Laurent and McQueen to softer, more elaborate interpretations elsewhere. Another trend report highlighted ruffled dresses, romantic lace, elegant draping and Art Deco influences among the season's strongest dress directions. And perhaps that distinction is what makes the current romantic revival feel so relevant. This is femininity without a dress code.

Romance, Rewritten

For a long time, the idea of dressing "feminine" came with an almost predetermined uniform: a fitted dress, delicate heels, pastel colours, a small handbag, perhaps a bow or pearl necklace. Romance was often presented as something soft, pretty and unmistakably decorative.

The new version is considerably more complicated. On the Fall 2026 runways, romantic elements were frequently combined with things that traditionally sit outside the conventional feminine wardrobe. Lace appeared alongside tailoring. Bows were attached to structured garments. Voluminous skirts were paired with sharper jackets. Delicate fabrics were contrasted with leather, strong shoulders or more sensual silhouettes.

At Genny, for example, ruffles and flounces appeared across dresses, jumpsuits, blouses and coats, while bows were transformed into functional knots and used on lapels, belts and footwear. Long skirts existed alongside sharply tailored suits, creating precisely the kind of contrast that makes the current interpretation feel modern rather than nostalgic.

This tension is important. Romantic fashion no longer necessarily asks the wearer to become "the romantic woman." Instead, it gives her romantic elements to incorporate into an identity that may otherwise be completely her own. You can wear a lace blouse with trousers and loafers. A giant bow can sit on an otherwise minimalist black dress. A ruffled skirt can be balanced by an oversized coat. A traditionally delicate fabric can become unexpectedly powerful when cut into a structured silhouette.

The romance is in the details, rather than in the entire personality. This also explains why the trend feels less like a costume and more like an opportunity for styling. Fall 2026 fashion has generally moved toward contrast, with designers combining clean silhouettes and rich textures and revisiting familiar wardrobe staples through unexpected proportions and details.

It is almost as if fashion is saying 'hey! you do not have to choose between being practical and being beautiful'.

From Victorian References to Modern Desire

The historical references behind this movement are impossible to miss. Victorian, Edwardian and Romantic-era influences have been circulating across contemporary fashion for some time, but Fall 2026 gave them even more space.

Lace is perhaps the clearest example. Early FW26 trend analysis described "opulent romance" as a major direction, noting the continued rise of lace across dresses, separates and accessories. According to trend forecasting cited, visibility of fine lace on social media was predicted to increase significantly between FW25 and FW26, while lace-trimmed garments were also performing strongly in retail data. That makes sense when we consider how much contemporary fashion has become interested in rediscovering tactile clothing. Lace is not only visually romantic; it has texture, history and craftsmanship embedded into it. It can be fragile, provocative, aristocratic, rebellious or nostalgic depending entirely on how it is styled.

At Saint Laurent, lace took on a more sensual and almost nocturnal character. At Alexander McQueen, sweeping sheer lace gowns created a dramatic, almost theatrical effect. Elsewhere, romantic textures were softened into something more wearable. Then there are bows. The bow has been one of fashion's most persistent symbols of femininity, but its current comeback is anything but subtle. Couture collections in 2026 pushed the idea to spectacular proportions, with enormous bows appearing both on garments and in the hair. At Jean Paul Gaultier, Duran Lantink explored oversized ribbons with a historical reference to Louis XIV and Marie Antoinette, while Viktor & Rolf and Robert Wun also played with exaggerated bow shapes.

In ready-to-wear, the treatment becomes more approachable. A bow can function almost like jewellery, something added to an outfit rather than something that defines it. And that is perhaps the most interesting development of all. Fashion is taking symbols historically associated with sweetness and turning them into objects of choice. A bow does not have to mean innocence. Lace does not have to mean delicacy. A corset does not have to mean restriction. A skirt does not have to mean traditional femininity.

The meaning depends on the woman wearing it.

The End of the "Correct" Feminine Look

For years, conversations around femininity in fashion have often been framed as a negotiation between two extremes: embracing traditionally feminine clothing could be interpreted as conforming to expectations, while rejecting it could be understood as a form of liberation.

But that binary is becoming increasingly outdated. There is freedom in choosing the traditionally feminine thing because you genuinely like it. There is also freedom in taking that thing and making it strange, sensual, oversized, masculine, minimalist or even slightly uncomfortable. Vivienne Westwood's Fall 2026 collection offers a particularly strong example of this approach. The collection revisited historical references from the house's archive, including Georgian bow-adorned bustiers, Renaissance-inspired imagery, tartans, corsetry and sharply waisted tailoring. Rather than reproducing historical femininity literally, the collection collided different eras and attitudes.

That collision feels particularly contemporary. Modern femininity is not necessarily about looking traditionally feminine from head to toe. It can mean wearing a masculine shirt with an enormous skirt. It can mean combining a romantic blouse with a pair of worn jeans. It can mean choosing an extremely sensual dress one day and an oversized suit the next.

The wardrobe becomes less about communicating a fixed identity and more about allowing multiple versions of yourself to coexist. This may also explain the renewed interest in "ladylike" dressing. Fall 2026 reports have identified a reinterpretation of classic ladylike codes, including tailored jackets, brooches, gloves and polished silhouettes.

The important word is reinterpretation. We are not necessarily going back to the woman who dressed according to a rigid set of rules. We are taking pieces of that visual language and removing the obligation that once accompanied them.

Romanticism With a Little Edge

If there is one styling rule I would take from this season, it is to resist making romance too perfect. The easiest way to make a romantic outfit feel contemporary is often to interrupt it.

Pair lace with denim. Wear a delicate blouse under a leather jacket. Add a masculine watch to a flowing dress. Wear ballet flats with a sharply tailored coat. Put a huge bow on a simple black silhouette instead of covering the entire look in decorative details. This is where the new romantic wardrobe becomes much more versatile than the aesthetic's reputation might suggest.

At LoveShackFancy's Fall 2026 collection, for instance, Marie Antoinette references collided with Gossip Girl imagery, while lace, bows, sparkles and Edwardian-inspired silhouettes were mixed with more contemporary references.

That combination is telling. Today's romantic wardrobe is not necessarily interested in historical accuracy. It is interested in fantasy. And fantasy, importantly, can be personal. Maybe your version of romance is a sheer black lace dress. Maybe it is a white cotton blouse with a tiny collar. Maybe it is a red bow in your hair. Maybe it is a dramatic skirt that makes you feel slightly overdressed for an ordinary Tuesday. The point is that none of these choices has to be justified.

Dressing for Pleasure

Perhaps the deeper story behind this trend is not femininity at all. It is pleasure. The Fall 2026 collections have shown a broader movement toward clothes that create an emotional reaction. Vogue's seasonal analysis described the collections as increasingly expressive, with designers balancing practicality and personality rather than treating them as opposites.

Romantic fashion fits naturally into that shift because it asks us to notice clothes. You notice a lace sleeve. You notice a velvet bow. You notice the movement of a long skirt. You notice a ruffle when you walk. You notice the texture of silk against the skin. These are sensory experiences, not simply visual ones. And after an era of wardrobes built around looking effortless, perhaps there is something genuinely exciting about looking like you made an effort. Not because women should dress up for other people, but because getting dressed can be a small act of self-expression. The pleasure can be entirely private.

That is ultimately what separates the new romantic wardrobe from some of its historical predecessors. It is not asking women to perform femininity correctly. It is giving them access to femininity as a language, one that can be whispered, exaggerated, contradicted, modernised or completely reinvented.

Romance does not have to mean softness. It can be sensual. It can be intellectual. It can be dramatic. It can be funny. It can be dark. It can be deliberately excessive. The most modern romantic gesture of all is simply choosing what you love, without worrying whether it fits somebody else's definition of what a woman is supposed to look like.

Article by
Valentina Roque



Creative Director/Model: Sensemielja Letitia Sumter
Creative Director/Concept/Photographer:
Sanne Van Bergenhenegouwen
Makeup Artist: Eline Deblauwe
Wardrobe Stylist/Creative Director/
Styling Decor: Sandra Attema Welte
Flowers sponsor: Mypeonysociety
Assistant/Styling Decor: Marina Van Wiggen
Fashion Designer: Valkyriecorsets

MALVIE

BETWEEN MOMENTS



Photographer: JURIS ZOLBERGS
Model: POLINA AHMEDOVA @napolinarija_
Fashion Designer: LINARDS ABELITIS @linards_a
Makeup Artist: VERONIKA KARP @nika_makeup_lv
Hair Stylist: OKSANA MJATKINA @style_by_om
Assistant: MARGARITA MOISEJEVA @mar.mois
Producer: ALEKSANDRS TROFIMOVS @mbfchannel



DIGITAL

MALVIE

ASSISTANT
MARGARITA
MOISEJEVA
FEATURING ELEGANT
ACCESSORIES

HAIR OKSANA
MJATKINA

Starring
Polina
Ahmedova
SOPHISTICATED
WAY

UNDERSTATED
STYLING

PRODUCER
ALEKSANDRS
TROFIMOVS

PHOTOGRAPHY
JURIS ZOLBERGS

DESIGNER LINARDS
ABELITIS·MAKEUP
VERONIKA KARP

BETWEEN MOMENTS

Between MOMENTS

PHOTOGRAPHY, JURIS ZOLBERGS
MODEL, POLINA AHMEDOVA
FASHION DESIGNER, LINARDS ABELITIS
MAKEUP ARTIST, VERONIKA KARP
HAIR STYLIST, OKSANA MJATKINA
ASSISTANT, MARGARITA MOISEJEVA

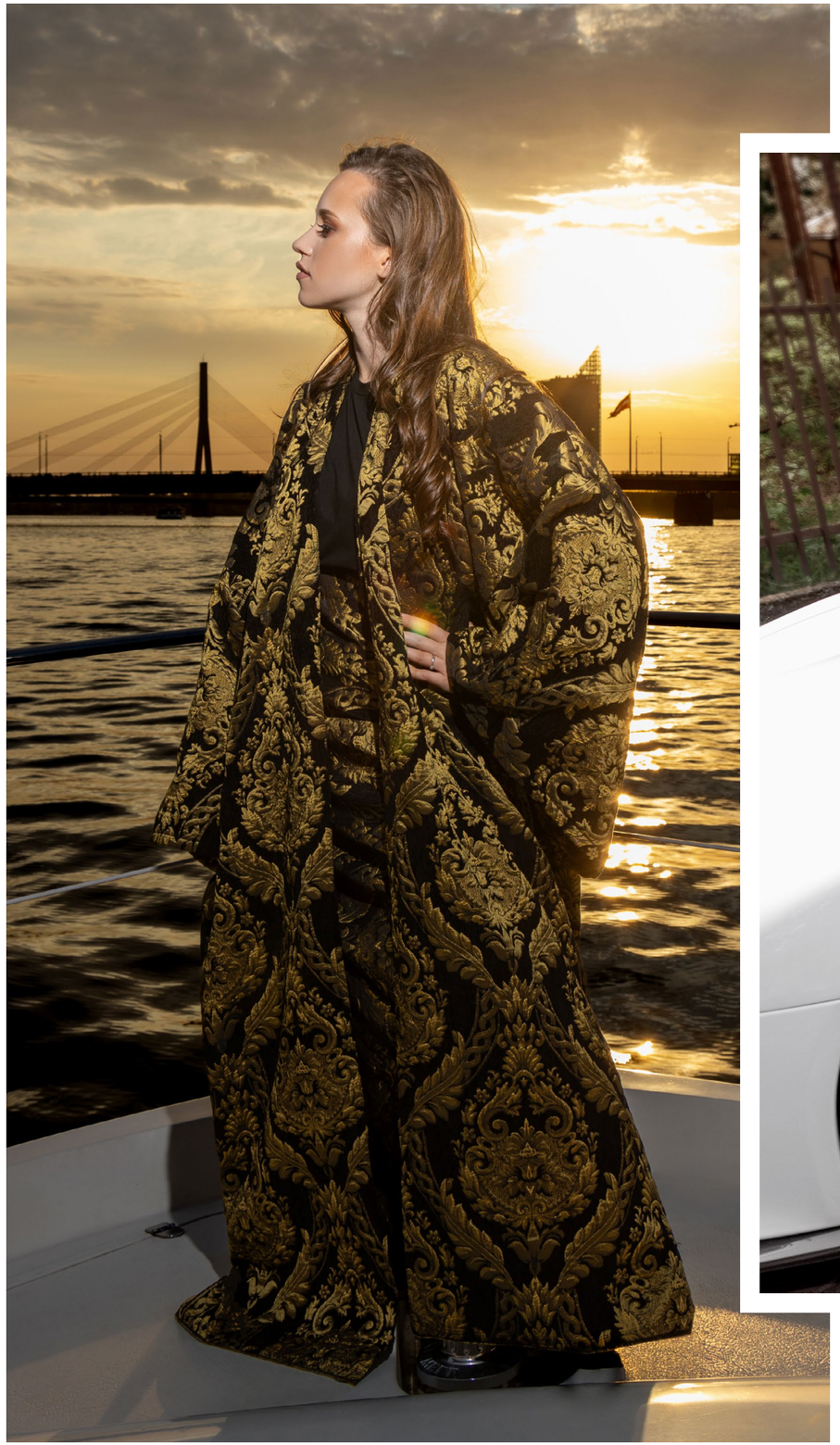




This editorial captures effortless fashion through a series of relaxed moments, combining refined looks with the natural atmosphere of a day spent between the road and the water. Featuring elegant accessories, eyewear, jewelry, a car, and a boat, the story blends fashion and lifestyle in a calm, sophisticated way. The images focus on natural movement, understated styling, and an authentic sense of beauty.

PHOTOGRAPHED BY JURIS ZOLBERGS.






MICHELIN
PILOT SPORT 4 S

OFF STAGE

Creative Director/Photographer: **ROBERTO GOTTI** /
GRART'HÈ @grarthe.studio

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DIGITAL

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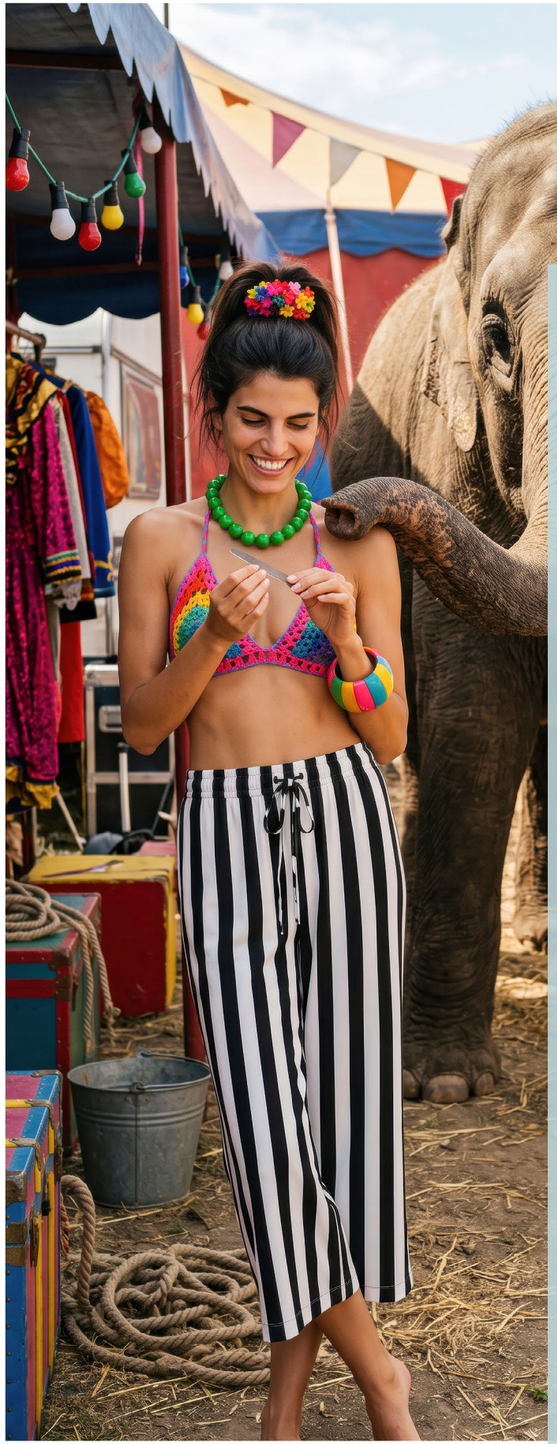
CREATIVE DIRECTION
ROBERTO GOTTI
GRART'HÈ

Edition main

Off stage



Outside the Frame

Roberto Gotti of GRart'hè on the eye of a make-up artist, artificial intelligence as a tool and the tension of what stays hidden

You began your career as a make-up artist in the 1980s, working closely with faces, styling and proportions. What from those years still guides your eye today, now that you are directing the entire image rather than just one part of it?

One thing I still carry with me from those years is, above all, the way of looking. Before technique, I learned how to observe a face, a proportion, a light, a balance, and how even the smallest detail can completely change the perception of an image.

Make-up gave me a very direct relationship with the body and with identity, but also with transformation. For me, a face has never been just a face: it can become character, tension, narrative.

I believe that way of seeing has remained almost unchanged. The difference is that today I no longer work on just one part of the image, but I build the entire system: subject, styling, proportions, space, light, atmosphere and gesture. My way of working, however, is still very similar: I start from the detail and look for a very precise balance between control and visual tension.

At GRart'hè, artificial intelligence is a tool within a broader process of concept, direction, selection and refinement. At what stage do the most important decisions happen, and how do you keep the idea under control rather than letting the tool lead it?

For me, the most important decisions happen before generation. The work always begins with the concept: I need to know what I want to communicate, what atmosphere I want to create, what kind of figure I am looking for, what tension I want to build, and what relationship should exist between the subject and the environment.

If this part is not clear, AI will inevitably take you somewhere else. And that is exactly what I try to avoid.

I have never thought of artificial intelligence as something that should make decisions for me. It comes later, as a production tool and also as a tool for exploration. Sometimes it can open unexpected possibilities, and I find that interesting, but the direction has to remain mine.

Then there is selection, which I consider fundamental: understanding what really works, what is coherent, what is unnecessary, and what betrays the original idea. And finally, there is refinement, which is often a very long process. For me, an image is not finished when it is generated: it has to be controlled, corrected, made credible and, above all, made coherent with the project as a whole.



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Your work sits on the boundary between photography, synthetic imagery and fashion editorial. Do you still feel that this boundary exists? And how do you decide where an image "belongs"?

I believe that this boundary still exists, but today it is much more fluid. And, honestly, I do not always feel the need to decide which side an image belongs to.

I am more interested in understanding whether it works, whether it has presence, whether it has a visual logic, and whether it can sustain the concept.

My reference point remains very photographic. I constantly think in terms of light, optics, materials, skin, depth, proportions and physical credibility. It is a way of thinking that comes from my background and that I will probably never lose.

At the same time, I do not see why a synthetic image should rigidly imitate traditional photography. One of the interesting aspects of these tools is precisely the possibility of pushing certain ideas beyond what would be practical or even possible in a real shoot.

For me, the point is not to hide this hybrid nature, but to use it consciously.

Identity, transformation and the construction of the body often return in your projects. Why do these themes continue to stay with you, and how has your way of exploring them changed over time?

These are themes that have always stayed with me, and I believe my background in make-up and fashion has played an important role. The body and the face are very powerful surfaces because they can be modified, emphasized, compressed, made fragile or monumental. I am very interested in that moment when a figure stops being simply a person and begins to become almost a symbol. Over the years, however, my way of approaching these themes has changed. In the past, transformation was mainly connected to beauty, styling and aes-



thetic construction. Today, I am much more interested in the tension it can create.

I am interested in the body when it is constrained, exposed, multiplied, isolated, protected, or altered by scale or context. I also believe I have gradually moved away from a beauty that is too reassuring. I prefer it when there is something unstable, ambiguous or slightly unsettling within an image. That small friction is often what, at least for me, makes it harder to forget.

OFF STAGE / FUORI SCENA explores the relationship between what is shown and what normally remains outside the frame. What did you want to make visible with this project, and what did you choose to leave hidden?

With OFF STAGE, I wanted to work precisely on the moment when the public image begins to crack. In fashion, we are used to seeing the final result: the perfectly constructed subject, the pose, the clothing, the control. I wanted to shift the gaze toward what might happen before, after, or simply beside that official image.

I was interested in making visible a controlled vulnerability, something that appears private but at the same time remains constructed.

I believe the heart of the project lies precisely in this ambiguity: the viewer never fully knows to what extent they are witnessing an authentic moment and to what extent they are still inside a staged situation. What I chose to leave hidden was, above all, the explanation. I did not want to say exactly what was happening, nor define completely the relationship between the characters and the space. I prefer part of the story to remain outside the frame. In my view, it is precisely that void that creates tension and gives the viewer the possibility to build their own interpretation.



Looking to the future, how do you imagine editorial production will change, and what kind of dialogue would you like to see between traditional photographic techniques and generative tools?

I believe editorial production will become increasingly hybrid. I do not think traditional photography will disappear, and I do not believe generative tools should replace it. In fact, I think the most interesting part is still to come, and it will emerge precisely from the dialogue between different skills and disciplines. Photography carries with it a knowledge of light, the body, time, matter and reality that remains fundamental. Generative tools, on the other hand, can greatly expand the conceptual phase, allow us to explore very complex scenarios, and reduce certain production limitations.

What I would like to see is less opposition and more awareness. Sometimes AI is discussed as if it were automatically a language, but for me it is not. It is a tool. The language comes from the person using it, from their choices, their visual culture, what they decide to keep and, above all, what they decide to discard.

In the end, technology changes, but the central question remains the same: to have an idea, to know how to direct it, and to be able to transform it into an image that truly has something to say.



MALVIE

The Ceremony of Form

Photographer: FLORIN OPRIS @florin.op
Photographer: TEODOR ROȘU @rosu_inchis
Model: ISABELA HAIDUC (UNIQUE MODELS AGENCY ROMANIA) @isabela.paula.h
Wardrobe Stylist: VIKTOR SPASOV @viksy0_0
Assistant: STEFAN RADEV @jovialmonster
Hair Stylist: ALEXANDRA BOITOR @alexandra_boitor
Makeup Artist: CRISTINA BIRDAHAN @cristina_birdahan
Makeup Artist: IONUT ALEXANDRU @johnandthecolors
Producer: MITICHI PREDA @mitichipreda
Producer: LANDIANA CERCIU @landianacerciu
Brand: PRODUCED BY FEERIC FASHION WEEK @feericfashionweek



DIGITAL

MALVIE

THE CEREMONY OF *form*

WHITE COAT, GREEN SCARF

STYLING
VIKTOR SPASOV, MAKEUP CRISTINA **BIRDAHAN AND** IONUT ALEXANDRU, HAIR ALEXANDRA BOITOR, ASSISTANT STEFAN RADEV

MODEL ISABELA HAIDUC, UNIQUE MODELS AGENCY ROMANIA
PHOTOGRAPHY FLORIN OPRIS & TEODOR ROȘU
BRAND PRODUCED BY FEERIC FASHION WEEK

PRODUCERS
MITICHI PREDA & LANDIANA CERCIU

Just Be True

Viktor Spasov on designing and styling, building a language of his own in Sofia and staying himself

INTERVIEW BY MALVIE

You move between designing your own collections and styling other people. How does each role change the way you see clothing, and does one ever push back against the other?

Designing and styling are two different ways of communicating through clothing, but for me, they are deeply connected. When I design, I start with an idea, a feeling, or a world I want to create. Styling is more immediate and intuitive, it requires me to respond to a person, a character, or a specific moment. Designing makes me more conscious of construction, silhouette, and detail, while styling encourages me to experiment and see familiar pieces in unexpected ways. Sometimes the two roles challenge each other, but I think that tension is productive. It keeps my approach from becoming too fixed and allows me to constantly reconsider what clothing can do.

Your work treats fashion as a form of self-expression. When you dress an artist or actor, how do you balance their identity with your own visual language?

I always begin by trying to understand the person and what they want to communicate, both consciously and subconsciously. I don't believe styling should erase someone's identity or simply turn them into a visual concept. For me, the most interesting result happens when their personality and my own vision meet somewhere in the middle. I bring my perspective through the proportions, the textures, the combinations, and the overall atmosphere, but the person wearing the clothes needs to feel themselves in them.

Across four collections, what has stayed constant in your design thinking, and what have you had to let go of along the way?

What has stayed is my interest in individuality, identity, and the emotional side of clothing, that has remained constant. I'm drawn to pieces that carry a certain tension — between strength and vulnerability, structure and freedom, or something familiar and something unexpected. At the same time, my approach has become more intuitive. In the beginning, I felt a stronger need to explain every idea and make sure everything followed a particular direction. With experience, I've learned that not everything needs to be resolved or made obvious. Sometimes the most interesting part of a design is what remains open to interpretation. I've become more comfortable with uncertainty and with allowing each collection to teach me something new.

Building a brand in Sofia comes with its own conditions. How has the city shaped your aesthetic, and what does it give you that a bigger fashion capital might not?

Sofia has shaped my approach in ways that are both practical and personal. Building a brand here means learning to be resourceful, independent, and intentional about the decisions a person makes. You don't always have the same infrastructure or immediate access to the opportunities that exist in larger fashion capitals, but that also encourages finding alternative solutions and develop a more individual perspective. I appreciate the distance from the constant pressure of established fashion systems and trends. It gives me space to experiment, question things, and build a language that feels authentic to me. Sofia is also a city of contrasts, and I think that mixture of different realities and influences naturally finds its way into my work.



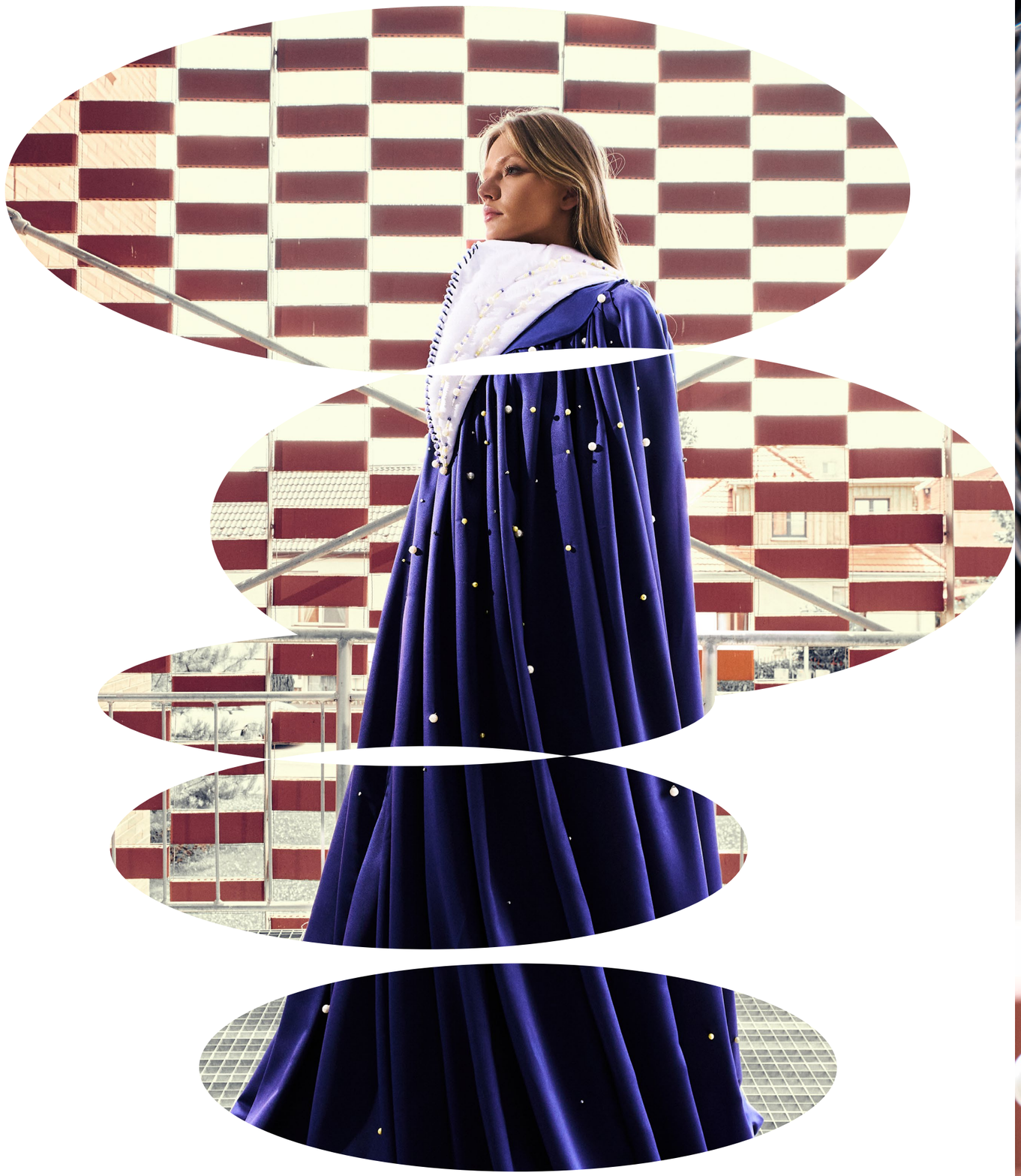


Your designs have appeared in publications as different as L'Officiel and KALTBLUT. How do you think about your work being read through such different editorial lenses?

I find it interesting because I don't think a garment has only one meaning. The way a piece is photographed, styled, and placed within an editorial story can completely change how it is perceived. Different publications have their own visual language, audiences, and ways of approaching fashion, and I enjoy seeing how my work adapts to those contexts without necessarily losing its identity. I don't expect every publication to interpret my work in the same way, and I don't think they should. For me, fashion becomes more interesting when it creates a conversation between the original idea and the person who is looking at it. Sometimes an interpretation reveals something about the work that I hadn't consciously considered myself.

At 31, you already have awards and high-profile collaborations behind you. What kind of work do you want to be known for ten years from now?

Ten years from now, I would like to still be myself, not changed by money or trends/fads, fame or whatever else there is. I would like to still create, whether the idea comes from my mind or my heart, just be true.





A SPICY GIRL





Photographer: DIANA MINABUTDINOVA @midiana_foto
Model: @ALENAMAR_KZN

MALVIE



DIGITAL

MAGAZINE

ALENAMAR_KZN

IN RED PEPPERS

FASHION PHOTOGRAPHED BY
DIANA MINABUTDINOVA

BEAUTY

RED LIPS AND A CROWN OF CURLS

PRESERVING THE MOMENT SHE STOPS PERFORMING FOR THE LENS FEELINGS

A SPICY GIRL

Preserving Feelings

Diana Minabutdinova on children, women and preserving real feelings

In almost two years of photography, you have already found your focus and taken part in exhibitions. What made you feel so quickly that this was the path you wanted to follow?

It didn't feel like a choice — it felt like recognition. The first time I photographed a child and saw that raw emotion on the screen, something clicked. I realized I wasn't just taking pictures; I was preserving feelings. Photography gave me a language for what I'd always felt but never knew how to say.

Children's photography asks for patience and the ability to catch moments that last only a second. How do you build trust with a child so that their true personality comes through in the image?

I never ask a child to pose. I get down to their level and ask about their favorite toy or their dream last night — anything that makes them forget the camera. Trust is built with play, not instructions. Once a child feels safe and a little bored of me, that's when they become themselves.

In your portraits of women, what do you look for in a person before you press the shutter, and what do you hope she sees when she looks at the final photograph?

I look for the moment she stops performing — shoulders drop, eyes soften. When she sees the final image, I don't want her to think "I look pretty." I want her to think "That's me." So many women have never seen themselves without judgment.

As a wife and a mother, how has your own family shaped the way you see childhood, womanhood and the emotions you choose to capture?

Motherhood taught me that childhood is messy and fleeting — so I chase truth, not smiles. Being a wife showed me how much tenderness lives in ordinary days. My family is my whole compass and support.

You love creative photo shoots. Can you tell us about one idea that started small in your mind and grew into something you are truly proud of?

It began on a spring night when the apple trees were in bloom. I couldn't sleep — an image kept appearing: a girl among the blossoming branches, her hair woven into them, her dress disappearing into the ground. She was the tree. I wrote to a girl who felt perfect for it, and she said yes. That's how "She Was Sakura" was born.



Exhibitions put your work in front of new eyes. What have you learned from seeing people react to your images, and where would you like your photography to take you next?

People don't react to the photograph — they react to themselves in it. That taught me photography is less about showing and more about reminding. Next, I'd love to create a larger body of work where these quiet emotions have room to breathe.

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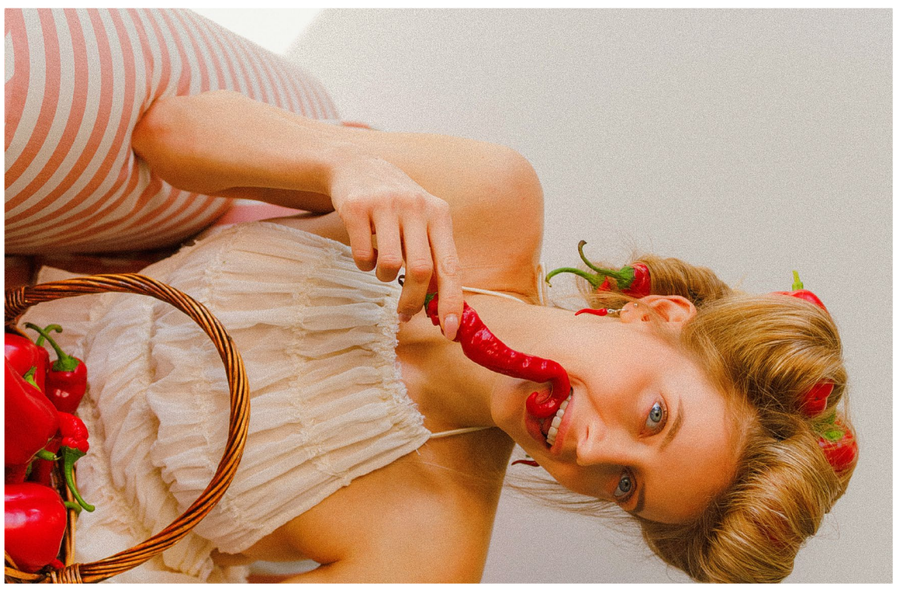



Wearing Form

Model: ALISIA (BNG MODELS) @alisxxs
Wardrobe Stylist: POLINA KHATYANOV @_polina_khatyanov_
Creative Director/Photographer: MIRIT ALLON HALEVI @mirithalevi
Makeup Artist/Hair Stylist: INBAR KUSHMIRAK @inbarkush_makeup



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DIGITAL MALVIE

WEARING FORM

Geometry, volume and the White Square of Tel Aviv

Starring
ALISIA (BNG MODELS)
Photographed by Mirit Allon Halevi

Styling Polina Khatyanov
Makeup & Hair Inbar Kushmirak

INTERVIEW BY MALVIE

Beyond Words

Mirit Allon Halevi on fashion and architecture, a team in synchrony and the stories a body tells in motion

You describe Wearing Form as the moment your love of photography and your lifelong fascination with clothing finally came together. Take us through how the story grew, from the first spark and the mood board to the final images.

Bringing different creative worlds together has been part of my creative language for years, each time taking on a different form. In Wearing Form, fashion and architecture came together naturally. I wanted to explore how they meet within a single image.

For me, clothes do not stand on their own. They gain meaning through context, through the person who wears them and the space they inhabit.

With that idea in mind, I began creating my mood board. I wanted to shoot outdoors, in an architectural space that carried meaning of its own. Dani Karavan's White Square whose work I greatly admire, became my choice. It was conceived as a tribute to Tel Aviv, a space to be entered and experienced through human presence and movement.

My fashion inspirations came from the work of Iris Van Herpen and Japanese Designers such as Rei Kawakubo and Issey Miyake. I was drawn to their use of volume, structure and geometry. These references helped shape the kind of garments I imagined moving through the space.

I chose a model who had the presence to carry the different shapes and volumes. I chose to keep the hair style and makeup minimal and clean, allowing the silhouettes to stand out within the surrounding architecture.

On the day of the shoot, the poses and the model's movement through space became an important part of the story. Her movement created a connection between the garments and the geometry of space. I began to see relationships that could not have been fully planned on a mood board. The final images grew out of what I had imagined beforehand and what happened in front of the camera. In that sense, Wearing Form became an evolving story.

An editorial depends on the people around the camera. How did you work with your creative team to turn the concept into something shared, and where did their input change your original idea?

The core concept of Wearing Form remained intact but the way it came to life became much richer through the collaboration.

Each member of my team received the mood board before saying "yes" to the project. They liked the idea and were excited by it.

Working with Polina, a stylist from the Shenkar Engineering. Design. and Art., whose alumni include internationally renowned fashion designer Alber Elbaz, opened an important door for the project. We were able to access unique pieces by Shenkar designers that strongly reflected the geometric language I had envisioned for Wearing Form. We spent a few days together searching for the right pieces. We were fortunate to work with three talented designers who were excited to participate in the project.

With Inbar, our hair and makeup artist, we decided to keep the hair and makeup consistent throughout the series. This created a visual thread connecting the different looks, while allowing the changing garments and geometric forms to remain the focus.

Alicia, our model, brought another layer through movement and presence. She was attentive, patient and willing to experiment. Her interpretation in front of the camera added something I could not have planned in advance.

On the day of the shoot, everything came together. We worked in full synchrony, professional and creative magic happened.

Moving to a new country every few years, clothes became a way for you to adapt and to belong. How does that early experience show up in the way you photograph fashion today?

The connection lies in movement, curiosity and openness to what is different from me. The experience of living in different countries exposed me to a rich experience of people, cultures and ways of life. It taught me to observe, adapt and remain curious.

I think this naturally found its way to my photography and art. I'm drawn to movement fleeting emotions, unexpected gestures, the swish of fabric, and the play between light and shadow.

My storytelling is through the relationship between the person, the clothes and the place. I see clothes as a reflection of identity, culture and belonging, a language beyond words.

Your professional life has been built around words, voice and language as a speech therapist. Has that work shaped how you tell a story through images, where nothing is said out loud?

My professional life has always revolved around words, voice and language. It taught me to pay attention to what exists beyond words. Communication is not only about what we say. It is also expressed through gestures, expressions, pauses and silence.

That sensitivity remains the same. What has changed is the medium. In fashion photography, I notice how a person moves in a garment, how the fabric responds to the body, a change in expression or the way light reveals texture and shape. These and many other subtle details can change the story of an image.

You want your photographs to make people feel, question or discover something beyond the clothes. What connections between fashion and other cultural worlds are you most drawn to, and how do you bring them into a single frame?

As I mentioned earlier, I am drawn to connections between different worlds but also to contrasts that inevitably exist between them. That tension is often what makes an image interesting to me. I am especially drawn to the dialogue between fashion and art, architecture history and cultural memory.

In Wearing Form for example, architecture isn't simply a backdrop for fashion. The concrete is solid, heavy and still, while the model wearing the designs is alive and in motion. In some images she seems to emerge from the concrete, in others she sits on it, leans against it or moves within it. The garment and the body sometimes echo the geometry of the space and sometimes seem to resist it. I like leaving these relationships open to the viewer's interpretation. I don't necessarily want to tell the viewer what to feel. I would rather create an image that makes them pause and look again. For me, fashion photography can do this too – it can begin with clothes and everything that creates the look and lead the viewer somewhere beyond them.

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Ten years into photography, what direction do you want your work to take next, and which ideas or stories are you hoping to explore in future projects?

Fashion photography excites me because of the many directions it can take me. I am always in search of new and exciting projects, collaborations and fresh possibilities that can take my work in new directions. I explore different formats and mediums, from exhibitions to collaborations in media and advertising, while continuing to develop ideas that connect fashion with history, memory, objects, lifestyle and culture. I will keep creating work that feels meaningful and leaves a mark.





DREAMING *with your* EYES WIDE *open*

Photographer: LISA STRÖHM WINBERG @lisastrohmwinberg
Model: SIFF SCHULDT HEIN
Female Model: HEDDA FÆRØY @heddafaeroy
Wardrobe Stylist: TAYLOR NEVIN @overdressedobserver
Makeup Artist/Hair Stylist: HEDI NYVANG @hedi.makeup



MALVIE



DIGITAL

MALMÉ

THE MORNING AFTER THE PARTY

HEDDA FÆRØY

Dreaming with your eyes wide open

PHOTOGRAPHY
LISA STRÖHM
WINBERG
STYLING TAYLOR NEVIN

MAKEUP & HAIR HEDI NYVANG

INTERVIEW BY MALVIE

A Mirror to Culture

Taylor Nevin on styling with intention, small international designers and the feeling of dreams coming true

You find inspiration in the tension between culture and fashion. Where do you feel that tension most strongly today, and how does it show up in the way you style a story?

I feel that tension most intensely in the reputation that the fashion industry carries. Most people see our art from a surface level, materialistic perspective. I see that as a beautiful challenge to style very specifically and thoughtfully around a story in hopes to provoke any kind of feeling out of a viewer. I just want the world to see fashion for what it is, a mirror to culture.

This editorial was built to spotlight small international designers. What drew you to these designers, and what did you want readers to discover about them through your styling?

Our editorial spotlights amazing pieces from Jacob Heath located in Baltimore, Maryland, USA, Anges Saaby Thomsen in Copenhagen, Denmark, and Francesca Golles based out of the UK, Dubai, and Italy. These designers all share a unique wearability in haute couture pieces. I wanted to showcase their craftsmanship and perspective. The editorial tells the story of the walk home after a late night at a fashion week party. Each designer we collaborated with brings forward that desire to feel that feeling of, “Did my dreams just come true?”. Photographer Lisa Ströhm Winberg, Makeup and Hair Artist Hedi Nyvang, and models Siff Schuldt Hein and Hedda Færøy were also carefully selected to contribute to that desirable feeling.

Your studies in material culture and textiles give you a deep understanding of what clothes carry beyond their look. How does that knowledge guide the pieces you choose and the way you put them together?

I see clothing and fashion as two separate entities. One is physical and one is figurative. The magic is made where the two overlap. I like to find the overlap and create in there, tapping into the perception of shape, color, silhouette, and aesthetic to create a guided story to follow for the viewer.

You have worked with storytelling brands such as The Walt Disney Company, Rent the Runway and Aritzia. What did those experiences teach you about telling a story through clothing that you now bring to your own editorial work?

Working with a story that has been assigned to me taught me how to dissect and translate the story through material pieces with no personal attachment, just high-standard execution. Now that I get to create and tell my story, the additional emotional layer creates a depth to my attention-to-detail, quality process that makes me so proud and dedicated to my work.

You love working with creatives who have a worldly point of view. How did your team shape this editorial, and what happens when different personal perspectives meet on set?

My amazing team coming together from all around the world only amplified that question of, “Is this what it feels like for my dreams to be coming true?”. Since I was young, traveling and experiencing other cultures has always been a great source of inspiration for me. Seeing these perspectives grow together into a new perspective, offers a depth to the final images that I don’t think would be possible to capture without the subconscious differences.

As a stylist, writer and creative director, you move between several roles. What are your dreams for the years ahead, and which stories do you most want to tell next?

I dream of sitting in a position of authority in the industry, known for and credible because how much I care for and deeply believe that fashion is integrally important to our being and survival on both physical and mental levels. My many roles all work together to refine my voice and perspective, ensuring that wide audiences can hear me and feel my passion. I hope to continue to share the stories that are found in the deepest parts of my soul for others to connect and feel seen in.





MALVIE

FRENCH FASHION AND BEAUTY MAGAZINE

MAIN ISSUE
72 | November 2023

RED
RED
RED
RED
RED

Photographer: ANASTASIA BULAVINOV
Model: ULIANA NESTEROVA
Wardrobe Stylist: YLIANNA DANKO @ylianna_danko_style
Makeup Artist: DORONCEANU DIANA
Hair Stylist: ALINA MIROSNICENCO
Stylist Assistant: PINZARU ALEXANDRA
Conceptual Dress: MARIA MIRON-LEFTER
Design Project Coordinator: VASILE VOZIAN
Corset: CĂTĂLINA OSIPOV
Shirt: SANDRO LIVV
Accessories: SWAROVSKI,
ACCESSORIES AVENUE





DIGITAL

MAI VIE

SCARLET

CONCEPTUAL DRESS
MARIA MIRON-LEFTER
CORSET
CĂTĂLINA OSIPOV

ULIANA NESTEROVA

\+

Volume

IN SCARLET RED

PHOTOGRAPHED BY

ANASTASIA BULAVINOV

STYLING YLIANNA DANKO
MAKEUP DORONCEANU DIANA
HAIR ALINA MIROSNICENCO

RED

STYLIST ASSISTANT PINZARU ALEXANDRA
DESIGN PROJECT COORDINATOR VASILE VOZIAN
SHIRT SANDRO LIVV
ACCESSORIES SWAROVSKI, ACCESSORIES AVENUE










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MODERN ROMANTICISM.

Photographer: TETIANA KURBAKOVA @tiana.kurba
Model: NIKITA CHEBANOV @nikitachebanov_



MALVIE



DIGITAL

MALVIE

NIKITA CHEBANOV

A GREY JACKET,
CREAM LINEN AND
A QUIET DAY
BY THE SEA

PHOTOGRAPHED BY
TETIANA
KURBAKOVA

Modern
ROMANTICISM

A NEW ROMANCE BY THE SHORE,
IN SOFT LIGHT AND EASY LAYERS

The Main Character

Tetiana Kurbakova on starting again in Vancouver and making every person feel truly seen



Looking back at your creative journey so far, was there a moment when photography stopped being something you did and became the way you see the world?

For me, it started with how I see the world. Photography began simply as something I loved doing just for myself. I initially chose a completely different professional path, but eventually, I came back to photography, because I truly believe that what is meant for you will find its way to you no matter what. Even now, I can walk down the street, see a gorgeous woman working as a police officer, and instantly imagine her in another reality—as a top model. Of course, she might love her actual life and never want to model, but in that exact moment, a picture of her alternative life forms in my mind. So many times, I've brought these imagined stories to life simply by walking up to someone and asking if they'd be open to an experiment. That kind of vision and spontaneity has always pulled me in.

Moving from Ukraine to Vancouver meant starting your creative career again in a new place. What did you have to let go of, and what did you choose to carry with you into your work?

Moving meant letting go of doubts and, finally, letting go of the opinions of other people. I realized that if I keep concentrating on what others might think of me, I will never move forward. What I chose to carry with me—and deeply preserve—is storytelling and the art of creating a whole atmosphere around a photoshoot, bringing my distinct vision and resilience across the ocean.



How has living between two cultures changed the way you look at light, places, and people when you shoot?

It has definitely opened up so many more possibilities. Vancouver brings together diverse nationalities, unique and unexpected locations, and people who have completely different expectations and desires for what they want to see in their photos. Blending my background with this rich multicultural environment has made my perspective much broader, richer, and more dynamic.



You speak about making people feel like the main character of their own story. What happens on set, before the camera even comes out, to help someone reach that feeling?

I view everyone around me as the main character in their own personal timeline; I'm simply stepping into their timeline for a moment to look at them through the eyes of an admiring spectator. That energy, my attitude, and how I talk to them are transmitted directly to them, giving them total confidence. I want my subjects to feel entirely seen, pampered, and empowered. I guide them not by giving stiff poses, but by giving them a scenario to live in, so by the time we start shooting, they aren't just posing for a camera—they are starring in their own movie.

When you look at a finished image, how do you know it shows who the person really is, and not just how they look?

We are all so multi-faceted. In my work, I might capture only about 5% of who a person truly is in total, but the best indicator that we've succeeded is their reaction when they see the photos. When they look at the images and say, "This is exactly how I've always wanted to be seen," or "No one has ever seen me the way you did"—that is when I know we've captured their true essence.

As you keep building your work in Vancouver, what stories do you feel ready to tell next, and what would you like people to feel when they see them?

That's the kind of thing you can't really plan in advance. It always depends on inspiration, the situations you find yourself in, and the environment you surround yourself with. My next big step is simply for people to instantly recognize my work and my signature style—for my visual language to speak for itself.







MALVIE



POWER DRESS

Photographer: MARCO FRANCO @_marcofranco_
Model: LIANG JIANG @hello.liang
Wardrobe Stylist: YULIA HRYSHCHUK @yuliya.hryshchuk
Fashion Designer: MARCO&MARIA @marcoymaria
Makeup Artist/Hair Stylist: JESUS BELTRAN @jeesus_beltran
Accessory Designer: AXÉ MATERIA @axemateria





DIGITAL MALVIE

INVISIBLE force

LIANG JIANG

in Marco&Maria, styled by Yulia Hryshchuk

Light & shadow

Accessories Axé Materia

+

Beneath the surface

Photographed by Marco Franco, makeup & hair Jesus Beltran

Unseen power

Vulnerability becomes power

UNSEEN POWER

What happens when the light disappears, and what remains is everything we cannot see UNSEEN POWER explores the strength that exists beneath the surface the invisible force that emerges when vulnerability becomes power.

The editorial portrays women as beings of contrast: delicate yet powerful, exposed yet untouchable, silent yet impossible to ignore. Through sculptural silhouettes, dramatic textures and a raw visual language, the body becomes a space where inner strength takes physical form.

This is not a story about becoming stronger It is about revealing the strength that was already there.

Because sometimes, the most powerful version of ourselves is the one that appears when no one is watching.

MALVIE

FRENCH FASHION AND BEAUTY MAGAZINE

MAIN ISSUE
72 | November 2024



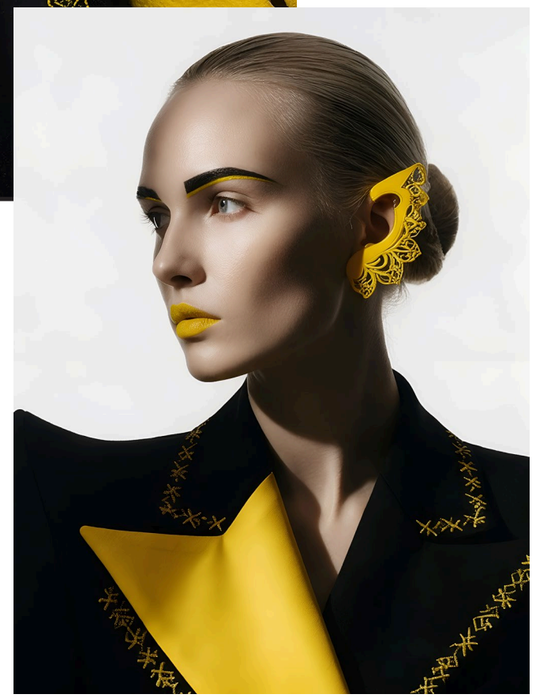
Yellow

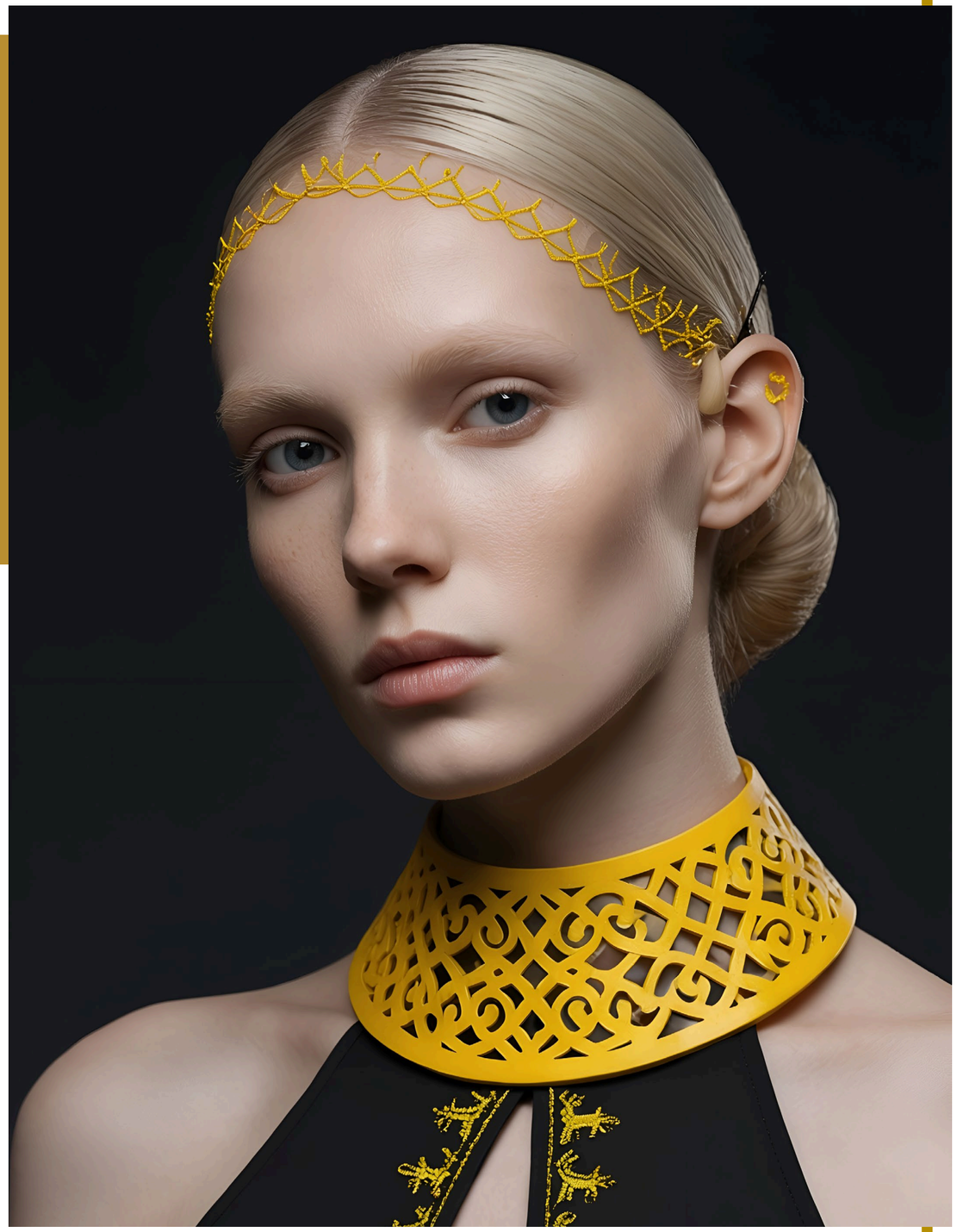


autumn



Fashion
Designer: **VIVSI**
Fashion Designer: **STES**
Fashion Designer:
AS.SUNLIT





DIGITAL MA E

Golden light,
strict elegance,
yellow as
the only live
emotion

Fashion design
VivSi, Stes
& as.sunlit

YELLOW AUTUMN

created with AI

INTERVIEW BY MALVIE

The Desire to Live

VivSi on yellow, Vermeer and creating fashion images with AI alongside her daughter

Your sense of beauty began with your mother, who could sew anything you sketched, and with printed fashion magazines. What from those early years still lives in the images you create today?

Grace. Harmony. The desire to create an image that makes you say, "Oh! How magnificent! I'd wear that."

In this series, autumn is not about fading but about golden light and strict elegance. How did you arrive at this idea, and why did you choose yellow as the only "live" emotion in the frame?

Yellow = the desire to live. It's like looking at the sun and receiving energy and joy. And the combination of "heavy, dense" fabrics and bright yellow is best emphasized by black.

The yellow moves across the model like a beam of light, from the lips and earrings to the collar and the cuffs. How did you plan this rhythm, and how many attempts did it take before each image felt right?

This rhythm was discovered by experts while studying the painting "Girl with a Pearl Earring" (Het meisje met de parel) by the Dutch artist Johannes Vermeer.

(research website https://www.mauritshuis.nl/meisje)

The magic of this painting is precisely due to the fact that the gaze constantly wanders from the eyes to the turn of the head, to the earring, to the smile, creating a kind of viewing geometry that is captivating. They called this a "loop of sustained attention."

And it seemed to me that in our series of images, this "loop" was formed.

You studied civil engineering and now work with websites. Do you see anything of that structured way of thinking in the way you build an image?

Structuring helps with prompting. Sometimes I don't know what I want to achieve in the end, but I like certain colors and have an idea of what quality or detail I want to bring out in that color.

All of this needs to be clarified in the prompt, building a structure that will produce the desired result.

It's possible to ask the text AI for its opinion on how best to use this color in these details and make adjustments to the prompt.

You say the same prompt looks completely different in each AI, and that you are always looking for balance. How do you choose which tool to use, and how do you know when an image has reached that balance?

I submit prompts to several AI systems at once and see which neural network understands them best. I compare options, change backgrounds, create nuances, and set new parameters in the prompt to achieve a "wow!" moment.

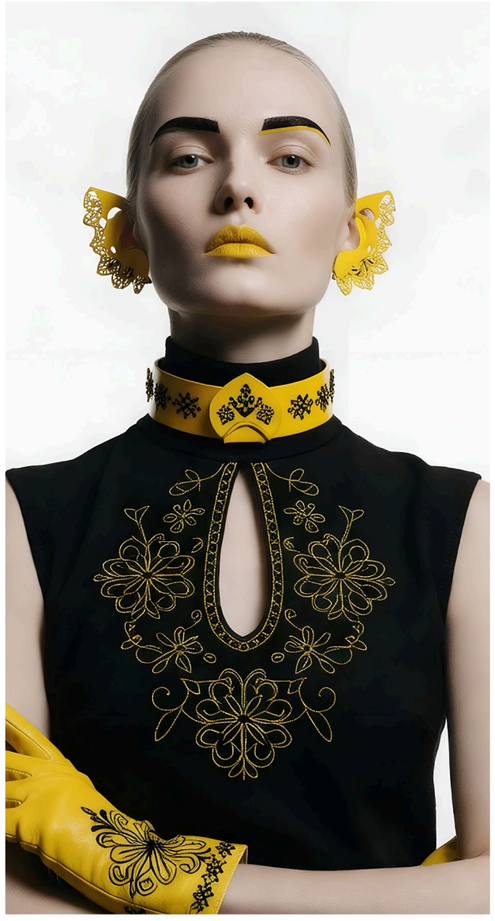
Your daughter, as.sunlit, is your co author and a young graphic designer herself. How do you share the work between you, and what does each of you bring that the other does not?

I browse various websites for inspiration, looking for images that catch my eye, then adapt the prompt to what catches my eye and begin experimenting. The prompt undergoes many changes during this process. Some images emerge in the process. Some immediately meet my visual needs, while others require further prompting to give them the desired "feel."

My daughter suggests themes and ideas for what can be done in the process, and then completes the post-processing (contrast, clarity, retouching). Although we leave some images "as is" because they lose their vivid spontaneity during processing...

But I want to reach a prompt that doesn't require further processing.



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