

**MARKE - Autumn/Winter 2026/27 - "THE OWL"***Grey in grey, Minerva's Owl is observing.*

Every collection I create begins with the question: what feeling most intensely occupies my mind? For Autumn/Winter 2026/27, that feeling is one of helplessness and sheer disbelief—experienced while digitally scrolling through endless streams of information and disinformation, witnessing how carelessly humanity engages with both.

The collection is rooted in my growing unease with the way misinformation is consumed and shared without reflection or verification. Content is passed on instantly, unexamined, fueling hostility and hate. The paradox is striking: the knowledge of the world is accessible at any moment through our phones. Truth is often just one click away—but increasingly, there seems to be little willingness to question or think critically. Knowledge lies in our hands, yet it is kicked with our feet.

This way of engaging with media, combined with global societal developments, paints a picture that feels disturbingly familiar. It resembles a state comparable to the time before the Enlightenment—a period shaped by belief over reason, emotion over knowledge. What troubles me deeply is the question of how this regression is possible. Centuries ago, society lacked education because knowledge was unattainable. Today, despite the omnipresence of human knowledge, we seem to be drifting back into a similar state of unreason and division.

It provokes the question of what developments have led us here and raises the feeling that we may be living in a kind of Neo-Rococo era: the rise and reign of elitist superiority, the mainstream indulgence in performative hedonism. While many escape into a pastel-tinted digital world of superficiality and uniformity, unrest begins to form within others. The situation echoes the late Rococo period, poised on the brink of a revolution.

These tensions become visible in the collection. The silhouettes play eclectically with references drawn from this historical framework: elements from the emergence of classical menswear—when individuality gave way to corporate uniformity—are contrasted with motifs of late Rococo decadence. Tulle overlays, veils, and dried flowers appear as symbols of withering beauty and fading excess.

A sober and restrained color palette of grey, black, and eggshell dominates, interrupted only by subtle hints of merlot and petrol. The materials are exquisitely refined and substantial: Australian Merino wool, virgin wool partially layered with polka-dot tulle, cashmere, silk duchesse details, and striped cottons.

The silhouettes mark a clear shift within my work. Volumes move toward slimmer, more fitted, and more controlled forms. There are still traces of volume, but overall the approach is more restrained—an attempt to create clarity and focus in times of chaos and disruption.

After last season's romantic fantasy, The Owl represents a decisive turn toward sobriety. The poetry remains, but it is grounded in reality. This collection is not an escape. It is an appeal—a call to reflect, to question, and to reconsider how we engage with knowledge, with each other, and with the world we are shaping together.

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The show is part of the format *BERLIN CONTEMPORARY* during *BERLIN FASHION WEEK* and is supported by the *Berlin Senate Department for Economic Affairs, Energy and Public Enterprises* in cooperation with Fashion Council Germany.

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A special thank you to the House of Farina for providing *FARINA 1709 The Original Eau de Cologne*, creating an olfactory experience that underlines the presentation.

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