THE 15 NEW TOP BRANDS

LONDON, MILAN, PARIS,
NEW YORK STYLES

INTERVIEWS, ECO-GREEN,
SPECIAL FEATURES

MUST HAVE ITEMS, 50 PAGES!

STREET CATWALKS,
NEW INFORMAL CODES
Prior to launching A Shaded View on Fashion in 2005, I was a digital fashion reporter when, in 2006, I was commissioned by Mark Eley of Eley Kishimoto to make a film for the brand’s menswear launch. Along with filming the documentary, I blogged about the entire journey from London to Monte Carlo and the project served as the impetus for launching a film festival about fashion. I produced documentaries such as “Swiss Textile Designer Profiles”, “8 Years of The Making of the Festival d’Hyères”, “Portrait of a Consumer” and “Fashioned Out”, and I served as a talent scout for the Festival d’Hyères in the South of France. I hold a degree in filmmaking and communications from Temple University in America and I also attended both Parsons School of Design and Fashion Institute of Technology. Paris, the city where I now live, has an uncompromising approach to anyone who is different, while New York, the city where I lived prior to Donald Trump, was a very intriguing city that welcomed foreigners with open arms. It is nothing like that in France. I left my job and my country; anyone who has tried to launch a film festival in La Côte d’Azur will know how hard it is, but it was my own choice. Regarding cinema and the fashion industry, today everything is ruled by big business and there is not enough material out there. In August 2006 I created You Wear it Well which was my first fashion film festival, that now is really exploded. The main mission of ASVOFF is to combine the two great passions of my life as expressed above. It is a platform to promote both fashion and cinema, organising workshops and projects where designers and directors have the opportunity to network, creating opportunities for all. The festival is about fashion, beauty and lifestyle in an inclusive way. Every film is chosen and awarded for the direction, artistic direction, sound, costume, editing, and the biggest challenge is finding sponsors. The key elements for making a good fashion film? You need to take me somewhere I haven’t already been. It’s not a matter of budget and investment, but of content. Authenticity rewards, but on its own it is not enough: surround yourself with a good team and let them support you in your choices. A director does not necessarily need to be an expert in fashion, only to know how to construct a good film and find a good brand or stylist, prepared and able to accompany them on this journey.

Prima di lanciare A Shaded View On Fashion nel 2005, lavoravo come digital fashion reporter quando, nel 2006, Mark Eley di Eley Kishimoto mi commissionò un film per il lancio della linea maschile del brand. Durante le riprese del documentario, organizzando workshop e progetti in cui designer e registi hanno l’opportunità di fare network, creando nuove opportunità per tutti. Il festival si occupa di moda, bellezza e lifestyle in modo inclusivo. Ogni film viene selezionato e premiato per la regia, la direzione artistica, il suono, i costumi, il montaggio, e la vera sfida sta nell’individuare gli sponsor. La ricetta per un buon film sulla moda? Deve sapermi portare in mondi dove non sono già stati. Non è una questione di budget e di investimenti, ma di contenuti. L’autenticità premia, ma da sola non è sufficiente: circa i cento il team, e fatevi supportare nelle scelte. Un regista non deve necessariamente essere un esperto di moda, deve sapere come costruire un buon film e trovare un buon brand o uno stylist preparato, capace di accompagnarlo in questo viaggio.