

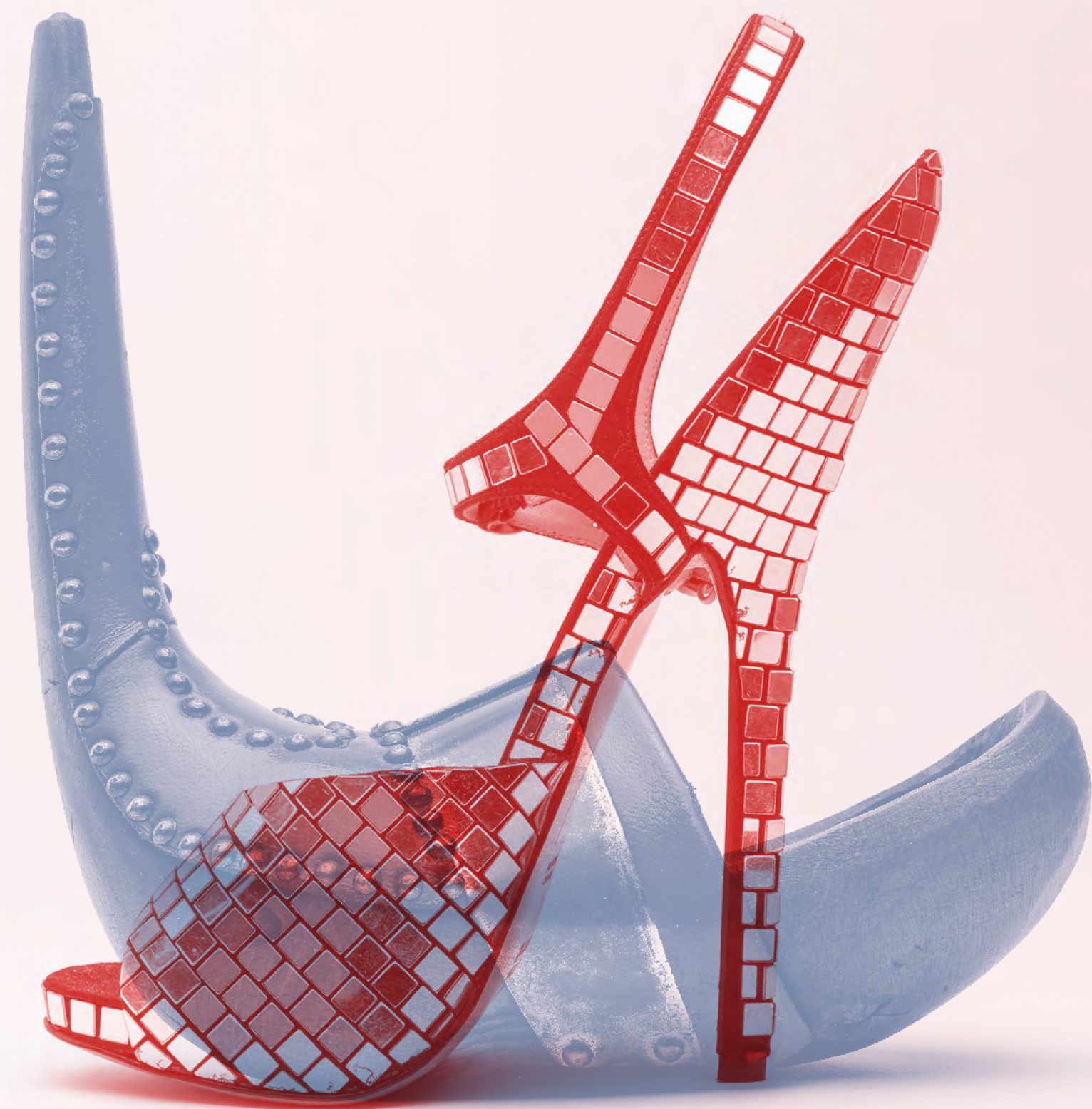
STEP

BY

EXHIBITION
09.09-28.10
PRINTEMPS HAUSSMANN, PARIS 9

STEP

THE SHOE FROM
EVERY ANGLE



PRINTEMPS

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SHOE WITHOUT HEEL
NORITAKA TATEHANA
2021
Maison Noritaka Tatehana





EDI TO RIAL

Following the success of the *Vestologie* and *Sac, sac, sac: More Than a Bag* exhibitions in previous seasons, Printemps is renewing its back-to-school cultural event, this time highlighting another essential element of the wardrobe.

As an object of fashion and desire, the shoe reflects our relationship with the world and the beauty standards that have endured through the centuries. The shoe defines one's style and completes a silhouette, transcending its social and utilitarian function to become a form of artistic expression.

Printemps is dedicating a brand-new exhibition to the shoe, from September 9 to October 28, 2026, under the historic dome of the Parisian department store. *Passage, Evolutions, Fetish, Performance, Lasts, Shoeprints, Sound, Adornment, Transparency, Figuration, Sketch*: eleven sections offer avenues for reflection and present the shoe as a vehicle for storytelling, a source of inspiration.

◀
PICASSO SANDALE
CHARLES JOURDAN INSPIRED BY ANDRE PERUGIA
1985
Olivier Jault Collection

A BOU T

The shoe is at once a myth and a symbol, a diktat and a provocation, a form of torment or transformation. Whether made of fur (or glass), wood, leather, or plastic, it challenges the technical principles of craftsmanship while unleashing boundless creativity.

Through the lens of historical and contemporary pieces on loan from fashion houses, cultural institutions, collectors, the ESMOD study collection, and the Printemps archives, the *Step by Step* exhibition celebrates a rich imagination nourished by visual, literary, and auditory references. More than 200 items are brought together for the exhibition.

The exhibition also explores our relationship with the body and with beauty. Vertiginous heels, pointed toes, XXL soles... Such forms redefine the anatomy of the foot, constraining, distorting, or elevating it. Caught between convention and transgression, these paradoxes reveal an underlying tension: the shoe can either enhance the body or turn it into a caricature.

►
BOOTS WITHOUT HEEL
JEAN PAUL GAULTIER
Spring/Summer 2012 ready-to-wear collection
Olivier Jault collection



AN EXHIBITION PATHWAY IN 11 SECTIONS

Conceived as an immersive, interactive, and multisensory experience, the exhibition's artistic direction is based on a strong interplay of contrasts. The 800 m² space is divided into eleven thematic sections, each highlighting the paradoxes of the shoe: between protection and seduction, norm and desire, constraint and freedom.

This dialogue unfolds within a scenography of clean lines and industrial tones, set within the Wybo dome—a historic space with a strong Art Deco architectural identity. Stainless steel structures the space through its cold, reflective, almost clinical presence. It contrasts with the organic materials specific to each alcove—foam, velvet, wood—which soften the overall atmosphere and absorb light. Blue, rational and industrial, interacts with red, warm and sensual, orchestrating the rhythm of the visitor journey and evoking emotion. The contrast is also expressed through typography. A serif or handwritten typeface, embodied and narrative, contrasts with a sans-serif font, functional and contemporary, visually extending the interplay of oppositions.

FOOT STEP



View of the exhibition

SECTION 1

Walking is never silent. The stomping of marching troops, the crunching of footsteps in snow, the clicking of taps shoes, the clacking of clogs, the squeaking of sneakers... Every step has its own sound signature, and every variation tells a story—of movement, of intention, of style. In the everyday soundscape, the footstep is a discreet yet distinctive voice, an identity in motion. It allows us to recognize or imagine a person even before we see them. The assured impact of a heel or the

nonchalance of a slipper... These clues reveal so much about a gait, a state of mind, sometimes even a mood. Here, the sound of footsteps becomes musical material. Rhythms, resonances, and textures combine to compose a shifting score that envelops the visitor.

OLIVIER HAZEMANN

Olivier Hazemann is a musician, songwriter, producer and sound engineer whose work lies at the intersection of musical composition and sound research.

For this experience, Olivier Hazemann has created analogue soundscapes based on recordings of footsteps, imagined as subtle and enduring traces. Layered, stretched, and transformed, these sounds move through space and dialogue with the textures generated by modular synthesizers and looped magnetic tapes, whose accidents, breaths, and variations evoke a physical sense of time. The piece evolves towards a childlike melody played by a toy keyboard that constantly rearranges itself.

Olivier Hazemann



EVOLU TIONS

►
SUPER ELEVATED GILLIE
VIVIENNE WESTWOOD
Autumn/Winter 1993–1994
ready-to-wear collection
Shoes Or No Shoes Museum,
Kruisem (Belgium)



PICASSO SANDALE
CHARLES JOURDAN INSPIRED BY
ANDRE PERUGIA
1985
Olivier Jault Collection

BETHMALE CLOGS FOR A YOUNG GIRL
FRANCE, OCCITANIE
Early 20th century
Shoes Or No Shoes Museum, Kruisem (Belgium)



SECTION 2

From Japanese *geta* to Indian *patina*, from Moroccan *babouches* to Syrian *kubkab*, every culture has developed its own approach to footwear, balancing functionality and aesthetics, social norms and cultural identity.

This section takes us on a journey around the world, exploring our values, traditions, and climates. Unique pieces from the ethnographic collections of the Shoes or No Shoes? Museum in Kruisem (Belgium) and the Musée des Métiers de la Chaussure in Sèvres (France) are juxtaposed with creations by contemporary designers to illustrate the vast diversity of these cultural expressions. Illusion, pointe, constraint, taper, vertigo, and balance... These classifications all tell stories of territories, customs, and symbols.

While exploring this diversity, we are invited to take a closer look at our own customs and at how fashion circulates and transforms over time and across spaces. This global perspective allows us to examine the dynamics of borrowing, reinterpretation, and sometimes even cultural appropriation.



WOMEN'S HIGH-TOE ANKLE BOOTS
X VIBRAM® FIVEFINGERS®
BALenciAGA x VIBRAM
Autumn/Winter 2020 Collection
Balenciaga Paris Archives



SLIPPER HEEL
ROBERT WUN
Autumn/Winter 2025 Haute Couture Collection
Robert Wun



FET ISH



CROSSED LEGS SHOE
AZZEDINE ALAÏA
Spring/Summer 1992 ready-to-wear collection
Azzedine Alaïa Foundation

RHINESTONE CAGE ANKLE BOOTS
MAISON ERNEST
2025
Maison Ernest



SECTION 3

To fetishize an object is to attribute extraordinary powers to it, to sanctify it. Shoe and boot fetishists devote an exclusive and obsessive passion to these accessories, deriving immense pleasure from touching and looking at them.

Many designers have embraced the codes of fetishism: lacing and strapping, leather and latex, flamboyant red and glossy black. The stiletto heel—*stiletto* comes from the Italian for “dagger”—is, for its part, a realm of boundless experimentation: it arches the foot and transforms posture to the point of subordinating the shoe’s function to its symbolic significance. These unique creations sometimes become unsuitable for walking.

The eroticized imagination has also been fueled by iconic photographs, such as Guy Bourdin’s advertising campaigns for Charles Jourdan, Helmut Newton’s editorials for Maison Ernest, or artistic commissions like David Lynch’s for Christian Louboutin.



BONSOIR 105 SHOE
DANIEL ESSA
2026
Daniel Essa

ULTIMA LYNCH BALLERINA
CHRISTIAN LOUBOUTIN
Fetish Project, in collaboration with
David Lynch, 2007
Christian Louboutin



PERFOR MANCE



EVOSPEED ELECTRIC BOLT LEGACY
PUMA
Customised sprint spikes for Usain Bolt
At the 2017 World Athletics Championships
in London
Puma Archives

FUELCELL SUPERCOMP MD-X V3
NEW BALANCE
Customised sprint spikes for Gabby Thomas
At the Paris 2024 Olympic Games
New Balance



SECTION 4

The athletic shoe sits at the intersection of athletic performance, technological innovation, and stylistic expression. From the NASA boots that took the first step on the Moon, to tennis player Suzanne Lenglen's sneakers, to Usain Bolt's running spikes, each tells a story etched in history: one of physical prowess and of pushing one's limits, but also of a distinctive style.

Dictated by the needs of each sporting discipline, the athletic shoe meets a fundamental requirement: to optimize performance by protecting the foot while supporting movement. Today, its use is as much about aesthetics as it is about athletics. The codes of sport—ostentatious logos, visible technologies, and exaggerated volumes—are valued not only for their effectiveness, but for their graphic impact.

Starting in the 20th century, the media coverage of sports transformed the athletic shoe into an emblem: it embodies achievement, pushing one's limits, and the athlete's identity. Gradually, fashion has embraced it. Diverted from its original function, the sneaker has taken over the streets, urban cultures, and the contemporary silhouette. Performance has thus become symbolic: the sneaker expresses an attitude, an energy, a modernity.



POINT SHOES WORN
FREED OF LONDON
Act 1 of *La Bayadère* by Rudolf Nureyev
Paris National Opera Ballet
2001
Aurélié Dupont

LASTS



MEN'S STYLE
MAISON MASSARO
Maison Massaro

SECTION 5

The foot supports the entire weight of the body. Surprisingly complex in structure, it consists of twenty-six bones held together by thirty-three joints and around a hundred muscles, ligaments, and tendons.

Some shoemakers have devoted their careers to studying the mechanics of the foot, the architecture of the skeleton, the question of balance, and the scientific laws that govern the way we walk. Master bootmaker Raymond Massaro, grandson of the founder of Maison Massaro, established in 1894, is one of those who has dedicated his entire expertise to the design and creation of bespoke shoes.

The Maison Massaro archives contain nearly 6,000 lasts, each bearing the name of its owner. A fundamental element of the shoemaker's craft, the last is a sculpted three-dimensional form that precisely replicates the foot. It incorporates the arch, width, heel alignment, and dynamics of walking, serving as a true blueprint for the shoe.

WOMEN'S STYLE
MAISON MASSARO
Maison Massaro





BUTTONED ANKLE BOOTS
HELLSTERN & SONS
Circa 1920
Louis Vuitton



ILLUSION BOOTS
LOUIS VUITTON BY NICOLAS GHESQUIÈRE
Autumn/Winter 2023–2024 Collection
Louis Vuitton

SHOE PRINTS



ARTICULATED WEDGE SHOE
Circa 1939–1945
Musée des Métiers de la Chaussure,
Sèvres (France)

SECTION 6

A shoeprint is the mark left on a surface by the sole of a shoe. It results from the contact between the sole's materials and the ground, and it can be visible on soft surfaces (dirt, sand, snow) and sensitive surfaces (dust, liquid, paint) in either a temporary or permanent form.

More than just a mark, the footprint is a signature: it is sometimes a vital clue in criminal investigations and sometimes a "trademark" that affirms a unique identity. Each sole, through its pattern and wear, carries a singularity within it.

As both a physical and metaphorical manifestation, the shoeprint bears witness to the body in motion. It inscribes trajectories and narratives—whether individual or collective—onto a space. As a trace of daily life, it is an archive of human movement, a discreet memory of the footsteps that have passed through a place and, for an instant, transformed it.

LV FOOTPRINT ANKLE BOOTS
LOUIS VUITTON BY PHARRELL WILLIAMS
Spring/Summer 2025 Pre-collection
Louis Vuitton



THREEBALL BASKET
MARITHÉ+FRANÇOIS GIRBAUD
2003
Marithé+François Girbaud

SOUND



NOT IN THE SNOW
Photo by Linus Belanger on Unsplash

SECTION 7

Clap clap, flap flap, crack crack... In film, footsteps must find their voice. Without sound and resonance, an image remains silent and loses its power. Footsteps without sound immediately diminish the drama. To reproduce the sound of footsteps, it is time for artifice! In the art of dubbing, everyday objects undergo a metamorphosis: the jingling of keys evokes armies on the move; the rustling of gloves becomes footsteps in the snow. Sometimes, the sound effects artist's entire

body comes into play. Guided by the expertise of sound artist and Foley practitioner Claire André, visitors are invited to experience a practice that is both sensitive and playful by exploring the effects produced when image and sound become desynchronized—or even dissociated.

CLAIRE ANDRÉ

Claire André is a French Foley artist. Having learnt her craft on the job, she established herself as a leading figure in sound design for animation, a field in which every sound is either recreated or reinvented. Notably, she worked on the César Award-winning film *Arco*.

"Foley art", or the art of sound effects, is named after Jack Foley (1891–1967), a pioneer of sound effects in Hollywood cinema during the advent of sound films in the late 1920s. Foley refers to a technique, an art, and a profession – one not based on material or objective accuracy but on perceptual accuracy. For example, a footstep in the snow can be recreated using flour. A believable sound is one that the brain accepts.

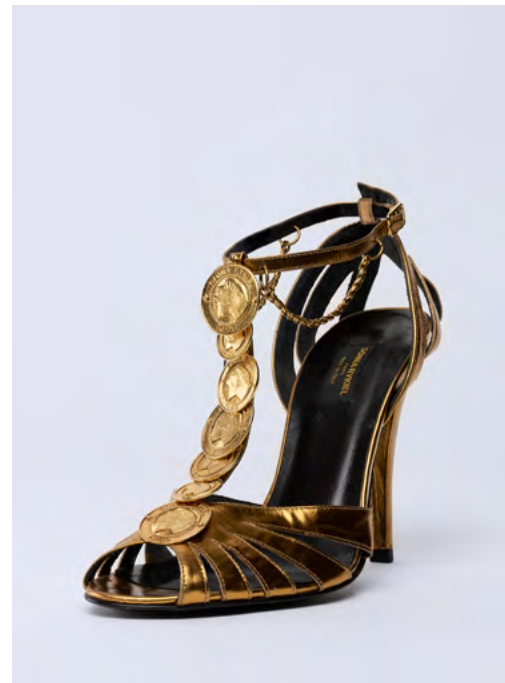
In the early days of Foley the work focused on footsteps and simple gestures. In post-production Foley artists reenacted these actions in the studio, their eyes fixed on the screen, walking on gravel, dirt, or other materials to marry the movements with the actors' energies.

Claire André



ADORN MENT

BOMBSHELL SHOE
GUCCI BY DEMNA
Spring/Summer 2026
Ready-to-Wear Collection
Gucci



SALOMÉ LADY
SONIA RYKIEL
Spring/Summer 2005 ready-to-wear collection
Sonia Rykiel

SECTION 8

The adorned shoe is not merely an ornament ; it is also an instrument of power and self-presentation, oscillating between norms and transgressions. It signifies and asserts the body's presence in shared space, deliberately blurring the boundaries between masculine and feminine, subverting codes and affirming shifting identities.

In this dance of adornment, colors and textures interact as symbols, playing with contrasts, excess, or restraint. A jewel in its own right, the shoe accompanies every step while embodying a precious, almost ceremonial dimension.

Sometimes existing as a one-of-a-kind piece, the shoe is presented as an object sculpted for movement. When embroidered, beaded, or ribboned, the uppers transform into refined surfaces. The heels, reimagined, sculpted, and architecturally designed, become true microstructures, a reinvention of balance and form.

POLICHINELLE HEELED SHOE
ROGER VIVIER
1987
Roger Vivier Historical Archive



TRANSPARENCE



SHORT CLOG
MELISSA x Y/PROJET
2017 Limited Edition
ESMOD Study Collection

SECTION 9

From Cinderella's slipper to Kim Kardashian's Yeezys via the Medusa sandal, the transparent shoe endures in the imagination, trends, and aesthetic controversies, oscillating between an object of desire and a symbol of bad taste. This ambivalence is fascinating.

A paradoxical object, the transparent shoe combines the promise of lightness with the constraints of the material. Whether made of glass or PVC, such a shoe blurs the lines between fairy tale and consumerism, fragility and triviality, dream and kitsch. It promises the illusion of a bare foot while imposing a rigid or flexible materiality that is sometimes uncomfortable or even unwearable.

Behind this crystalline aesthetic lies a tension: transparency reveals as much as it conceals. To reveal without baring all? This shoe exposes the skin, the foot's imperfections, the fog of condensation, all while claiming an artificial purity.



CINDERELLA SHOE
STUART WEITZMAN
Circa 1990
Shoes or No Shoes Museum, Kruisem (Belgium)



GLASS SHOE
Roger Vivier
1966
Roger Vivier Historical Archive

FIGURATION



DEPECHE MODE MAGAZINE
October–November 1976
Charles Jourdan shoes
Photograph by Daniel Chaslerie
Musée des Métiers de la Chaussure,
Sèvres (France)

SECTION 10

When did shoes become a subject in fashion magazines? Although shoes have been depicted and featured in fashion periodicals and technical journals since the 18th century, it was not until the mid-20th century that they began to be celebrated as a subject in their own right and placed on a pedestal, featured on the covers of magazines.

This section presents a selection of original publications that highlight this unique object as viewed through the prism of bold and distinctive graphic design in the fashion press, cultural and political newspapers, and professional magazines such as *Chausser*, *Trépointes et pointes*, *Soulier*, and *the Revue de l'Institut de calcéologie* and *L'Essentiel de la chaussure*, now known as *L'Essentiel*.



VOGUE PARIS
March 1966
Charles Jourdan shoes for Pierre Cardin
Photograph by Pierre Bourdin
© Condé Nast France



ELLE
5 April 1953
Dior–Delman shoes
Photograph by Lionel Kazan
© Lionel KAZAN / ELLE France – CMI France
x ELLE International

SKETCH



FUN CHIC LOAFERS
Élie Michaille Rodet
ESMOD Bachelor's Degree 2026
specialising in Studio Couture

SECTION 11

As a trendsetter and talent spotter, Printemps showcases emerging creativity, seen here through the theme of the loafer. This flexible, laceless shoe, designed for all genders, is known for its comfort and minimalist design. A selection of ten prototypes, conceived and created by students enrolled in the Bachelor of Fashion Design program at ESMOD Paris, is on display.

Exploring shapes, reimagining uses, blending materials, and revisiting techniques: this collection is part of a creative reinterpretation of a timeless icon. Through processes of sublimation and customization, these up-and-coming designers breathe new visual and conceptual life into the loafer.

Each piece is a playground for experimentation, revealing a diversity of formal expressions and affirming the creative commitment of a generation that questions and reinvents the codes of the classic. The Printemps 2026 Award recognizes the work of Camille Laveran, a student in Accessories Specialisation, honored for the boldness of her vision and the mastery of her craftsmanship.



NIKIBI LOAFERS
Yuu Ochiai
ESMOD Bachelor's Degree 2026
specialising in accessories

BILLIE DOUBLE LOAFER
Camille Laveran
ESMOD Bachelor's Degree 2026
specialising in accessories



PRINTEMPS X ESMOD

For the third consecutive year, Printemps is reaffirming its commitment to emerging talent by renewing its partnership with ESMOD International – a pioneering school in the teaching of Fashion Design and Fashion Business. This year, the students were therefore invited to explore the theme of the moccasin.

Open to Bachelor's students in Fashion Design at ESMOD Paris 2026, the competition is structured around three key events:

- The 'Step by Step' exhibition, which showcases the thirteen prototypes by students selected by a jury of experts from Le Printemps, brought together in the 'Ébauche' section.
- The Printemps Prize, the highlight of the partnership, recognises one of the ten designs on display. The winner benefits from exceptional visibility through a dedicated window display at the department

store on Boulevard Haussmann, a truly spectacular setting that showcases their creative vision.

- Support for the Prix Printemps by Printemps's in-house brand team in the development of a co-branded version of its prototype. This exclusive piece will form part of the Fall Winter 2027 collection by the brand Saison 1865, available in all in-store corners as well as on printemps.com, thereby establishing emerging design within a commercial and desirable context.

ABOUT ESMOD INTERNATIONAL

Founded in Paris in 1841, ESMOD is the world's first fashion school dedicated to Fashion Design education and, since 1989, to Fashion Business education. Today, ESMOD International brings together 18 schools across 12 countries and is recognized worldwide for transmitting both traditional craftsmanship and contemporary expertise in design, management, innovation, sustainability, and cross-disciplinary practices.

In 2022, ESMOD International launched its first program dedicated to Digital Fashion, reinforcing its commitment to preparing future fashion professionals for the industry's evolving challenges. ESMOD International also encompasses ESMOD Pro, its professional training division dedicated to upskilling and lifelong learning, as well as ESMOD Éditions, its publishing house, which develops and distributes exclusive educational methods in fashion creation and pattern making. Nurturing creativity and empowering individual talents are at the heart of ESMOD International's mission. Through its Art, Culture, Heritage Department, which includes a study collection and a dedicated fashion archive available to students, the Group continuously expands creative horizons. Students are encouraged to engage in artistic collaborations and participate in a rich program of cultural events both on campus and beyond.

ESMOD International is a member of the UGEI (l'Union des grandes écoles indépendantes) and has been awarded the AFNOR Engagé RSE ISO 26000 certification, recognizing its commitment to corporate social responsibility and sustainable development.

THE CURATION

Printemps has appointed Sylvie Marot as General Curator and Marlène Van de Castele as Scientific Curator.



SYLVIE MAROT

Sylvie Marot heads the Art, Culture and Heritage department at ESMOD International. She also teaches at the Université de la Mode in Lyon. Previously, she was head of heritage at Marithé+François Girbaud and curator of textile collections at the Musée d'Art et d'Industrie in Saint-Étienne. She has led numerous curatorial and editorial projects, including "Décrayonner Anne Valérie Hash" (Grand Prix du Livre de Mode 2017), "The Art of Lace" (Tilburg, 2018), "Gold. Les ors d'Yves Saint Laurent" (Paris, 2022), "Lionel Kazan" (Nice, 2023), "Yiqing Yin. D'air et de songes" (Calais, 2025) and "Kenzo. Parfum couture" (2025).



MARLÈNE VAN DE CASTEELE

Marlène Van de Castele is a postdoctoral teacher-researcher at ESMOD International. Within the research laboratory, she is responsible for promoting the collection of documentary and heritage archives, and for developing projects with researchers and institutions. Previously, Marlène was a project officer at the Palais Galliera, the City of Paris's fashion museum, and an assistant curator at the Petit Palais – the City of Paris's Museum of Fine Arts – on the exhibition "Le Paris de la Modernité" (1905–1925).

THE PRACTICAL INFORMATION

FREE EXHIBITION 9 SEPTEMBER TO 28 OCTOBER 2026

10 a.m. – 20 p.m.
Printemps Women building – 58 Boulevard
Haussmann, 6th floor
Entrance on Boulevard Haussmann, on the corner of
Rue Charras

Audio guided tour available via a QR code at the exhibition entrance
Guided tours on Saturdays and Sundays – book via www.printemps.com

@printemps #expopasapas

THE INSTITUTIONS

THE SHOES OR NO SHOES MUSEUM OF THE FOOTWEAR TRADES

Located in the heart of Sèvres-moine (Maine-et-Loire), the Museum of the Footwear Trades traces the history of a craft that has had a profound impact on the region. Opened to the public in 1995, it is housed in the former Morinière-Ripoche factory, in Saint-André-de-la-Marche. The museum sheds light on the rise of the footwear industry in the Greater Choletais region, which began at the end of the 19th century and was driven, in the 1950s, by several hundred companies and thousands of workers. A place of remembrance, knowledge-sharing and creativity, it bears witness to a region's capacity to innovate and reinvent itself in the face of economic change. As a museum of technology and heritage, it houses nearly a hundred machines dating from 1880 to 1970, illustrating the stages of shoe manufacture, from handcrafted techniques to industrial production. Its collections comprise more than 4,000 pairs of shoes – evidence of both local production and practices from the four corners of the globe – as well as a specialised documentary archive.

SHOES OR NO SHOES MUSEUM

Founded in 2009 by Dirk Vanderschueren, owner of the Cortina Group, the Shoes Or No Shoes (SONS) Museum is situated in the heart of the Flemish Ardennes. It preserves and displays an exceptional collection of shoes, drawn mainly from the collection of William Habraken. The son of a shoe merchant, he began working in the trade at an early age on an international scale and, through his numerous travels, developed a passion for antique and ethnographic footwear. His collection comprises over 3,350 pairs from 155 countries, documenting materials, manufacturing techniques, uses and local names. In 2006, it was recognized by Guinness World Records as the world's largest collection of tribal and ethnographic footwear. In addition to this collection, there are nearly 400 pairs designed by leading shoemakers and designers of the 19th and 20th centuries. The museum also houses a significant collection of artists' footwear and texts by authors, assembled by Veerle Swenters and Pierre Bogaerts, a couple of shoemakers from Antwerp who, for over thirty years, have regarded footwear as a genuine medium for artistic expression.

LIST OF BRANDS ON DISPLAY

ADIDAS
ANDRÉ PERUGIA
ASICS
AZZEDINE ALAÏA
BAD
BALENCIAGA
BERNHARD WILLHELM
CHARLES JOURDAN
CHRISTIAN DIOR
CONVERSE
COPERNI
DANIEL ESSA
DOLCE & GABBANA
DRIES VAN NOTEN
FREE LANCE
GUCCI
GUO PEI
JAN JANSEN
JANTAMINIAU
JEAN PAUL GAUTIER
JOHN FLUEVOG
J.M. WESTON
LACOSTE
LOEWE
LOUIS VUITTON
LOUBOUTIN
MAISON ERNEST
MAISON MARGIELA
MANOLO BLAHNIK
MASSARO
MASAYA KUSHINO
MÉLISSA
MOSCHINO
NEW BALANCE
NORITAKA TATEHANA
ON RUNNING
PLEASURE SHOES
PUMA
RABANNE
REPETTO
ROBERT WUN
ROGER VIVIER
SAINT LAURENT RIVE GAUCHE
SALVATORE FERRAGAMO
SONIA RYKIEL
THIERRY MUGLER
TRIPPEN
VIVIENNE WESTWOOD

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Thank you to the fashion houses: Atelier Montex, Balenciaga, Coperni, Daniel Essa, Dolce & Gabbana, Dries Van Noten, Gucci, Guo Pei, Jantaminiau, J.M. Weston, Jean Paul Gaultier, Julien Faure, Lacoste, Louis Vuitton, Louboutin, Maison Ernest, Maison Margiela, Massaro, Masaya Kushino, Moschino, Noritaka Tatehana, Repetto, Robert Wun, Roger Vivier, Sonia Rykiel.

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STAIRWAY TO HEAVEN ANKLE BOOTS
MASAYA KUSHINO
2013
Masaya Kushino

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