

ioannes FW26 – show notes

apokalypsis*

**1. Original Meaning (Ancient Greece): A profound revelation or unveiling of secrets, often involving heavenly journeys, angels, and cosmic mysteries. 2. Modern Usage: Popular culture adopted the term to describe the catastrophic "end of the world" or a major destructive event, diverging from its original sense of simple "unveiling".*

A shift has taken place in the thinking of Johannes Boehl Cronau. After nine years of running his semi-eponymous label ioannes, change is afoot. Following his MA at Central Saint Martins, the German designer has garnered an eminent fan base, dressing the likes of Solange, Rihanna, Kali Uchis, and Kylie Jenner, with whom he collaborated on a capsule in 2024. He has presented his work at Palais de Tokyo and Lafayette Anticipations in Paris, where he lived and ran the label after graduating, before relocating to Berlin. And most recently, last season, he made his debut at Berlin Fashion Week.

Now, after close to a decade of operating the fashion brand within the traditional structures of the industry, FW26 will be his final fashion presentation, at least in the conventional sense – and this time, Boehl-Cronau refuses to compromise.

“If this is the last time I do this, is this piece, this garment, this music exactly what I want it to be?,” he reflects. “It is about the core vision of ioannes. I took a deep dive into my own archive, since graduating, to capture what “ioannesness” actually is today. I wanted to define the brand as a mindset and a shared aesthetic language rather than just a seasonal theme. The goal was not to repeat, but to distil. It is about garments that are deliberate and enduring, but ultimately about dressing for pleasure, not for the gaze.”

The collection’s title nods to the original meaning of the word apocalypse: an unveiling. Not an ending, but a moment of revelation. FW26 reflects a re-orientation of the brand – ioannes is no longer a fashion label but rather, as the designer puts it, “an evolving habitat.” Ideas of disintegration and rebuilding run throughout, informed by a period of personal and creative recalibration.

“It is a distillation of the last six months of life, reflection, and work. It is about letting go of what no longer serves to make space for what needs to emerge. It is an offering. A sartorial study of a sharper, more adult woman,” the designer says. “For years, I played by the rules of attention, chasing the approval of an industry that measures worth in volume and visibility. But true resonance cannot be measured by an algorithm. It can only be felt. I have decided to reset my energy.”

Looking ahead, Boehl Cronau plans to develop ioannes as a lifestyle project, operating outside the seasonal fashion calendar and wholesale system. Future releases will be drop-based and will expand into home pieces. The designer’s studio, often seen on his Instagram, with its custom tables, mirrors, shelving, ikebana vases and shearling rugs made by Boehl Cronau, will become part of this offering, allowing the world of ioannes to exist beyond clothing.

Returning to this season, the designer shares: “The collection is built around a series of archetypes – personal and fictive characters. Or perhaps, more than archetypes, they are memories. Parts of the collection lean heavily into archival 90s-era tailoring, reminiscent of my mother’s black Jil Sander office suits: sharp yet casually cut, worn with pointy heels and dark lipstick. There is a personal obsession with transitional looks, where states of dress and undress are examined – bikini bottoms worn with a skimpy dress, or even a cropped shearling jacket – referencing the enigmatic style of Swiss actress Marthe Keller, whose 1970s Eurojet-set aesthetic sits somewhere between Hollywood glamour and European restraint.

An image of summer ennui turned elegant: bored by the pool, wearing all the jewellery because she doesn’t want to leave it in the hotel room safe. It feels cinematic. Teenage memories of Madonna in tracksuits inform an intuitive approach to dressing too. Each look references a world that I return to again and again. The result is a wardrobe built on tension: slinky silhouettes and sharp suiting, moving from sensuality to exaggerated proportions. It is the world of a woman whose confidence is a whisper rather than a shout.

Materials and techniques reinforce this tension between refinement and abrasion. Floral motifs are transferred onto garments using pyrography, burned into wood before being applied, creating a raw, scorched texture. This is offset by hand-dyed cashmere and sharply cut tailoring. Harsh blacks collide with pastel blues and pinks, while accessories punctuate the palette in oxblood, lime green and cherry red.

Details lean into a sense of playful absurdity: a tiny credit-card holder worn as a shoulder bag with floor-length fringe; burnt floral prints applied to finished garments, feeling both ageless and contemporary. Sculptural jackets and coats give the collection its backbone – pieces that provide structure, weight and authority.

This season marks a move away from public spectacle towards something more inward. The presentation is conceived as a private ritual, intimate and dense in atmosphere – closer to a theatre or concert, where attention narrows to a single point, creating tension and release.

Lancôme partners with ioannes on makeup, and Gia Borghini supports with footwear, complementing the brand’s signature Rococo laced pumps.

Words by Keshav Anand