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What will you read about in the March issue of *Vogue Polska* devoted to icons?

In the April issue of *Vogue Polska*, we take a look at a great comeback of weaving to the world of fashion and design. We talk to Małgosia Turzańska, a costume designer nominated for the Academy Award, about emotions and the film “Hamnet”, while actress Anna Próchniak tells us why she is so eager to play parts in movies set in a different era. We analyze the phenomenon of the Pantone Color of the Year and show the backstage of the “Polish Modernism. A Struggle for Beauty” exhibition, which will be open to viewers in Milan in April.

Weaving — our Polish national treasure

Weaving is the main theme of one of this issue’s cover photo shoots. “People would weave thin tree twigs, straw left from the harvest, strips of bark, and pine needles. In some regions they would even use stems of aquatic plants,” says Łucja Cieślar, a co-creator of the Serfenta Association, which has been popularizing basket weaving for 18 years, in her talk with Basia Czyżewska. Widely associated with traditional craft, weaving was mostly a technique of making utility items. Today, it is coming back not only to design, but also to the fashion world with new energy, which you can see in the photos from the *Vogue Polska* April issue’s cover photo shoot with model Angelika Wierzbicka.

Małgorzata Turzańska and Anna Próchniak are the stars of the April issue of *Vogue Polska*

“I don’t hide my emotions deep, I always have access to them, and I don’t need a movie of this sort to open. However, film, theatre, or music can be very helpful for people who bury their emotions deep inside. Art enables us to put our suffering into somebody else’s story and thus cleanse ourselves,” says Małgosia Turzańska interviewed by Maja von Horn. This costume designer nominated for the Academy Award for her work in “Hamnet” can never be taken for anybody else on the red carpet, mostly thanks to her distinctive hairstyle — a loose, high bun of red-dyed hair.

Anna Próchniak is eager to accept roles in movies set in a different era. This Polish actress known from “Warsaw 44” directed by Jan Komasa, has been performing both in Poland and abroad for years. Her most recent project? “Les rayons et les ombres” — a French film directed by Xavier Giannoli, set in Paris under Nazi occupation. Getting a part in a foreign production often involves a multistage process of self-tapes, Zoom meetings, chemistry reads with potential co-stars. “Most actors don’t like that part. I can understand why, but I don’t have any problem with that, maybe because I have never been afraid of looking bad,” says the actress interviewed by Anna Koniecznyńska.

Architect Zofia Wyganowska and the phenomenon of the Pantone Color of the Year 2026

Kamila Wagner visits architect Zofia Wyganowska in her Warsaw apartment. “I actually don’t need anything anymore. Over the years, I have become more pragmatic and harder to please. I don’t accept items and clothes that are exclusively practical. I look for things that are also refined and beautiful,” says Wyganowska. She talks about her new hobby — knitting workshops, cluttered interiors she grew up in, and her approach to space and design, which has changed significantly over the years.

In the April issue, the head of the *Vogue Polska* magazine department analyzes the phenomenon of Pantone Color of the Year 2026. For the first time for 26 years, the chosen color is white, or more specifically the Cloud Dancer shade. “In fashion, white is the color of ideas, creative beginnings, and collective manual work. White is a praise of simplicity and fine craftsmanship traditions; it is a foundation upon which one can build,” writes Kamila Wagner, stressing that this season the Cloud Dancer has inspired designers to focus on the silhouette and structure you cannot hide behind a color or pattern. Will the color of the year bring us some relief in the overstimulating reality we live and create in nowadays?

New Romanticism and fashion weeks in Budapest, Tbilisi and Bucharest

We long for true love — at least according to Google, which recorded a 27% year-over-year increase of the “romance” searches in the beginning of 2026, and Kara Becker, who analyzes the phenomenon of the New Romanticism in the April issue of *Vogue Polska*. A return to a world of emotions and nature could be discerned in the Spring/Summer 2026 and Fall/Winter 2026 collections by Jonathan Anderson for Dior, Chemena Kamali for Chloé, Simone Rocha, Erdem or Richard Quinn.

In the new issue of our magazine, we also take a closer look at fashion weeks in Budapest, Tbilisi, and Bucharest, as they are now not merely fashion shows, but a way to pursue strategic, political, and PR goals. Poland is still searching for its own way, which you can read about in the article by Arek Zagata.

“Polish Modernism. A Struggle for Beauty” — an exhibition by the Visteria Foundation

Following the success of the exhibition titled “Romantic Brutalism. A Journey into Polish Craft and Design”, the Visteria Foundation is returning to the Milan Design Week with a story about the Polish modernism. “Polish modernism was always something more than just a style. It reflected a longing to be a part of the mainstream of the European art and architecture — a conversation we have all too often been excluded from because of our history,” says Katarzyna Jordan, the founder and head of the Visteria Foundation. Federica Sala and Anna Maga are the curators of the “Polish Modernism. A Struggle for Beauty” exhibition, while Zofia Wyganowska is its designer.

The April 2026 issue of Vogue Polska will be available as of March 26. Available in newsstands or online and with delivery to your doorstep.

Contact for the media:

Barbara Dobrzańska
Marketing and PR Junior Manager
b.dobrzanska@vogue.pl

Szymon Machnikowski
Marketing and PR Director
s.machnikowski@vogue.pl