



ABOUT ME

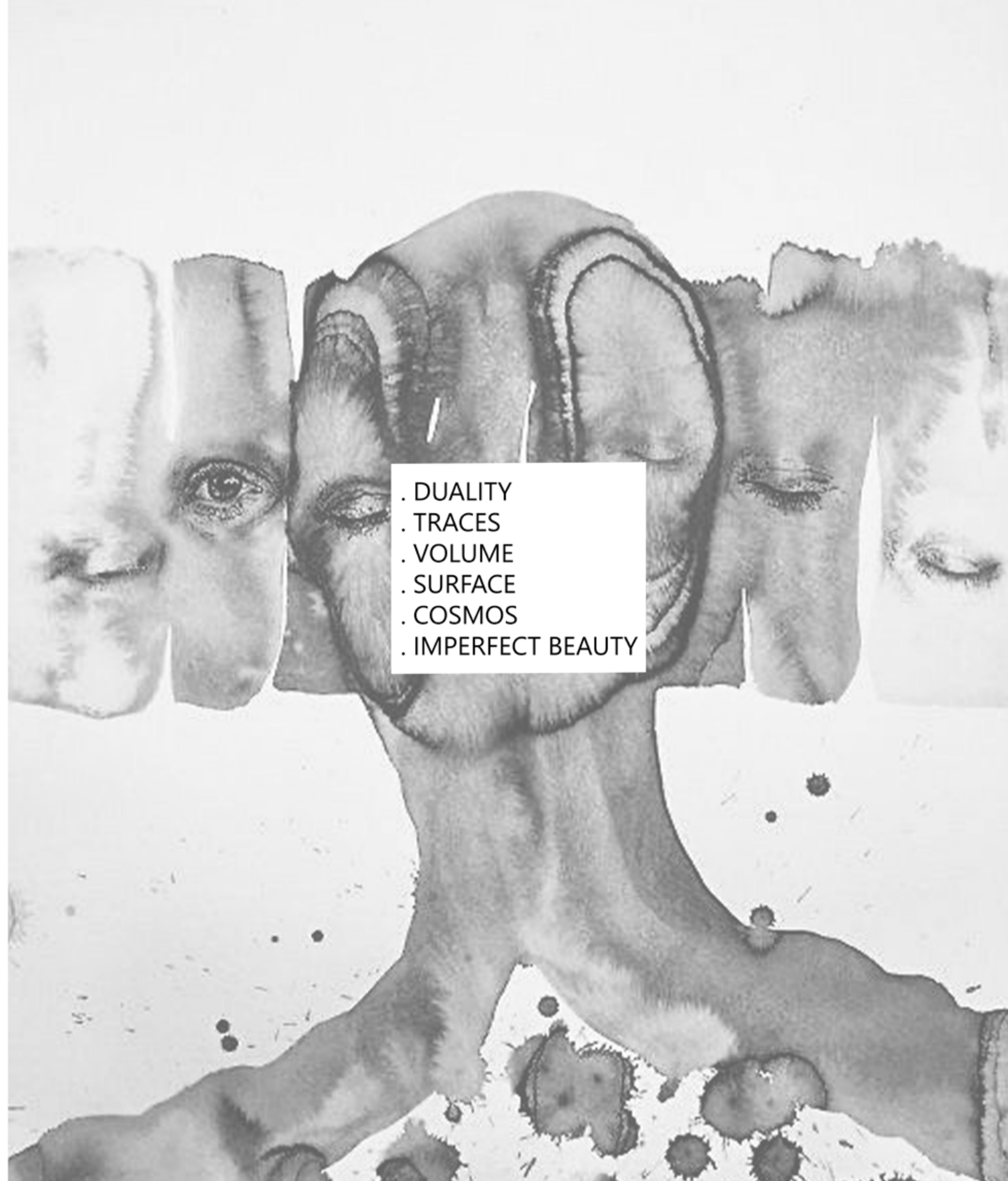
PASSIONATE ABOUT ART IN ALL ITS FORMS, I HAVE A CURIOUS AND OPEN MIND, ALWAYS SEEKING NEW KNOWLEDGE AND SKILLS TO ENRICH MY CREATIVE JOURNEY. MY DESIRE TO LEARN AND GROW IS REFLECTED IN A CONSTANT COMMITMENT TO RESEARCH AND EXPERIMENTATION, ESPECIALLY IN THE FIELD OF FASHION DESIGN.

AFTER EARNING A DEGREE IN NEW TECHNOLOGIES OF ART AT THE BRERA ACADEMY OF FINE ARTS, I EXPANDED MY VISUAL COMMUNICATION SKILLS THROUGH A VISUAL MERCHANDISING COURSE AT NABA, AND LATER SPECIALIZED FURTHER BY COMPLETING THE TWO-YEAR FASHION DESIGN PROGRAM AT AFOLMODA, WHICH I FINISHED IN SEPTEMBER 2024.

I AM CURRENTLY TAKING PART IN FASHION GRADUATE ITALIA 2025, WHERE I WILL PRESENT MY LATEST COLLECTION IN OCTOBER. MOTIVATED BY THE URGE TO CHALLENGE MYSELF AND EXPLORE NEW EXPRESSIVE PATHS, I ALSO CHOSE TO PARTICIPATE IN THIS LEATHER-FOCUSED COMPETITION, TO ENGAGE WITH A NEW MATERIAL AND EXPRESS MY CREATIVE VISION THROUGH THIS CONCEPT AS WELL.

"INSIDE OUT / OUTSIDE IN"

A COLLECTION BORN FROM THE RAW BEAUTY OF NATURAL SURFACES — THE HUMAN BODY, ANIMAL HIDE, AND THE GALAXY ABOVE. USING BOTH THE OUTER AND INNER SIDES OF LEATHER, THIS WORK REVEALS VISIBLE TRACES: SPOTS, FOLDS, IRREGULARITIES. WHAT IS OFTEN HIDDEN BECOMES THE HEART OF THE DESIGN — A CELEBRATION OF WHAT MAKES US REAL, UNIQUE, AND DEEPLY CONNECTED TO NATURE AND THE COSMOS.



- . DUALITY
- . TRACES
- . VOLUME
- . SURFACE
- . COSMOS
- . IMPERFECT BEAUTY



CONNECTION & INSPIRATION: SALVATORE SCARPITTA AS A STARTING POINT

THIS COLLECTION ORIGINATES FROM THE INTERSECTION BETWEEN NATURAL SURFACES AND TRANSFORMABLE FORMS, DEEPLY INSPIRED BY THE WORK OF SALVATORE SCARPITTA—AN ARTIST KNOWN FOR TURNING FOUND OBJECTS, RAW MATERIALS, FABRICS, AND STRUCTURAL ELEMENTS INTO POWERFUL SCULPTURAL WORKS. LIKE HIM, I WORK WITH LEATHER AS A LIVING SURFACE, MARKED, FOLDED, IMPERFECT. SCARPITTA STRETCHED, WRAPPED, STITCHED, AND LAYERED HIS CANVASES, LETTING TENSION, TRACE, AND STRUCTURE EMERGE AS THE CENTRAL LANGUAGE OF THE PIECE.

IN THE SAME WAY, MY GARMENTS START FROM WHAT IS USUALLY HIDDEN: THE RAW SIDE OF LEATHER, VISIBLE SEAMS, IRREGULARITIES. THE CLOTHING BECOMES OBJECT, VOLUME, AND MOVING SCULPTURE, ECHOING SCARPITTA'S SYMBOLIC SLEDS AND MATERIAL COMPOSITIONS. THE MATERIAL BECOMES ALIVE THROUGH THE BODY.





WALLENDAS
Salvatore Scarpitta (1963)

BANDS, ROPES, TUBES IN PAINTED CARDBOARD AND RESIN ON CANVAS, STRETCHED WITH CONTRASTING TENSIONS. A WORK THAT COMBINES FRAGILITY AND STRENGTH, PHYSICALITY AND SUSPENDED SCULPTURE.

GO-DEVIL SLED

Salvatore Scarpitta (1976-77)



A LARGE-SCALE SCULPTURAL WORK, THE GO-DEVIL SLED EMERGES FROM CANVAS-STRAPPED WOODEN BEAMS, BUILT AS A SLED-LIKE STRUCTURE YET NEVER INTENDED FOR ACTUAL USE. THE CANVAS IS TENSED, RESIN-COATED, AND WAXED—CREATING A DRAMATIC VISUAL EFFECT OF TENSION AND ORGANIC VOLUME. THE FORM EVOKES MOVEMENT AND RITUAL, BALANCING PRECARIOUSLY BETWEEN ROUGH CONSTRUCTION AND REFINED SCULPTURAL PRESENCE. .

GARMENT-SCULPTURE AND TENSION

THE GO-DEVIL SLED IS AN ARCHAIC OBJECT ELEVATED TO A SCULPTURAL FORM THROUGH THE MATERIAL TENSION OF CANVAS AND RESIN. THIS WORK INSPIRED ME TO DEVELOP FORMS, VOLUMES, AND DRAPINGS THAT SEEK TO TRANSFORM THE GARMENT INTO A WEARABLE SCULPTURE — A STRUCTURE SHAPED BY THE BODY AND ANIMATED THROUGH MOVEMENT.



STAINED UNIVERSES



LEATHER AS MEMORY.
EACH MARK REVEALS A
FRAGMENT OF THE COSMOS —
ORGANIC, RAW, ALIVE.





FROM FORM TO PRESENCE

FROM RIGID STRUCTURE TO FLUID SILHOUETTE.
LEATHER FOLDS, LIKE SHADOWS,
MORPH INTO HUMAN ESSENCE.
MATTER BECOMES MOVEMENT. GEOMETRY BECOMES LIFE.



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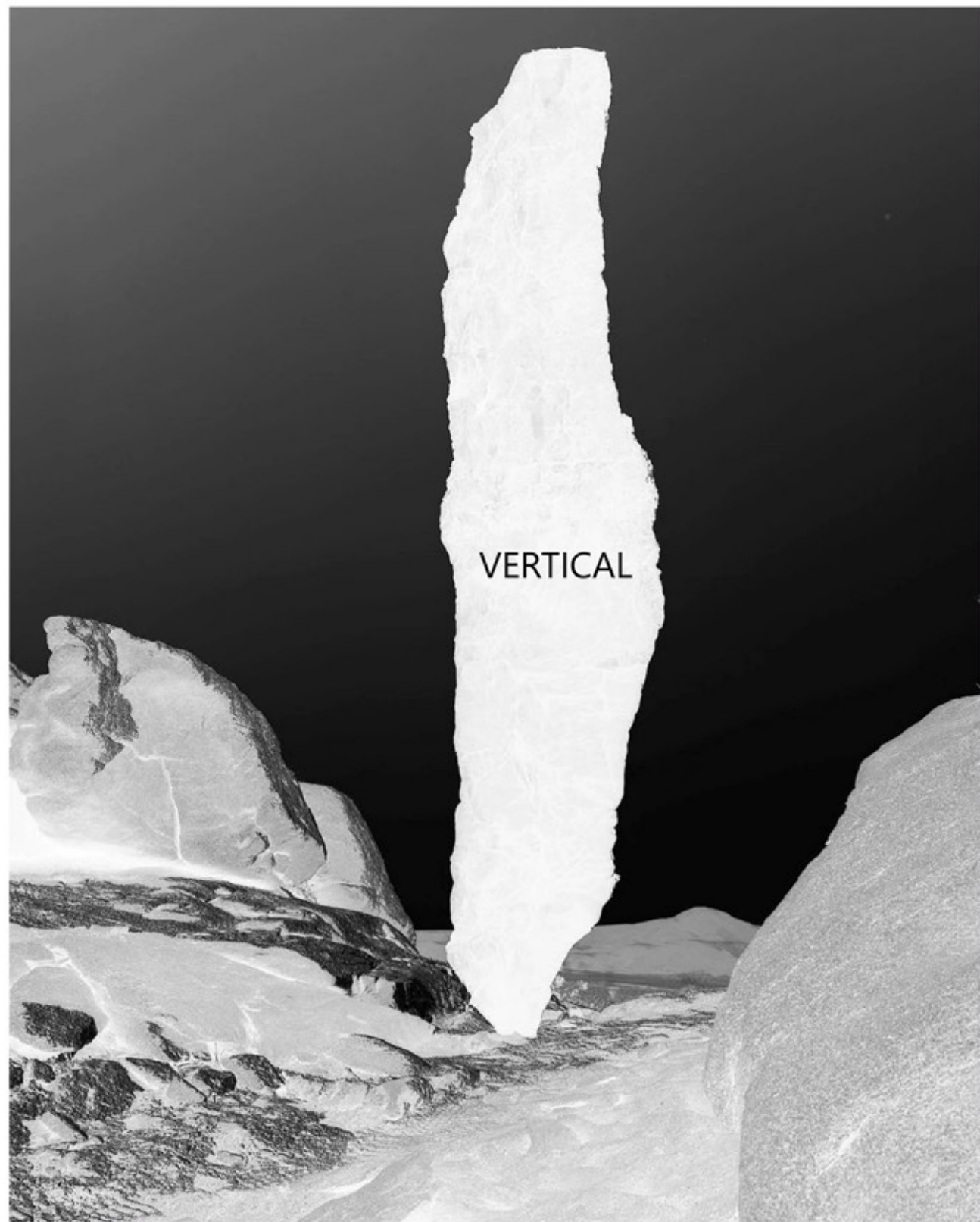
"A VISUAL DIALOGUE BETWEEN
HUMAN PRESENCE, ANIMAL
INSTINCT, AND CELESTIAL PATTERNS."





BETWEEN STRUCTURE AND SOFTNESS, THE MATERIAL
BREATHES. WHAT FOLDS CONTAINS. WHAT DRAPE
REVEALS..





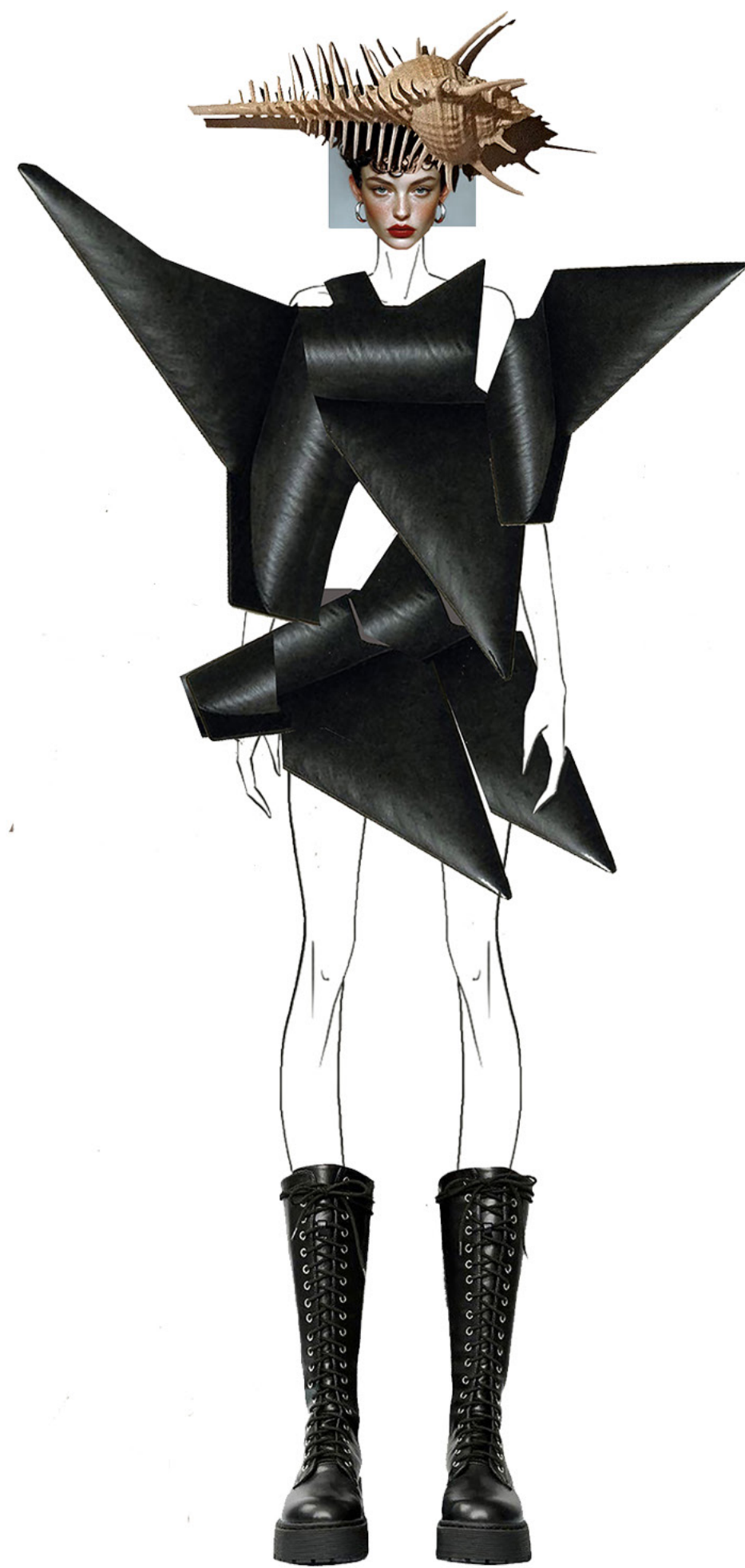


FROM OBJECT TO FORM

IN THIS COLLECTION, EVERYDAY OBJECTS ARE REIMAGINED AS WEARABLE STRUCTURES. CHAIRS, CUSHIONS, STRAPS, AND FRAMES ARE DECONSTRUCTED AND TRANSFORMED INTO GARMENTS THAT CHALLENGE THE BOUNDARIES BETWEEN CLOTHING AND SCULPTURE.

THROUGH COLLAGE, LAYERING, AND DISTORTION, EACH LOOK BECOMES A NEW EXPRESSION OF MATERIAL AND MOVEMENT — A DIALOGUE BETWEEN THE BODY AND THE OBJECT, BETWEEN FUNCTION AND GESTURE.

THIS PROCESS BLURS THE LINE BETWEEN FASHION, DESIGN, AND ART, GIVING LIFE TO FORMS THAT **ARE NO** LONGER SIMPLY WORN, BUT INHABITED.



MATERIALS & TEXTURES



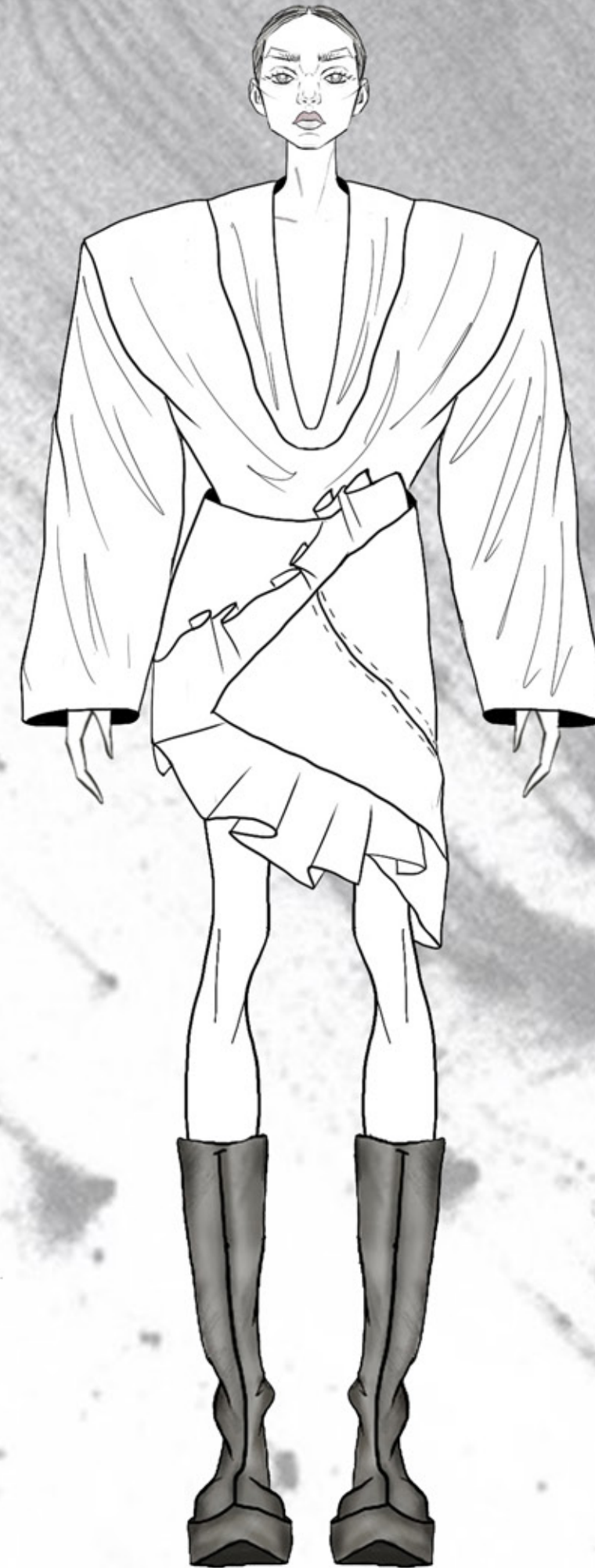
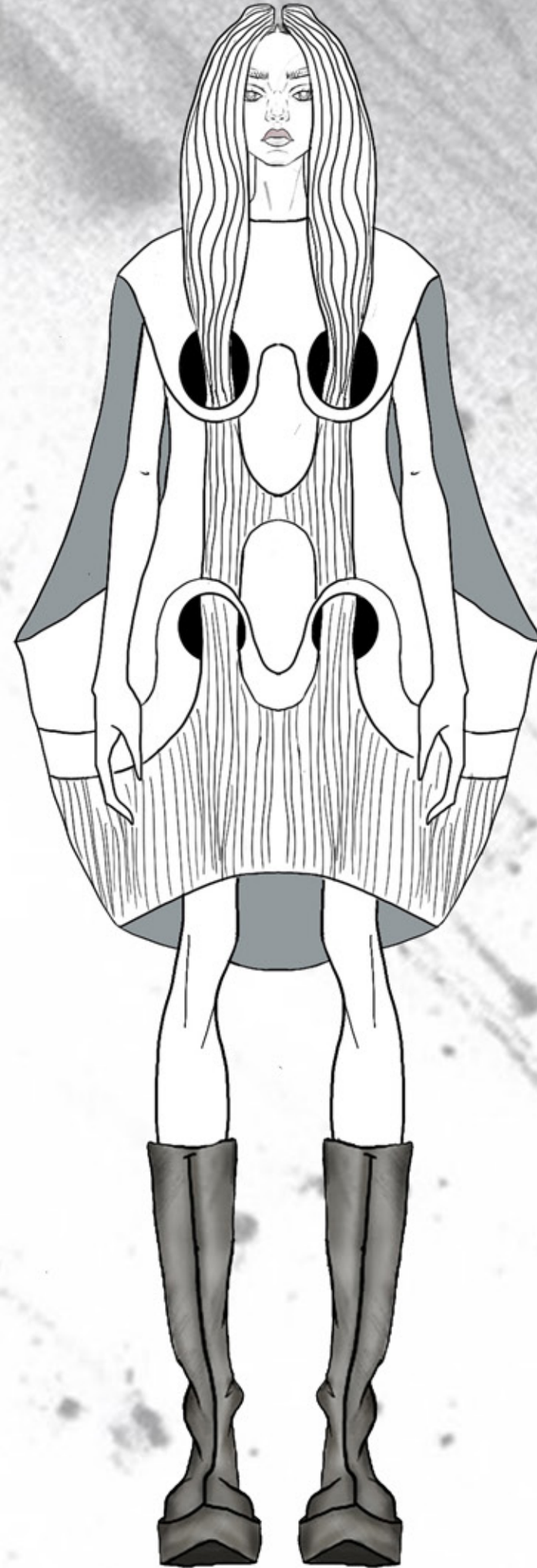
Smooth nappa leather..



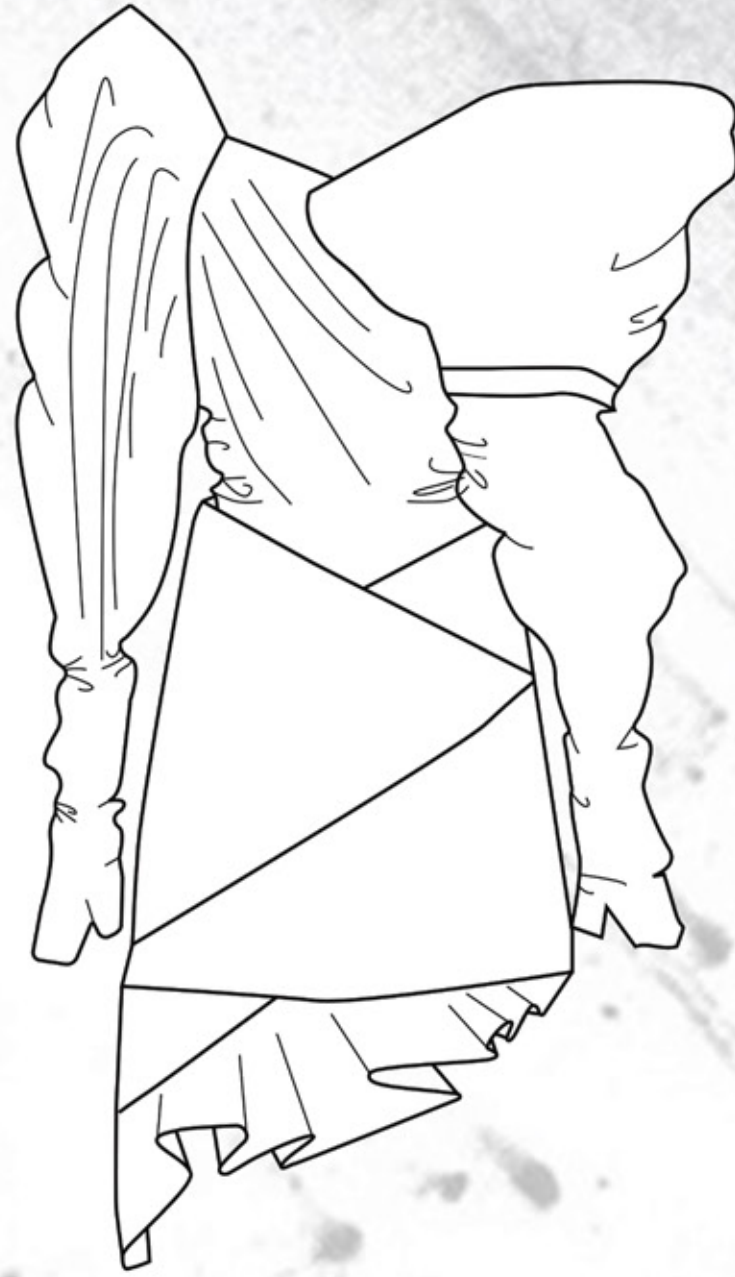
Crocodile/embossed nappa leather, using both the front and the reverse sides.



LINE UP



SELECTED LOOK / TECHNICAL DRAWING





MATERIALS & TEXTURES

THE GARMENTS ARE CONSTRUCTED USING LEATHER IN ITS MOST ESSENTIAL AND EXPRESSIVE STATE.

I WORK WITH BOTH THE OUTER (SMOOTH) AND INNER (RAW) SIDES OF THE LEATHER, ALLOWING THE MATERIAL TO SPEAK THROUGH ITS IMPERFECTIONS, TEXTURES, AND NATURAL IRREGULARITIES. BUT INHABITED.



WORK IN PROGRESS

FIRST CANVAS EXPLORATIONS.
VOLUMES ARE SHAPED, ADJUSTED,
AND TESTED DIRECTLY ON THE
MANNEQUIN.



