AMARENA

MATER
ISSUE

ENGLISH

MASHA BRODSKAYA

The evolution of sound

WRITTEN BY WENDELL FIGUEROA RUIZ PHOTOGRAPHY BY DINARA KHAIROVA

ICONS
AUDREY HEPBURN
FASHION
FDLA / LOS CABOS FW
VOLVO FWMX / GUADALAJARA
MET GALA 2026
BEAUTY & WELLNESS
JEFFREY ROSENTHAL
WENDELL'S WORLD
MY BUENOS AIRES
POP CULTURE
MICHAEL
ARTS
WELCOME BY PUCHE
MOONS OF ISTANBUL
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More than a MAGAZINE. A look at the shallow and the deep.

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AMARENA

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A look at the shallow and the deep.

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COVER
Music, Beauty, and Humanity
Masha Brodskaya shares her creative vision and the impact of a performance where beauty and purpose converge.

Photography by Dinara Khairova

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EDITOR'S LETTER

Marco Guerrero



WITHOUT FEAR OF AMBITION

"We choose to go to the Moon in this decade and do the other things, not because they are easy, but because they are hard," President Kennedy declared in 1962, promising the world that the first human to step onto the lunar surface and return safely would be American. *"In Israel, in order to be a realist, you must believe in miracles,"* David Ben-Gurion affirmed during the tumultuous struggle for his nation's independence—an anniversary marking 78 years this May. Both statements, voiced by pivotal figures of modern history, share a common thread: a lack of fear when committing to the most ambitious projects, an aspiration toward the epic, and the resilience to prevail.

In this fourteenth edition of **AMARENA**, we present the most extensive issue in our digital history. Recent global events have provided such a wealth of relevant information that curating this volume was a profound challenge. Thus, we chose not to limit ourselves—the blessing of digital freedom—to bring you an issue overflowing with the content you are most passionate about.

It was impossible not to be inspired by recent milestones: from humanity's return to lunar exploration and the cosmos' influence on fashion, to the displays of mastery at FDLA in Los Cabos and Volvo Fashion Week México in Guadalajara—a city establishing itself, de facto, as the nation's fashion capital. All this is complemented by a journey through the captivating city of Buenos Aires, masterfully captured through Wendell's chronicle.

May is our edition dedicated to the mother: MATER, in Latin. However, our focus is not strictly on the progenitor—whom we shall always celebrate and exalt in these pages—but rather on womanhood in the fullness of creativity, mastery, and wisdom. This is embodied by Masha Brodskaya, a striking beauty and exceptional artist who headlines our cover story.

In this issue, we explore feminine maturity and the more mystical concepts of motherhood; fittingly, May is the month consecrated by the Catholic Church to the Virgin Mary, whom we feature in an unmissable report within our Beliefs section.

May, as in every cycle, is the ideal time to celebrate with our community the themes that define us—those that feed our minds with knowledge and passion. At **AMARENA**, fashion, lifestyle, pop culture, fine arts, history, and faith are experienced through an inexhaustible desire for excellence.

This is your magazine; enjoy it as much as we enjoyed the process of creating it. Welcome to **AMARENA** 14: The Mater Issue, May 2026.

With our perennial commitment,



editor-in-chief@amarenamag.com @marcoguerreroleon



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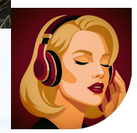



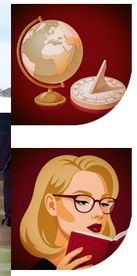









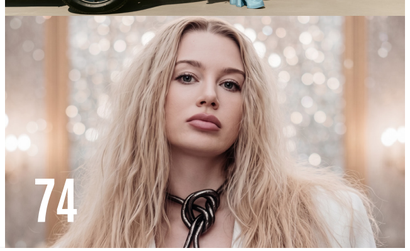

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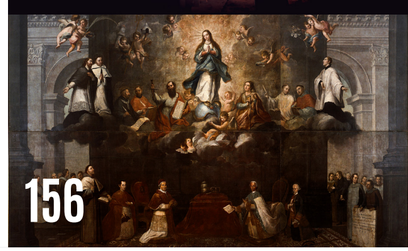

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לאָרשְׁיִ
ISRAEL

78 years of survival and resilience

BY Marco Guerrero @marcoguerreroleon





Marco Guerrero | MTY

ON MAY 14, 1948—ONE DAY AFTER THE EXPIRATION OF THE BRITISH MANDATE AND THE SUBSEQUENT WITHDRAWAL OF THE UNITED KINGDOM FROM THE REGION—DAVID BEN-GURION PROCLAIMED THE INDEPENDENCE OF THE STATE OF ISRAEL AT THE TEL AVIV MUSEUM. This act did not merely refound the Jewish State in its ancestral homeland after seventeen centuries of diaspora—which began following the defeat of the Bar Kokhba revolt against the Roman Empire in 135 AD—it materialized Theodor Herzl's vision nearly a century after the first Zionist Congress. However, the global Jewish community, and specifically those settled in the ancient *Eretz Yisrael*, had little time for celebration; immediately, the armies of five Arab nations launched a war with the blunt objective of crushing the nascent state and *"driving its inhabitants into the sea."* In the end, the outcome is well-known: Israel prevailed. Under the leadership of figures such as Ben-Gurion, Golda Meir, Menachem Begin, Ariel Sharon, Yitzhak Rabin, and Shimon Peres, leading up to current Prime Minister Benjamin Netanyahu—a figure as polarizing as he is complex—the nation has decisively defeated its adversaries in successive conflicts where survival itself was at stake. Today, Israel holds Iranian proxies at bay—various terrorist groups in Gaza, Lebanon, and Yemen—with the fundamental mission of avoiding, at all costs, the suffering the Jewish people endured for centuries: from pogroms in Europe and instability under Islamic rule to the horror of Nazi extermination in places like Auschwitz.

Against this backdrop, a fundamental question arises: Why does Israel, defying all odds, not only survive but establish itself as a prosperous and developed nation, with institutional strength and social cohesion superior to that of most Hispanic and European countries? It is fascinating that a country whose territory could fit three times into the state of Nuevo Leon, lacking in natural resources and surrounded by hostility—with a population smaller than that of the Mexico City metropolitan area—stands today at the economic, technological, and scientific vanguard as a functional democracy. The answer lies in its resilience. Faced with a precarious existence, the Jewish people forged an unbreakable determination; in fact, decades before independence, the first *aliyahs* had already built the foundations of the modern nation. Thus, upon proclaiming its sovereignty, the political, economic, and military institutions necessary for self-determination were already operational. For Israel, there is no other alternative: it must win every one of its wars and be as efficient as possible, for failure is not a political setback, but an existential catastrophe that would jeopardize the sovereignty and integrity of its people.

Today, 78 years after that proclamation and having consolidated itself through the victories of 1948, 1956, 1967, and 1973, the State of Israel stands as a fundamental pillar of Western civilization and its first frontier. It is, moreover, the epicenter of medical and entrepreneurial milestones of global impact. To its detractors who promote boycotts, one should invite them to renounce the comforts of modernity, as much of the digital, agricultural, and technological tools that define our era were developed in the laboratories of Tel Aviv, Jerusalem, Haifa, or Beer Sheva. Nevertheless, Israel still has a pending task: to retake the battle for the narrative with the same efficiency as the military one. It is paradoxical that, in the face of misinformation fueled by antisemitism and propaganda campaigns funded by regimes like Qatar or the Iranian theocracy—which have co-opted academics and the unwary in the West—Israel does not have a state communication program equal to the challenge. In an era dominated by postmodernism and post-truth, these omissions undermine the strength of a West that, caught between self-complacency and absurd guilt, sometimes seems determined to destroy itself.

It must be said clearly: Israel is the only country in the region that shares the values of liberal democracy and individual liberties. Its military responses, often severe, are the necessary deterrence against tribal paradigms where any sign of weakness is ruthlessly exploited—as occurred on October 7, 2023, when a wave of internal political polarization exposed a fissure that its enemies attempted to exploit to shatter its structure. This may not please the idealists who demand a world "as it should be" or those who reject success stories based on the free market; however, the facts are irrefutable. Currently, Israel faces its most critical conflict against the theocratic regime of Iran—understanding that the struggle is against a fanatical elite and not against its people, who have been brothered with the Jewish people for millennia—but Israel will pull through. When Iran is governed by statesmen rather than fundamentalists, there will be no further obstacles to definitive peace, just as was achieved with Egypt, Jordan, and other Arab nations through the Abraham Accords.

For all these reasons, we congratulate the Jewish people—who have a friendly media outlet in **AMARENA**—on the 78th anniversary of the refounding of their State, and we send an affectionate greeting to all its citizens: Jews, Christians, Muslims, and Druze.

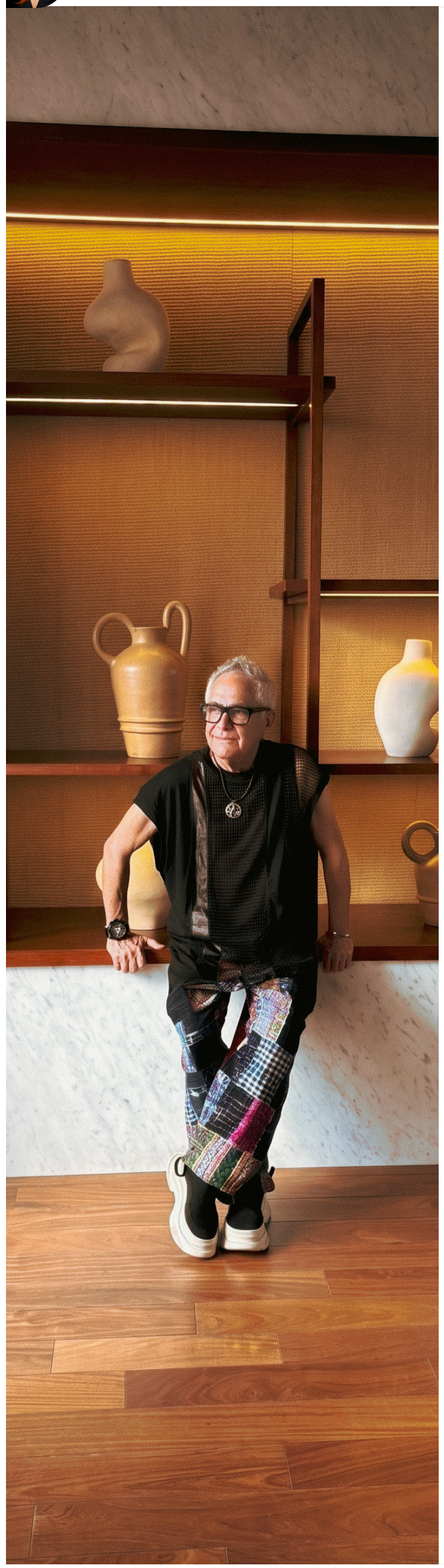
***Ecce signum* Guerrero**

LUIS SANCHEZ

The art of silent presence

BY Martha Phillips @girldumonde





SOME PEOPLE SIMPLY KNOW HOW TO BE. Luis Sanchez possesses that elusive quality: he inhabits the spaces where Hispanic fashion beats strongest, yet he does so without the slightest interest in stealing the spotlight or forcing himself into the center stage.

As the husband of Jose Forteza—editor, curator, and a pillar of the region's publishing industry whose tenure at Vogue Mexico & Latin America and leadership at FDLA (Fashion Designers of Latin America) have shaped the course of our fashion—Luis is a constant in those front rows where everything happens at a breakneck pace. It is precisely there, in the intimacy of the runway, where his true essence is revealed.

With Luis, words are superfluous; his gaze speaks for him. You can see it. When a collection captures his interest, his body language transforms: he leans in subtly, focuses, and deploys a precise, almost monacal attention. Conversely, when something fails to convince him, his honesty is palpable, though he never resorts to awkward gestures or exaggeration. His reaction is always contained, elegant, and profoundly genuine.

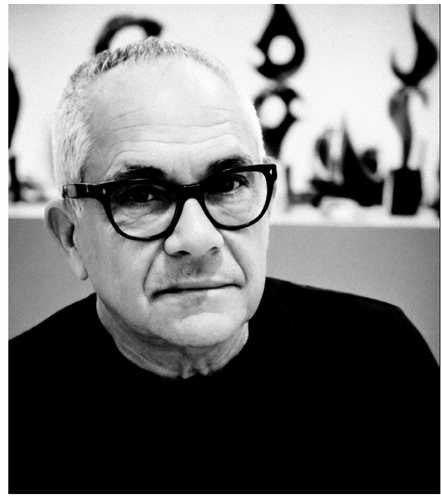
There is something about him that is difficult to define until experienced firsthand: his presence carries weight. It isn't a loud imposition or a need to dominate the room; rather, it is a natural force that never goes unnoticed. Although he is closely linked to FDLA—a vital platform that has projected Hispanic talent into international markets like New York—the influence of Luis and José transcends acronyms. Together, they are key figures in curation, talent scouting, and the forging of strategic connections within the luxury circuit. While José occupies a more visible position at the editorial vanguard, Luis operates from a place of sharp, influential observation.

We see him at fashion weeks across various countries, in showroom appointments where the real decisions are made, and within that less-exposed circuit where the relationships that sustain the industry are woven. He is not there as a decorative figure; he is present because he understands, better than most, the pulse of the moment.

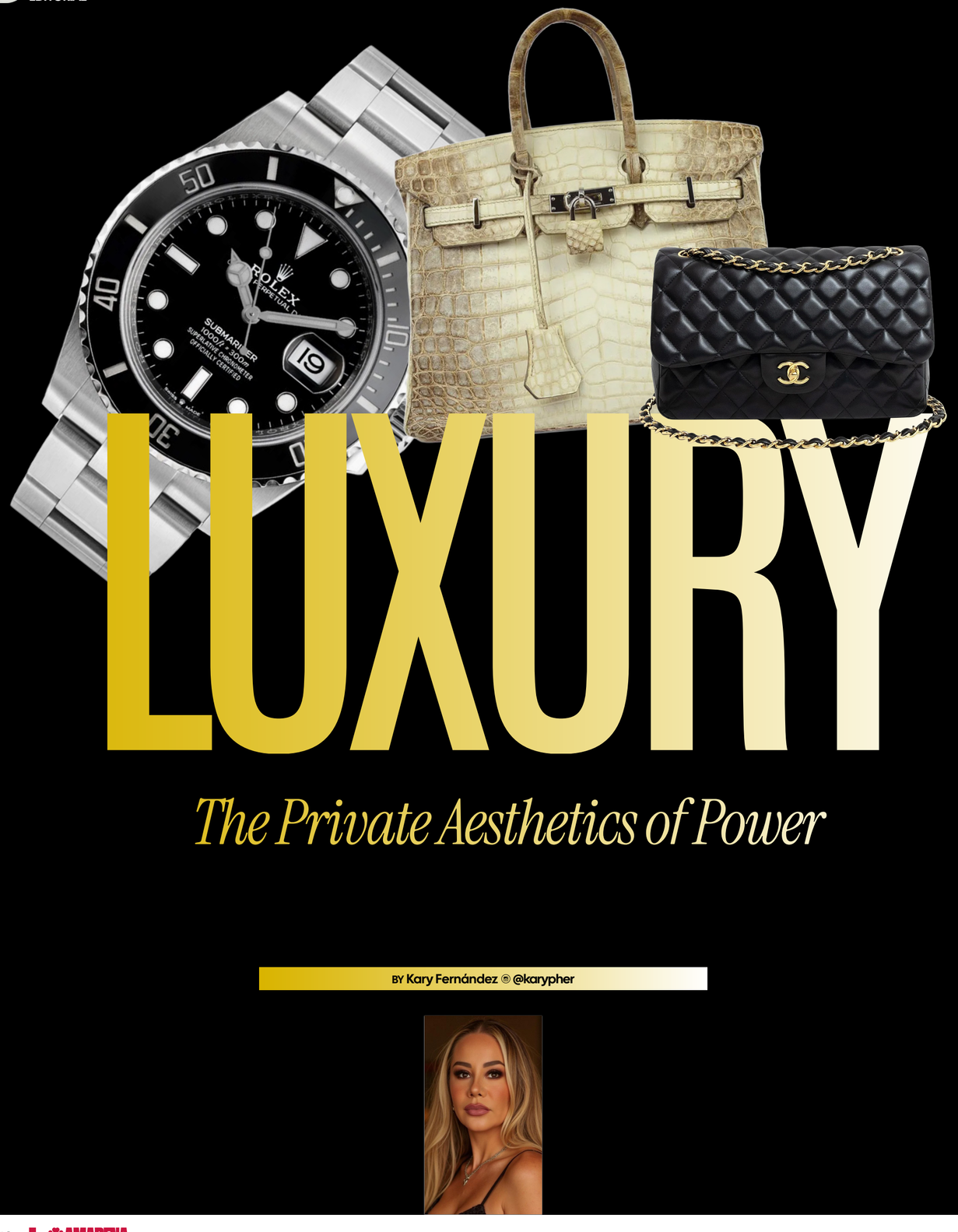
The most fascinating thing about Luis is that he doesn't play a "character." There is no manufactured persona. He moves with ease between gala dinners and runway shows, reading the room and connecting on a human level. He doesn't need to project a style because he embodies it; he doesn't have to explain his place in the world because it is perceived with absolute clarity.

Sharing a row with him is a masterclass: while many simply look, he truly sees. Because in the end, when the lights go down and the clamor fades, the only thing that remains is the perspective of one who understood what was in front of them. And Luis, almost always, understands it first.









LUXURY

The Private Aesthetics of Power

BY Kary Fernández ◎ @karypher

LET'S TALK ABOUT LUXURY—A MODERN ASPIRATIONAL PHENOMENON THAT EXPLODED BETWEEN THE LATE 19TH AND EARLY 20TH CENTURIES. During this era, Europe underwent a brutal industrial expansion that allowed a new elite to distinguish themselves not just through noble titles, but through conspicuous consumption. Houses like Louis Vuitton, Hermès, and Cartier began by creating functional pieces for aristocrats, travelers, and royalty. However, the true shift occurred after World War II. Throughout the fifties and eighties, Hollywood, fashion magazines, and eventually Wall Street transformed luxury into a global status symbol. Thus, the contemporary concept of the "investment piece" was born: scarce objects associated with power, permanence, and sophistication—assets capable of surviving generations while retaining both economic and social value.

Many still believe that buying luxury is throwing money away. Usually, they say this while sporting a counterfeit Louis Vuitton phone case and driving a car financed over seven years that lost 35% of its value the moment it left the dealership. The problem isn't luxury; the problem is failing to distinguish which pieces retain value and which are merely aspirational consumption disguised as equity.

It is a reality: certain luxury objects function almost as alternative assets. They don't pay dividends, but they possess liquidity, market desirability, exclusivity, and, in some cases, staggering appreciation. And no, I'm not talking about the logo-drenched belt a fast-fashion influencer bought to "cosplay" old money on TikTok; I'm talking about pieces with history, scarcity, artisanal craftsmanship, and sustained demand.

Hermès understood this before anyone else. The Birkin is not just a handbag; it is a psychological mechanism of exclusivity. One does not simply walk into a boutique and leave with one. In fact, part of its value lies in the fact that Hermès artificially controls supply and hand-picks to whom it sells certain pieces. The client must build a purchase history, a relationship with the sales associate, and a reputation as a serious buyer. Real luxury doesn't beg you; it filters you

This is exactly why the Birkin became a financial phenomenon. Secondary market reports show that specific models maintain or even exceed their retail price years after purchase. Rare examples reach astronomical figures at international auctions. The Diamond Himalaya Birkin is not a bag: it is, for all intents and purposes, a social bullion; an object designed to communicate access, scarcity, and economic power simultaneously. Collectors like Kris Jenner, Victoria Beckham, or Jamie Chua own dozens of pieces not just out of vanity, but because they understand that certain editions are more liquid than many watches, cars, or mediocre investments disguised as sophistication.

Then there is Rolex, likely the "old school" brand that turned the wristwatch into a global financial symbol. A Rolex Submariner, Daytona, or GMT-Master doesn't just track time; it tracks status, patience, and access. Again, not everyone can just walk in and buy what they want. There are waitlists, authorized dealers, and "gray markets" where certain models sell for far above their official MSRP.

A fascinating truth emerges here: true profitable luxury is rarely available immediately. If you can buy it easily, it's probably not an investment. The market loves the difficulty of access; it loves the feeling of belonging to a small, exclusive club. This is why professional-line Rolexes hold their value brutally well compared to "fashion watches" that look like corporate convention trophies within three years.

Great watch collectors like John Mayer, Ed Sheeran, or Kevin O'Leary understand the game perfectly. They aren't just buying aesthetics; they are buying historical reference, rarity, movement, secondary demand, and cultural continuity. The luxury market relies heavily on what economists call "symbolic permanence." Simply put: if a piece is still desirable in twenty years, it wasn't a trend; it was portable cultural heritage.

This is where Patek Philippe enters the frame, a brand that built its narrative around the idea of passing watches down through generations. They didn't sell steel and gears; they sold lineage. When a brand successfully associates itself with family heritage, it stops competing with fashion and starts competing with legacy.

Then comes Chanel, particularly the Classic Flap. Its strategy of constant price hikes has turned it into a benchmark for the resale market. Chanel understood something brilliant: raising prices can actually increase the perception of exclusivity. While critics mock those who spend absurd amounts on handbags, the reality is that certain Chanel bags have preserved their value better than thousands of impulsive investments made by "Instagram finance gurus"—the ones talking about a "shark-tank mentality" while renting a Lamborghini by the hour to film reels.

Finally, there is Cartier, specifically the Tank watch and the Love bracelet. Their jewelry possesses something vital: immediate universal recognition. The most powerful luxury is that which even those who know nothing of luxury can identify. The value of authentic luxury depends on social consensus; nobody pays a fortune for something that requires too much explanation. This is why Van Cleef & Arpels maintains impressive demand with its Alhambra collection: iconography matters, and ease of recognition qualifies the wearer.

Now, for the disruptive part: not all luxury is an investment. Much of what is called "contemporary luxury" has become so mass-produced that it has lost the very thing that sustained its value: true exclusivity. When everyone is wearing the same oversized logo, it ceases to be a symbol of extraordinary access and becomes the aspirational uniform of a debt-ridden upper-middle class.

For a brand to retain value, the equation must satisfy five variables: genuine scarcity, sustained global demand, distribution control, cultural history, and a solid secondary market. If a brand fails two or three of these, you are likely just making an expensive purchase.

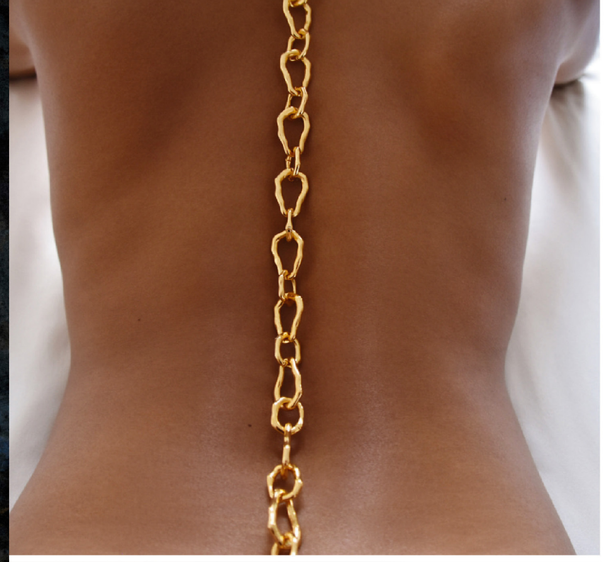
This is where sophisticated buyers appear—people who no longer acquire luxury to show off, but to diversify their emotional and financial wealth. Certain pieces preserve social capital. Walking into certain circles wearing an authentic Birkin, a vintage Patek, or a Rolex Daytona communicates more than just money; it communicates belonging. And as much as it pains many to admit, belonging remains one of the world's most expensive currencies.

The Great Houses protect their codes because they know the value isn't just in the object, but in the difficulty of obtaining it. True luxury has never been about inclusion; it is about exactly the opposite. Perhaps that is why it still works so well: while half the internet tries to fake wealth by renting lifestyles, certain silent pieces continue to pass from generation to generation, preserving value, prestige, and desire. That isn't fashion; that is a different category of power altogether.



Cartier Love Bracelet









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Audrey HEPBURN

INNATE ELEGANCE

More than a mere archetype of Hollywood's Golden Age, she was the architect of a new aesthetic canon. Through a discipline forged in dance and a visionary alliance with haute couture, Hepburn transformed fragility into power, proving that true elegance is not an accessory, but a lifelong intellectual exercise.







IN THE HOLLYWOOD OF THE MID-20TH CENTURY, THE EMERGENCE OF AUDREY HEPBURN WAS AN ACT OF SILENT REBELLION. Born in Belgium on May 4, 1929, yet of British nationality, her legacy resides not only in her filmography but in her capacity to redefine the very concept of elegance. To understand Hepburn, one must look beyond the screen: her training in classical dance was no mere backdrop; it was the foundation of her physical language. Every movement, every gaze, and every pause on set was imbued with a technical discipline that endowed her characters with an almost ethereal lightness. In films such as Roman Holiday or Breakfast at Tiffany's, we do not simply see an actress reciting lines, but an artist inhabiting the space with surgical precision—a performer whose talent did not seek emotional excess, but rather an intelligent restraint that suggested far more than it exhibited.

This same exactitude found its greatest ally in fashion. The professional and personal bond she forged with Hubert de Givenchy transformed the history of design by dismantling post-war excess and proposing a new aesthetic: sobriety as the ultimate sophistication. The iconic little black dress was not just a garment; it was a manifesto of modernity. Audrey understood that true elegance is an exercise in subtraction. By opting for clean lines, bateau necklines, and silhouettes stripped of artifice, she validated a minimalist aesthetic that, seven decades later, remains the absolute gold standard of taste. She did not merely wear a dress; she endowed the piece with its own narrative, turning the design into a natural extension of her bone structure and her persona.

What makes Audrey Hepburn a true landmark is not her celebrity status, but the coherence with which she lived her life. After retiring from stardom, her impact was channeled into her work with UNICEF. Her labor on the ground, far from the spotlights and makeup, proved that her depth was not a cinematic construct, but a genuine human conviction. Audrey never sought to fit the mold of what was expected of a star; instead, she forced the world to adapt its gaze to a new understanding of beauty: one that resides not in volume, but in intensity, intellectual sharpness, and the unmistakable presence of one who knows, with absolute certainty, who they are.

Ultimately, her legacy is an invitation to respect our own essence—a lesson that, in a world saturated with noise and artifice, the most enduring elegance is that which stands on simplicity and an unwavering commitment to oneself.

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FASHION



FDLA

LOS CABOS FW

BETWEEN THE SEA AND STYLE





More than a mere succession of runway shows, the recent edition of FDLA in Los Cabos was a manifesto of maturity for Hispanic fashion. From the adrenaline of the backstage to the unpretentious sophistication of Cabo Sagrado, we explored the proposals of creatives who are charting the new course of contemporary design. It was a personal experience where the Baja lifestyle and international talent merged in an unforgettable embrace.

BY Martha Phillips ® @girldumonde




Indira & Isidro




Carlos Sierra




Kaktustyle




Carlos Pineda

FDLA Fashion Week in Los Cabos was a manifesto of maturity for Hispanic fashion. From the adrenaline of backstage to the unpretentious sophistication of Cabo Sagrado, we explored the proposals of creators who are charting the new course of contemporary design. A personal experience where the Baja lifestyle and international talent merged in an unforgettable embrace.

FDLA Los Cabos Fashion Week didn't feel like a conventional fashion week—the kind where you simply move from one show to the next; here, everything vibrated with an intimacy and a pulse much more connected to the Baja lifestyle. Amidst the sea, the golden sunsrgence of creative minds, the experience became deeply personal.

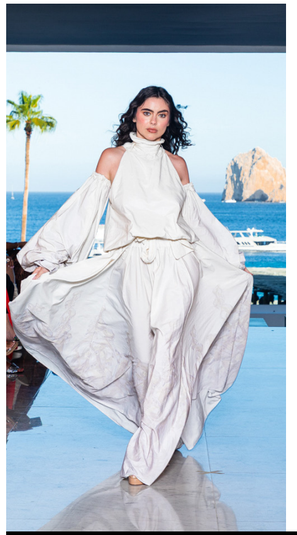
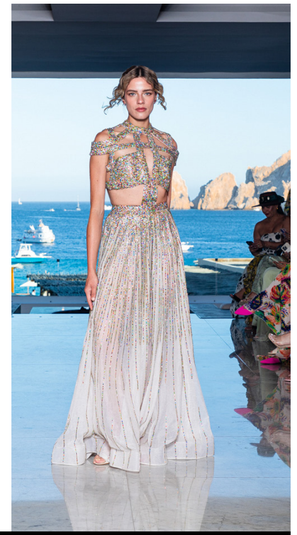
The Hotel ME Cabo served as the idyllic backdrop. Everything maintained that perfect balance between luxury, fashion, and the relaxed rhythm of the destination that very few fashion weeks manage to capture: absolute sophistication, yet entirely unpretentious. The tone for the week was set at the inaugural cocktail at Cabo Sagrado. It was inspiring to see the industry's most influential figures gathered and to witness how FDLA continues to genuinely champion Hispanic talent, curating spaces where design truly connects with the press, buyers, and major decision-makers.

The runway was a display of fascinating identities. We saw the visions of designers such as Carlos Sierra, Indira & Isidro, Ankayaya, Kactustyle, IDOL Jose, Gippco, Jorge Reyes, 98 Coast Avenue, Carlos Pineda, and Calala. Each presentation was its own universe: from ethereal resort collections and dramatic proposals to pieces with exquisite artisanal craftsmanship and contemporary visions of international reach.

One of my favorite corners was the backstage. That is where the true adrenaline resides: the last-minute adjustments, the expectant gaze of the designers at every exit, the team coordinating in a choreographed chaos... that invisible magic that the public rarely perceives, but which means everything.

I leave with a clear reflection: the narrative of Hispanic fashion has evolved. We are no longer simply talking about "emerging talent"; today we see an industry confident in its identity, with proposals that claim their place on the global stage. Los Cabos is the thread that binds the experience. The beach, the gastronomy, and the social life allow fashion to feel natural and fluid. The dinners under the stars and the rooftop conversations are where the true inspiration happens.

The closing—a mix of music and celebration by the sea—made it clear why this platform is one of the most compelling. More than a series of shows, it was a celebration of our creativity in one of Mexico's most spectacular settings.

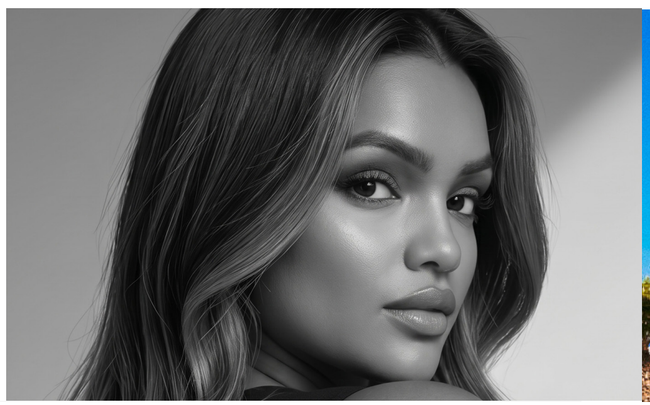
Jorge Reyes




Ankayaya



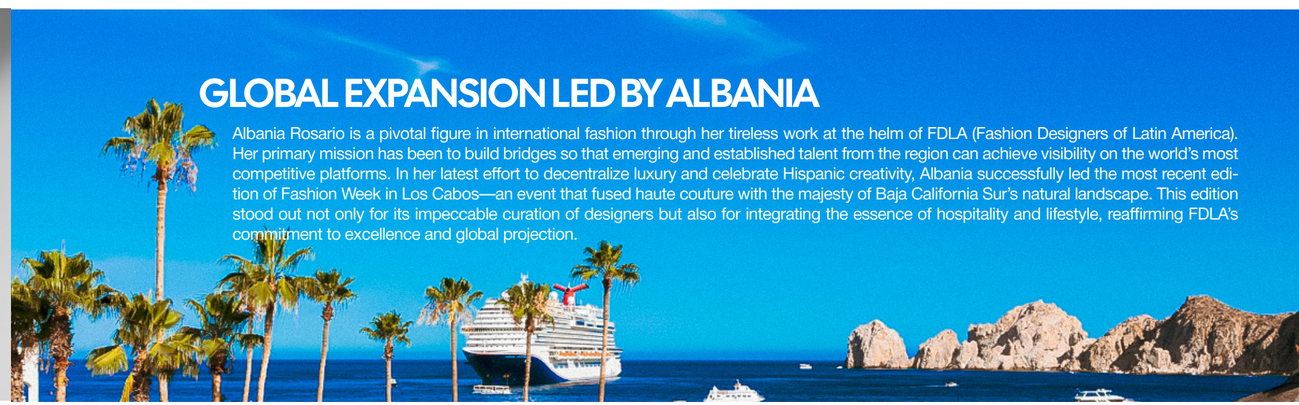

GIPPCO



PHOTOGRAPHY by Rico Mejia

GLOBAL EXPANSION LED BY ALBANIA

Albania Rosario is a pivotal figure in international fashion through her tireless work at the helm of FDLA (Fashion Designers of Latin America). Her primary mission has been to build bridges so that emerging and established talent from the region can achieve visibility on the world's most competitive platforms. In her latest effort to decentralize luxury and celebrate Hispanic creativity, Albania successfully led the most recent edition of Fashion Week in Los Cabos—an event that fused haute couture with the majesty of Baja California Sur's natural landscape. This edition stood out not only for its impeccable curation of designers but also for integrating the essence of hospitality and lifestyle, reaffirming FDLA's commitment to excellence and global projection.



A NOTE FROM THE EDITOR: Experience the social highlights of this event in our RSVP section on page 170.







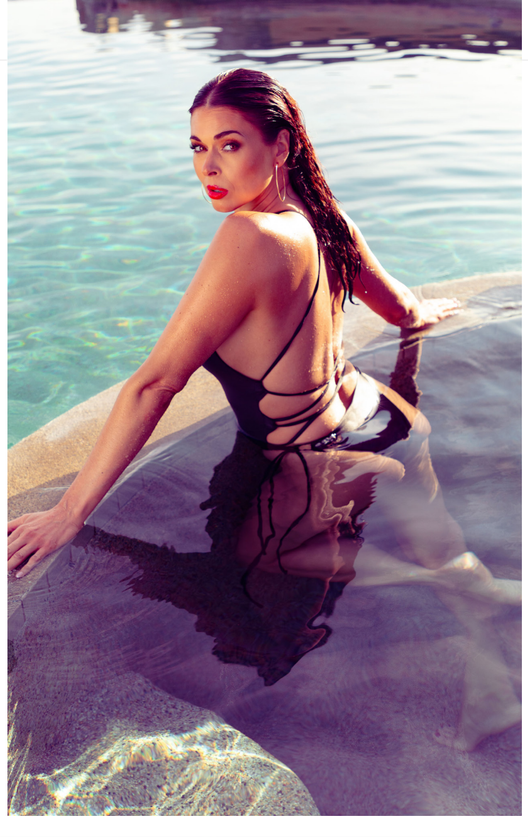














ABOUT RICO MEJIA

LA native and Los Cabos-based, I built a strong foundation in New York working alongside top fashion photographers. My background in film helped shape my creative lens before I transitioned fully into photography. With 20 years of independent experience, my portfolio features major names like Sony Pictures, Warner Bros., and Los Angeles Fashion Week.

RM
PHOTOGRAPHY

Rico Mejia Photography:
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The constant metamorphosis

STAFF @amarenamag

The story of Dolores Promesas is the chronicle of an uninterrupted metamorphosis. From the birth of a virtual character to surviving an imminent liquidation, the firm proves today that its capacity for resilience is as solid as its design. With its recent move to the Merletti Group, the brand now seeks to balance its vibrant spirit with a technical structure capable of conquering new generations.

THE HISTORY OF CONTEMPORARY SPANISH FASHION CANNOT BE TOLD WITHOUT PAUSING AT THE PHENOMENON THAT WAS DOLORES PROMESAS. What germinated in 2006 was not simply the creation of a clothing line, but the birth of a persona. Dolores—a virtual woman with a fictional past defined by resilience—became a symbol that connected with thousands of women through optimistic messaging, iconic prints, and an identity that understood the power of community and influencer backing long before it was the industry standard. However, like any narrative worth telling, the firm's trajectory has been marked by moments of uncertainty, proving that its greatest strength lies not just in its design, but in its inexhaustible capacity for reinvention.

After years of expansion and a consolidated presence in the national market, the brand faced liquidation after filing for bankruptcy in late 2020, a chapter that many believed signaled the definitive end of its legacy. Nevertheless, true to its philosophy—which dictated that *"it's not what happens to you, but what you do with what happens to you"*—Dolores Promesas found a way out. In 2022, the Niza Group acquired the company during its liquidation phase, beginning a relaunch process aimed not at replicating the past, but at moving toward maturity. This new stage gained decisive momentum in 2024 with the appointment of Jasive Fernández Robles as Creative Director, whose vision was fundamental in providing the brand with a contemporary and global structure. By moving away from an exclusive reliance on slogan t-shirts to explore much more sophisticated offerings, she pivoted the brand toward a new horizon. A tangible example of this shift was the "Manifiesto" collection, a design exercise that reaffirmed the firm's commitment to excellence and innovation, positioning Dolores Promesas not just as a lifestyle brand, but as a house with aspirations of haute couture and signature design.

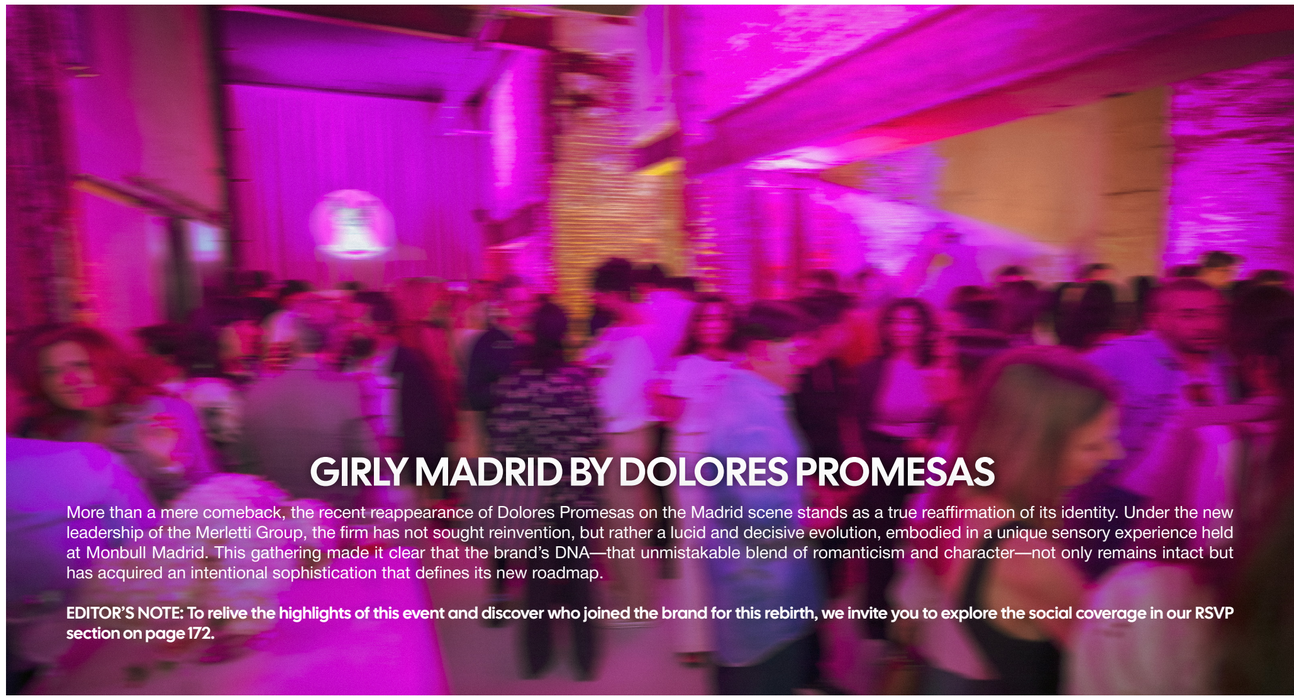
Despite successes in image and positioning, operational management posed unexpected challenges. While the Niza Group successfully reactivated the online business, social media, and brand visibility, maintaining domestic production—the non-negotiable DNA of Dolores Promesas—conflicted with the group's industrial efficiency model, which specialized in manufacturing in India. Recognizing that outsourcing production would mean renouncing the very essence of the firm, Niza CEO José Kalu sought a solution to guarantee long-term viability. This led to a new chapter in September 2025, when Dolores Promesas changed hands to join the portfolio of the Madrid-based group Merletti, owners of brands like Dándara and Unique. This operation was no coincidence; Merletti was already the brand's primary industrial supplier, possessing the know-how and infrastructure necessary to uphold the "Made in Spain" commitment. The acquisition, which includes intellectual property and digital assets, allows the brand to be managed by a group capable of integrating sales processes across wholesale channels, franchises, e-commerce, and points of sale in El Corte Inglés. Today, the firm is in a consolidation phase where the cheerful, vibrant spirit of its origins coexists with an ambitious technical and commercial structure. The leadership transition, with a renewed team under the Merletti umbrella, seeks to maintain the brand's essence while ensuring its economic sustainability. The story of Dolores Promesas is, ultimately, a reminder that fashion—when built upon a solid identity and an unwavering will to evolve—has the capacity to endure beyond any crisis, proving that endings can, in fact, be the prologues to a better-written story.











GIRLY MADRID BY DOLORES PROMESAS

More than a mere comeback, the recent reappearance of Dolores Promesas on the Madrid scene stands as a true reaffirmation of its identity. Under the new leadership of the Merletti Group, the firm has not sought reinvention, but rather a lucid and decisive evolution, embodied in a unique sensory experience held at Monbull Madrid. This gathering made it clear that the brand's DNA—that unmistakable blend of romanticism and character—not only remains intact but has acquired an intentional sophistication that defines its new roadmap.

EDITOR'S NOTE: To relive the highlights of this event and discover who joined the brand for this rebirth, we invite you to explore the social coverage in our RSVP section on page 172.

FASHION
INCUBATOR MX

FASHION
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FRACTALS STUDIO SSZN 1

Cigil-wear: Initiation

> The Fractals Studio team aims to push the boundaries of modern fashion and its ability to fuse long, dark silhouettes with industrial-inspired garments.
>
> - EDUARDO GARZON GUERRA

FRACTALS STUDIO IS NOT JUST A BRAND; IT IS A MULTIFACETED PROJECT, A MOVEMENT, AND ABOVE ALL, A TRIBE. Under the vision of designer Eduardo Garzon Guerra, we proclaim our existence as a catalyst for every individual to feel and express their deepest identity through fashion.

Our Pillars

The Fusion of Eras: We exist at the intersection of the brutalist and the industrial with the experimental. Our aesthetic is born from the union of raw structure and cybersigilism: an alchemical synthesis of ancient magical sigils and cybernetic modernity.

Art as a Banner: We believe that fashion must be the vehicle for unique art. Each garment is a piece of art designed to emit an unrepeatable vibe, allowing the wearer not only to dress in clothing but to integrate into a collective.

The Eternal Symbol: Our identity is sealed in the sigils on the sleeves. While front and back designs evolve, the sleeve sigil remains our immovable sign—the constant mark of our tribe throughout every collection.

Silhouette and Flow: We champion the freshness of oversize pieces—large, long, and dark silhouettes that defy conventional proportions. We seek designs that startle, forcing the world to ask: “Who designed that?”

Our Vision: “Cigil-wear: Initiation”

This first collection marks the beginning of a new era. What starts today with shirts will soon expand into a universe of accessories, including jewelry, sunglasses, and footwear—always maintaining our signature dark color palette.

Fractals Studio offers a long-term vision. In the coming years, our movement will transcend textiles to conquer the worlds of 3D design, sculpture, and painting. Welcome to the tribe.



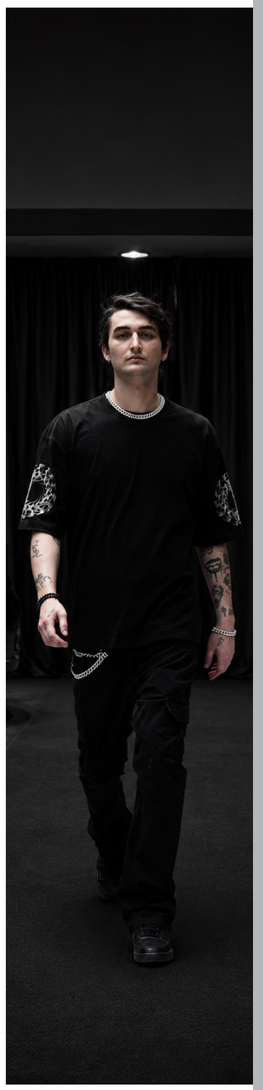






SHOPPING HERE



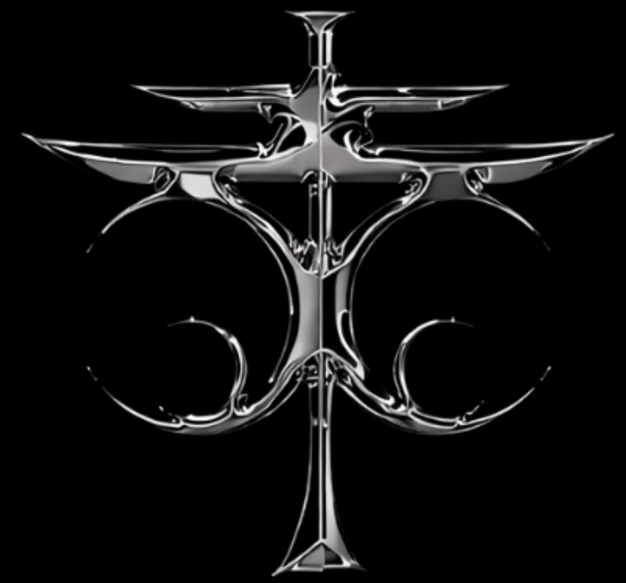












@FRACTALS.STUDIO.MX

MET GALA 2026 UNFILTERED

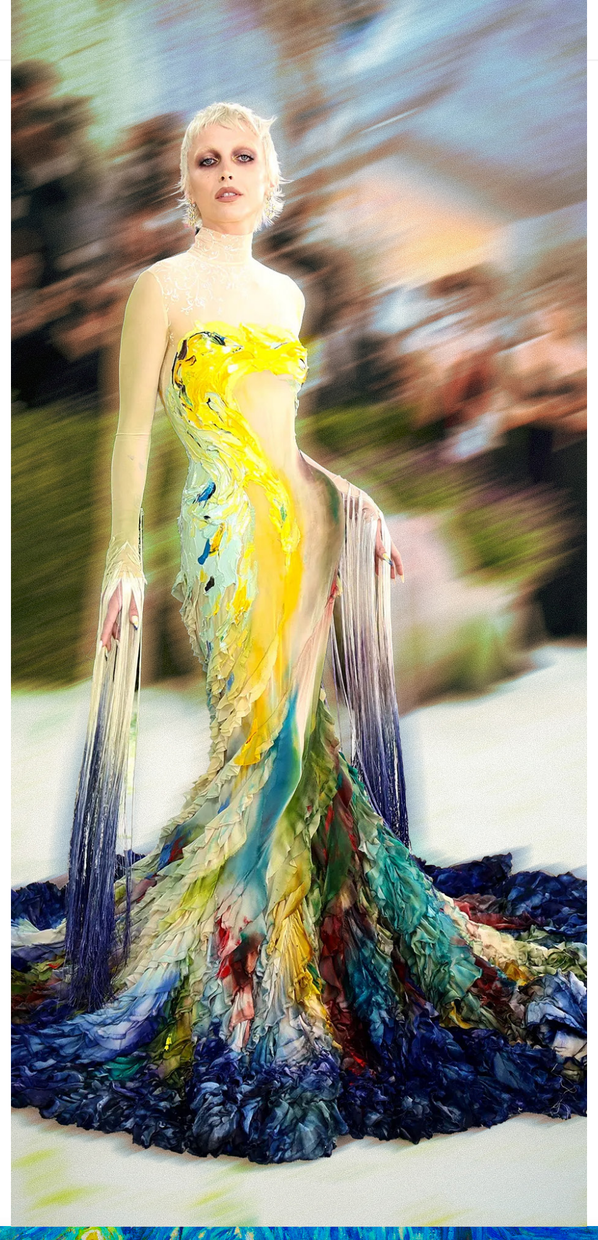
Between living canvases and textile disasters, the Met Gala 2026 transformed the museum steps into a battlefield where art and the ridiculous walked hand in hand. From pure mastery to aesthetic boredom, we dissect a gala that—for better or worse—refused to go unnoticed.

BY Martha Phillips ® @girldumonde

THE MET GALA 2026 CONFIRMED THAT FASHION NO LONGER SEEKS MERELY TO CLOTHE, BUT TO PROVOKE, INTERPRET, AND TRANSMUTE INTO ART. Between references to surrealism, exhumations of classical sculpture, and silhouettes of an almost pathological drama, the red carpet became a living gallery where each look struggled to tell its own story. More than just trends, we witnessed a parade of personas and concepts built to survive in the conversation long after leaving the museum steps. Below is the best and the worst—entirely unfiltered—of the night.

On the bright side, Chase Infiniti appeared in a Thom Browne proposal inspired by the Venus de Milo; an interpretation where couture fused with visual sculpture, and intricate sequin work evoked the texture of a painting in motion. In that same vein of mastery, Kylie Jenner wore a sculptural Schiaparelli vision that drew directly from surrealism, offering a design conceived as a museum piece. Meanwhile, the queen of chaos, Madonna, invoked the universe of Leonora Carrington under Saint Laurent, achieving a dark and deeply artistic aesthetic that only she can pull off.

Sarah Paulson pushed surrealism to the limit alongside Matières Fécales, making theatricality her personal trademark. Beside her, Anok Yai dazzled in a Renaissance-style Balenciaga, inspired by the iconography and effigies of Black Madonnas. Romanticism arrived with Gracie Abrams, who evoked the textures of Gustav Klimt for Chanel, while Kris Jenner opted for the sculptural elegance of a Dolce & Gabbana that blended classical and Oriental codes. Zoë Kravitz provided a dose of dark sensuality for Saint Laurent, while Audrey Nuna in Robert Wun and Emma Chamberlain—the latter in a Mugler that seemed stolen from a Van Gogh or Munch canvas—proved that the body is, above all, a canvas for pictorial expressionism.



However, the museum also housed its own hall of horrors. Beyoncé, faithful to her urge to 'send a message'—which often translates to seeking attention at all costs—missed the mark with an unfortunate ensemble that felt more like a carnival costume than an outfit for the world's most important gala. Similarly, Doechii succumbed to the search for cheap attention, confirming with her choice that, in fashion as in art, not everything that makes noise is music. Madonna's case was tragic: although conceptually among the best, visually she fell into the "worst" category because she ended up looking like a botched costume. Naomi Osaka, such a skilled athlete, looked lost in a Robert Wun design that wasn't "weird"—it was simply ugly, especially given the more brilliant options in the designer's collection. And what can be said of Kim Kardashian? She has become infinitely tiresome. Her style could be art if it possessed a gram of good taste, but she seems condemned to live off the wretched aesthetic legacy left behind by her time with Kanye West. Finally, the award for the worst of the night goes to Heidi Klum: though the inspiration was high-end, the execution was so deficient it transformed a beautiful idea into a theme-park mascot suit.

The Met Gala 2026 reminded us that the line between pictorial genius and media-driven ridicule is as thin as a silk thread. While some names managed to elevate textiles to the status of cultural heritage, others showed us that not even the world's largest budget can buy the discernment necessary to distinguish a masterpiece from a simple visual tantrum.

EXPRESSIONISM MEETS IMPRESSIONISM: MUGLER AND EMMA CHAMBERLAIN

Emma Chamberlain once again captured every eye at the Met Gala 2026, transforming into a living work of art upon the famous steps. In a convention-defying Mugler design, Chamberlain embodied the essence of "fashion as art," fusing haute couture with the history of painting. The gown, a unique piece from the house of Mugler, drew inspiration from two pillars of modern art: the Impressionism of Vincent van Gogh and the Expressionism of Edvard Munch. Mugler's creative team, working in close collaboration with Chamberlain, sought to capture the emotional intensity and chromatic vibration characteristic of these masters. The design translated into a signature Mugler silhouette—with its structural and architectural focus—functioning as a canvas in motion. The dress's printing and texture techniques emulated Van Gogh's energetic, impasto brushstrokes. Vibrant tones and tactile textures directly evoked iconic paintings like "The Starry Night" or "Sunflowers," making the garment appear as if it were crafted from actual oil strokes. Simultaneously, the composition and color flow incorporated the drama and emotional distortion of Munch's Expressionism. The dark, melancholic aesthetic and visual tension that define works such as "The Scream" were integrated into the design, creating a dialogue between Van Gogh's vibrant beauty and Munch's existential angst. The look was hailed as one of the most daring and conceptual of the night, reaffirming Emma Chamberlain's status as one of the most influential and creative figures at the intersection of fashion and pop culture. With Mugler, Chamberlain didn't just wear a dress; she became an artistic performance that blurred the boundaries between the body and the canvas.

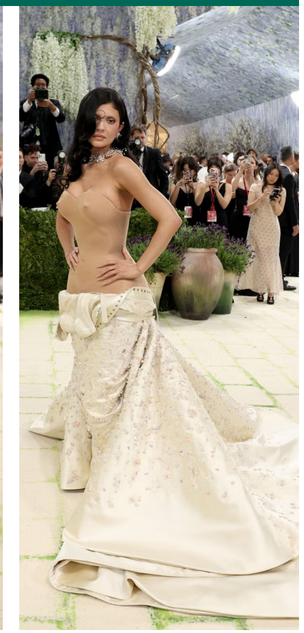
THE BEST



Kris Jenner
DOLCE & GABBANA
Between classical sculpture and Eastern mysticism, she achieved an elegant drama that, surprisingly, worked.



Chase Infiniti
THOM BROWNE
An interpretation of the Venus de Milo where fashion fused with sculpture. The intricate sequin work achieved the illusion of moving paint upon the skin. Impeccable.



Kylie Jenner
SCHIAPARELLI
A sculptural vision that drew from classical surrealism. A dress conceived as a museum piece, far beyond a simple red carpet look.



Zoë Kravitz
SAINT LAURENT
An ode to dark sensuality. Sheer fabrics and silhouettes that transformed the body into a piece of romantic contemporary art.



Sarah Paulson
MATIÈRES FÉCALES
She immersed herself in dark surrealism and extreme theatricality. Every detail of the design felt like a provocation of contemporary art.



Anok Yai
BALENCIAGA
Inspired by the aesthetic of Black Madonna iconography and Renaissance drama. A sculptural display—imposing and charged with a necessary visual power.



Gracie Abrams
CHANEL
She captured the golden radiance and romanticism of Gustav Klimt. A tribute that managed to encapsulate the artist's own preciosity.



Audrey Nuna
ROBERT WUN
An exercise in black-and-white abstract expressionism. Her look was a pictorial splatter charged with intention.



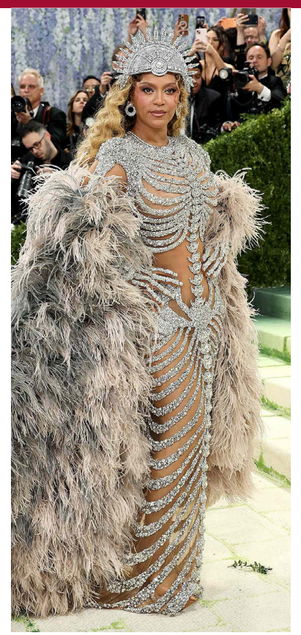
MADONNA AND SAINT LAURENT: A VISION GONE WRONG

The “Queen of Pop” occupied both extremes of the night, achieving the feat of claiming a spot in the pantheon of the best and the pit of the worst. She invoked the dark, theatrical universe of Leonora Carrington, remaining deeply artistic and true to her disruptive nature; however, she ended up being the great enigma of the gala. Conceptually, her proposal was among the most powerful, but visually, it landed in the mud: what read as art on paper ended up looking like a last-minute costume on the steps.

THE WORST



Naomi Osaka
ROBERT WUN
Spectacular with the racket and on the clay, but lost at the Met Gala. With so many brilliant designs from the creator to choose from, she picked the one that looked like a pattern-making error.



Beyoncé
BALMAIN
As always, “sending messages.” “Hideous” is an understatement. Someone should have told her it was the Met Gala in New York, not a carnival.



Doechii Channels
MARC JACOBS
She chose to grab attention, but for all the wrong reasons. She applied the maxim of “let them talk about me, even if it’s bad.” Cheap publicity on an expensive night.



Kim Kardashian
ALLEN JONES
She would be fantastic if she had a shred of good taste, but all she has left is Kanye West’s aesthetic inheritance: a deplorable and exhausted taste.



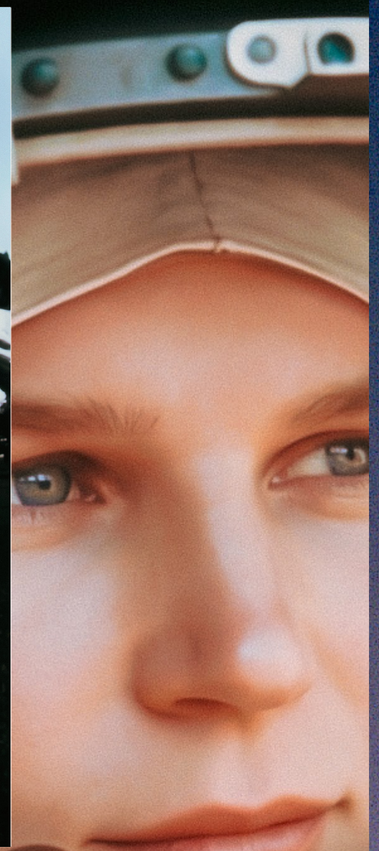
...OF THE WORST

The dubious “honor” for the night’s biggest failure.
Heidi Klum leaves us with mixed feelings. The inspiration was high-end, but the execution of the mask was a technical disaster. What could have been a poetic and iconic image ended up looking like a theme-park mascot suit. A wasted opportunity.

SPACE-AGE STYLE



André Courrèges





Chanel

FROM BAIKONUR AND CAPE CANAVERAL TO THE FASHION WEEK RUNWAYS

From the metallic furor of the 1960s to the technical functionality of the Artemis II mission, the cosmos has been the ultimate muse of haute couture. We explore how great designers have transformed the mystery of the universe into iconic silhouettes, proving that fashion does not only clothe the present, but projects our eternal desire to reach the stars.

BY Tiff García © @_tiffgarcia


Chanel por Lagerfeld, 2017

FASHION IS, ABOVE ALL, A MIRROR OF ITS TIME. Throughout history, the industry has found the galaxy to be a concept that is not only innovative but deeply symbolic, turning it into an inexhaustible source of creativity. For decades, designers have translated the mystery of the unknown into iconic collections exploring various eras, beginning with a radical transformation in the 1960s. While the struggle for women's rights gained momentum and humanity reached the Moon aboard Apollo 11, fashion broke away from Christian Dior's postwar "New Look" to embrace modernity and the free spirit of youth.

The space race flooded the runways with unisex styles, glossy finishes, PVC, and futuristic silhouettes that evoked astronaut attire. In this setting, André Courrèges established himself in 1964 as the father of space-age design, while Pierre Cardin dedicated entire collections to the cosmos—such as his famous Cosmo Corps—even going as far as dressing the cast of Star Trek in 1966. Simultaneously, Paco Rabanne revolutionized the era's aesthetic with challenging, geometric dresses crafted from metal and plastic.

With the arrival of the 1980s, the vision of the future turned more extravagant at the hands of Thierry Mugler. In his first commercial show, Mugler presented "starry" dresses, dramatic shoulder pads, and architectural headpieces that blended the celestial with the earthly through metallic fabrics and exaggerated silhouettes. A lasting testament to his technical mastery is the iconic geometric-neckline bustier dress worn by Demi Moore in the film Indecent Proposal, which encapsulates that fascination with structural forms. Toward the end of the century and the start of the new millennium, the trend evolved toward a cosmic and technological minimalism. In 1997, Ralph Lauren launched his famous "NASA jacket," inspired by classic spacesuits, while in the 2000s, Givenchy changed the game by integrating PVC suits with neon lights and electronic circuit prints, fusing haute couture with the budding digital age. This influence was democratized in 2010 when the galaxy print became a viral phenomenon in streetwear, flooding social media with everyday accessories and garments.


Raquel Welch, photographed by Terry O'Neill, in a Pierre Cardin outfit, 1970.

Contemporary haute couture has kept this romance alive with cinematic events, such as in 2017 when Karl Lagerfeld simulated a rocket launch under the dome of the Grand Palais for Chanel. During those same seasons, houses like Gucci, Dior, and Valentino explored aeronautics from different angles: while Maria Grazia Chiuri experimented with brass-like textures, Valentino paid tribute to the Apollo missions with translucent jackets that evoked the view of Earth from the firmament. Even in 2020, Balmain managed to hybridize biker style with a space aesthetic, proving the theme remains relevant.

Beyond form, color has also played a crucial role. Although white is the technical standard for its ability to reflect heat, "International Orange"—used by the Artemis II crew to facilitate rescues—has jumped from NASA's functionality to today's boldest fashion trends. Ultimately, astronomy and design share a fascination with pure beauty. By extracting textures from nebulae or the glow of white dwarfs, fashion reminds us that, through a simple garment, we can wear a fragment of that unknown and beautiful immensity that surrounds us.


Polo by Ralph Lauren


Balmain, Resort 2020

SURVIVAL IN COLOR: FROM VOSTOK TO ARTEMIS AND THE TRANSITION TO STREET STYLE


Christina Koch, Artemis 2, 2026



Valentina Tereshkova, Vostok 6, 1963


Zara, Colección 2026

Although white predominates in spacesuits and space infrastructure due to its ability to repel thermal radiation, intense orange has gained historical prominence for a strictly functional reason: safety. This hue ensures extreme visibility in rescue scenarios, a survival standard established since the dawn of the Space Race in the late 1950s.

This aesthetic was solidified by the Soviet Union's cosmonauts, particularly within the Vostok program. Legendary figures such as Yuri Gagarin, the first man in space; Aleksei Leonov, the pioneer of spacewalks; and Valentina Tereshkova, the first woman in orbit, became cultural icons under an indelible image: the bright orange suit contrasted with a robust white helmet, marked by the bold red CCCP acronym.

Today, with the ambitious return to the Moon through NASA's Artemis program, orange reclaims its starring role in the American crew's uniforms. While the choice addresses the need to ensure astronaut safety, it has provided the mission with an unmistakable aesthetic identity that has captured global media attention during the preparations for Artemis II. This "International Orange," much like technical white, has managed to transcend space agency hangars to conquer runways and the most exclusive streetwear trends.

EDITOR'S NOTE: Don't miss our special report on the Artemis II mission in the World section of this edition, starting on page 134.

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GUADALAJARA:

MEXICO'S TRUE FASHION CAPITAL

Guadalajara cements its status as the new epicenter of Mexican design. During a landmark edition of Volvo Fashion Week Mexico, the city merged heritage and innovation with an unparalleled creative ecosystem, demonstrating that the true soul of Mexican fashion thrives in the lands of Jalisco.

BY Marco Guerrero @marcoguerreroleon

FROM APRIL 14 TO 17, GUADALAJARA BECAME THE EPICENTER OF A VISUAL NARRATIVE WHERE TRADITION AND THE AVANT-GARDE CONVERGED UNDER THE VOLVO FASHION WEEK MÉXICO (VFWMX) BANNER. This edition was not merely a series of runways, but a comprehensive strategy to strengthen Jalisco's creative ecosystem, boosting the local economy and projecting the Tapatío capital as a benchmark for innovation and talent. Utilizing iconic venues such as the Arroniz Building, the Rotonda de los Jaliscienses Ilustres, and the Degollado Theater, the city lent its historic architecture to frame a vision of the future where technology and Volvo's conscious lifestyle integrated harmoniously.

The creative showcase began with Julia y Renata, who explored the act of naming as a gesture of identity. Their pieces found a deep resonance with a sound intervention by Ely Guerra, transforming textiles into a tactile and auditory experience. Meanwhile, the brand Olmos y Flores opened the second day at the Antiguo Colegio de San Diego with their *"Barro"* collection. Inspired by earth that is molded and reconstructed, the brand presented organic textures that served as a metaphor for resilience and a tribute to artisanal craft that withstands the passage of time.

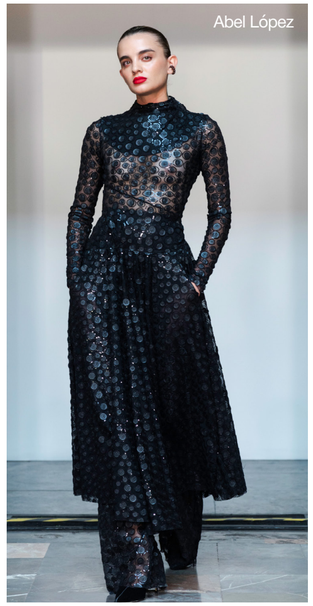
Structural narrative gained momentum at the Arróniz Building at the hands of Abel López, whose Autumn/Winter 26 collection paid tribute to the monumentality of La Minerva. In collaboration with Dione, López translated the solidity of marble into firm silhouettes and geometric volumes, utilizing a mineral palette of grays and ochres that elevated the garments to the level of moving sculpture. Almost immediately, Alfredo Martínez reclaimed local identity with *"Tápatía,"* an exercise in memory that reinterpreted the codes of the charro suit—buttons and bows—through a lens of contemporary sophistication in silk and brocades, reaffirming pride in his roots.

The close of that day was a cultural legacy milestone with the presentation of *ARRE*, Alejandro Fernández's brand. His *"Hijo del Rey"* SS26 collection positioned itself as an identity manifesto where charrería and the music of Jalisco were translated into solid ready-to-wear, proving that Mexican heritage is a modern fashion language capable of transcending generations. On a different frequency, Liberal Youth Ministry, by Antonio Zaragoza, reaffirmed its global status with a rebellious and dreamlike discourse; its treated silks and leather pieces articulated a teenage aesthetic charged with an attitude that is already conquering international cult spaces.

The week also invited journeys through time and the psyche. NoName, presented by Tajín, celebrated two decades of history with *"Archivo,"* a curation of Jonathan Morales' iconic milestones that have marked pop culture. On the other hand, Vanebon immersed attendees in *"Primadonna,"* a surreal sleepover exploring archetypes of girlhood and dreams reflected in the mirror. Finally, Sentimiento, by María Isas, closed with *TRAUMNOVELLE*, a collection that transformed the domestic—tablecloths and family rituals—into a territory for reflection, questioning the tensions and silences that inhabit the intimacy of the home.

Supported by strategic allies such as Pinterest México, MAC Cosmetics, and Cloe, among others, this gathering reaffirmed that fashion in Mexico is an engine for change. Volvo Fashion Week México did not just showcase clothing; it consolidated a movement where Jalisco's creativity feeds the global avant-garde, connecting tradition with a responsible and electrified vision of the future.

Jalisco cements its status as Mexico's ultimate creative powerhouse. By hosting the nation's leading fashion platforms and serving as home to the ateliers and modeling agencies with the greatest international projection, Guadalajara challenges the country's centralism. This edition of Volvo Fashion Week México confirms that while being the capital may be a legal decree, in practice, Guadalajara is the true capital of national fashion.


Abel López


Arre


Julia y Renata


Sentimiento


Vanebon


Liberal Youth Ministry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ALFREDO MARTINEZ: TWELVE YEARS OF VANGUARD

With over a decade of history, Alfredo Martínez's namesake label has established itself as one of the most influential pillars of fashion in Mexico. Founded in Guadalajara, the brand projects a powerful and enigmatic femininity through architectural silhouettes and impeccable craftsmanship. Its continuous presence at Fashion Week México and its global collaborations have positioned it as a benchmark of contemporary luxury. More than an aesthetic proposal, the house is a manifesto of identity: an ode to women who transform every space with their presence and reclaim fashion as a timeless act of power.



Alfredo Martínez



Abel López



Julia y Renata



Olmos y Flores

Beatríz Calles, Director of VFWMX









Maye Villa de Lemus, First Lady of the State of Jalisco





Mariana Zaragoza, top model

Cory Crespo, President and Founder of Coloürs





Alejandro Fernández


TRENDS
FASHION WEEKEND
2026
10
SEPTIEMBRE
TRENDS
FASHION WEEKEND
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SEPTIEMBRE
TRENDS
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STYLE & HERITAGE

The triumphant return of the bohemian, ethnic, and folkloric

Can a dress be an antidote to technological stress? Current trends suggest so. Through an aesthetic that embraces the organic and the wild, today's fashion abandons the artificial to celebrate the imperfection of the artisanal. From the revival of boho style to the invasion of folklore-inspired details, we present the definitive guide on how contemporary design is transforming our need for calm into the most powerful style statement of the decade.

BY Tiff García ◎ @_tiffgarcia

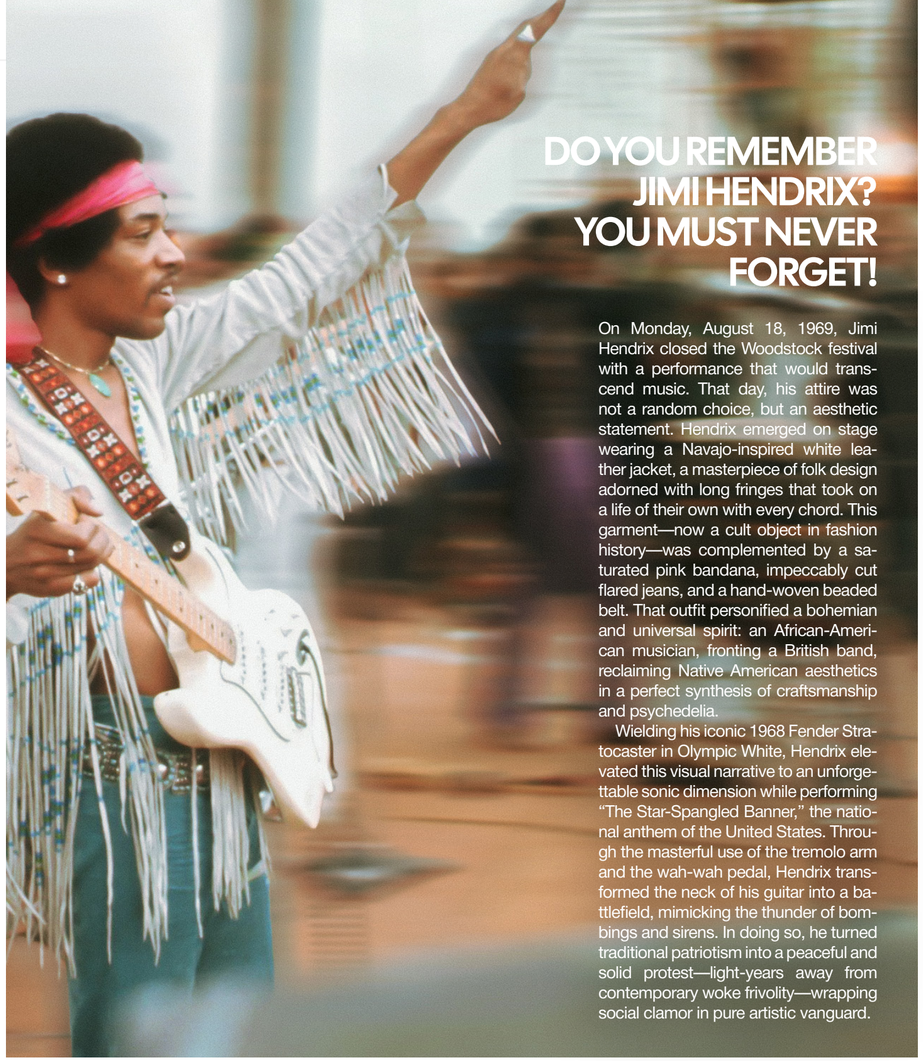
TODAY'S FASHION IS CARVING A PATH TOWARD THE NATURAL, SEEKING A NECESSARY GENUINENESS IN AN ERA WHERE "AUTOPILOT" AND TECHNOLOGICAL OVERSTIMULATION ARE SUFFOCATING. Amid constant updates, space exploration, and the industrialization of daily life, a collective exhaustion has emerged, seeking a breath of fresh air through a connection to the earth. This need has manifested powerfully across social media, the press, and, of course, the runways, where trends are surrendering to the beauty of the physical world. Heir to the 1960s hippie era and Romantic art, bohemian style has evolved through various movements like boho-chic, reinventing itself today into a more intense Western Romance that balances delicacy with strength.

At Coachella 2026, the scene was dominated by crochet sets, long A-line skirts with slits, headscarfs, and fringe. The season's duality shifted between statement minimalism and the futuristic maximalism represented by Teyana Taylor's fishnet dress, adorned with chrome beads and sculptural accessories.

Moving beyond traditional approaches, Afro-bohemian has emerged—a celebration of diversity and craftsmanship from African nations that embraces the earthy through layered jewelry, adire fabrics, and turbans in vibrant colors. This trend transcends clothing, reflecting in natural-texture hairstyles and extending into interior design with organic textiles. Simultaneously, khaki is being redefined to dominate various linen textures and multi-pocket trousers, projecting an aesthetic that oscillates between a vintage explorer vibe and festival energy. For a formal profile, this tone merges with whites and grays, while for more avant-garde styles, it pairs with terracotta, burgundy, or even pastels.

The aesthetic mimics fauna; animal prints are evolving to integrate deer-inspired patterns, while butterflies and marine elements invade makeup and accessories to transport us to the essence of the forest and the sea.

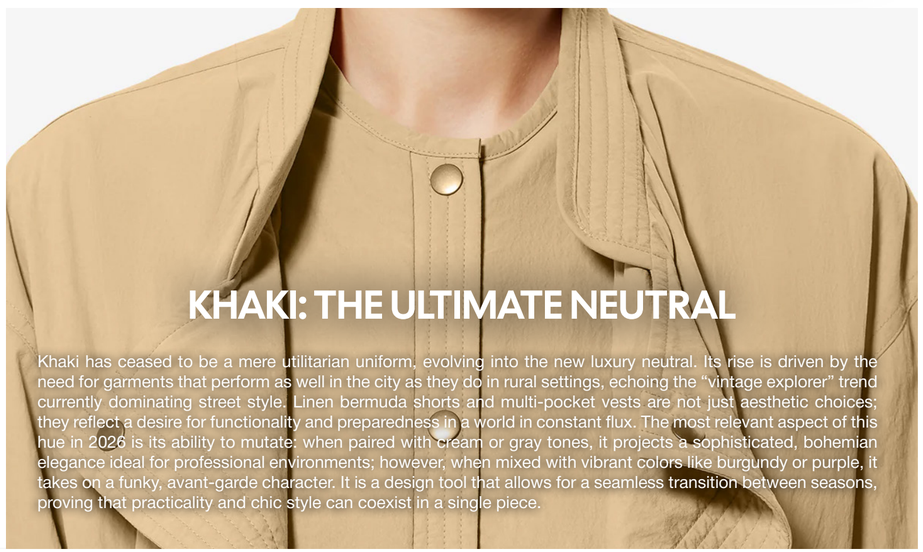
Finally, though it may evoke Miranda Priestly's irony, flowers have seen an unprecedented surge in 2026 through three-dimensionality and botanical structures that turn every garment into a living garden. Alongside feathers as an element of distinction, these trends act as a reminder of our need for contact with the organic, confirming that fashion is always the faithful mirror of the state of the world.



DO YOU REMEMBER JIMI HENDRIX? YOU MUST NEVER FORGET!

On Monday, August 18, 1969, Jimi Hendrix closed the Woodstock festival with a performance that would transcend music. That day, his attire was not a random choice, but an aesthetic statement. Hendrix emerged on stage wearing a Navajo-inspired white leather jacket, a masterpiece of folk design adorned with long fringes that took on a life of their own with every chord. This garment—now a cult object in fashion history—was complemented by a saturated pink bandana, impeccably cut flared jeans, and a hand-woven beaded belt. That outfit personified a bohemian and universal spirit: an African-American musician, fronting a British band, reclaiming Native American aesthetics in a perfect synthesis of craftsmanship and psychedelia.

Wielding his iconic 1968 Fender Stratocaster in Olympic White, Hendrix elevated this visual narrative to an unforgettable sonic dimension while performing "The Star-Spangled Banner," the national anthem of the United States. Through the masterful use of the tremolo arm and the wah-wah pedal, Hendrix transformed the neck of his guitar into a battlefield, mimicking the thunder of bombings and sirens. In doing so, he turned traditional patriotism into a peaceful and solid protest—light-years away from contemporary woke frivolity—wrapping social clamor in pure artistic vanguard.



KHAKI: THE ULTIMATE NEUTRAL

Khaki has ceased to be a mere utilitarian uniform, evolving into the new luxury neutral. Its rise is driven by the need for garments that perform as well in the city as they do in rural settings, echoing the "vintage explorer" trend currently dominating street style. Linen bermuda shorts and multi-pocket vests are not just aesthetic choices; they reflect a desire for functionality and preparedness in a world in constant flux. The most relevant aspect of this hue in 2026 is its ability to mutate: when paired with cream or gray tones, it projects a sophisticated, bohemian elegance ideal for professional environments; however, when mixed with vibrant colors like burgundy or purple, it takes on a funky, avant-garde character. It is a design tool that allows for a seamless transition between seasons, proving that practicality and chic style can coexist in a single piece.



COACHELLA: THE DEFINITIVE STYLE LITMUS TEST

Coachella, the world's premier music festival, remains—beyond the music—the ultimate barometer for global trends. Fashion in the desert unfolds across a democratic spectrum, where curated second-hand street style coexists with the architectural styling of celebrities. In its most recent edition, looks like that of Teyana Taylor, who challenged anatomy with chromed structures, confirmed the mutation of "boho." The trend has moved beyond simple lightness to become an armor that hybridizes the rustic with the futuristic.





PHOTOS. Lauren Nieves/WWD

WESTERN ROMANCE: THE STYLIZED VERSION OF A STEADFAST IDENTITY

In this proposal, the ruggedness of denim and leather merges with the delicacy of ornamental details and silhouettes that celebrate femininity, moving away from costume to seek pure authenticity. This aesthetic manifests in a subtle mix of textures where lace peeks out from under suede jackets and flowing dresses are paired with weathered boots, all while maintaining the dominance of denim with cuts that evoke nostalgia yet breathe modernity.

If anyone personifies this transition with mastery, it is Lainey Wilson, the country star and current style icon who has elevated the concept of “Grit & Glamour” to a new level. Her collaboration with Wrangler serves as the perfect example of this movement: a collection that pays tribute to her Louisiana roots through an avant-garde lens. Through key pieces like floral-embroidered flare jeans and denim vests in desert tones, Lainey proves that Western Romance is, above all, a statement of strength and freedom; a new uniform for the woman who embraces her heritage with an indomitable spirit and effortless elegance.

Lainey Wilson for Wrangler

AFRO-BOHEMIAN: INSPIRATION FROM THE DEEPEST ROOTS

More than a fleeting trend, the rise of Afro-bohemian in 2026 represents a conscious shift toward valuing identity and origin. This movement shines a spotlight on the ancestral techniques of Ethiopia and Nigeria, reclaiming adire weaving and natural dyes that tell the stories of entire communities. In a world saturated by mass production, the layered jewelry and turbans of this style offer a narrative of exclusivity rooted in the authenticity of manual labor. The influence of this movement extends beyond the personal wardrobe, invading interior design through the use of natural fibers and an earthy color palette that transforms the home into a spiritual sanctuary. Afro-bohemian does not just dress the body; it decorates life with a philosophy of calm and respect for a cultural legacy that outlives the digital age.



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MASHA BRODSKAYA

The evolution of sound

Masha embodies a new way of understanding artistic presence. From the intellectual sharpness of New York to the rhythmic luminosity of Miami, her career is a study in contrasts: a bridge built between tradition and technology where sound is not only heard, but designed. We explore the trajectory of a visionary who has decided not only to participate in the future of music, but to build it.

BY Wendell Figueroa Ruiz ® @wendellfr PHOTOGRAPHY Dinara Khairova ® @khairovaphoto

THERE ARE MOMENTS IN LIFE—AND IN ONE'S WORK—WHEN ADMIRATION EVOLVES INTO SOMETHING MORE LAYERED, MORE PERSONAL, MORE ENDURING. It is no longer simply about recognizing excellence from afar, but about understanding the rhythm of a person's presence, the cadence of their discipline, the quiet consistency of their evolution. Masha Brodskaya exists within that rare space for me, where artistry and familiarity intersect, and where the line between observation and experience becomes almost imperceptible.

To speak of her today is to resist the instinct to define her too narrowly. While she is, unequivocally, a Grammy Award–nominated violinist of international distinction and a recipient of the Independent Music Awards, that designation alone feels insufficient—almost reductive. What has emerged over the course of more than a decade is something far more expansive: a multidimensional artist—violinist, pianist, vocalist, composer, producer, and creative technologist—whose work moves fluidly between classical rigor and contemporary expression, between the intimacy of sound and the scale of spectacle. In doing so, she is not merely expanding the boundaries of performance, but participating in a broader evolution of how sound is conceived, experienced, and understood.

I have always found that the most revealing way to understand a musician is not through biography, but through atmosphere—through the environments they inhabit and the energy they bring into them. In New York City, where precision is not simply valued but expected, her artistry acquires a certain architectural clarity. There is a sharpness to her phrasing, an intellectual discipline that mirrors the city itself—structured, exacting, and quietly demanding. And yet, in Miami, that same artistry unfolds differently: more fluid, more luminous, touched by a sense of rhythm that extends beyond music into something almost atmospheric. These two cities do not divide her; they complete her, creating a dynamic tension that defines much of what she does.

Her work has been recognized across a spectrum of platforms that rarely align in their sensibilities—The New York Times, Forbes, Fox News, CBS, and PBS NewsHour among them—yet what remains most compelling is not the breadth of this recognition, but the coherence of her voice within it. As Forbes observed, she is *"a VR pioneer who is merging classical performance, neuroscience, and holistic body practices into one-of-a-kind experiences,"* while The New York Times noted with equal clarity that *"you experience what may be the future of music with Ms. Brodskaya."*

> I FEEL BLESSED BECAUSE CREATING AND PERFORMING MUSIC IS MY LIFE; IT'S MY RETREAT, MY ESCAPE, AND MY SAFE PLACE.
>
> — MASHA BRODSKAYA

What distinguishes Brodskaya in the current cultural landscape is her refusal to exist within a single artistic definition. The violin, in her hands, is both instrument and medium—capable of inhabiting classical repertoire with precision while also expanding into electric, amplified, and performative dimensions that challenge expectation. She moves with equal fluency into piano, into jazz-inflected vocals, and into performance formats that incorporate visual expression—live painting, physical movement, even contortion—transforming what might traditionally be a concert into something far more immersive.

This is not experimentation for its own sake. There is an internal logic to the way she constructs these experiences, a sense that each element—sound, movement, visual gesture—is part of a larger compositional language. What she creates is not simply a performance, but an environment—one in which the audience becomes an active participant within a carefully orchestrated emotional landscape.

It is perhaps for this reason that her work resonates so naturally within the world of luxury and high-level cultural production. Her clients --including Microsoft, Google, Porsche, Lexus, Tiffany & Co., the United Nations, and Warner Music Group—reflect a shared understanding of experience as something curated, intentional, and deeply sensory.

The same can be said of the stages she inhabits. From Carnegie Hall to Lincoln Center, and in performances with the United Nations Orchestra and the Miami Symphony Orchestra, her presence remains consistent: poised, controlled, and unmistakably intentional.

What adds an unexpected—and deeply contemporary—dimension to her work is her engagement with technology and its potential for emotional impact. Her exploration of virtual reality and neuroscience-driven music extends beyond performance into a more conceptual terrain, one that considers sound not only as an artistic medium, but as a means of engaging the nervous system and shaping perception.

This depth is not incidental. Raised in Ukraine as a musical child prodigy, she began violin and piano at four, composition at six, and won her first international competition at seven. That early discipline remains visible even as her work expands into more fluid territories. Her sonic language, often compared to Hans Zimmer, Ludwig Göransson, and Max Richter, ultimately resists categorization. It is immersive, cinematic, and deeply personal.

Yet beyond the scale of her work, what remains most compelling is its intention. As a human rights and peace advocate, and founder of GCI PLANET, she extends her practice into cultural diplomacy and social impact. Her nomination for the Yoko Ono Imagine Peace Award reflects a dimension of her work rooted in purpose.

To know her is to witness evolution—not reinvention, but expansion.

In the end, what lingers is not simply the memory of sound, but the impression of authorship. The sense that what one has witnessed is not merely performance, but intention—carefully constructed, deeply considered, and unmistakably personal. In a world that often confuses visibility with significance, Masha Brodskaya offers something far more enduring: a language shaped by discipline, elevated by imagination, and defined—above all—by presence. What follows, then, is an invitation to move beyond the stage and into something more intimate: a continuation of this portrait through my signature ten-question conversation, designed to reveal her in a more personal and unguarded way—beyond the performance, and closer to the person.

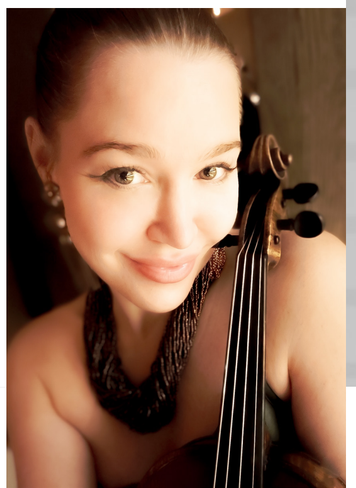
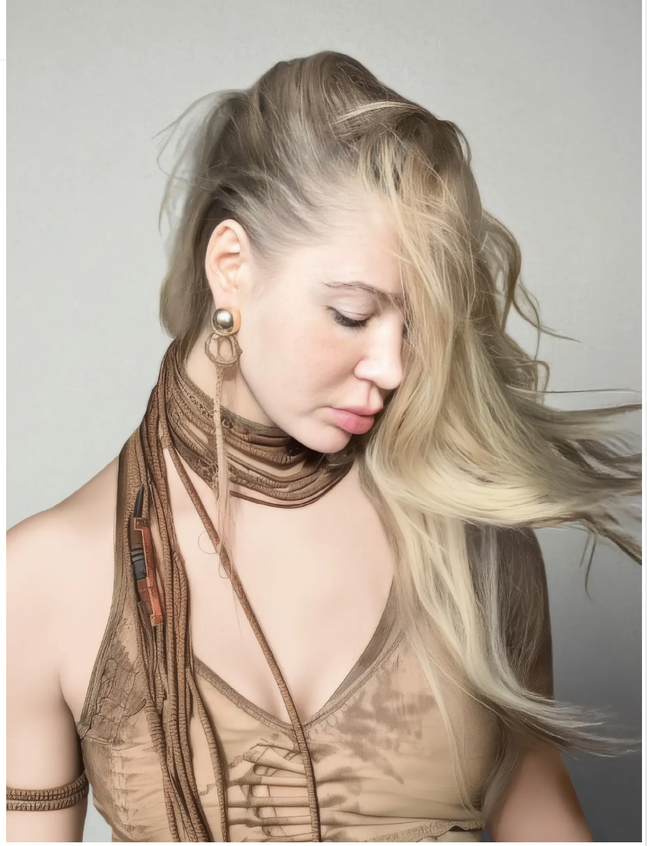




Photo by Dinara Khairova







1. You seem to have it all: beauty, talent, youth… What's missing? Do you feel you still need something more?
You are very kind—you've made me smile with all sorts of emotional colors! But I don't think I have "it all." Not at all. My very first memory is of trying to reach for something far and high above me. I am stretching my hands, pulling myself up on my tiptoes, trying to see: What is making those interesting sounds? I wasn't even a year old yet. I have very early memories, and that one is of me reaching for the piano. I've been doing music, thinking music, and breathing music for as long as I can remember. Even after all these years—and I'm not just being cute—it feels like I'm only starting. I know I've been given a lot. I'm not big-headed about it; I feel humble and very self-critical, often vulnerable or even insecure. I believe that the more we are given, the more fruit we are obliged to bring back. I love building worlds and universes through sound. Even though I've created things that touch people's hearts, I'm not "there" yet. I haven't truly delivered what I know I must, and that is what I'm working on. On a personal level, I'm learning self-love and acceptance—finding that balance between growing into my better self without falling into dark thoughts about not being enough. I am very much "hungry and foolish," hoping to continue growing without ever truly "growing up."

2. When did you know what you wanted to be in life, or which career path you wanted to pursue?
As long as I've known myself, I have wanted to be a musician, performer, and composer—to be on big stages in front of crowds. It's an interesting contradiction because, just under the surface, I am an introvert. I'm shy. People usually don't believe me when I say that. But I'm often afraid. There have been times when, before starting a conversation, I'd be standing around a corner where no one could see me, literally whispering to myself: "You can do it, you can do it." Then I'd turn the corner with a smile, shoulders back, chin up, and no one would ever know I was just ready to run and hide. Courage is not the absence of fear; it is the ability to overcome it. I've always wanted to use music to fulfill the main mission of art: uniting people, healing hearts, and bringing peace to the planet.

3. Who—or what—inspires you?
I'm inspired by music, movies, and superheroes—yes, really! Personal stories and my own dreams move me more than specific objects. I am inspired by anything that opens a world inside of me: a melody, a film scene, or a heroic moment. I often get inspired by things that feel like a "memory of the future"—something I am meant to be. Mission Impossible, James Bond, Alita: Battle Angel, and of course, The Matrix and Inception. You are entering my world now!

4. If you weren't who you are today, who or what would you have liked to be?
Oh, this is a good one! Ready? An astronaut. A soldier—actually, a general. A mad scientist. A medium. The Mayor of New York City. Captain America (he's my big crush!) or a Jedi. I'm only half-joking; I'm a huge fan of those worlds. But honestly? I would want to be a peacemaker. Not the formal, UN-type, but the kind who really goes in, listens to people, and reminds them that while we are all different, that is exactly what unites us.

5. What do you enjoy doing when you're not immersed in your professional life?
They say if you do what you love, you'll never work a day in your life. I feel blessed because creating and performing music is my life; it's my retreat, my escape, and my safe place. When I'm not "working," I'm spending time with my family, walking in nature, or watching sci-fi movies. I also love just sitting and thinking. It might look like dreaming, but those dreams are backed by strategy—I'm usually looking for ways to bring those ideas to life. I also meditate and pray; finding inspiration in moments of quietness is a big part of my everyday life.



Photo. Dinara Khairova



6. What is your favorite destination, and why?
I have a place. I know it exists… I'm just not sure exactly where. I've been going there for years in my mind. It's an empty beach with nothing but the ocean and the sand. I can feel the temperature of the air and a soft wind. There is no visible sun, yet it feels like daylight. This is where I go to regenerate and reconnect with my highest self. It exists somewhere deep inside me, between worlds. I know you were asking for a physical location, but this was the first place I saw when you asked. It is my favorite destination.

7. What is your favorite cuisine?
This is a tasty question! I love Japanese cuisine, especially sushi. However, I absolutely do not eat octopus. They are far too intelligent; after watching My Octopus Teacher, I just couldn't do it. I also love steak, but it makes me emotionally uncomfortable. I'm waiting for a sci-fi future where we have ethically grown meat—not lab-grown, but something that doesn't suffer and can regenerate. Until then, I mostly stick to seafood. I also love Ukrainian food: borscht and varenyky (pierogies), especially the ones with cherries. And every morning starts with a cup of coffee, the music of Sade—specifically "I Couldn't Love You More"—and dried organic mango. Now you know my secrets!

8. What is a day in the life of Masha Brodskaya like?
Every day is different. I travel a lot; some days are for recording, others for writing, others for performing. And sometimes I just say, "Today, I'm enjoying life." I'll have some Prosecco by the pool and watch three episodes of a show with my family. A typical day recently: coffee with Sade and mango, then emails. Zoom calls about music, film trailers, or new releases. Social media, then into the city for in-person meetings. I'll rush back for more Zooms—likely about my music technology company, NEXVOX. If it's a studio evening, I'll go and record with the Masha Orchestra. It's a mix of music, business, family, and a healthy dose of chaos.

9. What makes you happy?
I'm a warm creature and a very good hugger! So, warm things make me happy: warm relationships, a warm conversation, a hot shower, a hot tub, and a hot cup of coffee. Knowing my family is okay makes me happy. Knowing I have a chance to create something meaningful with my gifts makes me happy. Simple things too: rain on my skin, the ocean, flowers, and the blue sky. I love the act of giving and receiving presents. Even when I'm in a dark place, music picks me up. Life isn't easy, and I often feel disappointed in the world or myself, but I always come back to hope. I love this planet and I love humanity. One more thing: I would rather be happy than right. It makes me "big time" happy to discover I was wrong when I thought something was dark or bad, only to find the good in it.

10. How would you define yourself?
I think I've given a lot of self-definition through these questions, but I'll say this: I am a mix of many nationalities, cultures, and characters. When people ask about my nationality, I say I am "international," just like my grandmother used to say. If I had to define myself in a few words: I am a citizen of this world and this planet, and I want to make something good out of my presence here. That is my biggest hope.







“

I AM A CITIZEN OF THIS WORLD AND THIS PLANET, AND I WANT TO MAKE SOMETHING GOOD OUT OF MY PRESENCE HERE. THAT IS MY BIGGEST HOPE.

– MASHA BRODSKAYA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JEFFREY ROSENTHAL



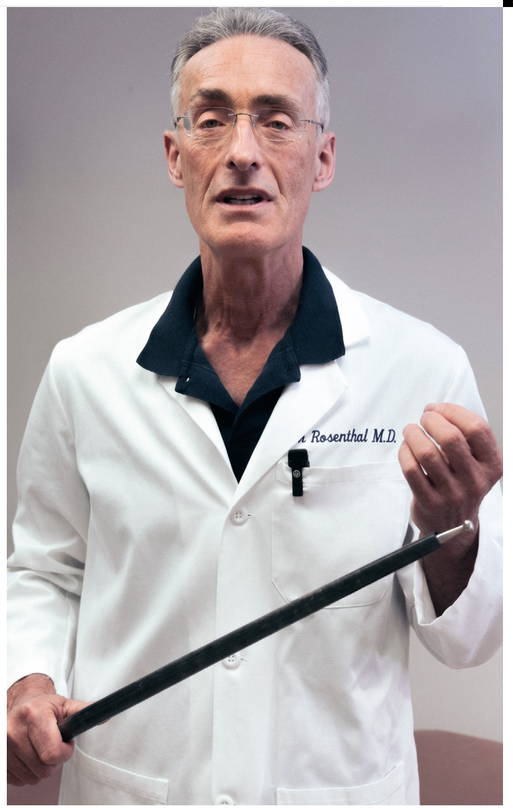
PRECISION, PROPORTION, AND SILENCE AS AN AESTHETIC SIGNATURE

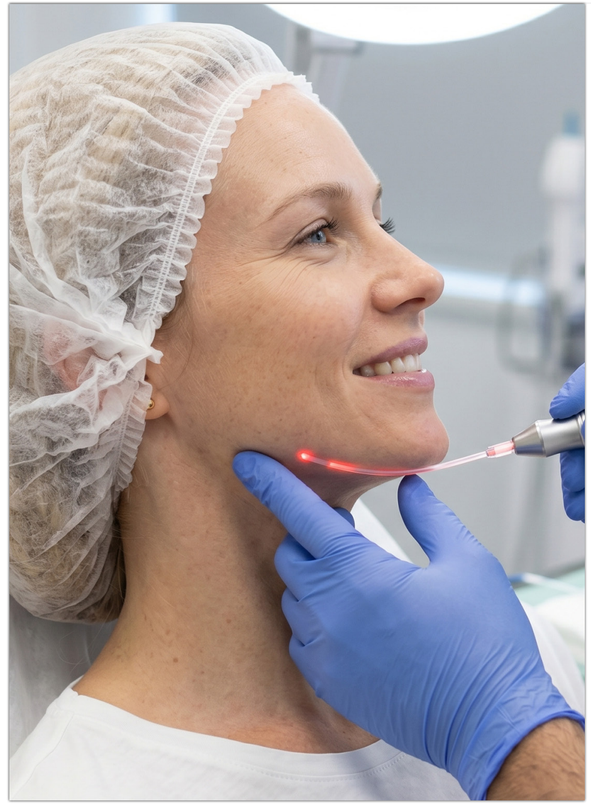
BY Martha Phillips ® @girldumonde

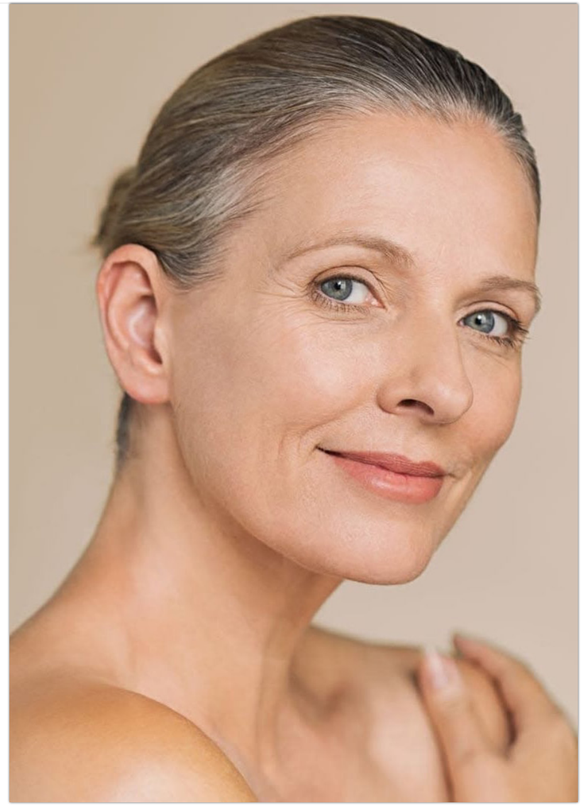
In the pursuit of undetectable results and organic sophistication, Dr. Rosenthal has established himself at his clinic in Fairfield, Connecticut, as the undisputed leader in non-surgical rejuvenation. By merging his mastery of disciplines such as painting and sculpture with innovations like the Endolift Laser, Rosenthal elevates personal care to an art form where discretion is the ultimate symbol of excellence.



> It is not about transforming a face, but about understanding it deeply enough so as not to betray it.
>
> - DR. JEFFREY ROSENTHAL







LA MEDICINA ESTÉTICA YA NO ES SUPERFICIAL; AHORA EXTIENDE EL BIENESTAR INTEGRAL, CON EL DR. JEFFREY ROSENTHAL COMO REFERENTE. Su prestigio no emana únicamente de su formación como cirujano plástico certificado, sino de una cualidad excepcional: una sensibilidad artística que trasciende la técnica quirúrgica.

Con una trayectoria avalada por el American Board of Plastic Surgery, el Dr. Rosenthal ha consolidado un enfoque que redefine los procedimientos estéticos. Su filosofía no busca simplemente transformar facciones, sino armonizar la percepción que el paciente tiene de sí mismo. En su práctica, la ciencia y el arte convergen en un ejercicio de precisión escultórica; para él, cada rostro exige una lectura individualizada, rechazando las fórmulas genéricas en favor de la interpretación métrica y el criterio clínico.

Especialista en rejuvenecimiento no quirúrgico de rostro, cuello y manos, su metodología responde a las exigencias del lujo moderno: resultados sofisticados, naturales y de recuperación inmediata. Mediante el uso de tecnologías de vanguardia como PDO Thread Lifting, Endolift Laser y sistemas de láser avanzado, logra tensar y redefinir la estructura cutánea con una sutileza casi imperceptible, respetando siempre la arquitectura natural de la anatomía.

Esta maestría técnica se nutre de su faceta como pintor y escultor. Su capacidad para observar proporciones, equilibrios y texturas se traslada del lienzo al consultorio, elevando cada procedimiento a un nivel de detalle artístico. Más que un cambio físico, sus pacientes —quienes lo han seguido a través de sus constantes apariciones en medios de comunicación— buscan una coherencia estética que solo alguien con su rigor y empatía puede ofrecer.

La visión del Dr. Rosenthal apuesta por la integración. Su trabajo no busca imponerse, sino perfeccionar la identidad existente. Al final, su éxito radica en una premisa tan simple como poderosa: no se trata de parecer alguien más, sino de reconocer la mejor versión de uno mismo frente al espejo.

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MY BUENOS AIRES

This text proposes a journey through a Buenos Aires that does not seek to impress, but rather to reaffirm its identity through familiarity and certainty. Away from conventional itineraries, the author immerses himself in a city that unfolds with its own self-assurance—from the monumentality of 9 de Julio Avenue and the elegance of Recoleta to the intellectual depth of its museums and the authenticity of its steakhouses (parrillas). It is a portrait of a capital that does not imitate, but defines, inviting an experience where rhythm, memory, and culture coexist without the need for explanations.

BY Wendell Figueroa Ruiz ⓒ @wendellfr

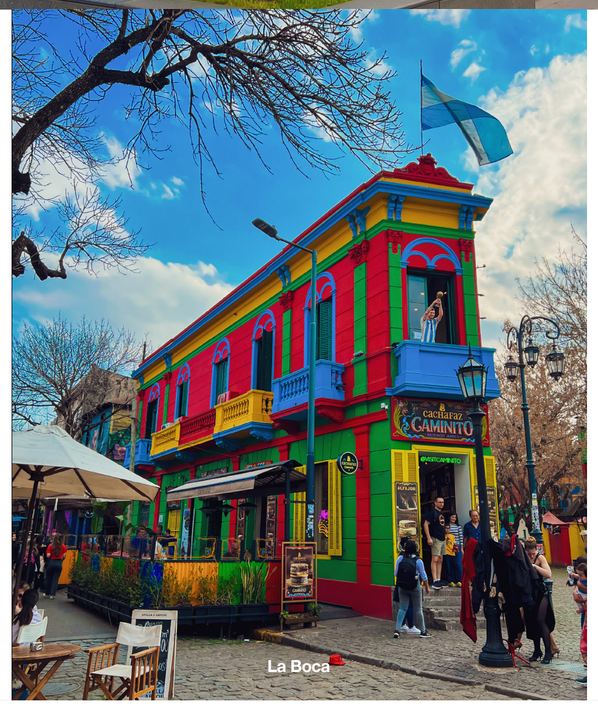
Buenos Aires, Argentina PHOTO. Dione Film / UNSLPASH



The Pink House (La Casa Rosada) is the presidential palace and the seat of the Executive Branch of the Argentine Republic. It contains the office of the president—a position currently held by Javier Milei—although it does not serve as his private residence. Historically, Argentine leaders reside at the Olivos Presidential Estate.

BUENOS AIRES DOES NOT NEED TO WIN ME OVER—IT NEVER HAS. What brings me back is something far more exacting, far more difficult to replicate elsewhere: a familiarity that never slips into predictability, a city I can move through with certainty while it still holds enough in reserve to remain compelling. There is a rhythm here I recognize immediately, one that does not announce itself through landmarks or itineraries, but through repetition, instinct, and a kind of understanding that settles in gradually, almost without asking for attention.

I arrive now without urgency, and more importantly, without the need to impose structure on something that resists it entirely. There is no obligation to "see" Buenos Aires in any conventional sense. I let it unfold—walking streets I already know, returning to places that no longer feel like discoveries, but confirmations. The city does not explain itself, does not insist, does not attempt to persuade; it simply holds its ground with a confidence that is neither performative nor forced, and that certainty is precisely what gives it weight.



La Boca

Its beauty is immediate, but never superficial. It is built into the scale, into the proportions, into an architectural conviction that feels both deliberate and inevitable. Along Avenida 9 de Julio, where the breadth borders on excess, Buenos Aires presents itself without hesitation—expansive, composed, entirely assured—making it clear that this is a city meant to be experienced in full, not in fragments.

In Recoleta, that same ambition is refined into something more controlled, but no less definitive. The palatial residences, the discipline of the façades, the measured elegance of the streets all form a language that no longer references—it asserts. Buenos Aires does not imitate; it defines, and in doing so establishes an identity that is coherent, confident, and unmistakably its own. Just beyond these refined avenues, the Cementerio de la Recoleta (Recoleta Cemetery) introduces a more intimate confrontation with history—an extraordinary landscape of memory, where generations are preserved in stone, and where the presence of Eva Duarte de Perón continues to draw a quiet, almost reverential stillness.

Colon Theater





Metropolitan Cathedral



Recoleta Cemetery



La floralis genérica by Eduardo Catalano



Mausoleum of the Duarte family, where the remains of Eva Duarte de Peron rest.



Jardín Japonés

But what sustains the city is not its beauty alone—it is its depth. Buenos Aires is a city that thinks, that remembers, that continually redefines itself through culture. Its museums are not secondary—they are essential to understanding its structure. To move through them is not to "visit," but to read the city on its own terms, to understand how it constructs meaning beyond what is immediately visible.

At the Museo Casa Carlos Gardel (Carlos Gardel House Museum), tango is stripped of spectacle and returned to something intimate, almost private—less performance than memory. The Museo Casa de Ricardo Rojas (Ricardo Rojas House Museum) operates differently, offering a more cerebral encounter where literature, architecture, and identity intersect without explanation, allowing their complexity to stand on its own. The Museo Evita (Evita Museum), dedicated to the life and legacy of Eva Duarte de Perón, introduces a more personal narrative—one that moves between myth and humanity, and that continues to resonate with a rare emotional intensity within Argentina's collective consciousness.

The Museo del Libro y de la Lengua (Museum of the Book and Language) extends that conversation, positioning language as something fluid, inseparable from identity and cultural evolution. The Museo Histórico Nacional (National Historical Museum) and the Museo de Armas de la Nación (National Arms Museum) anchor that identity in continuity, placing the present in direct conversation with the past without distancing it.

I return, as I always do, to the Museo Nacional de Bellas Artes (National Museum of Fine Arts)—not out of habit, but because it remains exactly what it should be: precise, controlled, and fully aware of its role. And then there is the Museo de Arte Latinoamericano de Buenos Aires – MALBA (Museum of Latin American Art of Buenos Aires), where the perspective tightens—more contemporary, more regionally grounded, equally exact in its curatorial voice.

And still, nothing quite prepares you for the Museo Nacional de Arte Decorativo (National Museum of Decorative Arts). Housed within a palace of extraordinary refinement, it is not simply beautiful—it is decisive. The scale, the detailing, the sequence of its interiors all work with intention, creating an experience that lingers long after you leave.

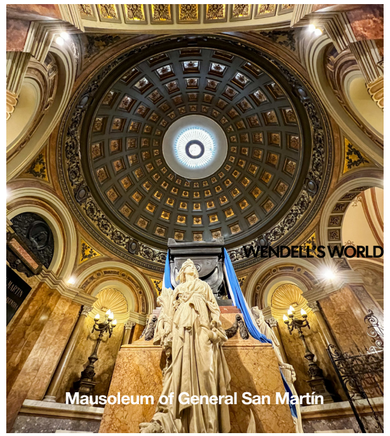
The city's spiritual architecture adds another dimension—less about form, more about presence. The Catedral Metropolitana de Buenos Aires (Metropolitan Cathedral) anchors the historic center without excess. The Parroquia del Santísimo Redentor (Parish of the Most Holy Redeemer) offers a quieter, more contained pause. The Basílica María Auxiliadora y San Carlos (Basilica of Mary Help of Christians and Saint Charles), however, demands attention—dense, intricate, impossible to move through without slowing down and absorbing it fully.

Buenos Aires is never singular. The Sinagoga Templo Libertad (Libertad Synagogue) and the Centro Cultural Islámico Rey Fahd (King Fahd Islamic Cultural Center) introduce other spiritual frameworks that exist without tension, without contrast, reinforcing a pluralism that is neither forced nor declared, but simply lived.

There are moments when Buenos Aires releases its intensity, when its pace softens just enough to allow for a different kind of engagement. The Bosques de Palermo (Palermo Woods) open the city outward—expansive, measured, restorative—while the Jardín Japonés (Japanese Garden) remains one of those places I return to when I want the city to slow down with me, without explanation and without effort.

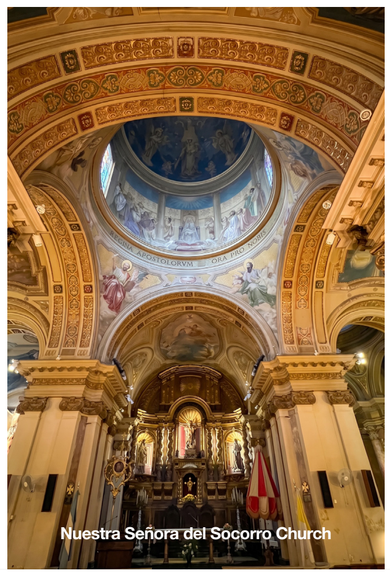

National Museum of Decorative Arts


Dior dress that belonged to Eva Perón



Mausoleum of General San Martín


San Martín Square


Nuestra Señora del Socorro Church


Francia Square


Tango. A couple displays their talent during the show at Cátulo Tango, an essential corner of Buenos Aires that keeps the porteño tradition alive.


Grilled kidneys from La Querencia. A clear example of the immovable authenticity of its gastronomic proposal. Along with traditional dishes like mondongo a la criolla, this specialty reaffirms a cultural continuity based on absolute respect for the product and a culinary tradition that requires no reinterpretation.


Mondongo a la criolla from La Querencia. A traditional stew that combines beef tripe with beans, chickpeas, Spanish chorizo, and vegetables in a mild tomato sauce. This dish is a pillar of the establishment's gastronomic offering, reaffirming a cultural and culinary continuity that defines the porteño experience.

GARDEL'S CITY



Buenos Aires, the Argentine capital, is a vibrant metropolis that houses approximately 3 million people in its urban core, a figure that rises to over 15 million when considering its metropolitan area. This demographic density reflects its nature as a melting pot of cultures, forged primarily by the great waves of European migration—especially Spanish and Italian—that reached its shores, granting it that distinctive architectural and social physiognomy that does not imitate, but rather defines its own identity. The porteño essence is built upon fundamental pillars that make it unmistakable, beginning with the tango, which is more than just a dance—it is the city's language. As seen in the Carlos Gardel House Museum, this genre strips away the spectacle to reveal itself in its essential state: intimate, contained, and deeply linked to collective memory. Added to this identity is soccer, which in Buenos Aires is lived with a direct, unfiltered intensity, similar to the energy emanating from neighborhoods like La Boca, where the everyday and the passionate coexist without friction. Likewise, the city's cultural wealth functions as a structure for thought and art, where its museums are not simple tourist stops but the very foundation upon which the city thinks and constantly redefines itself. From the elegance of Recoleta to the breadth of 9 de Julio Avenue, Buenos Aires presents itself as a self-assured metropolis; it is a city that does not need to be conquered, but understood—a destination where the past of its immigrant plazas and the present of its authentic gastronomy converse in a continuity that inevitably invites one to return.

In La Boca, everything shifts—but not superficially. The color, the movement, the energy emerge with an immediacy that feels entirely unfiltered and entirely authentic. Along Caminito, that energy becomes more concentrated—an open-air composition of color, texture, and gesture, where the theatrical and the everyday coexist without tension. It is not constructed, not curated, not designed for effect; it is identity in its most visible form, and it holds its ground without needing interpretation.

And then, inevitably, tango—though to reduce it to expectation would be to misunderstand it entirely. At Cátulo Tango, what unfolds is not performance—it is control. Precision, tension, restraint, release. Nothing is excessive, nothing is incidental. Tango, at this level, becomes language—concise, exact, and deeply resonant.

The table is where Buenos Aires resolves itself. I return to Parrilla Los Pinos and La Querencia not out of nostalgia, but because they remain exactly what they should be—deeply authentic, unwavering in their approach, and grounded in a culinary tradition that does not need reinterpretation. At Parrilla Los Pinos, the selection of meats is exceptional, defined by its clarity and respect for the product. At La Querencia, both the riñones a la parrilla and the mondongo a la criolla—a richly layered tripe stew of beans, chickpeas, chorizo colorado, carrots, vegetables, and potatoes in a delicate tomato sauce—define the experience, reinforcing a continuity that is as much cultural as it is gastronomic.

That continuity extends beyond the table, revealing itself in the very structure of the city—in the way memory is preserved, honored, and made visible.

And then there are the plazas—elegant, expansive, deeply intentional—dedicated to the immigrant communities that shaped the nation. French, Italian, Spanish, and German influences are not references; they are embedded in the city's structure, visible in its spaces, preserved in its design. These plazas are not decorative—they are memory, given form. There are cities one admires, and others one understands. Buenos Aires belongs to the latter. And that is exactly why I return.



REX

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GIFTS GUIDE

MAY

MAY HAS ALWAYS SEEMED TO ME LIKE A MONTH SUSPENDED BETWEEN RHYTHMS. Spring is still very much present, but summer begins to announce itself discreetly through longer afternoons, a warmer light, and an almost instinctive desire to move through the world differently: to travel, to selectively slow down, to surround ourselves with beautiful objects, and to reconnect with the people and rituals that truly matter. Perhaps that is why this month's edition of Wendell's World feels especially personal.

The selections gathered here were not approached through trends or seasonal urgency, but rather through instinct, emotion, and curiosity. Some of these findings came to me through travels; others, through long-standing relationships with brands and creators whose work I continue to admire deeply. Together, they form a selection that feels less like a product catalog and more like a reflection of atmospheres, memories, craftsmanship, and personal taste.

There is also something about late spring that inevitably invites generosity. Not necessarily excess, but consideration—the kind expressed through objects chosen with care and true intention. And since this edition coincides with Mother's Day, many of this month's selections revolve precisely around that idea: gifts capable of integrating themselves in a meaningful and lasting way into the daily life of the recipient.

As always, I wanted the guide to maintain a broad perspective and an inclusive spirit. Some pieces are aspirational; others, remarkably accessible. But they all share an authenticity that, for me, ends up being much more important than the price itself. After all, beauty is rarely defined exclusively by cost. More often, it arises through character, proportion, atmosphere, memory, craftsmanship, and emotional connection.

What continues to fascinate me most deeply are the stories behind the objects: the human intention that shaped them, the traditions they preserve, the places they come from, and the lives they silently accompany. More and more, it is these things that stay with us long after the novelty fades.

More than anything, these monthly guides continue to be an extension of my own discoveries around the world: places, objects, brands, and ideas that capture my attention not simply because of how they look, but because of the way they make life feel.

BY Wendell Figueroa Ruiz ◎ @wendellfr



MUDITA
storemudita.com

From Mudita, a new line of Swiss-made automatic watches introduces a more disciplined approach to minimalism—one grounded in precision, not reduction. Produced in Europe and built around mechanical movements, these timepieces offer a considered alternative to the constant presence of digital wearables, favoring clarity, restraint, and long-term relevance. The Element ($999), in ultra-slim titanium at just 7.85 mm, is the most distilled expression of the collection—lightweight, hypoallergenic, and defined by its clean, uninterrupted presence. The Radiant ($699), a refined field watch with a 10 mm profile and Super-LumiNova® BGW9, balances durability with a controlled, architectural silhouette. The Moment($299.99) introduces a more conceptual dimension, integrating a 15-dot breathing guide into the dial—subtle, functional, and fully aligned with the brand's philosophy. A precise, well-resolved study in high-spec minimalism—measured, intentional, and entirely free of excess.



Carys necklace
$3690 USD



Pear Dew Drop pendants
$2795 USD



Irene Mom ring
$2450 USD

FOURTEEN AUGUST
fourteenaugust.com

Fourteen August approaches jewelry as something deeply personal—objects shaped by memory, travel, and the quiet narratives we carry with us. Its pieces feel less like adornment and more like modern heirlooms, designed to be worn instinctively and layered over time. For Mother's Day, the Irene Ring MOM offers a thoughtful balance between sentiment and design. Crafted in 14 Kt. gold and set with lab-grown diamonds that spell out "MOM," it carries meaning without excess —something bold, intimate, and entirely wearable. The Large Carys Charm Necklace, with its customizable birthstones, extends that idea further, allowing each piece to hold individual stories —children, moments, or memories —contained within a single, evolving form. For a lighter touch, the Small Pear Dew Drop Earrings introduce a sense of effortless refinement. With pear-shaped pink lab diamonds set in yellow gold, they bring softness and modernity together —an everyday piece that feels considered without trying too hard.



Black Pearl Drop Earrings
$111 USD



Black Pearl Necklace
$188 USD



Hina's Moon
Black Pearl Necklace
$188 USD

FRED SCARF JEWELRY
www.fredscarfjewelry.com

For those who understand jewelry as something that holds meaning rather than merely adorns, Fred Scarf Jewelry approaches each piece as a quiet repository of memory—an idea that feels particularly resonant for Mother's Day. Within this selection, the 12 mm Natural Tahitian Black Pearl Necklace offers a refined balance between presence and restraint, while the Hina's Moon Black Pearl Necklace, a 16 mm Natural Tahitian Black Pearl piece, introduces a more singular, assertive scale, allowing the pearl itself to take on a more defined and commanding role. The 10 mm Natural Tahitian Black Pearl Drop Earrings bring a sense of movement and proportion that remains considered rather than decorative, completing a trio that is cohesive without repetition. Sourced from Tahiti, the pearls carry distinct tonal identities—from the deeper, more introspective hues of the Gambier Islands to the iridescent, peacock-like reflections of Tuamotu—each shaped by its environment. Crafted in sterling silver with 18 Kt. gold plating, these pieces move beyond the idea of a seasonal gift, becoming instead a lasting gesture—one that holds both memory and intention.

JEWELMER
Para más información:
@girldumonde

There are few names in the world of pearls that carry the same level of reverence as Jewelmer. Founded in 1979 through the union of French high jewelry savoir-faire and Filipino pearl cultivation, the Maison has built its identity around one of nature's rarest creations: the golden South Sea pearl. What distinguishes Jewelmer is not simply rarity, but the philosophy surrounding it—a belief that true luxury is inseparable from craftsmanship, patience, and harmony with the natural world.

Jewelmer has long been a personal favorite of mine, and for good reason. I have always admired the Maison's ability to approach pearls not as ornament, but as living treasures shaped by nature, time, and extraordinary human skill. There is an authenticity to the brand that has remained intact even as it has earned international recognition, and it is precisely that balance of refinement and sincerity that continues to resonate with me deeply. I remain a devoted admirer of the Maison and of the exceptional quality of its creations.

At the center of this selection is Les Classiques, a collection that distills the timeless elegance for which the Maison is known. The earrings, set in 18k yellow gold with diamonds, frame luminous 11 mm. golden South Sea pearls with refined restraint, while the ring and bracelet continue that same dialogue between simplicity and radiance through clean, sculptural lines.

Particularly meaningful for Mother's Day is the Mother and Child Pendant, where golden South Sea and Keshi pearls come together in a composition inspired by the intimacy and permanence of the bond between mother and child. Rendered in yellow gold and diamonds, the piece carries an emotional softness while preserving the refinement and aesthetic discipline that define the Maison.

There is a quiet poetry to Jewelmer's creations—one rooted not in excess, but in the extraordinary beauty of something organic, living, and exceptionally rare.

PRICES UPON REQUEST



Mother and Child pendant



Les Classiques bracelet



Les Classiques rings



Les Classiques earrings







CATAÑO BEAUTY
www.catanobeauty.com

From Cataño Beauty, the Miami-based skincare line founded by actress and television host Adriana Cataño, comes a more botanical and streamlined approach to daily skincare—one centered on clean formulations, simplicity, and visible results without unnecessary complication. Vegan, cruelty-free, and certified by PETA (People for the Ethical Treatment of Animals), the brand develops products designed to simplify routines while helping address dehydration, uneven texture, loss of firmness, and other common signs of aging. At the center of the selection is the Bakuchiol You Glo Serum (US $54.99), a lightweight, creamy formula conceived as a plant-based alternative to retinol. Formulated with bakuchiol sourced from India, along with kojic acid and sodium hyaluronate, it works to soften fine lines, improve elasticity, reduce visible dark spots, and restore hydration—without the irritation or sun sensitivity frequently associated with traditional retinol. The Anti-Wrinkle Eye Cream (US $55.99), formulated with biotin, aloe vera, grape seed extract, comfrey, and green tea, targets dryness and fatigue around the eyes with a lighter, non-greasy texture suitable for day or evening use. The Facial Moisturizer (US $58.99), enriched with vitamin E, rosemary, sage, grape seed extract, biotin, and comfrey, extends that same philosophy through balanced hydration designed for daily wear, including under makeup. Rounding out the selection are the Facial Scrub (US $48.99), which focuses on gentle exfoliation and skin renewal without harshness, and the Argan Facial Oil (US $43.99), a more nourishing treatment intended to restore softness, radiance, and moisture while maintaining a lightweight feel on the skin. For Mother's Day, the collection offers a particularly thoughtful option for someone who values skincare that feels clean, effective, uncomplicated, and consciously formulated. Products are available at Cataño Beauty, with the code MOM20offering a 20% discount through Mother's Day.



$1200 USD

"Pambiche" by Jose Luis Puche
hello@joseluispuche.com

For those who understand that the most meaningful gifts are never incidental, Pambiche by the Spanish painter José Luis Puche offers a rare balance between intimacy and authorship—qualities that lend it particular resonance as a Mother's Day gesture. Presented as a limited edition of eight, the work reflects a moment in Puche's practice where material, gesture, and control converge with clarity—an approach that defines his visual language without excess or concession.

Executed in oil charcoal, oil pastel, and colored pencil on paper, Pambiche carries a deliberate tension between immediacy and restraint, allowing the composition to unfold with precision rather than force. Measuring 50 x 61 cm, the piece holds a considered presence: substantial enough to define a space, yet refined enough to integrate seamlessly into a carefully composed interior. At $1,200, it is not simply a gift, but a deliberate acquisition—one that reflects an understanding of contemporary art as something to live with, not merely to display.







Leo Helios swim trunks
$120 USD



OLA AZUL
olaazulsw.com

A considered selection this season, Ola Azul approaches print with a clear point of view—each pattern developed in-house and grounded in a visual language shaped by travel, color, and cultural references. The result is a collection that is both distinctive and consistent, with an emphasis on clarity of design rather than excess. For Mother's Day, that perspective translates into two well-resolved pairings. The Julia Oasis Pareo works in close visual alignment with the Leo Oasis Swim Trunks, while the Joyce Helios Pareo finds a similarly coherent counterpart in the Leo Helios Swim Trunks. The prints are not identical, but sufficiently aligned to create continuity without appearing literal—an approach that reflects a more considered understanding of coordinated dressing. Rather than matching for effect, these pieces establish a controlled visual relationship—one that allows for individuality while maintaining cohesion. It is precisely this balance that makes them a relevant and well-judged inclusion within my Mother's Day selection.







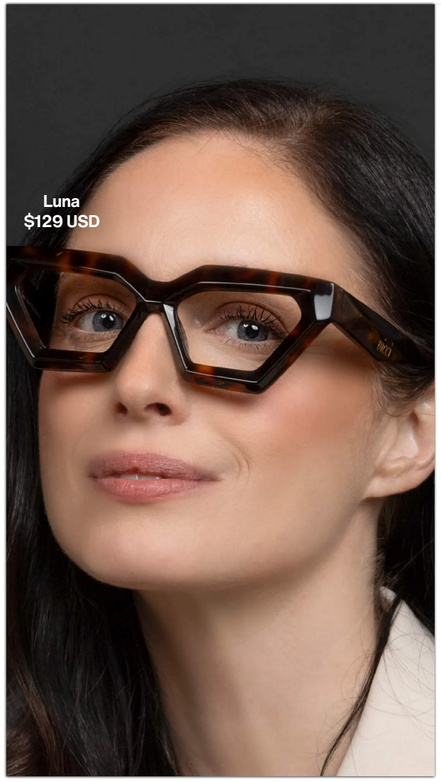


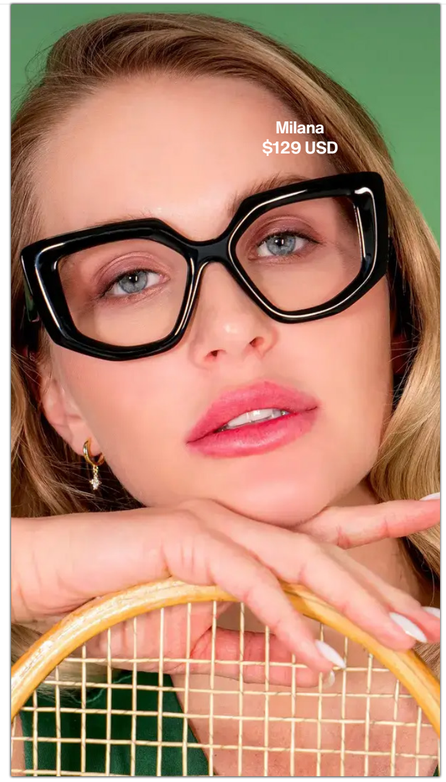




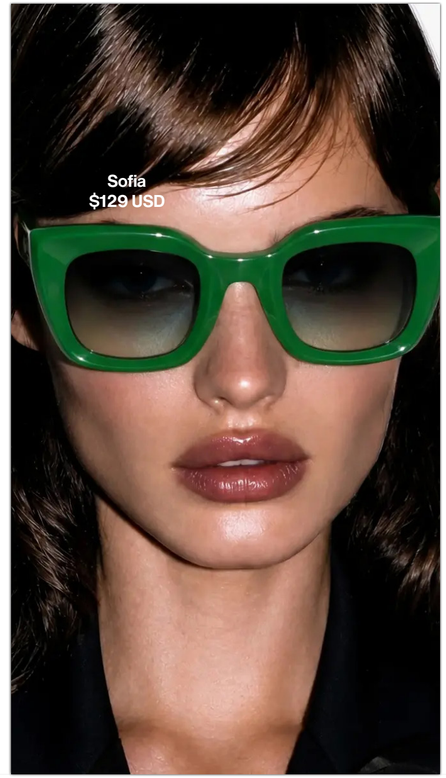
METHODICAL
methodicalcoffee.com

From Methodical Coffee, a quietly rigorous approach to coffee and tea places equal emphasis on sourcing, roasting, and the experience surrounding both. Founded in Greenville, South Carolina, the brand has built long-standing relationships with producers across the globe, prioritizing quality, sustainability, and a clear expression of origin. Their coffees are roasted not by category, but by character—designed to highlight natural sweetness and the distinct conditions in which each crop was grown. The Honduras, Walter Bautista ($28) offers a particularly expressive profile, with notes of white grape, blackberry, and honey, while Late Night ($18.48) and Oscuro ($18.48) explore darker roasts with balance and depth, avoiding the heaviness often associated with the style. Tea is approached with the same level of intention. The Jasmine Pearl ($30) is crisp and floral, the Cafe Matcha ($30) rounded and approachable, and the organic Peppermint Tea ($15) clean, cooling, and precise. A considered selection for those who value clarity, origin, and restraint—whether beginning the day or bringing it to a close.









DE VICCI EYEWEAR
www.viccieyewear.com

From Viccì Eyewear, a family legacy of craftsmanship spanning more than a century finds contemporary expression through eyewear that balances precision, elegance, and individuality. Rooted in the Abramovici family's long history in watchmaking and jewelry—disciplines where detail and proportion are everything—the brand approaches eyewear with the same level of rigor and refinement. Shaped by influences that move between Milan and Miami, Viccì frames carry a polished sense of glamour while remaining grounded in craftsmanship and wearability.

Among the selections are the Lavinia Tiger Tortoise optical frames, which introduce warmth and depth through their rich tonal variation and softly assertive presence; the Sofia sunglasses, with a more polished and feminine glamour; the Milana in Raven Black, the most architectural expression of the group—clean, refined, and versatile in a way that feels enduring rather than trend-driven; and the Luna frames in Tiger Eye, whose geometric silhouette and layered amber tones bring a bolder, more fashion-oriented energy to the collection. Crafted in premium Italian acetate, the frames balance statement and restraint with unusual ease.

For Mother's Day, they feel especially well-suited for the woman whose style is confident, modern, and distinctly her own.

A refined expression of craftsmanship, proportion, and contemporary sophistication.

AMERICAN TALL
www.americantall.com

There is a particular satisfaction in encountering design that resolves a problem entirely, rather than asking you to work around it. With this expansion beyond apparel, American Tall brings its tall-first philosophy into the outdoors, entering a category that has long relied on approximation rather than precision.

What becomes immediately apparent is not simply the added length, but the sense of proportion. The experience shifts in subtle yet meaningful ways: the ability to lie fully extended without sleeping diagonally, to sit with proper support, to move naturally within a space that no longer feels restrictive. These are details often dismissed as secondary—until they are resolved thoughtfully and with intention.

The tent, notably, feels genuinely conceived for taller individuals rather than adapted from standard proportions, combining extended dimensions, increased headroom, and a wider footprint that create a far more comfortable sense of livability. The sleeping bag follows with the same discipline, offering a longer and more accommodating silhouette with greater shoulder room and a more natural fit. The inflatable mat extends that logic further, prioritizing full-body support and proportion over the compromises that have long defined standard camping equipment.

The chair completes the collection with an elevated seat height, extended backrest, and reinforced structure that introduce an unexpected level of comfort and ease—particularly for those accustomed to constantly adjusting to spaces and objects never truly designed with them in mind.

It is, ultimately, a collection that redefines what standard should mean—not through excess, but through precision, and through the understated luxury of something that fits exactly as it should.



High Back Camping Chair
$1115 USD




Extra-Long Inflatable Sleeping Pad
$99 USD



Extra-Long 2-Person Tent
$129 USD


Extra-Long Sleeping Bag
$179 USD


London Sling bag $199 USD

All in One backpack
$299 USD




Women's Hobo bag
$249 USD

SADDLEBACK LEATHER CO.
saddlebackleather.com

One brand I found myself returning to this month is Saddleback Leather Co. and its philanthropic sister line Love 41. I realize I featured the brand in last month's guide, but I have become genuinely obsessed with the quality, durability, and thoughtful design of its pieces—so much so that I felt compelled to revisit it and select three items that feel especially appropriate for Mother's Day. In a market saturated with disposable accessories designed to be replaced season after season, there is something deeply refreshing about products created with the intention of lasting for years, aging beautifully, and becoming more personal over time.

What continues to impress me most is the balance between utility and character. The full-grain leather retains its natural grain and markings rather than concealing them, allowing each piece to develop individuality with wear. Nothing feels overly polished or artificially perfected; instead, the bags carry a quiet confidence rooted in craftsmanship, proportion, and practicality. There is also an honesty to the brand that resonates with me—the sense that these are objects genuinely meant to accompany daily life rather than simply photograph well for a moment.

The London Sling immediately stood out to me for its effortless functionality and ease of movement. Inspired by the crossbody silhouettes seen throughout London, it feels modern without chasing trends and practical without sacrificing style. The All in One Medium Backpack in Tobacco offers a more compact interpretation of one of the brand's most beloved designs while maintaining remarkable versatility, whether used for work, travel, or the constant movement of everyday life. Completing the selection is the relaxed Women's Hobo Purse, whose softer structure and understated elegance give it the kind of versatility that integrates naturally into a daily wardrobe without ever feeling overly precious or formal.

Crafted in Mexico to exceptionally high standards and grounded in a philosophy that values longevity over disposability, these pieces feel especially meaningful as gifts—not simply because of how they look today, but because of how beautifully they are designed to evolve over time.

ZONIN
www.zonin.com/us

Zonin Prosecco continues to embody the effortless charm of La Dolce Vita, offering the kind of sparkling wine that feels equally appropriate for celebrations, long lunches, aperitivo hour, or simple everyday moments. Produced in Italy's Veneto region from the Glera grape, it delivers the fresh, fruit-driven character that has helped transform prosecco into one of the defining wines of contemporary drinking culture.

Backed by more than two centuries of winemaking heritage through the family-owned Zonin1821 group, the brand combines consistency and accessibility with a distinctly Italian sense of elegance. Pale straw in color with lively, persistent bubbles, Zonin opens with aromas of white flowers, citrus, pear, and green apple, while remaining crisp, refreshing, and approachable on the palate. Crafted using the Charmat method, the wine preserves a vibrant freshness that makes it especially versatile at the table, pairing beautifully with seafood, lighter dishes, fresh cheeses, or classic cocktails such as the Bellini or Spritz.

For Mother's Day, there is something particularly fitting about toasting to mum with a glass of Zonin—festive and elegant without feeling overly formal, and perfectly suited for the kind of warm family moments that linger long after the final sip.



Prosecco
$14.99 USD



Cleopatra Bonbon Cocktail Set
$635 USD

Rainbow ring
After the Storm Bonbon
$195 USD

PHARAOUN BY SERGIO ANDRÉS
pharaoun.com

There is a deeply personal dimension to the jewelry of Pharaoun by Sergio Andrés—one shaped not only by craftsmanship and design, but by memory, resilience, and the desire to honor women through objects of beauty and meaning. After losing his wife Sarah to metastatic breast cancer, Sergio Andrés began creating jewelry inspired by the women in his life, developing pieces intended to remind women of their own strength, elegance, individuality, and power.

Crafted in sterling silver plated in 22-karat gold, with meticulously hand-set stones, the collection balances statement-making presence with remarkable refinement. What distinguishes the work is not simply its visual impact, but the emotional narrative behind it—jewelry conceived not merely as adornment, but as affirmation.

Included in this month's selection is the Cleopatra Bonbon Cocktail Jewelry Set, inspired by female leadership, mythology, and the enduring symbolism of the protective eye. The Donna Marquesa Cocktail Earrings draw from Andrés' background in physics and optics, translating geometry, movement, and light into an unusually airy and luminous design. Completing the selection is the Rainbow After the Storm Bonbon Cocktail Ring, a piece born from grief, optimism, and the belief that beauty and hope remain possible even after profound loss.

These are pieces with emotional resonance as much as visual presence—jewelry designed not only to be worn, but to be felt, remembered, and eventually passed on.

Donna Marquesa earrings



Ermine gold
$365 USD

White silver
$345 USD

HERMÈS BY PHILIP KARTO: philipkarto.com

Few objects in fashion possess the mythological status of the Hermès Birkin bag, and even fewer manage to reinterpret it without diminishing its authority. French artist Philip Karto approaches that challenge not through customization, but through authorship—transforming authenticated vintage Hermès bags into singular collectible works that exist somewhere between fashion, craftsmanship, and contemporary art.

Born in France and raised in the Mediterranean before eventually relocating to Miami, Karto built his creative practice around the tension between heritage and disruption. Each piece begins with an authenticated luxury bag that is dismantled and reconstructed by hand through painting, embroidery, couture-level stitching, and metalwork developed within his atelier. Nothing is replicated. Every execution remains entirely unique.

Included in this month's selection are two striking interpretations of the Birkin. PK.01 | ART IS FREEDOM introduces controlled artistic intervention against the disciplined structure of the original bag, creating tension between order and expression while preserving the integrity of the piece itself. PK.03 | POP ART, meanwhile, draws from the language of popular culture through figurative imagery, symbols, and bold color contained within a remarkably disciplined composition.

At US $27,000 each, these are not simply handbags, but collectible objects where exclusivity, craftsmanship, and artistic identity converge—an extraordinary gift for someone who sees fashion not merely as luxury, but as cultural expression.



Art is freedom
$27000 USD





Pop Art
$27000 USD



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POP CULTURE



MICHAEL



When fan service outshines the narrative

All show, no substance: the Michael Jackson biopic has shattered critical consensus. We examine why the production opted for a sanitized narrative rather than historical rigor, transforming what promised to be a compelling character study into nothing more than a greatest hits collection.

BY Eduardo Ramírez ® @lalo_rake_tax



> The film panders to a very specific section of my dad's fandom that still lives in a fantasy,
>
> - PARIS JACKSON ON THE ZACH SANG SHOW

THIS CINEMATIC YEAR CONTINUES TO FRACTURE AUDIENCES LIKE FEW BEFORE IT. While titles such as the latest adaptation of Wuthering Heights or The Super Mario Galaxy Movie had already set the stage for a season of extreme opinions, the Michael Jackson biopic has ultimately dynamited any remaining consensus, positioning itself as the deepest rift to date between spectators and critics. Addressing the figure of one of history's greatest cultural icons—whose existence was a complex labyrinth of light, shadow, and stifling media pressure since childhood—is a titanic task. However, despite having the narrative material and historical impact necessary to build a fascinating character study, the production unfortunately opts for the path of least resistance: succumbing to the worn-out template of the conventional musical film, which prioritizes spectacle over truth.

This bet on a safe formula has left a vacuum of authenticity that has not gone unnoticed, especially by those who best knew the man behind the myth. Recent statements by Paris Jackson have exposed the project's frayed seams; by labeling the film a compendium of inaccuracies regarding her father's life, she points out that the movie seems aimed at an audience that prefers living in fantasy, sugar-coating, and hagiography—laden with dramatic biases that distort reality—over an honest approach.

By revealing that her notes and suggestions on the script were systematically ignored, Paris not only validates what many viewers already sense—that we are facing a controlled and deeply dishonest narrative—but also underscores the studio's intent: to create a product that does not discomfort, does not challenge, and, rather than understanding the human complexity of Michael Jackson simply commercializes his memory through the infallible resource of nostalgia.

The result is a film limited to being a "greatest hits" compilation, barely scratching the surface of his creative process and forgetting the true reason why his music, videos, and style were revolutionary. The experience lacks the necessary dramatic tension; it feels more like a playlist accompanied by reconstructed archival footage than an honest portrait of his undeniable highs and lows. It is a strange cinematic object: visually polished and musically competent, but morally and narratively hollow.

It is not an absolute disaster—Jaafar Jackson's performance is undeniably charismatic, and his mastery of dance injects the energy needed to save the musical numbers—but his talent is ultimately wasted on a script that prefers fan service to deep analysis. In the end, if the viewer is looking for a well-staged concert, they will leave satisfied; but if they intend to understand who Michael Jackson truly was, this film will leave a much larger void.











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WORLD



ARTEMIS 2

OUR RETURN TO THE MOON



Artemis II (April 1–11, 2026) signaled the first human mission beyond low Earth orbit since 1972's Apollo 17, redefining modern space exploration in the process. Featuring a diverse crew and state-of-the-art technology, the mission served as a vital test flight, setting the stage for a long-term human presence on the Moon.

BY Marco Guerrero ® @marcoguerreroleon



Spaceship Earth. NASA astronaut and Artemis II mission specialist Christina Koch gazes through one of the windows of the Orion spacecraft's main cabin, contemplating Earth as the crew journeys toward the Moon. Image credit: NASA

THE NIGHT SKY ONCE AGAIN BECAME THE STAGE FOR A DEFINING MOMENT FOR OUR SPECIES IN APRIL 2026. With the launch of the Artemis II mission, NASA and its international partners did more than just ignite the engines of the most powerful rocket ever built, the Space Launch System (SLS); they resumed a feat postponed for over five decades: humanity's return to the Moon. Artemis II is not merely a mission; it is the necessary bridge between the legacy of the historic Apollo missions and the era of sustainable, deep-space exploration that defines the 21st century.

The significance of this mission transcends mere technical achievement. Artemis II marked the first time humans traveled beyond low Earth orbit since the end of the Apollo program in 1972. However, unlike its predecessors, this crew represented a paradigm shift in terms of diversity and global collaboration. Commander Reid Wiseman, Pilot Victor Glover, and Mission Specialists Christina Koch and Jeremy Hansen—the latter representing the Canadian Space Agency—were chosen to honor the legacy of pioneers like Armstrong, Aldrin, Collins, Lovell, Borman, and Anders, among many others who forged the history of the Mercury, Gemini, and Apollo programs. Glover became the first African American to voyage toward the Moon, Koch the first woman to make this journey, and Hansen the first non-U.S. citizen to venture so far from our planetary home. This crew, dubbed by public opinion under the optimistic slogan of "Moon Joy," reflected that space exploration is a collective endeavor for all of humanity.

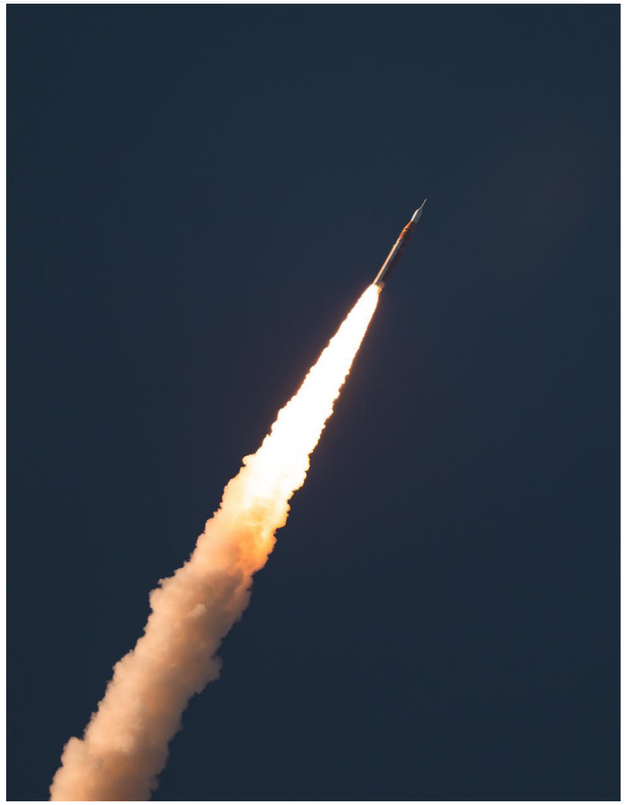
The mission design was meticulous. Aboard the Orion capsule, nicknamed Integrity by its occupants, the four astronauts did not head for a direct moon landing; that task awaits the Artemis III mission. The primary objective of Artemis II was to validate the integrity of the spacecraft's systems—from life support to the complex heat shield—paving the way for the establishment of a lasting human presence on the Moon, much as Apollo 8 did in 1968 as a preamble to the historic Apollo 11 landing seven months later. The mission employed a free-return trajectory, similar to that used by Apollo 13, which allowed the spacecraft to orbit the Moon and propel itself back to Earth without needing to fire the main engines to exit lunar orbit.

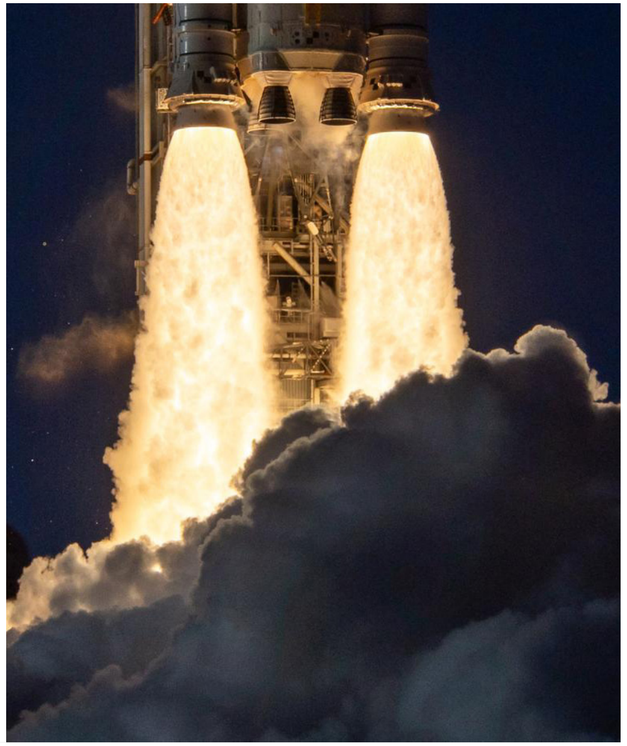
The road to launch, however, was not easy. Space engineering is, by nature, a discipline of calculated risks and unforeseen events. In the preceding years, the project faced challenges that tested the resilience of the American space program, which, after its glory years in the space race and the scars left by the Challenger (1986) and Columbia (2003) tragedies, sought to rediscover its purpose in the cosmos. Investigations following the uncrewed Artemis I mission revealed unexpected erosion on the Orion capsule's heat shield, a concern that forced an exhaustive safety review. The decision-making process, marked by technical debates and an imperative for transparency, led to an adjustment of the reentry trajectory to mitigate thermal stress, prioritizing crew safety above all else. These months of waiting, far from being lost time, proved crucial for the vehicle's certification, allowing engineers to fine-tune every component so that the spacecraft's reliability would be absolute at the critical moment of reentry.

During the ten-day voyage, the world watched with renewed fascination. The Orion spacecraft became a laboratory where cutting-edge optical communication systems were tested and human behavior in space was evaluated. Every orbit, every proximity maneuver with the rocket's upper stage, and every photograph captured of Earth—that small, bright blue dot suspended in the vacuum—served to remind us of our fragility and our ambition. By surpassing the record distance from Earth set by Apollo 13, Artemis II did more than break physical boundaries; it expanded the limits of our own capability.

Upon concluding the mission with a controlled splashdown in the Pacific, Artemis II left invaluable lessons. Beyond the telemetry and technical data gathered, the mission confirmed that the infrastructure needed to explore Mars is taking shape. We have learned to navigate deep space, to live in compact capsules for extended periods, and, most importantly, we have demonstrated that international cooperation is the key to sustaining these efforts in the long term.

Artemis II was, in essence, the trial by fire that validates that humanity's next giant leap will not be an isolated event, but the beginning of a permanent settlement on the Moon—an indispensable step toward the day when the footprints of explorers are finally printed upon the red dust of Mars.





THE LEGACY OF APOLLO 8: THE SPACE PIONEERS AND THEIR SYMBOLS

Artemis II holds undeniable structural and symbolic parallels with Apollo 8 (1968). Just as Apollo 8 was the first crewed flight of its program to circumnavigate the Moon, Artemis II has taken up the mantle as the inaugural crewed mission of the Artemis program. While Apollo 8 proved that humans could survive in lunar orbit and observe the Earth from such a distance, Artemis II has expanded upon this milestone by validating modern life-support systems and advanced navigation capabilities.

Beyond aerospace engineering and scientific rigor, profound similarities exist in the symbolism and messages both programs project. Apollo 8 took place during Hanukkah and Christmas of 1968, reaching its climax on Christmas Eve; similarly, Artemis II was launched during the 2026 Pesach celebration and reached its peak on Easter Sunday, thus intertwining the Judeo-Christian spiritual roots of the West. This connection extends to the very nomenclature of the programs: Apollo, the sun god of the Greco-Roman pantheon, and his twin sister Artemis, the moon goddess, uniting classical philosophical heritage with the vanguard of space exploration.

In 1968, the crew of Apollo 8 read the account of Creation from the Book of Genesis while in lunar orbit; a historical echo that resonated in Artemis II when pilot Victor Glover, during the journey back to Earth, shared a spiritual message openly reaffirming, from a Judeo-Christian perspective, that God is the creator of the Universe. Both milestones share the same audacity: that of being pioneers in the adventure toward the unknown, expanding the frontier of what humanity considers accessible territory, all without renouncing reflection on our spiritual and cultural roots.



HUMAN FACTOR: NAVIGATING ISOLATION TO FIND "MOON JOY"

During the Apollo era, communication was technical, often distant, and marked by the military rigor of the Cold War. Artemis II marked a paradigm shift. Through their constant interactions, live broadcasts, and the use of the "Rise" plushie as a zero-G indicator, the crew generated what NASA defined as "Moon Joy." Unlike the near-absolute isolation of the Apollo astronauts, the Artemis II crew became emotional ambassadors. This direct human connection with the public not only humanizes the technology but also fulfills the fundamental purpose of why we send humans into space and not just robots: so that there is a firsthand witness who can share the wonder and the meaning of our existence beyond our planet.



SPLASHDOWN IN THE PACIFIC: THE RETURN TO NAVAL ROOTS

The recovery of the Artemis II crew by the United States Navy closed a historic circle. It was the first time since the Apollo-Soyuz Test Project (1975) that a crewed NASA mission was recovered by the Navy. Although landings took place on runways during the Space Shuttle decades, Artemis II returned to the splashdown tradition of the Apollo program. This return to the sea is not merely nostalgic, but practical; modern amphibious class ships, such as the USS John P. Murtha, provide robust platforms for recovering heavy and complex capsules. This recovery method, tested and refined during the Apollo program, remains the gold standard for return safety in deep-space exploration missions.



FREE RETURN: LESSONS FROM APOLLO XIII

The navigation strategy for Artemis II utilized a "free-return trajectory," a flight profile that ensures the spacecraft returns to Earth using only lunar gravity, without the need for additional fuel burns for the return leg. This technique is a direct tribute to Apollo 13 (1970). In that historic mission, the free-return trajectory was the lifeline that allowed the astronauts to return home following a catastrophic explosion. By employing this same design, Artemis II not only optimized fuel efficiency but also integrated an essential layer of redundancy and safety, proving that lessons learned from past emergencies remain fundamental to the security of 21st-century missions.


CHRISTINA H. KOCH
VICTOR GLOVER
REID WISEMAN
JEREMY HANSEN
NASA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ARTS



BETWEEN TWO CITIES, A MOMENT IN TRANSITION

Jose Luis Puche presents WELCOME New York- Madrid



The return of Jose Luis Puche to Madrid is an invitation to pause. Far from large retrospectives, the artist presents Welcome: an exhibition born from uncertainty and physical movement following his relocation to New York. Through provisional strokes and a sober atmosphere, Puche unfolds an exercise in creative honesty where questions weigh more than answers and art is deliberately situated on the threshold of what is yet to come.

BY Wendell Figueroa Ruiz ® @wendellfr

RECENTLY, IN MADRID, I WAS INVITED TO THE PRESENTATION OF WELCOME, THE NEW SERIES OF WORKS BY JOSÉ LUIS PUCHE—A BODY SHAPED NOT BY ARRIVAL, BUT BY THE DISORIENTATION THAT PRECEDES IT. What unfolded was not a conventional unveiling, but something more measured: a pause, a recalibration, a moment suspended between two cities and two ways of seeing.

The setting, Hyatt Regency Madrid, remained intentionally restrained, allowing the work to define the atmosphere. There was a clarity to the evening—an absence of excess—that felt aligned with the nature of what was being shown. The evening drew a discreet yet notable gathering of figures from the worlds of art, culture, and society—present not as spectacle, but as part of a shared moment of attention.

Now based in New York City, following his move in 2025, Puche returns to Madrid with a series of works that reflects a period of adjustment rather than resolution. As he notes, "physical changes disorient me; questions accumulate, and answers arrive slowly." That sense of suspension—of something still forming—remains present throughout.

Black and white dominate, not as a stylistic constraint, but as a form of return. Charcoal moves across the paper in layers that feel provisional—applied, altered, and revisited—leaving behind traces rather than conclusions. The images resist settling; they seem to hover in a state of becoming.

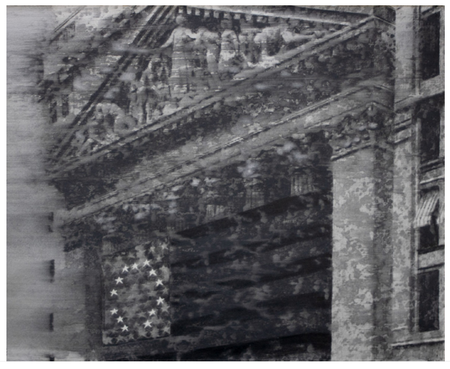
Fragments of the city he now inhabits—architecture, movement, fleeting impressions—emerge without insisting on themselves. They are less representations than impressions, filtered through distance and time. What takes place on paper does not fully resolve into image—it remains, deliberately, in process.

Within the context of Madrid Art Week, this return carries a particular weight. The artist, now working from New York, comes back not to revisit what was, but to share what is still forming—the first visible chapter of a new phase.

His trajectory, already international in scope, has taken shape across cities such as Dubai, Milan, Brussels, and Istanbul, and more recently in Boston, Miami, and New York, with exhibitions at institutions including the Centre Pompidou. His practice has also extended into scenography with Gypsy, directed by Antonio Banderas, as well as large-scale public interventions. And yet, none of that defines the tone of this evening. What emerges instead is something more contained, more immediate.

Welcome does not seek to explain itself. It situates itself at a point of transition—and leaves the rest in suspension.



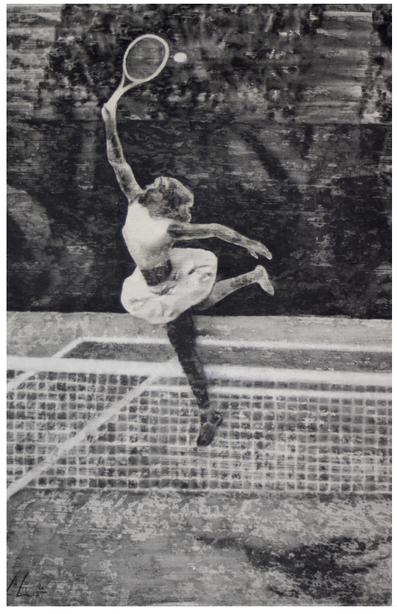


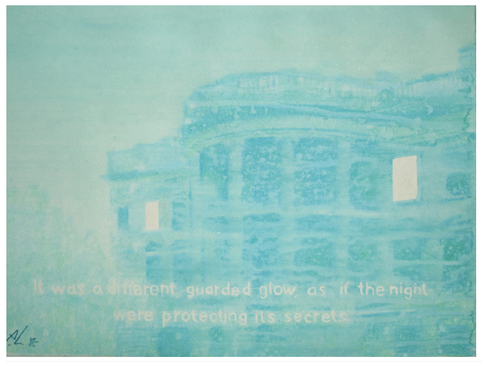














José Luis Puche (Málaga, 1976) holds a degree in Art History from the University of Málaga (2000). After receiving his Certificate of Pedagogical Adaptation in 2001, he completed his doctoral training at Roma Tre University (2002–2003), earned a Master's in Cultural Communication from the University of Málaga (2007), and obtained a degree in Printmaking from the Almería School of Arts (2012).

His professional career took off in 2005 with his first solo exhibition at the Sala Moreno Villa in Málaga. Three years later, in 2008, he launched his international presence with the exhibition 'Next Stop' in Birmingham.

His work is fundamentally centered on drawing. Throughout his career, Puche has refined a style that merges a solid technical and conceptual background in Art History with an unmistakable personal hallmark: an uninhibited, fierce, and bold approach that imbues his pieces with a unique narrative power.

MOONS *of* ISTANBUL

A magical and inspiring tribute to Turkish-Sephardic Jewish roots at their encounter with Mexican culture.

Sophie Goldberg rescues the memory of her grandmother, Ventura Esquenazi, one hundred years after the journey that brought her to Mexico. Her story transcends a simple tribute to Turkish-Sephardic exile, becoming a sensory experience: a tapestry of aromas, Ladino words, and an unshakeable faith capable of taking root after displacement.

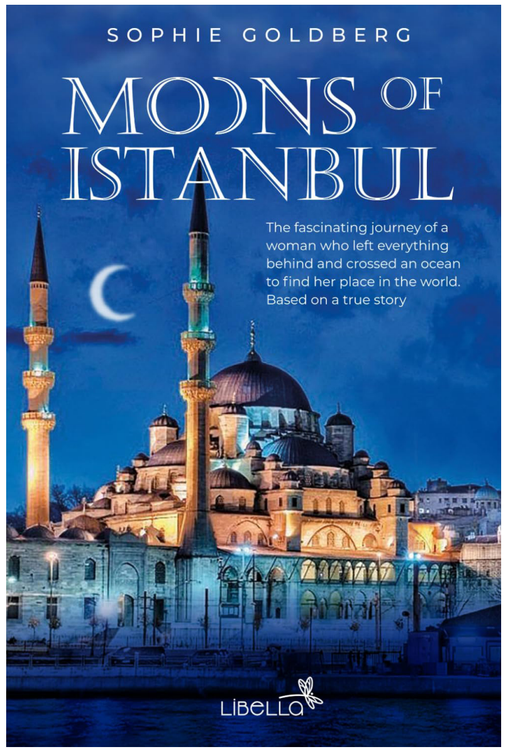
BY Ave Fénix ® @ave_fenix5

I HAVE THE HONOR OF REVIEWING A BEAUTIFUL WORK THAT CONNECTS US WITH THE JEWISH ROOTS OF GOLDBERG'S ANCESTORS: THE ESQUENAZI, CARRILLO, AND ELIAKIM FAMILIES. The book brings together a ri ch tapestry of intertwining stories; tales of friends, colleagues, and neighbors arriving in Mexico in search of a fruitful future—individuals who, in various ways, ensure that life remains dignified and revered despite suffering. Through a poetic and deeply honest narrative, the author pays tribute to her predecessors, primarily her grandmother, Ventura, who forged a path in a country vastly different from Turkey. With a profoundly human gaze, she addresses displacement, exile, and exodus.

It is worth noting that this work recently celebrated the tenth anniversary of its first publication. Coinciding with the centenary of the journey of Ventura—a brave woman of great spiritual stature—Editorial Planeta presents a magnificent edition. Its blue cover features the superb Blue Mosque and its minarets, and it includes photographs and a selection of Sephardic romances (ballads) accessible via QR code, as well as a collection of traditional Turkish recipes from the family archives.

The narration is primarily conducted in the third person; however, through discrete interventions in the opening of the novel, the author allows us to hear her own voice in the first person. Through these narrative voices, the reader identifies pride, gratitude, tenderness, and respect for Turkish traditions of Sephardic origin. They draw us into a story of love, compassion, devotion, diligence, and loyalty to Jewish tradition. As we progress and conclude the third part, the first-person voice—in both singular and plural—takes up the mantle. She becomes the bearer of an enduring enchantment after eight visits to Turkey, retracing the journey in reverse that her beloved grandmother, Ventura, made at the beginning of the 20th century. This third part is moving because it is a return to the origin, to the essence of her loving grandmother's spirit: the customs, the gastronomy, and the dreamlike landscapes where the Bosphorus holds a central place, the architecture, and an atmosphere reminiscent of The Arabian Nights.

Goldberg opens windows into that enigmatic and magical world of early 20th-century Turkey, a time when the country was undergoing a profound transformation toward Westernization—a process driven by Mustafa Kemal Atatürk that included changes affecting the destiny of Jewish families. By 1923, fierce nationalist exaltation led the government to take measures such as the expulsion of non-Muslim businessmen from trade associations, the adoption of the Latin alphabet, and the formation of a Turkish army that conscripted young men, forcing them to separate from their families for years.



It was then, at the request of Lázaro Carrillo—who was already in Mexico City making his way with the support of the burgeoning Jewish community and taking advantage of President Álvaro Obregón's invitation to young foreigners to work and settle in the country—that his twin sister, Victoria, took on the task of finding a wife for Lázaro. The proposal was made to Don Moshón and Doña Sara Esquenazi, with the negotiations handled by uncles who agreed upon the marriage between Ventura and Lázaro. This was the prelude to the great adventure of the beautiful young woman, who would travel first to Marseille with her mother, before boarding an ocean liner alone for Veracruz.

This powerful novel awakens our senses through descriptions of the aromas permeating the cobblestone streets of Istanbul—scents of turmeric, cardamom, and cinnamon wafting from the bazaars Ventura visited with her mother. This memory would remain etched in her mind forever. The author triggers synesthesia in her readers by connecting us to the textures and embroideries of tablecloths, doilies, and linens that composed the bridal trousseau Ventura carried in a trunk toward the American continent. Furthermore, the sounds of Istanbul are masterfully recreated; one can almost perceive the prayers from the Ortaköy Mosque.

During the 26-day Atlantic crossing, Ventura already felt the effects of displacement. She experienced unease for the first time as she left her family behind, knowing she might never see them again, already missing the customs of her beautiful homeland. She knew her husband only through photos and correspondence received months prior. The fear of the unknown and uncertainty kept her in suspense. Yet, with admirable poise and an unparalleled strength of spirit, she began her life on Mexican soil.

I love that the author integrates Ladino expressions and proverbs filled with Sephardic wisdom throughout the novel—windows into Jewish thought and customs. For instance: *"El ke hereda no muere"* (He who inherits does not die) or *"Del plato a la boka se kaye el bokado"* (Between the cup and the lip, the morsel may fall). Her language reflects the spirit of this endearing culture, showcasing the linguistic borrowings Ladino took from Castilian. I fell in love with the descriptions of the culinary processes used to achieve exquisite dishes featuring eggplant and artichokes, or the dates and pistachios essential to various sweets and snacks.

I am also grateful to Goldberg for describing Jewish ceremonies and rites, all prepared with the most punctual observance of tradition: festivities, the breaking of the Challah (the Shabbat bread which, according to the Hebrew calendar, begins at sunset on Friday), the lighting of the candles, Yom Kippur, the Shiva, and the Meldado. She allows us to enter the spiritual world of the Jewish community, which inspires solemnity and hope. Throughout Goldberg's work, one feels the deep bonds of a community that exists to wrap its arms around and protect its members.

Readers will find many important historical facts about the Turkish and Jewish community in Mexico—a country then positioned in a context of social change, opening itself to a convulsed world that would twice submerge into great wars, reconfiguring human life in unthinkable ways. In response, Mexico extended a hand, allowing Jewish families from various regions of the former Ottoman Empire—such as Bulgaria, Greece, Morocco, and Lebanon—to prosper.

I bet many will share my desire to accompany such a stimulating read with a Turkish coffee or an apple chai and some anise rings.





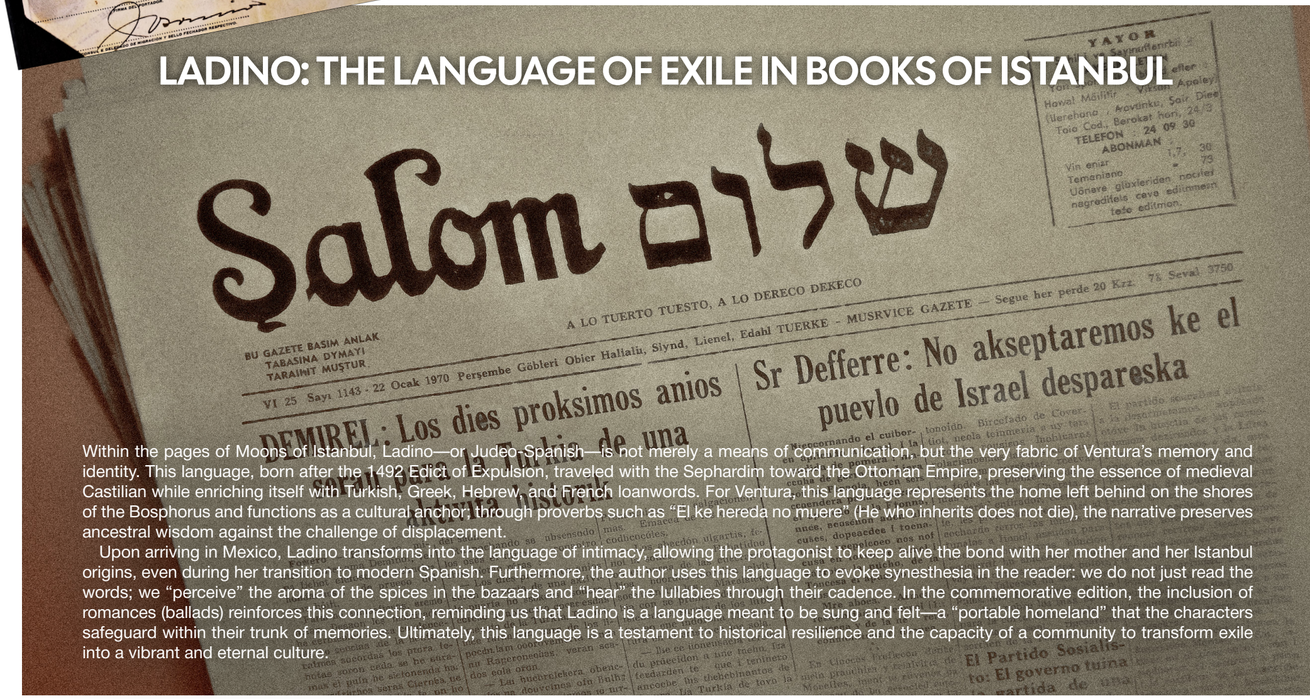
MEET THE AUTHOR

Sophie Goldberg is a prominent Mexican writer who has established a unique voice in contemporary narrative through the exploration of memory, exile, and cultural roots. Internationally recognized for her ability to intertwine personal history with the major social and political movements of the 20th century, her work draws directly from her heritage as the granddaughter of Jewish immigrants from Turkey, Bulgaria, and Greece.

This legacy defines a literary approach where displacement and the construction of identity in a new land are addressed through a poetic, honest, and profoundly human lens. The cornerstone of her career is the novel Lunas de Estambul, an emblematic work that recently celebrated the tenth anniversary of its first publication with a commemorative anniversary edition. In her writing, Goldberg integrates multidisciplinary elements that enrich the reader's experience, such as the inclusion of Sephardic romances, Ladino proverbs, and the preservation of her family's culinary heritage.

Ultimately, her literary purpose transcends fiction to pay tribute to her ancestors, seeking to spiritually connect readers with the traditions and the vast legacy of the Jewish community in Mexico.

LADINO: THE LANGUAGE OF EXILE IN BOOKS OF ISTANBUL



Within the pages of Moons of Istanbul, Ladino—or Judeo-Spanish—is not merely a means of communication, but the very fabric of Ventura's memory and identity. This language, born after the 1492 Edict of Expulsion, traveled with the Sephardim toward the Ottoman Empire, preserving the essence of medieval Castilian while enriching itself with Turkish, Greek, Hebrew, and French loanwords. For Ventura, this language represents the home left behind on the shores of the Bosphorus and functions as a cultural anchor; through proverbs such as "El ke hereda no muere" (He who inherits does not die), the narrative preserves ancestral wisdom against the challenge of displacement.

Upon arriving in Mexico, Ladino transforms into the language of intimacy, allowing the protagonist to keep alive the bond with her mother and her Istanbul origins, even during her transition to modern Spanish. Furthermore, the author uses this language to evoke synesthesia in the reader: we do not just read the words; we "perceive" the aroma of the spices in the bazaars and "hear" the lullabies through their cadence. In the commemorative edition, the inclusion of romances (ballads) reinforces this connection, reminding us that Ladino is a language meant to be sung and felt—a "portable homeland" that the characters safeguard within their trunk of memories. Ultimately, this language is a testament to historical resilience and the capacity of a community to transform exile into a vibrant and eternal culture.

CREEDS





TEOTHOKOS

The Mystery of Mary

The figure of Mary of Nazareth transcends time and religious boundaries. As the mother of Jesus, her life has inspired dogmas, artistic revolutions, and a millennia-old devotion, establishing her as the only woman who, after two thousand years, remains one of the most studied and revered figures in history.

BY Marco Guerrero © @marcoguerreroleon

Mary of Nazareth is not only the mother of Jesus but a crucial figure who sustains part of the theological structure of Christianity. Although the Gospels offer limited details, Christian tradition has elevated her to a unique category. Since the early centuries of Christianity, her figure has been the object of profound veneration, consolidating titles such as *"Mother of God" (Theotokos)* and *"Queen of Heaven,"* terms that reflect her central position in the faith. However, her relevance is not limited to Christian churches. In Islam, Mary holds a singular place of honor; she is the only woman mentioned by name in the Quran, where an entire surah is dedicated to her. Described as *"the purified one,"* her story in the Muslim holy text resonates with Christian tradition, highlighting her virtue and her role in the history of salvation—a fact that underscores her status as a first-rate interfaith figure.

The biblical account of Mary begins with the Annunciation, a moment of mystery and divine choice. The Gospels of Matthew and Luke present a young Jewish woman betrothed to Joseph of Nazareth, whose life, marked by faith, is altered by a series of divine events. From the Nativity and the flight to Egypt to the anguish of losing her son in the Temple during his youth, Mary's figure in the sacred texts is not static; she is a woman who experiences perplexity, faith, and suffering. The passage that best illustrates this human and divine duality is Simeon's prophecy during the Presentation in the Temple. There, Mary is warned that *"a sword will pierce your soul,"* a premonition of her pain during the Passion of her son. This image of the suffering mother at the foot of the cross, alongside the beloved disciple, has been the central axis of countless artistic and literary works, turning her into a universal symbol of resilience and devotion.

> "AND EXCLAIMED WITH A LOUD CRY, 'BLESSED ARE YOU AMONG WOMEN, AND BLESSED IS THE FRUIT OF YOUR WOMB.'
>
> **LUKE 1:42**



As Christianity expanded, the figure of Mary evolved in both theology and practice. The Council of Ephesus in 431 AD was a fundamental milestone, officially proclaiming Mary as *Theotokos*. This title is not just an honor but a theological affirmation of the nature of Jesus. Over the centuries, the Catholic Church consolidated other dogmas, such as the Immaculate Conception and the Assumption of Mary, elevating her figure to a plane of purity and celestial glory that defines modern Marian piety. This devotion manifests in diverse forms: from the recitation of the Rosary to pilgrimages to great shrines. The Basilica of Our Lady of Guadalupe in Mexico City stands today as the most visited Marian shrine in the world, proving that Mary remains an epicenter of cultural identity and spiritual solace. Even in Protestant traditions, where the veneration of saints is less prominent or absent, Mary is recognized as *"blessed among women,"* maintaining her place as an example of faith.

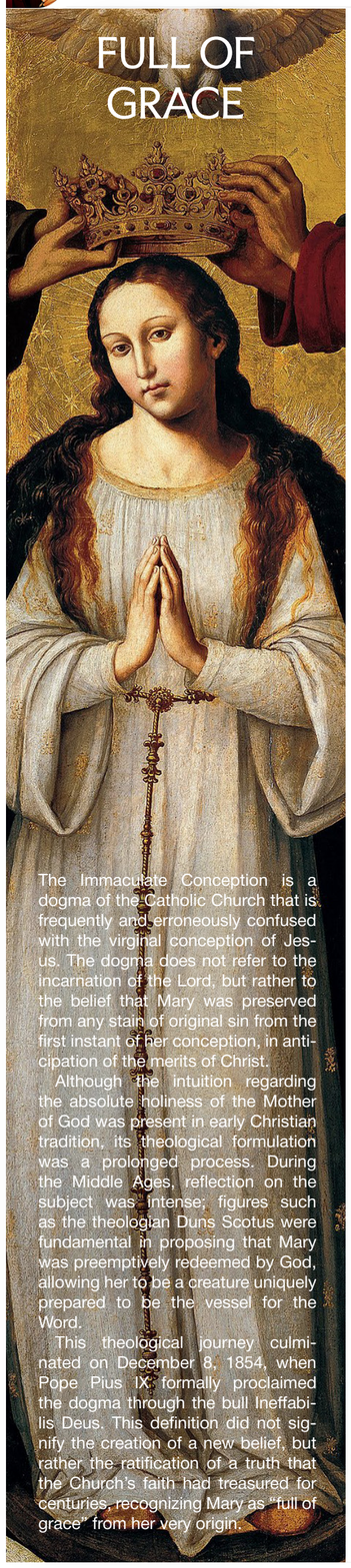
Beyond the temples of Tepeyac, Lourdes, Montserrat, or Mount Carmel, Mary's influence is incalculable. A 1999 investigation by The Guardian into the U.S. Library of Congress records revealed a telling fact: Mary is the only woman among the 30 most-written-about people in human history. With more than 3500 works dedicated to her figure, her impact on literature, art, and history is surpassed only by figures of universal significance, such as her son, Jesus. Her name, image, and story have become intertwined with the development of both Western and Eastern civilizations. From the delicacy of a Renaissance painting to the fervent devotion of Holy Week processions across Hispanic or Eastern Catholicism, Mary has been both a witness to and a protagonist of history. Her legacy is not just that of a religious figure, but of a woman who, through the centuries, has embodied hope, strength, and intercession, proving that her influence, far from fading, remains alive in the heart of contemporary global culture.



UNDER THY PROTECTION

Marian devotion is not a late invention, but rather a practice dating back to the early centuries of Christianity. The oldest evidence is the Sub tuum praesidium ("Under Thy Protection"), a prayer found on a third-century Egyptian papyrus where Mary is already invoked as Theotokos, long before the consolidation of ecclesiastical dogmas. This devotion was attested to by figures such as Origen of Alexandria and officially ratified at the Council of Ephesus (431), which defended the title of Theotokos. Later, her inclusion in the Roman Rite was attributed to Gregory the Great. The hymn, which survives in Coptic, Syriac, Armenian, and Latin versions, reveals profound nuances in its translation: while the Latin term Praesidium alluded to a "military reinforcement," the Greek versions used eysplagknían to refer to the "merciful bowels" (or deep compassion) of the Mother of God.

FULL OF GRACE



The Immaculate Conception is a dogma of the Catholic Church that is frequently and erroneously confused with the virginal conception of Jesus. The dogma does not refer to the incarnation of the Lord, but rather to the belief that Mary was preserved from any stain of original sin from the first instant of her conception, in anticipation of the merits of Christ.

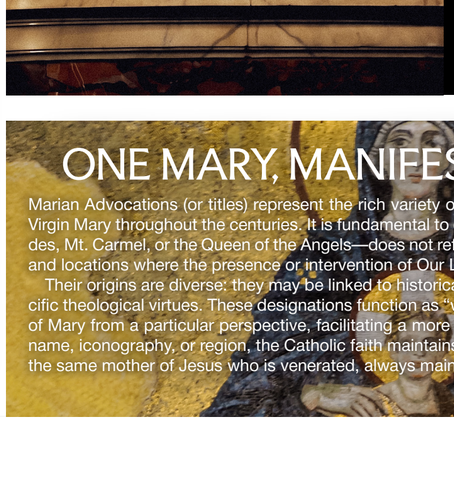
Although the intuition regarding the absolute holiness of the Mother of God was present in early Christian tradition, its theological formulation was a prolonged process. During the Middle Ages, reflection on the subject was intense; figures such as the theologian Duns Scotus were fundamental in proposing that Mary was preemptively redeemed by God, allowing her to be a creature uniquely prepared to be the vessel for the Word.

This theological journey culminated on December 8, 1854, when Pope Pius IX formally proclaimed the dogma through the bull Ineffabilis Deus. This definition did not signify the creation of a new belief, but rather the ratification of a truth that the Church's faith had treasured for centuries, recognizing Mary as "full of grace" from her very origin.

THE VIRGIN MARY IN POPULAR CULTURE

The figure of Mary has transcended the theological realm to establish herself as a universal cultural icon. Her influence on the arts is vast: from the medieval fervor of the Cantigas de Santa María by Alfonso X the Wise, to the classical solemnity of Schubert's Ave Maria, music has transformed her image into a shared aesthetic heritage.

In cinema, her representation has evolved to connect with the sensibilities of each era. Actresses such as Olivia Hussey in Franco Zeffirelli's Jesus of Nazareth (1977); Maia Morgenstern in Mel Gibson's The Passion of the Christ (2004); and Vanessa Benavente in Dallas Jenkins' The Chosen (2017–present) have imbued the character with diverse nuances, moving from the ethereal and sacred to a deep, everyday humanity. This versatility confirms that Mary remains in the collective imagination not only as a symbol of faith but as a timeless archetype of resilience, sorrow, and maternal love.



THE MOST EVOCATIVE OF MARIAN IMAGERY

Michelangelo's Pietà, housed within St. Peter's Basilica, represents the pinnacle of High Renaissance sculpture and one of the summits of Christian spiritual expression. Carved when the artist was only twenty-four years old, this work stands out not only for its prodigious technique—capable of transforming marble into the softness of skin and the lightness of fabric—but for its profound theological and iconographic weight. Unlike the Nordic tradition of the Vesperbild, which tended to emphasize the horror and rawness of pain, Michelangelo opted for a monumental serenity. The iconographic choice to depict an extraordinarily young Virgin Mary has been a subject of study for centuries; far from being an error, this youth symbolizes Mary's incorruptibility, suggesting that purity and divine grace kept her untouched by the passage of time and the decay of tragedy.

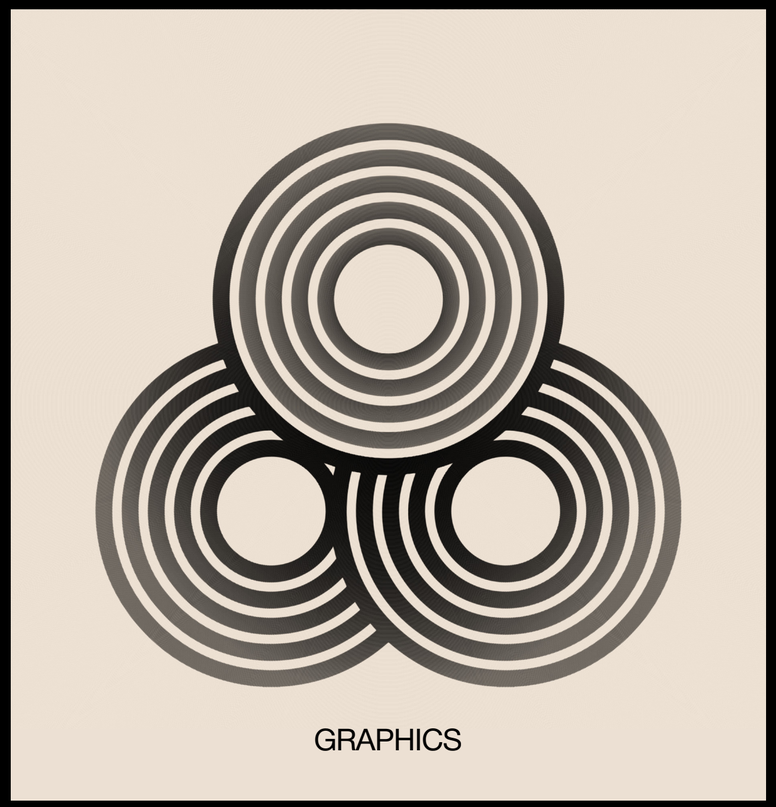
From a spiritual perspective, the work transcends mourning to enter the realm of redemptive resignation. The pyramidal composition endows the scene with a sacred stability: Mary does not crumble before the death of her son; instead, she holds him with an almost liturgical dignity, offering him to the Father. The Pietà is not merely a portrait of human grief, but a meditation on the mystery of sacrifice. As the only work signed by the artist, it reveals Michelangelo's deep personal connection to this theme, ensuring that the viewer does not simply observe another's pain but participates in a silent, universal contemplation of surrender.

ONE MARY, MANIFESTED WORLDWIDE

Marian Advocations (or titles) represent the rich variety of ways in which Christian tradition has venerated the Virgin Mary throughout the centuries. It is fundamental to clarify that this multiplicity of titles—Guadalupe, Lourdes, Mt. Carmel, or the Queen of the Angels—does not refer to different individuals, but to the various mysteries and locations where the presence or intervention of Our Lady has been manifested.

Their origins are diverse: they may be linked to historical events, apparitions, geographical locations, or specific theological virtues. These designations function as "windows" that allow the faithful to approach the figure of Mary from a particular perspective, facilitating a more personal and intimate relationship. Regardless of the name, iconography, or region, the Catholic faith maintains the absolute unity of her person: under any title, it is the same mother of Jesus who is venerated, always maintaining her central role as intercessor.

ALTAIR



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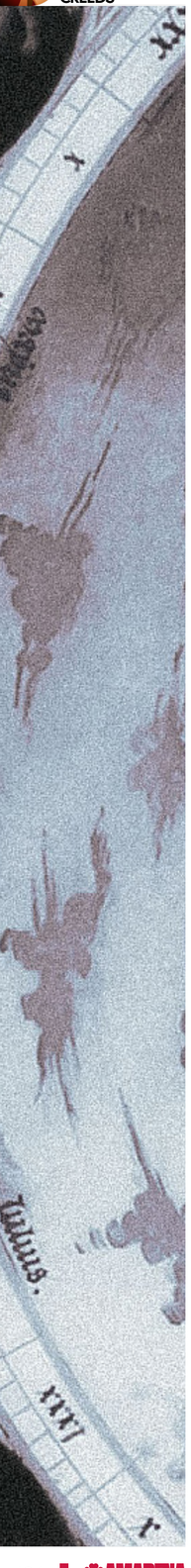
MAY

Where *Flame* Transforms into *Origin*

From Impulse to Matter: May invites us to ground the spark into the earth. Following the intense activation of Aries, this month presents itself not as a new beginning, but as a territory for consolidation—where the challenge is no longer to ignite, but to learn how to sustain. From the emotional depth of the Full Moon in Scorpio to the fertile stability of Taurus, we navigate a key month for transforming our initial energy into concrete decisions, capable of enduring and finally blossoming into life.

BY Rosa Pelegrina ◎ @venusenladoce



FOLLOWING THE INTENSE ACTIVATION WE EXPERIENCED—AND WHICH STILL RESONATES—IN ARIES, MAY PRESENTS ITSELF NOT SO MUCH AS A NEW BEGINNING, BUT AS THE NECESSARY SPACE TO SETTLE ALL THAT INITIATED FIRE. We come from an impulse, a spark, from movements that have stirred, awakened, and pushed us forward. Now, the energetic quality transforms: the challenge is no longer to initiate, but to sustain; not to ignite, but to give shape. May invites us to land that impulse into matter, translating what has been activated into concrete decisions and choices with a vocation for permanence. It is a month where the emotional intensifies from the start, revealing what needs to be transformed so that the new can take root with authenticity. Gradually, a fertile space opens where we can sow with awareness, integrating what has been learned and allowing the authentic to find stability. The mind accompanies this process: first, it quiets down to listen to the essential and, later, it expands toward exchange, movement, and new perspectives. There will be no shortage of moments of tension or adjustment, necessary to refine the path. But, fundamentally, the entire month holds the same intention: helping us embody what was started, giving it body, direction, and meaning. May does not light the flame; it turns it into life.

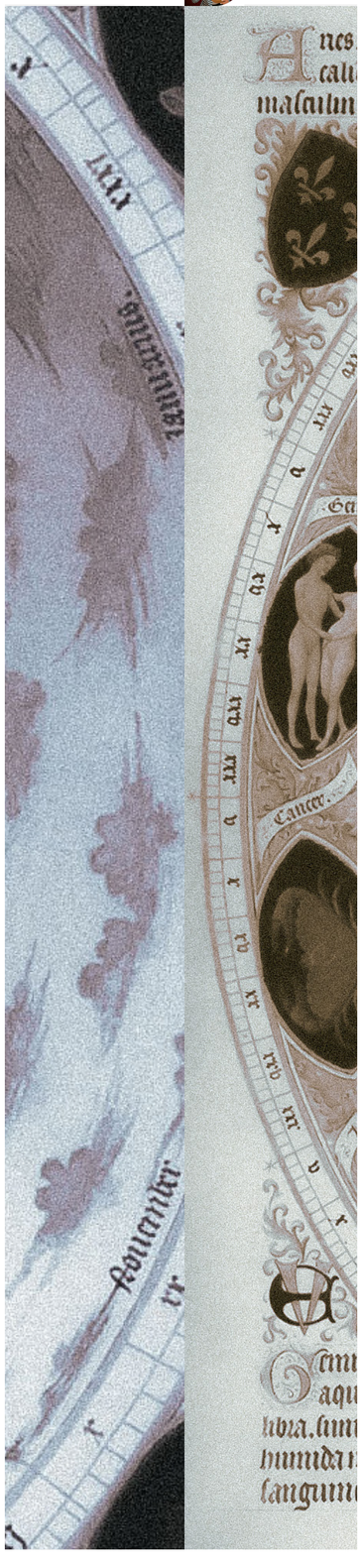
The month is inaugurated under the intensity of the Full Moon in Scorpio, marking a start that is deeply emotional, visceral, and revealing. This lunation acts as a mirror that allows no evasives: that which has remained hidden, compressed, or silenced emerges with force, inviting us to look directly at what needs transformation. It is a moment of radical emotional honesty, where superficial layers fall away and the essential is shown without filters. Scorpio does not seek comfort, but truth, and within that truth lies the potential for renewal. In parallel, the sextile between Venus and Saturn provides a stabilizing quality, offering containment, maturity, and structure to support what surfaces. This aspect favors more conscious bonds, responsible affective decisions, and the possibility of giving concrete form to what holds real value. At the same time, the conjunction between Mercury and Chiron opens an especially sensitive channel for communication. Words can become bridges for healing, facilitating delicate conversations from a conscious, empathetic, and reparative place. It is an opportunity to name wounds, but also to do so from an understanding and respect for one's own processes and those of others.

With the entry of Mercury into Taurus, the mind begins to decelerate its rhythm. After the initial intensity, a need to simplify, to think more calmly, and to make decisions that respond to stability rather than urgency makes its way. Taurus seeks the essential: that which lasts and can be sustained over time without unnecessary wear. However, this search for serenity is momentarily strained on the fifth with the square between Mars in Aries and Jupiter in Cancer. This aspect can amplify reactions, leading one to act with more intensity—or even impulsiveness—than necessary. Emotion and action intertwine, and there is a risk of over-dimensioning situations or responding from an excess of enthusiasm or overprotection. The following day, the square between Mercury in Taurus and Pluto in Aquarius further deepens the atmosphere. The mind becomes penetrating and incisive, capable of piercing through superficial layers to face truths that may have been avoided before. This transit invites us to question rooted thoughts, rigid mental patterns, or narratives that no longer support our evolution. That same day, Pluto begins its retrograde in Aquarius, marking the start of an internal process of deep revision at both a collective and individual level. The transformations that began to brew in previous months now ask to be observed from within, reframed, and integrated. It is not about moving outward, but about understanding what is changing at the core and how we are positioning ourselves in the face of it.

As we move through the month, the energy begins to soften and open toward new possibilities. On the eleventh, the Sun will form a harmonic sextile with Jupiter in Cancer, generating a sense of serene expansion, confidence, and sustained growth. Shortly after, Mercury will do the same, facilitating a broader and more constructive vision. The mind becomes more receptive, capable of integrating ideas with a practical sense but also with a hopeful outlook. It is an auspicious time for making decisions aligned with long-term well-being. The union between the Sun and Mercury will illuminate the mind, favoring awareness of values, priorities, and directions we wish to consolidate. In the middle of the month, we will have the New Moon in Taurus, considered one of the most fertile of the year. This lunation opens a portal for conscious sowing, inviting us to plant intentions that can grow with stability, patience, and rooting. Taurus reminds us that what is valuable is built step by step, in connection with the body, nature, and the organic rhythms of life. That same day, Mars and Chiron in Aries may activate wounds related to desire, self-assertion, and the way we defend our space in the world. It is a powerful opportunity to heal through awareness, acting in a way that is more aligned and less reactive.

The entry of Mercury into Gemini, and its union with Uranus, may bring unexpected news, sudden ideas, or mental shifts that open new perspectives. The mind becomes electrified; it becomes more intuitive, fast, and original. For its part, Mars will reach Taurus, marking a change in the way we act. Here, action becomes slower but firmer; it is no longer about initiating, but about sustaining, building, and consolidating. That same day, May 19, Venus will enter Cancer, bringing a softer, more protective, and affective emotional quality to bonds. Relationships are tinged with sensitivity, a need for care, and intimate connection. A desire for belonging, for home, for nurturing and being nurtured, is awakened. With the Sun's entry into Gemini, we inaugurate a lighter, more curious, and communicative stage. The energy becomes more versatile and open, favoring exchange, learning, and connection with the immediate environment. It is a time to move, explore, and leave room for a diversity of experiences. Its sextile with Neptune in Aries will provide a subtle, inspiring, and deeply intuitive quality. Creativity, sensitivity, and the ability to perceive beyond the obvious are favored. Subsequently, it will trine Pluto in Aquarius, providing lucidity, capacity for deep understanding, and a real opportunity for conscious transformation. This aspect allows for an awareness of one's own inner power and the channeling of intensity toward significant change.

Finally, on May 31, the Full Moon in Sagittarius closes the month by expanding our gaze. After the entire process experienced, this lunation invites us to gain perspective, to understand the meaning of what we have traversed, and to open ourselves to a broader vision of the path. Sagittarius connects us with truth, with direction, and with purpose, illuminating where our energy is headed now. It is a closing that not only reveals but also orients: after the depth, the revision, and the transformation, the time comes to understand and to move forward with a new consciousness.



ASTROLOGICAL FORECASTS ACCORDING TO YOUR RISING SIGN

Aries rising: May asks you to slow down after your recent period of personal activation. It is time to ground your decisions, manage your resources, and give solidity to what you have started. You might feel some frustration if things don't move at your desired speed, but the key here is consistency. Your power lies in sustaining, not in racing.

Taurus rising: This is your month. The New Moon in your sign marks a vital rebirth: identity, body, and direction come together. You are sowing something very personal with great potential for permanence. That said, Pluto invites you to review your place in the world. Become who you already know you are.

Gemini rising: The first half of the month will be more introspective, focused on closure and healing. Starting on the 17th, as Mercury and the Sun enter your sign, everything activates: mind, communication, and opportunities. Listen first... express yourself later.

Cancer rising: May activates your social sphere and projects. It is the ideal time to surround yourself with like-minded people and materialize shared ideas. Jupiter in your sign continues to expand your horizons, but be careful not to act from a place of emotional overprotection. Growing also means opening yourself up to the world.

Leo rising: The focus is on your vocation, direction, and visibility. May demands a real commitment to what you wish to build. Internal tensions regarding your path may arise, but you will achieve clarity if you align yourself with your truth. Make it tangible.

Virgo rising: A stage of mental and vital expansion opens up: travel, studies, and new visions. This is a month to step out of the familiar, but from a practical standpoint. Growing also means trusting the unknown.

Libra rising: An emotionally intense month. Issues of attachment, control, and intimacy are stirred up, but there is also great potential for transformation and liberation. Letting go is also power.

Scorpio rising: Relationships take center stage. The Full Moon in your sign opens the month with fundamental revelations about your bonds. May asks you for emotional honesty and new ways of relating. Connect from your truth, not from fear.

Sagittarius rising: May invites you to organize your daily life: habits, work, and body. It is an ideal month to establish stability. The Full Moon in your sign at the end of the month will bring clarity to your direction. Small steps build big things.

Capricorn rising: Creative and fertile energy. This is a month to enjoy, create, and open your heart. Take the opportunity to release insecurities linked to your personal expression. Dare to show your light..

Aquarius rising: The focus is on home, family, and your emotional foundations. Pluto, transiting your sign, continues to transform you deeply. May asks you to build from the inside out. Your roots define your future.

Piscis rising: A month of mental agility, communication, and decision-making. Ideas, contacts, and learning flow, but be careful with scattering your energy or idealizing your close relationships. Seek clarity before moving forward.





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Wendell Figueroa Ruiz and Martha Phillips, editorial board of **AMARENA**

MORE THAN JUST A FASHION WEEK, FDLA LOS CABOS FASHION WEEK ESTABLISHED ITSELF AS AN UNPRECEDENTED EXPERIENCE. With the majestic ME Cabo hotel as its epicenter, the event achieved a complex milestone: the perfect balance between absolute sophistication and the warmth of golden sunsets on the shores of the Sea of Cortez.

From the opening cocktail at Cabo Sagrado, the energy was magnetic. Key industry figures gathered to celebrate the pulse of Hispanic design in an atmosphere that fostered genuine connections.

The curation, impeccable in its execution, presented runways that built their own universes of identity. Highlights included the drama and craftsmanship of names like Carlos Pineda, IDOL Jose, and Carlos Sierra, contrasting with the resort and contemporary proposals from 98 Coast Avenue, Indira & Isidro, Ankayaya, Kactustyle, Gippco, Jorge Reyes, and Calala.

The magic permeated every corner, reaching its peak in the adrenaline of the backstage area, where orchestrated chaos brought to life the visions that now claim their place on the global scene. Between dinners under the stars and rooftop gatherings, FDLA Los Cabos reaffirmed that Hispanic fashion has not only evolved but has found in this destination the idyllic stage to shine with elegance and a delightfully relaxed rhythm. This is a vibrant celebration of creativity that confirms a certainty: the future of design has a deeply personal accent.

Don't miss the star report in our Fashion section (page 26) of this edition. We present the full coverage by our editorial advisors, Martha Phillips and Wendell Figueroa Ruiz, who experienced the pulse of this event firsthand.



Albania Rosario, director of FDLA

EDITOR'S NOTE
Don't miss the report on FDLA FW Los Cabos in the Fashion section of this edition, starting on page 26.



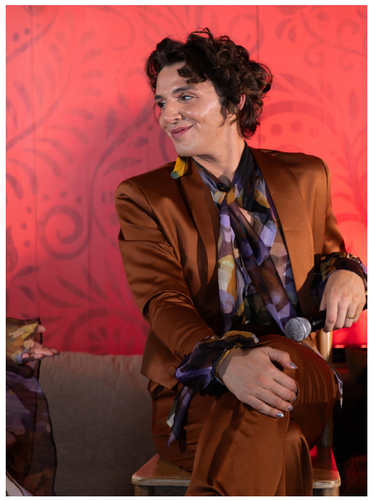
Isidro Sánchez



Lauren Turton



Carlos Sierra



Jorge Reyes



José Forteza & Albania Rosario



Sully Castillo



Carlos Pineda



Lucía Ugarte & Lin C Green



Gabriela Richer

GIRLY MADRID BY DOLORES PROMESAS

A RETURN WRITTEN IN PINK

BY Wendell Figueroa Ruiz ® @wendellfr

RECENTLY, DOLORES PROMESAS RETURNED NOT AS A MEMORY, BUT AS A PRESENCE. There was no need for grand declarations; the language was already there—in the color that carried the room, in the textures that softened its edges, in the unmistakable rhythm of a brand that has always understood emotion as structure. This was not about revisiting the past, but about stepping back into it with clarity, and moving forward from there.

The setting, Monbull Madrid, became a fully articulated expression of that language. Pink did not decorate the space; it defined it. Hydrangeas introduced a quiet, almost tactile elegance, while the presence of wood incense added a subtle warmth that lingered rather than announced itself. Bows, layered textiles, and carefully composed visual gestures created an environment that felt both intimate and intentional—never excessive, always precise.

At the center of it all was a familiar figure, reintroduced with greater clarity.

Since its founding in 2005, Dolores Promesas has built its identity around a woman who is at once romantic, witty, and—perhaps most tellingly—dangerously idealistic. She believes in love, even when it disappoints her. She moves forward, even when she knows better. She carries, always, a plan B... and flowers in her hair. It is this duality—tenderness and strength, emotion and awareness—that continues to define her.

This new chapter unfolds under the direction of Grupo Merletti, with Ángel Burgueño leading a vision that feels both grounded and forward-looking. The intention is not reinvention, but refinement—an evolution that sharpens the silhouette while preserving the narrative.

That evolution revealed itself throughout the evening. The summer collection, worn with ease by friends of the brand and a new generation of voices, carried a sense of immediacy—light, expressive, instinctively feminine. In contrast, the preview of the upcoming winter collection introduced a more structured sensibility: silhouettes with definition, garments with presence, and details that invite a second look. Scarves, textured knits, accessories that feel considered rather than decorative—each element contributing to a wardrobe that is as emotional as it is deliberate.



Irene Fonseca

Here, fashion moves beyond appearance. It becomes something lived, something felt—an extension of the inner landscape rather than a surface gesture.

One of the evening's most compelling moments unfolded through a dialogue between disciplines. Masaaki Hasegawa created a large-scale painting live, while Francho Giuliodoro, performing as Bonamasa, shaped the atmosphere through sound. The exchange—between Japan and Spain, between gesture and resonance—was both subtle and immersive. It did not interrupt the evening; it deepened it.

The sensory narrative extended into every detail. Heavy Petal Rosé, chosen with intention, echoed the visual language of the event—floral, fresh, and quietly expressive. It was not merely served; it belonged.

A final layer of refinement came through Luis&Tachi, whose contribution to the beauty direction reinforced the coherence of the overall experience. Nothing felt isolated; everything was part of a larger composition. And yet, beyond the setting, beyond the collections, beyond the careful choreography of the evening, what remained was something more essential: continuity.

Dolores Promesas does not return as something new, but as something more defined—more aware of its own language, more precise in its expression.

There is already a sense of what lies ahead. Madrid Fashion Week appears on the horizon, along with a series of moments yet to unfold. But for now, this return stands on its own terms—complete, assured, and unmistakably intentional. Because some women do not disappear. They simply take their time —and return exactly as they should: unforgettable.



Ara Jurado Calero



EDITOR'S NOTE
Don't miss the report on Dolores Promesas in the Fashion section of this edition, starting on page 34.



Karent Niño



Irene Fonseca



Carmen Luna



Virginia Burgueño & María Salud



Lara Palmer, Belinda Washington & Eva Soriano



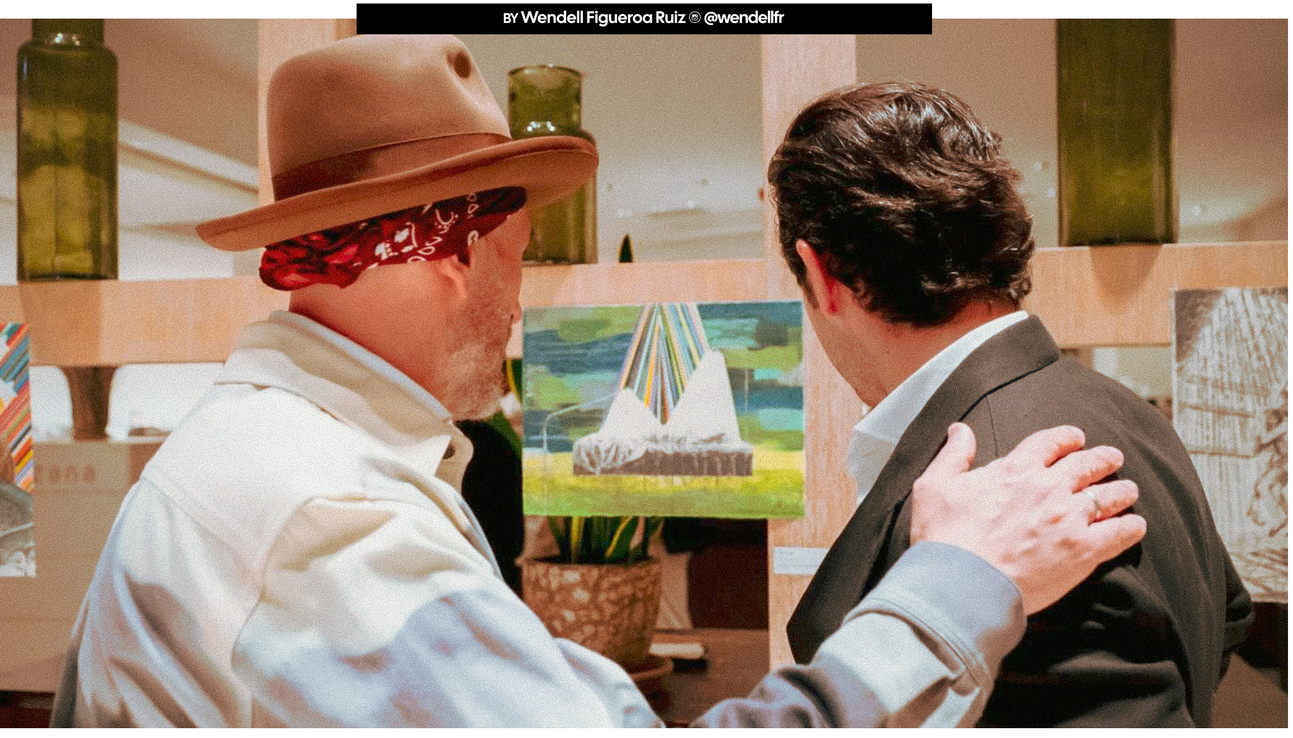
María Sobrino



Virginia Burgueño, Beatríz Ballesta & Pilar Galdomín

JOSE LUIS PUCHE PRESENTS “WELCOME”

BY Wendell Figueroa Ruiz ® @wendellfr



MADRID WAS THE CHOSEN SETTING FOR AN EVENING WHERE ART AND VITAL TRANSITION WENT HAND IN HAND. The protagonist of the night was the Malaga-born painter José Luis Puche, who presented “Welcome,” the series of works marking his new creative stage after establishing his residence and studio in New York at the end of 2025

Far from the luminosity of his former workshop in Alhaurín de la Torre, the work presented reveals a new technical maturity. In this collection, Puche immerses himself in an exercise of introspection where black and white are the undisputed protagonists. Through them, the artist not only dissects the architecture and iconic symbols of the American metropolis but also captures that honest, vulnerable human gaze of someone who arrives at an unknown destination and must, inevitably, start from scratch.

The event, which gathered a select representation of the cultural and social spheres, served to reaffirm the unstoppable international reach of an artist who has already left his mark in Dubai, Brussels, Milan, and Istanbul. Attendees were able to discuss the fascinating trajectory of the Malaga native, from his iconic collaborations with Antonio Banderas—who gave him creative freedom for the Soho Caixabank Theater mural and the set design for the musical Gypsy—to his constant nods to his native Malaga, always present in his creative DNA.

Following this successful landing in Madrid, the artist is not slowing down. Puche is already preparing his next big move: a long-awaited exhibition in Mexico this coming June, in collaboration with the New York gallery Vicky Alianelli. Undoubtedly, “Welcome” is not just a welcome to New York, but the prelude to a global chapter that promises to continue generating significant buzz.

EDITOR’S NOTE: Don’t miss the report on the work of José Luis Puche in the Fine Arts section of this edition, starting on page 146.



Cristina Montalvà, Ángel Baixauli, José Luis Puche, Remedios Cervantes and Mar Segura



José Luis Puche, Mar Segura, Alicia Ors and Remedios Cervantes



José Luis Puche and Mar Segura



Arturo Sanz, Jorge Carcelen, Mar Segura, José Luis Puche and Ana Galocha



Marilia and Mar Segura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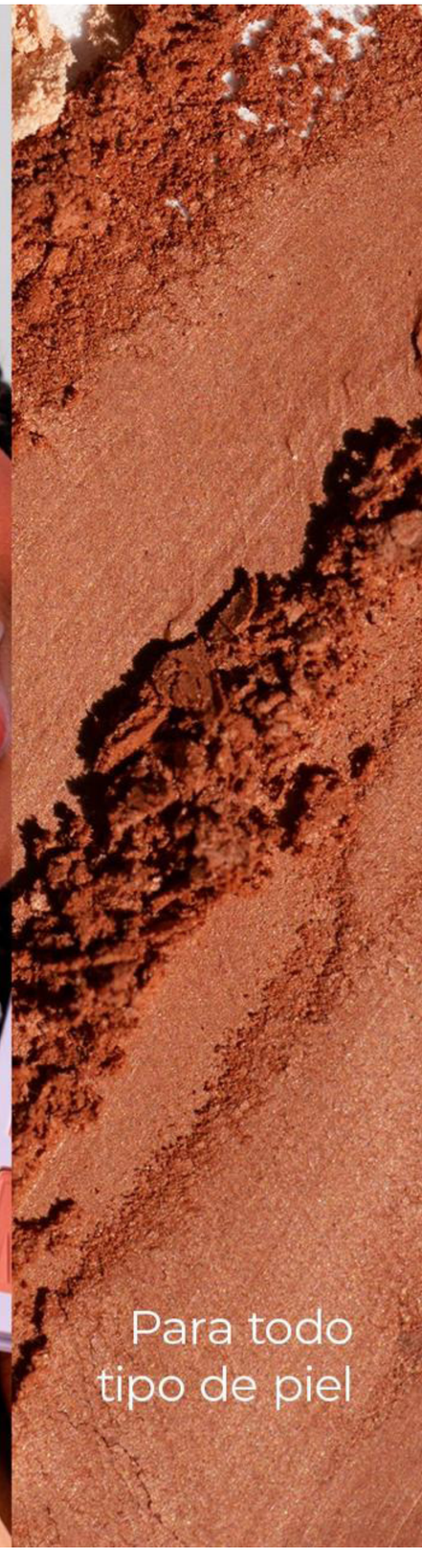
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