

FASHION

WRITING

AND

CRITICISM

PORTFOLIO



Angela Esposito
cnc2598@condenastcollege.ac.uk

Review

04 HYPEBAE: Gucci AW20

Menswear

08 i-D: Rave Your Like Five
Fashion Show**Industry Analysis**

12 VOGUE BUSINESS: The
First Illustrated Vogue Italia**Polemic**

**16 The New York Time Style
Magazine:** Disability and Fash-
ion

“There are no more rules in fashion. If you have drive, ambition, an idea, passion and hard work, you really can make anything happen.”

-Alexander Wang

HYPEBAE

FASHION FOOTWEAR BEAUTY MUSIC CULTURE FILM & TV TECH RADIO EDITORIAL

FASHION



The Gucci Fall Winter 2020 Men's Show began with the oscillating motion of a silver pendulum in the middle of the room, simulating the gradual passage of time. Models walked to Marylin Manson' cover of Sweet Dreams (Are Made of This), instantly evoking nostalgic atmosphere.

A sequence of photos from a children's birthday party is projected during the show. It is the main element that underlines the key message and idea behind the brand's latest collection.

Gucci's designer Alessandro Michele calls it: Rave Like You Are Five, which was shown at the Palazzo delle Scintille in Milan.

As mentioned in the press release: "Toxic masculinity, in fact, nourishes abuse, violence, and sexism. And not only that. It condemns men themselves to conform to an imposed phallic virility in order to be socially accepted," to paraphrase: The patriarchy is over.

In this Fall/Winter collection, Gucci gets political by tackling this topic through an exploration of a "mixed gender style" or, as lead designer Alessandro Michele referred to it earlier this year, "A Genderless Revolution." Michele seeks inspiration from the convention of toxic masculinity as it relates to today's patriarchal society, giving a playful tone throughout the collection.

Since infancy, male children [male] are expected to follow traditional social codes of behaviour devoid of any sort of feminine attitudes which could threaten the patriarchal success of the male gender. In order to enter into society, men must adapt to this model – [now deemed as toxic by feminist writers and scholars] - as it is supposed to spread violence and sexism amongst its victims or those affected by this intense behaviour such as people have got a bully behaviour making fun of who is a spineless person.

GUCCI FALL WINTER 2020 MEN'S FASHION SHOW



HYPEBAE

FASHION FOOTWEAR BEAUTY MUSIC CULTURE FILM & TV TECH RADIO EDITORIAL

By Capturing the innocence of a 'lost' childhood , Gucci conceives a series of ideas for the catwalk such as baby doll dresses, shorts and backpacks which seamlessly blend both sharp masculine and feminine tailoring. By blending both styles, Michele encourages reflection on a lost past and offers alternatives to traditional models of masculine attire, such as traditional two piece suits. The inclusion of a series of "sweetheart-style" smock dresses with rounded white collars which are also sent down the runway conveys similar sentiment.

The idea of "the smock" harkens- element that has to be worn in order to makes equal male and female- bring us back to nursery and elementary school. In this way, Michele draws a connection between childhood and the notion of gender conformity as it develops from a very young age.

The accessories sparkle in the darkened runway area: from diamond necklaces paired with frilly trousers to lego-type Bags made in collaboration with Michele and Liberty London Alessandro, it all draws further ties to childhood nostalgia and the struggle for a genderless identity. With shrunken knitwear and glama-zon flares, and Designer said: "I was inspired to create a T-shirt with two words: impazienza ('impatience') and impotenza ('powerlessness')."

As the designer says in an Instagram post, the collection centers around "nourishing a space of possibility where masculine can shake its toxicity off."

Through this collection, Alessandro Michele urges audiences to reconsider the conventional model of masculine attire by reflecting on the past, embracing the value of gender diversity and non-conformity. The designer aims to open ours mind to social change, so that, by reflecting on cultural stereotypes we can make the difference in our society- such as, recently, fashion company has begun to work for gender pay gap. Male usually be paid more than women- as example of a patriarchal society.

He invites audiences to re-consider cultural values, by letting them define if they are still in step with the times acceptable nowadays.

Rave Like You Are Five is a successful collection that spreads a genderless form of beauty and giving a new masculinity home.





Rave Like You Are Five - Gucci AW20

Closing out Men's Fashion Week, Gucci presents "Rave Like You Are Five". Alessandro Michele from Gucci gets political with the brand's latest AW20 collection, challenging the traditions of masculine attire in conversation with the pervasive social notion of toxic masculinity, revealed through childlike, playful lens.

The collection was shown at the *Palazzo delle Scintille* in Milan, where guests were invited to walk on the sand [observing the] motion of a giant pendulum swinging in the middle of the room, marking the gradual passage of time.

As the show starts, Marilyn Manson's cover of the song, *Sweet Dreams (Are Made of This)* [blares] through the speakers , evoking a suggestive atmosphere that has long been linked to Gucci's underlying message: the recollection of memory.

The collection focused on the idea of toxic masculinity [and misogyny] in contemporary patriarchal society.

As reported in press release:

"In a patriarchal society, masculine gender identity is often moulded by violently toxic stereotypes. A dominant, winning, oppressive masculinity model is imposed on babies at birth. Attitudes, languages and actions end up progressively conforming to a macho virility ideal that removes vulnerability and dependence. Any possible reference to femininity is aggressively banned, as it is considered a threat against the complete affirmation of a masculine prototype that allows no divergencies."

In recent years, designer[s] have turned to such topics to find inspiration for their subsequent collections. For Instance, Alessandro Michele used T-shirt such as Manifesto for spelling out message like *impazienza* ('impatience') and *impotenza* ('powerlessness')." Two words that could describe new men's behaviour.

As the show starts, the brilliance of Michele is conveyed through his ability to select traditional children's school clothing and transform them into an oddly offbeat, yet tailored men's clothing collection. His inclusion of familiar school smocks with "sweetheart-style" tiny collars, petite jackets, trench coats embodies a lost childhood that has since then been abandoned by adults. The inclusion of Gucci' signature loafers with "press-on googly eyes," "mon petit" printed sweaters and backpacks created in collaboration with Michele and Liberty London, also adheres to this nostalgic childlike theme, pulling audiences into a hypnotic psychoanalysis of the past.

In Gucci's AW20 show [collection], Michele implores audiences to reflect upon their inner child,' by addressing themes such as male aggression, masculinity, sexism, misogyny in order to engage with the idea of gender inequality in the designer's further exploration of a "Genderless Revolution." .

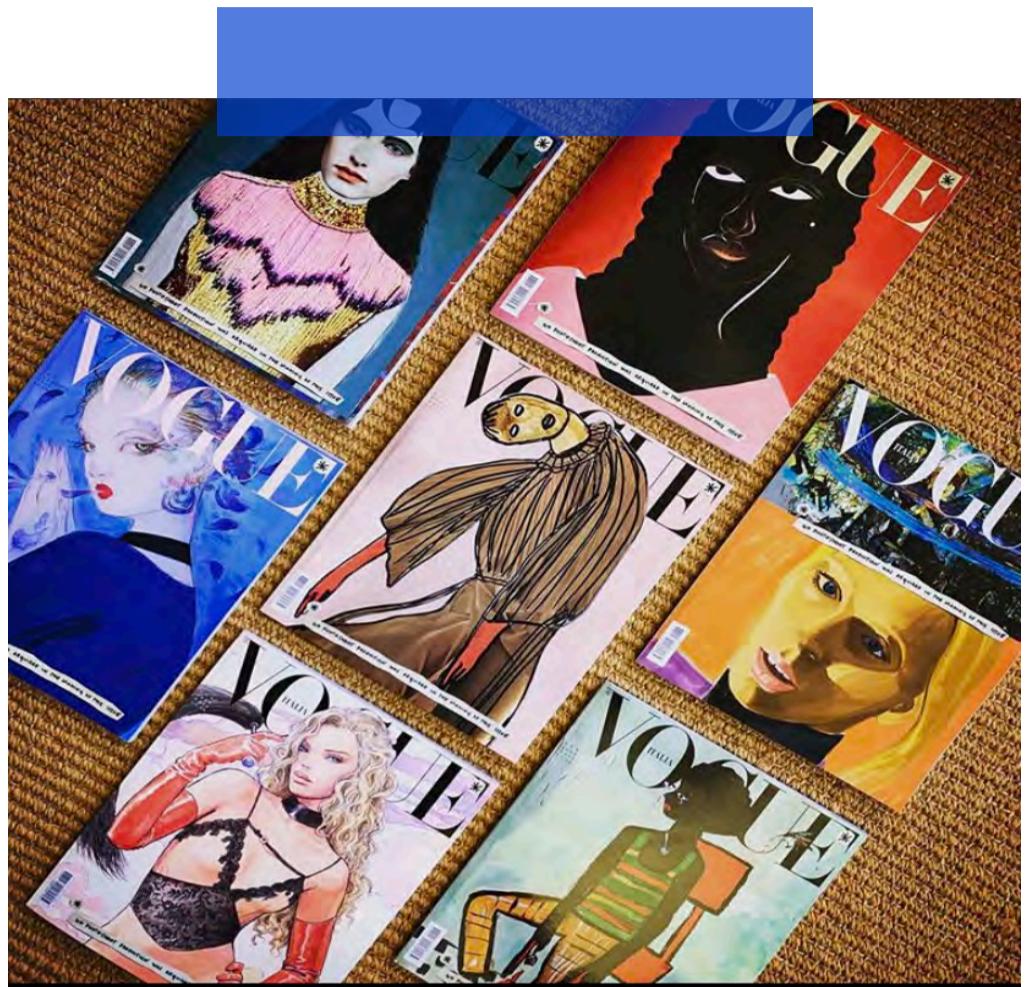
Michele designs both the menswear and womenswear simultaneously. The choice to address toxic masculinity and genderless revolution issue in new collection is based on his opportunity to get together male and female fashion world.

As he said:

"It's more interesting, sometimes, to work on the menswear. You can really shout, because menswear is more rigid. When you try to manipulate the codes of a man's wardrobe, you can do something really new. It's pretty interesting. I started thinking about an idea of beauty that, for me, it doesn't belong to men or women. It's almost the same; that's why I put a few men's looks on women and the reverse. You can be more masculine showing your femininity."

Whole collection – through such as school backpack, lunch box, "mon petit" T-shirt, and the smock harkens - thought provoking performance invites the audience into the void of the male psyche, attempting to alter and demolish traditional and toxic masculinity.





FASHION

The First Illustrated Vogue Italia

Key takeaways:

Also printed fashion magazines can be sustainable

Emanuele Farneti chose to dive into the past: Illustrated January Issue for Vogue ITALIA

Finally, all kind of Fashion industry is starting to take action to save the planet: reducing pollution and investing money in the restoration of historical sites that have been damaged by the effects of climate change

Sustainability is a contemporary issue worldwide, especially within the fashion system. For this reason, an ever-increasing number of fashion firms have lately chosen to contribute in to putting an end to waste and pollution on our planet.

Even though the fashion paper industry does not pollute by manufacturing clothes, it's always been one of the most important consumers of paper, and its commercial activities affect the planet to the same extent as textile manufacturing does.

Photo shoots plays a crucial role in the production of fashion printed magazines. We are all aware that the creation of a magazine cover is an elaborate process spanning several creative and manufacturing stages – as such, necessarily has an impact on the planet.

For instance, when an editor of a magazine does a photo shoot, many aspects have to be considered – among them, it is worth mentioning at least recruiting the model, arranging the means transportation for the journey to the selected location, budgeting for the accommodation expenses and the equipment transportation or rental, as well as the special clothing line. When it comes to this last point, it accounts for the fact that industries have recently taken to creating special editions of clothing for their models .

Over the years, many industrial giants have started undertaking sustainable efforts by modifying many aspects of industrial production with the aim of preserving the planet and reducing waste. Through the use of many sustainable fabrics such as organic cotton, they claim to have reduced waste and environmental footprint. In general, the fashion industry is responsible for 10 per cent of the world carbon emissions. All kind of industry produces hazardous substances and, to some extent, increases global pollution.

VOGUE ITALIA JANUARY ISSUE

The World Is Changing Slowly.

For the very first time someone has decided to publish Fashion magazines in an eco-friendly way. We are speaking about Emanuele Farneti, the new Editor-in-Chief of Vogue Italia.

Aged 42, he was working as the editor of the Italian GQ. In 2016, when the great editor Franca Sozzani unexpectedly passed away, he succeeded her.

For January Issue of Vogue Italia, Emanuele Farneti decided to drop photoshoot.

Founded back in 1892, Vogue was one of the first periodicals with color photographs on its covers. In contrast to that, the January issue of Vogue Italia is the first cover illustrated without the use of photography.

All of the covers were designed by seven artists including David Salle, Vanessa Beecroft, Cassi Namoda, Milo Manara, Delphine Desane, Paolo Ventura, and Yoshitaka Amano, the model wearing a Gucci outfit.

The goal of the Italian team is to show that fashion can be created without any cost (travel costs, costs due to electricity consumption etc.).

Moreover, Emanuele Farneti decided to fund the restoration intervention of the famous Venetian museum of Italy Fondazione Querini Stampalia, which had been damaged by flooding, due to climate change.

VOGUE BUSINESS



"He is considered to be a true 'magazine maker' who brings to a title surprise, visual freshness and a true commitment to quality at the highest level."

- By Jonathan Newhouse - Conde Nast chairman

SOCIAL MEDIA RESPONSE

The digital revolution has changed the way in which we communicate, by modifying space and time. Nowadays, everything is immediate and faster, compared to the past. In particular, we are experiencing an increased use of social media, which has contributed to the reduction of printed fashion magazines.

Nevertheless, producing fewer printed magazines isn't enough to reduce waste in the world. Lately, also thanks to Farneti's decisions discussed above, Vogue magazines from other countries have started producing illustrated covers and sharing them on their Instagram profiles, thus spreading an innovative and sustainable way to create fashion magazine covers.

Each industry is responsible for its own environmental impact. For this reason, it's really important to find new environmentally friendly solutions considering that this can help save the planet.

Apparently, the solution adopted by Farneti, might destroy the careers of photographers, models and hairstylists. Because Fashion industry stops to engage them for photo shooting session. However, his proposal might also save money and reduce pollution, thus limiting waste.

Similar green solutions proposed by an industrial giant like Fashion Publishing may set the example for any kind of industry (and not only the fashion one) may draw inspiration from so as to give a positive contribution to sustainability.



Fashion & Beauty

Disability and Fashion



The fashion system has always promoted sexual stereotypes through traditional beauty canons, such as super skinny bodies with standardized proportions. Among the most self-evident examples of this phenomenon is the 'Kate Moss Case' – that is, the iconic success of a 'starving' beauty that has been viewed as a benchmark of beauty across decades.

The fashion system flawless body is a body totally lacking in adipose tissue and cellulitis – an idealized thinness transformed into a beauty mark and an ideal standard on the basis of which fashion brands design whole collections.

Whereas the fashion system has historically been characterized by exclusivity since its very dawn – let's mention at least the much-coveted-for lookbooks of French and British 19th-century upper middle classes - inclusivity has become an increasingly important concept in the fashion industry of the latest 10 years in order to meet the needs of an ever-changing, international, trans-ethnic and trans-gender market.

Since the early 2000s, other than sexiness, fashion has focused also on ethnic and cultural diversity, thus showing an ever-increasing awareness of social changes and global issues. For instance, over the last five years climate change has become a crucial international and global issue which has called the attention of the fashion industry, too. In order to encourage and ensure sustainability, a steadily growing number of brands have been resorting to alternative materials – notably, vegan leather.

Fashion & Beauty

A yet further example is the increased attention to ethnic equality in the fashion industry, which led in 2018 to the ban of an H&M campaign featuring a black child wearing a sweater that spelt out 'Coolest monkey in the world'. The message was perceived by the audience as racist and offensive and the company had to withdraw the pictures and offer formal apologies, thus showing increased sensitivity on the matter.

To this day, though, one of the most neglected and literally excluded categories is that of individuals with disabilities, who have never been in the limelight in any campaign or fashion show. It goes without saying that identifying with the models proposed by the fashion system is unlikely for disabled people.

So, what about disability and fashion?

For the time being, disability and fashion are simply not a thing. Not only don't disabled models regularly appear in campaigns, but not even their specific needs as consumers – and, thus, as a potentially still untapped market – have ever been addressed by any brand.

By contrast, fashion nowadays needs to include disabled models as spokespeople for disabled individuals in order both to appeal to and address a part of society that can give a positive contribution to the system from a twofold point of view: diversity and market. The problem seems to be a lack of awareness of this need on the part of a large portion of fashion professionals.

Whereas (as mentioned above) the fashion system has recently given a voice to transgender, black and /or curvy individuals – thus transcending the White-centrism of the 1970s - it has failed to provide disabled people with any means of either expression or recognition. However – since fashion as a social movement aims to provide individuals with the means for expressing their unique identities and personalities through clothes – by failing to give a voice to this category, fashion also fails society as a whole.

Among the few exceptions to this trend, it is worth mentioning at least Alexander McQueen, who - as early as in his AW95 Highland Rape collection – included on his catwalk a model with disabilities. Some three years later, on the cover of Dazed Fashion- Able Issues (46,1998), Mc Queen portrayed Aimee Mullins, a world-class Paralympic athlete and had her show off her stunningly beautiful prosthetic legs.

Fashion & Beauty

Model in Wheelchair: Alexandra Kutas

A yet further – and maybe even more of a – notable exception is Alexandra Kutas a Ukrainian model born in 1993 and in a wheelchair since birth. After working as a journalist, Alexandra developed an interest in fashion and in 1999 she felt inspired by the 1999 Alexander McQueen's Fashion Show featuring disabled models.

In 2015, Kutas took part in the Ukraine Fashion Week and modelled for the photograph exhibition Break Your Chains by photographer Andrei Sarymsakow. In January 2017 she acted in the first fashion video featuring a model with disabilities. During the time she spent in NYC, she appeared as a model in wheelchair on the cover of Vogue Online Ukraine, and she participated in the Tommy Hilfiger Fashion Show.

"When I realised that I wanted to do this, there did not seem to be a single model with a disability in the world" - Kutas says, recalling how – at the beginning of her modelling career – she would look for role models to follow but find none.

The situation has not changed since the beginnings of Kutas's career. To this day, not a single collection tailored to the needs of disabled customers has ever been launched; on top of that, many (even big brands') stores are not handicap accessible, thus de facto and literally excluding this category from the scope of the fashion system.

By contrast, fashion as a social movement may and should help bridge the gulf of any kind of inequality – thus giving everyone same opportunities to be represented and acknowledged.

In addition, this kind of segregation entails inevitable economic effects. Firstly, the lack of access to many stores prevents disabled people to economically contribute to the growth of the fashion industry. Secondly, the lack of disabled models testifies to the marginalization of this category in fashion as well as in society – with respect to this marginalization, fashion fails its own social mission as a movement that can enable and empower individuals beyond (or thanks to?) diversity. By contrast, fashion had better embrace diversity more comprehensively – both from an economic perspective and from a social one.

Inclusivity is indeed the key word in this context: "They told me that I am very pretty, but they do not know how to promote me because the market is still not ready for this", says Kutas.

By listening to disabled people's practical needs and by coming up with solutions devised specifically for them, fashion may open up new markets even while contributing to offering a range of options based on diversity. A positive message of hope for a market strained by the long economic crisis the World has gone through over the last ten years, as well as a positive message of hope for the ever-more multi-cultural, multi-ethnic, multi-gender and multi-diverse society of our days that has a hard time defining and identifying itself consistently.



Illustrations

Fig 1. Klein,S. Alexander Wang Steven Klein (2015)

[Photograph]

At:<https://www.businessoffashion.com/articles/bof-500/alexander-wang-democratic-empire>

Fig.2 Gucci Menswear Fall Winter 2020 Milan1 (2020)

[Photograph]

at: <https://fashionablymale.net/2020/01/14/gucci-menswear-fall-winter-2020-milan/#jp-carousel-302786>

Fig.3 Gucci Menswear Fall Winter 2020 Milan2 (2020)

[Photograph]

at: <https://fashionablymale.net/2020/01/14/gucci-menswear-fall-winter-2020-milan/#jp-carousel-302786>

Fig.4 Gucci Menswear Fall Winter 2020 Milan34 (2020)

[Photograph]

at: <https://fashionablymale.net/2020/01/14/gucci-menswear-fall-winter-2020-milan/#jp-carousel-302786>

Fig.5 D'Arpano, P. Gucci Menswear Fall Winter (2020)

[Photograph]

At:<https://www.esquire.com/uk/style/fashion/a30526109/gucci-mens-aw20/>

Fig.6 Gucci Menswear Fall Winter 2020 Milan32 (2020)

[Photograph]

at: <https://fashionablymale.net/2020/01/14/gucci-menswear-fall-winter-2020-milan/#jp-carousel-302786>

Fig. 7 Gucci Menswear Fall Winter 2020 Milan30 (2020)

[Photograph]

at: <https://fashionablymale.net/2020/01/14/gucci-menswear-fall-winter-2020-milan/#jp-carousel-302786>

Fig. 8 Farneti, E., Instagram post on his profile (2020)

[Photograph]

at:<https://www.instagram.com/p/B7BXgQontxE/>

Fig. 9 Vogue living Australia (2020)

[Photograph]

at:<https://www.vogue.com.au/travel/news/everything-you-need-to-know-about-the-protect-venice-campaign/news-story/a3bc2f8fcc1ab26a2b184733289027aa>

Fig.10 Emanuele Farneti instagram profile (2020)

[Photograph]

at:<https://www.instagram.com/p/B7BXgQontxE/>

Fig.11 Pearce, Oliver Hadlee, Vogue Italia Cover February (2020)

[Photograph]

at:<https://models.com/work/vogue-italia-vogue-italia-february-2020-covers>

Fig.12 Knight, Nick, Fashion Able (1998)

[Photograph]

at:<https://www.dazeddigital.com/fashion/article/47909/1/read-from-alexander-mcqueens-guest-edited-dazed-issue-1998-aimee-mullins>

Fig. 13 Condé Nast Archive, Fashion show SS ready to wear collection (1999)

[Photograph]

At:<https://www.vogue.com/fashion-shows/spring-1999-ready-to-wear/alexander-mcqueen>

Fig. 14 Courtesy,Alexandra Kutas (2017)

[Photograph]

at: Instagram/nikheilandrivendra

Fig.15 Alexandra Kutas (2017)

[Photograph]

at: https://en.wikipedia.org/wiki/Alexandra_Kutas#/media/File:Alexandra_Kutas_VIY_2017.jpg