

# MAXIMALISM IS BACK AND IT NEVER LEFT INDIA

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Just like Iris Apfel once said “More is more and Less is a bore”, gone are the days of minimalism and “aesthetic of the excess” has decided to make a return.

The industry’s confirmation came on the runway with Tomo Koizumi’s *Virtuose 2025*. In a season that still expressed with subtlety, Koizumi went all in with explosive silhouettes, saturated color and unapologetic volume. Maximalism has returned to the center. What’s funny though is that while Western fashion is “rediscovering” excess, Indian style icons never abandoned it. Indian fashion has always understood abundance. Ornamentation, layering, texture, and visual density aren’t trends here, they’re cultural language. Today’s Indian celebrities are simply translating that vocabulary into contemporary fashion spaces, refusing the global pressure to flatten identity into minimal silhouettes.

Take Zeesh, whose styling choices lean unapologetically toward drama. Whether it’s exaggerated proportions, bold textures, or fearless color, their fashion presence rejects the idea that subtlety equals sophistication.

Similarly, Roshini Kumar uses clothing as a visual statement rather than decoration. Her looks thrive on contrast and volume, often blurring the line between costume and couture. This isn’t maximalism for show alone but maximalism as self-definition.

What makes these figures central to maximalism’s rise is that they don’t treat excess as rebellion, it’s default. While global fashion frames maximalism as a reaction to minimalism, Indian celebrities present it as continuity. The current moment hasn’t taught them to be loud, it has finally caught up to their volume. This perspective is echoed at the couture level by Guo Pei, whose work resonates deeply with Indian fashion sensibilities. Her densely embroidered, monumental designs mirror the visual opulence long celebrated in Indian craftsmanship. Guo Pei’s relevance in this moment underscores a broader truth: maximalism has always thrived in cultures where fashion is inseparable from history, labor, and storytelling.

The influence of Indian maximalism extends into digital spaces as well, where creators reject algorithm-friendly sameness. In contrast to minimalist influencer aesthetics, Creators who

embrace bold styling are finding renewed relevance precisely because they stand out. Their fashion doesn't aim to be easily digestible, it demands attention.

Sara Camposarcone dresses like a walking collage which is layered, theatrical, and intentionally overwhelming. Her maximalism thrives on unpredictability, resisting the polished sameness of influencer culture. Benulus pushes maximalism into surreal territory, distorting proportions and turning outfits into visual statements. Stylist and creative director Bea Åkerlund has long treated fashion as spectacle rather than utility, using exaggerated glamour to reject the idea that clothing must be wearable to be meaningful.

Wisdom Kaye, meanwhile, merges maximalist silhouettes with cinematic precision, proving that excess can still be sharp, controlled, and editorial. Together, these creators reinforce the idea that maximalism thrives when individuality is prioritized over coherence. Maximalism, in this moment, isn't about clutter or noise. It's about presence. It's about taking up space in a world that constantly asks people especially women, queer bodies, and non-Western identities to shrink. Where minimalism often reads as discipline, maximalism reads as assertion.

Tomo Koizumi's *Virtuose 2025* may have signaled to the global industry that maximalism is back, but Indian celebrities prove that it never left. Their approach to fashion doesn't oscillate between trends, it holds ground. In a global moment obsessed with rediscovering excess, Indian maximalism feels less like a comeback and more like a reminder.

Minimalism may have dominated the conversation for years, but maximalism has always lived here, in color, in craft, in presence. Now, as the rest of fashion catches up, Indian celebrities are no longer outliers. They're the blueprint.