

Illustrating Fashion

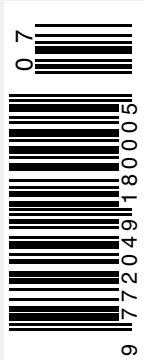
DASH

Spring / Summer 2015



**THE
SATURATION
ISSUE**

£ 6.00
ISSN 2049-1808
Printed in LT





Illustrations: Bruno Grizzo

TUNICS

Tune In To Tunics
by Misty Griffiths

Draped from the shoulders with a nonchalant attitude, tunics are reinvented this season through a fresh use of fabrics and forms. Designers let their imagination take control in structured bubble shapes and various new hemline lengths.

For Spring / Summer 2015 we see this trend modernised in denim and silk, longer lengths and contemporary shapes. With an elongated hemline, tunics are styled with flared trousers and voluminous maxi skirts to create a full silhouette. Clever summer layering of sweatshirt over tunic over trousers refreshes this permanent trend. Now, flashback, the sound of The Beatles fills the lucid air, Twiggy is the face of fashion and she's wearing the trend of the decade. The once '60s item reverts back to its renowned shape and style for various collections, designed mini in length once again.

Couple the perfect summer throw-on with thigh-high boots for the ultimate throwback or work a longer length with trainers to give a grungy edge to this effortlessly stylish item. However you choose to style it, the tunic is back once again and not going anywhere just yet.

Tunics have been seen catwalking at: Ashley Williams, Calvin Klein, Céline, DKNY, Kenzo, Loewe, Louis Vuitton

SEEING REDS

Since pre-history the colour red has carried more cultural weight than any other. To the Romans red was associated with Mars, the God of war. To medieval eyes it was the colour of sin and sexual corruption. The Coca-Cola Company made it the colour of Christmas. It represents kings and communists alike. It is at once fire and blood, love and passion, danger and desire. The eye is drawn to it like no other colour.

Seeing Reds

by Adam Cooper

Illustration: Lauren Rolwing

From the caves of Altamira to the cloaks of Titian, artists and apothecaries strove to refine the manufacture of pigments, but by the dawn of the last century, it was the turn of scientists and cinematographers – the pioneers of early cinema. Although Technicolor was far from the first cinematic colour process, it was the most successful: The vivid results it produced soon made it a byword for chromatic brilliance. With this technological innovation came a new aesthetic; dazzling, hyperreal colours – far from anything occurring in the natural world – deployed in an impressionistic, painterly manner. A perfect example of this is *The Wizard of Oz* (1939), where the dull and muted sepia tones of Kansas give way to the riotous, multicoloured Land of Oz. The most iconic item of costume, not just within the film but also cinema, is undoubtedly Dorothy's ruby slippers. Although they are diamond in the original source material, canny filmmakers changed the colour and ensured them a place in film history. This is subverted in Powell and Pressburger's *The Red Shoes* (1948) – whereas Dorothy's ruby slippers whisk her home with a click of the heels, Moira Shearer's dance her into her grave. In *Don't Look Now* (1973) the red patent child's coat plays on Little Red Riding Hood as it leads the main protagonist through the streets of Venice to a brutal end, whilst the red coat in *Schindler's List* (1993) personalises the fate of millions. When adult female characters are costumed in red it usually means only one thing – overt sexuality. From the matching sequined dresses worn by Marilyn Monroe and Jane Russell in *Gentlemen Prefer Blondes* (1953) to Audrey Hepburn's Oscar-winning Hubert de Givenchy outfit in *Funny Face* (1957); Julia Roberts' off-the-shoulder number in *Pretty Woman* (1990) and even to the silver screen's most hyperbolic siren Jessica Rabbit in *Who Framed Roger Rabbit?* (1988) – red is never a neutral colour.

One director who has a particular preoccupation with it is Stanley Kubrick – whilst red permeates most of his films, a prime example is *2001: A Space Odyssey* (1968). In the sterile white of the ship's interior, spaces are flooded in red light matching the colour of Dr. Dave Bowman's spacesuit and, most significantly, the kino-eye of HAL 9000 – the murderous AI computer. With Kubrick the colour is almost exclusively used to flag danger. Whether it's the sea of the military tunics in *Barry Lyndon* (1975), the lipstick Danny uses to scrawl REDRUM on his mother's wall in *The Shining* (1980) or the cloak of the masked figure in *Eyes Wide Shut* (1999), it always serves as a warning or a pre-echo – not to the unsuspecting protagonists, but to the spectator. Further to this, red holds its own place in the history of the horror genre. Unsurprisingly this is due to the colour of blood, but interestingly blood was seldom blood-coloured. Throughout the cycle of films from the late 1950s up to the '70s, blood was always depicted in a lurid scarlet – much brighter than the claret it ought to be. With Hammer's *Dracula* (1958), the UK censors were more concerned with the colour of the blood rather than the violence that produced it, with one stating that the 'curse of this thing is the Technicolor blood: Why need vampires be messier eaters than anyone else? Certainly strong cautions will be necessary on shots of blood. And of course, some of the stake-work is prohibitive'. This vernacular culminated in the works of Dario Argento and most famously in his cult classic *Suspiria* (1977). Gaudy and bold, the film is an all-out visual assault on the senses, but of course it's the blood you remember.

Based purely on the merits of his swansong the *Trois Couleurs* (1993-94) trilogy, Krzysztof Kieślowski proved himself to be the undisputed master of colour. The films are based upon those of the French flag and each in turn follows the themes of the motto of the French Republic – *liberté, égalité, fraternité* – the latter being the theme of the final installment in the trilogy and also Kieślowski's ultimate film. Like its predecessors, the piece is dominated by its designated colour – the advertising banner Valentine stars in, the theatre interior and the dropped book that is the catalyst for the unfolding narrative. In a similar vein we have Peter Greenaway's iconic *The Cook, The Thief, His Wife And Her Lover* (1989), where the four different set sections are colour-coded, along with the Jean Paul Gaultier designed costumes. The majority of the action takes place in the main restaurant area where a hellish, blood red dominates the mise-en-scène. Distinct from the jungle green verdure of the kitchen, the cold blue of the exterior and the clinical white of the latrines, it is at once lavish, decadent and foreboding, highlighting the film's preoccupation with excess.

Ultimately, red has a veritable index of meanings and diverse, often contradictory connotations as one has the energy or inclination to list. So next time you see it, think on – you may never see red the same way again.

Dress by Antonio Marras



Army beret by Nepenthes; choker by I Still Love You NYC;
white sweater by Nude



Clym Evernden, Thom Browne A/W 2014-15,
created for *A Magazine Curated By* (Belgium), 2014. Courtesy Clym Evernden

Opposite: Donald Urquhart, *YSL Geyser Head* (A/W 2009-10),
created for *Ponystep* (UK), 2009. Courtesy Donald Urquhart

THE ENDURING APPEAL OF MENSWEAR ILLUSTRATION

by Philippe Pourhashemi



In a world of cynically airbrushed and grossly retouched images there is something liberating – and rather refreshing – about fashion illustration coming up with evocative and often vibrant depictions of style to open the gates of our imagination. A recent hot topic within the global fashion landscape, as well as a constantly evolving market, designer menswear has been at the forefront of exciting changes and new directions, a trend clearly identified by Richard Kilroy's book *Menswear Illustration* published by Thames & Hudson.

A talented menswear illustrator himself as well as founder of *Decoy Magazine*, whose focus happens to be fashion illustration, Kilroy decided to look at a prolific and contemporary generation of artists, whose unique skills and singular approach allow them to smartly alter our perception of masculinity, blending sophistication with a critical eye. Whether digital, hand-drawn or painted, illustration has the power to seduce a larger audience, subverting the logics of photographic identification, which makes it the ideal complement to our beloved glossies. The beauty of

illustration is that it can easily capture different lifestyles and moods as well as a specific handwriting. Coming across Antonio Lopez's work in *Vogue*, offering an enticing vision of what fashion could be, was a highlight for Richard as a fashion obsessed child. Illustration may always be of the moment and relevant to our times, as by going beyond photography's limitations it becomes a timeless art form.

With the current interest in handicraft and designers embracing local production once more, it is no surprise illustration has firmly established its place in fashion print. From Cédric Rivrain's ethereal figures to Julie Verhoeven's playful surrealism as well as Jean-Philippe Delhomme's delightful hipsters, Richard Kilroy introduces us to key protagonists within the field, offering his readers the perfect selection of illustration talents.

Menswear Illustration, by Richard Kilroy,
published by Thames & Hudson on 23rd February 2015

Jacket by Thom Browne





BETWEEN LOOSE AND DETAIL

An Interview With Richard Kilroy
by Noémie Schwaller

Margiela Stitches
The Cosmo Sketches – Tom Greyhound, Paris 2014
Opposite: J.W.Anderson S/S14
A Magazine Curated By, 2013

Richard Kilroy is not only one of the artists I've wanted to feature in DASH since its inception, at 29 he also runs his own limited edition fashion illustration publication *Decoy*. Intriguing. His work – consisting of menswear drawings depicting dense, precise garment detailing, balanced compositions and a strong energy – has attracted clients such as Canali, Dior, *A Magazine Curated By*, John Smedley, Topshop and *VMAN*. A selection of Richard's illustrations are part of the V&A's permanent collection of fashion drawings. I'm meeting with him on a dull winter's day in a deserted east London tavern located between his home and the DASH office, where we chat over warming tea and filling Wissington spicy tomato flavoured crisps, both with our same blue Comme des Garçons purses placed to our right.





COFFEE BREAKS

by Sebastian Kurth
Illustrations: Stephanie Abdallah aka Birdie

I've just left the house and now enter the 'Kaffeebar' around the corner. The interior of the place, less chic than understated, is casually cool but carefully chosen. What do I want? Soy, almond, lactose-free or normal milk? Cane or white sugar? For God's sake! Maybe I should have ordered a simple espresso; instead I'm taking away a cappuccino with bloody normal milk. The coffee, with a perfectly drawn froth-heart and a hint of chocolate, only slightly bitter, fills my empty stomach. Apparently it's the best coffee in the neighbourhood. That's what people say. How would I know. It's 8.30 in the morning and I'm on a train, already saturated. The coffee warms my hands. I look around. The people are heavy. Not smiling.

Berlin is grey today. The city is covered by infinite tracing paper. We could be in Siberia (I've never been there). I close my eyes and investigate with my hands. The surface of the cup is slightly hairy. The ends of the white paper are precisely glued together. Soft and round. The plastic lid is sharp and decisive. Just enough contrast to keep my interest. The way form and material play together is pleasing and comprehensible. Simplicity. I never thought about this before. Not for aesthetic reasons but more so as a means of reduction to create space for experience. I open my eyes again. Design becomes interesting when it triggers imagination and allows play. I descend from the overground to the underground train, trying to catch people's faces. Well, their mood must be going down with the escalator too. The journey this morning is no

game - this is dead serious. I inspect the clothes on the shuffling, timid bodies covered by fabric. I'm indulging and let them reveal their stories, unsure what it is that keeps my attention. I feel the mass that stuffs the carriage and realise how they are shaped by the environment. It excites me to feel that culture is carving my body and personality. I'm wondering how living in London has influenced me, and how Berlin is shaping me at this very moment. The spectacle now reaches its climax. I dance my way out of the station, juggling wildly with the voids and matter testing my skills of improvisation.

Finally I'm sitting in front of my computer. Now I read about the latest pop-up things to pop down again. Temporary structures intervening with the social environment. Various personas rising to 15 minutes of world fame. Promising, only promising. I lose track of all the things. The information is overwhelming and impossible to dissect any longer. The words and images, like the people on the train, melt into one liquid mass. Everything is in danger of losing the power to really be touching! I struggle to make sense, sense of it all; sensing, however, a need to express and start connecting some of the dots. So I close my computer and stare at my cup, ready for the coffee grounds to tell the future. Yet it strikes me again, simplicity and imagination. What if there was a door in this wall right here? My architecture professor once asked, what lies beyond it? You have to imagine it, and what comes after that, I'm imagining it. And how do these spaces connect? I'm imagining it. Then move through the space you're imagining. It's like with the cup. The inspiration remains fugitive, but the imagination can let different elements play together. Through sensing the surroundings and honest investigation we can create poignantly strong presences. Creating for me means sensing. However, that goddamn smart professor also said that if you're bored with what you're doing, stop doing it! I say it's about time for coffee-esque inspiration.





THOMAS

Un (dos, tres) Vodka con ...

The Cabinet de Curiosités (CDC) is an annual travelling pop-up store and exhibition curated by Frenchman **Thomas Erber**, an international brand consultant and former lifestyle journalist celebrating innovation in creative fields from fashion, jewellery and fine watchmaking to art, music or photography. Former CDC editions opened their doors in Paris, London, Berlin and New York in collaboration with Andreas Murkudis, Browns, BMW, colette and Maison Kitsuné. November 2014 saw the opening of the fifth and biggest ever edition in Bangkok, presented this time round by Siwilai, a chic multi-brand Thai concept store, in the recently opened luxury shopping mall Central Embassy, owned by Barom Bhicharnchitr (the Park Hyatt on the top floor is yet to finish construction). Noémie Schwaller had the chance to attend the opening and ask Thomas a few questions about his Cabinet and his ambitions for it.

Curator
Thomas Erber
in Bangkok

by Noémie Schwaller
Illustration: Giuditta Aresi

Thomas, how are you today?

I'm fine, thanks a lot – like every day, as every day is a new day.

You've been presenting your travelling exhibition CDC for the past five years. What was your initial conception of the term curiosity and how has it changed over the course of time?

The idea was to create a new window of international visibility for amazing designers, brands and artists who try to defend their own way of looking at the world and expressing their singular sensitivity. It has stayed the same since

the beginning: Every guest provides a unique piece or very limited edition especially created for the exhibition – this is supposed to challenge their already huge know-how. The only change is that it has become more and more ambitious. To be honest, Barom, my host this year, was challenging in a positive way. Yet together we managed to produce the biggest edition to date.

With the exhibition carrying your name in the title, how do personal taste and the grander picture relate to your role as curator? Does the Cabinet provide a projection space for a glimpse inside the world of the person Thomas Erber?

The Cabinet is the concretisation of my thoughts and dreams in terms of aesthetics; a sublimation of beauty, which has always been a quest for me, and the only way to make daily life more liveable and the world a better place to look at.

CDC celebrates innovation in diverse design fields. Does one have to be an expert across all sectors to discover and spotlight talent?

I don't think so. I believe that's the magic of it. For both collectors and 'passengers' it's a place to just pass through and be truly amazed by what they see. Only at a crossroads do creative things acquire meaning.

How do you pick and choose your exhibition venues and collaborative partners? Are we all friends here?

Absolutely! It's basically a friends' story. I first met my Asia partner Jean-Alexandre Luciani, who was in Bangkok to set up his production company Yellowmoon Films. He introduced me to his friend Barom, who was working hard on the opening of both the Central Embassy and Siwilai. At the time things were incomplete, but I loved his pioneering spirit. We shook hands to make this fifth edition happen. That's how it was born. And that's how I like it.

What are the strong points in the collaboration between this shopping mall, Siwilai and CDC, and how did it come along?

It could be easy to transform the Cabinet into a gallery, but facing its immen-

sity and all the people that can come to this kind of place, targeting connoisseurs appears more challenging to me. In Thailand, and more generally in Asia, malls, even luxury ones, are like crossroads; village places people come to alone or with their friends or family to buy things, discover new ones or just hang out. I like the feel of this actually.

Still or sparkling?

Sparkling of course.

Your curation generally includes a roster of fixed brands, others selected for the individual editions as well as local ones. What's your research process for inclusion and when do you know the Cabinet is full to the brim?

It's very deep and takes me a long time. You have to know I personally meet each guest, wherever they live, to visit their workshop. I need to like both the guest and how they're making things. It's a weird mix and hard to explain. Sensitivity and intuition based on 20 years global journalistic experience are helping me a lot. For the Thai guests this year I could count on Barom's help, who kindly introduced me to some of the creative locals he admires, and most of them were actually great and are now in the selection, such as Timo, Parcthai or The Only Son. I'm telling you, with all its creative young people, Thailand is going to rock Asia and the rest of the world soon.

Are there any brands, artists or other creatives you've in the past approached for collaboration but have yet to feature in the Cabinet?

Yes, there are many I have accepted in my mind but haven't approached yet but very soon will. What I love doing with the Cabinet is finding new creative people all over the world. It's an endless race, and it's my favourite one at that.

Where will the Cabinet take place next year?

I don't know yet. There are many options and I need to team up with the right people with both creative and entrepreneurial spirit to make it close to a maverick of the 21st century.

Thank you for your time.



Bag and print by Louis Vuitton;
Opposite page: boots by Chanel

