

ISSEY MIYAKE

AUTUMN WINTER 2025/26 COLLECTION

[N]either [N]or

ABSTRACT and
CONCRETE

BODY and
OBJECT

NATURE and
FABRICATION

CLOTHING and
SCULPTURE

The aesthetic of ambiguity that sways

in between.

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Presented on Friday, March 7 at Carrousel du Louvre in the center of Paris, the ISSEY MIYAKE Autumn Winter 2025/26 collection, *[N]either [N]or* is a portrayal of ambiguity as an attempt to connect contrasting binaries in materiality, form, and meaning.

This concept is based on the work of Austrian artist, Erwin Wurm—his approach of framing familiar objects in original and creative ways inspires new perspectives from the viewer. When garments are created this way, they not only challenge the viewer's preconception of what is ordinary, but also prompt a sense of vacillation, in trying to define what is evident. Qualities found in these garments that seem liminal and unsettling may be manifestations of a new aesthetic. The ambiguity of the many in-between's offer the freedom of wearing in one's own way and the excitement of all the possibilities that are yet to be discovered within the garments.



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KNIT (AS REPRESENTED)

Cotton, Nylon, Polyurethane

A dialogue between abstract and concrete, 2D and 3D.

Using still life photographs of KNIT (AS IT IS) as prints on clothing develops a new iteration that straddles 2D and 3D, made possible by the latest technology capable of printing high-quality images, vividly and faithfully, on a variety of materials. The drapes and silhouettes of the prints and of the garments blend together visually, creating an optical illusion.



KNIT (AS IT IS)

Polyester

Exploring the boundary between abstract and concrete, body and sculpture.

The organic form is created out of a combination of different knit structures, as if carving the unfilled space between the wearer's body and the garment. The sculptural, fluid style of the garments is further emphasized by the seamless knit technology.

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LIKE TORSO LIKE SHIRT

Paper, Nylon, Cotton, Polyurethane

LIKE TORSO LIKE BLAZER

Wool, Paper, Nylon, Polyurethane

Sculpture or garment?

These series explore the garment form of a shirt and a blazer as a sculpture. Yarn made from washi paper is used to recreate the surface texture of a sculpture, while stretch yarn is used to give suppleness to the fabric. The garments are worn by fastening the zippers, to complete the sculpture-like forms that adapt to each individual wearer.



ODD SHIRT

Cotton

ODD SHIRT (STRIPES)

Polyester, Wool, Cotton

The freedom of wearing.

The front panel can be transformed into a sleeve by fastening the additional buttons, and the shirt can be rotated by putting arms through different sleeves, allowing each individual wearer the freedom of styling choices. The stripes with their blurred edges are woven with yarn dyed in a gradient of four different colors.

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PAPER BAG

PAPER BAG (POSTER)

Paper, Nylon, Cotton, Polyurethane

Can anything be considered a garment, as long as it's on the body?

Based on this idea, a paper bag is transformed into a garment. The print on the garments is a poster design of an imaginary exhibition taking place on the day and time of the Autumn Winter 2025/26 show. The “exhibition” title is *Abstract, Concrete, and In-Between*.



COLLAPSING SCULPTURE

Paper, Nylon, Cotton, Polyurethane

Between simplex and complex.

The garments are developed from a simple bi-tubular construction, formed by folding a piece of fabric into an accordion. The fabric of washi paper and cotton woven with stretch yarn is firm yet supple, emphasizing the garments' sculptural appearance. The garments can be worn through either of the conjoined tubes, allowing for alternate styles and silhouettes.

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GENERIC STRIPES (MACHINE PLEATS)

GENERIC STRIPES (HAND PLEATS)

Polyester

Making the ordinary extraordinary.

A stripe pattern is distorted by the implementation of straight machine pleating and curved hand-pleating, and is further transformed by additional folding. Layering this sheer fabric creates an optical illusion, camouflaging the stripes and the pleated lines.



PANINI

Wool, Alpaca, Polyester

Challenging the viewer's preconception.

Giving something that is supposed to be soft a sense of stiffness, exploring an iteration that is in between. By blending wool/alpaca yarn with thermoplastic synthetic fibers, when heat-pressed, the fabric hardens and forms crisp edges with a slight sheen—unusual for knitwear. The knitwear has an oversized fit with a crisp silhouette, juxtaposing rigidity and softness.

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CAMPER × ISSEY MIYAKE **Peu Form**

Peu Form is the first pair of shoes that marks the launch of a new partnership with Camper. This collaboration between the two brands, both with over fifty years of heritage and expertise, celebrates creativity and functionality by promoting the values of craft in everyday life.

Designed by Satoshi Kondo around the concept of a *piece of cloth*, Peu Form is the latest addition to Camper's Peu family, developed from the synergy between the iconic barefoot model and ISSEY MIYAKE's design and making around the human body. The unstructured form—a piece of leather that wraps and drapes around the foot—explores flexibility as it adapts to the wearer. The shoes can also be worn as slippers by stepping over the heel counter.

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About the Presentation

The presentation's scenography features Erwin Wurm's works of *One Minute Sculptures*, activated by performers—resonating with ISSEY MIYAKE's approach to design and making and clothing's relationship with the human body.



One Minute Sculptures

A performative body of work where the viewer participates in the creation by following the artist's instructions and using props in situ to assume the position of a spontaneous sculpture.

Vimeo link:

<https://vimeo.com/isseymiyake/review/1059965872/561a526e05>

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Press assets:

<https://app.box.com/s/ksw6hmr4k7qvqxpme1bcp8txq7xr3rnp>

Credit: © ISSEY MIYAKE INC.

Runway looks / Details: Frédérique Dumoulin-Bonnet

Show images: Olivier Baco

One Minute Sculptures: Ophélie Maurus

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