

# DASH

## magazine

ISSUE **02**  
A U T U M N /  
W I N T E R 2012

### Illustrating Fashion

with

Alexandra Compain-Tissier  
Cecilia Carlstedt  
David Downton  
Géraldine Georges  
Howard Tangye  
Nadeesha Godamunne

Fred Letailleur, YSL  
James Goldstein  
Jean Paul Gaultier  
Sara Blomqvist

Ben Toms  
Emmanuel Giraud  
Karine & Oliver  
Michael Mann

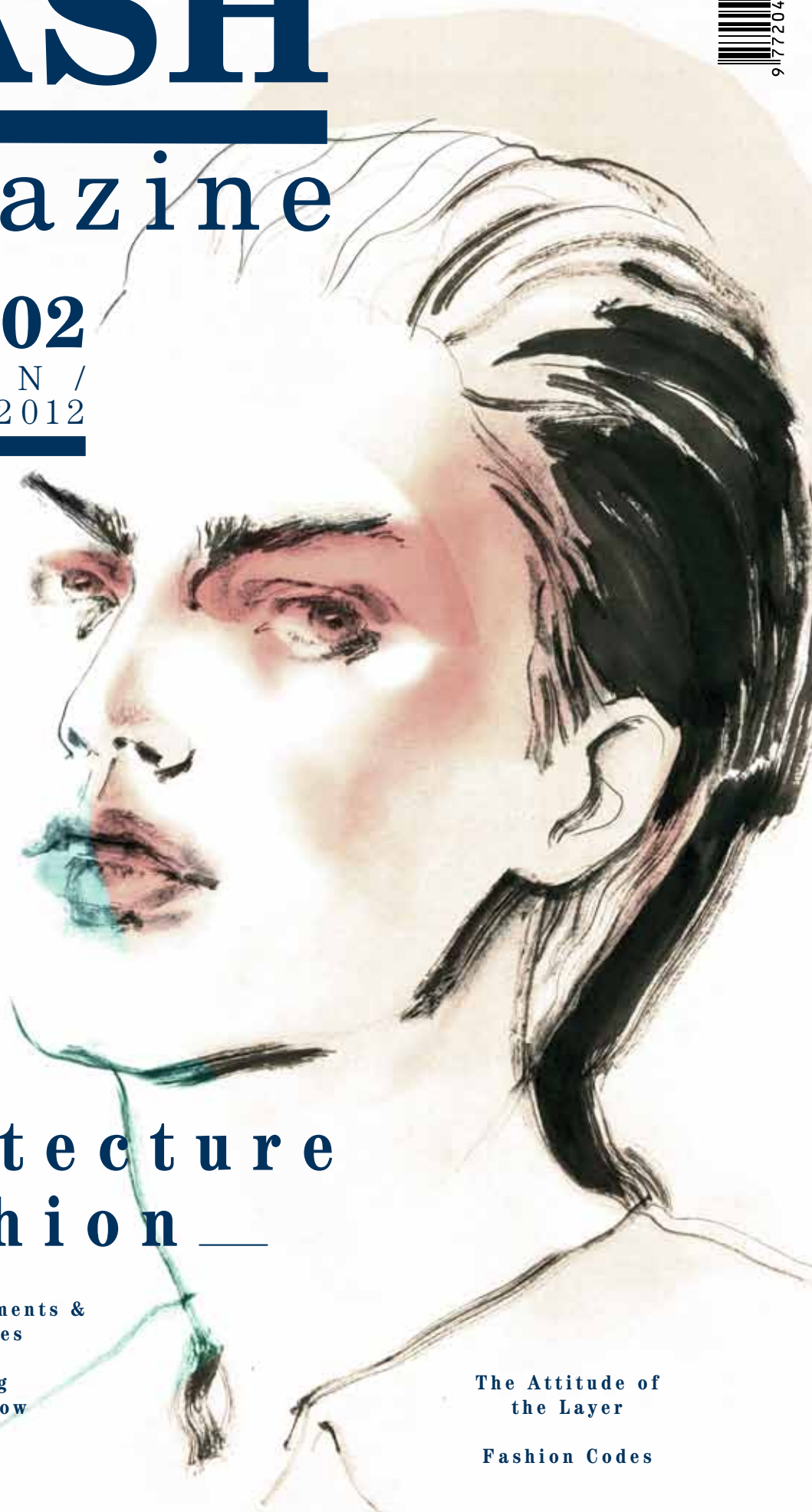
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Inhabitable Garments &  
Woven Spaces

Fashioning  
the Front Row

The Attitude of  
the Layer

Fashion Codes



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# Prologue

by  
Siska Lyssens

# The Architecture of Fashion



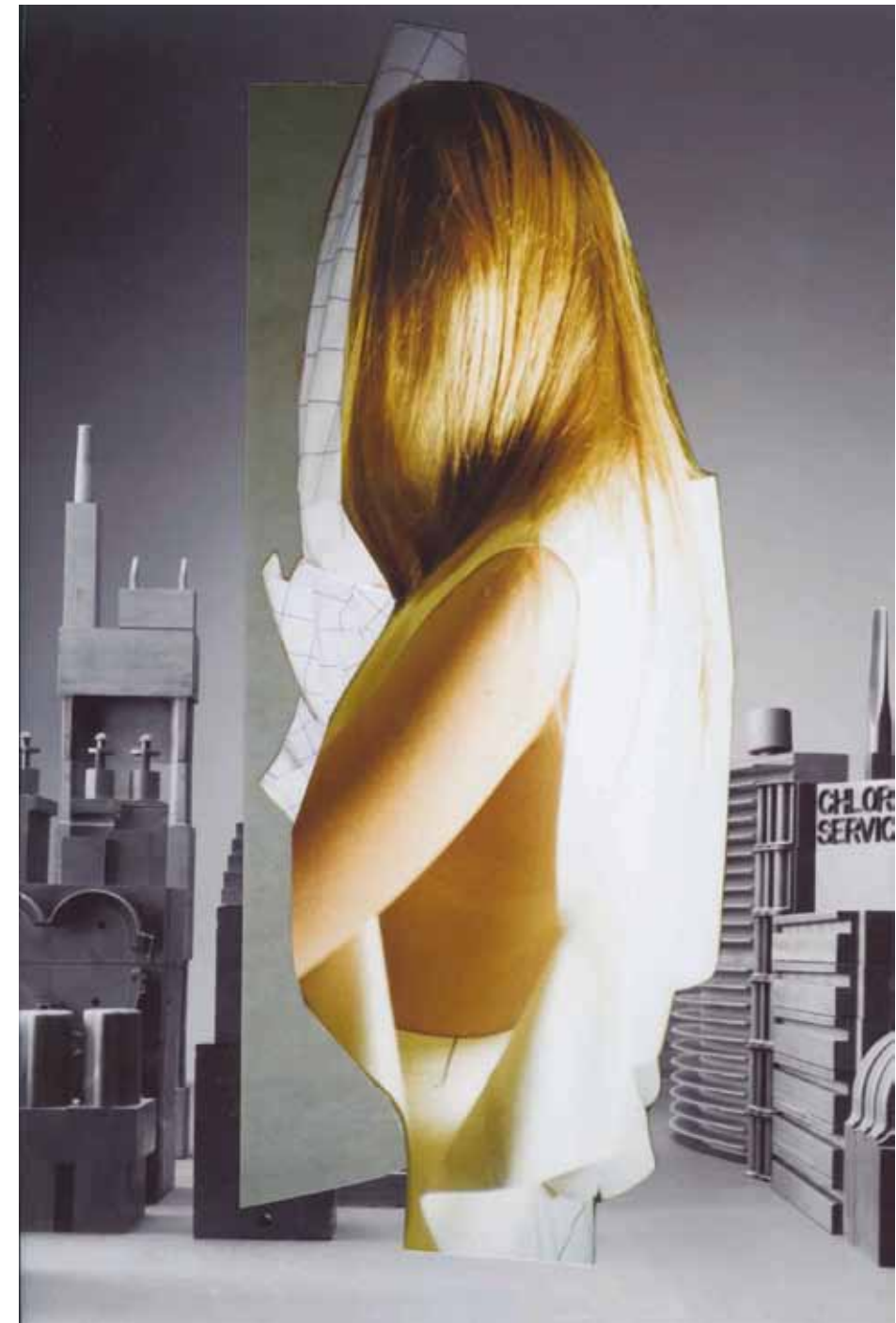
—*Illustration: Valerija Illichuk*  
*Photography: Katarina Šoškic*  
*'m/m2' Collection: Anna-Sophie Berger*  
*Techno Town: Matthias Frey*—

The tag **'architectural'** is an oft-used and clichéd term in fashion criticism. It denotes a structured look that primarily makes use of geometric and clean lines, and conspicuously lacks frills and frivolity. The usual suspects placed in this category are designers like Hussein Chalayan, Rei Kawakubo and Martin Margiela – in other words, intellectualistic and esoteric visionaries. Perhaps it's easier for journalists to pigeonhole those designers in this little box; it's an abstract term that no-one really dares to contradict, after all, maybe, if you don't understand it, the impressive paintings and sculptures in its interior. These tangible elements become even grander with the overwhelming sound of a pipe organ being played to full effect. Compare this with any fashion venue, show or commercial space, and it becomes quite clear how the architectural can complete the total fashion picture.

Looking at Rococo architecture quickly exposes the problematic nature of the general interpretation of this denomination. So how should we, as critical observers of fashion, take to mean the term architectural in relation to garments?

Both fashion and architecture are artistic expressions of an aesthetic sensibility. Like all of the arts, none really stands alone, in isolation, it is the interaction between them that raises the whole to a higher level. The architecture

**Fashion is about creating a constructed image, so what better way to make the**



**clothes stand out but to showcase them in a purposefully built environment?**

Looking at the brick-and-mortar properties of fashion surroundings might seem like an all too literal approach to investigate the topic of architecture and fashion, but these are the elements that have become invisible and therefore a definite sign of good design. Both fashion and architecture revolve around ideas of space, volume and movement, a means of providing shelter or wrapping for the human body. Both are forms of expression, giving shape to a personal and cultural identity.

Similar techniques and textures are being used to design clothing and buildings. A fashion designer's collection can literally reference materials and latticework that mirror architectural base structures, while architects might borrow from the tailor's techniques, incorporating pleated, draped and cut-out elements in their creations.

Especially when keeping in mind how the way in which fashion is presented determines its appeal, it's only logical

Cecilia, how are you – anything exciting coming up for you this week?

All good, thank you. I'm actually mainly slowing down with work as I'm having a baby in a week or so. I'm trying to finish all ongoing projects at the moment.

Wow, fantastic news! So what does that mean for your near future, will you continue to take on work?

I've already got one kid who is two. I started to work immediately after giving birth, since I had a big project just starting. It's always the same: The big things come in when you have the least time, right? But it worked just fine.

Have you seen DASH Magazine yet?

Yes, I have, it's really nice! I like that it's using a lot of illustration, which is always great to see.

What is happiness to you?

It's finding a balance between all things you want to do. It's constantly changing as well. Right now, my whole life is filled up with me having a baby. My work is a big part of who I am, so when I work I'm very happy.

Your illustrations are versatile – dreamy and sweet yet chic, strong and dark yet with a feminine lightness, and always in a very distinctive style – how did you find your unique way of drawing?

My biggest enjoyment when I work is to experiment. That's the key really, experimenting with techniques. And taking the lucky mistakes into account; they lead you into a new direction.

The perfect use of negative space in your work creates a balanced tension stimulating the viewer's imagination. How do you always get the composition right?

That's just intuition I think, and having an education in graphic design helps.

You contrast different media such as pencil, ink and digital production. Tell me more about your approach.

I like the contrast between a more strict medium to something that's more accidental: to have something like a very delicate line mixed with something very strong that kind of disturbs the other medium. Having a play between those two, that's what I enjoy.

What else is part of your working process?

I use a lot of reference images that I find mostly in magazines. Something that triggers my eye and I can develop, that provokes my imagination to take it further and translate it in my own way. I'm not as narrative in my work: It's more about trying to find a feeling or the right proportion.

How would you describe your signature style in three words?

Eclectic, experimental and linked to fashion.

Why do you like to draw on faded coloured paper?

It makes it softer, and there is something magical about just doing it on paper and not altering it later on. I like the feeling of it being scanned in rather than computer-made.

From Moncler jacket to facial hair, from drinking bottle to underwear – you've done it all. What's your favourite subject?

I do enjoy a clean fashion illustration job that interprets a designer or a mood for something that is meant to be fashion. For me, this is most fun – with an open brief obviously!

Why is it fashion you're so intrigued by?

I asked that myself before. There are so many sides to fashion that are inspiring. From the catwalk to the fashion shoots in the magazines to what's then being worn on the street. This journey intrigues me. But I guess it's the side of fashion when it borders to art that interests me most. When it triggers my imagination and offers endless ways of interpreting.

What kind of dreams do you sell?

Do I sell dreams? That's a difficult question. I never thought of it that way. If I were to sell dreams, I would like them to be things that I aspire to myself, like freedom to draw more than the usual pretty girls, which is usually what the jobs require. It's more about wanting to be creative than selling.

You've said it: pretty girls, pretty girls, pretty girls... Why don't you feature the other sex more often?

Fashion is primarily based on the female form. I think it's partly because the amount of my commissions that involves men is far fewer. I guess my preference is to draw women. The male form, poses and possibly even attitude are more difficult to interpret.

You have a solid list of clients, such as Waterman's Pen, La Perla, MTV, Paul Smith and Victoria Beckham. What would be your favourite brand or label to work for and why?

I guess it doesn't exist yet. Maybe it's a new fashion brand that is developing now. It would be something with a lot of patterns and colour, and very imaginary.

Maybe something like Mary Katrantzou?

Exactly, or Peter Pilotto. Something strong and graphic.

Sounds good. You received your degree in Experimental Image Making from London College of Communication in 2003 – how did you like your time in the English capital?

I left it with mixed feelings, it was a love-hate relationship. I was there for six years, and as a student in expensive London you struggle a lot. For me, this was part, not of education, but of growing up, which in many ways was good for me. But it's a fantastic city, you have access to everything cultural. I go back to London very often. That's where I met my boyfriend and we still have a flat there.

Your degree also included a semester in New York at FIT and that's where you later lived for several years – is the Big Apple still an inspiration to your work?

Yes, that was the latest city I lived in. I could have lived there a little longer. New York is an inspiring city. It's hard to pinpoint exactly what it is, but it's got something to do with the general vibe of walking down the streets of New York.

So why is Stockholm your base of choice?

It's where I have family and friends, and it's a really good place for family life. At this stage in my life, it feels like the right place to be, but maybe not forever.

Do you think Nordic fashion illustrators work differently from others?

I've never thought of it that way, but there's definitely quite a strong interest in fashion illustration coming from the Nordics. I don't know why.

Sweet or savoury?

Savoury!

Who has been your biggest influence and why?

It depends on when you ask me this question, because it varies through time. Julie Verhoeven is a big inspiration as she moves between different disciplines: pattern design, illustration, art. I like to work like that, too.

Do you define your work as art?

Defining art and labelling work as such is a difficult topic to address. I would say that depends on where it's shown, what the project is and who's viewing it.

Are there any good newcomers in fashion illustration you like a lot?

Beata Boucht, Lina Bodén, Marju Tammik.

What would you recommend to a young creative eager to make a living from fashion illustration?

To develop a strong, personal style, to do something different than just follow any trend. Of course it's good to keep up to date and know about what's going on in the field. Contemporary style is key. It's different from

when I started – now you have to get a website, try to be on those networking sites, pursue people a lot. Don't be discouraged, it can take a while until the right person picks you up, even if you really are good.

Do you do work that's not related to fashion?

I actually do a lot of work that's not fashion. I try to push that fashion side more, as it's what I feel most comfortable working with. But I do a lot of other commissions.

From what you show on your website I assume it's not something you want to be seen.

It's always hard to put work up on the web because you have to think about what you like to show and what you get work from. It's the kill-your-darlings thing. Some commercial work you do is not always what you want to show. So I have another portfolio you will never see.

This makes me curious. What are you working on at the moment?

I'm finishing off an interior job for H&M, work for Esprit and I'm doing some text work for a Swedish department store. Pure handwritten text. I'm also going to join up with a gallery in London, so I'm doing some original work for them.

Fantastic! Keep us posted and thank you for your time.

Thank YOU!

— 'Lips' –  
Personal  
Work,  
2012 —



Discover Cecilia Carlstedt's exclusive illustrations for DASH Magazine on pages 10 and 78

## Cecilia Carlstedt (35)

— Swedish Cecilia made fashion illustration her medium of expression after graduating in Experimental Image Making from the London College of Communication. Her work features a perfect balance and an unusual lightness. Cecilia's noticeable portfolio includes commissions by a wide range of fashionable clients such as Elle, H&M, La Perla, NY Times, Swarovski and Vogue. Her reduced colour range and space use make her a master in the field.

— [ceciliacarlstedt.com](http://ceciliacarlstedt.com)



— Illustration: Evelyn Plaschig

# Gold Rush

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— Art Direction: Noémie Schwaller  
Photography: Karine & Oliver  
Styling: Becky Bakt  
Hair and Make Up: Karin Welter @ Ann Ramirez, Paris  
Model: Kelsey Rogers @ Marilyn, Paris  
Sculpture: 'Les Braves' by Anilore Banon,  
Omaha Beach, Normandy, France —

— Kelsey wears  
*Jacket: Issey Miyake*  
*Top: Pleats Please Issey Miyake*  
*Shoes: Surface To Air* —



—*Jacket and trousers: 132 5. Issey Miyake*  
*Shoes: Surface To Air*  
*Sculpture: 'Les Braves' by Anilore Banon,*  
*Omaha Beach, Normandy, France*—



# AW 2012 Mood

by  
Josh  
Walker

—Illustration: Cecilia Carlstedt



## — Gareth Pugh —

*Another Helping of the Beautifully Dark*

— If there's anyone who truly understands the architecture of the body, it's **Gareth Pugh**. Combining layers of leather, fur and fringes in black and grey, he offers up another helping of the beautifully dark. Futuristic and luxurious in their design, pieces both conceal and reveal. Maintaining his signature style, Pugh's collection presents what may well be his most wearable one to date.

Giving a glimpse into his fierce dystopia, the British designer's womenswear garments have a constant focus on construction, with potential references to the hunter / warrior. Keeping true to his aesthetic, Gareth Pugh serves up something deliciously dark, good enough to satisfy anyone's creative palette.



Culture: Film

by Tara Wheeler

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# Design: Interior

by  
Isabel Formica Jakob

# Superego vs. Disappearance

## Styles of Shop Design

—Imagine a shop without a façade, where mannequins are buried beneath the ground and artificial pink legs pop up in a surreal fashion against the chequered floors. Imagine mirrors which enable the client to have a front and a back view at the same time, intangible screens that create a feeling of ubiquity by displaying videos of fashion collections or conceptual projects.

This is what ‘architecture of fashion’ means in the twenty-first century: new ‘phantasmagorias of the interior’<sup>[1]</sup> that are centred on the space of the store. The grand but ephemeral sets of fashion shows – think Bureau Betak for Dior Couture in the early 2000s – tend to become simpler and less theatrical in an age of both consumption and crisis. The brevity and versatility that often characterised these productions thus merge into features of retail experience. As pop-up stores exemplify, shops not only have to represent the identity of a brand anymore – they have to borrow the temporality of seasonal creations and be ever-evolving and exciting beyond the mere change of clothes on display.

The collaboration between Prada and OMA/AMO – you might have recognised Prada Los Angeles in the initial description – is one of the most thrilling in this domain: Take two of the most respected and controversial leaders of their respective fields and you will get a hybrid of fashion, art and architecture that deconstructs them all. Rem Koolhaas and his partners have designed lookbooks, catwalks, exhibition spaces, offices and stores for the Italian brand. They have developed technologies that revolutionise the shopping experience, while ‘restructuring the physical reality’ of the label.<sup>[2]</sup>

Prada spaces try to be everything but classic stores: one lacks a façade, another (San Francisco) groups offices, showrooms, gallery spaces, a VIP penthouse, a public viewing terrace and a coffee bar, another yet (Shanghai) is a ribbon

of mini-boutiques within a former parking lot. OMA considers shopping to be the ‘last remaining form of public activity’ and aims to transform it into an experience that reaches beyond consumerism and into aesthetics. Hence, art shows, performances, films or lectures become indispensable to these polyvalent spaces.

Instead of only showcasing the brand’s identity by replicating its shows and selling its clothes, OMA/AMO find correlative forms in architecture, technology and art that multiply that identity. The sponge or foam, a recurrent feature of Prada shops, functions, for instance, as a metonymy of the Prada / OMA world.

The 2009 ‘Prada Transformer’ project is the prototype of the future of the architecture of fashion: It is a temporary structure that could be mistaken for a garden folly or even a utopian pavilion in the style of the eighteenth-century

architect Claude Nicolas Ledoux, but serves the quite contemporary purposes of a fashion exhibition space, a cinema, a gallery and a fashion catwalk. A circle, a cross, a hexagon and a rectangle all function alternatively as floors, walls or ceilings. The transparency of its fabric reminds us of the desire to blur the boundaries between exclusive and inclusive, private and public. Even more interestingly, this anti-architecture deconstructs classic concepts of

function in order to become a futuristic tool of communication.

All these projects, developed by ‘superegos’ like Rem Koolhaas and Miuccia Prada, build a super-identity for their brands. Even when typical shop features disappear, the whole programme is to impress – in other words, to appear. Yet, there are other designers who have chosen an opposing aesthetic for their applied architectures: that of disappearance.

Maison Martin Margiela instantly comes to mind, with its all-white cube-like stores full of trompes l’oeil and found objects. The differences between the brand concepts behind Margiela and Prada emerge even by just looking at their respective websites: Prada’s is a sophisticated maze of projects and networking features; Margiela still uses a Net-scape aesthetic. The anonymity and simplicity of the website layout is in tune with the shop interiors.

Margiela stores are certainly not denying their brand identity – on the contrary, they are privileged destinations for Margiela-lovers and minimalists in general, however, they prove that identity can be constructed equally through subtraction and addition. It is all about covering: furniture with white sheets, walls with faux Haussmanian doors and cupboards, floors with printed

wood-like parquet. They negotiate between old and new, starting with the structural elements and iconographies of the chosen spaces and then adding Margiela-esque features.

Old-style mannequins and typographies adorn the rooms, while the numeric prints and employees in lab coats help to put a Margiela

stamp on the ensemble. Rather than a rarely used million-worthy elevator (Prada NY), concrete and trompes l’oeil suffice to convey uniqueness.

Margiela stores are also unique because of the way they adapt to the atmospheres of their cities – they look

elegantly old-fashioned in Paris, industrial in London, conceptual in Japan, artisan-like in Milan, luxurious in Russia. Their diversity does not come from striking and over-the-top architectural features, but from the specificity of the location itself.

Rather than having art projects displayed, the brand is the project itself. Even after Martin Margiela retired, the identity (or anti-identity, if we remember his desire for anonymity) he built is strong enough to make stores and websites into archives as well as products.

None of these philosophies is better than the other: While the balance between architecture and interior design might diverge between the two, both Prada and Margiela are successful examples of a change of focus in shop design and brand marketing, their stores becoming the Mecca, not only of fashion lovers, but aesthetes in general.

<sup>[1]</sup> Walter Benjamin, The Arcades Project

<sup>[2]</sup> OMA, qotes taken from oma.eu

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# *É t r a n g e* **A f f a i r e**

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— Photography: Emmanuel Giraud @ Yumikoto  
Styling: Heather Cairns  
Hair: Luciano Corcovado  
Make Up: Yumi Endo @ Marie France Thavonekham  
Model: Alexina Graham @ Elite —



— Alexina wears  
Mesh top, skirt and belt: Jean Paul Gaultier  
Thigh-high socks: John Galliano  
Shoes: Patrizia Pepe —



—Catsuit and gloves: Alaïa  
Necklace: Jean Paul Gaultier—  
—Mesh dress: Jean Paul Gaultier  
Metallic collar: Stylist's own / Waist corset: Aurelio Costarella  
Brief: Model's own / Boots: Alaïa—

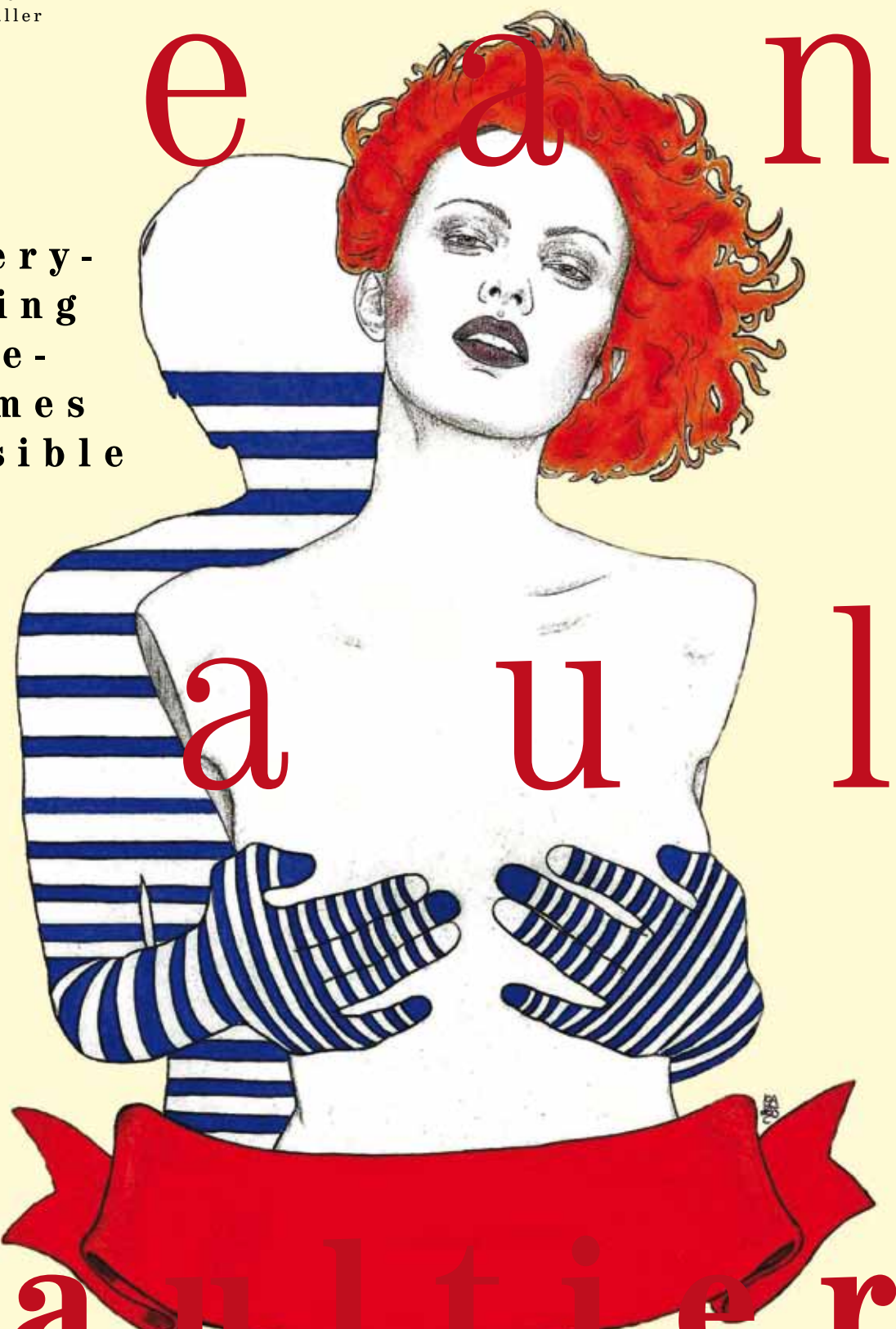


## Retrospect

by

Noémie  
Schwaller

—Illustration: Maria Caleis

Every-  
thing  
Be-  
comes  
PossibleJean  
Paul  
Gaultier

—Since the end of the 1990s, when the Parisian ‘**Chambre Syndicale de la Couture**’ – the consortium of couturiers per se – opened up to the new blood of design talents, **Jean Paul Gaultier**, with a mixture of fantastical and dramatic creations, has been conducive to an haute couture beyond all signs of boredom or stiffness.

Gaultier’s eclectic and vibrant sources of inspiration, from pop culture, cinema, dance, pop-rock, television, photography and world cultures, have lead to many legendary artistic collaborations with the likes of Carla Bruni-Sarkozy, Catherine Deneuve, Dita Von Teese, Helen Mirren, Madonna, Martin Margiela, Pedro Almodóvar and Pierre Cardin, as well as to collections that can only be described as avant-garde; challenging aesthetic rules and societal codes in a surprising, often humorous and curious way. Growing up in a Parisian suburb, Jean Paul Gaultier spent a lot of time at his grandmother’s, who ran a beauty salon, where he observed her giving out beauty tips and ideas to her female clientele. It was in this environment, which also included some TV excursions to the realms of the Folies Bergère, where his passion for design arose.

It is, amongst other things, due to his earnings during the period characterising the demand for sexual equality that male and female now can be dressed mutually, portraying a unity in uniform, a unisex confusion of genres and genders. Gaultier, as one of the first to present an

**With movement  
and clothing there is a play  
with the construction  
of identity, beauty, gender,  
character, positions within a  
society, and emotion.**

haute couture collection on male models only (‘L’Homme Moderne’, 1996) and exchanging dress codes addressed to a certain gender both ways, in the post-punk era soon found the basic ideas of his provocative body of work, which is not, as generally thought, restricted to the beret, the Breton shirt, street-casting, Eurotrash or the tin as perfume bottle. Without boundaries between cultures or sexes and less conventional concepts of – partially exaggerated – beauty, a new androgyny was born. Since his early work in the 1970s dubbed as the ‘enfant terrible’ of fashion (this is a ‘must’ statement in every text on him, which we also yield to here) and after just ten years in fashion, Gaultier has contributed to contemporary fashion’s vocabulary with nonchalance, transdisciplinarity and a hybrid character.

Always aware of the clothes as well as the person, Gaultier under-

stood and conceived of a new wearer who sported couture on a daily basis, but, unlike in the 1950s, with an unusual daintiness, and not to perfection – a process constructive or critical of identity. In his 1983 ‘Dadaïsme’ collection, which reflected on dress-codes, slouchy dresses with loose straps and rumpled collars underlined the melancholy of this Spring / Summer collection. It also showed some of his first corset dresses, forerunners of Madonna’s iconic corsets from her 1990 ‘Blond Ambition World Tour’.

Taking us on a different world tour, on the catwalk, travel and global influences are recurring themes in Gaultier’s collections; like in 2008, when Gaultier for Hermès created the Earhart-Look in honour of the first woman to fly over the Atlantic in 1928. Back then, female pilots were seen as the incarnation of glamour; especially Earhart, who, with an immense amount of flying gear from the house of Schapparelli and her own classy yet durable clothing line, always looked impeccable in her scarves and leather jackets. Gaultier perfectly fused her style with Hermès’ expertise in leather craftsmanship.

Another stage Jean Paul Gaultier likes to play on is the theatrical stage. This love is not far-fetched, as in dance clothing has always played a major role, and there is nothing static about either dance or fashion. Since the late 19th century, the two disciplines have been inseparably coupled through their shared focus on the body and self-expression. Chalayan for Cherkaoui, Saint Laurent for Petit, Kawakubo for Merce Cunningham and Versace for Bérart are just some of the innumerable partnerships. Two years ago, the Ballet Russes celebrated its centenary, creating a perfect storm of haute fashion and dance collaborations: Lagerfeld designed a tutu for the English National Ballet, while the late McQueen created crinolines for Maliphan’s ‘Eonnagata’, and Lady Gaga and Rodarte signed for the film ‘Black Swan’ by Aronofsky. Clothes determine the movements that can be made while wearing them, establishing a certain mood or communicating a certain personality while costumes can restrict, challenge or annoy the performing dancer. With movement and clothing there is a play with the construction of identity, beauty, gender, character, positions within a society, and emotion. The costumes have exact requirements, and yet, must allow the dancer to move and breathe, all while looking the part.

—Top: Stylist's own/ Panty: Agent Provocateur  
Large cuff and ring with big stone: Mania Mania  
Silver bracelet: Bjørg / Teeth ring: Sebastian Schaub  
White ring: Gotti at Looq/ White bone bracelet: at Monies  
Silver ring: Share Spirit at Looq—



—Dress: Eleanor Amoroso  
Silver bracelet and cuff  
with black stone: Hermès  
Bangle: Cheap Monday  
Ring: at Werner's Headshop  
Ring with snake: Le Blob at Looq  
Shoes: H&M—

