

PRESS RELEASE  
AUTUMN/WINTER 2026

Innsbruck,  
01.02.2026

## **LILITH**

The collection understands Lilith not as mere provocation or rebellion, but as a figure of wholeness. The demonized, the rejected, the aspects marked as threatening are not excluded but integrated. Lilith stands for a form of femininity that does not resolve its contradictions but carries them: fear alongside dignity, vulnerability alongside strength, light alongside shadow. The demonization of Lilith is not myth alone, but the expression of a system that has historically framed female autonomy as a threat. Rebellion is not denied here, but understood as a reaction to attribution and absorbed into a broader notion of complexity.

The designs emerge through process. Silhouettes are not predetermined but develop in dialogue with the body. Draping is adjusted, cuts are reshaped, materials tested until a clear position reveals itself. Each look is less executed than discovered. Lilith does not appear on paper, but in becoming.

A central element of the collection is the use of real moss. As a living material, it represents time, decay and renewal simultaneously. It reacts to movement, changes, crumbles and leaves traces. The garment is not conceived as a finished object, but as a body that carries history and does not resist it. Perfection is deliberately undermined in favor of transformation, presence and impermanence.

The color palette is precise and layered. Raven black forms the foundation. Red appears in variations: dark blood red as origin, a clear, vivid red as impulse and presence, and a deep purplish red with violet undertones referencing the mythic. White shifts between bone white, serpent-like textures and dirty beige. The palette moves between grounding and shimmer, between corporeality and transcendence.

Materials carry meaning. Upcycled, recycled and deadstock fabrics form the basis of the collection. They are complemented by hand-selected sustainable lace, organic cotton denim, cast natural latex in a serpent finish and traditionally produced Tyrolean loden. Certified materials such as Tencel are used for prints. Contrasts between rough and smooth, opaque and transparent shape both surface and statement.

The silhouettes operate within a minimalist avant-garde. Sculptural corsetry meets fluid draping, rigid materials encounter movement. Volume emerges through both construction and dissolution. Organic applications introduce a new three-dimensionality and leave visible traces. The body is not concealed, but accompanied.

**LILITH** is less a collection than a position.

It invites complexity rather than smoothing it away. Clothing becomes a language for what is often suppressed or demonized and, through this articulation, rendered present.

# rebekka ruétz

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## *Hair & Make Up - die Vision*

The visual depth of the collection is expanded through the work of Sam Hill, founder and make-up artist of the Inclover Agency. Her hair and make-up approach draws on key motifs of LILITH, translating them into an independent visual layer that supports and intensifies the collection.

Crafted in over 400 hours of meticulous handwork, hair accessories, masks and braided caps made from vegan hair form a central element of the styling. These pieces function at times like a second skin, at others like an imposed shell, moving between innocence and strength, vulnerability and the demonic qualities historically projected onto the figure of Lilith.

A recurring theme is the externalization of inner structures. Referencing abstract anatomies, elements appear to turn inward qualities outward, making visible facets of female identity that often remain concealed. Symbols such as the serpent, moss and organic textures are not used illustratively but abstracted, allowing their impact to be experienced on a physical level.

The make-up and hairstyling oscillate between raw, untamed textures and clear, graphic lines. The concept is completed by custom-made, sculptural nail designs that echo the materials, structures and motifs of the collection, extending the visual narrative down to the smallest detail.

## THE LABEL

rebekka ruétz represents a contemporary avant-garde in which fashion is understood as an artistic language. The collections combine minimalist design with precise construction and an experimental approach to material, where attitude consistently takes precedence over decoration.

Clear silhouettes, deliberate ruptures and a process-driven methodology are central to the brand. Fabrics are not simply used but recontextualized, allowing garments to emerge in dialogue with the body and often take shape only through the act of making.

Sustainability is integral to the brand's identity. rebekka ruétz works consistently with upcycled, recycled and deadstock materials, complemented by durable fabrics and regional craftsmanship. The label addresses an audience that understands fashion beyond fleeting trends, as an expression of individuality, reflection and artistic position.

## PRESSECONTACT

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Q & A's

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**1. What is the theme and title of the collection?**

The starting point is the myth of Lilith, not as a historical narrative but as a reflection of present-day social mechanisms. At its core is the question of how female autonomy has been marked as a threat over centuries and how these projections continue to operate today. Rebellion is understood not as a gesture, but as a response to exclusion.

**2. What is the inspiration behind it?**

The collection is based on upcycled, recycled and deadstock fabrics. These are complemented by sustainable lace, organic cotton denim, cast natural latex in snake-inspired textures, certified materials such as Tencel, and traditionally produced Tyrolean loden. The color palette ranges from raven black through nuanced reds to albinowhite, dirty beige, muted gold and moonlit silver. Silhouettes follow a minimalist avant-garde approach, combining sculptural corsetry with fluid draping and transformable volumes. The aim is a tension between protection and openness.

**3. What materials, colors, and silhouettes play the leading role, and why?**

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**4. What makes the collection particularly significant?**

The defining aspect is its process-driven approach. Silhouettes are not fixed in advance but develop through dialogue with the body. A central element is the use of real moss appliqués. As a living material, moss stands for time, transformation and impermanence. The collection deliberately rejects perfection in favor of change and trace.

**5. What are the 3 highlight looks and why?**

The highlights of the collection are less defined by individual looks than by materials and their impact on the body. Particularly striking are the looks incorporating real moss appliqués. As a living, changing material, moss represents time, impermanence and renewal, consciously challenging the idea of a perfect, static garment.

Another key element is cast natural latex in snake-inspired textures. It references seduction, protection and transformation, engaging with the mythological dimension of Lilith without illustration. The material feels both intimate and distancing, reinforcing the tension between proximity and withdrawal.

A third defining layer consists of delicate, custom-developed knit elements. They wrap around the body like a network or vascular system, making internal structures visible. These materials are complemented by prints that explore Lilith from multiple perspectives and emphasize the figure's complexity. Together, they define the collection more strongly than individual key looks.

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**6. What can we expect in terms of show location, music, models, and atmosphere?**

The presentation of LILITH takes place at Alte Münze in Berlin, a historic location shaped by transformation and change. Its raw, monumental architecture creates a deliberate contrast to the physicality of the collection and reflects the layered complexity of its themes.

The show combines installation and an orchestrated runway presentation. Upon entering, guests are gradually immersed in the atmosphere of the collection, before a fashion film sets the tone and marks the transition into the live show. Music is conceived as sound design rather than conventional soundtrack, functioning as a narrative layer that amplifies tension, rupture and transition throughout the presentation.

The models are highly stylized and move beyond traditional runway conventions. They embody ambivalence, presence and vulnerability, carrying the collection as an expression of attitude rather than mere clothing. The overall atmosphere is intentionally dense and physical, guiding the audience into a space beyond the everyday, where myth, material and emotion converge.

**7. Are there any special collaborations?**

Yes. A central special of the LILITH collection is the collaboration with Organoid. In this partnership, rebekka ruétz works with natural moss surfaces that are transferred from interior design to clothing for the first time. The moss is applied to selected looks and also forms the foundation of the show installation. As a living material, it represents impermanence, transformation and trace, turning the body itself into a carrier of time.

Additional collaborations complement the collection conceptually, including exclusive prints, experimental footwear, and partners from the fields of beauty, sound and production. All collaborations are integrated into the concept and support the translation of LILITH into material, space and movement.

**8. What makes the Berlin Fashion Week special?**

Berlin Fashion Week offers a context in which fashion is understood as a cultural and social discourse. It enables experimental formats, conceptual depth and sustainable positioning beyond pure market logic. For rebekka ruétz, it is a place where fashion, art and attitude converge.