

COLLECTION TEXT CLARA COLETTE MIRAMON PRESENTS VANITY

‘Vanity’ is inspired by beauty rituals and the private theatre of getting ready. By early-2000s lingerie culture. By the softness and tension of girlhood stepping toward grown sexuality. By that suspended moment before going out, when time slows, music plays, and the mirror becomes an audience of one.

Playfulness, uncertainty, confidence, and vulnerability coexist in this moment. The collection reflects an idea of sexiness imagined early. A teenage vision of what it means to be grown, desirable, and powerful, revisited from an adult perspective. It exists between projection and reality, memory and embodiment.

Personally, this collection marks a shift for me. An exploration of new colors and a movement toward a lighter, more playful side of Clara Colette Miramon, where softness, humor, and seduction exist together.

The collection explores the language of underwear, sleepwear, and going-out dresses, and the act of dressing and undressing itself. Skirts appear as if they have slipped down, draping to expose the layers beneath. Slip skirts become visible, intentional. Dresses and bodysuits are constructed from elastic waistbands, familiar and intimate, transformed into structure.

Prints reference small floral motifs found on underwear. Between the flowers, female silhouettes appear, interrupting their innocence and recalling early ideas of femininity and desire. Another print depicts wallpaper torn from the wall, exposing a bare surface beneath. Traces of dirt and wear remain, a contrast between youthful decoration and decay.

Lace plays a central role throughout the collection. It appears as delicate trims on bomber jackets, like lingerie worn openly, and beneath cut-outs, revealing and concealing. It is also reinterpreted as laser-cut satin, soft, graphic, and controlled.

At its core, the collection is an illustration of a crucial moment. The moment when clothing receives its magic. Standing in front of the mirror, performing femininity and sexuality for yourself. Trying on identities. Taking them off again.

It speaks of beauty rituals as powerful rather than superficial. Of vulnerability, of facing insecurity and doubt and the possibility of ugliness, and choosing adornment anyway. It is about the quiet strength of self-staging, and the intimacy of becoming.