

ADVERTISING

## Bally paints nostalgic scene with Wes Anderson-inspired campaign

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*Bally autumn/winter 2015 campaign image*

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By SARAH JONES

Swiss apparel and accessories brand Bally is taking a nostalgic trip to the 1960s with its autumn/winter 2015 campaign that takes place on a vintage-inspired film set.

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Bally's campaign and the collection featured were both inspired by filmmaker Wes Anderson's work, which creates slightly surrealist worlds which make use of a sentimental color palette. This campaign strategy shows that Bally's apparel is timeless, by placing it in a vintage yet modern context.

"This had a highly retro luxurious feel inspired by Wes Anderson's cinematic masterpiece, *The Royal Tenenbaums*," said Dalia Strum, professor at the [Fashion Institute of Technology](#) and founder of [Dalia Inc.](#), New York. "These are strong, modern staples with simple streamlined silhouettes."

Ms. Strum is not affiliated with Bally, but agreed to comment as an industry expert.

**Bally** did not respond by press deadline.

In character

Bally's print campaign, shot by Alasdair McLellan, is photographed on the backlot of a

film set.

In one image, model Edita Vilkevičiūtė leans against a railing wearing a fur coat with pink accessories, evocative of the wardrobe Gwyneth Paltrow's Margot wore in Wes Anderson's "The Royal Tennenbaums." Behind her is a paint-covered ladder leaning against an exposed brick wall.



*Bally autumn/winter campaign image*

Another campaign photo captures the model perched on a wooden box, a light in the background illuminating the equipment cases behind her, furthering the raw film set vibe.

Clément Chabernaud is similarly captured behind-the-scenes. In one frame, he stands casually next to a vintage red car in a head-to-toe camel look, packed suitcases beside him.



*Bally autumn/winter 2015 campaign image*

The model also appears relaxing on set, the solitary person among the camera equipment.

Bally brought the campaign to life in a one-minute video, also shot by Mr. McLellan.

The black-and-white film begins with the models in close-up, their images fading into each other as they appear to deliver lines that are unheard over the vintage rock soundtrack. A vintage film camera is shown, hinting to the fact that the pair are actors.

A car pulls up, and the models exit, making their way further into the set. They stand facing each other, giving each other attitude and emphatically using their hands to illustrate their feelings.

All of a sudden, they break character, and Ms. Vilkevičiūtė giggles, pulling her companion in for a kiss. The parting shot is of the camera lens.

Embedded Video: <https://www.youtube.com/embed/BsPJr4epHk>

### *Bally Autumn Winter 2015 Advertising Campaign*

Of the campaign, Franck Durand, artistic director, said, "Let it be yesterday, today or tomorrow; it doesn't matter, because Bally is 'now,' embodied by free spirits."

#### Film meets fashion

Bally has previously looked to nostalgic themes for marketing efforts.

The Swiss label expressed its values by bringing together the worlds of music and fashion in a short film featuring pop duo Singtank.

"Coming Down," released March 3, depicts singer Josephine de le Baume's as an actress pacing around her Los Angeles home being subjected to yet another phone interview. The film was inspired by interviews with Bridget Bardot and takes place in a house that dates from 1956, enabling Bally to pay homage to its modernist heritage as well as communicating a feeling of timelessness ([see story](#)).

Film is a popular source of inspiration for fashion labels, used as a starting point for both design and advertising.

French fashion label Kenzo is looking back on 1990s teen culture for its fall/winter 2015 campaign that centers on a commissioned short film from director Gregg Araki.

"Here Now" visits a "teenage wasteland" in southern California filled with angst, romance and rebellion, using Kenzo's collection as costumes that help to differentiate the different characters. Kenzo wanted this campaign to go beyond clothing advertising, therefore incorporating apparel as a narrative device enables the commercial aspect of the film to be more subdued ([see story](#)).

"[Bally's] movie is fun and flirty with a retro flashback and a highlight on Bally's multifaceted wardrobe, including sartorial ensembles and casual-wear essentials," Ms. Strum said. "The film and print campaign not only work together but provide value for the brand by showing how versatile their wardrobe staples are by adding some flair into the details."

Final Take

*Sarah Jones, staff reporter on Luxury Daily, New York*

Embedded Video: <https://www.youtube.com/embed/ycSysA7nfho>

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