Miguel de la Vega

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COSTUMES

Newspaper design, conceived as an editorial support for the play «COSTUMES» by Mathilde Vallantin Dulac.

The play is built from interviews with several residents of the 20th arrondissement of Paris, highlighting the daily relationship between people, their clothing, and the way they dress to construct their own characters.

The newspaper presents these testimonies in a more direct format, allowing readers to better understand the process behind the creation of the piece.

Art direction and design: Miguel de la Vega



COSTUMES RACONTE, À TRAVERS LIIURS VÉTEMENTS, LES IESTORES DE QUELQUES HARITANES DU 29-ARRONDISSEMENT DE MAUS COSTUMES VENDREDI 12 AVRIL 2024

Est-ce que vous pouvez me décrire toutes les actions que vous faites entre le moment ou vous vous réveillez, et le moment la porte de chez vous ? vous passez

PAR MATHILDE VALLANTIN DULAC

PREMIER CLIENT PAR 1978, IM60

Comme je travaille dans le restaurant,

je sa'habille account vite fait des a-shiet avec les portaines. I'ai ave-



costumes propose une série d'entretiens quotidiens à cette même heure, sur les habitudes vestimentaires dans la société dans la société contemporaine. Nous essayons, à travers des entretiens avec des anonymes, de mettre en évidence des détails de vie ordinaire, donnant a regarder ou écouter des identités.

ment à 11h pile ! Comme selon note tradition et assii selen note raison religieuse ; je suis boudhiste. Du coup on veut pas perdre le premier client de la journie. Ousis. Même on gagne rien même on doit lui offert pleins de cadeaus. On vest gagner le premier client. Parce qu'on dit que si le premier client ne sont yes contests, on use des bétises toute la journée. Du coage one failt três brês attraction à çu-

Par contre je préfire les pontalons pas de jeun aprin mon accondhoment porce que y'ai... la partie de ventre un peu gros don suh... Je chonix souvent le panta los qui est avec euls... Je sais pos comme to dis. Électique. Oui tout à fait. Comme ça ça pest agrandir, ca pout serror. Le week-end je sais que j'ui plus de boulot je dois marcher vite fait toute la journée. Du coup je prends platit le coltant de contention. Quand je prends je collant de contention je dois projdes une robe. Sison le pantalos c'est trep.

En semales je nen commo ça : 1-shirt, un puestion agrishlo, plutit grand. Pour los chanssers. En hiver que des U [dx] a p = (DGG). Parce que c'est Le jour que je travaille de souvenin avec les crélats. On pas c'est le mercrook. Le recorroit va hien s'habiller. Si su est alles

c'est une jeurade avec mes enfants. dans le musée je politire de mattre. Le vétement bien sile est différent l'ui deux fils. Je veux bien penfiter des robes longues. Et mettre un que les jours de travail. Comme je au maximum avec les enfants. Du pou de breccles d'oreilles etc. Des venu ai dit que j'ai un peu grent coup tent le landi au bauli après-midi je commence à néflichir il fait très bean eo est survent affit on 600 ou dans les autres saisons is de morçardi. Du coup comment le pass sonneil toute la famille. Si prends que des channates de spor-tive anti-glissant.

on va sortir avoc les ordants. On on est dans le pure, un va souvent va bien prendre cortaines photos faire le pique-nique l'aprèv-midi.

Du coop je prifter de va him s'habiller. Si on est alles - s'habiller ususi un peu out-détente.

muintment sur la photo c'est pas tois juli done out le moreredi je valo mayer de habitler des vétements on voit par trop la ligne. Quand on grend la photo on a vu que c'est puand reduce to be just. Pour country de tricher un peu. Comme on doit rester marcher, on varjouer on pesregardor les animuso... Pique-nique sur le pelouse donc je pré-

Comme to vois que je travalle 6 jours our 7, le acul jour de repos je deis miter avec les influts. Di coup je fais quasiment pus du tout le shopping ex France, c'est-ú-dire dans les magasins physiques. Je fais que par internet. fluit... en France et aussi sur les sites marchandises Chisois. Sur la cluine de Ali Express. Donc ruh... Pur contro c'est en chiscia C'est pas trop elser. I'as vesiment pus beaucoup de temps pour acheer ici. Ici j'achète un peu maeath par exceepte les sites comme Vente Privé. Quand y'a les promos intéressantes surtout pour les

(Live in saily page 2)

COSPUME SOUNDTRACK PAGE 8

BLYOUS SOUNDEZ PARTICIPER AU PROCHAIN ÉPISCOIC, PARTIS ENTENEIRE VOTRE VOIX

13ème mois

PAR 2001, UN MÈTRE QUATRE VINGT-TROIS

Ben déjà en me réveil-lant... Bah je regarde le plafond. Euh... j'essaye de réfléchir voir si y'a des trucs qui me viennent en tête euh... des trucs que j'aurai à faire dans la journée. Euh ou des choses qui me sont arrivées la veille et que je pourrai analyser. Même si je fais de plus en plus attention, je regarde mon téléphone euh directement dans les 2 minutes qui suivent euh le réveil. Euh pour voir hein, si j'ai pas loupé des nouvelles de ouf. Ce qui n'arrive jamais. Hmmm ensuite euh ben je me déter pour me lever. Je vais dire bonjour à ma famille. Directement je vais prendre une douche parce-que la nuit j'ai super chaud. Je ressors de ma douche avec mon petit peignoir. Généralement je regarde mes boucles beaucoup et très longtemps, dans le miroir. Après je regarde mes abdos aussi un peu. Ensuite je reste... la salle de bain c'est un endroit un peu primordial. C'est un peu mon lieu de, de réflexion tout ça donc je peux y rester vraiment 40 minutes euh facile par matinée. Hmmm voilà du coup je sors, je retourne dans ma chambre. Après j'ouvre mon placard.

Euh après je vais choisir mes habits en fonction de qui je vais voir aussi dans la journée. Les chaussettes celles qui sont pas trouées la plupart du temps. Vu que j'ai mes deux soeurs et mon frère, c'est un peu compliqué de trouver des chaussettes. Ou mes propres caleçons aussi, parce-que mon frère il me les vole. Mais c'est bien il va pas tarder à partir de la maison. Euh si je sais que j'ai euh... je vais voir des gens avec qui j'a... pour qui j'ai de l'intérêt ou des choses comme ca ben i re attention à moi ou quoi. Euh si je vais au taff vraiment je prête pas trop attention à ce que je mets. Je peux m'habiller en jogging tout ça, juste pour être en détente. Je suis plutôt serein de mes goûts.

Ensuite je me mets devant mon miroir, parce-que je m'habille pas devant le miroir, et je commence à essayer tous pleins de scènes que j'ai vu dans des films. Je me regarde bien dans le miroir pendant 2/3 minutes comme ça, de cette manière : accroupi. Si j'aime bien je laisse, si j'aime pas : j'enlève. Mais la plupart du temps j'aime bien, vu que c'est moi qui achète mes vêtements. Et... voilà! Euh ensuite euh... je me

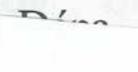
lave les dents ! Après je sors direct. Je me prends plus trop la tête. Je mets un peu de parfum, j'éteins la musique et je pars.

C'est un... sale mélange! Euh ben ça passe par exemple du La Crime à... Edith Piaf! Parce que ouais ben je sais pas si t'as vu mais à côté de chez nous y'a une pancarte où comme quoi elle habitait là avant. Et du coup ben, maintenant je mélange des sons. Et je me dis... Fin j'imagine des mélanges : entre je sais pas moi, Céline Dion et Maes par exemple, peut-être. Où Angèle et je sais pas qui.

Niveau chaussures, parce-que ça j'en ai pas parlé, tout les Air Force que je préfère. Fin je sais pas c'est simple, les couleurs elles sont tranquilles et ça passe partout. Après j'aime bien les requins aussi. Les TN. Sinon niveau coupe de cheveux en vrai je me prends même pas la tête. Je pourrai avoir des bêtes de boucles avec une petite crème mais j'oublie tout le temps donc euh... je sors un peu avec ma petite touffe. Je pense ça va je m'habille plutôt... tranquille!

je suis classique, moi c'est sur-

Bien sûr, ouais fort. Tu veux... ah tu veux que j'te raconte? Bah les bijoux pour moi c'est important hein, ça veut dire des choses sur notre personnalité, à quoi on a envie de ressembler, euh quelles sont nos influences euh dans ce monde. Mmmh moi je porte des bijoux assez... fin je dirai que c'est pleins de types de petits clins d'oeil ou de petites trucs qui peuvent faire la différence je trouve dans une dégaine. Voilà.





PAR 2011, 12092 s vétements que, stylistes vont choint mettre plus en marche bien avec a par exemple... e euh un, un jean es déchirures. Ça ode pendant longvu beaucoup, Ben i la mode en fait ais on a vu beaugens vers euh été jeans déchirés un . Je sais pas si tu le quoi je purle ? 3 à l'école priiste là. Et bah la a être plutôt les 3 aussi, et crop itera. Ça va être a dire dans mon pas si t'as déjá Céréales à la frite weats, c'est des le avec des per-. Sinon y'a une iis c'est plutôt de faire un truc PAR 2MIL19, SOIXANTE DIX OU 4VINGT CM ettre la veste en sur ses épaules. ode de dessiner pas se mentir. SEPT a m'aide à me one je mets... L J'aime beaupantalon. en porte tous tous les jours e même. C'est forme de poère un cordon ciré int. Et je porte bague. Une a dépend bien lite quand j'ai it en écoutant ir, je vais dans e mes chous--mes chaussettes. ssettes c'est la mets. Quand -culotte -mes habits. j'ai pas mes ste... j'aime r chaussettes JUNE, i être pieds dans la cuimettre mes taucoup de les chaussettes d'abord. ets frès sousterne entre -lic t-shirt. -le manteau, itourne dans in manteau, evec des pommes de terre. air un sac. Je a sac même avec des céréales -creet du lait. and j'ai fini rau j'éteins -ceet des nuggets, nent la deret un sandwich. Ce qui est mon quotiême. Je me ns toujours



pieces à la tête c'est ce que proposent la plupart des boutiques de mode. « Il faut le prendre trite serté perce qu'ês se détend un peu. - Les jeures et les moins jeunes sulvent on conseil, du marines éclarois, ils métent les joors dans une graduation aubtile du délavage, comme si haque portaion, chaque blouson must so propre histoire, était charge d'un parturn d'aventure.



Pourétre commence copains Duals in heard quand on et différents des gens qui

- Dans quel perse de troutique

sals que personnellement je Et par exemple dans un outre (foi per là l'aurais été obligé pratiquement de les raccon-

un blue-joan, je peux me percarte blanche, je peux me permettre d'aller n'importe comment protiguement.

Après l'Europe, les pays de l'Est à leur tour, sont touchés per le mode tique ins insent font green aux to marché parailille. Ce n'est plus une mode, c'est un phénomène social qui touche dénomeis le monde-

Your êtes le joon le plus cher du monds.

Red Not other Gumonds .

- Alors lik-dessus je suis trits containt, je suis le jean le plus cher du monde. Je suis lo pape et puis tout va bien, old. Simplement on a contribué fortiment, à justement, à on phénomène tà. Au phénomêne du jean en France. Enfin en Prence et maintenent bors, aux Etata-Unis, pullique les États-Unis sont en train de... les ont boudé la enfir le pantaion traditionnel du churcheur d'or. (...) Par alleurs, c'est d'une solidité fantactique, on prond une cigarette, je la meta surmon pantaton ill., je latise je froite bon il y a rien. C'est walment costaud. .

Dominique -- Pourquoi 7. C/ Dens la mesure où l'étais

psycho-socialogue + Je dirain que le Jean d'est. un peu commo un passequi vous évite d'être défridans une catégorie particu-Jière, même si finatement le Joan c'est sussi une catégorie. Mais per repport aux autres types de véternorts, c'est probablement la catégone to plus cuverte qui soit. Done pour reprendre cattle idde de passeport,

dans une école en uniforme blou marino et le blue joon représentait quelque chose

coup plus sportif, de booucoup plue libre per rapport à mes vitements quotidiens. un plaisir de la porter et de me dire bon is use changer totalement de sens de signification,

social Queles que scient les - Et aujourd'hui le Jean de countries sociales your gou. Certerine c'est égainment un

« En jean, tu peux t'habiller comme tu veux quoi. Par exemple, quand tu vas dans un bureau t'as la cravate et tout, intellectuel quoi! Et quand tu vas en boom, pfff je sais pas gros pull avec le Jean... disco quoi ! »



s'est justement ou gy'on a Elles peuvent associer de la de choses qui finalement gresser le joan et en faire quelque chose de très très insolls. Chaque femme sait bouver justement to petit élément qui ve lui permetire de s'approprier et finalemeré de déterminer un lock personnel.

11 COSTUMES - 12 AVRIL 2024

Une écolière de Saint Devis.

- En jours, to pour thabiter comme to vera quoi. Par mergile, guard to van darn un buteau, t'as la cravata et tout, intellectual quoi. Et quand to vise au boom, je sais pas gos pul avec le Juan, disco quoi. Moi j'erme bein perce que surtout élesco fait bien circuler in sing

en persunt per le mulior de teen et les chaussures, être jeans des

L'origine des jeens

 Eh bien i semblerait qu'elle: symbole de liberté, de déconremonter au salicle dernier, traction. Une façon d'oublier le monde du travail. Féxalèder un à une époque où les chescheurs d'or de la région de jours délavé c'est montrer que Californie recherchalent des depuis longtemps on vit en plein vitement. extrêmement. air, dans le roture. Qu'on apper solides.

tiert à l'aristocratie de ceux qui ont acquis or privilège. Une fois Un émigrant teur a proposé de plus les jeunes loops du prêtla focnication d'un vittement à-porter triomphent puisqu'au-dens une tolle de bliche jourd'hui l'homeur du neuf est ôtre destinée à couvrir des manne. D'abord limité à un petit those dams lequel cet Jean glassocier le neuf ou vuignire a

se vittement alt été lai, qu'é

sit resserti la relocazité d'en

faire reverir dayantage d'Eu-

rope. Il s'est à ce moment là

la région de Provence, à

Nimes tris exactoment, une

pette industrie de tissage

que l'on appetait à l'époque

- précisément ce tissu qui a

Jean actuel dui s'appelle le

do la serge DE Nilmes. .

Depuis, le journ est desenu

denim : D E N I M, qui vient

port pas nes capaira.

marche, gu'on voit un truc gui nous plait bon bahai c'esti pas trop cher. Le blue jean c'est quelque chose de parti-

moder ou de fains quelque un manure aum 11, mouse

war porter vittle Jean, Crest Weterners qui lui donne plus de un posseport je dirain en op ... (ibertil et un vitement plus masqui concerne la compagna, cuin ? la ville... dono dans l'impace C'est musici un passeport je drais securi. C'est-à-dire que je dinis presque piv natura le Jeen c'est le vêtement. androgins, +



LUCCIONILEMOINE. psychanalysta

« Ce que l'on montre à la publicité en co-moment, ceque la publicité montre c'est. eun les fesses c'est à dire la chose sexuellir (in ri'ose pas corps period of pouriers avoir hammes et les ferrmes ant est bien certain que d'est le .

> CHAWAREL photographes.

Jean 5 15 ans et d'était... bon c'est quelque chose de je les récupêre. Et les sont à três três nouveeu pour moi.

R/ August/hul out pertamement, mais alle le porte pas de la même façon ja orois. C'est surtout dans la journde, mais elle feit ersore un effort pour s'habiter, pour les

C/ Mais in Joan de toutes les façors ça peut être quelque choss d'hebité, c'est-à-dire l'aurais un certain plassir à le mettre le mutin, de l'accorder avec d'autres choses, et. puis le sor da peut être aussi quelque chose de time. De sortir en bolter avec un joil journ bien semb.

- Des blue-jenne vous en avez

C/ On en a une quinzaine à

blue jeans. Flafir porte les

- Comment on nous 2?

ma talke auss.

C/ A nous 2 perce qu'en fait on a touto cette différence

R/ Entir c'est Catherne qui les achités au détuit, neufs. Elle les met un pertain temps et pus je m'aperçois que à partir du moment où its sont bien falts, elle les met au fond du placard, à co momentillà

jeunes qui suivent su plus On s'est aperqu que d'un près la mode. Il y a punsi un Jean à usage comprétement stutre style gui ost intinssconfidentes d'était deveny le Jean d'une cortaine jeunesser

LUCCION/LEMOINE,

Jean est un mode de... ou un signe de révolte de la jounosse contre la temite, ou ane façon de se démanquer. Enfin je cross que c'est exactement l'Inverse. C'est plus une dualité. C'est à dire se sentir blen darm ses vitaments, s'exprimer, être différent des adultis, opriver so diffénarioe mais-c'est avent tout se

sentir ben solmlime.

contestataire à une époque

donnée, et aujourd'hui d'est

deverts in Jean de TOUTE to

jeunessis, +

psycho-sociologue

Je prote que le public le plus. gros de 14/15 ans jusqu'à 25 ans. Je crois que on c'est. to gros... on que nous appelons done notre largon le élément mosculin qui est le Jose de l'origine, finalement In leaser fills up pucir proje de séduire. Pour nous ça correspond à ce que nous

conern que c'est dur a lebrer mais je dis bof, quand c'est. des partalors illustiques c'est pas dur. La preuve, + Saleina 171/06/05/1975



COSTUMES

Costumes est un défilé documentaire, composé à partir d'une série d'entretiens audio individuels.

Des histoires d'une rue de la capitale. Tous ces protagonistes

action chronique tellement évidente et systématique que certains oublient de la mentionner, là où pour d'autres : c'est três important, ça dicte d'anonymes vous sont ma journée «. La relation aux tique, sonore, A l'image habits est riche de récits et de de l'évolution d'une tées par un casting d'in- confidences relatives au quoti- métropole, ce projet se dien et à sa difficulté.

> Quand il décrit les - mon ouar personnages de ses peint

documentaire, c'est pour toute cette matière collectée, traduite de l'Individuel au collectif par le biais du construit en couches sucnessives : collage d'éléduriels, de ren-

Esthétique

uh ça veut dire avant d'afler à l'école quoi ? Bah le réveil pour moi ça va être à 7 heures. 7 heures. Euh je prends à peu près 5 minutes pour bien vralment bien me réveiller. Euh... bah je m'habille, je fais ma toilette. J'aime pas trop me laver le matin, je me lave pas le matin je me lave plutôt le soir. Voilá, Eurousum après... qu'est-ce que je fais ? Je, je vais me brosser les dents comme tout le monde. Bah je fais ma toilette et euh... bah j'aime pas aussi manger le matin. Je vais juste me poser pendant au moins 30 minutes devant la télé, le temps d'attendre. Nan et je prépare mon goûter aussi en même teraps, et puis voilà. Euh après... on part, je pars avec ma mère,

Euh... moi je suis pluth du style cuh. Mmmmh on va dire esthétique et euh, je sais plus comment ça s'appelle. Er euh gorhique ! Un mélange des deux en fait. Esthétique et gothique, je trouve ça fait un petit peu plus de style. Mais mes, mes cheveux bah... Mes cheveux je les fais

par mon envie. Si par exemple j'ai un petit peu la flemme je vais faire un chignon. Si aujourd hui j'ai envie d'être pompette bab je me fais une coupe euh plutôt euh esthétique ou un true comme ça.

Alors les maquillages ! C'est pas mon truc. Mais je me maquille plutôt vers... mon anniversaire, cuh les fêtes importantes : Páques, cumh... bah les autres fêtes aussi, le 14 juillet, cun Noël, et voilà (rires). Ou les anniversaires d'autres aussi.

Esthétique? Mmb., aaaaah (rires) quand je vais dire esthétique ça va être plutôt des vétements plus mumh à la mode. Qu'on voit beaucoup sur internet. Je sais pas si tu vois. Un style de véternents plus... bah plus comme tout le monde, Plus comme à la mode en fait. Pour pas trop m'éloigner non plus des autres et ... Pour être à mon style aussi. C'est ce que j'entends par

La mode? On va dire

que c'est des vétements que, que certains stylistes vont choisir, qu'ils vont mettre plus en avant, que ça marche bien avec des vêtements par exemple... On va prendre cub un, un jean avec des... des déchirures. Ça ça a été à la mode pendant longtemps ! On a vu beaucoup. Ben c'est encore à la mode en fait aujourd'hui mais on a vu beaucoup plus de gens vers eun eté 2018 avec des jeans déchirés un true comme ça. Je sais pas si tu vois vraiment de quoi je parle ?

Je suis à l'école primaire qui est juste là. Et bah la mode ici ça va être plutôt les animés, mangas aussi, et crop top/jeans, et cetera. Ca va être ça la mode on va dire dans mon école. Et je sais pas si t'as déja vu en fait, des sweats, c'est des sweats à captiche avec des personnages dessus. Sinon y'a une nutre mode mais c'est plutôt tendance tu vois, de faire un true genre cuh : de mettre la veste en mode comme ça sur ses épaules. Et y'a aussi la mode de dessiner aussi hein, on va pas se mentir.

Nombril PAR CERO, O

Ar un refrán, creo que castellano, que dice... « Como es el paño, se compran tellano, que dice... « Como los botones ». Señal de que un paño bueno necesita un botón de alcumia. No me voy a repetir sobre colecciones de botones de Reyes hechos de oro y piedras preciosas, o sobre botones de hilo hechos a mano, o sobre los botones charros que acompañaban a trajes regionales o a las capas castellenas. Eso es algo que está en Google.

Sí es verdad que mi obsesión botonera viene de lejos. Cuando era pequeña empecé a estudiar en las Ursulinas (francesas por cierto, y estrictas). Llevábamos uniforme y un mandilón espantoso, pero cuando una madre ursulina me echaba la bronca, yo frotaba entre los dedos un botón del horrible mandilón. Los botones son suaves y terapéuticos. Tal vez igual que los rosarios, ya sean cristianos, tibetanos o árabes. Frotar entre los dedos algo redondo y suave, tranquiliza.

Luego viví los 90. En esa época un botón joya marcaba la diferencia entre estar "in" o "out". Amén de esto, en determinado momento en España existía el oficio de botonera. De Plaza Mayor a la calle Imperial, en el barrio de Sol, tienen su calle. Es una calle pequeña de sólo 9 números. Allí tenían las botoneras sus negocios. Tenían fama de ser jóvenes y un tanto provocativas, por eso allí sólo acudían señoras, no se fueran a perder sus maridos. Hoy en día, en esa calle, (lo he visto), no hay ningún negocio de botones, es el sitio donde te compras el típico bocadillo de calamares de Madrid. Nunca he entendido ese bocadillo, lo En la parte de arriba llevaba

no sé de dónde el tipismo, y lo segundo porque ese bocadillo sólo sirve para que te pringues la barbilla de grasa o para que te ahogues sin remedio. Es seco y extraño, pero bueno, allá Madrid con lo suyo.

Y después de este rollo, vayamos a los botones que nos ocupan : el de metal pertenecía a un abrigo azul marino ligeramente "évasé" por abajo. primero porque salvo que haya una capelina que le cubría la calamares en el Manzanares, espalda, los hombros, y la parte

de delante y le llegaba casi hasta la cintura. Estaba muy guapa con ese abrigo. Existe una foto en la que ella lleva ese abrigo y nosotras unos de color rojo estilo Mariquita Pérez (muñeca famosa en la Spain de los 50). Además llevamos unos gorritos de peluche. Parecemos tres ositos al lado de un elfo. El de color azul pertenece a una chaqueta de mi abuela, Aunque de mi madre. Era entallado y era de pueblo, era de familia con dinero. Así que la mandaron a Zaragoza con un tío suyo que era sacerdote pero con título. Canónigo o Arcipreste , no sé

muy bien. En aquella época la jerarquía eclesiástica estaba muy valorada en España, así que los invitaban a comer, a merendar chocolate y a lo que fuera. Y allí iba la Martina acompañando a su tío y con sus mejores galas. Tal vez estaba la cuestión de buscar marido, no lo sé. Al final, la Martina se casó con uno que de dinero, poco. Pero siempre conservó sus vestidos, sus mantillas y sus mantones. Siempre iba impecable. Su moño perfecto, su blusa su mantón cubriendo los hom-

bros. Mi madre también siempre fue impecable. Eran dos mujeres a las que unía la pasión por el bien vestir tanto de ellas como del resto. Curiosamente, nunca se entendieron. Creo que mi madre fue la Lady Di de Campillo de Dueñas, Señorío de Molina de Aragón, Guadalajara. Pero...los vestidos de mi abuela, la mayoría de sus mantones, y una mantilla preciosa, los tiene mi madre.

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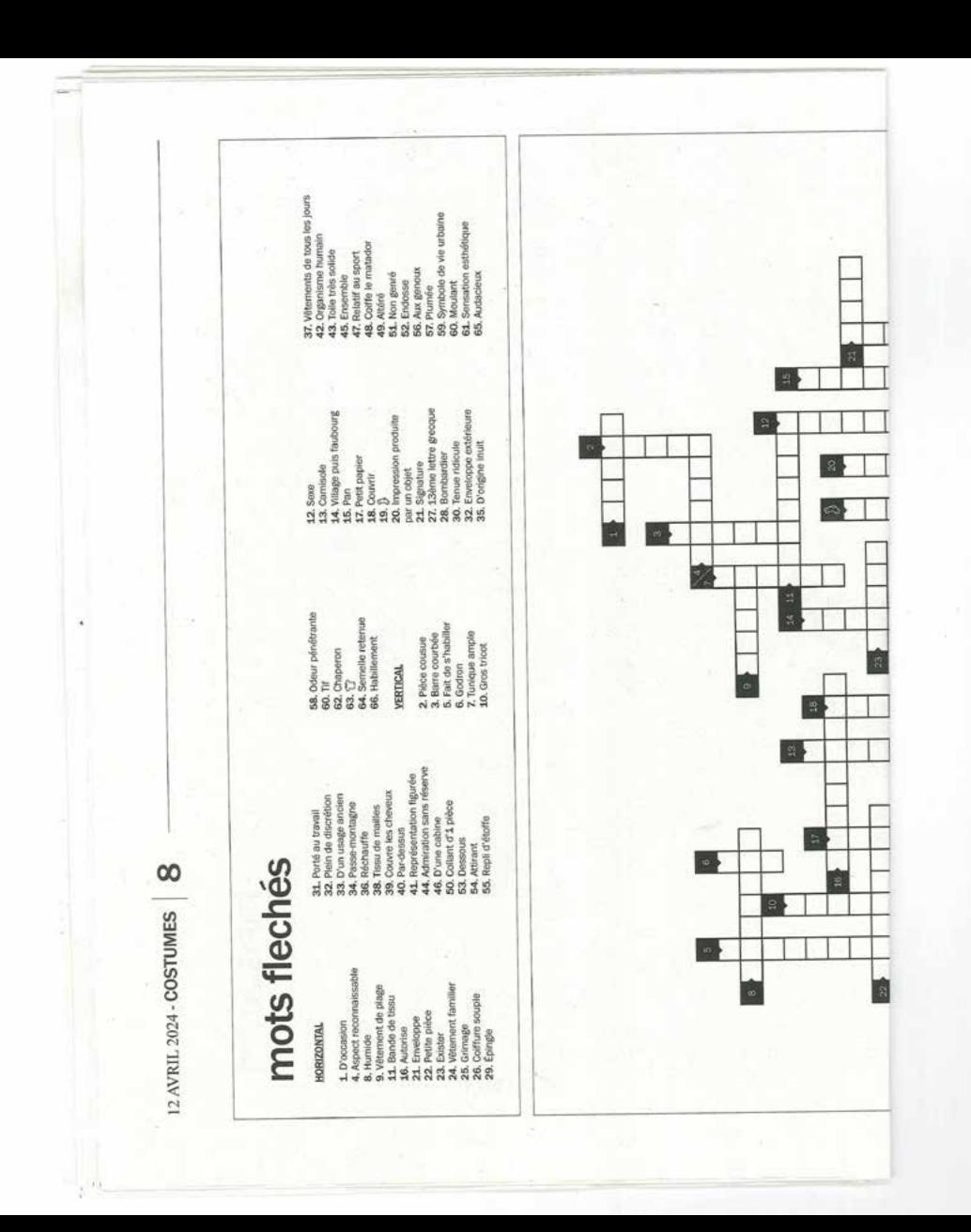
y'a bei

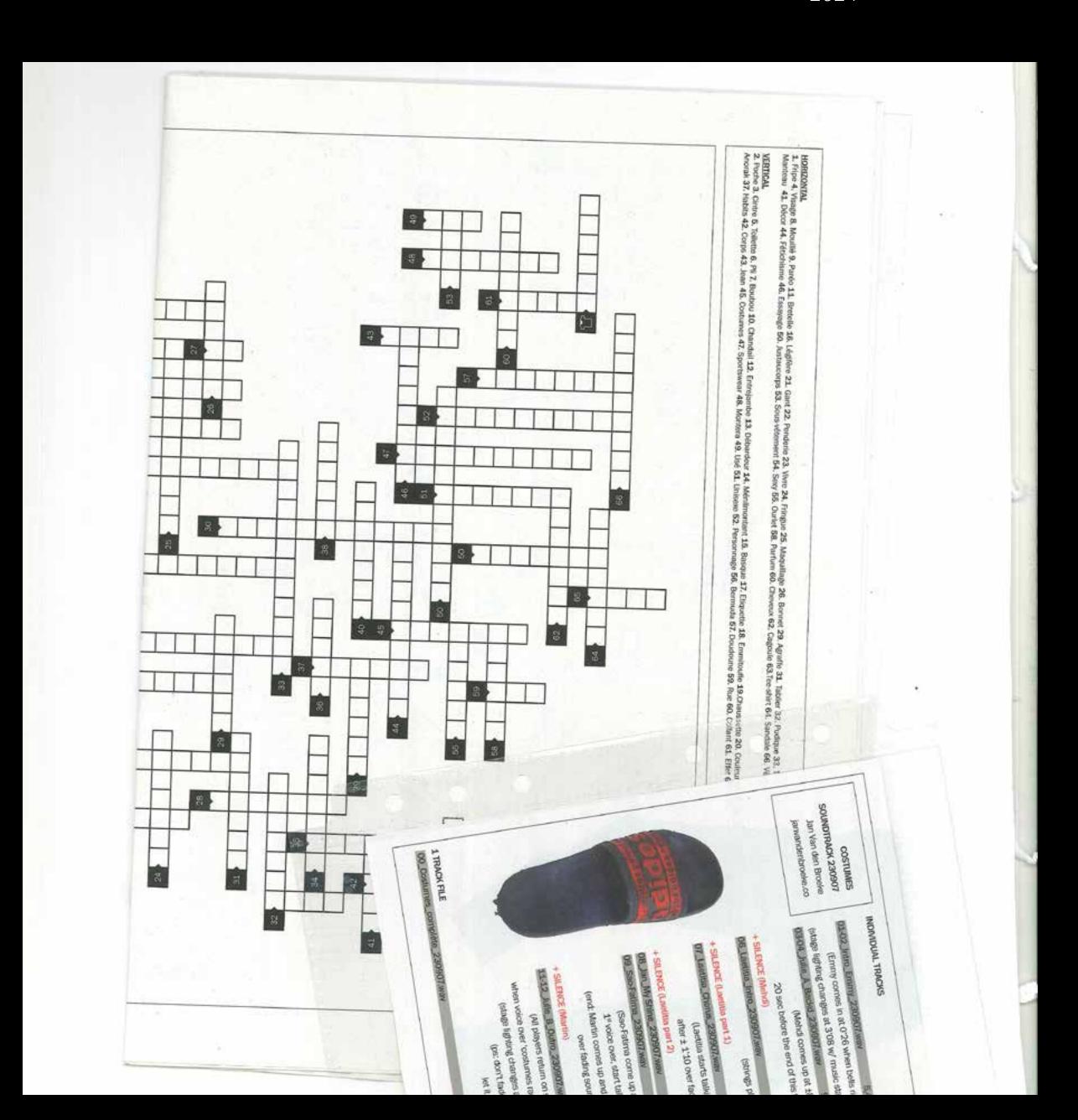
je claq

y su falda bien planchadas, y esos dos botones. Tal vez, en el Quizás por eso escogí fondo, no fueran tan distintas.



Généralem -- -





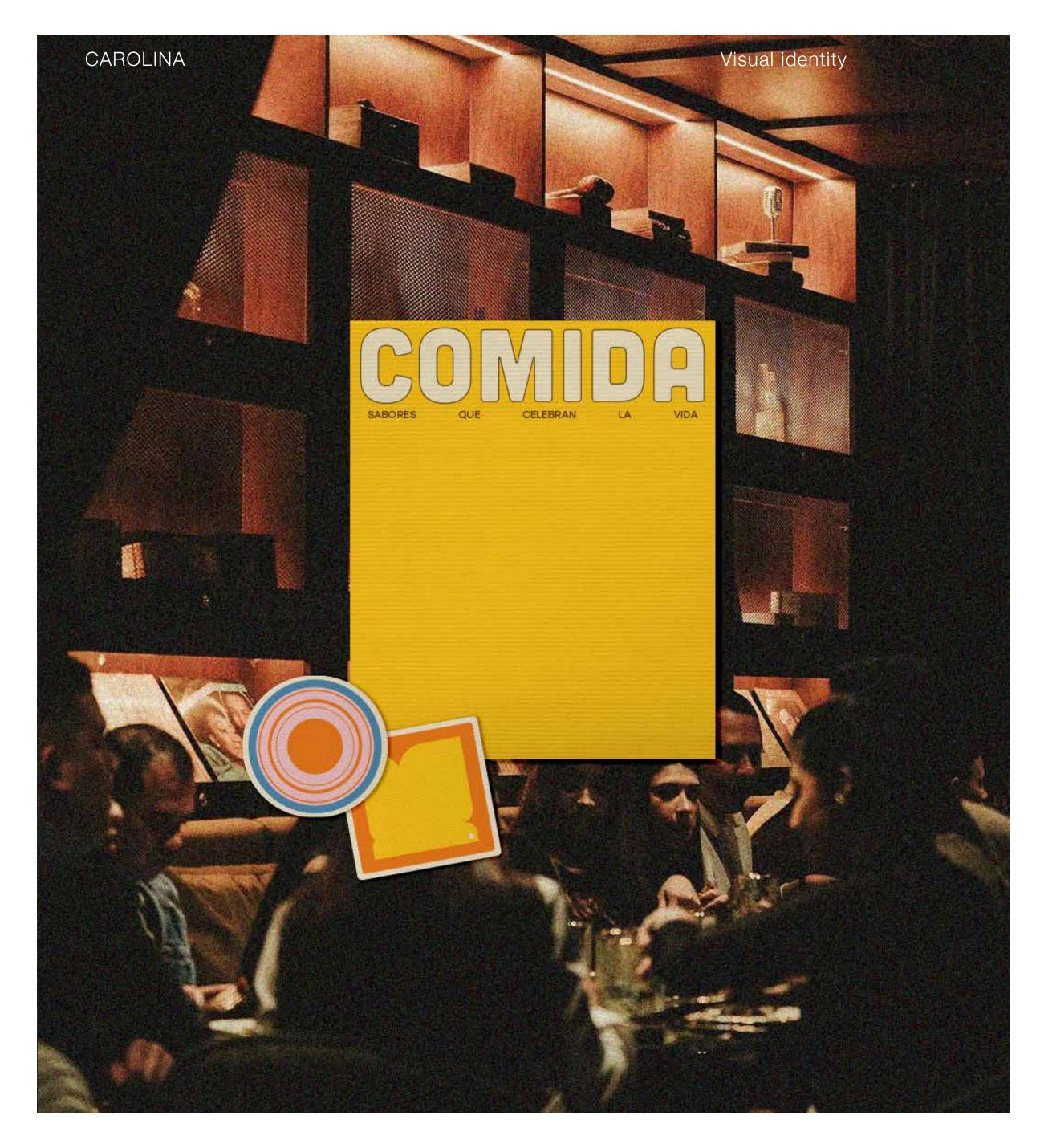
Visual identity for Karol G's restaurant «CAROLINA».

Inspired by Cuban salsa clubs, the restaurant is a tribute to Latin American culture.

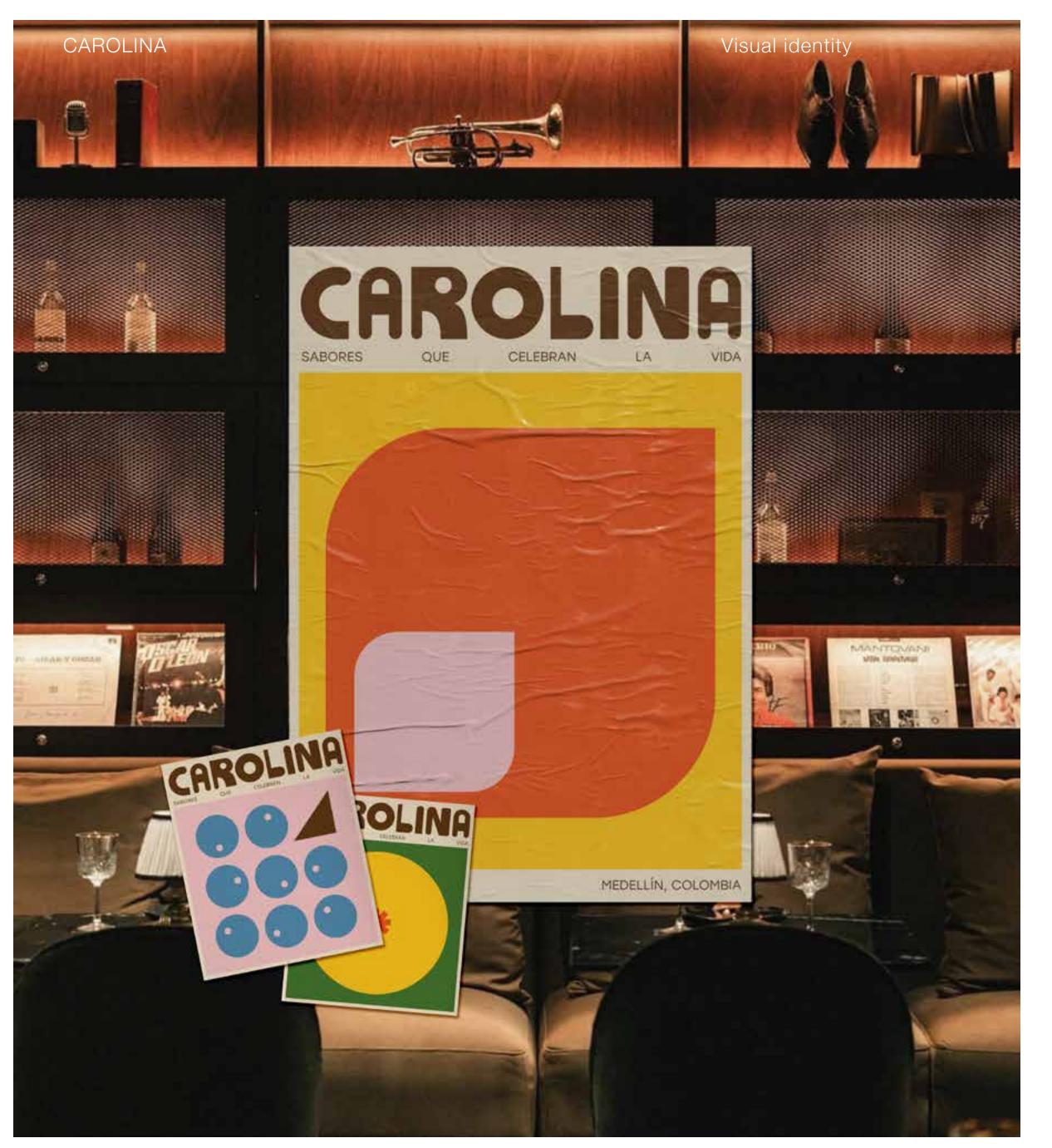
Playful colors contrast with a soft and elegant ambiance. Figurative forms representing iconic elements of Latin America, combined with a mix of elegant and classic typographies, complete the restaurant's visual identity.















Title design for the music video «TQG», a collaboration between Karol G and Shakira.

The title functions as a logo, with all letters converging to create a symbolic representation.

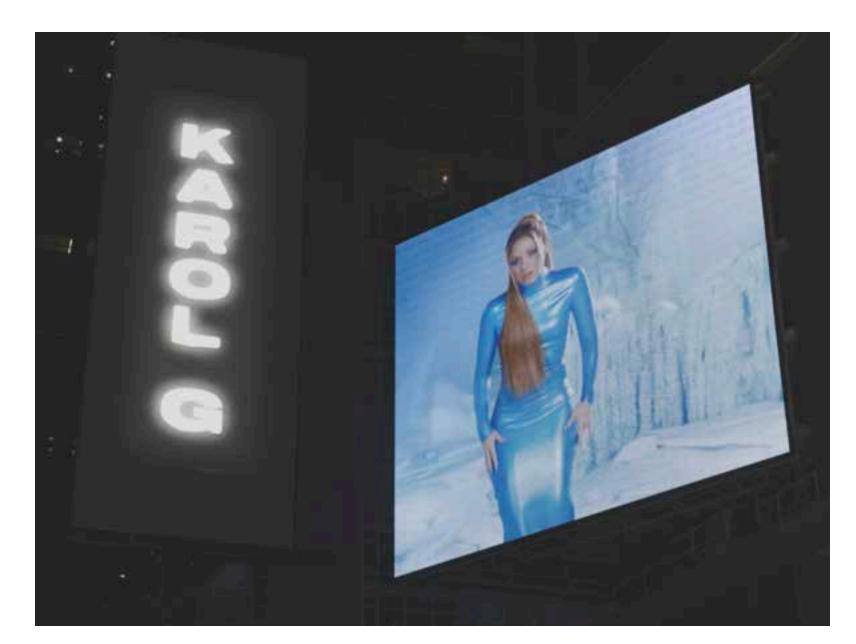
The logo was also featured as part of the advertising campaign on Times Square billboards.

Directed by Pedro Artola
Produced by We Own The City
Service production by This Is Sample













DRAFT001 Issuel 1

Draft001is an independant bilingual publication about contemporary creation. It is dedicated to showcase and shed the light on talents that are made invisible by the current fashion, photography and art industry.

The main focus of the magazine is to reveal new perspectives and alternatives by exploring each artists processes of creation, research diaries and working methods.

Working as the art director of the publication, I also designed all the graphics and layouts of the publication; sometimes, in collaboration with other artists of the magazine.

180 x 254 mm, 268 pages.

Editor in chief : Réda Ait-Chégou Fashion editor : Pierre Desmones

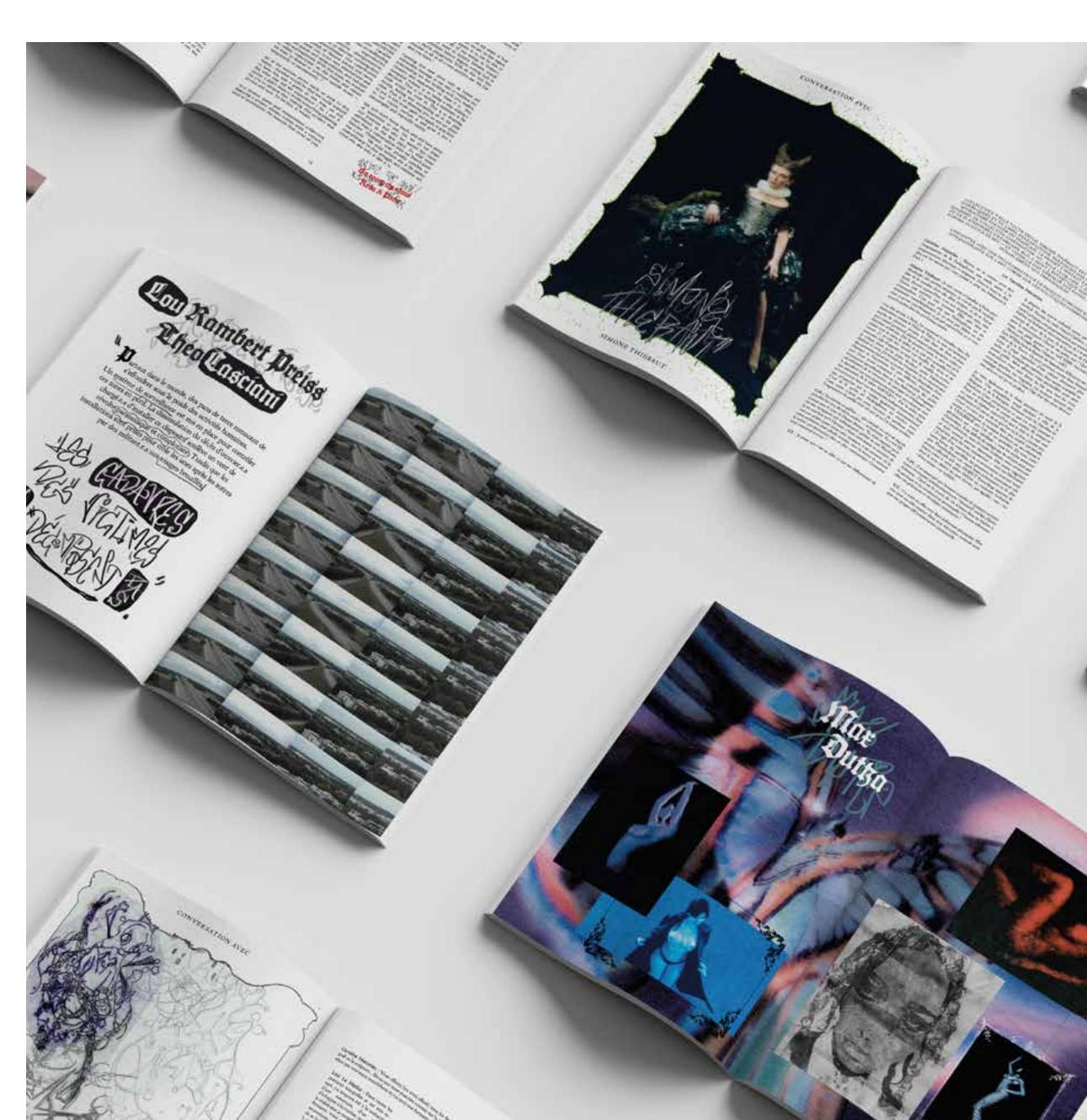
Art editor : Caroline Honorien

Available at Ofr Paris, KD Presse and Le Confort Moderne; and presented in October 2022 at Palais de Tokyo.

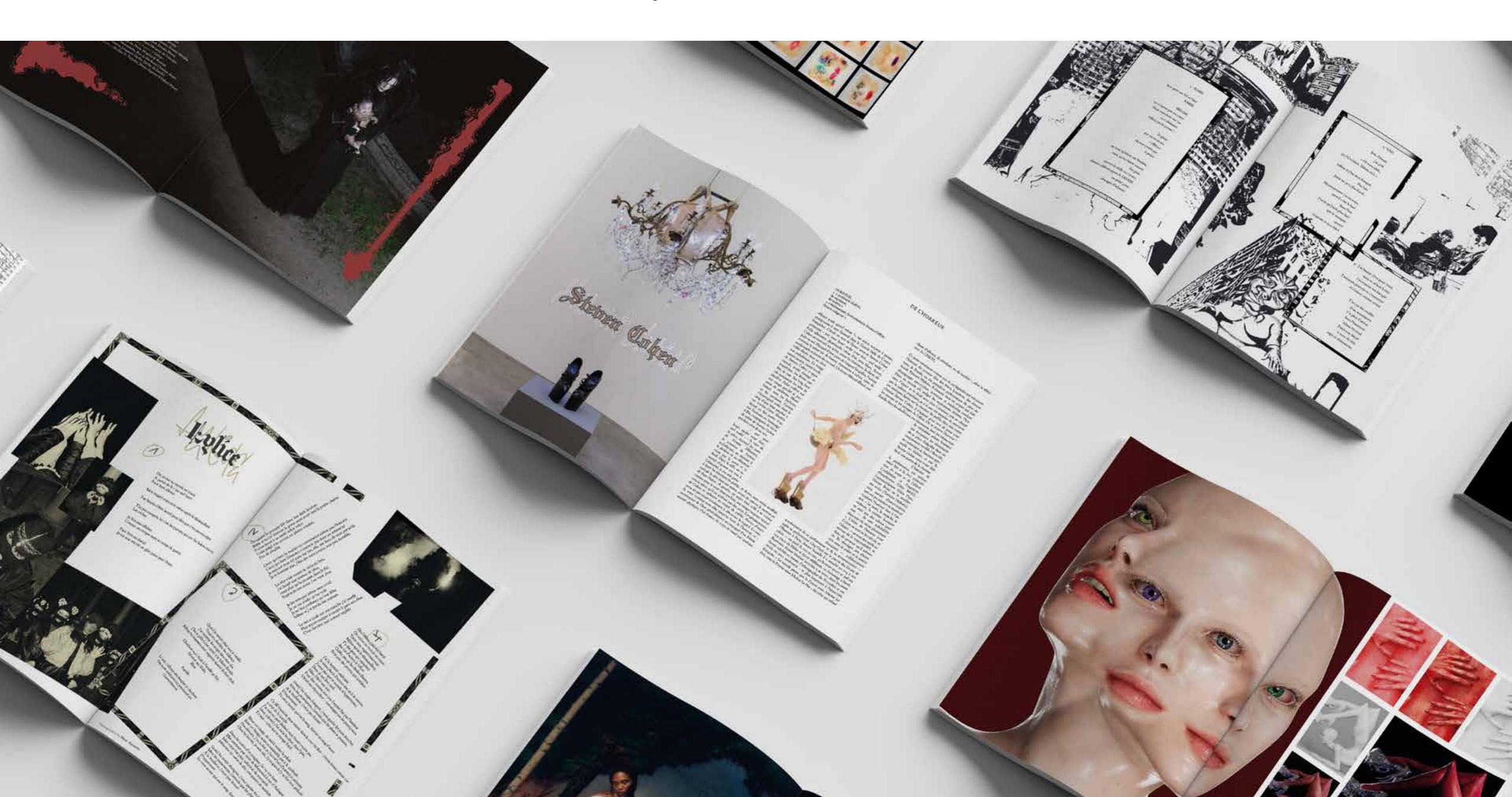












DRAFT001 Art direction, design

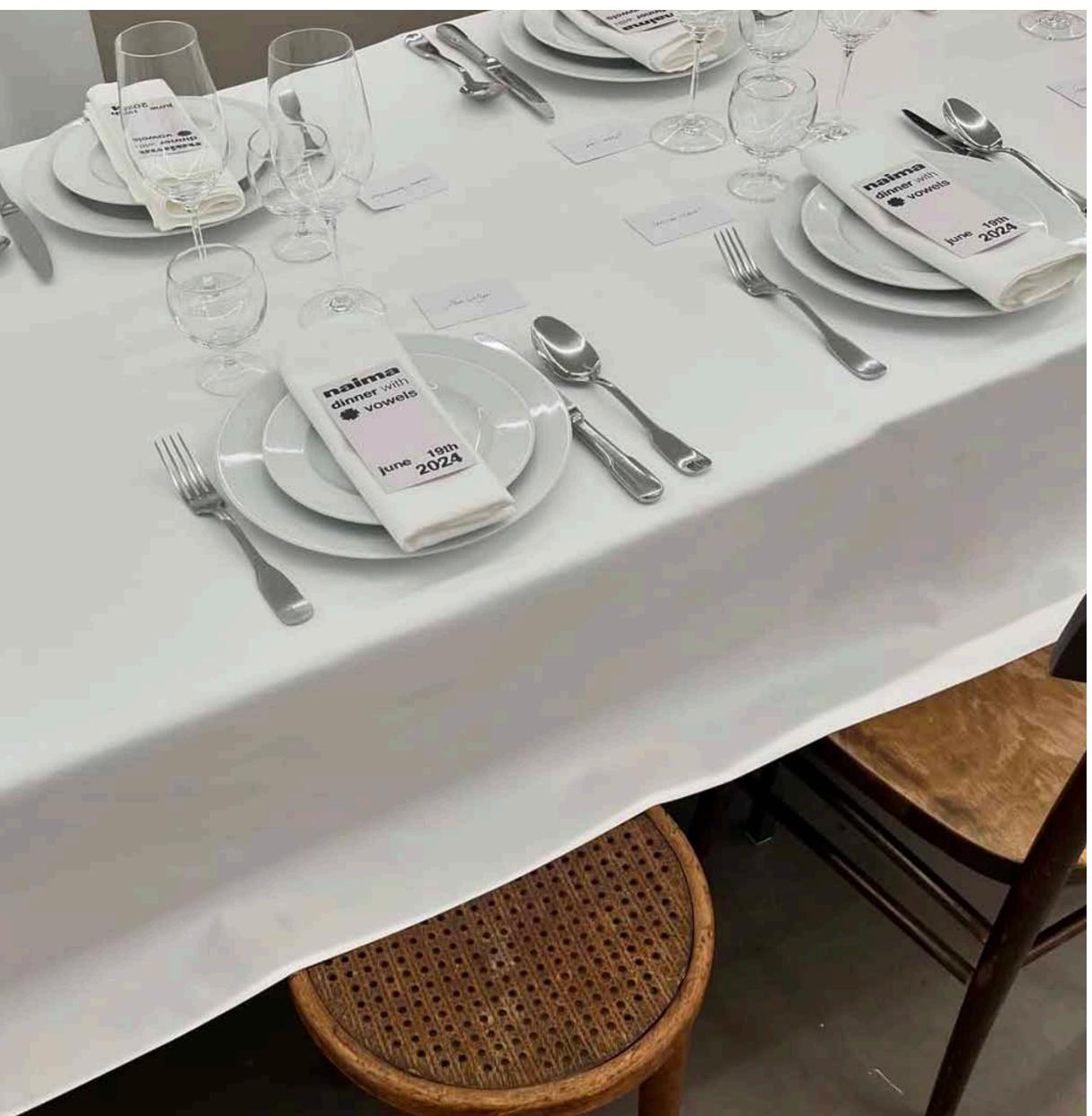


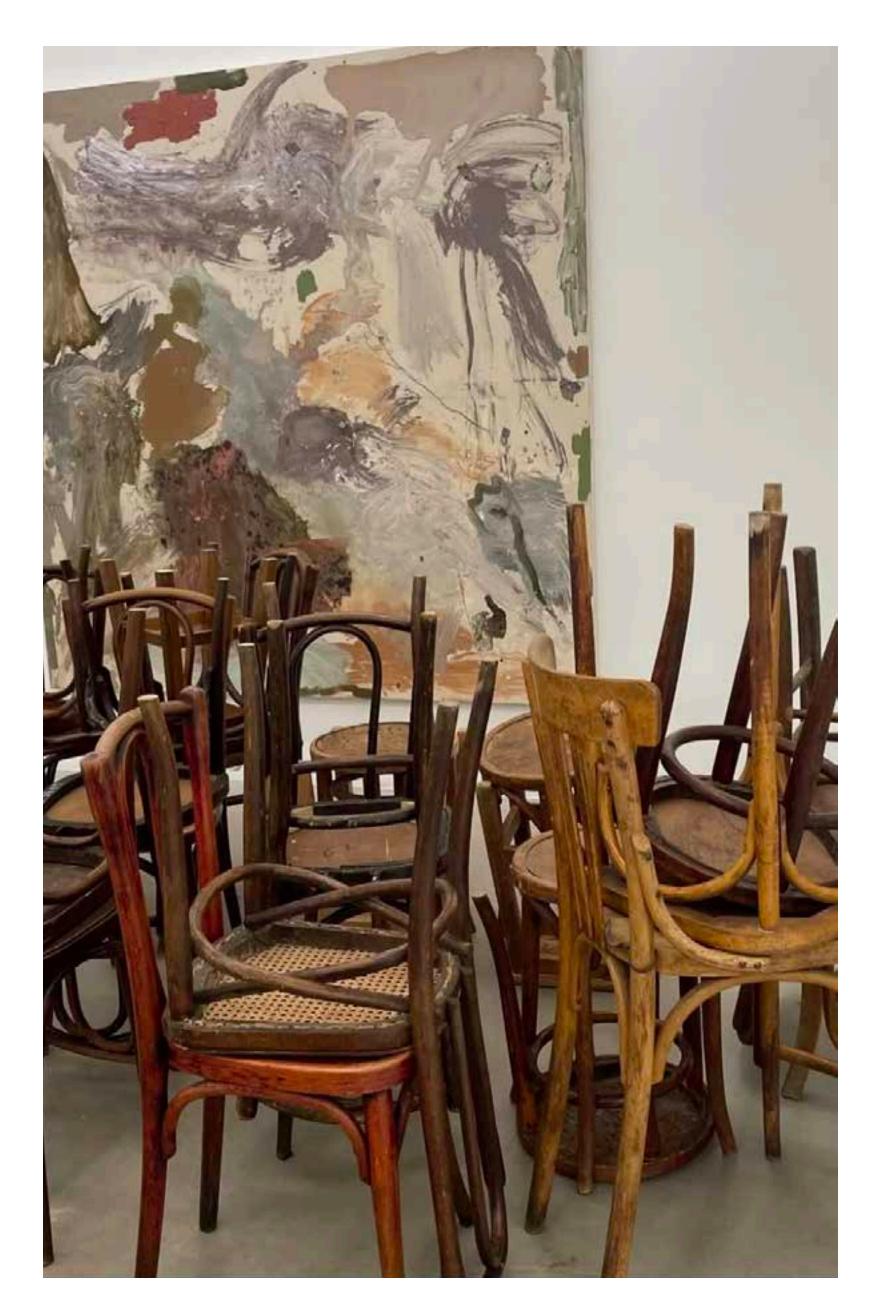


Graphic design of the menus for Naima x Vowels diner, held in Paris in June 2024.

The visuals complemented the event's aesthetic, with set design by Mathilde Vallantin Dulac.











Art direction and design of the posters of the collective exhibition «A Look Inside» were displayed at FAWA in September 2023.

The exhibition featured a selection of 14 artists with diverse backgrounds and practices. Drawing inspiration, among other sources, from Virginia Woolf's text «A Room of One's Own» the idea was to advocate for an intimate space both in the literal and figurative sense. This theme serves as an ode to the social and intimate struggles of gender and identity.

The posters extend an invitation to visitors, encouraging them to attend the exhibition and explore what lies within the artists' minds. By delving into their thoughts, attendees can journey into the artists' intimate spaces.

FAWA Art direction, design 2023



No name fanzine

Ongoing personal project, inspired by skate and underground magazines from the late '80s and '90s.

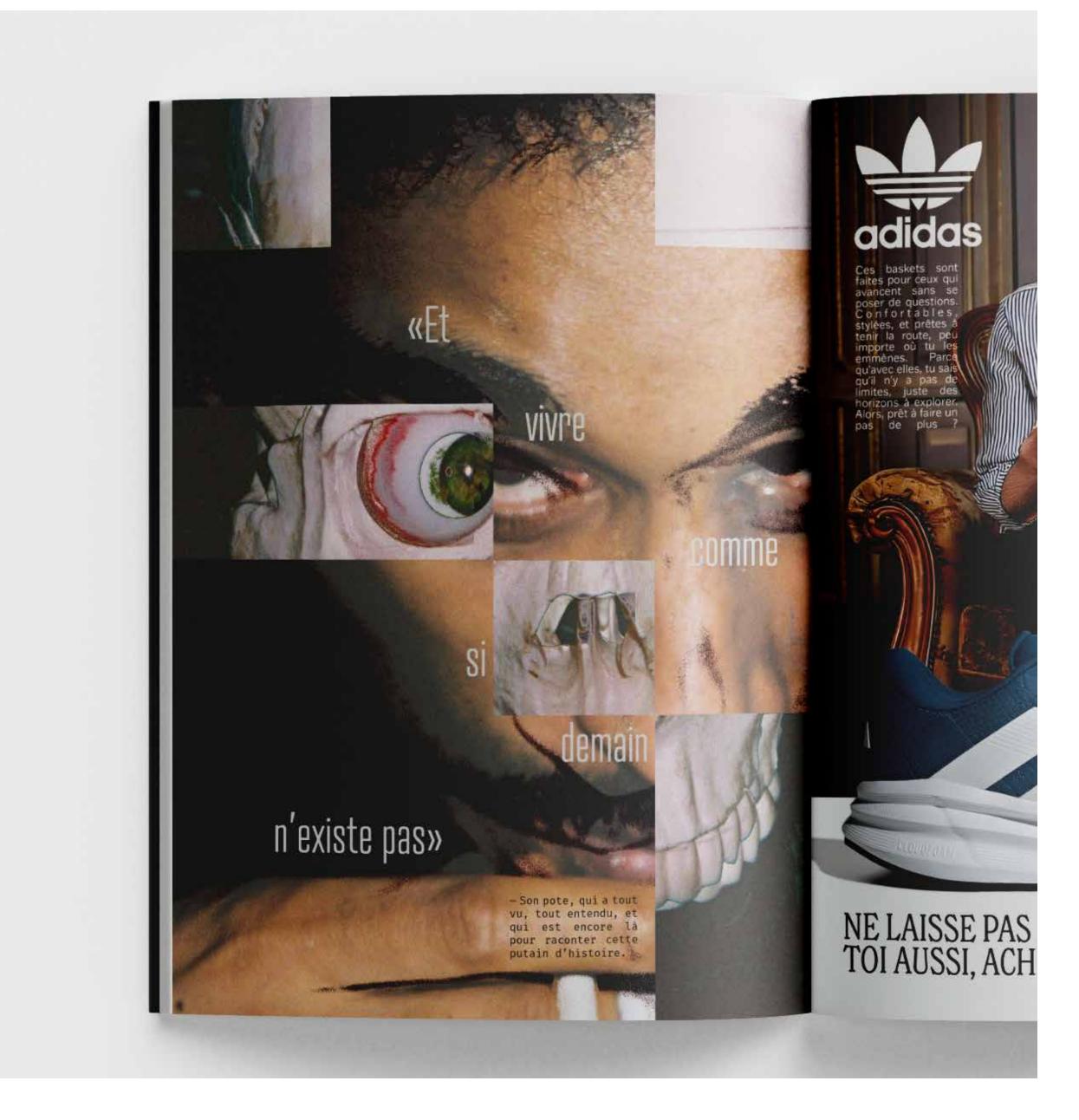
With a bold and playful design, the fanzine blends interviews with artists and their environments with Al-generated images that satirize contemporary artist society, offering a panoramic view of the creative world.

No name fanzine Art direction, graphic design





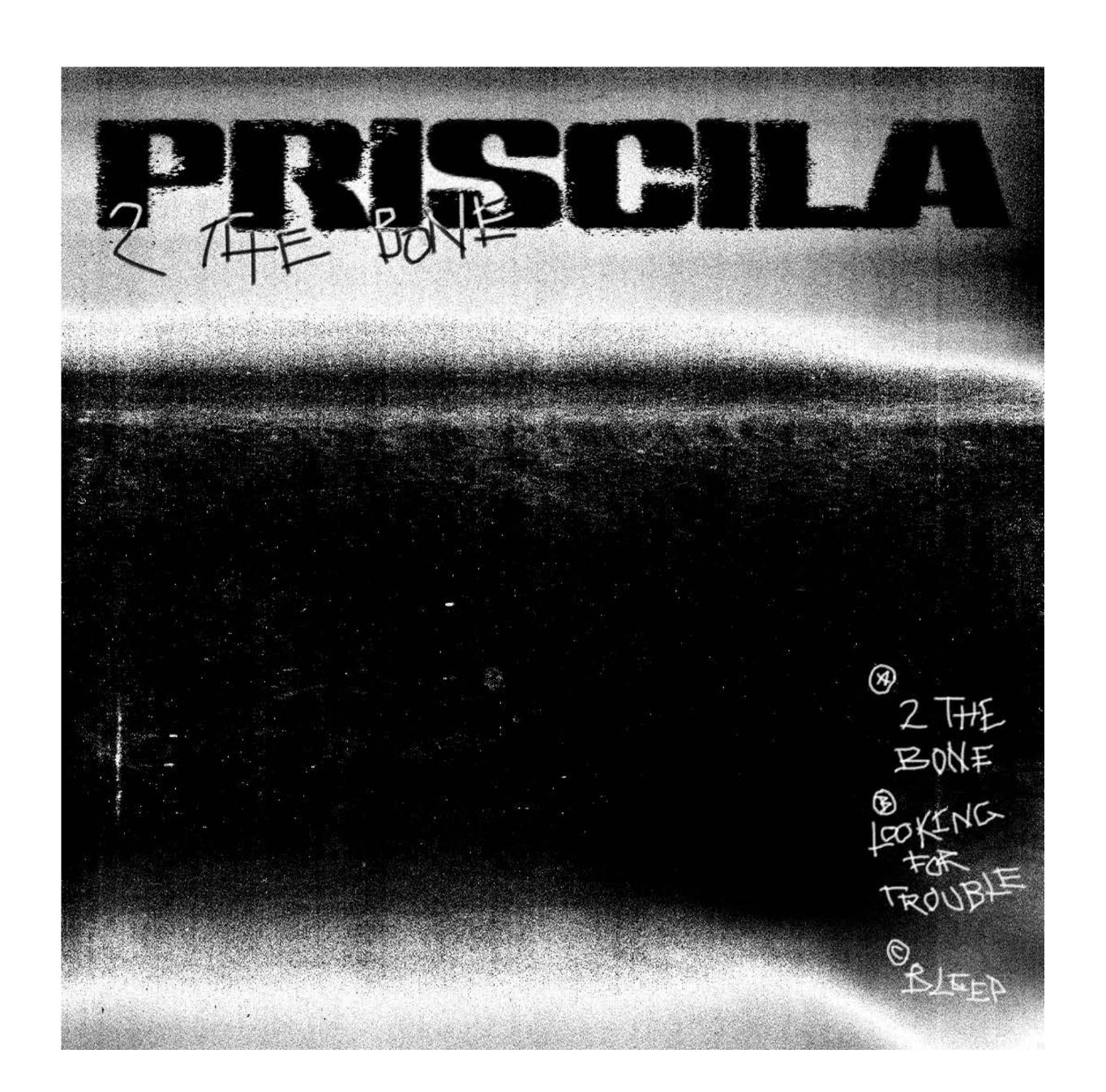




EP cover design + single cover designs for first project of Brazilian techno DJ Priscila Ferreira.

Priscila's artistic vision is immersed in darkness and mystery, an atmosphere reflected in the visual narrative of the EP's cover. The design serves as a portal, offering a glimpse into her enigmatic world, becoming a poignant extension of the sonic experience.

The work presented below is the image intended for digital platforms, as we are currently working on adapting it for an upcoming vinyl release.



Priscila Ferreira Art direction, design



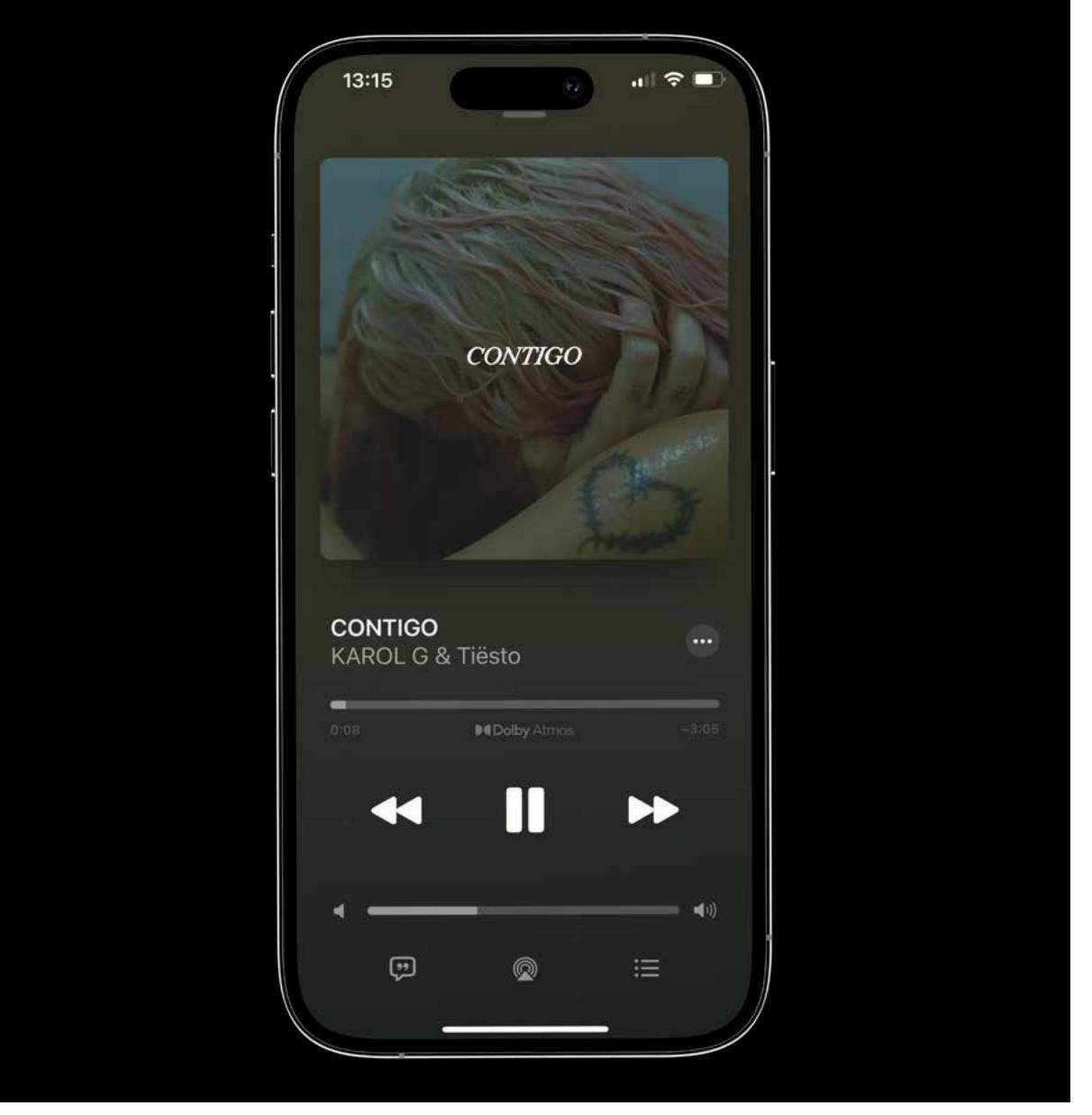




Title and credits design for cover single and music video of Karol G and Tiësto's song «CONTIGO».

Directed by Pedro Artola Produced by We Own The City







[music] KAROL G & TIËSTO [starring] YOUNG MIKO

KAROL G & PEDRO ARTOLA [story]
PEDRO ARTOLA [direction]

[production] WEOWNTHECITY

Draft001 Issue 0

This «zero» issue, released in July 2021 in Paris, Marseille and Berlin, was about new beginnings, chaos and the Big Bang. It was meant to express the desire to think within a disorganized environment.

I was in charge of all the graphics and layouts of the publication.

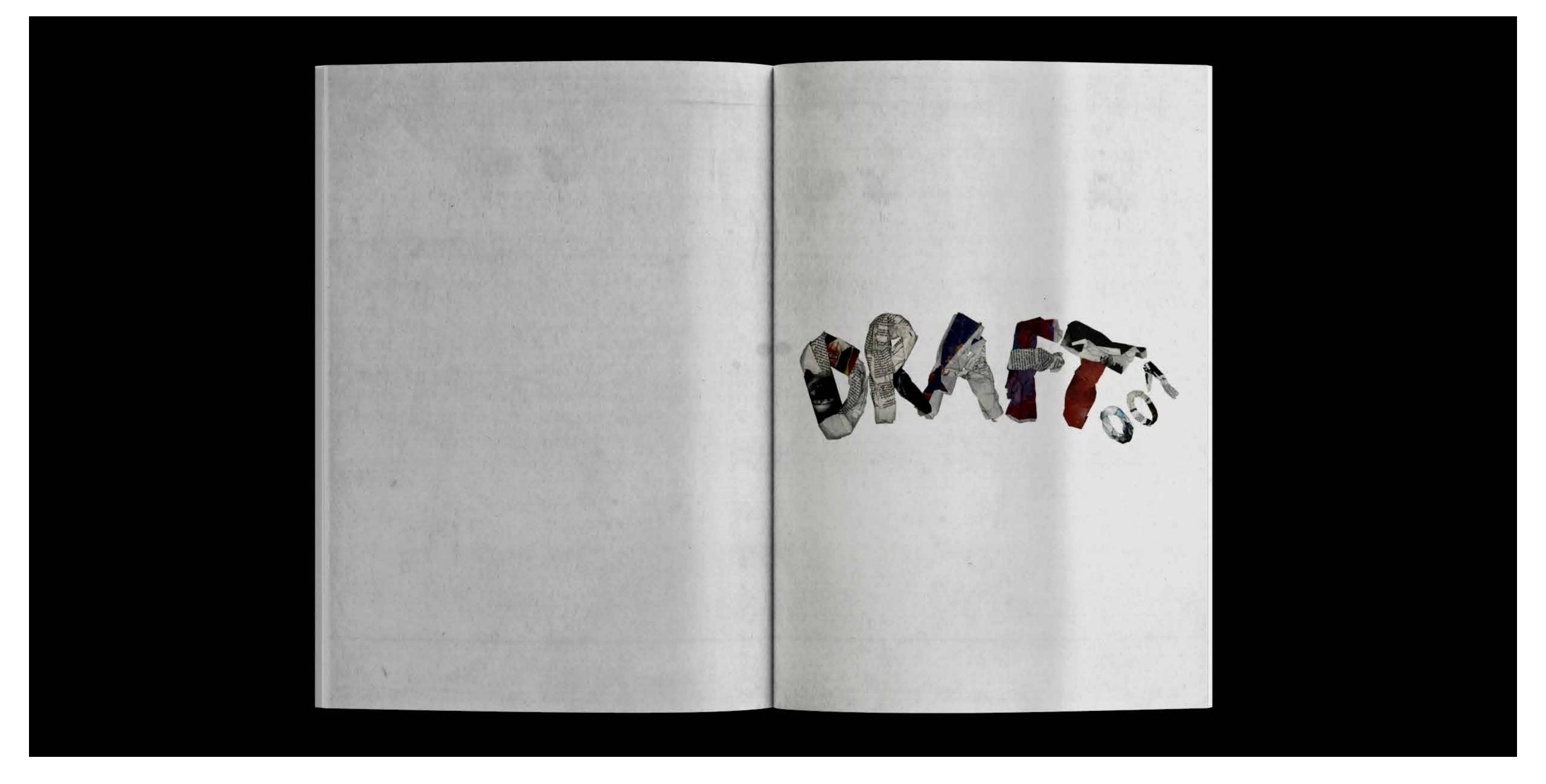
210 x 291 mm, 200 pages.

Editor in chief: Réda Ait-Chégou

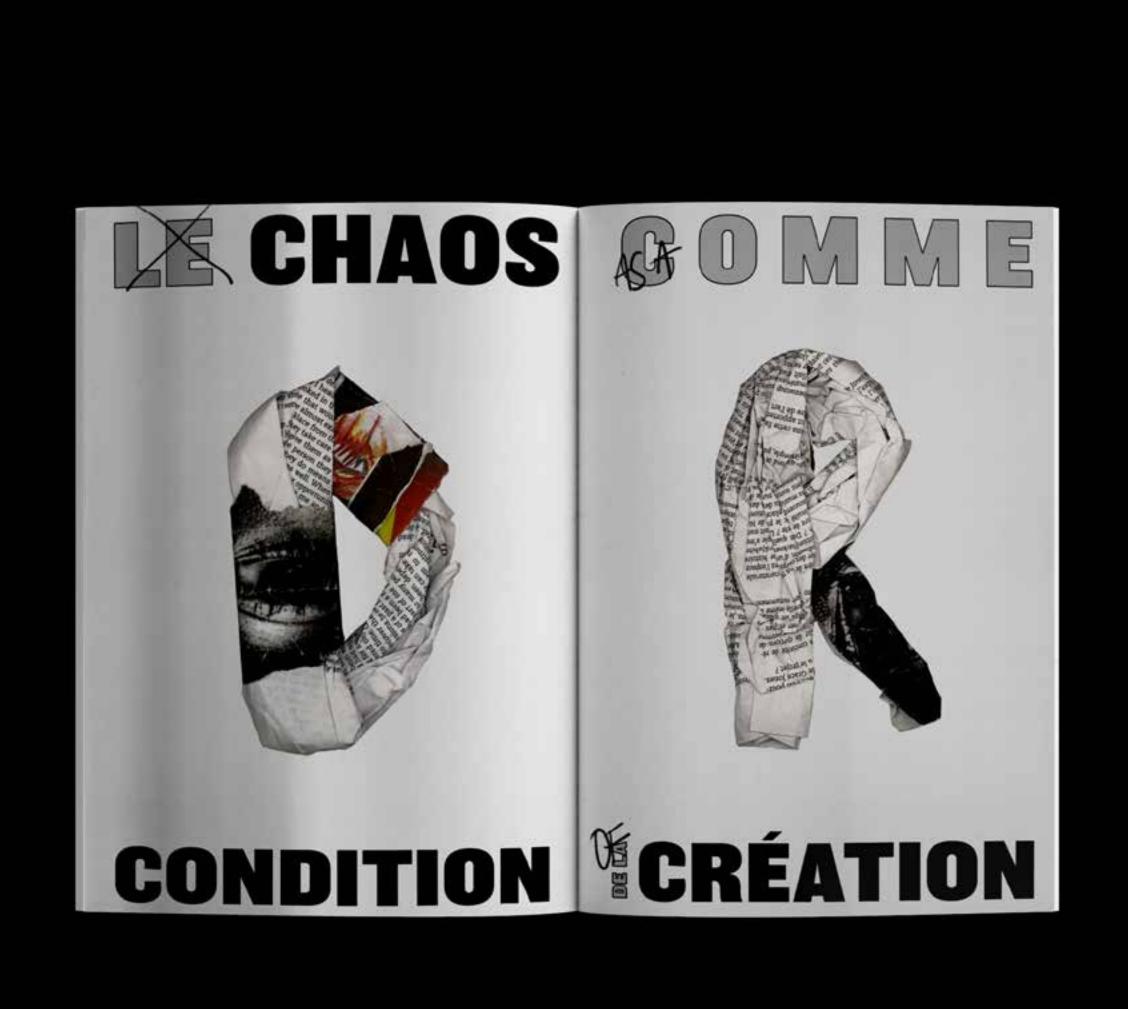
Fashion editor: Pierre Desmones

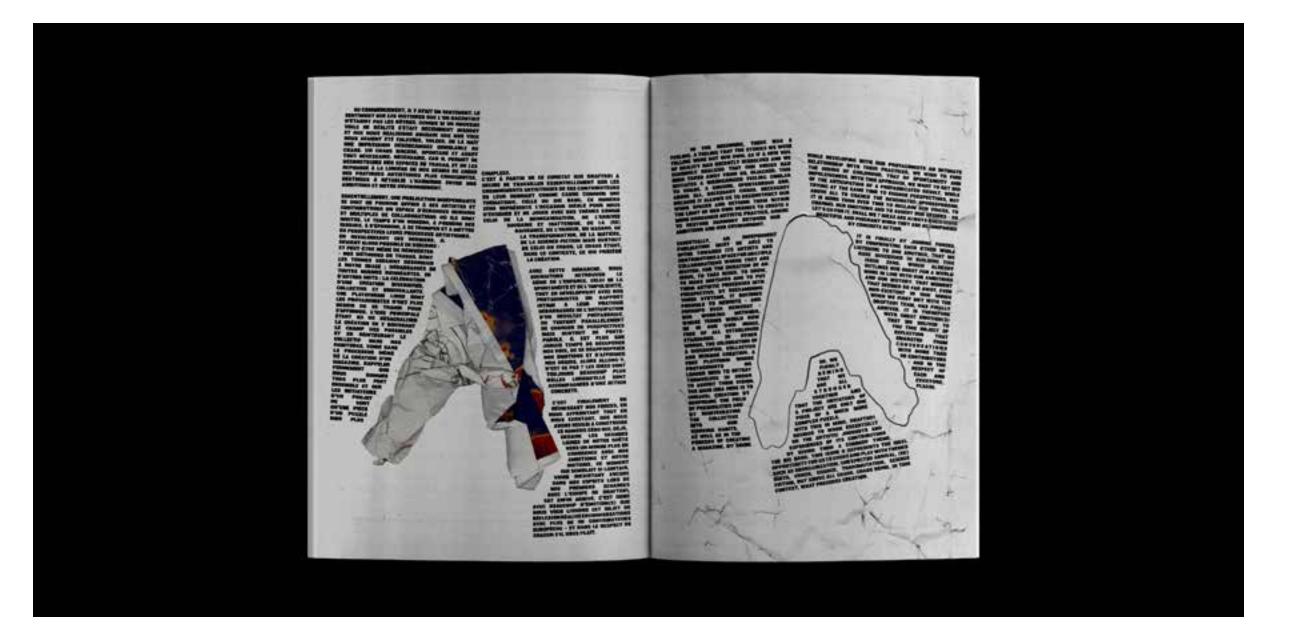
Art editor : Caroline Honorien

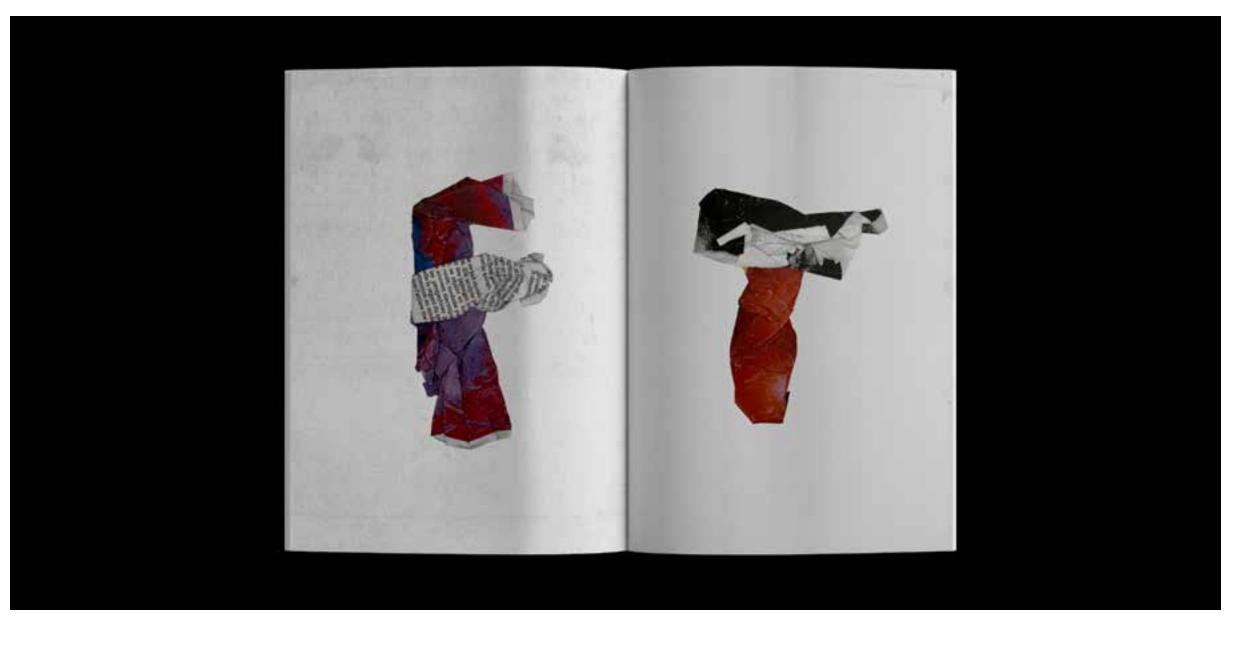
Sold at Ofr Paris, KD Presee, Librairie du Palais de Tokyo, Fondation Agnès B. and Le Confort Moderne.



DRAFT001 Art direction, design







DRAFT001 2021 Art direction, design

by Mati Hays & Johana Owen

I am already dead. There are moments I have said to cryself, I am already dead. It is just a feeling it's related to the sentiment of being a functioners and sightness. When I take on information about the future in the present moment I field on about.—hind of dead. But dead in a way where I am living in the future into the present of the beginning and the birth to come. In connection to the rebirth to time and to the spring, I suite before the time of genesis, and yet this is death. The dakhma is practiced in the religion of Zerosentianism. The dakhma is a large structure where the recently dead are laid around a hollow center and fed upon by crows and vultures.

Garment racks began to attack me. The first occurrence, I was violently worker up by my rack baving snapped in half and my garments splayed over the floot. It felt errie, but I figured it was just a cheigh rack with too much weight on it. The second occurrence was after I had had some friends over for a night of

After they left early in the moming, I was high and alone, but I still felt an unknown presence in the moon with me and I began to sit. There was a glitch, an interruptance, and I felt conducted to find an answer to sometizing, when I don't even know what the question was I was drawn to a box of odds undermeeth my clothing rack, where I began to dig Then, all of a pudden, I felt all selected by a heavy pressure against my body and soon I found myself collapsed under the environy of my virtuge clothing collection. I felt all st occu, disturbed and devianted.

The occurrence was revealing to see a greater power, one I had been remetracting for years.

In the 2000 ensay Microcosms of Garment Perception for Sug Magazine, I had laid out a framework for fashion croicism described by a process called 'garment perception.' As time has perseed, I now that, of this process as garment canaciousness. Where as garment perception describes the instale of sentency information in order to form a representative understanding of fashion as an environment, the shift towards garment consciousness missors a more immediate occupancy of the awarment that thothes themselves experience. The recent experiences of my return (rejudy) to New York City have triggered this consciousness. I feel this power in being on the streets of New York City again, even with the limited interaction enforced by the pandersis. There is sometime by between repetil, the clockes, and the tension and reaction of other people. I realize I have been teaching report to be sensitive to what occurs between coyael and my parments and that it is finally working. The development of this powers began in 2018, and I feel I am just now gaining the power of my own methodology. Perception begins to work heady as it is inherent to the structure.

of consciousness. Through the experiences of making and wearing clothers the tension of the entire process becomes apparent. At a certain poton I had to move faster and move on I realise now that I had to develop

The workings of the methodology have been consistently apparent, to chare a few recent occurrences. There is always the moment of buying the winter cost. This past winter my colles essection led me to a Magler ski jacket from the 196s 30 set from collection. It was listed at an incredible price and I know it was the one, so I bought it. In a short time, the consignment dealer contacted me to any that the the consignment dealer contacted me to say that the woman selling the jacket realized she could fetch a much greater price for the piece and had decided to cancel the sale. How often it is that a prophet makes the Invisible known, the affections of one person suddenly see the appeal so well. Judgments of value are contagious. So is how both lovers and winter coats are lest from their original staciples. In conclusion for the loss of the jacket the dealer offered to send me a batch of clear glass health rings for five from Australia, which I accepted.

I had just moved back to New York City after a period of isolation in the subarts of Transmore. Does during the pusclemic, New York was a place to once again be seen among the theater of the streets and flirt with the sufferce of the public through does. This season the glass rings were halomans. Nerrywhere I went, people were automatically amounted to them, grabbing my hands and asking my about them Their popularity led me to contact the consignment duals so that I could order more for repair. The dealer sem me a phase of a bear with over one handsed of the magical glass orbs. They came from the collection of a dead woman with over three thousand pocure. The woman became the higgest feathers whether in Australia through her work to a boyer for department stores in the 1970s and 1980s. In those days, hopers works in the 1970s and 1980s. In those days, hopers I had just moved back to New York City after a period societ to purery goods from particular appointments in Heng Erng, the woman had stepped though the woman had stepped though the woman for my terms. She discovered a wholesalet pedding boson of the gloss rings in different colors. She ordered thousands of them and put them in different department stores all

I knew that I had become the next boyer of the rings. I would buy the remaining supply from the consuperiorst dearer and concerne the dispersions of these magical bandles through-out the world. A couple of months after the punchase I decided to

plan a packaging design for the rings. I tripped on acid for an extise day surrounded by my things and clothes. I spent time with my collection and spoke to it, reducesering the objects settine day summanded by my things and clothes. I spent time with my collections and spoke to it, endoconering the objects accumulated through experiential research and making sense of it all. I yield to six down and maninate on the packaging design, all day I had been waiting for the delivery of a pair of 150th Mandel Signemaper healty purchased for one by one of my better desiration for the high sense of my better desiration for the high sense of my better desiration feets above to enable place models of the era. While waiting and ruminating I created a covernancy of mannanging all of my shows to make room for the new pair. I was having a difficult time inventing the packaging design for the rings so I fought about a consenting the packaging design for the rings so I fought about a deal moment on. I was in that neverous mans of waiting for a package and warpfung that I wasted mains it is hept feeling as though someone was at my door. The door of my Victorian paties floor agestrocent is bejoweded by many different hatches and boils. I peculy all the people hatch and motived that the shantions plates was lemored, "Magic Ry Association for. New York," I realized that I would bese the packaging concept around the people that I also personned of a Magic Ry watching me through the glass people is as I performed a burlerque of well through the glass people is as I performed a burlerque of well through the glass people is as I performed a burlerque of well through the glass people of a dealer the soundtrapk of distinction shows and the unit down to the cough for a manner to cool down.

I was made except for an ownich feather box. Suddenly I felt. I was made encope for an armich feather box. Engliship! I felt something sike my with like a latelle. I screamed and realized it was one of the feathers on the box Soon almy! was dancing around again helding a pot of ned Fenty lip stain that I was applying in the nation. Suddenly I felt a job of electricity non through my body. The paint pot in my leftyhand overtureed and spiled down my shoulder, over the faither box and onto my write. I these in the strange, bloody piscent of the job!. I missed the delivery of the Skyncrapers mid; I had been district and in the strange had parthased last nummer to continuenceate the publication of an introde! I had written with obtains over about blockholes in the universe of garments. I had parthased he provided the publication of an introde! I had written with obtains of were about blockholes in the universe of garments. I had parthased the provided the processor of the universe of garments. Johanna Owen about blackholes in the universe of garments. I had purchased the piece for collection only I had not insweded to west the dress because it was apparent to me at the time of possibles that it would not fit. I haper opened the left-culer resent of the dress to extend it a lit, applicabled at reyself for undoing low them to interrupt our lipto-interrupte for reasons and we have to allept to interruption because it ends up being the life of the clock Carling for the clothes and identify solving them what they have to tell me-directly mystic process communicated, while wedsolve changes once one new object. communicated, whole wardsobe changes once one new object cases into 2: be you thing has to be created around, lake about not falling be at the time it was making the burnarie parts your (Aribest are justice of the burnarier parts being studie. Dispruption to whole scale of the wardsobe. Culture of clothop burnary in the documbrick falling was still about clothey not seem more of like a relationality or sumerhing-lightly observe tilling was still about clothey for some more of like a relationality or sumerhing-lightly observe telling the about my clothey because i are the dother not some unen or our a revolution because i am the its stip dother telling me about my cluther because i am the

partients with this ay one. Fashion prophet isobolia blow often described the clocking of Alexander McQuren as birds, claiming that he "smale clothes by" Blow and that the allocation of his clothing was that of a swapel. Arian motifs were intrinsic to the beautiful and orninous relationship between Blow and McQuren, the dreite tailor enfants whom she had mothered into stardom. McQuren would sometimes describe his memories of watching holds hower unaide of the window of the prosess beign took high the apartment he lived in as a third. Blow would aminop falcoury sessions for McQuren on getways to har Hiller estate. Birds, finishers, and wings were a continuous thems for many McQuren collections, especially in his 2008 tellure to Blow following her doeth. The sentiment of devastation is had felt when created under the finishers of my gameent and remained me of the avian motifs that seem woven into the sense of doors paralleling the relationship between Blow and McQuren My clothes had resemble his overwhalming my body in a manner sanilar to the bird attacks in Albeit Historick's birs. The Birth, the paramount common 1995 collection. Editorick inter the start the test the time of the start of the start. circumstic Influence on McQueen's breakout 1995 coSection. Hitchcock once stated that the biels in the film flock up in bordes to punish the humans for indifference towards masse. Film historian Andrew Serie identifies complexency as the themse of the film. The central characters of a self-absorbed socialite and amogent lawyer are both too self-involved to pursue the impact of a real consection with one another, although their animal observatry is readily apparent.

Their remance plays not as a perverse archivalence towards one another as they distract themselves with the happenings of the small news around them. In this way they are compliseent towards losing the apparent curriculty that they have for each other, a carbonly that therefore not them back to a state of nature and secual pleasure. This will'all ignorance is enoded by the pecking of the losis that therefore not the most the main control of the part of the space of the frame until they are spilling in from a channey to torsade beend the order set and devour the towards. The brinds one the motive volumes are arches of the plat in order to dissease what initially reads as a remainic country into a psychological thrilin. Harbock directed that the film cooke from a screwfull connedy into "stark terror" is the moment of this terror the main inharaters are forced average infinitency as their composers is last to the susceion of narrival. The limit immalium the perty romantic game into asmething much larger. The purishing attacks are spiritually morturated.

In a similar manner spirituality is found through the way that my clothes seem to est me alive. In The Burds and the distinua, tools not people alone. In McQueen's course, generate come to take the place of bods. They dissociate that they are the product ones, I come to occupy the life of the dead Assertation versus, i come to calculate their disperticular constitution with a service of our self-transformation, is my particular case, I come to occupy the life of the dead Assertation versus, I come to occupy the life of the dead Assertation versus, I come to occupy the life of myself. We come to occupy all these who lose through us in our deather, from both future and put lives they come to reclaim their experiences and memories by granting us the sensation of sesterable over our seconds.

in our context, two book markets possessions.

Bets are mediums for the social. They carry with them that point at which rivilization dissolves into the major of nature. In dathera, they dissolve corpses into flight. As gaments they cross to possess our sense of identity. In The hinds they force humans to join together through a spiritual pact. Pigeons and seagails infeat the most indistrial of lambscapes as a reminder that lift will always complete in Kiels nanigate the world with a sense of time and dissorce that radically shalls that psychogography from our own. They seem to always tell us something about how the past and future are playing out in the research terms.

August is the practice of birdwatching as omen casting. This form of divination was fundamental to political decision enaking in societot flores and is said to have descrimed the enact position at which home was built in tatQueen collections, suspicion for both translates to an augustan approach to fushion. To witness the motion of clothing as it assembles into the conceptual framework of fushion becomes an act of divination similar to birehousthing.

While we often describe style as the ability to put things together, it is just as often about understanding how things full into a divine formation like the motion of lutals in flight. We are consumed into the version of him that hinds and clothen occupy. Three entities way us towards assesshing magical, shocking us war at our distracted agends. The occasion of the clothing collapsing from the gazment rack to consume my hody on the floor resembled a coppe laid out in the dathma, concurred by clothing only to be rebirthed by an flight when wom in motion. Crows and clothes est as slive and sarry us into the oreness that they hold. We see aboutly dead and they curry us ions allowers, into the reason that they should we see aboutly dead and they curry us ions allowers, into the reasonable proposed. Matter is heavy destroyed. It is constandly frozen in that permanent first moments of creation. Each moment of tosselfermation occurs within the chrysals of the beginning.

We are always dead and clothers come to our as aline. Life is a string of transition points where we are consumed, where we become what life feeds off of. We are diffused into a state of immunent fractions, surape of meet for the self-consuming chrysalis. We are a remeded. As we are consumed we temporately mough into the form of the saimal that eats us.

Cothing is what moken on animal as it creates the

Dething is what makes us animal as it enables the elastics of display. When the theory of evolution was smodured by Darwin during the Victorian era, the evolutionary behavior of display was readily apparent in the fashions of the time, which were rife with tacidermic materials. Punch, a popular nineteenth century curtain weekly, depicted women as high of pray transformed by their bloodinar for vasity into the continues that were hunted for this satisfaction. The enjouing moral panic that led to a him on feathern from fashion may have also connected to a disturbing sense that women, were inhibiting the very united behaviors described by Darwin, Ariann Pennetusa states behaviors described by Diarwin, Arianz Pernetuca states that "if the lumnar sace was not inherently distinct from other species but had evolved from animals, what guaranteed it could not evolve backwards and regressions into previous animals forces."

Clothers are not just a dead skit that we want, but a live one. This sentiment has been been as had a single to a dead skit that we want, but a live one. This sentiment the sax hads earlie to a dead skit that we would be a sentiment that a live one and the sentiment that a live one are the sentiment that a live one are the sentiment that a live of the sentiment thas a live of the sentiment that a live of the sentiment that a li

one. This semiment they us back again to a description from Itabella Slow of McQueen germents as lived gagainst and the semiment of McQueen whether it be the vein like locks of bair he was known to insert into linings, the live somes that filled a clear plants bodies in he 19% soffertion, or the sween of intervelles that flutneed around a mode, glassmy Feether box, Clothing even became a skin that could conduct electricity. I later learned that hird feathers carry electric charge and are receptive to the radiation of microwave fields. This sensitivity allows binds in use the magnetic fields of earth in select themselves in

That done acid for a second time and left my apartment as it was snowing, I was driving with my friend the fine hand-stitched seams that I could tell were original. I had left the seam open since then rather than repairing it. Preparing to visit my friend, I trind the dress or again to find that my body had thanged to fit into the dress even if the nile seam had been Goord again. The open seam locked gargeous as it was, so I headed out. At the bottom of the stains I was surprised to find a package was waiting for me because I was sure I had nixed the Skyncrapten and was not expecting ampliang elec. Figuring I had forgetten, about some other code? I had ploted I marted the box to the house of my friend. At some as I arrived, I hously gettured at a halfor before asking for a locale to open the package to exceed the ensemble in the norm. I opened the package to exceed as women stans tacklane braided with plantic red sings and carved peach pits. The center peach pit was carved into the shape of a monkey I had no idea what to think.

I had not achieved it. The necklicos sat in the box upon my lapsadore I lifted it out. I blow over the necklicos with my breach
to try to get it to sail me what it was, then reploced it in the
loss which I left open. I declared to the room that I would let
the necklicos at out for a bit. The room was in a sense of woah.
Two beaus late, the necklico came into my mind again and I
said my friend there must have been noneeding to it. At that
mainerst I sensived a best flows jobanese asking me of i had
received the package she had ordered to me. There seemed to
have been temesthing in the memoral of wearing the dress and
waiting for the package that led to this respectations delivery of a
declare necessary to go with the dress I wore an i braided out of
the door. Before I left my agreement I had looked in the minor
and thought that I meeded to find a necklator that would go
with the block silk dress. I had had in mind one simper exactly
like the one I received—a disinty glass bead sections from the
1900s.

In India they take care of the crows because every signifying the classes give them as knowledge of an encetant discreting the future of the person, they care for Care for the crows because everything they do messes something. Happens in relation to my gammants are that effect-slicing or creating opportunity in the thru weartions of others hereafter reactions two me and publicly, clothest are the medium of my life dictating me as opportunities/attractions/symbols-they can bring symbols with them too. What should be said about the connections. Not just verbage of rack failing and clothes as both in dashman further: the crows are actual mediums of the dead, people caring for them, relationship back to the garanest and garmenta have a huge effect when cared for when wens and weathed art lived in when we also party in the East Wilage. Before driving, I stepped out to get the snow on when were and washed the first of the second of the provision the Bast Williags, Before diriting, I stopped out to get the snow off of the windebjeld. I took off my newest outside feather hos and placed it into the frust sext. By the time we were parking in the East Williage I realized that the loss was missing. It really upon me because of the power I had put into the loss. When, I pumbased it I know that it was the thing that would take me to pumbased it i linere that it was the thing that would calle me to the next level in the coming months. Its levender color in the axes i linere been living in. I esilisted my fireast to go back for the the bea, but she convinced me to stay because we were right in the bea, but she convinced me to stay because we were right in the middle of a chaotic trip. Someone at the party overdosed, the snowfull turned to a biturant, and we had to sig the car out of the starm to get home. I nearly had a breakdown during the dangemus drive house. When we actived back we pulled into the same parting aport we had left from blobody had left their house during the storm. As we stopped out of the car my french house during the storm. As we stopped out of the car my french shouse during the storm. As we stopped out of the car my french powder. It was perfectly laid out between two thick layers of snow. My friend fluified the spinsify strand out and all of the same fell off at a st postfed out to its surginal shape. I tried to explain to her what I had here going through— all of the essentions about the psychoses that we train ourselves to do. Out of the obsensive computationness and present dissorter that it have suchered with my whole like it can be seed emaking to exist in these motions of power and meaning when I is not know how to control them Finding the box after swerything that occurred that night aligned with the process of learning this central, it was a recovery of some kind.

sign/symbol the cross give them as knowledge of ancestors distarting the future of the person they use for Care for the crows because everything they do mean something. Happens in relation to my do mean something, Happens in relation to my gazzanta as well. When these gazzants have that effect slicing or creating apportunity in life thru-mactors of others function en symbols with them too. What abould be said abou the connections. Not just verbiage of rack falling and clothes as birds in dakhma-further- the crows are actual mediums of the dead, people caring for their relationship back to the garment and garments has a huge effect when cared for when worn and washe and lived in-when we allow them to interrupt ou to interruption because it ends up being the tick on the clock Caring for the clother and directly saking them what they have to tell me-directly experie process communicated, whole warfrobe changes process communicated, whole worthole changes once one new object tennes into it. be new thing has to be created around, joins about not ficking be at the time i was enaling the bornster parts, your debtes are jealous of the bornster parts being stude. Interception to whole scale of the workship, was still about circles—not some cream of like a minimization or something—its my dother telling my about my dother because i aim the garment—with this as one.

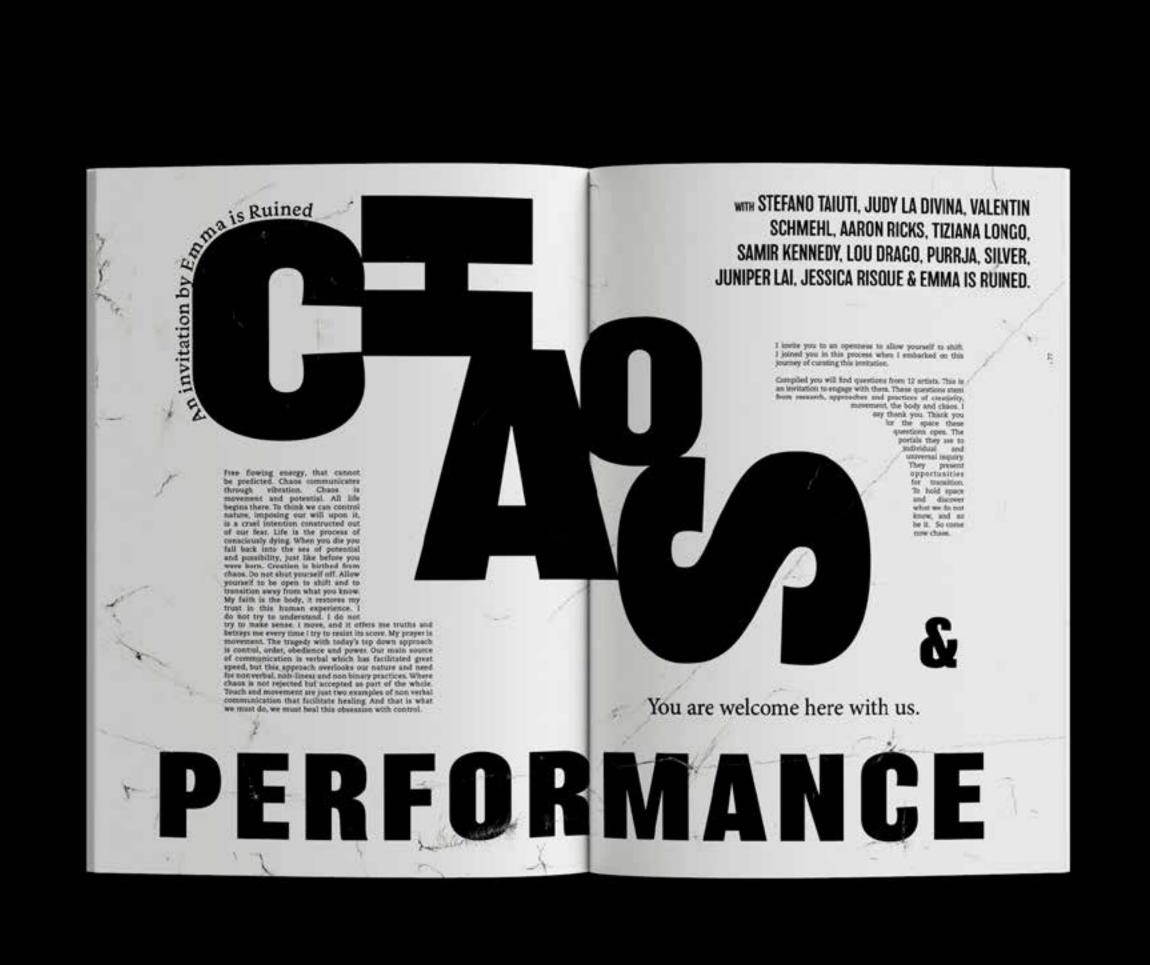
There is a sensation that others may relate to that I am a person who has been alive forever and I am seasthing for the things I had were in a past life. It is not a seeing of intending for a virtue; or the tendy feeling that these recovered objects are things that I had possessed and last to time. Current life feels like a monreal where I can expose these things. Sections of time have become resistant to return and retrieve the garmetria and artifacts of a past life. Maybe what I not not him the woman who had been a retailboyer from

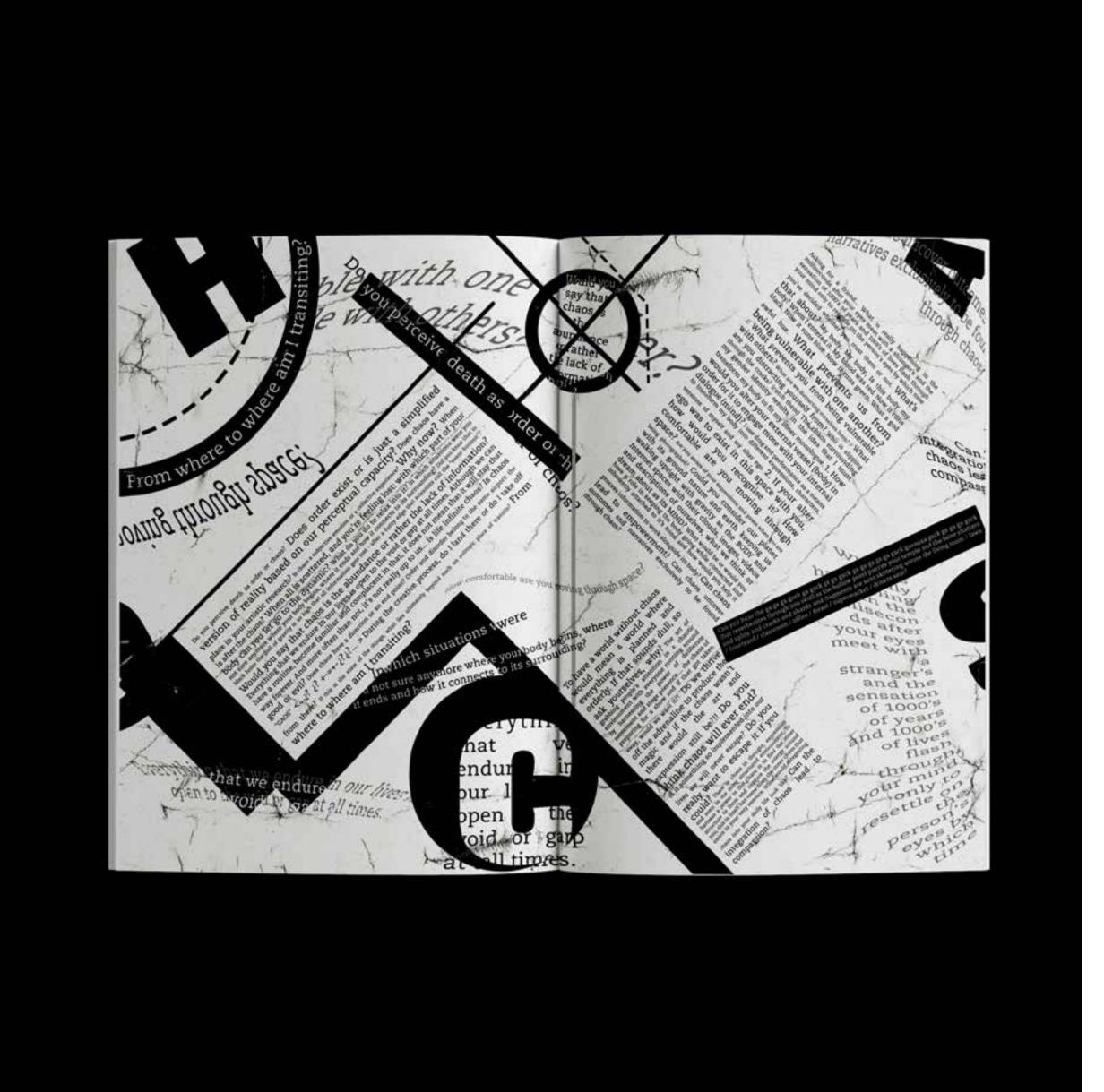
Perhaps that is the appeal to many people who care for artifacts. Accounty has been depersonalized in the cast take on enungery as our assessors and help them to reclaim their wardrobes. Circles are ascentral re-

During the springtime, life is furthed from decay. A new birth reasonable us into automation. A crow bolds the memory of a dead periods in its mind as it fashions the eye sockets of a fresh coppe. We are shown reasonating a world that has already existed. The dead speak to se thereigh the automation. Justice is an industrial force and governote populate the algorithm, and the dead are strained through this artificiality. Over 200,000 USO were speed on the creation of the mechanical birds that deviar the actors in The Birds. Human plots are oversized by accessibility machines.

Every rebirth is in honor of the dead.

DRAFT001 Art direction, design

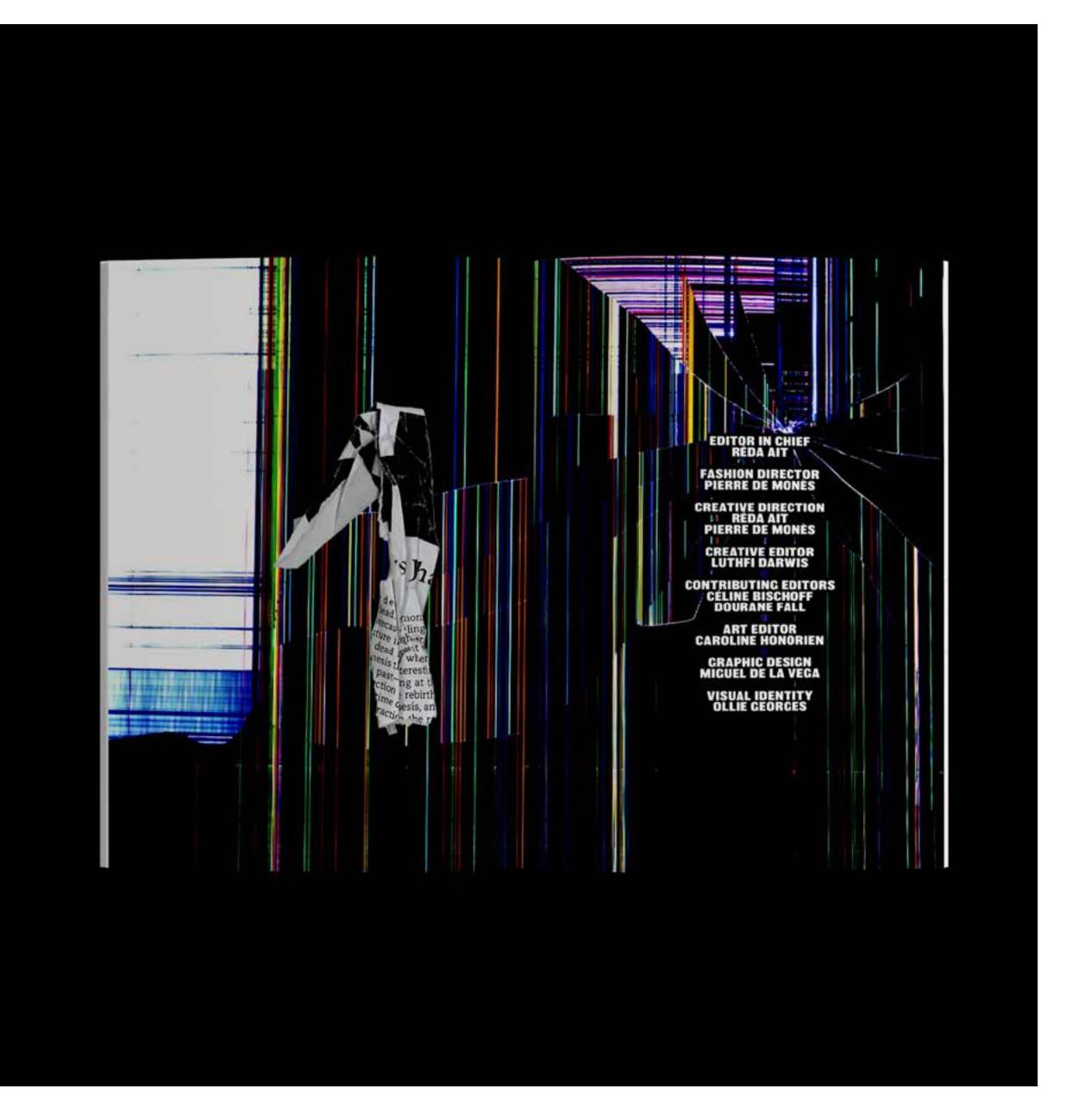




DRAFT001 Art direction, design







Title and Credits Design for Gabriela Richardson's New Music Video

The design aims to convey a classic and elegant, yet eccentric vibe that aligns with the video's style. This is achieved through a combination of serif and sans-serif fonts, blended with a fluorescent green palette.

Directed by Pedro Arola Produced by Vivir Rodando Vivir Rodando Title and credits design



Vivir Rodando Title and credits design 2023

DIRECTED BY **PEDRO ARTOLA**

PRODUCTION COMPANY VIVIR RODANDO

PRODUCER SARA RENTERIA PRODUCTION MANAGER ANNA ALVAREZ

PRODUCTION ASSISTANT RAQUEL GARCIA AND SERGI OROVIO

LOCATION MANAGERS ANNA ALVAREZ AND ANDREA ROMA

ASSISTANT DIRECTOR ARIADNA MARTIN

DOP URI BARCELONA FOCUS PULLER FELIPE LARRONDO GAFFER JOEL BURGES

STILL PHOTOGRAPHER PABLO ESCUDERO

ART DIRECTOR JOU MASSANA

ART ASSISTANT ANDREA ROMA, JORDI MARTI,

LULEYM AND RAIMUNDA BOSCH

SFX MARCOS DÍAZ PRECISION DRIVER ANNA ALVAREZ

HAIR AND MAKE UP ARTIST MARIONA BOTELLA

STYLIST ADRIÁN BERNAL

STYLING ASSISTANT CLAUDIA CATROUX ESCOBAR AND JÚLIA MORATÓ

EDITOR, VFX AND SOUND DESIGN CHERRYCOLA

GRADING LUCAS HOPE

GRAPHICS MIGUEL DE LA VEGA

BEAUTY ONLY POSTPRODUCTION

SPECIAL THANKS TO

KEVIN MARTINEAU, MARIE-LAURE, MAX MASSOT AND PAULINE DUC FROM

CAMPING LE PETIT CANADA,

CASA MAS JUNQUÉ, JORDI SANCHEZ RUFIANDIS FROM FIELDS,

MARTINA AND ALFONS, NAPALM RANTALS CAMERA & LIGHTING, STUDIO L'EQUIPE, RUBERT FROM TREE AT PARC D'ACTIVITATS CERDANYA, VIRGIN AR JESÚS AMORES,

POL PASCUAL AND RICHI PASCUAL FROM WATER TANK

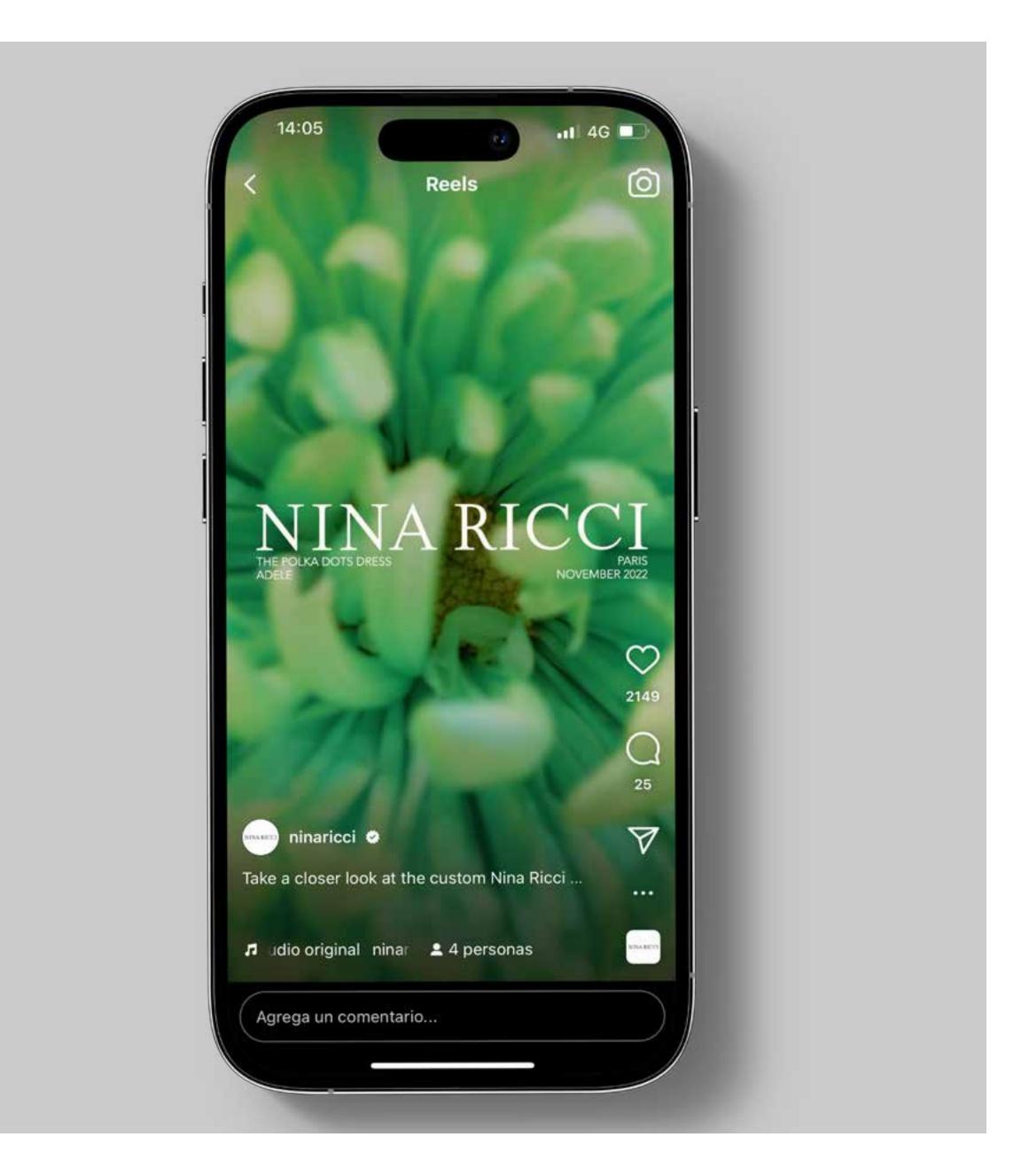
Working for the image department at Nina Ricci, I created, among others, these two title designs for some of their digital content videos:

In the first one, aligning with their logo, I crafted a very refined design with a structured composition that blends a classy rounded font to showcase their custom dress for Adele.

The second one features an elegant silver handwritten font to present their Christmas content.

Art direction by Javier Sola





Nina Ricci Title design 2

