

Vogue (China)

PAESE :Cina

DIFFUSIONE :(400000)

PAGINE :1

SUPERFICIE :1 %

► 1 ottobre 2024



HONG KONG_VOGUE_PRADA_01.10



Tutti i diritti riservati



► 1 ottobre 2024



HONG KONG_VOGUE_PRADA_01.10





► 28 ottobre 2024



JAPAN - Numéro TOKYO - PRADA - 28.10.24





AUSTRALIA – LOVE WANT – PRADA COVER – ISSUE 35



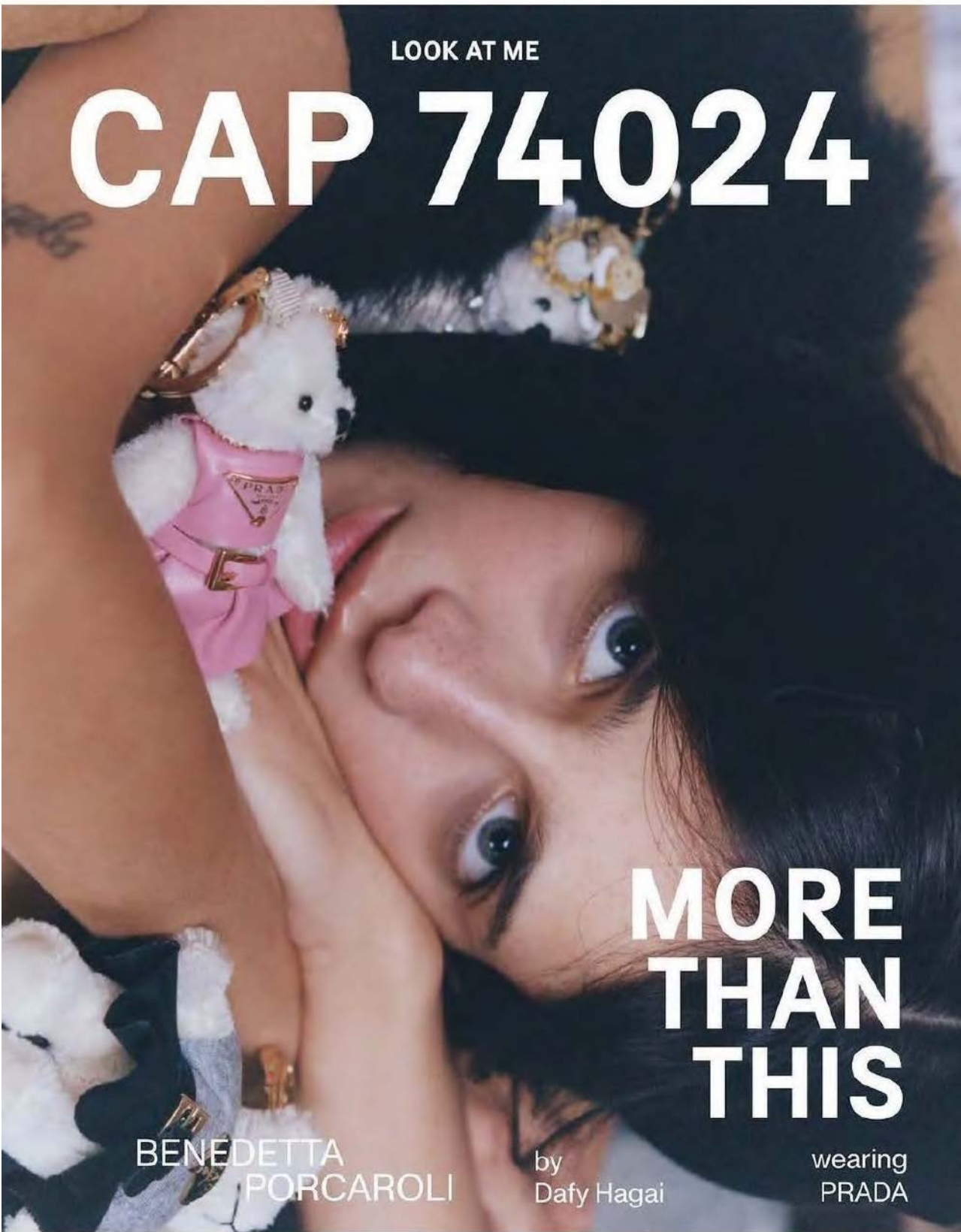
LOVE WANT ISSUE 35

DALTON SUDDIS wears PRADA Photographed by MATT SAKAI

SWEET SURFINDER



AUSTRALIA – LOVE WANT – PRADA COVER – ISSUE 35



LOOK AT ME

CAP 74024

MORE
THAN
THIS

BENEDETTA
PORCAROLI

by
Dafy Hagai

wearing
PRADA

NOISE



Nadia by Nadia Lee Cohen

USA – BEYOND NOISE – PRADA – ISSUE 2

ELLE

DEC / JAN

Women in
Hollywood

Julianne
MOORE
& *Tilda* SWINTON
The Virtuosos

Elle (DE)

PAESE :Germania

PAGINE :1

SUPERFICIE :74 %

PERIODICITÀ :Mensile□□

► 1 dicembre 2024



GERMANIA-ELLE-PRADA-DECEMBER-2024



ELLE

PAESE :Francia

DIFFUSIONE :369965

PAGINE :1

SUPERFICIE :83 %

PERIODICITÀ :Settimanale□□



► 19 novembre 2024

ELLE

FÉMINICIDES
LA MÈRE
D'ALEXIA DAVAL
CONTINUE
LE COMBAT

BIEN DORMIR
SE FAIRE UNE
CHAMBRE À SOI

TEST
COMBIEN
PÈSE
VOTRE
EGO ?

PARFUMS
CÔTE NUIT

NOTRE COVER GIRL NIKKI McGUIRE

VÉCU
"MA MEILLEURE AMIE
ÉTAIT TOXIQUE"

STYLE
10 PIÈCES CULTES
DE L'AMÉRIQUE QU'ON AIME
NOTRE MODE D'EMPLOI

HERDOMADAIRE 21 NOVEMBRE 2024
FRANCE METROPOLITAINE 2,80 €
AND 4,50 € - D 5,80 € - BEL 3,30 € - ESP 4,20 €
GR 5,60 € - IT 4,50 € - UK 3,20 €
CET CONT 4,50 € - DOM A 7,50 € - DOM S 5,90 €
MWA 2000 XPF - TOM S 810 XPF - CAN 7,49 CAD
PAC 4,50 € - FCB 4,50 € - KZB 4,50 € - TUN 4,50 €

L 14149 - 4118 - F: 2,80 €

CMV FRANCE

FRANCIA - ELLE - 19.11.2024



ITALIA

MEN OF THE YEAR 2024

CON

**MATILDA
DE ANGELIS**

**TONY
EFFE**

LAZZA

**MARCUS
THURAM**

IN PIÙ

**PHARRELL
WILLIAMS**

**LUCA
MAGLIANO**

**JOAN
THIELE**

**GQ
FASHION
AWARDS**

HARRIS DICKINSON

N.281 DIC 2024 / GEN 2025 — 3,00 EURO

POSTE ITALIANE SPA - SPED. A.P. - D.L. 353/03 ART. 1, COM. 1, DCB MI - PREZZI EDICOLA ESTERO: B 6,00 € - CH 10,50 CHF
P 6,00 € - A 6,80 € - F 5,50 € - PRINCIPATO DI MONACO 6,50 € - D 5,20 € - UK 4,99 € - E 6,00 € - NL 6,00 € - USA 10,95 \$

IN EDICOLA DAL 26.11.24

ISSN 1129-3780



9 771129 378004

AN
OTHER
MAN

ISSUE 5
WINTER 2024

ANTONIO MINGOT ELIZABETH PEYTON GUYAN IGOR PJORRT JANG DUKHWA JOHNNY DUFORT
MICHAEL BAILEY-GATES NICK YANG OLIVIER KERVERN RETO SCHMID SHAO LI TRUNK XU

ISSUE 5
WINTER 2024

AN
OTHER
MAN CHINA

卓识

李现 PRADA 24假日系列
摄影 Jang Dukwa



PAESE :Francia
PAGINE :1
SUPERFICIE :63 %
PERIODICITÀ :Semestrale□□



► 1 dicembre 2024



FRANCIA - DOUBLE - FW24





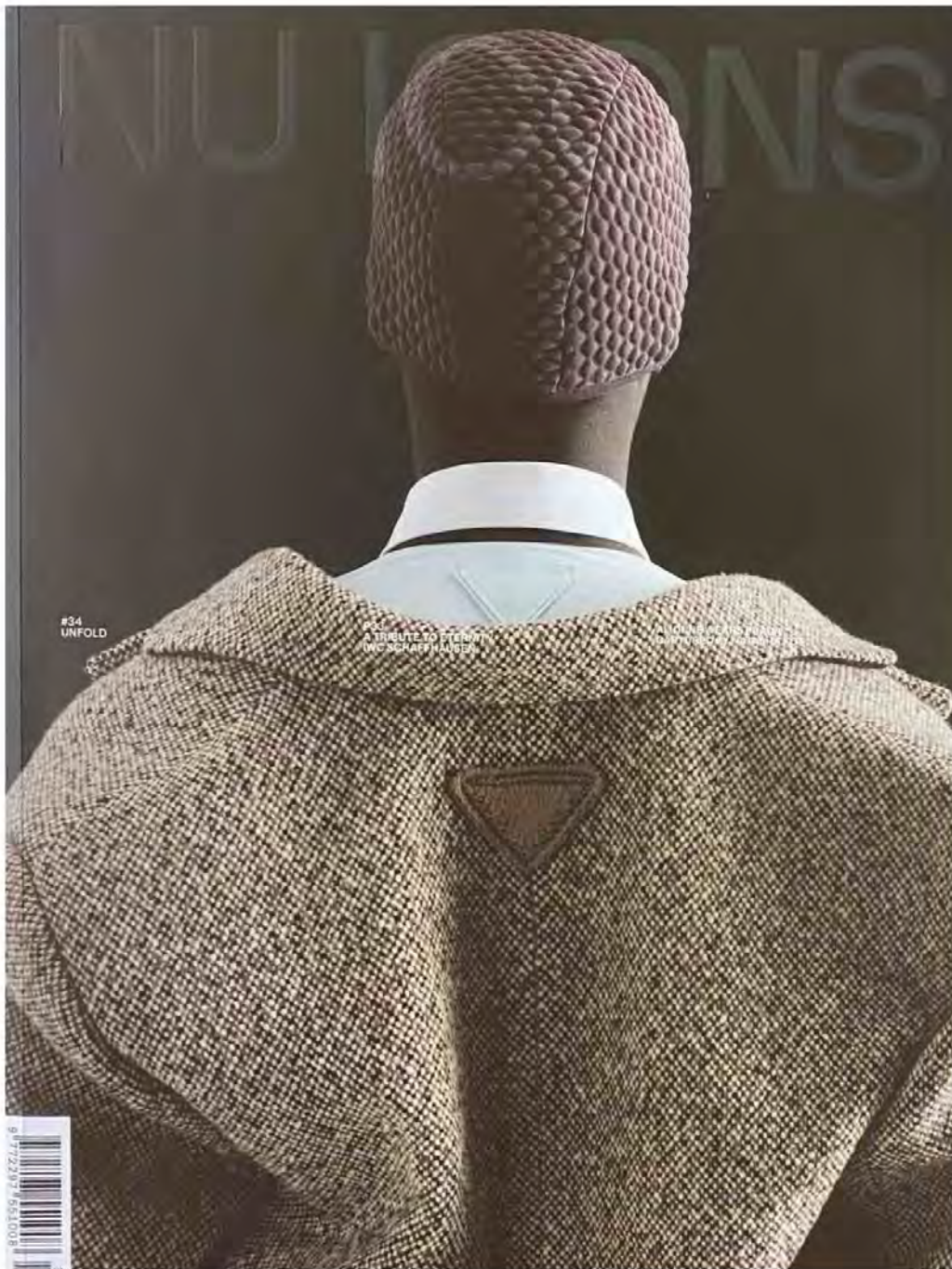
PAESE :Svizzera

PAGINE :1

SUPERFICIE :1 %

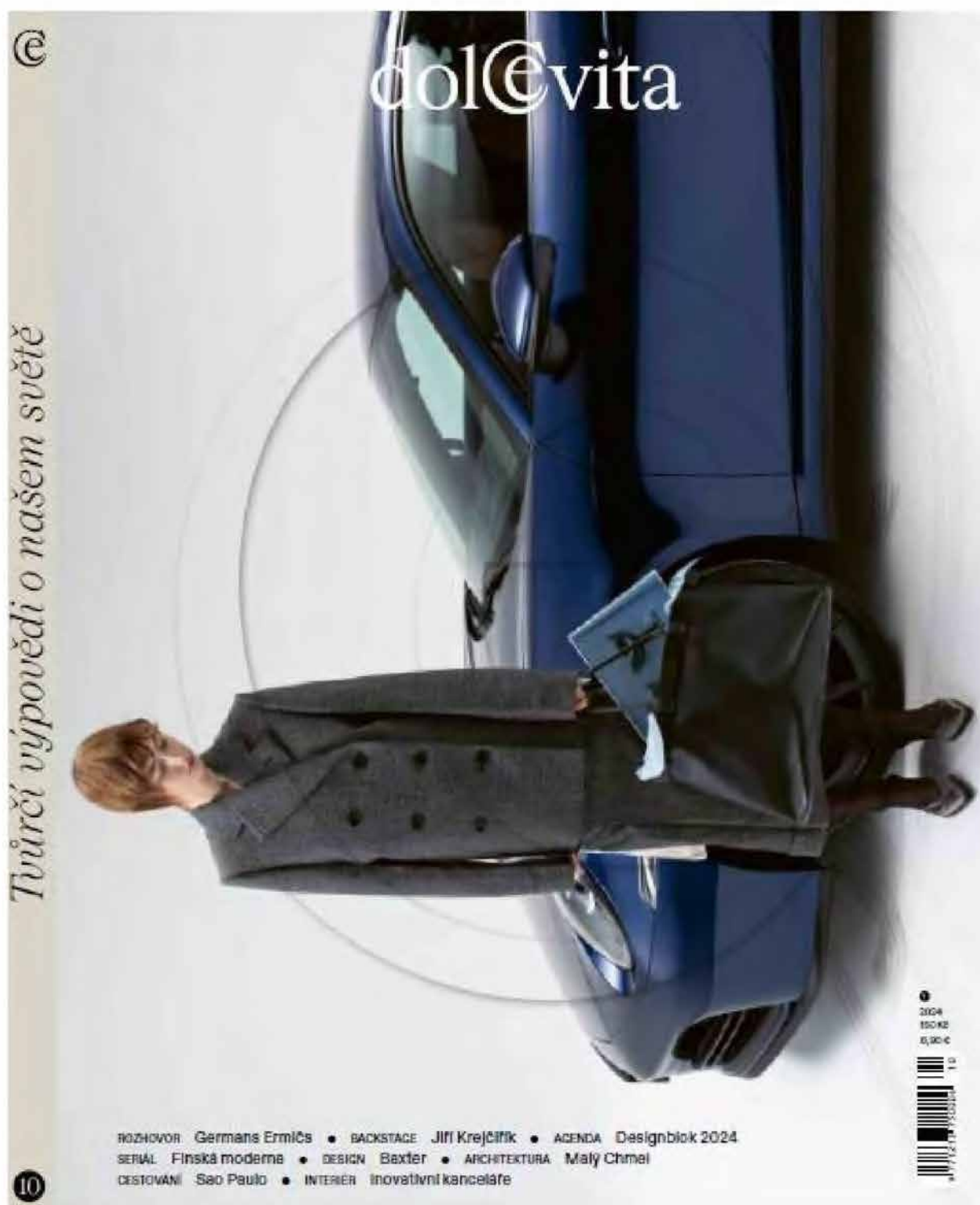
Nu Icons Women

► 1 novembre 2024



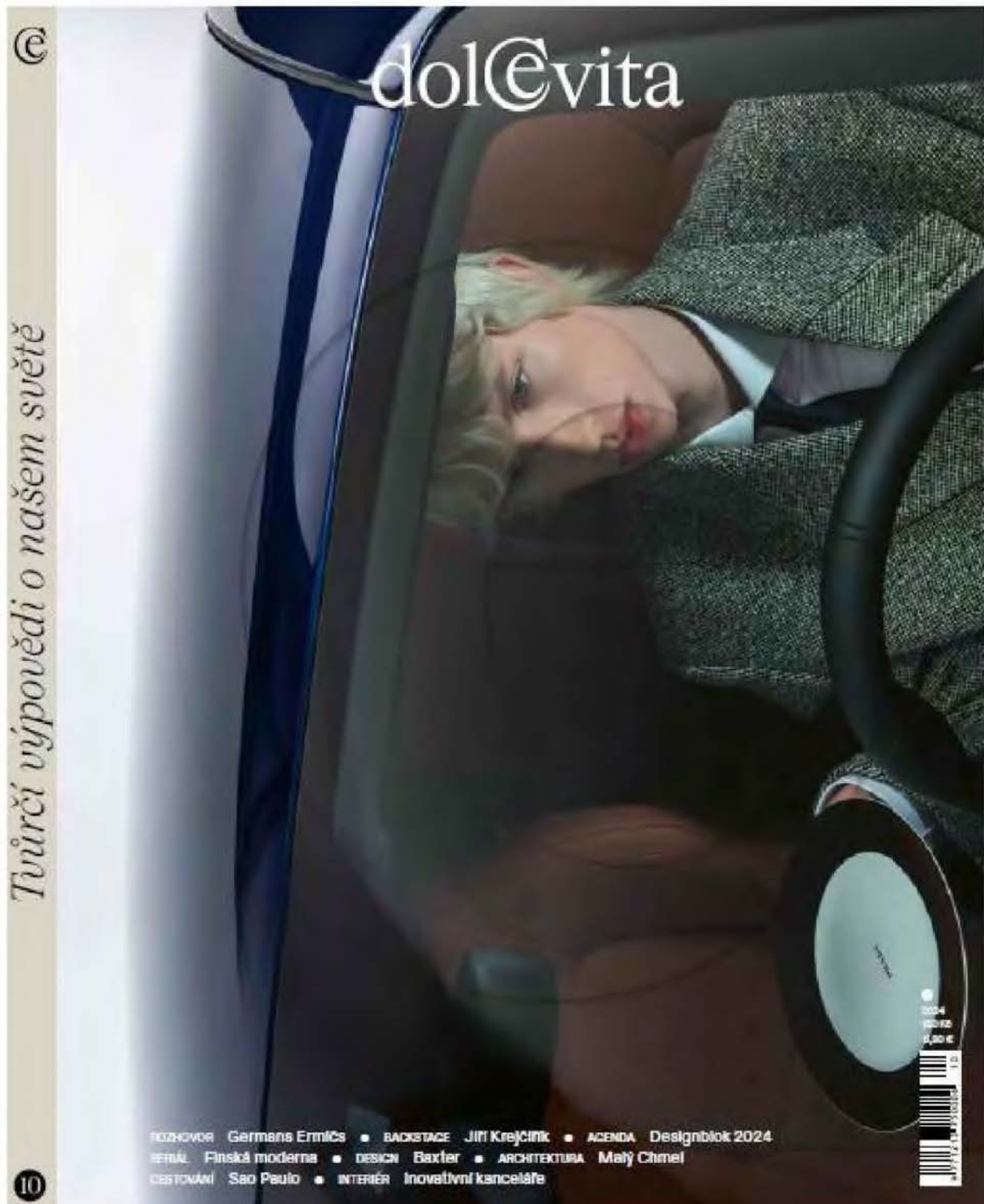
SVIZZERA-NU ICONS-PRADA-ISSUE-34





PRADA - DOLCE VITA- COVER - OCTOBER 2024





PRADA - DOLCE VITA- COVER - OCTOBER 2024





PRADA - DOLCE VITA- COVER - OCTOBER 2024



| Italia



PAESE :Italia
PAGINE :1
SUPERFICIE :18 %
PERIODICITÀ :Mensile□□



► 1 dicembre 2024

PRADA



PRADA

ITALY - HARPER'S BAZAAR ITALIA - 12/1/2024 - Num.: 16 - Pag.: 19
Frequency: bi-monthly - Circulation: 82085





PAESE :Italia
PAGINE :1
SUPERFICIE :18 %
PERIODICITÀ :Mensile□□



► 1 dicembre 2024

PRADA



PRADA

ITALY - HARPER'S BAZAAR ITALIA - 12/1/2024 - Num.: 16 - Pag.: 153
Frequency: bi-monthly - Circulation: 82085





PAESE :Italia
PAGINE :1
SUPERFICIE :18 %
PERIODICITÀ :Mensile□□



► 1 dicembre 2024

PRADA



PRADA

ITALY - HARPER'S BAZAAR ITALIA - 12/1/2024 - Num.: 16 - Pag.: 154
Frequency: bi-monthly - Circulation: 82085



Top, leggings, gonna,
cappello di faux fur,
balerine.
Nella pagina accanto:
Top, leggings, occhiali da
sole Prada Runway,
Tutto **PRADA**.





► 1 dicembre 2024

PAESE :Italia
PAGINE :1
SUPERFICIE :18 %
PERIODICITÀ :Mensile□□

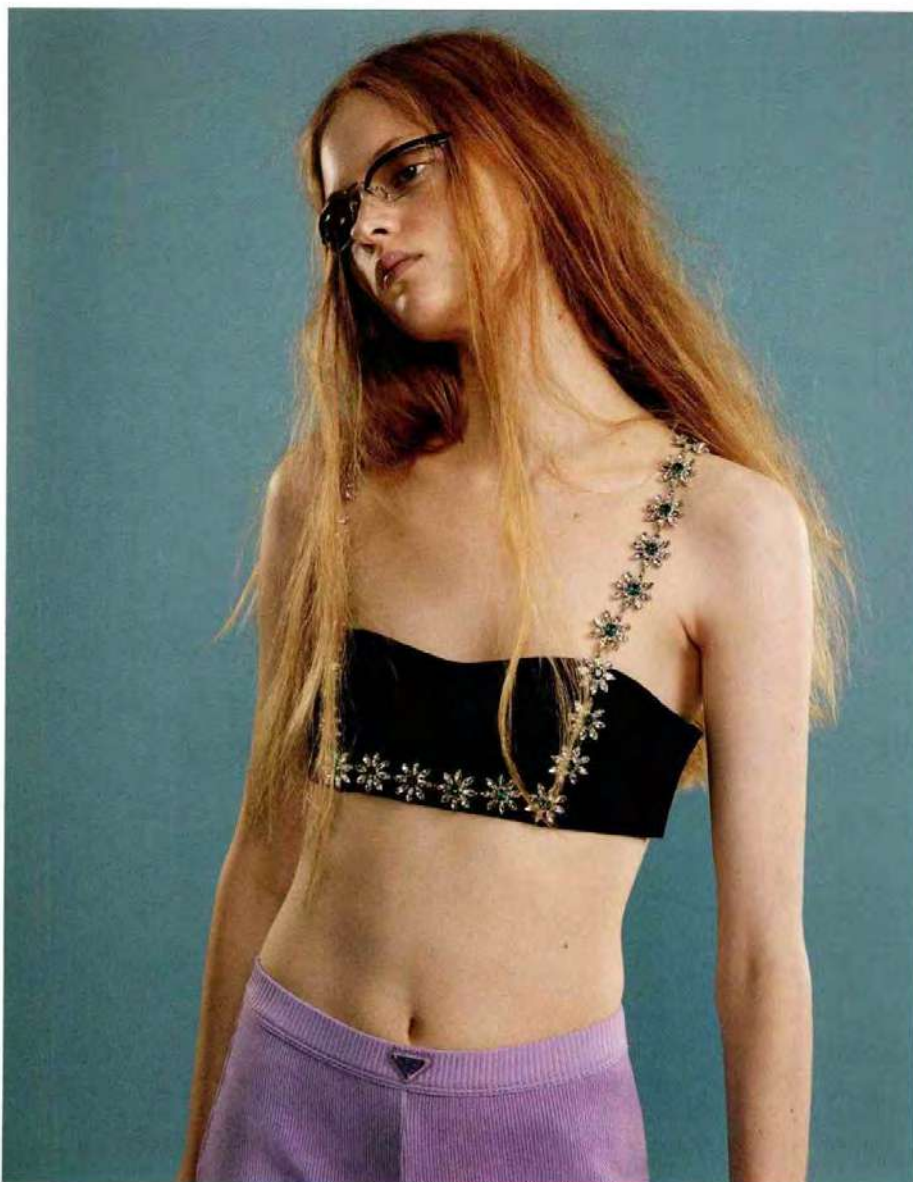


PRADA



PRADA

ITALY - HARPER'S BAZAAR ITALIA - 12/1/2024 - Num.: 16 - Pag.: 155
Frequency: bi-monthly - Circulation: 82085



Veronica Sestini





PAESE :Italia
PAGINE :1
SUPERFICIE :18 %
PERIODICITÀ :Mensile□□



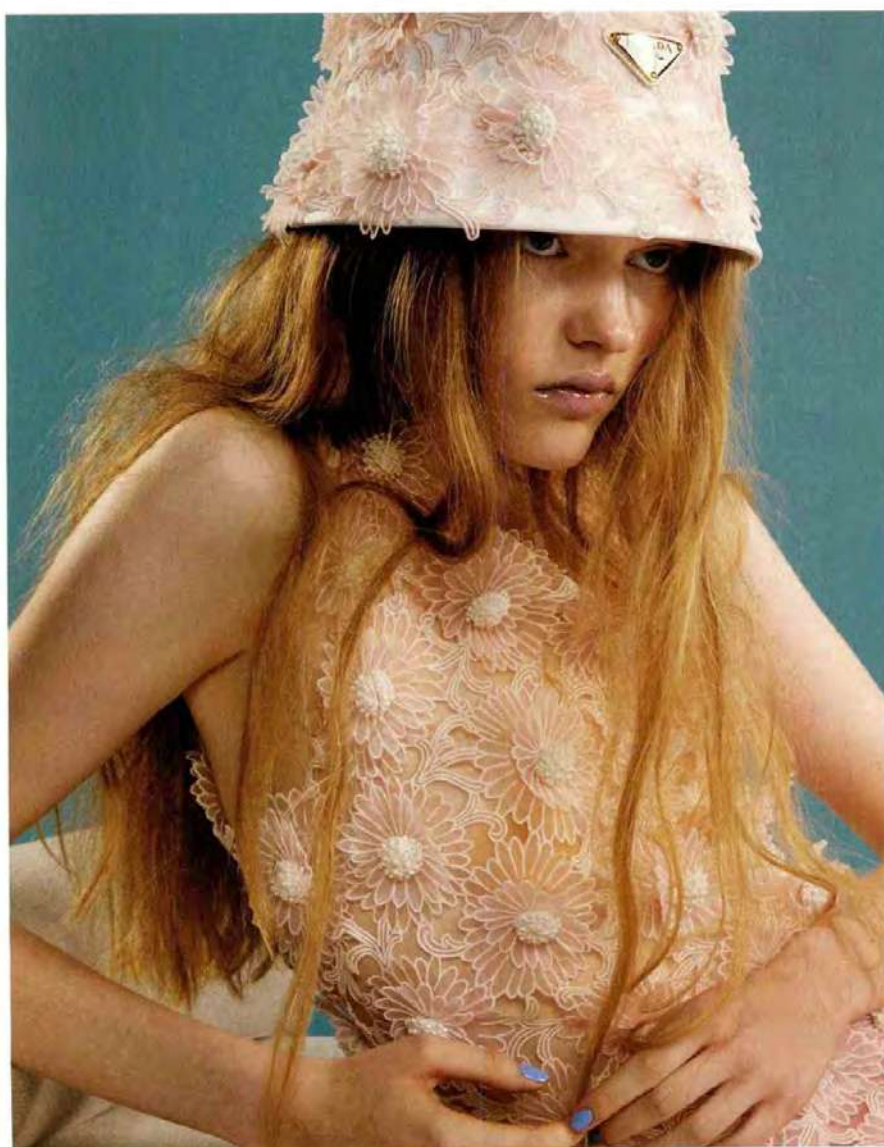
► 1 dicembre 2024

PRADA



PRADA

ITALY - HARPER'S BAZAAR ITALIA - 12/1/2024 - Num.: 16 - Pag.: 156
Frequency: bi-monthly - Circulation: 82085



Stefano Sestini





► 1 dicembre 2024

PAESE :Italia
PAGINE :1
SUPERFICIE :18 %
PERIODICITÀ :Mensile□□

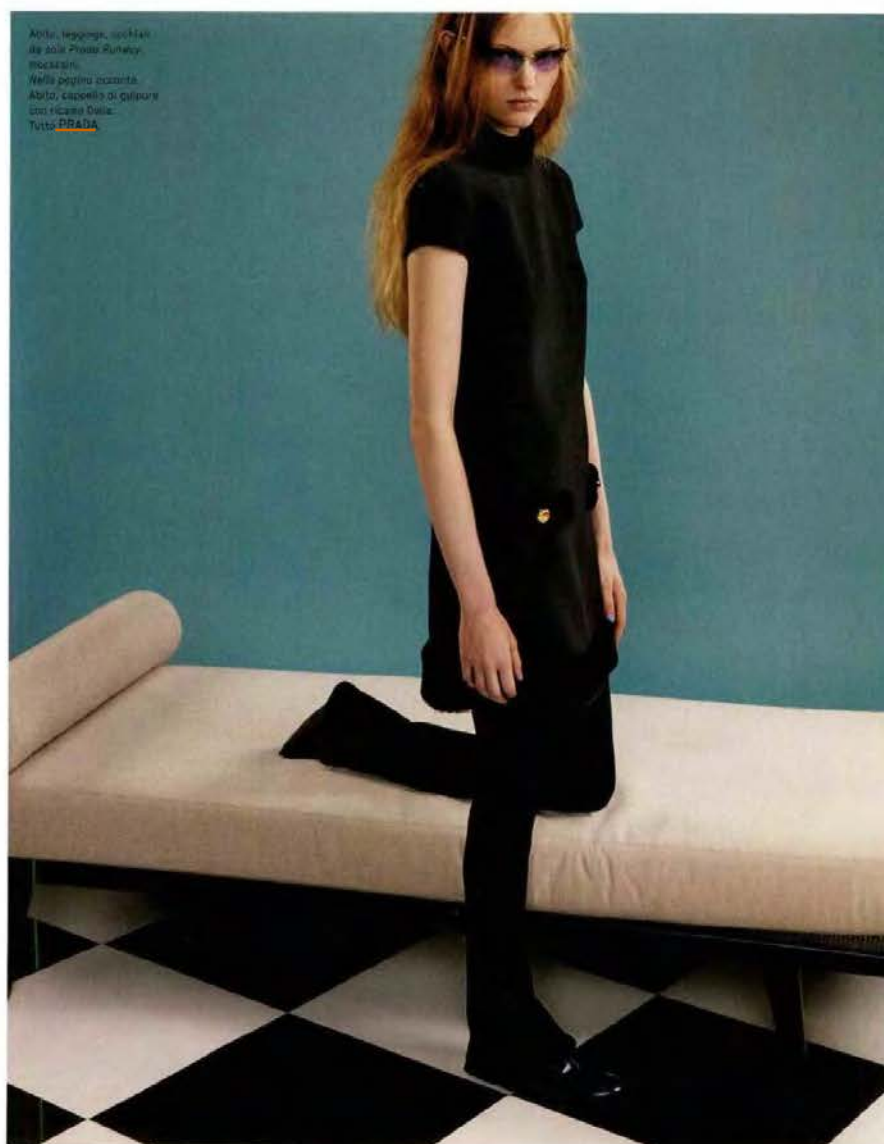


PRADA



PRADA

ITALY - HARPER'S BAZAAR ITALIA - 12/1/2024 - Num.: 16 - Pag.: 157
Frequency: bi-monthly - Circulation: 82085





PAESE :Italia
PAGINE :1
SUPERFICIE :18 %
PERIODICITÀ :Mensile□□



► 1 dicembre 2024

PRADA



PRADA

ITALY - HARPER'S BAZAAR ITALIA - 12/1/2024 - Num.: 16 - Pag.: 158
Frequency: bi-monthly - Circulation: 82085



Valerio Scattoli





PAESE :Italia
PAGINE :1
SUPERFICIE :18 %
PERIODICITÀ :Mensile□□



► 1 dicembre 2024

PRADA



PRADA

ITALY - HARPER'S BAZAAR ITALIA - 12/1/2024 - Num.: 16 - Pag.: 159
Frequency: bi-monthly - Circulation: 82085



Top e gonna di paillette
con ricami Margherita,
leggings.
Nella pagina accanto:
Cappotto di faux fur,
leggings, mocassini.
Tutto PRADA.

Model: AVA SHIPP
@Society.
Hair: LAURENCE
WALKER.
Make-up: MAYUMI ODA
@Bryant Artists.
Manicure: HANAE
GOURRI @Walter
Schupfer Management.
Producer: MONA
PERRON @Nile
Set Design: SOPHEAR
represented by
Art + Commerce.
Stylist Assistant: LOUISE
VICTOR, SABRINA
OUDIN



PAESE :Italia
PAGINE :1
SUPERFICIE :18 %
PERIODICITÀ :Mensile□□



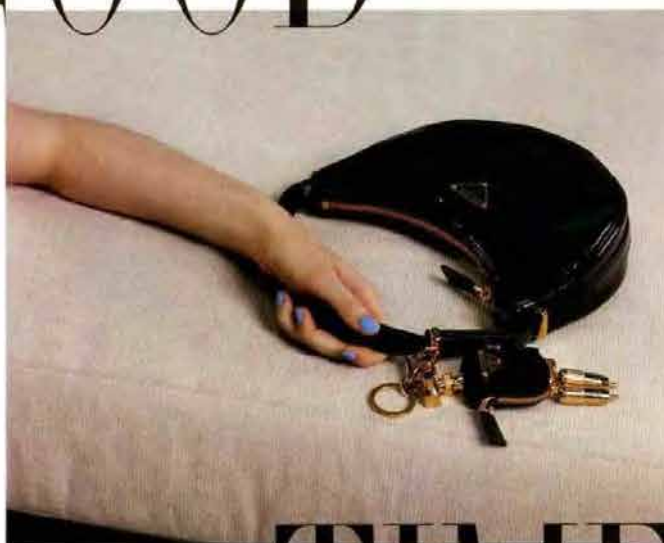
► 1 dicembre 2024

PRADA



PRADA
ITALY - HARPER'S BAZAAR ITALIA - 12/1/2024 - Num.: 16 - Pag.: 152
Frequency: bi-monthly - Circulation: 82085

GOOD



TIMES

Photography VANINA SORRENTI
Styling SISSY VIAN



PRADA

ITALY - ELLE - 1/11/2025 - Num.: 48 - Pag.: 70

Frequency: weekly - Circulation: 126147

ELLE Buzz



E la luna BUSSÒ

*Design arcuato, spirito mitologico ed estro ludico dell'iconico charm Trick.
La nuova borsa "moon shaped" PRADA ARQUÉ fa scoccare il colpo di fulmine.*

Per quanto pindarica, la mitologia è un costrutto di simboli di straordinaria coerenza. Nel fitto pantheon greco-romano, gli attributi iconografici delle divinità sono concreti, facilmente masticabili. Una semplicità figurativa che unisce le sagome di un arco e di una falce di luna in Artemide, dea cacciatrice delle selve, incarnazione della luce notturna, e nel suo dualismo di femminilità virginea e abilità letale. Peculiarità che l'estetica contemporanea può riscontrare nel rigore di Prada, e nella sua serietà sempre alleggerita da guizzi di ironia. È ciò che avviene anche con la borsa Arqué, versione signé del design hobo, già proposto dalla Maison nel 2000 e ora perfezionato con l'aggiunta di emblemi stilistici che ne fanno un accessorio distintivo. La sua nomenclatura richiama infatti tanto l'impugnatura curva dell'arco da tiro quanto lo spicchio argenteo della luna crescente, in un binomio che si ritrova anche nel processo produttivo. Due elementi in pelle di vitello vengono modellati su altrettanti calchi di legno, risultando perfettamente speculari

per poi essere assemblati a mano, mostrando una nervatura a contrasto. Con manico regolabile e il caratteristico logo a triangolo smaltato, la borsa si adatta alle esigenze stagionali vestendosi anche di suède e shearling (nella foto sopra), che arricchiscono la densa selezione di rivestimenti di pelle lucida in varie nuance, con stampa animalier, di vernice naplak o Re-Nylon. Il modello si diletta inoltre in variazioni giocose, stemperando la sua sobrietà con l'aggiunta dell'iconico Trick, il piccolo charm robot creato per la prima volta nella collezione maschile Prada dell'A/I 2004, che con le sue sfaccettate personalità - dalla versione glaciale in total white con occhi di cristallo alla vanesia creatura dall'anatomia gold e con pouch integrata - si presta a scortare Arqué come un divertente stuolo di chimere futuristiche. Protagonista dell'Olimpo dei desideri della Maison, la borsa Arqué colpisce nel segno di una bellezza modernista e portavoce di un gusto in equilibrio tra purezza di forma e vanità di pensiero.

— ANNA MARIA GIANO



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 260

Frequency: six-monthly - Circulation: 22000

BENEDETTA PORCAROLI

in conversation with
ANDREA GOFFO



She is sitting in a brown leather swivel chair with a high back that wraps around her. She rotates her torso slightly when she speaks, as if she wants to cradle herself or seek a comfortable position to remain anchored for a few minutes. It's 7 PM on a Friday night, after a week spent working on the set of a new film. Still, Benedetta Porcaroli seems to have electricity running through her, an energy that can be guessed from her wide, curious gaze and frantic gesticulation. We will return to this curious frenzy during our conversation, which begins by exploring the complexity and beauty of her acting job.

Accessorio del mese

di Gianna Greco

Guarda che (mezza) luna

Una it-bag che incoraggia la libertà di stile e di interpretazione. Dalla forma inconfondibile. E con un manico-tracolla coprotagonista



Lo stile

La sua dote più apprezzata? La versatilità. Si abbina con successo a look da giorno o da sera. Mentre i due manici regolabili intercambiabili permettono di portarla a spalla o a tracolla.



L'accessorio del mese è anche su iodonna.it.



Molto contemporanea. È questa la vocazione delle borse "Prada Arqué", tra le protagoniste della stagione Autunno-Inverno per la casa di moda italiana. Una maison fuoriclasse nel segmento borse, che condensa in questo modello gli elementi chiave della sua estetica. Uno stile minimal ed essenziale, dove l'attenzione è catturata dall'andamento sinuoso della forma a mezzaluna, impreziosita dalla ricercatezza delle lavorazioni e dei materiali. Un successo per questa it-bag già confermato. Avvistata, infatti, "in compagnia" di Gigi Hadid, Emma Watson e Amanda Seyfried.

© RIPRODUZIONE RISERVATA



La novità

Le varianti sono diverse. Casual quelle di montone e pelle. Grintosa nella stampa maculata. Raffinata nella proposta in vernice naplak bianca o nera.



Il savoir faire

È costruita assemblando due elementi modellati su forme di legno.

Arricchita da dettagli ricercati, come la tracolla che percorre l'intero profilo curvilineo.

Accessorio del mese

di Gianna Greco

Guarda che (mezza) luna

Una it-bag che incoraggia la libertà di stile e di interpretazione. Dalla forma inconfondibile. E con un manico-tracolla coprotagonista



Lo stile

La sua dote più apprezzata? La versatilità. Si abbina con successo a look da giorno o da sera. Mentre i due manici regolabili intercambiabili permettono di portarla a spalla o a tracolla.



L'accessorio del mese è anche su iodonna.it.



Molto contemporanea. È questa la vocazione delle borse "Prada Arqué", tra le protagoniste della stagione Autunno-Inverno per la casa di moda italiana. Una maison fuoriclasse nel segmento borse, che condensa in questo modello gli elementi chiave della sua estetica. Uno stile minimal ed essenziale, dove l'attenzione è catturata dall'andamento sinuoso della forma a mezzaluna, impreziosita dalla ricercatezza delle lavorazioni e dei materiali. Un successo per questa it-bag già confermato. Avvistata, infatti, "in compagnia" di Gigi Hadid, Emma Watson e Amanda Seyfried.

© RIPRODUZIONE RISERVATA



La novità

Le varianti sono diverse. Casual quelle di montone e pelle. Grintosa nella stampa maculata. Raffinata nella proposta in vernice naplak bianca o nera.



Il savoir faire

È costruita assemblando due elementi modellati su forme di legno.

Arricchita da dettagli ricercati, come la tracolla che percorre l'intero profilo curvilineo.



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 261

Frequency: six-monthly - Circulation: 22000

Photography
Dafy Hagai

Fashion
Sarah Grittini

Visual research Jaja Hargreaves
Hair Alessandro Squarza @The Green Apple
Make up Rocco Santamarena @The Green Apple
Production Christian Lucidi
and Teresa Boente @Juice Creative Production
Photography assistant Matteo Cefaloni
Fashion assistant Simone Fantuzzi
Set assistant Matilde Manca
Thanks to The Rumers and ToPlay

Muse:
Benedetta Porcaroli

All clothes, shoes, bags and accessories PRADA

BENE- DETTA



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 262

Frequency: six-monthly - Circulation: 22000



PRADA



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 263

Frequency: six-monthly - Circulation: 22000





PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 264

Frequency: six-monthly - Circulation: 22000

1. 1.
You have repeatedly recounted that you somewhat became an actress by accident. The first audition you did at fifteen without too many expectations was successful, and from then on, you continued to work. Now that almost ten years have passed since that moment, can you say what motivations drive you to be an actress?

2. 2.
And how do you relate to your peers who are entering the reality of work now?

3. 3.
In your job as an actress, what role does imagination play?

4. 4.
Is there a role or character that you have played that you are particularly attached to or have become entangled in even after you stopped filming?

5. 5.
And speaking of discomfort, do you think there is room in acting for embarrassment, a sense of modesty, for these feelings that we do not naturally associate with acting?

Chance, being in the right place at the right time, is definitely something fundamental. I am not, however, a person who stays at home waiting for someone to knock on my door. I like to think that destiny has to be constructed; we are not just in its hands but can become an active part of this process. After I became aware of how lucky I was, I tried to hold on tightly to this opportunity, to defend it over time tooth and nail. What I like about this profession is being able to tell about something mysterious that is hidden in me. It is a necessity that comes from a distant place, from a time that somehow precedes my life.

Looking at girls and boys my age, I realize that finding something you like and identifying a path, whatever it may be, are essential and rare gifts. On the other hand, I also look at my peers with a sense of nostalgia, as if that indecision about the future was a form of carefreeness and lightness that I never really went through. I have only glimpsed it since I was a little girl: the alarm clock to go to school and the alarm clock to go to the set alternated during the days of the week. However, this feeling goes beyond the work sphere; it concerns my profound nature. I could probably create a reason for myself not to be so carefree even if I lived on a desert island. It's like I need a little labour that doesn't have to be a traumatic element: it's something that keeps bubbling up inside in one way or another.

A fundamental place. Being an actress is a highly creative job, so it is difficult to work with a director or other actors who do not share the same imagination as you, with whom you do not create an artistic transport, a dialogue in which you do not build mutual understanding. When I read a script that, by necessity, was written by someone else and has a character imagined by someone else at its centre, I identify the boundaries within which I can move. To give form and body to that character, I start from what I read in the script, but then my imagination seeks new paths. In this process, imagination is an element that can hardly be disregarded.

The role of Anna in Giuseppe Piccioni's film *L'ombra del giorno*, [The Shadow of the Day, ed.] which was set in 1938 Italy during the fascist regime. It was a beautiful film for me to make as an actress also because of a question of dramaturgy. Facing the difficulties of telling a true love story in such a troubled era that I could only imagine, made this film a very intense experience. It is a role I carried with me for many obvious reasons, even in my later life. I am also very attached to the character of Amanda in Carolina Cavalli's film, a comedy that represents a filmmaking genre I enjoy very much. Also, I enjoy working with young talents like Carolina, who propose a new vision and experience. These two roles have particularly marked me, but all the films I have starred in so far have left their mark on me, and indeed, not all of them are unforgettable works. However, I have been lucky enough to choose roles as a consistent act concerning who I am. I rarely felt uncomfortable thinking that I had to play a character that was wrong for me. Maybe the film wasn't perfect in the end; however, this premise, this loyalty to myself. I try never to betray.

Eh... we actors are all shy. [Laughs, ed.] However, the art of acting allows you to exploit and enact everything that happens to you. So, if you are a good actor and are embarrassed, you can turn that embarrassment that is only yours into an embarrassment that can function for the director and the audience. Being an actress means for me to create something beautiful with all the feelings I experience, even the most annoying or unpleasant ones. The difference between us who are actors and those who do other works is that we have to bring that given feeling to the stage, to give it back to others, so we have to deal with embarrassment all the time. The effort of actors is to create a system of communicating vessels between the character they play and themselves. They are not the same thing; they are two separate entities, but they can communicate with each other. There is not necessarily a split, such a clear division. A good director watching you behind the camera will know how to value even the awkwardness that may have caused a flinch in your acting or hesitation because the director sees almost everything going on in you at that moment. It is difficult to hide in front of a lens.

«YOU ALWAYS HAVE TO COME TO TERMS WITH THE FACT THAT THOSE WHO LOOK AT YOU, ADMIRE YOU OR JUDGE YOU NEGATIVELY, ARE LIVING BEINGS WHO FEEL EMOTIONS, WHO PERHAPS RELATE TO YOU FROM THEIR OWN CONFLICTS, INSECURITIES OR PROBLEMS OF ANY KIND THAT, HOWEVER, HAVE NOTHING TO DO WITH YOU. WITH WHO YOU REALLY ARE.»

PRADA



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 265

Frequency: six-monthly - Circulation: 22000



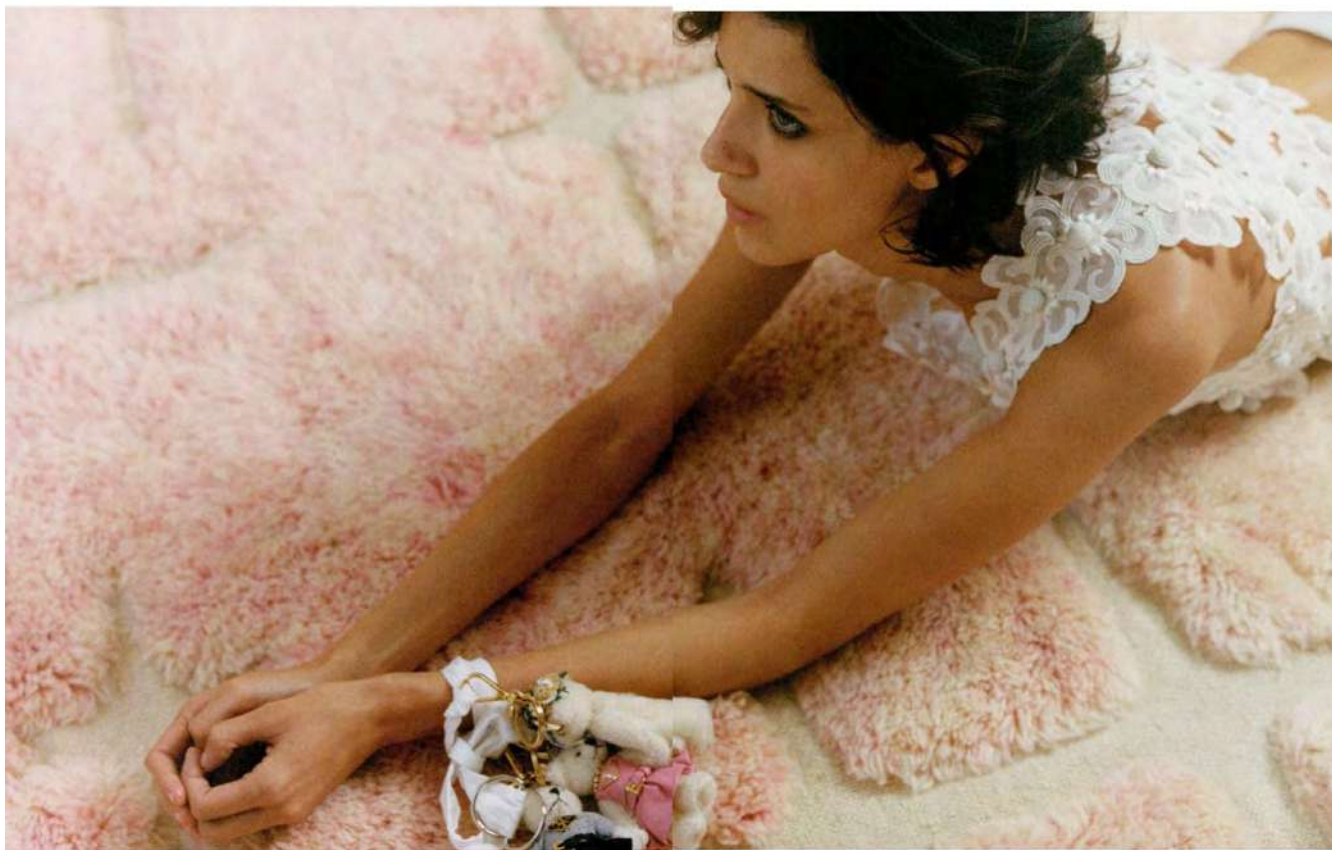
PRADA



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 266

Frequency: six-monthly - Circulation: 22000





PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 268

Frequency: six-monthly - Circulation: 22000





PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 269

Frequency: six-monthly - Circulation: 22000

6. 6.
How was your encounter with cinema as a viewer? Is there a film or a scene from a movie that has marked your imagination?
The scene in which Anna Magnani chases the truck shouting «Francesco, Francesco!» in Roberto Rossellini's *Roma città aperta*, [Rome, Open City, ed.] I think I first saw that film on TV when I was 13. I grew up that way, watching the movies by Troisi, Sordi, and Fellini on television with my grandparents. I was not born into a family of cinephiles, but there was always a passion for beauty. Here, my family members did not watch maybe a Werner Herzog film, but they were interested in cinema.
7. 7.
Cinema was part of a familiar landscape. Perhaps growing up in a film city like Rome helped.
Yes, let's say it does, Rome maybe only helps in that. [Laughs, ed.] Then, since I've been an actress, the rest of the family has also become active, rediscovering a sincere interest in cinema that existed but had perhaps slumbered.
8. 8.
In an interview, you said that upon hearing your voice again years later in Paolo Genovese's film *Perfetti sconosciuti*, [Perfect Strangers, ed.] you had a hard time recognizing it as yours. Have you experienced this sense of doubling at other times when rewatching a film in which you acted?
Yes, and in fact, I never like to see myself again. I have created a kind of ritual whereby I watch the film only a couple of times: the first time at a stage when the editing is not yet final, and the other time in its final version, perhaps at the preview.
9. 9.
Do you stay and watch the film with the audience during a theatrical screening, or do you run away?
I usually run away, but it depends on the situation. I stay in the theatre if it's a festival premiere and I haven't seen the film yet. I don't have a terribly conflicted relationship with my image, but I also don't like to bask in looking at my face on the screen, even when I'm happy with my work. However, the thing that always upsets me the most is to hear my voice again, which I feel is mine even though it is very different from how I imagine it. The truth is that every time I see one of my films from the past again, even if it has only been a few years, I have the perception that it has to do with another life with a very distant past.
10. 10.
What do you dislike about working as an actress?
Other people inevitably change their attitudes towards you when you do this work. It is as if people are more impressed with you doing this job than with the work you are actually doing. I noticed this from those closest to me who knew me before becoming an actress.
11. 11.
Maybe because they project something about them onto you?
Yes, you always have to come to terms with the fact that those who look at you, admire you or judge you negatively, are living beings who feel emotions, who perhaps relate to you from their own conflicts, insecurities or problems of any kind that, however, have nothing to do with you. With who you really are. This look, even when it is benevolent, can bother me because I perceive it as something unnatural, not very fluid. Sometimes, it can be a very gratifying attitude. Other times, it is very irritating. I find myself wondering in the middle of a discussion or dialogue with a person, "But why are you talking to me as if I were an actress?". Of course, I am an actress, but I am not always an actress full-time. There is a clear difference between who I am and the job I do. Through this work, I have had encounters and experiences that have made me grow but have not changed the essence of my personality, and so I expect others to behave toward me as if, beyond everything, I am still just me.
12. 12.
In hanging out with other colleagues of yours, have you ever noticed in them this process of identifying with their role as an actor or actress?
Yes, and this effect of being watched by others scares me a bit. I am pretty sure, however, that I do not fall into this trap because I always project myself forward. After making a good film, I think about the next one because a career is a marathon; it's not a 100-meter dash. We actors don't retire at 40 like soccer players do. Also, it is very easy to be successful, and then, like it happened to so many people, you end up in oblivion. This is our real obsession. If your new film is not released for two months, the spontaneous reaction is to think that the world has forgotten about you. When, after the promotion of a movie, the tunnel of interviews, covers, and photo shoots, you go back to your everyday life, you feel like you are living in a double reality, and you risk totally identifying with that more hectic part of your work. I try to keep in touch with objective reality. I don't want acting to become a totalising

«OTHER PEOPLE
INEVITABLY
CHANGE THEIR
ATTITUDES
TOWARDS YOU
WHEN YOU
DO THIS WORK.
IT IS AS IF
PEOPLE
ARE MORE
IMPRESSED
WITH YOU
DOING THIS
JOB THAN
WITH THE WORK
YOU ARE
ACTUALLY
DOING.
I NOTICED THIS
FROM THOSE
CLOSEST TO
ME WHO KNEW
ME BEFORE
BECOMING
AN ACTRESS.»

PRADA



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 270

Frequency: six-monthly - Circulation: 22000





PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 271

Frequency: six-monthly - Circulation: 22000

condition. Now that I've grown up, I see the risk of getting stuck in this situation because of a great insecurity that I glimpse in some of my colleagues, who seem to act all day long as if they never get out of their characters. I will hate it if that fear I mentioned earlier took over and polluted everything, ruining the primary input that led me to be an actress.

13. 13.

On several occasions, you have discussed feminism and how it is experienced in our mediatic landscape. While acknowledging the importance and necessity of these ideas and struggles, you have described a whiny attitude and sterile rancour against males. Do you think there can be a non-confrontational form of feminism, or do you instead believe that a certain amount of anger and revolt is necessary to be heard and move things forward?

Leonard Cohen sang, "There is a crack in everything. That's how the light gets in". So, I think a revolutionary gesture which can cause a rupture that let the light in precisely is something necessary. As far as I am concerned, I try to take part only in initiatives that I feel are extremely sincere, at least in intention. Unfortunately, with the very positive explosion of the #MeToo movement, there has been a tendency to trivialize a much more complex and articulated problem that has blurred the meaning of some actions or stances. For me, feminism has little to do with an indiscriminate rancour toward the male gender or a victim attitude that relegates women to a constant subordinate role. Indeed, in history, we women have been harassed, martyred, burned at the stake or marginalised in society, but we have also managed to do extraordinary things and equally horrible things. In recent years, even the word patriarchy sounds jarring to me because of the indiscriminate use or misuse of this term in public debate. In short, the instrumentalisation of feminist struggles that serves to gain more visibility or to show off really, bothers me and keeps me away from this kind of superficial activism. However, if someone involves me in something tangible that impacts people's lives, I am there and ready to do my part.



14. 14.

In interviews, you often talk about curiosity or even a frenzy of knowledge to describe yourself. How does this attitude translate into your professional and private life?

This frenzy leads me to bite my nails. [Laughs, ed.] It is difficult to describe myself. However, this thirst for curiosity leads me to always be on the move. I like things that a lot of people like. I like books and movies, I like walking, I like doing nothing, and I like travelling. Basically, I feel restlessness running through me. It is not necessarily a negative feeling. It can also be a positive drive to know and to experience new things all the time. I am learning to be a little more selective and guided by my instincts, which are often much more intelligent than we think.

15. 15.

What was your reaction when a brand like Prada proposed that you collaborate with them?

I was overjoyed. It demonstrated how I have grown over these years, and it was an opportunity to make an important transition and look for new ways. In this sense, Prada has become a comfortable home where I can sleep soundly. I live this collaboration as an attestation of esteem, an act of trust that is fundamental for an actress like me.

16. 16.

What fascinates or impresses you about fashion, understood as an imaginary and separate world with its own well-defined rules?

I confront fashion as an outside observer who is not really part of this world. There are very different logics from those of cinema even though fashion accompanies you at perhaps the most delicate and critical moments for an actress: when you present your film to the public, the press, and the insiders. It is the phase when you must let go of what you have done to share it with others and make it something that belongs to everyone, not just to you. Fashion also allows me, as it happens to me with film, to play the role of another character and experiment with identities far from mine. In fashion, too, I like to build a network of relationships that make me feel a sense of familiarity. With my work as an actress, I rely on the gaze of others, and this also occurs in fashion, in front of a photographer's lens or in the vision of a stylist who acts with me as if he or she were a kind of director of my image.



PRADA



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 272

Frequency: six-monthly - Circulation: 22000



PRADA



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 274

Frequency: six-monthly - Circulation: 22000



PRADA



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 275

Frequency: six-monthly - Circulation: 22000





PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 302

Frequency: six-monthly - Circulation: 22000

Satin bows dress PRADA
Prada Profine base matelassée et fourrure, Prada Fervor fond de teint soie
Rechargeables LNS and Prada dimension OS Pure PRADA BEAUTY



PRADA



PRADA

ITALY - CAP 74024 - 12/1/2024 - Num.: 19 - Pag.: 362

Frequency: six-monthly - Circulation: 22000



Dress, hat and shoes PRADA

PRADA



PRADA

ITALY - L'OFFICIEL ITALIA - 11/1/2024 - Num.: 58 - Pag.: 182
Frequency: bi-monthly - Circulation: 23000

objets UNIKES

Dettagli, materiali e savoir faire. L'artigianato, declinato nel mondo della moda, dell'arte e del lifestyle, è alla base dei pezzi unici selezionati per questo portfolio. Da "Fragments of Romance" di Miuccia Prada e Raf Simons, alle fragranze in edizione limitata di Loewe e Lladrò, al Sacco di Bottega Veneta e Zanotta, o alla borsa creata da Coperni e Swarovski. Come in "Louis Vuitton Art Silk Squares" interpretato da Thomas Ott.

A cura di LAURE AMBROISE



PRADA

PRADA

ITALY - L'OFFICIEL ITALIA - 11/1/2024 - Num.: 58 - Pag.: 183
Frequency: bi-monthly - Circulation: 23000



PRADA

In ogni collezione, il marchio italiano Prada attira l'attenzione del pubblico con la sua cura dei dettagli e la bellezza dei materiali. La scorsa estate, Miuccia Prada e Raf Simons hanno proposto silhouette interamente sfrangiate e ricamate, che richiedevano dai tre ai cinque giorni di lavoro per una gonna e dagli otto ai dieci giorni per un abito. Questa stagione, un abito ornato da fiocchi di raso tono su tono, tipici dei capi di lingerie, è un capolavoro di artigianato. Battezzato "Prada Fragments of Romance", è apparso in passerella nei colori nero, rosa pallido e violetto e richiamava gli anni '50 tanto cari alla designer, con la delicatezza del tessuto, una forma lunga e slanciata e una lunghezza austera. Ci sono volute tredici ore per realizzarlo, sette per il motivo a spina di pesce e sei ore per i fiocchi. Il processo di realizzazione dell'abito inizia con il taglio del tessuto sabbaiato; il

pannello viene poi assemblato con la fodera di seta che funge da retro dell'abito. La ricamatrice taglia poi i nastri di raso, creando angoli precisi per adattarli al motivo chevron, e li attacca al tessuto a mano. Segue una fase di pressatura e asciugatura a vapore per dare al pannello un aspetto vissuto, quindi la realizzazione di trentacinque fiocchi con cinquanta metri di tessuto, che vengono modellati e stirati uno a uno per dare l'effetto desiderato. I fiocchi vengono poi cuciti lungo il motivo a spina di pesce creato dai nastri. Il tessuto ricamato viene infine unito alla fodera di seta nera a contrasto. Dopo una seconda pressatura, vengono cuciti altri fiocchi sui lati e intorno al collo.

IN QUESTA PAGINA - Alcuni passaggi della realizzazione di "Prada Fragments of Romance". PRADA è uno scatto realizzato da Giuseppe Vaccaro.

PRADAPRADA

ITALY - L'OFFICIEL ITALIA - 11/1/2024 - Num.: 58 - Pag.: 81

Frequency: bi-monthly - Circulation: 23000



Capi ricercati, linee *essenziali* e over, una allure *maschile* e dettagli *iperfemminili*. Per un guardaroba dominato dal nero con *accenti* discreti di blu, grigio e *bagliori metallici*.

Photography RIA MORT - Styling CHRISTOS ALEXANDROPOULOS



PRADA

PRADA

ITALY - L'OFFICIEL ITALIA - 11/1/2024 - Num.: 58 - Pag.: 85
Frequency: bi-monthly - Circulation: 23000



IN QUESTA PAGINA—Cappotto e clutch in vernice stampata, **PRADA**
NELLA PAGINA ACCANTO—Gilet, pantaloni con maxi borchie e cravatta, **LOEWE**; scarpe, **MAX MARA**; calze a rete, stylist's own.

PRADA

PRADA

ITALY - L'OFFICIEL ITALIA - 11/1/2024 - Num.: 58 - Pag.: 153
Frequency: bi-monthly - Circulation: 23000



PRADA

PRADA

ITALY - L'OFFICIEL ITALIA - 11/1/2024 - Num.: 58 - Pag.: 191
Frequency: bi-monthly - Circulation: 23000





PRADA

ITALY - IO DONNA - 11/9/2024 - Num.: 45 - Pag.: 74

Frequency: weekly - Circulation: 249646



Cappotto in cashgora
cammello,
fermaglio in velluto,
borsa "Prada
Soft Sound" in pelle
con "Prada trick
robot". Tutto PRADA.





PRADA

ITALY - VOGUE ITALIA - 12/1/2024 - Num.: 891 - Pag.: 174

Frequency: monthly - Circulation: 82123

L'OGGETTO DEL DESIDERIO

CASA di BAMBOLA

*I piccoli TEDDY BEAR di peluche diventano i CHARMS più teneri e preziosi da appendere alla BORSA, secondo le tendenze della stagione.
Foto di NACHO ALEGRE. Styling PATRICIA LÓPEZ*



*Ciondoli di peluche con anelli in
metallo Teddy Trick Enea e Teddy Trick
ElyPRADA. Direzione artistica
LAURA DOARDO. Production
MORA DORREGO. Styling
assistant MARIA REQUEJO.*



Cappotto in aspen,
 leggings in jersey
 a costina, mocassini
 in pelle e borsa
 "Galleria" in saffiano
PRADA.

102

IO DONNA 7 DICEMBRE 2024





Giacca in canvas
e camicia in popeline
con ricamo
in cristalli **PRADA**,
orecchini "Masai"
a cerchio in oro
giallo con due
file di diamanti
MARCO BIEGO.

72

MAURO BIASIOTTO 2024





PRADA



PRADA

ITALY - GRAZIA - 12/5/2024 - Num.: 52 - Pag.: 102
Frequency: weekly - Circulation: 75539





Rivista Studio n° 61 Pag. 104

rivistaudio.com

Nella pagina 2: Hancoz
abito MIU MIU stivali DIESEL guanti DOLCE&GABBANA
collana VALENTINO occhiali ANONI

In questa pagina:
abito e scarpe PRADA guanti FERRAGAMO calzamaglia VIVETTA
occhiali ANONI

Mod. CAMILLA ROMAGNOLI
Hair KILLIAN MARIN@GreenApple
Casting director JULIA ASARO
Casting assistant ELEONORA TROISI
Model CHARLIE OSBORNE@thegwoc

Assistente foto JOHN DELOS ANGELES
Assistenti moda REBECCA RIOLO E GIOVANNA CHIADES
Set designer DAVIDE STUCCHI E ROBERTO PARAVIA

Foto di Mariavittoria Campodonico
Moda di Elisa Voto

AMICA

PAESE :Italia

DIFFUSIONE :(87890)

PAGINE :1

SUPERFICIE :63 %

PERIODICITÀ :Mensile□□



► 1 dicembre 2024

AMICA

L'ALTRA COPERTINA

MATRIX REVOLUTION

*La ricerca dell'eterna giovinezza
passa attraverso un nuovo, esclusivo
complesso-skincare. Che difende
il "potere dell'informazione"*

FOTO MIKAEL SCHULZ
STYLING MICHELA BURATTI



Esquire

PAESE :Italia

DIFFUSIONE :(60000)

PAGINE :1

SUPERFICIE :1 %

PERIODICITÀ :Mensile□□

► 1 dicembre 2024



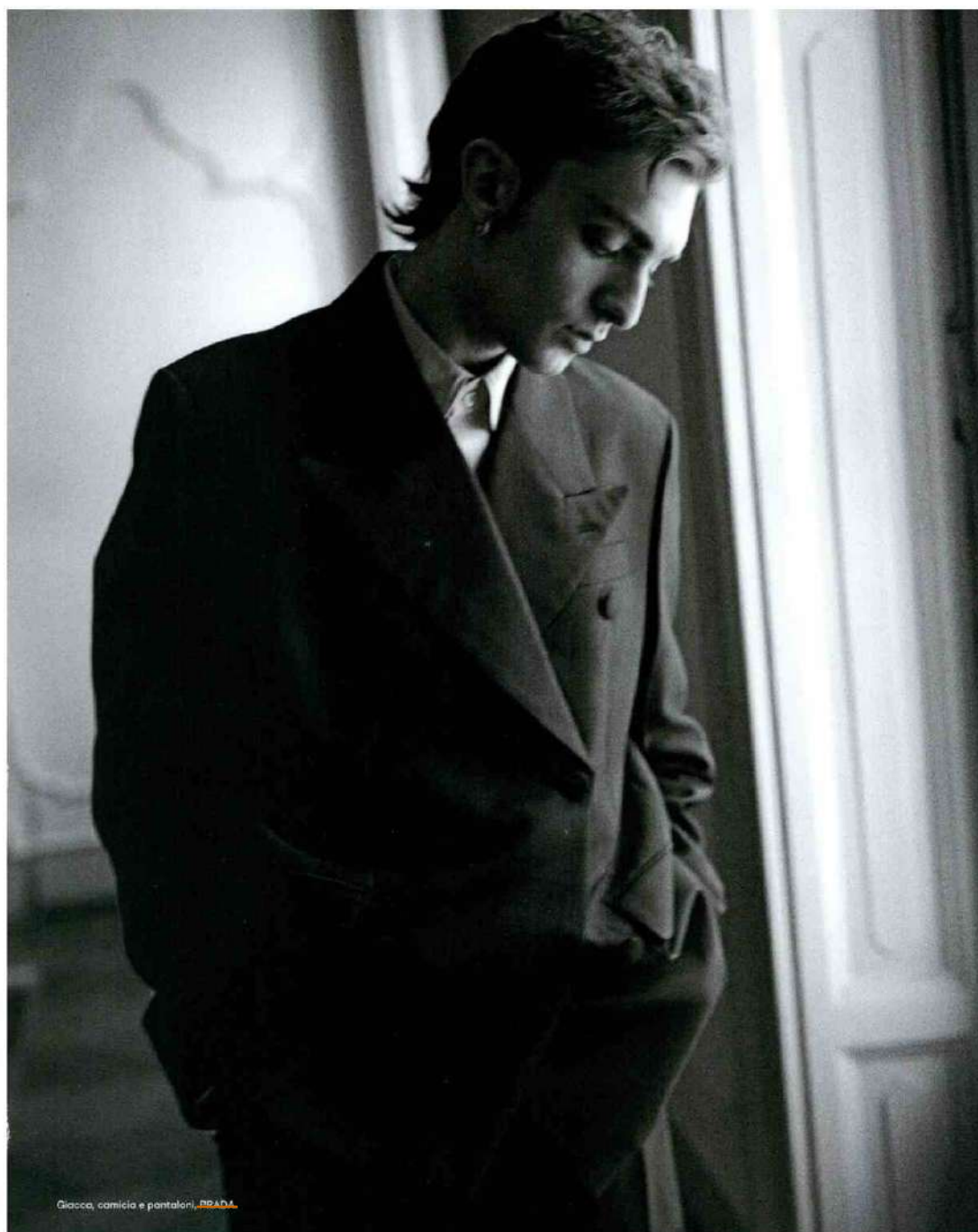
PRADA



PRADA

ITALY - ESQUIRE - 1/1/2025 - Num.: 38 - Pag.: 83

Frequency: bi-monthly - Circulation: 60000



Giacca, camicia e pantaloni, PRADA.



| Francia



FRANCIA - DOUBLE - FW24





FRANCIA - DOUBLE - FW24





FRANCIA - DOUBLE - FW24





FRANCIA - DOUBLE - FW24





FRANCIA - DOUBLE - FW24





FRANCIA - DOUBLE - FW24





FRANCIA - DOUBLE - FW24





FRANCIA - DOUBLE - FW24





Jacket, skirts and boots by [Prada](#). Shirt stylist's own.

FRANCIA – DOUBLE – FW24



A Part

► 1 novembre 2024

PAESE :Francia
PAGINE :1
SUPERFICIE :1 %
PERIODICITÀ :Semestrale□□



perle di MARION MARDELA - di pancia conosci BALMAIN che da COSO il maestro FRAGA

FRANCIA - A PART - FW24



A Part

PAESE :Francia
PAGINE :1
SUPERFICIE :1 %
PERIODICITÀ :Semestrale□□

► 1 novembre 2024



FRANCIA - A PART - FW24



A Part

► 1 novembre 2024

PAESE :Francia
PAGINE :1
SUPERFICIE :1 %
PERIODICITÀ :Semestrale□□



FRANCIA - A PART - FW24

FRANCIA - A PART - FW24



A Part

PAESE :Francia
PAGINE :1
SUPERFICIE :1 %
PERIODICITÀ :Semestrale□□

► 1 novembre 2024



FRANCIA – A PART – FW24



A Part

PAESE :Francia
PAGINE :1
SUPERFICIE :1 %
PERIODICITÀ :Semestrale□□



► 1 dicembre 2024





FRANCIA - NUMERO - NOVEMBER 2024

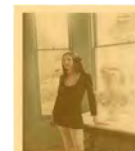




Veste en cuir, jupe en laine
et chaussures, PRADA.

FRANCIA - NUMERO - NOVEMBER 2024

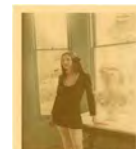


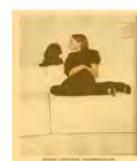


Robe et nœud, PRADA.
Collants, FALKE.

Page de gauche :
Robe, DIOR. Cape,
LA COQUETA.





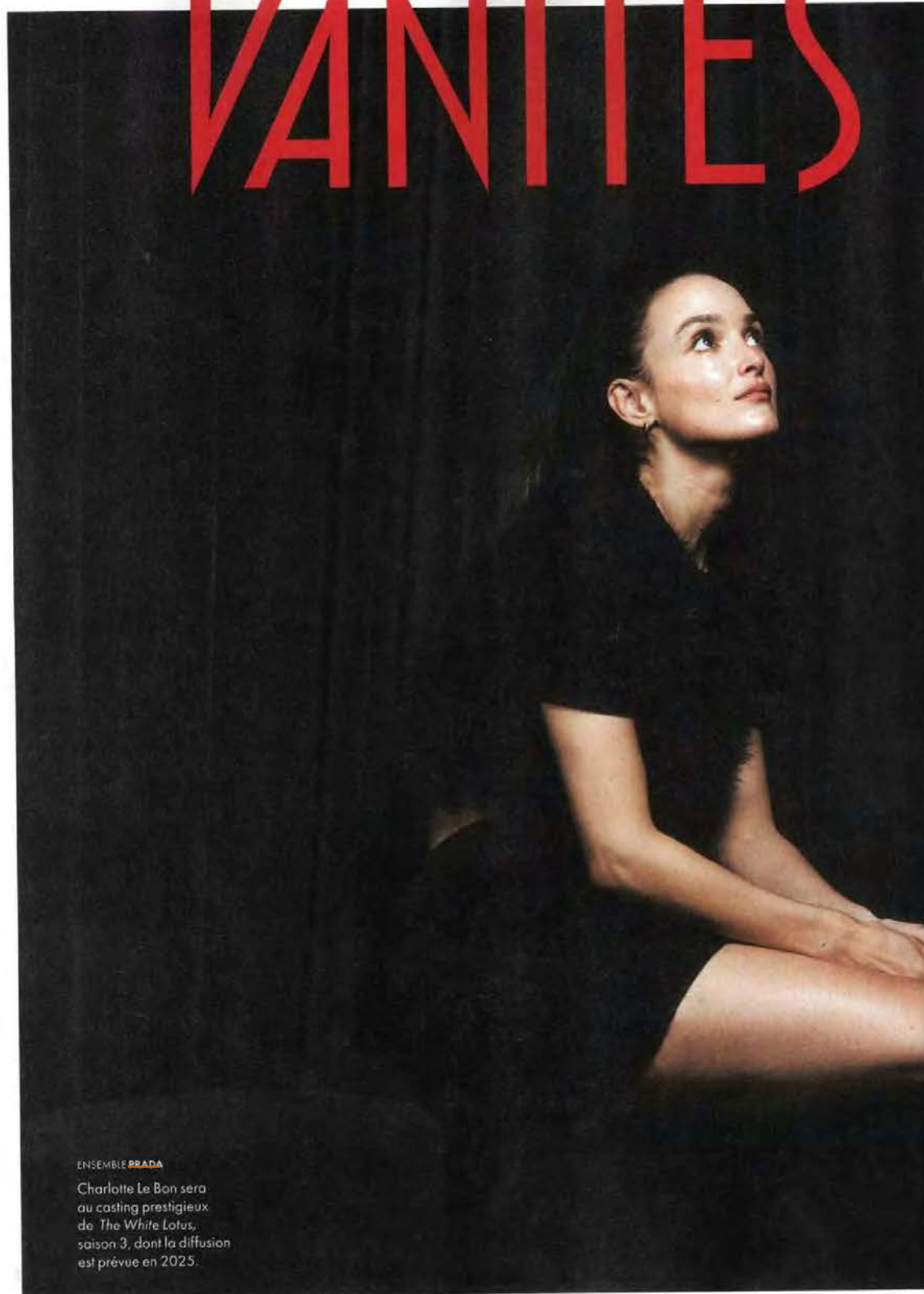


TOP ET PANTALON **PRADA**
CHAUSSURES
ROGER VIVIER
BOUCLES D'OREILLES
«TAUSMAN» EN OR BLANC
ET DIAMANTS,
BAGUE «ENCHANTED
LOTUS» EN OR BLANC
ET DIAMANTS
DE BEERS
CANAPÉ GALERIE PARADIS





VANITÉS



ENSEMBLE **PRADA**

Charlotte Le Bon sera
au casting prestigieux
de *The White Lotus*,
saison 3, dont la diffusion
est prévue en 2025.





Une femme de talents

A l'affiche de la série la plus attendue de 2025, Charlotte
Le Bon prépare son deuxième film tout en continuant
de briller dans les arts graphiques.

Texte **Pierre Groppo** Photographie **Hugo Leerux** Styliste **Jonathan Huguet**



FRANCIA – VANITY FAIR – DECEMBER JANUARY





Charlotte Le Bon sait garder un secret. Sur la troisième saison de *The White Lotus*, l'actrice n'a rien à déclarer, circulez. Tout juste parvient-on à lui arracher qu'elle s'est envolée six mois pour la Thaïlande, pour tourner les nouveaux épisodes d'une série qui dézingue de manière réjouissante les atavismes occidentaux et l'industrie du tourisme. Mais à ce jour, l'actrice québécoise n'a encore rien vu de ce qui s'annonce comme l'un des moments forts de la fiction 2025 et dont la *baseline* – « Ce qui se passe en Thaïlande reste en Thaïlande » – n'a jamais été autant d'actualité. Quelques

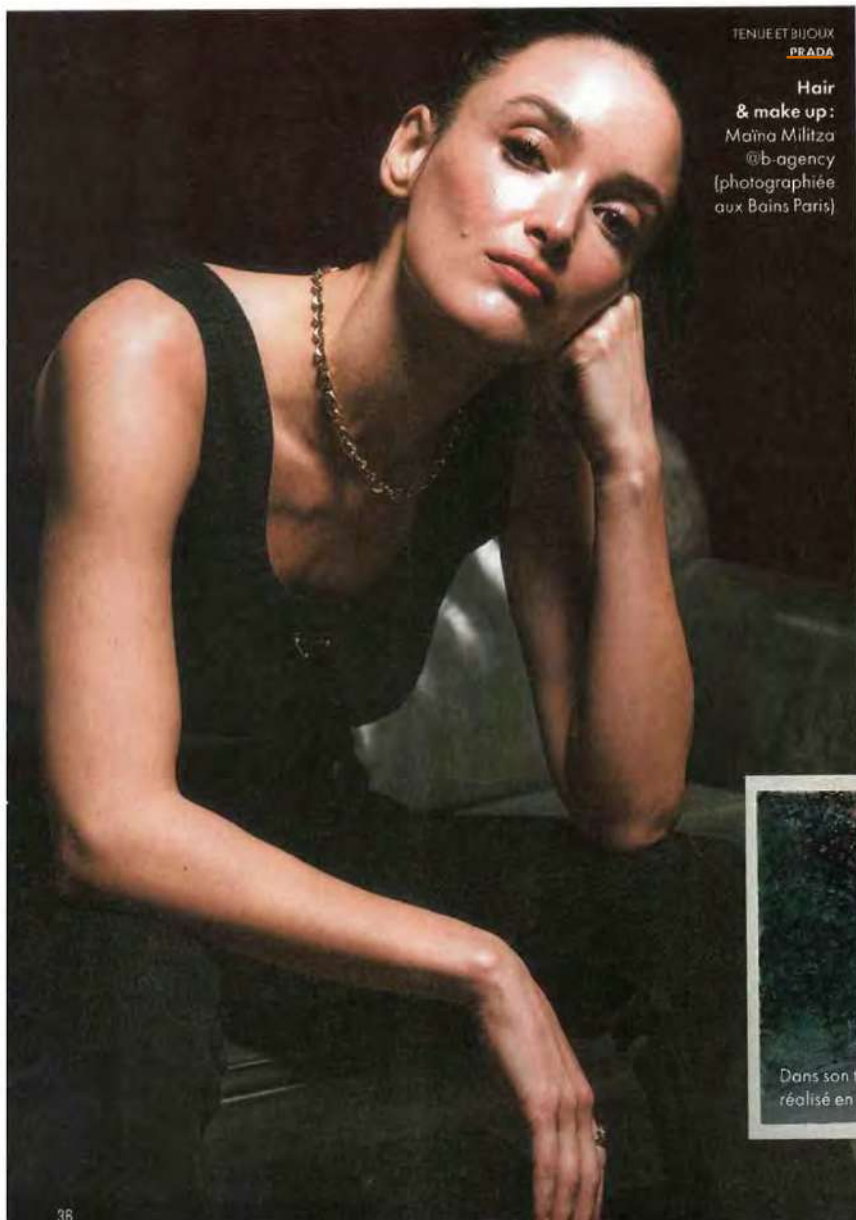
semaines avant cette rencontre, nous l'avions croisée à Nice, au festival Ciné Roman. Elle venait y présenter *Niki*, biopic réalisé par Céline Sallette, plongeant aussi bien dans l'histoire intime de l'artiste Niki de Saint Phalle que dans le rapport que la féminité entretient avec la création, quitte à dynamiter quelques clichés.

Charlotte Le Bon en sait beaucoup sur le sujet. Celle que les Français ont découvert en Miss Météo sur Canal+ en 2010 ne s'est jamais satisfaite de n'être « que » comédienne. Photographe, dessinatrice, réalisatrice, cette touche-à-tout au moins d'elfe se fait une joie d'échapper à toutes les définitions, et à tous les enfermements. Une année 2024 bien remplie,

et un exercice 2025 qui s'annonce au moins aussi prometteur, n'empêchent pas la jeune femme de multiplier les projets dont l'écriture de son second film, tout en continuant d'exercer son drôle de regard décalé sur le monde. En prenant la pose avec une aisance innée dans ce déco des Bains, la discothèque légendaire de nuits parisiennes des années 1980 à 2000, Charlotte ne peut s'empêcher de songer aux fantômes passés par ici, et aux nuit incandescentes qui furent celles de la rue du Bourg l'Abbé.

Picasso, Chagall, Lynch...

Jet-set, mode et top models : elle, qui fut un temps mannequin, connaît bien ce monde qu'elle a quitté sans regrets : « C'est grâce au mannequinat que je suis venue à Paris et c'est ici que tout a commencé pour moi. C'était un passage obligé. En même temps, les passages qui piquent sont souvent les plus nécessaires. » Partageant aujourd'hui sa vie entre l'Europe et Montréal, c'est aussi dans l'atelier Idem, en plein cœur de Montparnasse, que l'on peut la croquer. Loin des tapis rouges, elle s'adonne au dessin, à la lithographie, dans ce lieu extraordinaire ouvert en 1881, fréquenté aussi bien par Picasso et Chagall que Braque, Sophie Calle et David Lynch. D'autres âmes qui veillent sur un travail aussi singulier que poétique. Tandis que son corpus est disponible en ligne, la fin de l'année approche, avec son lot de souvenirs : « Chez moi, c'était tarte à la viande, ketchup maison, pommes de terre pilées, canneberges acides, dinde trop sèche, farce qui a le goût de tout et de rien, sauce brune... » Si vous voulez lui faire plaisir, préparez lui un bon repas. Elle sourit : « Je ne suis pas matérialiste. » Et rajoute, espiègle : « Et je ne fais même pas la vaisselle après... » □

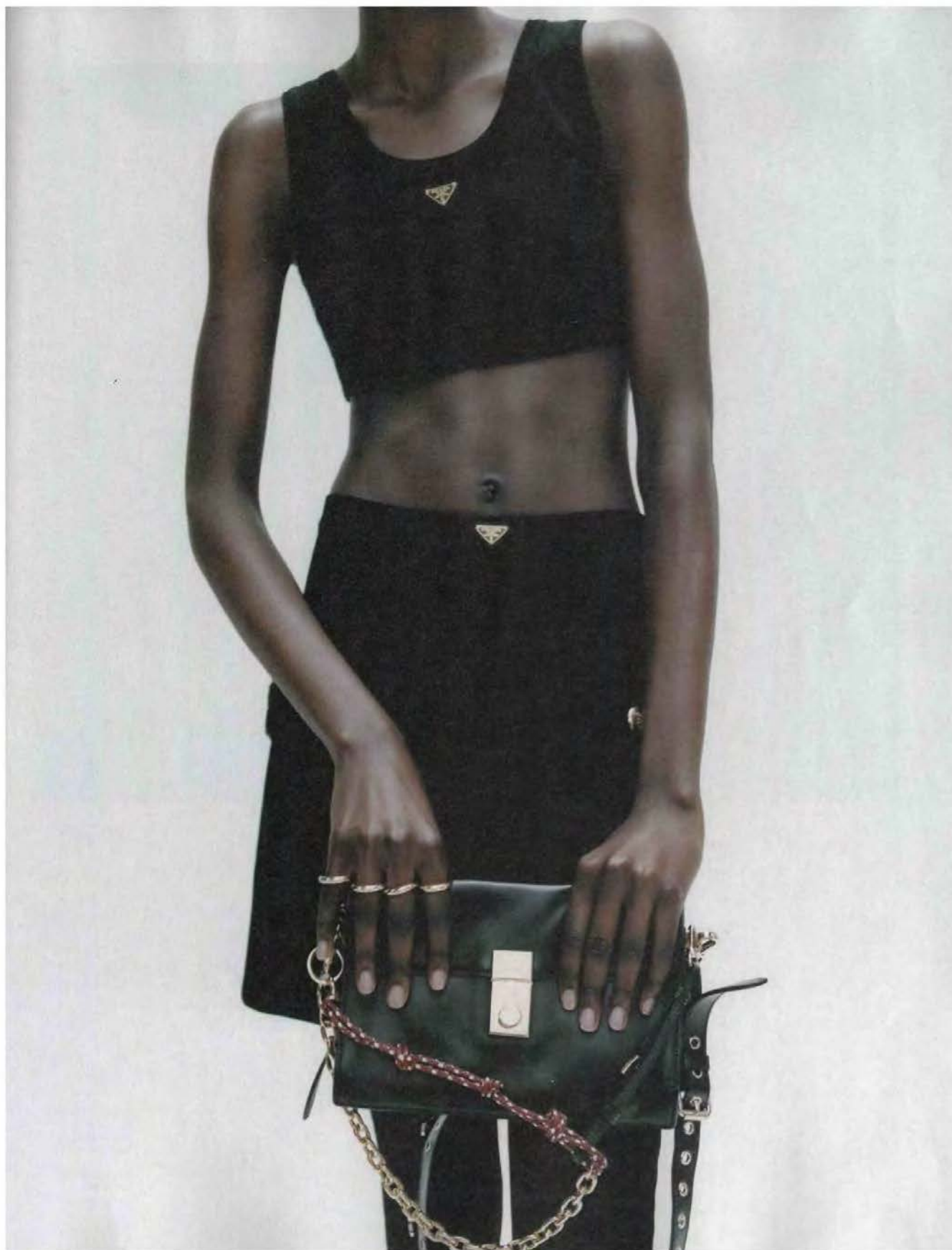


TENUE ET BIJOUX
PRADA

Hair
& make up :
Maïna Militza
@b-agency
(photographiée
aux Bains Paris)



Dans son triptyque « À tâtons », réalisé en pastel gras, voici « L'Aube ».



FRANCIA - M LE MONDE - 08.11.2024





PRADA & L'ARTISANAT

À chaque collection, la marque italienne attire notre attention par son souci du détail et ses belles matières. L'été dernier, Miuccia Prada et Raf Simons proposaient des silhouettes entièrement frangées et brodées – qui avaient nécessité entre trois et cinq jours de travail pour une jupe et huit à dix jours pour une robe. Cette saison, une robe ornée de nœuds en satin (typiques des pièces de lingerie) ton sur ton est un chef-d'œuvre d'artisanat. Apparue sur le podium en noir, rose pâle et violet, elle fait référence aux années 50 chères à la créatrice, avec la délicatesse du tissu, une forme longiligne et une longueur austère. Pour sa fabrication, il aura fallu consacrer treize heures aux étapes de broderie, dont sept pour le motif à chevrons et six pour les nœuds. Le processus de fabrication du vêtement commence par la découpe du tissu

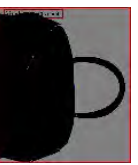
sablé, le panneau est ensuite assemblé avec la doublure en soie qui sert de dos à la robe. La brodeuse procède ensuite à la découpe des rubans de satin en créant des angles précis qui correspondent au motif du chevron pour ensuite les fixer sur le tissu à la main. Vient ensuite une première phase de pressage à la vapeur et de séchage, pour donner au panneau un aspect usé, puis celle de la confection de trente-cinq nœuds avec cinquante mètres de tissu, qui sont façonnés et repassés un par un pour leur donner l'effet désiré. Ces derniers sont ensuite cousus le long du motif en chevron créé par les rubans. Puis vient l'étape qui consiste à assembler le tissu brodé avec la doublure en soie noire contrastée. Après un second pressage, d'autres nœuds sont cousus sur les côtés et autour du cou. N'est pas Prada qui veut.

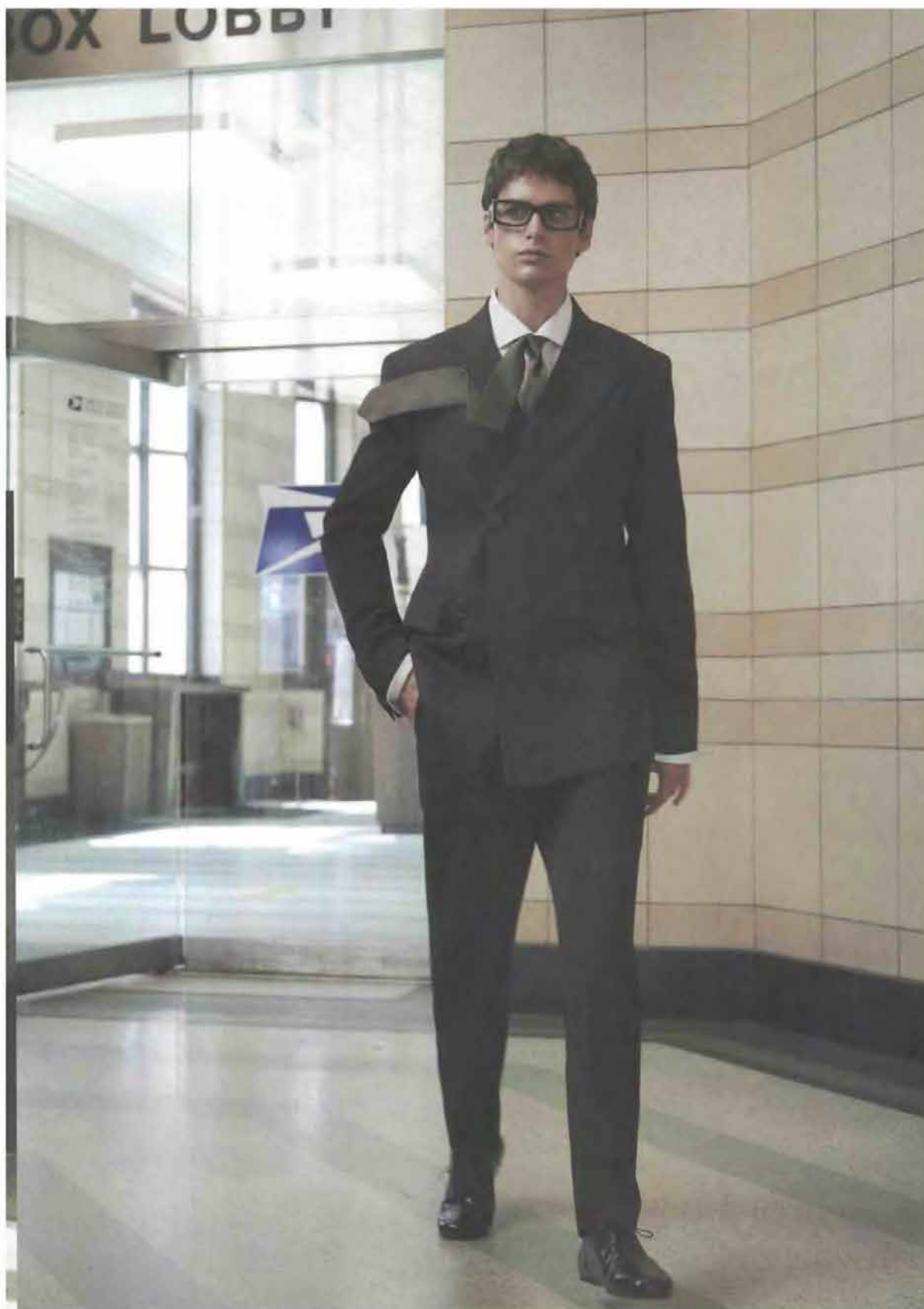
PHOTOS DE



FRANCIA - L'OFFICIEL - NOVEMBER 2024

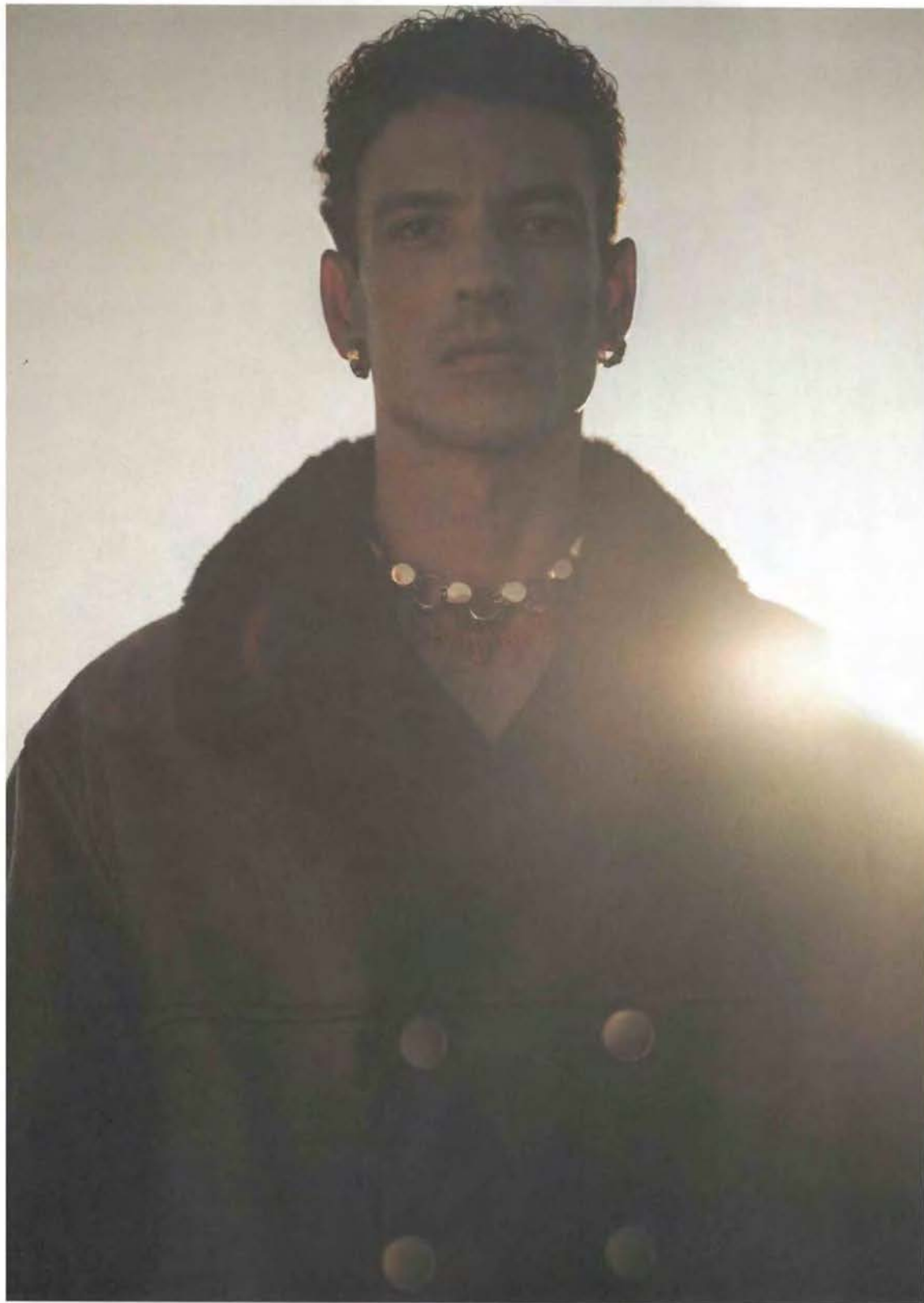






FRANCIA - L'OFFICIEL - OCTOBER 2024



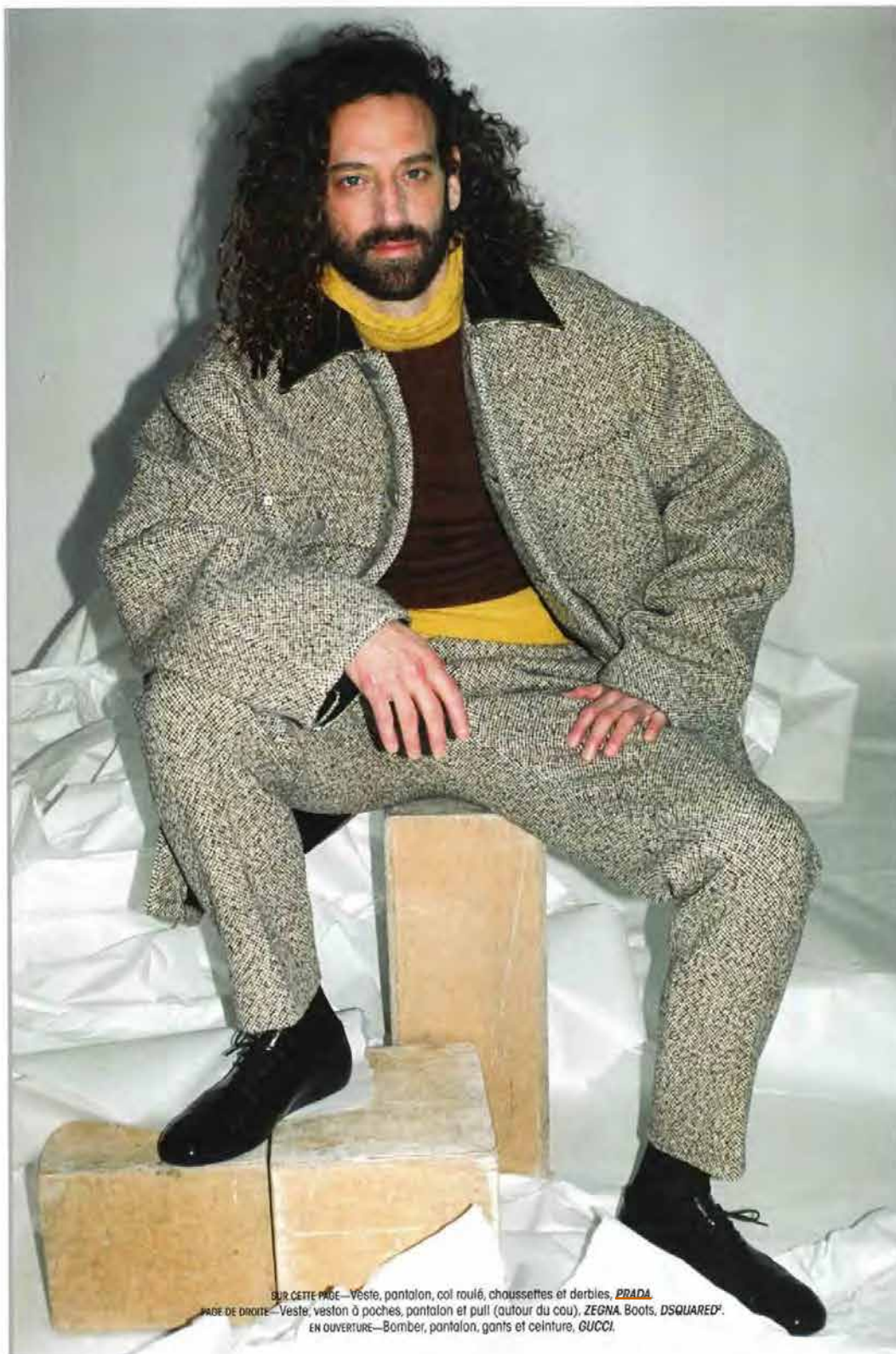


FRANCIA - L'OFFICIEL - OCTOBER 2024





► 1 ottobre 2024



SUR CETTE PAGE—Veste, pantalon, col roulé, chaussettes et derbies, **PRADA**.
PAGE DE DROITE—Veste, veston à poches, pantalon et pull (autour du cou), **ZEGNA**. Boots, **DSQUARED²**.
EN OUVERTURE—Bomber, pantalon, gants et ceinture, **GUCCI**.

FRANCIA – L'OFFICIEL – OCTOBER 2024





Trench,
Prada.

Hair :

Vasso
Stathopoulou

Make-up :

Axelle Jerina

Set designer :

Clement Pelisson
assisté de Méli
Frapplier

Assistente

photographe :

Elena Santolaya

Assistants

styliste :

Pierre Dufait et
Luana Lamaison

Production :

Marie Meyer,
Fambo
Productions

DEC 2024 - JAN 2025 GQ 113

FRANCIA - GQ - DECEMBER JANUARY





● FOCUS

PORTE-DOUCEUR

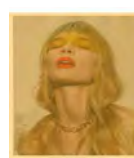
PAR LA RÉDACTION
PHOTOGRAPHE TSUVASA SAIKUSA

Vous n'êtes plus obligé d'avoir 12 ans pour oser le gros porte-clés peluche. En plus de transporter un ami avec vous, vous imaginez bien que dans votre grosse besace (cf. page d'avant), il vous sera bien plus pratique de retrouver vos clefs quand vous en aurez besoin. Sans compter qu'il sera tout doux... Le monde est assez dur comme ça, accordez-vous un peu de légèreté.

Porte-clés, Prada.

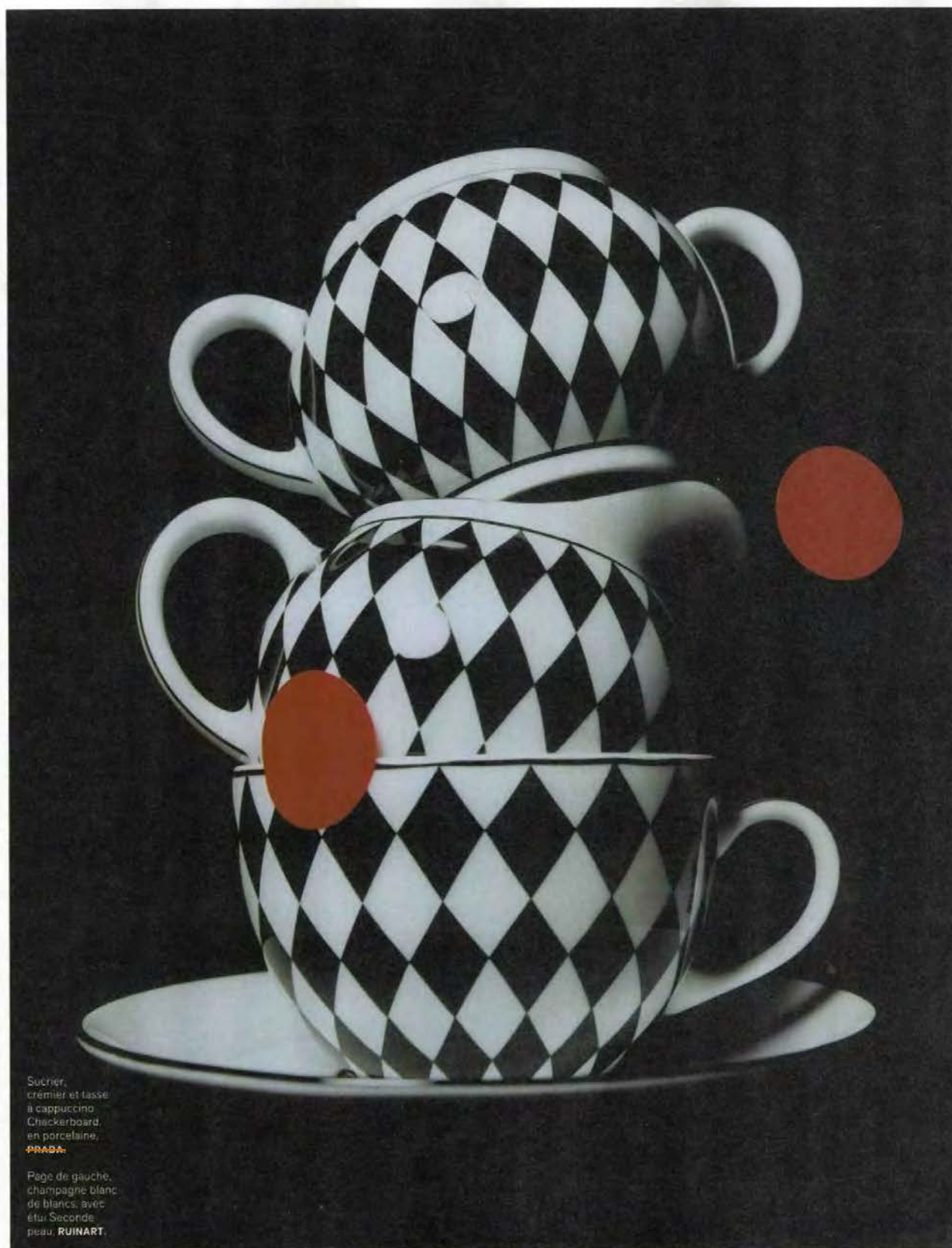
46 GQ DEC 2024 - JAN 2025

STYLISTE KEVIN LANDY



Boucle d'oreille
Bouton d'or,
en or rose, or blanc
et diamants,
**VAN CLEEF
& ARPELS.**
Collier chaîne
Eternal Gold,
en or jaune, **PRADA.**

Page de gauche,
de haut en bas,
chaîne collection
Iconica, en or rose,
POMELLATO.
Montre Baignoire, en
or jaune et bracelet
en cuir, **CARTIER.**
Montre Reverso,
en or rose sertie de
diamants et bracelet
en alligator,
JAEGER-LECOULTRE.
Escargot Elys,
en cuir vert,
KHAITE.



Sucrier,
crémier et tasse
à cappuccino.
Checkerboard,
en porcelaine,
PRADA.

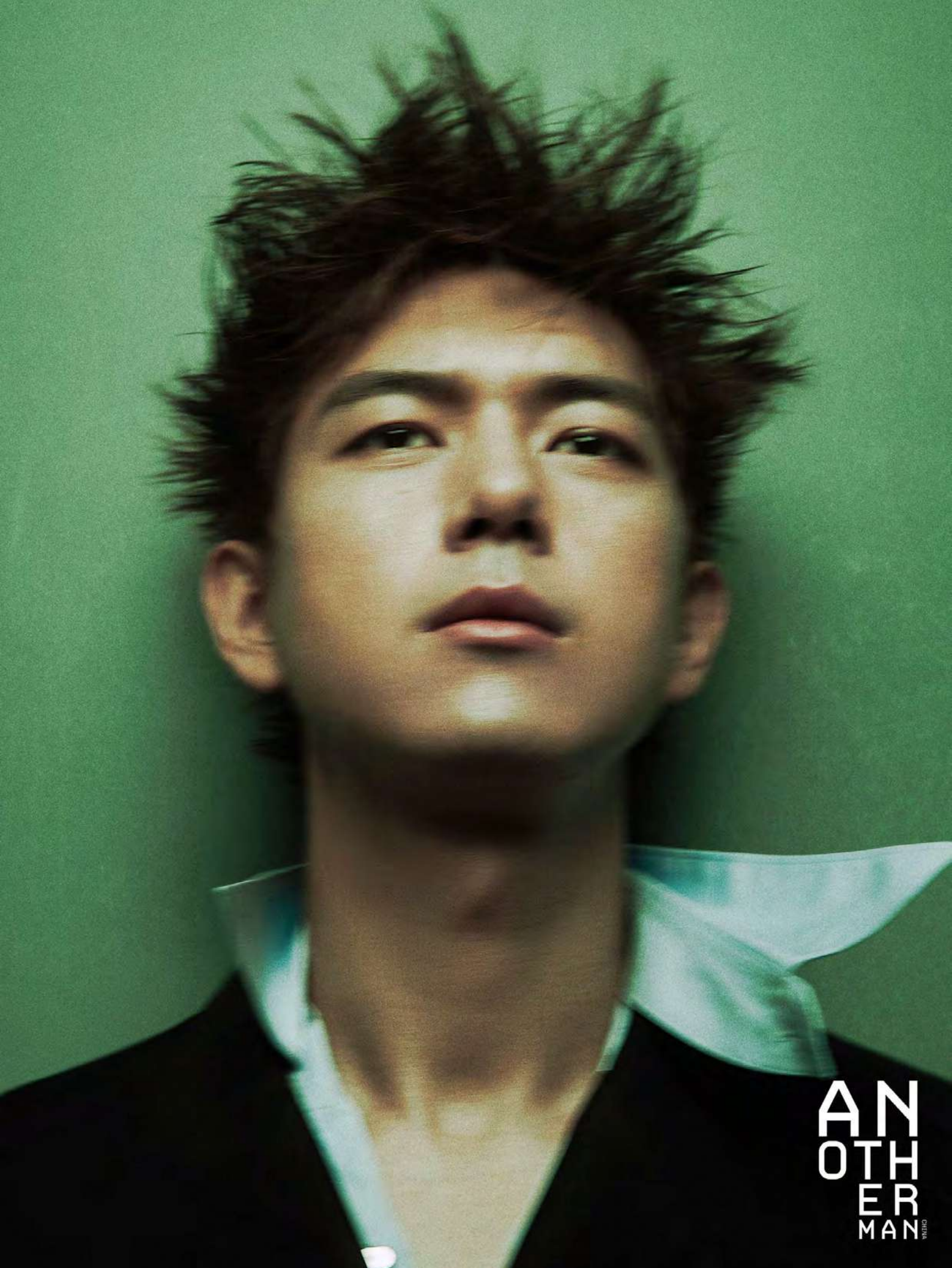
Page de gauche,
champagne blanc
de blancs, avec
étui Seconde,
peau, **RUINART**.



| Regno Unito



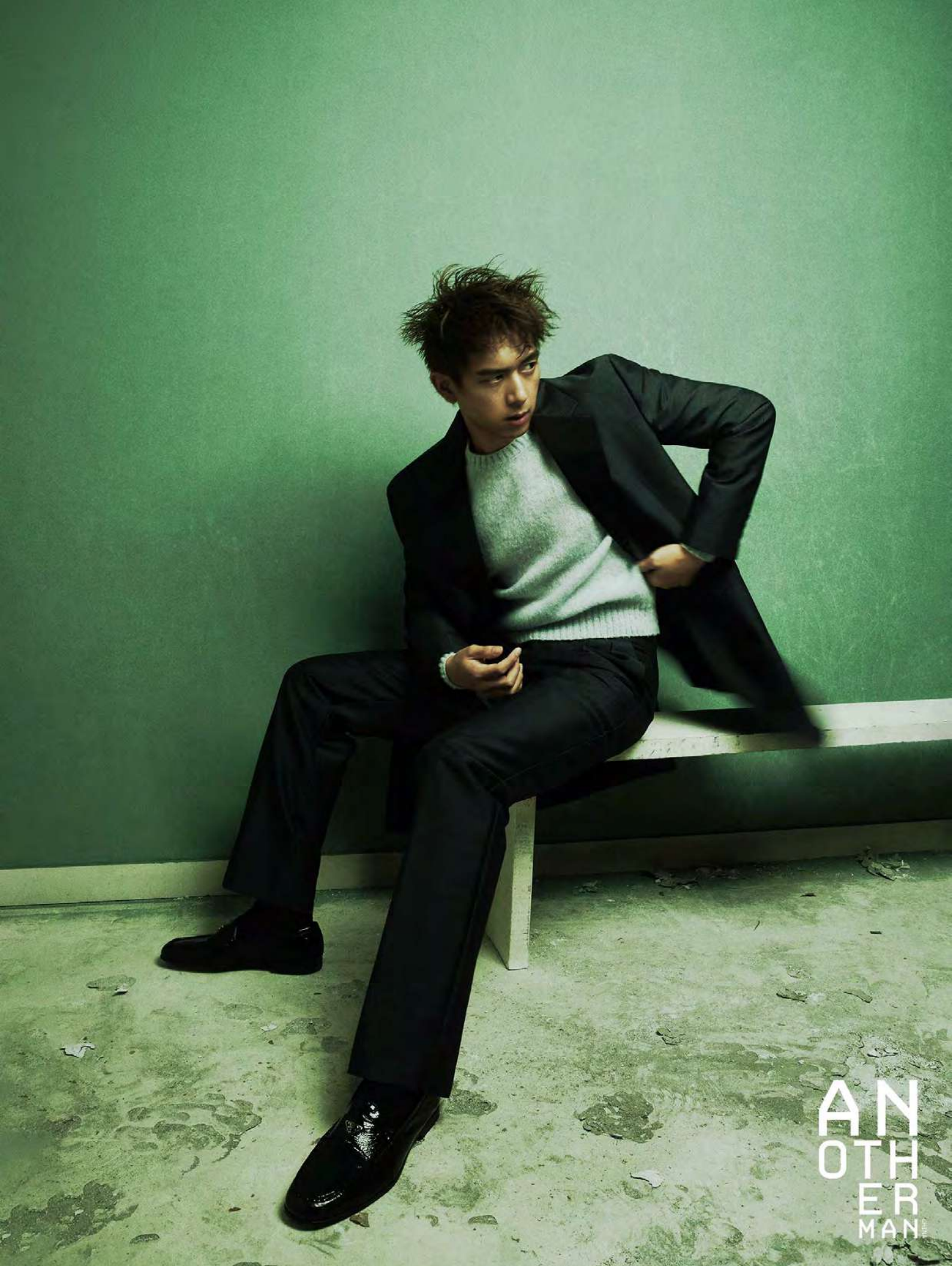
AN
OTH
ER
MAN





AN
OTH
ER
MAN





AN
OTH
ER
MAN

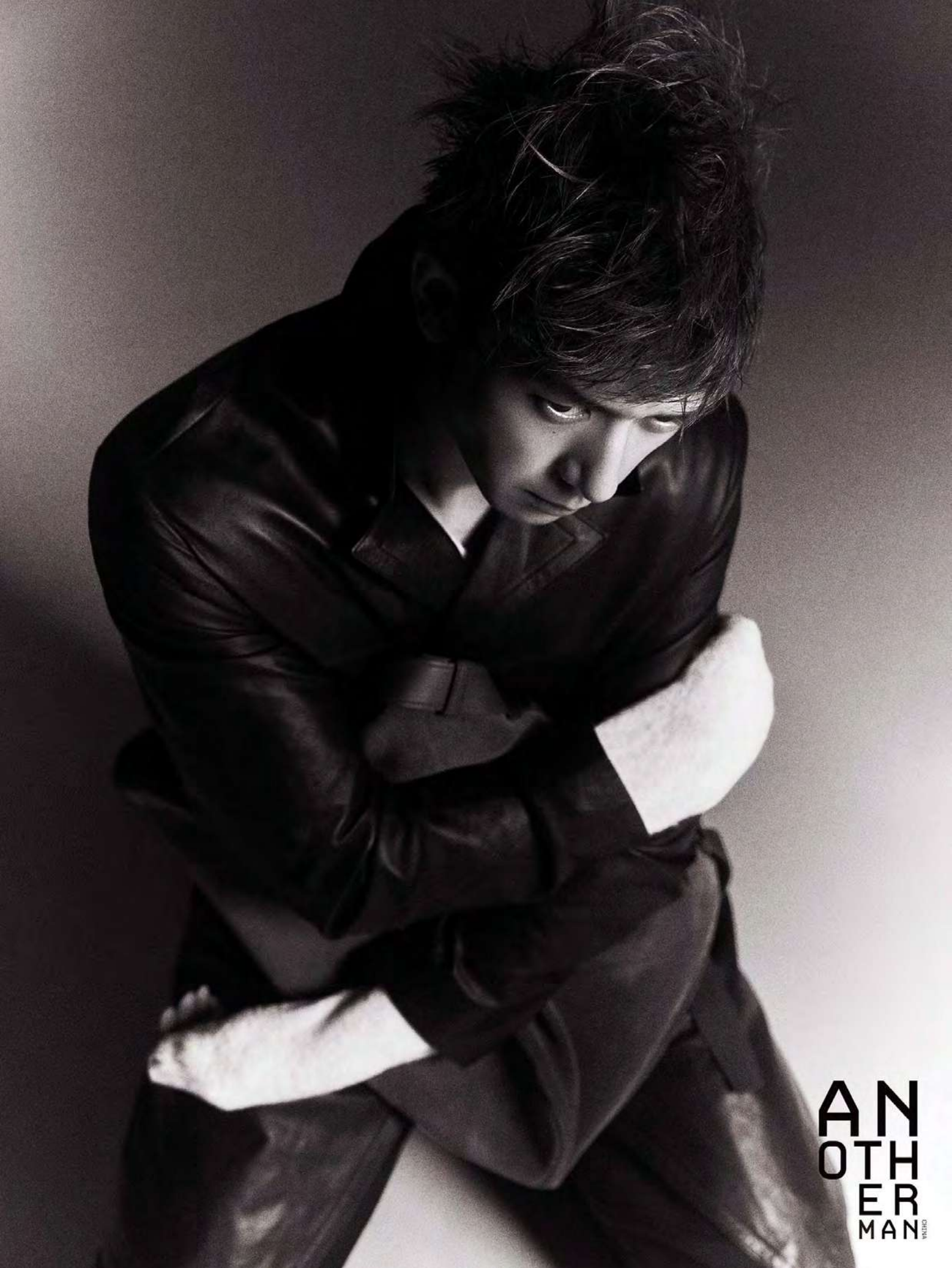


AN
OTHER
MAN

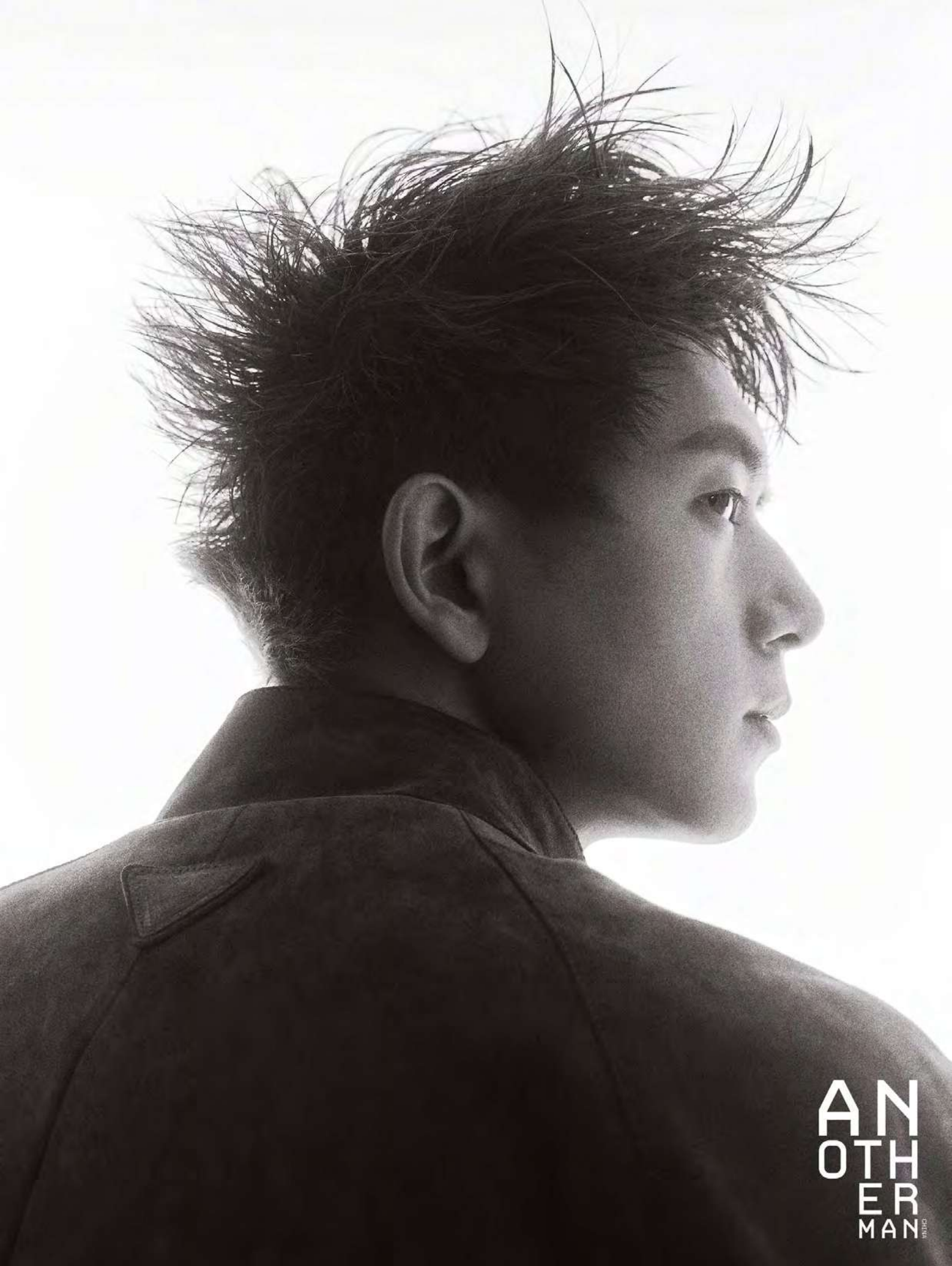


AN
OTH
ER
MAN

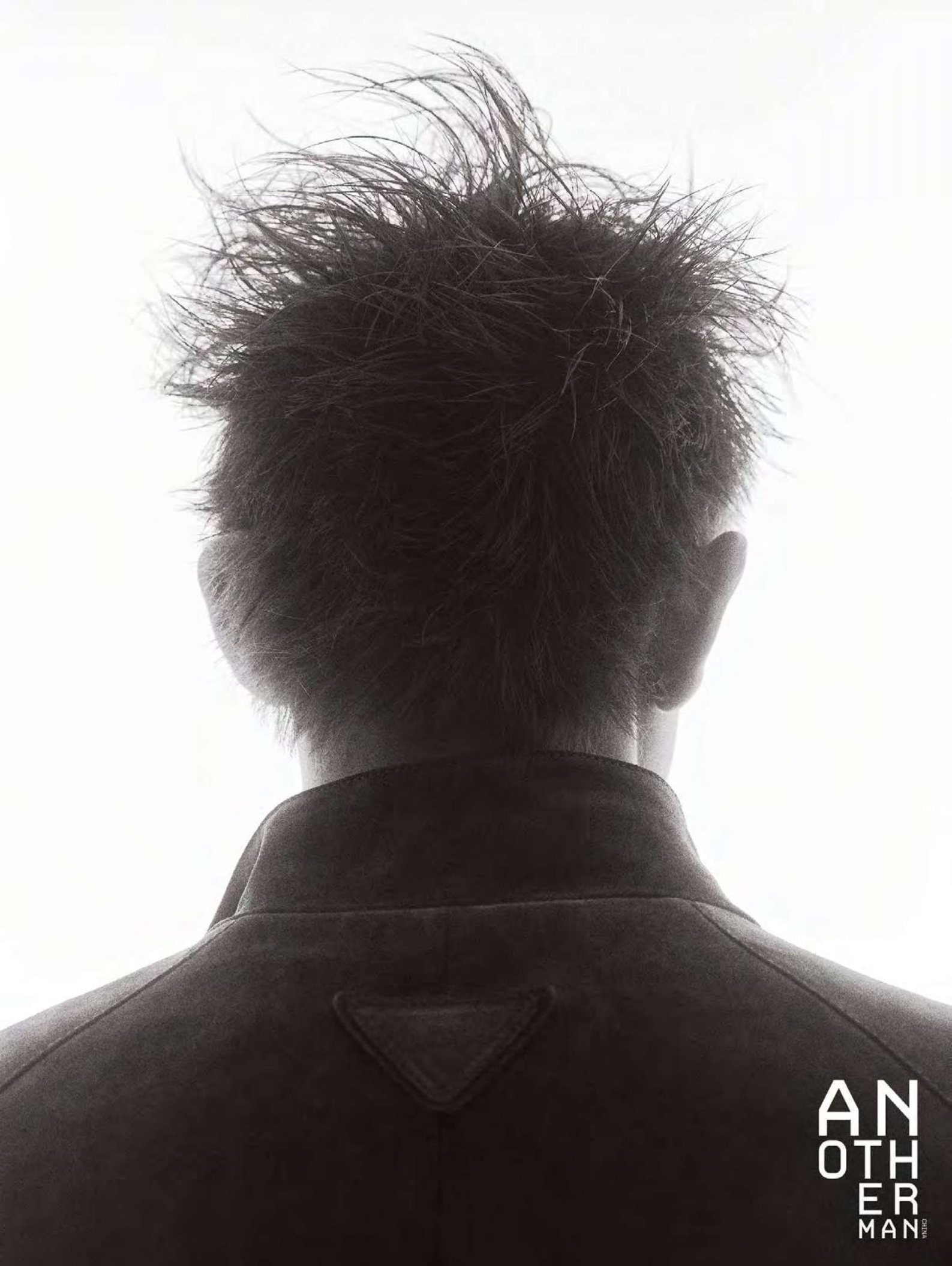


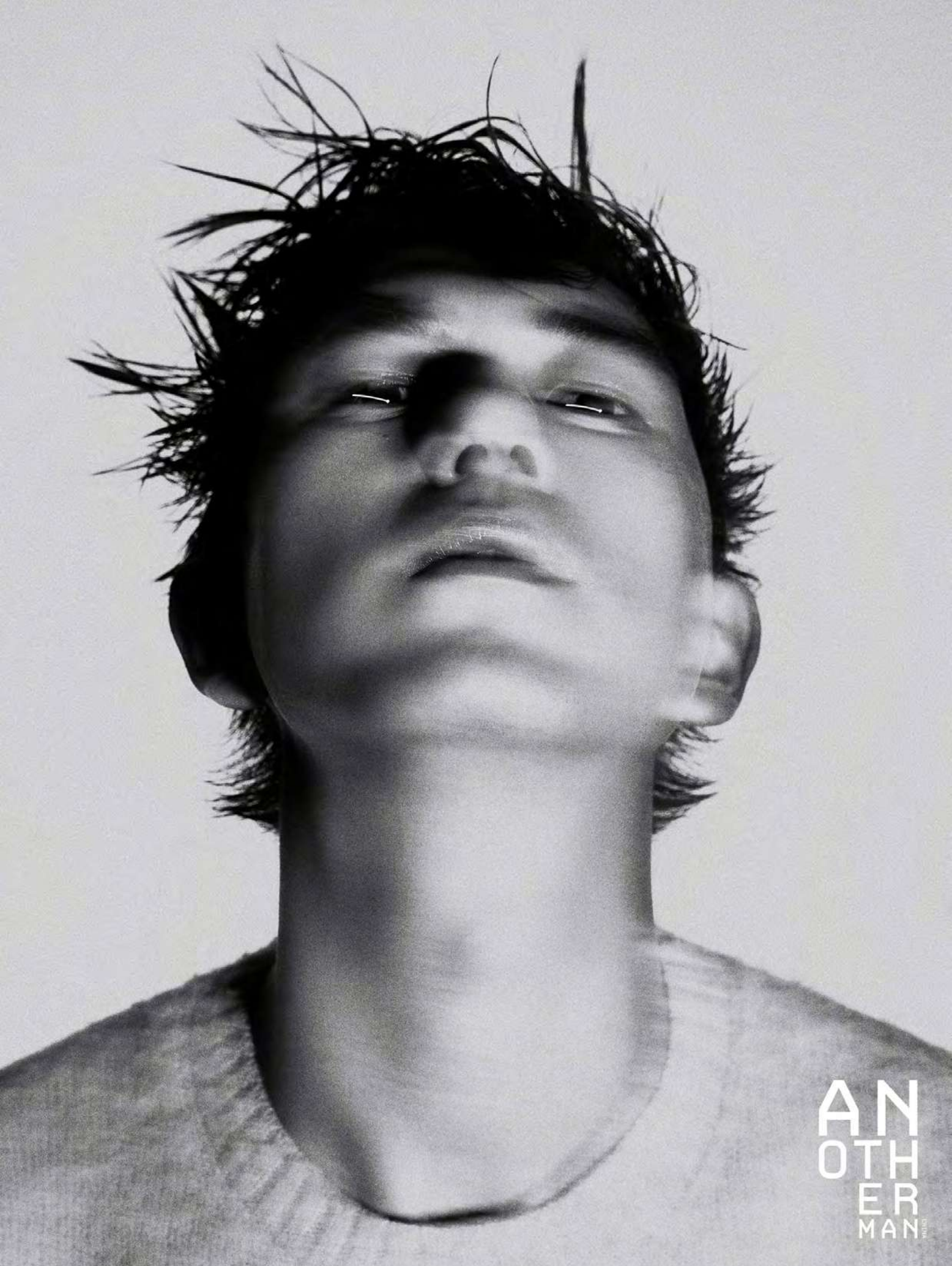


AN
OTH
ER
MAN



AN
OTH
ER
MAN





AN
OTH
ER
MAN



Port

PAESE :Regno unito

PAGINE :1

SUPERFICIE :1 %



► 1 dicembre 2024



PRADA - PORT - MAIN FASHION - AW 2024



Port

PAESE :Regno unito

PAGINE :1

SUPERFICIE :1 %



► 1 dicembre 2024



PRADA - PORT - MAIN FASHION - AW 2024



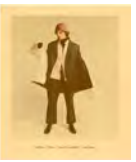
PAESE :Regno unito

PAGINE :1

SUPERFICIE :1 %

Port

► 1 dicembre 2024



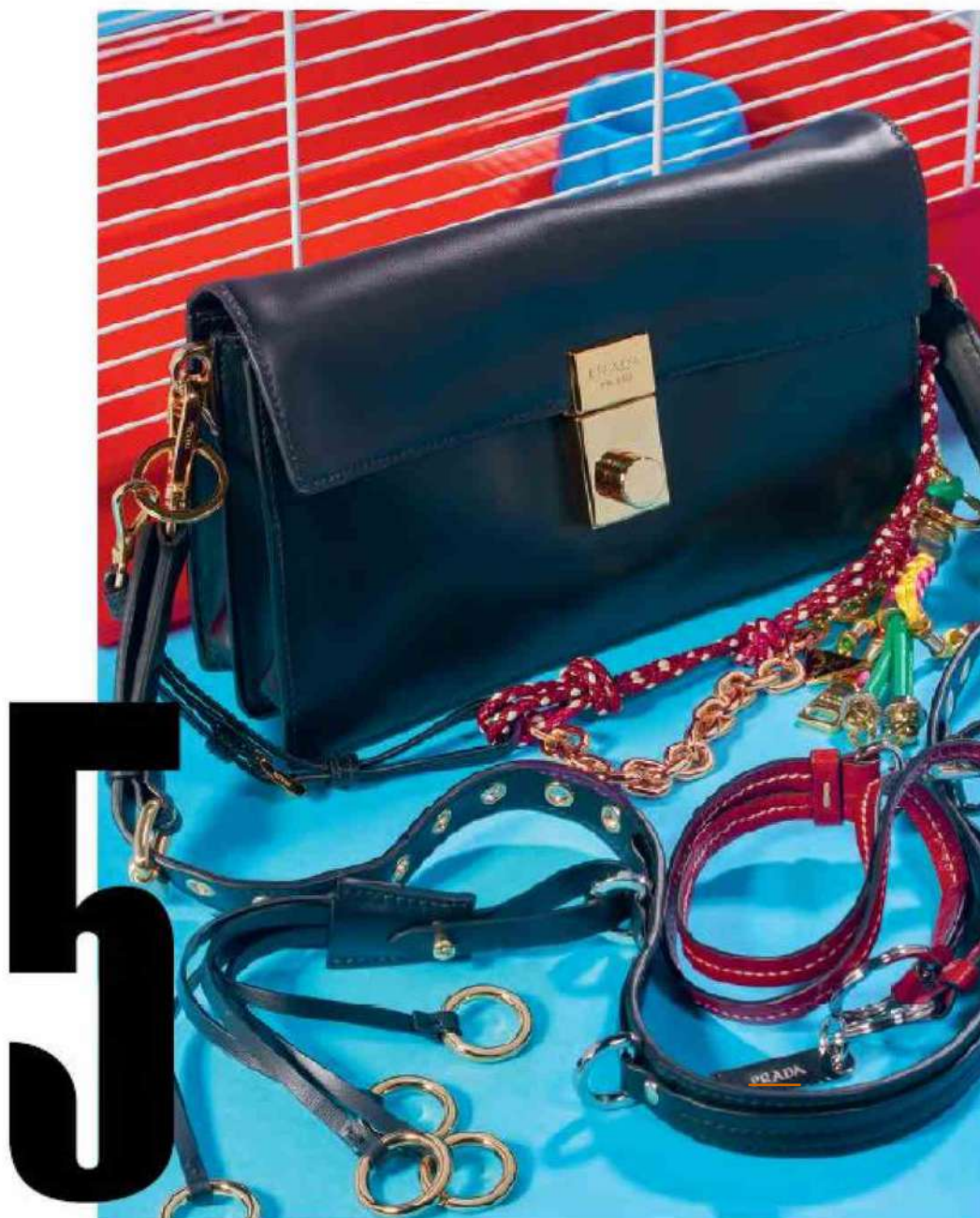
PRADA – PORT – MAIN FASHION – AW 2024





TEN COMMANDMENTS

THE FABULOUS FLAP by
PRADA

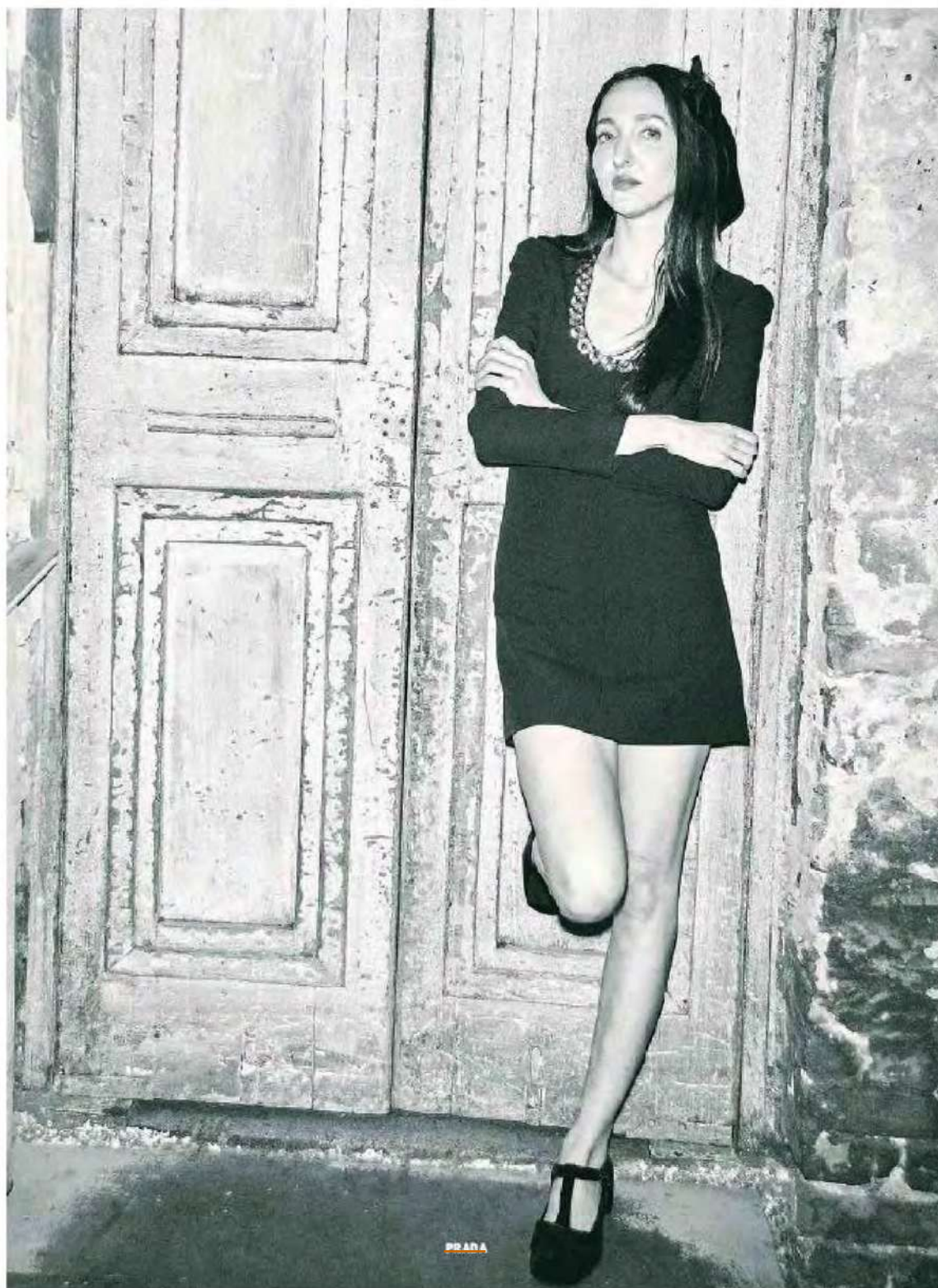


Instagram: @prada
prada.com

28
TEN PLUS / ISSUE 7 2024

PRADA - 10 MAGAZINE - TEN COMMENTMENTS - WINTER 2024





PRADA - 10 MAGAZINE - MAIN FASHION - WINTER 2024





PRADA - 10 MAGAZINE - MAIN FASHION - WINTER 2024





hoodie by RAF SIMONS, jacket by [Prada](#), trousers by LEMAIRE, glasses by BOTTEGA VENETA

THE NEW YORK TIMES

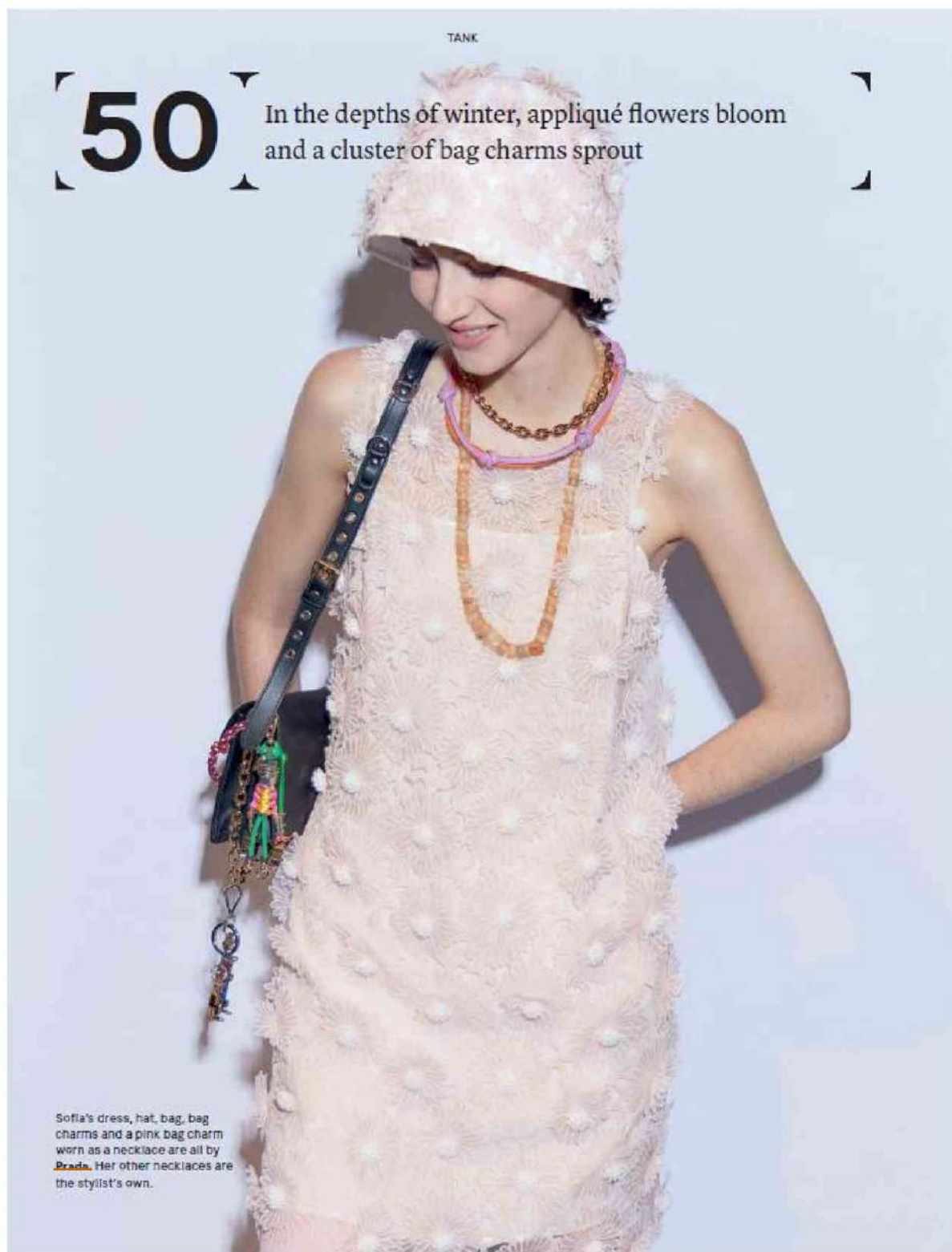
[PRADA](#) - 10+ - MAIN FASHION - ISSUE 7





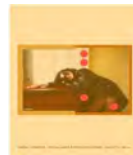


► 1 dicembre 2024



PRADA - TANK MAGAZINE - MAIN FASHION - WINTER 2024





PRADA - PERFECT - SPECIAL ISSUE WITH SELENA GOMEZ - ISSUE 7.5 / DEC24



Perfect

PAESE :Regno unito

PAGINE :1

SUPERFICIE :2 %

► 1 novembre 2024



PRADA - PERFECT - SPECIAL ISSUE WITH SELENA GOMEZ - ISSUE 7.5 / DEC24



Perfect

PAESE :Regno unito

PAGINE :1

SUPERFICIE :2 %

► 1 novembre 2024



PRADA - PERFECT - SPECIAL ISSUE WITH SELENA GOMEZ - ISSUE 7.5 / DEC24





► 1 novembre 2024



PRADA - WONDERLAND - SPECIAL EDITORIAL - WINTER





► 1 novembre 2024



© 2024 Prada. Photo: [unreadable] / [unreadable]

PRADA - WONDERLAND - SPECIAL EDITORIAL - WINTER





► 1 novembre 2024



PRADA – WONDERLAND – SPECIAL EDITORIAL – WINTER





► 1 novembre 2024



© 2024 Prada Group. All rights reserved.



© 2024 Prada Group. All rights reserved.

PRADA – WONDERLAND – SPECIAL EDITORIAL – WINTER



Another Man

PAESE :Regno unito

PAGINE :1

SUPERFICIE :3 %



► 1 novembre 2024



PRADA - ANOTHER MAN - MAIN FASHION - FALL/WINTER 24



Another Man

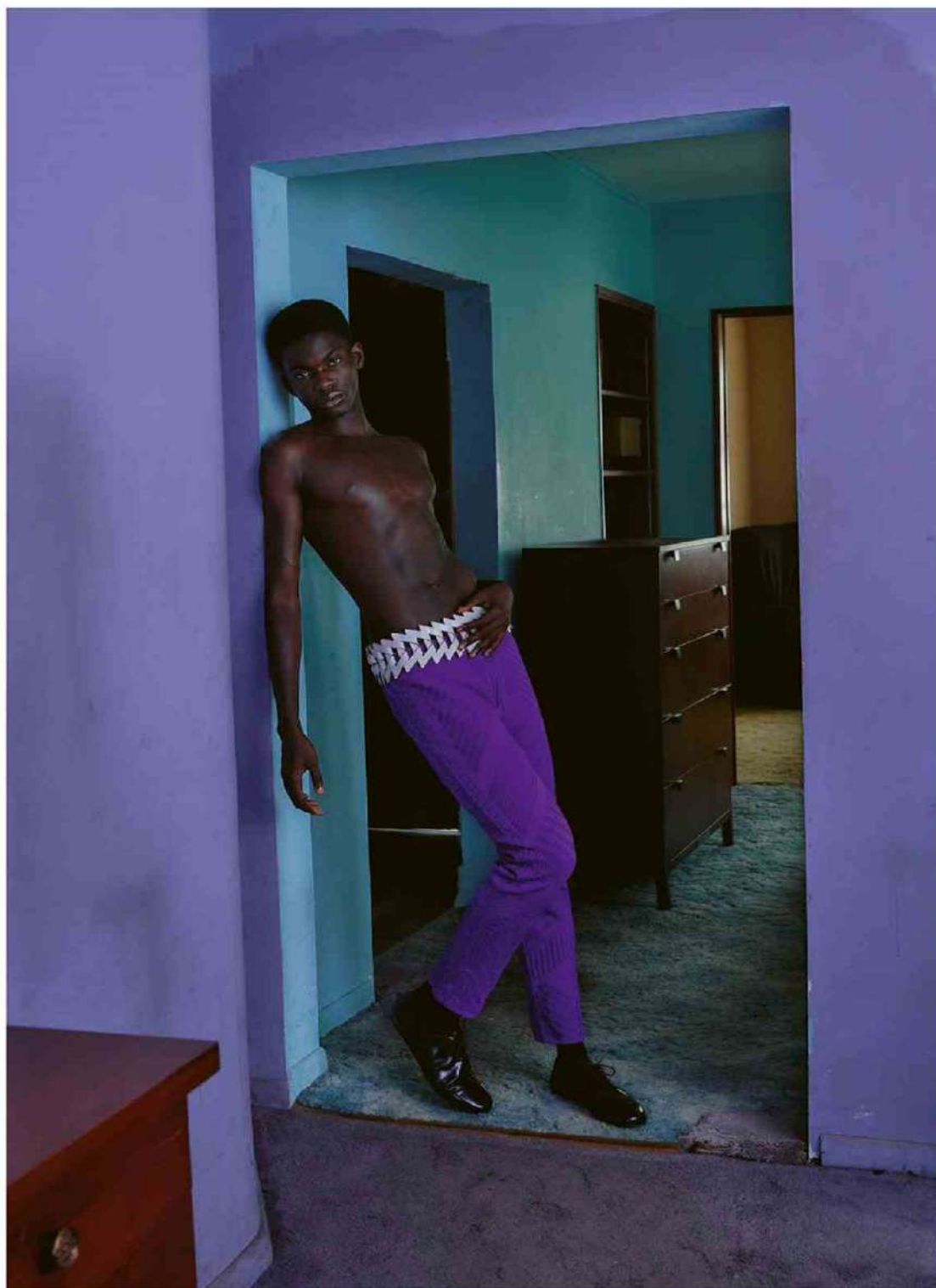
PAESE :Regno unito

PAGINE :1

SUPERFICIE :3 %



► 1 novembre 2024



PRADA – ANOTHER MAN – MAIN FASHION – FALL/WINTER 24



Another Man

PAESE :Regno unito

PAGINE :1

SUPERFICIE :3 %



► 1 novembre 2024



PRADA - ANOTHER MAN - MAIN FASHION - FALL/WINTER 24



Another Man

PAESE :Regno unito

PAGINE :1

SUPERFICIE :3 %



► 1 novembre 2024



PRADA – ANOTHER MAN – MAIN FASHION – FALL/WINTER 24



Another Man

PAESE :Regno unito

PAGINE :1

SUPERFICIE :3 %



► 1 novembre 2024



PRADA - ANOTHER MAN - MAIN FASHION - FALL/WINTER 24



Another Man

PAESE :Regno unito

PAGINE :1

SUPERFICIE :3 %



► 1 novembre 2024



PRADA - ANOTHER MAN - MAIN FASHION - FALL/WINTER 24





CROSSINGS IN VIENNA

PHOTOGRAPHS BY LEILA SCHIRAZ

STYLING BY NELL KALONJI



All clothes and accessories throughout by PRADA, Autumn Winter 2024

Models LOUISE AHL at ANTI-AGENCY and RENÉE DOES at VIVA MODEL MANAGEMENT
Hair Stylist WOLFGANG STEINBAUER at PROPAGANDA HAARE • Make-Up Artist PARNIA SARRAF at AETNA
Casting HOLLY CULLEN at MA+ GROUP • Lighting PASCAL SCHRATTENECKER
Photography Assistant DANIEL WENDT • Styling Assistants ALIYAH OKPALAUGO and HONOR DANGERFIELD
Make-Up Assistant ALARA KOCHAN • Production SAMMY ZAYED and KATHARINA KOECK
Production Assistant PREDDY SISIC • Production Support VITUS PASCH

PRADA – LUNCHEON – SPECIAL EDITORIAL – AW 2024





PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024



Luncheon

PAESE :Regno unito

PAGINE :1

SUPERFICIE :10 %

► 1 novembre 2024



PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024



Luncheon

► 1 novembre 2024



PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024



Luncheon

PAESE :Regno unito

PAGINE :1

SUPERFICIE :10 %

► 1 novembre 2024



PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024





PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024



Luncheon

PAESE :Regno unito

PAGINE :1

SUPERFICIE :10 %

► 1 novembre 2024



PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024





PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024



Luncheon

PAESE :Regno unito

PAGINE :1

SUPERFICIE :10 %

► 1 novembre 2024



PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024



Luncheon

PAESE :Regno unito

PAGINE :1

SUPERFICIE :10 %

► 1 novembre 2024



PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024





PRADA - LUNCHEON - SPECIAL EDITORIAL - AW 2024





Page 53



*Model: Xiaohan Chen at MJB Model Management
Makeup: Riona O'Sullivan using Chanel AW24 Makeup Collection
Et No 1 de Chanel Skincare
Hair: Kieron Justin Fowles using Oribe,
Hair by Sam McKnight & Dyson
Casting: Ricardo Sanfelix
Set: Halimab Darwish
Production: Phoebe Aker
Lighting: Antonio Perrone
Stylist's assistant: Fygarie Semiatite
Set assistant: Karol Caldeira
Retouching: Hugo Carrillo*

PRADA – PUSS PUSS – MAIN FASHION – NOV 24





PRADA – PUSS PUSS – MAIN FASHION – NOV 24





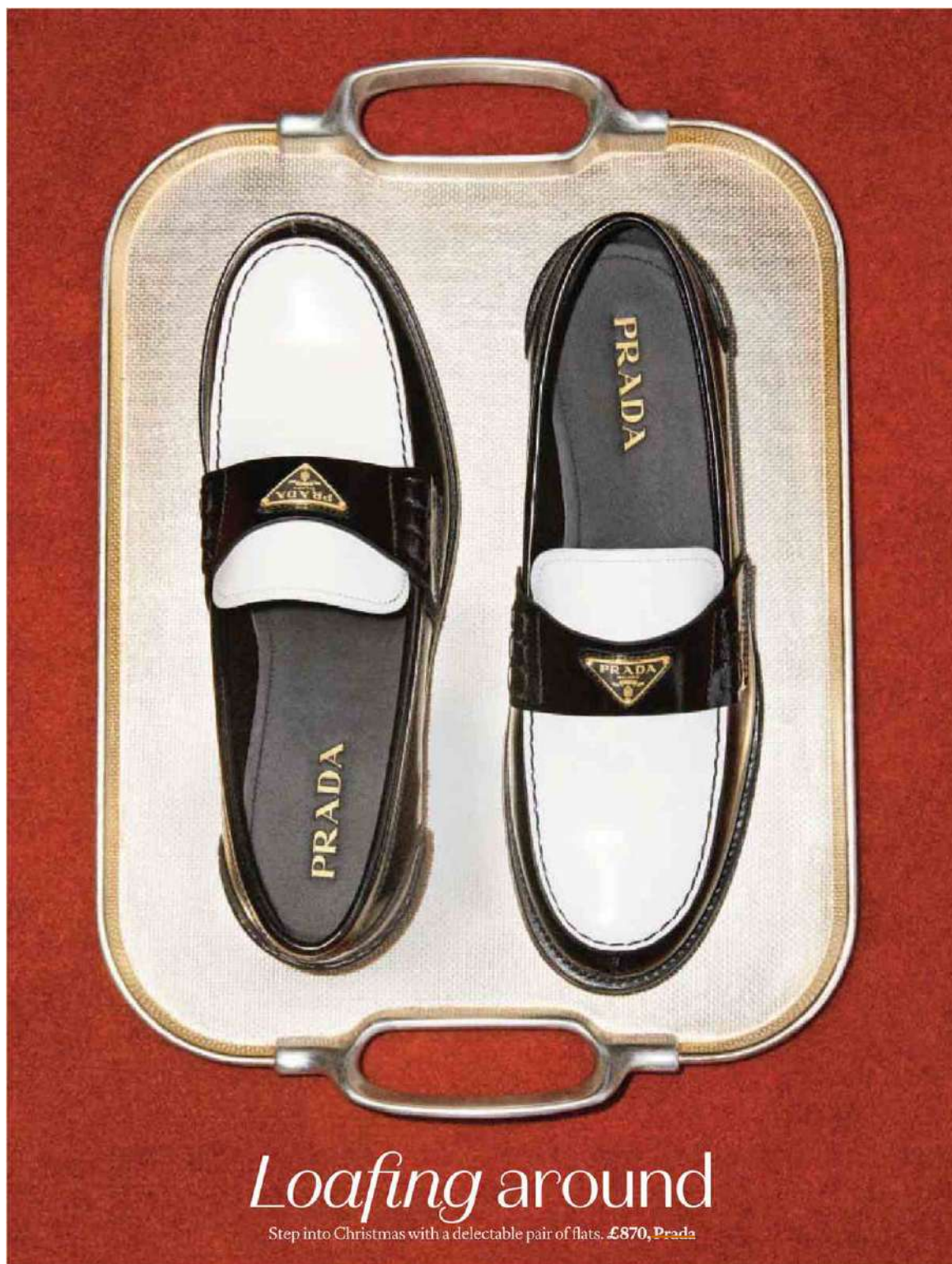
Page 413



*This page: **PRADA** dress, shoes & hat*
*Opposite page: **MAISON MIHARA YASUHIRO** skirt, **SAINT LAURENT BY ANTHONY VACCARELLO** jacket,
NENSI DOJAKA skirt, **DREAMING ELI** shoes, **KNWLS** bag, **FERRAGAMO** sunglasses*

PRADA - PUSS PUSS - MAIN FASHION - NOV 24



A pair of black and white Prada loafers is displayed inside an open, light-colored carrying case with a silver handle. The shoes are positioned side-by-side, showing the interior of the case. The Prada logo is visible on the insole of each shoe. The background is a solid red color.

Loafing around

Step into Christmas with a delectable pair of flats. £870, [Prada](#)



| Germania



S MODE



Schlichter Mantel aus superweiche
Lammappaleider, mit Gürtel zum Binden,
schwarze Wollhose, beides von **PRADA**

146

Winter 24

GERMANIA-ESQUIRE-PRADA-WINTER-2024





MIT STIL UNTERWEGS:
Mantel aus Lammfell, Hose,
plüschige Leggings mit Schlag
und Lederhandschuhe von Galleria
Mini, alles von PRADA

73

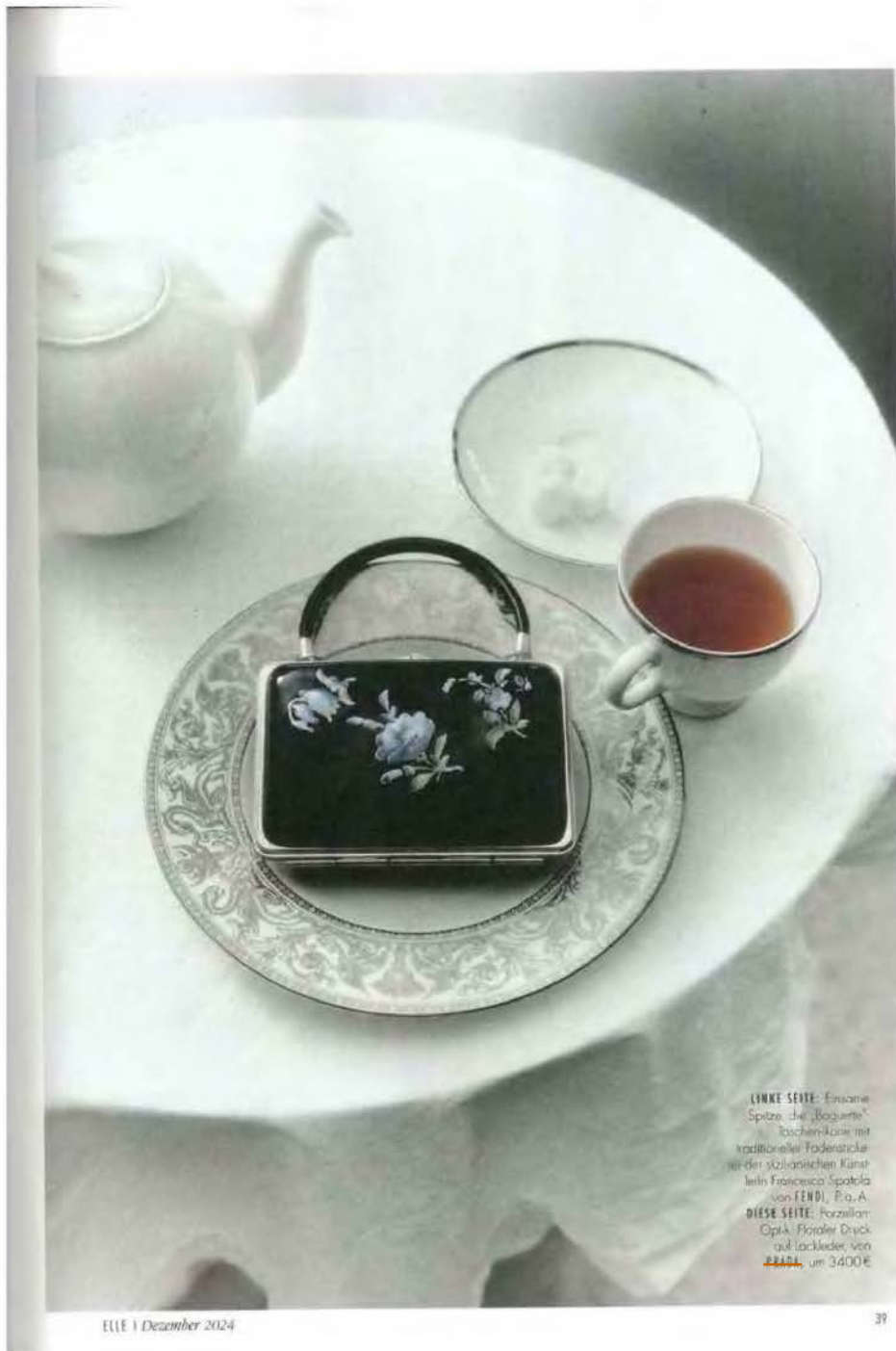
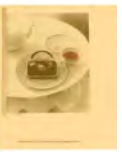
GERMANIA-SÉDUCTION-PRADA-ISSUE-25





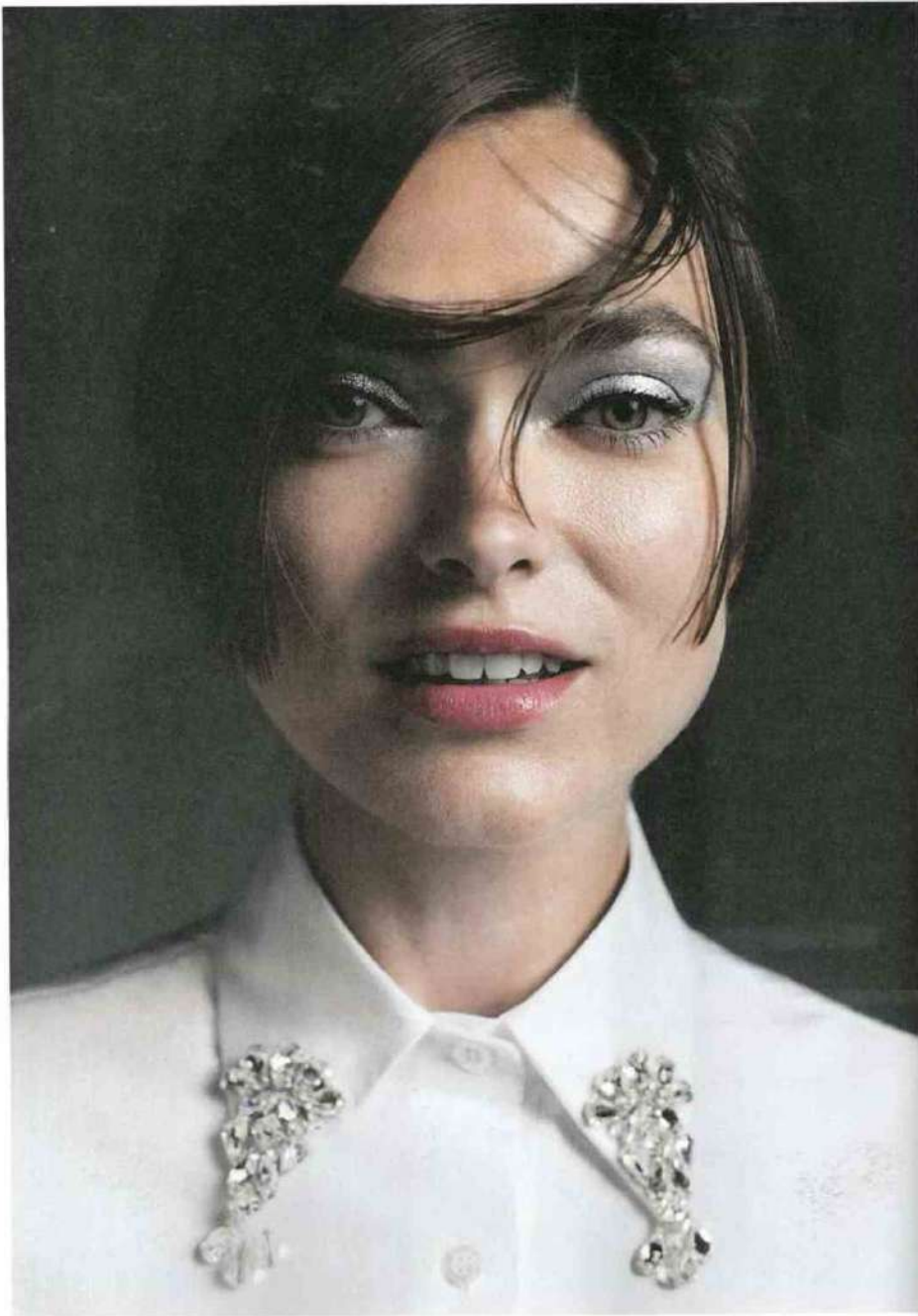
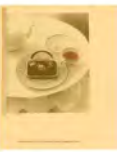
*Georgette-Kleid im Retro-Stil,
mit Lammfell-Applikationen,
und Federhut, alles von PRADA*





LINKKE SEITE: Einsame Spitze, die „Boguerne“ Taschen-Kunst mit traditioneller Fadenstickerei der sizilianischen Künstlerin Francesca Spatola von FENDI, P.a.A.
DIESE SEITE: Porzellan-Optik, floraler Druck auf Lackleder von PRADA, um 3400€





112

ELLE 1 Dezember 2024

GERMANIA-ELLE-PRADA-DECEMBER-2024





KOSMOS

Sitzgruppendynamik

Es naht die Zeit, in der man mehr Menschen bei sich daheim zu Gast hat als sonst. Ob Feiertagsschmaus oder Silvesterdinner – es wird temporär eng in der Wohnung, und man muss ein wenig ummöblieren, damit alle Platz haben. Besonders deutlich wird die Ausnahmesituation am Esstisch. Wer nicht gerade in einem Schloss wohnt, hat keine zehn gleichen Stühle an seinem Tisch, durchaus aber zehn hungrige Gäste. Also werden aus dem ganzen Haus und auch aus Keller und Garage noch Sitzmöglichkeiten

nachnominiert. Bei dieser Gelegenheit stellt man dann erstens fest, dass man doch erstaunlich viele Hocker, Stühle und Zwischenstadien in seinem Besitz hat. Und zweitens, dass es eigentlich lustig aussieht, wenn rund um den Tisch dann die unterschiedlichsten Sitze nebeneinanderstehen – der wackelige Gartenstuhl neben dem Werkstatthocker, die Klavierbank neben dem Kindersessel, und Vati muss auf den Sitzball. Nichts für Puristen, aber irgendwie so, als würden die Möbel an diesem Tag auch eine Party feiern. **Max Scharnigg**



36 SÜDDEUTSCHE ZEITUNG MAGAZIN

Zu Tisch: Lederhandtasche von Prada. Foto Leonardo Scotti



GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21



PAESE :Germania

PAGINE :1

Numero Homme (DE) SUPERFICIE :13 %

► 10 dicembre 2024



GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21



PAESE :Germania

PAGINE :1

Numero Homme (DE) SUPERFICIE :13 %

► 10 dicembre 2024



GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





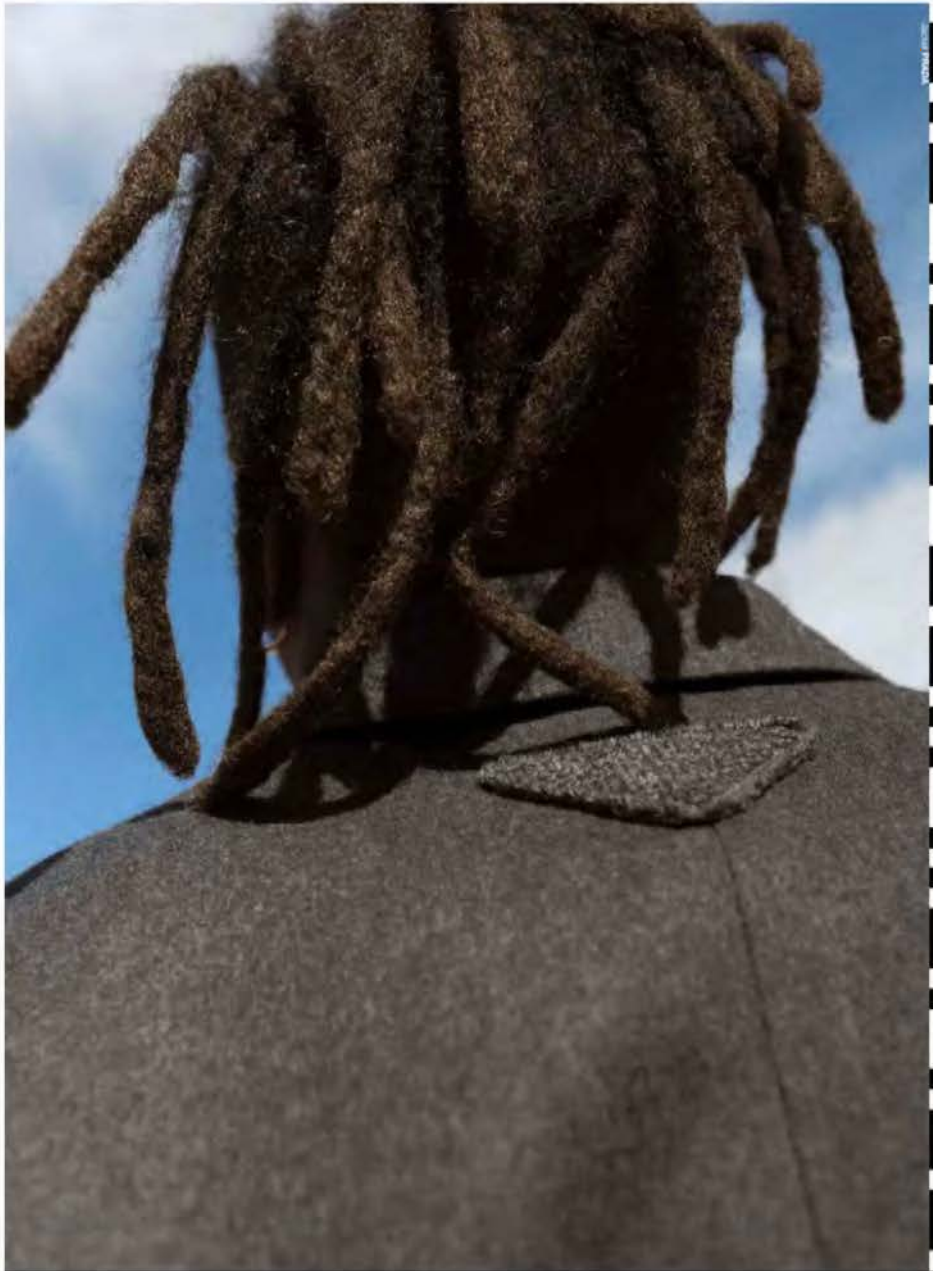
GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21



PAESE :Germania

PAGINE :1

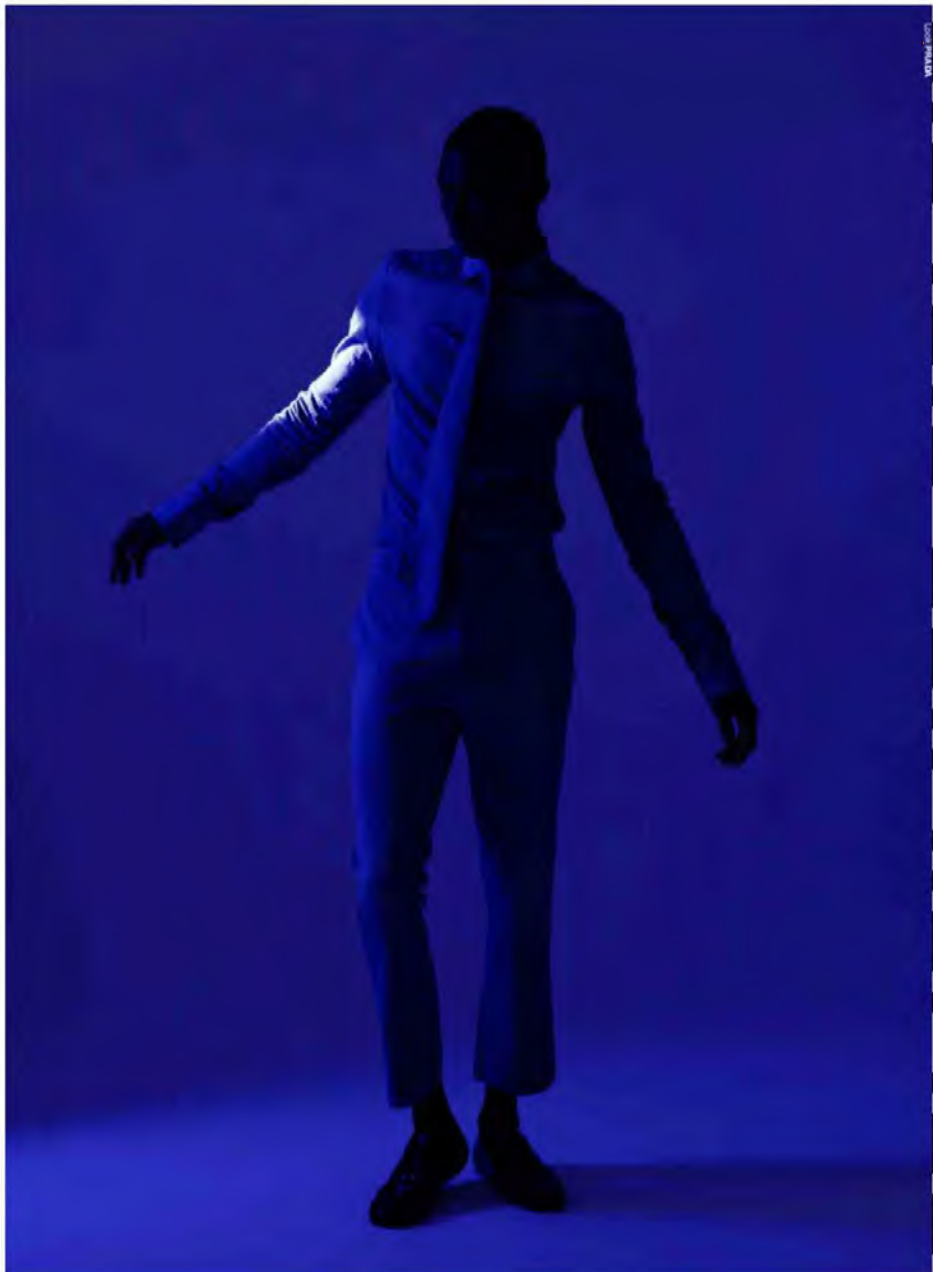
Numero Homme (DE) SUPERFICIE :13 %

► 10 dicembre 2024



GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21



PAESE :Germania

PAGINE :1

Numero Homme (DE) SUPERFICIE :13 %

► 10 dicembre 2024



GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21







GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21



PAESE :Germania

PAGINE :1

Numero Homme (DE) SUPERFICIE :13 %

► 10 dicembre 2024



GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21



PAESE :Germania

PAGINE :1

Numero Homme (DE) SUPERFICIE :13 %

► 10 dicembre 2024



GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21



PAESE :Germania

PAGINE :1

Numero Homme (DE) SUPERFICIE :13 %

► 10 dicembre 2024



GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21



PAESE :Germania

PAGINE :1

Numero Homme (DE) SUPERFICIE :13 %

► 10 dicembre 2024



GERMANIA-NUMERO HOMME BERLIN VOL A GLÜCK-PRADA-ISSUE 21





ELLE Trends



ROBOTER...to GO: Die entzückenden Anhänger von PRADA schenken schlichten Lieblingstaschen ein kleines Augenzwinkern. Und verwandeln sie in echte UNIKATE!

Tasche „Galleria Mini Bag“ aus Saffiano-Leder, um 2800€, Schlüsselanhänger aus Saffiano-Leder, um 400€. Taschenanhänger aus Re-Nylon, um 890€. Alles von PRADA

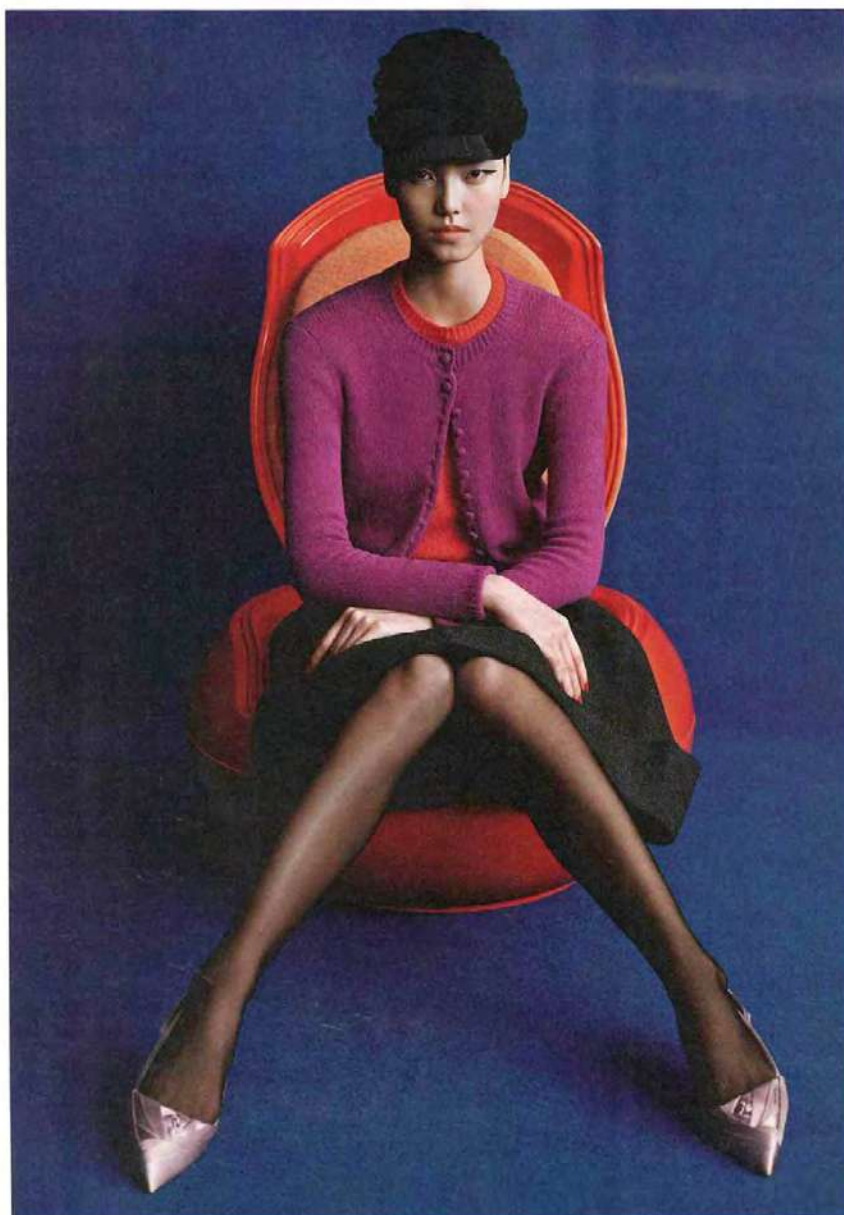
FOTO: ANDREAS SCHMIDT; PRODUCTION: ANNE CONSTANCE MÜLLER

38

ELLE | Januar 2025

GERMANIA-ELLE-PRADA-JANUARY-2025





102

ELLE 1 Januar 2025

GERMANIA-ELLE-PRADA-JANUARY-2025



PAESE :Germania

PAGINE :1

FAZ Hochschulanzeig SUPERFICIE :1 %

► 4 dicembre 2024



Link: Omnia nigr. Curoi.
Re:hu. Tera nigr. Prada.

GERMANIA-FAZ MAGAZIN-PRADA-04-12-2024





ELENA, 10 YEARS OLD
Dress-PRADA



PAESE :Germania

PAGINE :1

SUPERFICIE :2 %

Numero Berlin

► 1 dicembre 2024



GERMANIA-NUMERO BERLIN VOL A GLÜCK-PRADA-ISSUE 21





► 1 dicembre 2024

\$ MODE



Schlichter Mantel aus superweichem Lammnappaleder, mit Gürtel zum Binden, schwarze Wollhose, beides von **PRADA**

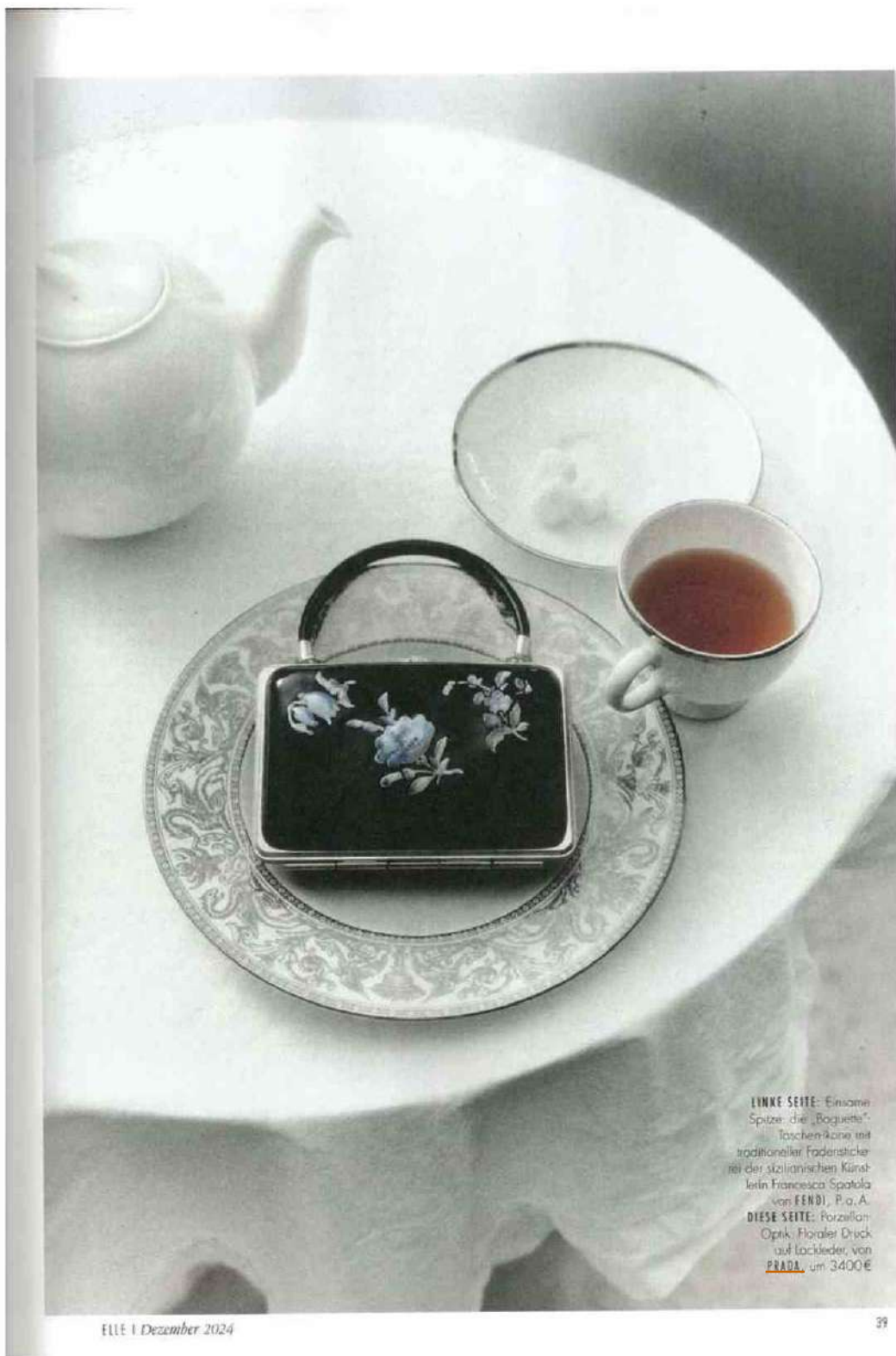
146

Winter 24





► 1 dicembre 2024

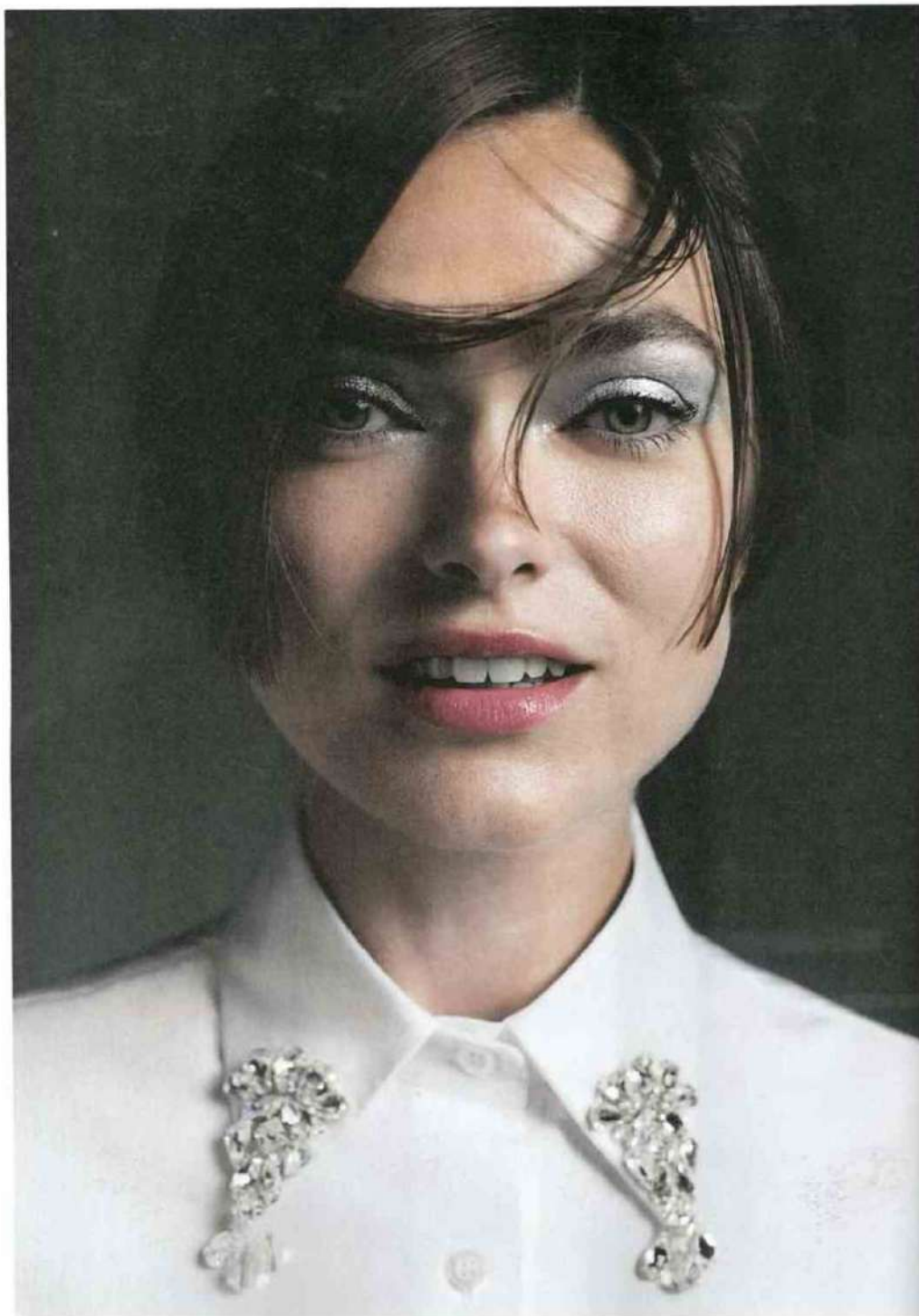


LINKS SEITE: Einsame Spitze: die „Baguette“-Taschen-Kette mit traditioneller Fadenstickerei der sizilianischen Künstlerin Francesca Spatola von FENDI, P.a.A.
DIESE SEITE: Porzellan-Objekt: Floral-Druck auf Lackleder, von PRADA, um 3400€

ELLE 1 Dezember 2024

39





PAESE :Germania

PAGINE :1

SUPERFICIE :2 %

Harper's Bazaar (Ge

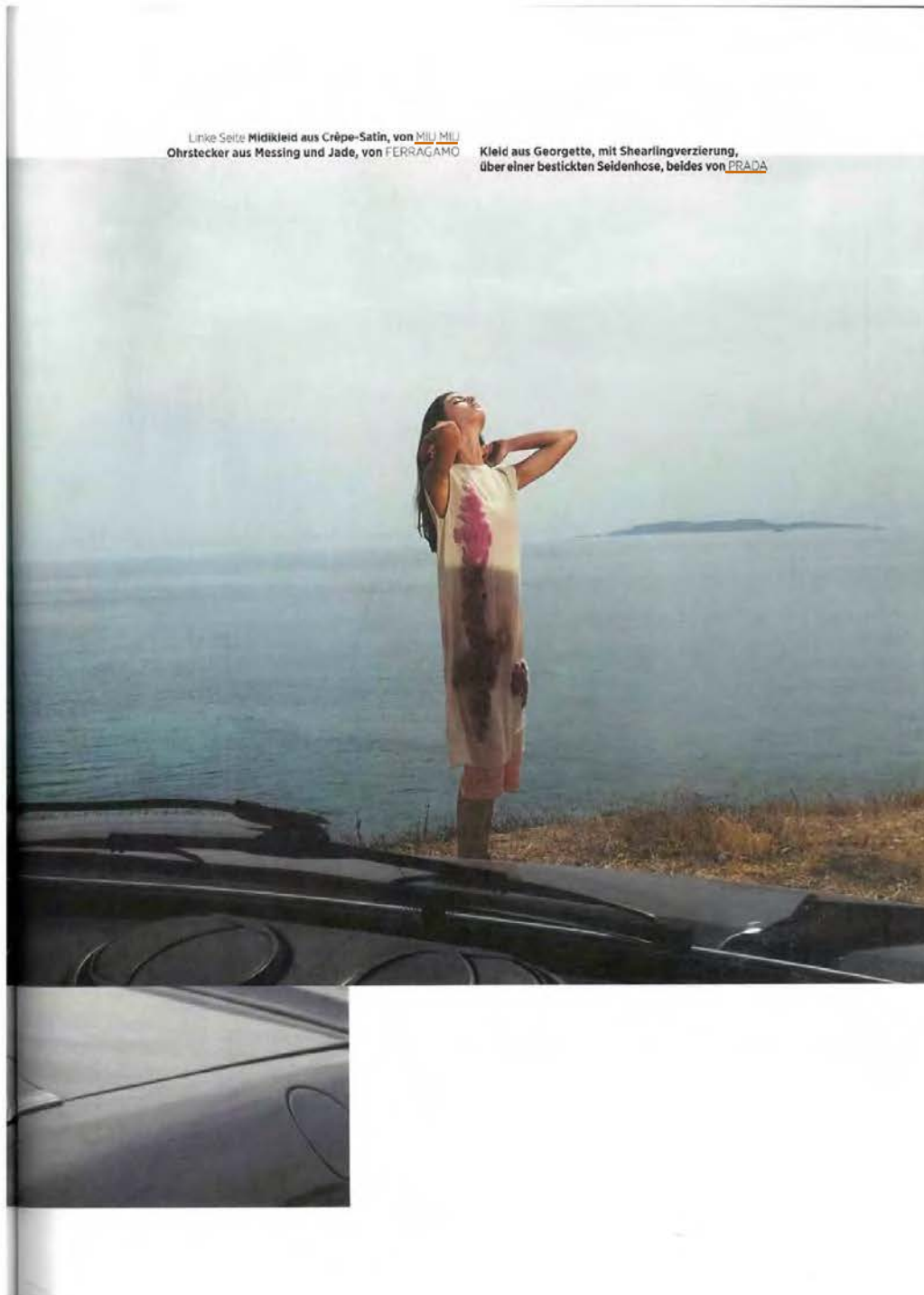
► 1 novembre 2024



Pullover mit kristallbesticktem Schleifendetail und darunter ein Rollkragenpullover, beides aus Wolle.
Leinenrock mit Satinbordure, alles von **PRADA**

GERMANIA-HARPERS BAZAAR-PRADA-NOVEMBER-2024





GERMANIA-HARPERS [BAZAAR-PRADA-NOVEMBER-2024](#)



| Stati Uniti D'America

WHO WHAT WEAR

Prada Just Revealed a Behind-the-Scenes Look at the Making of Its Celebrity-Favorite Bag

BY ERIN FITZPATRICK



(Image credit: Courtesy of Prada)

Full Text:

You might have seen it in a store window. Perhaps you noticed it on the arms of Gigi Hadid and Emma Watson. Maybe you took a screenshot of it on Instagram. Chances are, you've come across the popular Prada Arqué bag in one way or another. But here's something you haven't seen: Prada has just offered an entirely new view of the accessory with a behind-the-scenes video showing the intricate design process.

Condensed into just 45 seconds, the clip displays hours of skilled craftsmanship and technical work that goes into designing the celebrity-loved handbag. "The distinctive crescent shape is enhanced with sophisticated details and workmanship: the construction pairs two pieces shaped with two wooden forms, while the shoulder strap runs the entire length of the curve, highlighting—along with the contrasting rib—the bag's geometric precision and balance," Prada explained in a statement. "The timeless hobo bag design that inspires the model is juxtaposed with precious elements like the soft calf leather body and the nappa leather lining."

After watching the video, I came away with a renewed appreciation for the artisans who combine art and fashion into functional pieces. Scroll down to watch the clip and shop the Prada Arqué bag in several colorways.

Watch Prada's Behind-the-Scenes Video



Shop the Prada Arqué Bag



(Image credit: Courtesy of Prada)



PRADA
Arqué Small Leather Shoulder Bag

\$2750

SHOP NOW



(Image credit: Courtesy of Prada)



PRADA
Arqué Small Leather Shoulder Bag

\$2750

SHOP NOW



PRADA
Arqué Small Leather Shoulder Bag

\$2750

SHOP NOW



PRADA
Arqué Small Leather Shoulder Bag

\$2750

SHOP NOW



PRADA
Arqué Small Leather Shoulder Bag

\$2750

SHOP NOW



PRADA
Arqué Small Shearling Shoulder Bag

\$3000

SHOP NOW



PRADA
Arqué Small Leather Shoulder Bag

\$2750

SHOP NOW



PRADA
Arqué Small Leather Shoulder Bag

\$2750

SHOP NOW



PRADA
Arqué Small Leather Shoulder Bag

\$2750

SHOP NOW



PRADA
Arqué Large Leather Shoulder Bag

\$4200

SHOP NOW



PRADA
Arqué Large Leather Shoulder Bag

\$4200

SHOP NOW



All I Want for Christmas Is a Prada Teddy Bear Charm

Ok and maybe a bag to go with it too...



[Kaitlin Serio](#)

[4 Comments](#)

Dec 5, 2024

One of the biggest bag trends of the entire year was not a bag itself but [the idea of accessorizing it](#). Arguably, no one does this better than Prada (and [little sister Miu Miu](#)). This season, one of Prada's most emblematic charms has returned for the holiday season, and it's got me in a chokehold.

Yes, I'm talking about the **Prada Teddy Bear charms**.

Charming Teddies

Playfully dubbed Tricks after the idea of tricking out your bag (or your outfit), Prada's selection of bag charms has been some of the best in the business for decades. In fact, Prada was one of the originators of the trend, with the very first Prada Trick dating back 20 years to the brand's Fall/Winter 2004 menswear collection.

The Teddy itself is also an emblematic motif for Prada, with the charm seen in multiple iterations throughout the brand's history. In years past, it was tradition for the House to bring back its fuzzy little teddies for the holiday season. Prada does it again for 2024, and these are some of its best yet.

It was love at first sight when the samples arrived ahead of our [Prada Holiday 2024 shoot](#), and I could not stop playing with the selection of teddies we had on set. Of course, [I had to add one to my wishlist](#), and my love for them is going strong each time one pops up on my social feeds.

Even if you're not the biggest fan of handbag bling, these little guys are hard to resist. They are fun and adorable without feeling juvenile, adding a playful touch to your bag (after all, fashion is meant to be fun!).

There is an array of teddies to suit your mood. From the girliest ones dressed in pink to more traditional teddies without clothing to my personal favorite dressed in classic Prada nylon, there's a teddy everyone will love.

They make delightfully perfect gifts, too, and I'm desperate to clip one onto my beloved Prada Cleo. I'd also gift one to my best friend to serve as a fun reminder of friendship. Move over friendship bracelets; it's time to make friendship bag charms happen!

Discover the Teddy gang below and [shop Prada's full selection of Tricks and Charms now](#).

Meet the Gang...



[Prada Teddy Bag Charm](#), \$750



[Prada Teddy Bag Charm](#), \$750



[Prada Teddy Bag Charm](#), \$750



[Prada Teddy Bag Charm](#), \$750



[Prada Teddy Bag Charm](#), \$750



[Prada Teddy Bag Charm](#), \$750
[ACCESSORIESPRADA](#)

Subscribe to our newsletter.



PRADA

PRADA

ITALY - STYLE MAGAZINE - 12/1/2024 - Num.: 12 - Pag.: 60

Frequency: monthly - Circulation: 511937





Talent: Steve Olen; Hair: John Collingham at The City Agency; Makeup: Rosemarie French at Leonard Artistic; Set/Designer: Amy Reid; Videotape: Lighting: Paul Smith; Control: Lupa; Director: Robert; Digital Operator: David Corbitt; Digital Assistant: Michael Thompson; Producer: Ben O'Brien; Supervisor: Philomena; Producer: David; Producer: White; Creative: Kate de Vries



Blue feather bag by PRADA.



Pink satin shoes by PRADA.



Dress by PRADA.
Opening page Sophie wears top by LOUIS VUITTON.



Olivia wears red wool sweater, purple wool cardigan, white silk skirt, black wool skirt by PRADA.
Silver patent leather shoes by ISABEL MARANT.



Red wool sweater, grey wool jacket, yellow satin shoes by PRADA.



USA – BEYOND NOISE – PRADA – ISSUE 2



Yao wears black wool sweater and leather shorts by JW ANDERSON. Tights stylist's own. Yellow recycled PET shoes by KEEN.
 Shelsy wears cashmere, red sweater, purple cardigan, grey wool skirt, blue feather hat by PRADA. Therese wears wool sweater,
 khaki cotton trousers by LOEWE. Mathias wears green nylon turtleneck by PRADA MEN'S. Brown shearling coat by CHANEL. Trousers stylist's
 own. Kilian wears white poplin jersey dress, navy pile sweatshirt, brown leather jacket, grey cotton tights, black leather gloves by MIU MIU.



USA – BEYOND NOISE – PRADA – ISSUE 2



Light pink georgette dress by PRADA.



Sihana wears black wool coat and skirt, leather shoes by PRADA.
Silk faux flowers by FLEUR DE LA COUTURE.



Assa wears grey wool sweater by PRADA



USA – BEYOND NOISE – PRADA – ISSUE 2

TOWN&COUNTRY

T&C Tried & True: The Bag That Is on Every Stylish Woman's Wishlist This Year

That is, if she doesn't already own it.

BY ROXANNE ADAMIYATT



ELI SCHMIDT

Text:

Each year we are presented with new handbag launches and re-editions from the luxury houses, all of which vie for a coveted place as the it-accessory amongst the stylish set. And every once in a while, you know the minute you see a handbag that every woman with taste is going to want it. Such was the case when the Prada Buckle Handbag with a belt made its debut this year.



Prada Buckle Large Leather Handbag with Belt

\$6,100 AT PRADA

From the second I laid eyes on the style, I knew it was different. So different, that I actually thought to myself, "Wow, that might be my holy grail handbag." The bag, most simply put, is an amalgamation of everything one could want in a statement piece. Structured along ladylike lines, the piece is neither rigid nor slouchy. As it's Prada, there is an underlying playfulness that comes to the fore, highlighting not just functionality, but a lightness in the design. The bag's silhouette is classic, structured with a top handle and an elegant soft sculptural silhouette that narrows at the top. And this? This is where the buckle bag sets itself apart from the rest. At the mouth of the bag, the narrowing is enhanced by a buckle belt that gives the leather a slight relaxed feel (the best way I could compare is giving it the shape of a great belted pair of vintage jeans that is tailored to one's body)

with a feminine nip that is complemented by the masculine details of the almost utilitarian hardware. Needless to say, I find this perfect. Did I mention that the belt is removable, too?



ELI SCHMIDT

A close up of the removable belt on the Prada buckle bag.

This elegant pragmatism extends to the functionality of the Buckle Bag as well. The large version, which has a nappa leather interior (to match the oh so buttery feel of the exterior leather), features an interior pocket, and though it's not oversized, can fit a 12-inch laptop and your daily necessities with ease. I was able to hang on to the piece for a few days and can attest to how well it wears, too. I really loved that it's weighty, but not too heavy to take with me when I leave the house at 8 am for a full day of meetings and events. The buckle detail around the handles? A genius way to make the piece feel more secure, even though it doesn't zip shut. And the caramel colorway offers maximum versatility as well, as the hue works with a fall winter color palette, but still looks seasonally appropriate in warmer months, as do the clay gray and black iterations. An investment, yes, but for a bag that can be carried to work, throughout one's day to day, and looks refined enough to still carry in the evening, it is well worth it.



ELI SCHMIDT

The smaller buckle made for the handles keeps the bag secure and adds an extra refining detail.

Needless to say if I had to pick one handbag above the rest to receive as a gift, it would be the Prada Buckle Bag without a sliver of a doubt. I've been extra good this year, so maybe I'll be in for a surprise. I'd venture to guess many stylish women are hoping to find the same wrapped up for them in a few weeks time.

Photography by Eli Schmidt.

| Cina



T
CHINA





