

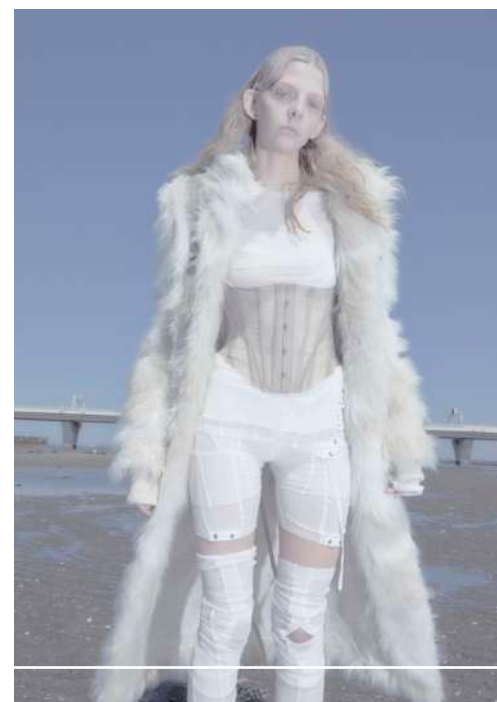
~~2024 aw~~ **տարեցյալ** ~~2026 ss~~



24AW Collection

Time, though unseen, stirs our senses.
It does not pass gently but deepens through human presence—
gaining dimension, forming layers that become history,
though never without rupture.
It halts, sometimes suddenly—
in moments of recollection, of altered posture or perspective.
Not mere memory, but entry points into unreality, therapy, or quiet rebellion.
This world—illogical, infinite—leaves only afterimages.
Fleeting, blurred, and barely shareable,
each trace carries a difference,
and in that difference, individuality appears—
as it does in clothing.
This collection,
“a noble laziness, a decadent chorus, unruly yet free,”
reflects a subtle stance toward time.
Inspired in part by The Hourglass Sanatorium,
its forms echo filmic afterimages—
a velvet-sleeved coat titled Quicksand,
whose softness sways rather than stiffens.
Tightly spun wool knits ripple in layers,
toggling between restriction and release.
Convertible garments—skirts to tops, cardigans with pant-like lines—
undo fixed form, expand how one wears,
as long sleeves, sleeveless cuts, skirts, and hijabs
balance structure and drape in motion.

[荒蕪; Rugged]

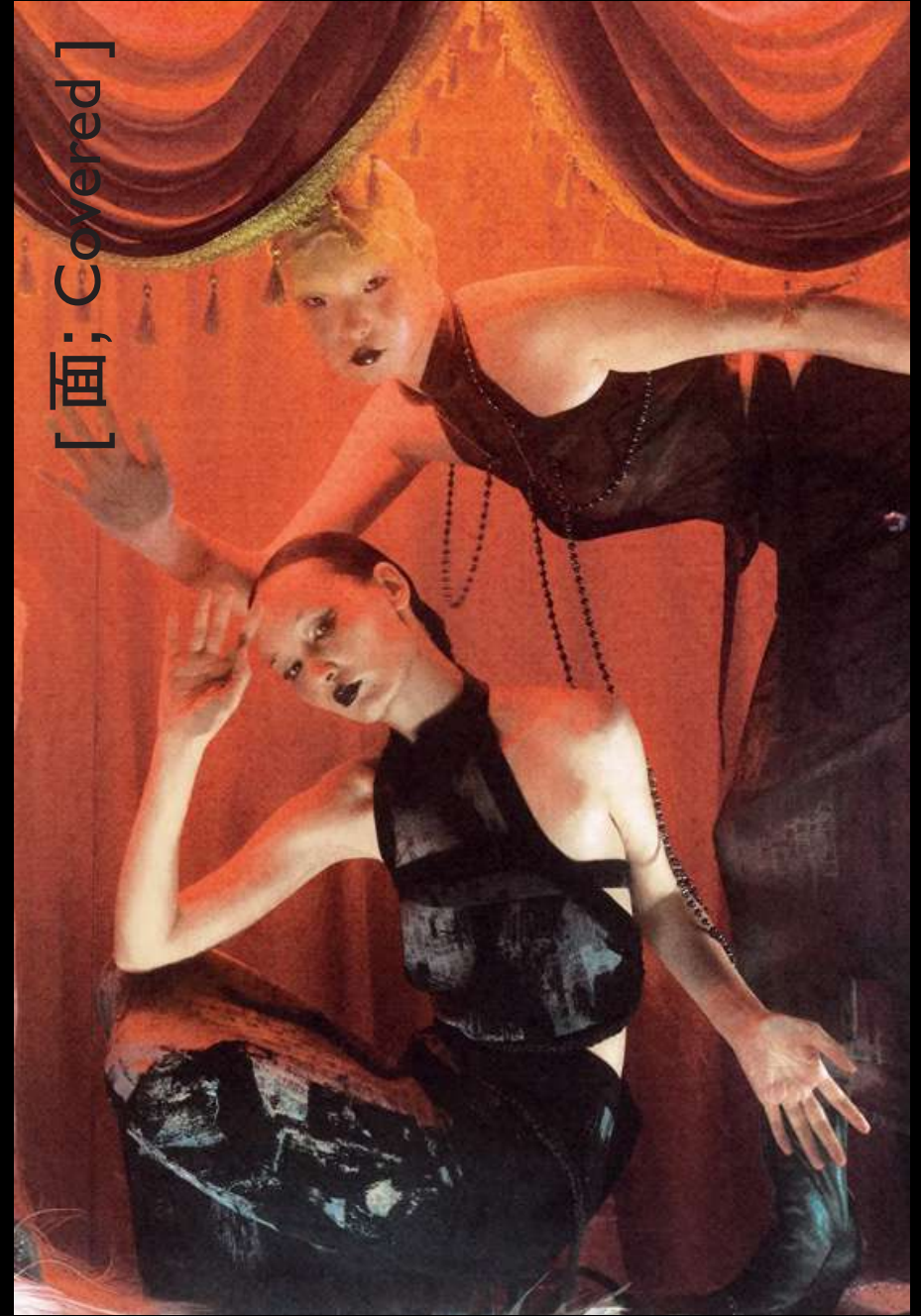


maubeyen



Perception, fragile and fleeting, dissolves into a universal fluidity.
A dimly lit room —where reality and dream churn—evokes a sensation of quietly existing within fiction.
This collection begins with a short story from Strange Tales from a Chinese Studio (1740), a memory etched into Yuka Kimura's childhood mind like a scab.
In The Painted Skin, a demon woman conceals her form beneath
a veil drawn with uncanny detail
—eyes, mouth, even muscles rendered thin as breath.
Kimura reinterprets this hazy scene into her own visual language.
The result is a gesture —Spring/Summer 2025's concept
— materialized in collaboration with Chinese artists
in a surreal bar outside Shanghai.
The second chapter of Mukcyen follows a woman watching a
membrane take shape —not in fear, but in stillness.
Her quiet gaze mirrors the tension between the eternal
demon and the mortal self —between robustness and fragility.
The veil, like a boundary between imagination and reality,
disperses into archetypes of tailoring.
Clothing is spliced a new:
nylon ripstop and stretch dobby evoke veins and skin,
foil-finished fabrics shimmer with transparency,
nude tones recall bare flesh.
A sleeveless jacket reveals its inner lining
—undoing uniformity, exposing self.
Reversible bustiers and sarouel pants mark the
outline of the body, quietly insisting on its
presence in the blur.

25SS Collection



[面; Covered]



25AW Collection

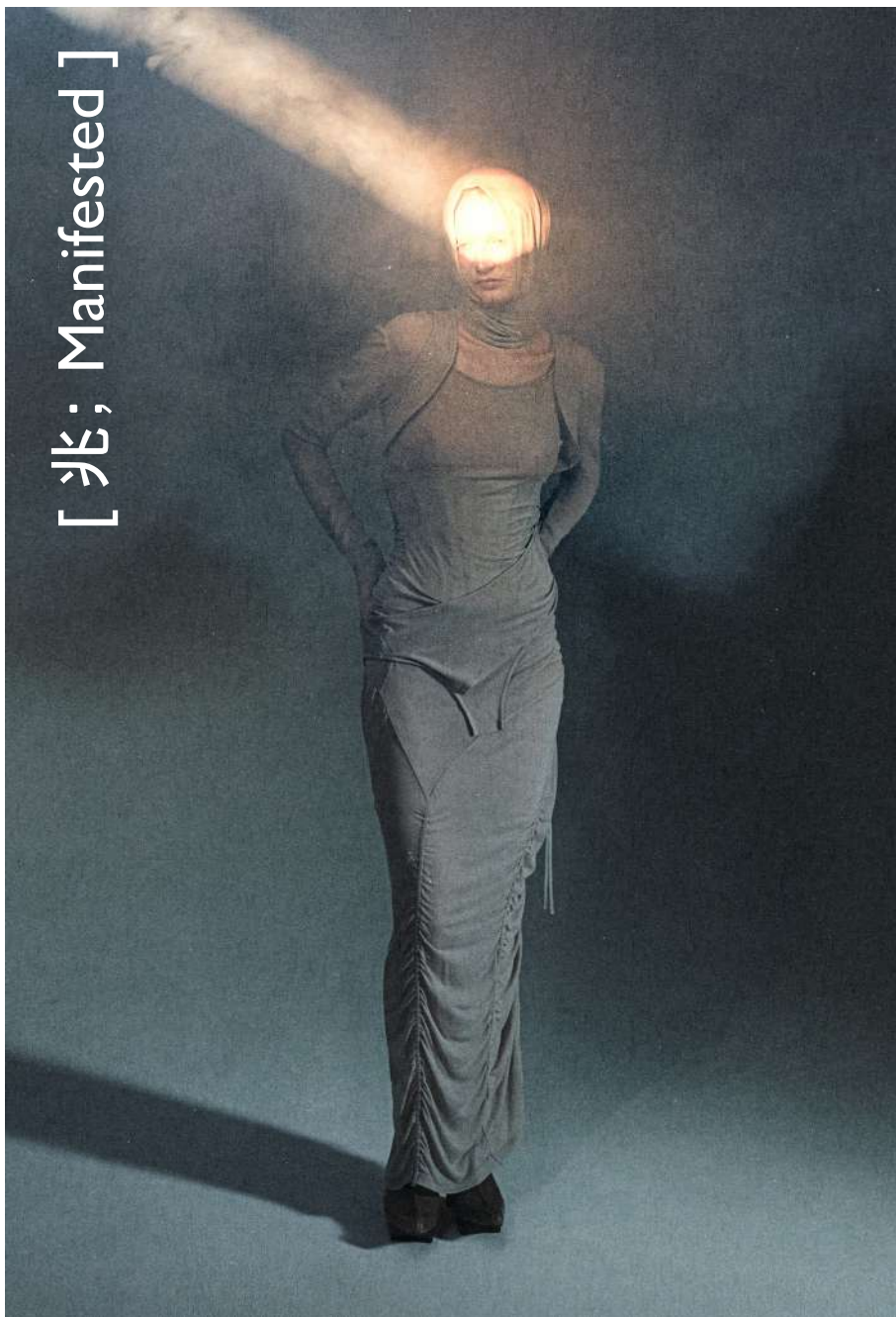
Time moves unseen, yet because of this, it resonates with human perception. Time does not merely pass of its own accord but progresses through human agency, gaining depth and dimension as it unfolds. This process begets history and context, woven into the present. However, its accumulation has never been seamless.

Suddenly, in a fleeting instant, its steps falter. One such moment is recollection—another dimension, or perhaps an entirely different stance and perspective. It is not simply a retrospective glance at the past but a door into the unreal, a form of psychotherapeutic engagement, a mirage, and a liberation from the constraints that perpetually enclose us. The contours of this illogical and infinite world remain undefined, appearing and vanishing in the blink of an eye. Even preserving its afterimage in memory proves an arduous task. Evoking fragility and ambiguity, this vision may be shared through the imagined reconstruction of similar scenes, yet subtle variations arise between individuals. In this variance, as with clothing, individuality is rendered visible.

“As thin as a membrane, it lurks as an alternate reality—untouchable, irregular, yet undeniably present”. This world naturally converges with mukcyen’s creative consciousness: “To feel through the skin is to perceive recognition and possession”. Like light and shadow in the physical world, these elements disperse naturally, often unnoticed in daily life. Yet, with the slightest shift in stance and gaze, latent signposts may emerge. This consciousness is to be manifested by only becoming aware of feeling and possessing. What moments do we select to incorporate into our being? Then we discern the differences between ourselves and others, nurturing relationships through affirmation and solace. This entire process, which may appear as mere reverie, is perhaps exactly that—or perhaps nothing more than a subtle expansion of reality itself. The interpretation, much like a signature at the end of a manuscript, is left in the hands of the beholder.

maheyen

[兆; Manifested]



26SS Collection

Because preparation is, at its core, dramatic. Reality is veiled, suffocating, yet seductive. Science fiction films, fortune-telling, and premonitions all exist in parallel with life and death. The path toward peace is anything but peaceful. Sensations arrive suddenly, without warning. They reject formulaic language, conventions, and traditions. They resist being neatly named. The future might strike at any time in dreams, in deadlines, in moments of intimacy.

Mukcyen asks us to dress not for spectacle, but for presence. To find beauty in the protective, in the pragmatic, in the prophetic. These are garments that do not claim certainty. They resist template and trend, offering something far more enduring: a quiet architecture for the chaos of modern life. In a world with no formulas, no fixed fate, and no tidy endings, perhaps the way we dress becomes the last true form of therapy. A red-hued ritual that reclaims identity from the void. After all, to question oneself is not an indulgence. It is a radical act of self care.



Prophecies are not only a speculation about the future, but how we process our sense of time spent in this world.

In the ever-elusive dance between past, present and future, life and death, sleep and wake,

MUKCYEN invites us not merely to investigate the mystery of time, but to embody it. As we prepare to enter the Spring/Summer 2026, the brand continues its cerebral, sensorial exploration of the human condition through the lens of anticipation, adaptation, and the quiet rituals of

self-preservation and also takes a deep dive into how individuals respond to change in everyday life.

With a narrative that unfolds like speculative fiction, the collection dares to question the comforts we construct.

What does it mean to feel safe? How does the body prepare itself for moments we cannot foresee?

The brand suggests: through form, fabric, and a deeper attunement to the sensory world.

[況; Bracing]





