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In “Notes on ‘Camp’” **Susan Sontag** describes camp fashion as “a woman walking around in a dress made of three million feathers.” **Camp is the love for theatricality, exaggeration and the art of being unnatural.**





In the era
of constant
online visibility,
**modern camp
embodies total
self-awareness.**
Identity turns into
a performance,
expressed through
pose, movement,
extremes and
intention. **Camp
fashion lives
everywhere
unapologetically:**
in private rituals,
in rebellion and in
intentional drama.

► **SET INDOORS, COZY IN YELLOW LIGHTING, IN SILK AND LACE BABYDOLL DRESS,** the first look is the inherent contradiction of “private glamor.” Huge hair rolls, deliberate makeup, an unending skin care routine — every moment appears rehearsed for film and intimate at the same time.



CAMP

► **WHAT APPEARS
PERSONAL BECOMES
PERFORMATIVE:**

Self-care staged for an invisible audience, an elevated routine in pajamas. The look embraces artifice and control, suggesting that even solitude can become a form of presentation. In modern camp, privacy is never entirely yours — the performance continues beyond your own body and eyes.





► **CHANNELING THE ENERGY OF 1970S AND 80S GLAM ROCK,** the second look draws inspiration from Mick Jagger and the theatrical masculinity of the Rolling Stones era. Wild, undone hair, body-defining stretch sequin pants and fluid masculine silhouettes emphasize both power and rebellion. The styling prioritizes masculine energy — open wide hip, loose shoulders, confident posture — allowing the body itself to carry the swag. Sensuality and androgyny blur together, creating a presence that feels both rebellious and performative at the same time.





CAMP

► **EXAGGERATE
ENTRANCE
EXPRESSIVE
AND EGOTISTICAL
ATTITUDE INTRO
SPECTACLE.** Camp lives
in how the body occupies
space in confidence and
carelessness. Identity
here is not worn but
effortlessly enacted, and
proves that the most
theatrical element of any
look is the way it's carried.





CAMP

► **BUILT AROUND DRAMATIC SILHOUETTES, MAKE UP AND AN ATMOSPHERE OF SILENT INTENSITY.** The third look draws from 1960's Broadway glamor and the emotionally expressive elegance of classic stage icons. Hair and makeup are precise and bold, almost severe, taking on a sense of emotional control. The aesthetic draws from classic stage drama and cinematic glamor, where elegance and mystery feels part of a larger self-made narrative.

► **CAMP APPEARS THROUGH WHAT SUSAN SONTAG DESCRIBED AS "SERIOUSNESS THAT FAILS."** An emotion that falls for the theatrical. Here the restraint itself becomes exaggerated. In this case, the careful construction of mystery is the spectacle itself. When elegance and appearing mysterious is taken too seriously, it becomes visibly staged and may be perceived as "too much."

