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ISSUE **03**
S P R I N G /
S U M M E R 2013

Illustrating Fashion

with

Ashkan Honarvar
Éi Kaneko
Enrico Nagel
Gael Froget
Matt Wisniewski
Mario Wagner
Prince Láuder
Sandrine Pagnoux
Sofie Bird Møller

Adam Goodison
Jean-François Lepage
MI-ZO
Woland

The
Collage
I S S U E

Excess
in
MINIMALISM

£ 6.00



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The Contributors

—Éi Kaneko—

Éi Kaneko's drawings are rendered from collages composed of found images. These fragments, taken out of their original context, create a whole new, somewhat mysterious and marginal atmosphere. Focusing on craftsmanship, Éi also creates small edition zines. He prefers a simple pizza, thin crust, lots of mozzarella, topped with fresh basil. He currently lives and works in Tokyo.

—eikaneko.biz

—Michelle Claesson Eisman—

Born and raised in Stockholm, Michelle has done illustrations and visuals as well as set design for, amongst others, Contributor Magazine, Ozon Magazine and Acne. On her pizza you'll find artichokes and mozzarella. Michelle wants to create without boundaries, both inspirational and by finding materials in all kinds of places. Whether this be a food store receipt, old family photos or a bit of a plastic bag.

—michelleeismann.com

—Dessislava Terzieva—

Dessislava lives and works in Detroit. After too many years of studying the wrong field, she recently left it all behind to do what she loves: create. Whether it's clothes, jewellery or visual art, she is constantly making something with her hands. Dessislava's favourite medium is collage, using old books, magazines, glue, scissors and some TLC. Her favourite topping is the classic pepperoni and cheese, but she would eat any kind of pizza, so long as there is some ranch dressing to dip it in.

—cargocollective.com/dessiterzieva

—Gael Froget—

Born on the island of Mauritius, Gael's favourite pizza topping has to be beef pepperoni with some fresh basil. He is an artist sitting on the fence between pop art and primitivism. Gael expresses his creativity in painting grotesque dark portraits as well as vandalising iconic photos, turning them into gothic pop art pieces.

—gaelfroget.tumblr.com

—Larissa Haily Aguado—

After several years working professionally as a graphic designer and design teacher, the Argentinean decided to change her line of work by returning to manual craft skills, specifically collage, which until today remains her most effective way to represent her visual thinking. She has her pizza with cheese and vegetables, but without garlic.

—larissahailyaguado.com

—Trey Wright—

Trey is an artist and photographer based in Dallas, where it's hot and women have big hair. He has pictures on the brain and when he's done with one project, Trey is busy moving on to the next. When not taking pictures, he enjoys tending his cacti, watching black and white movies and getting to spend as much time outside as possible. His favorite pizza topping is pineapple.

—treywright.net

—Marlen Keller—

Marlen likes birds. She likes them sitting on her balcony watching her work. She likes them sitting there watching her sleep. She likes them watching her make pizza. Pizza with loads of mushrooms. She likes pizza, too.

—marlenkeller.com

—Sinead Leonard—

Sinead is a fashion illustrator and designer based in New York, inspired by juxtaposition, the distortion of reality and beauty through art. Her images are an experimentation of ink and line drawings, mixed media and digital art. Thick-sliced mozzarella, basil and semi-dried tomatoes with a dash of olive oil and balsamic vinegar wins out every time for her pizza of choice. Yummy!

—begseekandlausa.blogspot.co.uk

—Seth Clark—

Seth is a Pittsburgh-based artist and designer. Abandoned and collapsing architecture has served as a central focus of his work for over four years. Clark earned his BFA in Graphic Design in 2008 from Rhode Island School of Design. His drawings and paintings have shown nationally and were recently published in New American Paintings. His favourite pizza topping is black olives.

—sethsc Clark.com

—Hormazd Narielwalla—

Hormazd makes collage illustrations from bespoke tailoring patterns of deceased Savile Row customers. The patterns would have typically been discarded as they were drafted for bodies that no longer exist. The artist divorces them from their tailoring context and views them as interesting shapes in their own right, which are resurrected as source materials in the artworks. Hormazd's favourite pizza topping is tiger prawns and he is represented by Nina Kullberg.

—narielwalla.com

—Rebecca Matthews—

Rebecca is an image-maker who experiments with layers, colours and textures; she combines graphic design and photography elements into her work to produce elusive but intriguing work. With inspiration from utopian ideas, fashion and nature, her style is creating images from natural features and submerging the real and known into subtly surreal entities, atmospheres and landscapes. Rebecca won't have her pizza without cheese; any cheese, and the more the better.

—rebeccamatthews.co.uk

—Ashkan Honarvar—

The saying goes that beauty comes in all shapes and sizes. It occurs in places you least expect. Revealing its art in the human body, but also cruelly absent in the presence of deformations and scars. Ashkan depicts an undeniable, unavoidable beauty by accepting the darker sides of human 'nature'. On his pizza he has avocado, tuna, cheese and cherry tomatoes.

—ashkanhonarvar.com

—Maren Esdar—

Educated as a stylist and illustrator in London and Hamburg, Maren today shuttles between Tel Aviv and Berlin. With a surrealist aptitude, her striking imagery leads audiences to a strange, dream-like dimension that finds its point of arrival and departure in reality. Her creations combine the classical technique of cutting and pasting with digital rendering. Maren continues to captivate and inspire the fashion world with images that transform objects and accessories into genuine narrations, brimming with references to nature, philosophy and literature. When simplicity and ornament are blended in Maren's world, even the most apocalyptic illustrations transpose the world into a glamorous place. Her favorite pizza is rocket parmigiano.

—marenesdar.com

—Enrico Nagel—

Enrico's favorite pizza topping is cheese. His collages depict headless figures and perfectly shaped bodies. From their innermost part, something new seems to cut its way through, as if it wanted to conquer the beautiful body. This interplay appears as a silent fight in which the creatures become vulnerable. In his work the artist tells stories of beauty and fragility. He finds the ingredients of his collages in fashion and beauty magazines and mixes up fashion, jewellery, design, humans and animals, reducing and alienating these elements until they take on a new meaning.

—enriconagel.com

—Shoko and Ko wear
Total look:
Yohji Yamamoto—

—Vincent
wears
Shirt and trousers:
Baluka
Shoes: Naco
Sunglasses:
Vintage—

—Coke HO wears
Skirt: Yohji Yamamoto
Shirt: Viktor & Rolf
Accessories: Undercover
Shoes: Odeur—

—Simon wears
Shirt: Cos
Skirt: Givenchy
Accessories:
Ann Demeulemeester—

— *Untitled*
(*'Interference'*),
2012 —



How would your friends describe you?

I know they find me highly energetic as I'm always brainstorming some new project, never stay long for coffee but head off to the studio. But I discuss a lot; arts, politics, the changing Berlin, as this is all part of the same thing to me.

What's your favourite pizza topping?

Artichokes and anchovies.

You have said: "I have not done a single illustration in my entire life, but I would like to, if it were of artistic value." How come you don't seem to find any artistic value in illustration?

I do, I just haven't done one yet! I just always work on, and with, already existing material, so if this could be linked, then I would love to do one.

The titles of your artworks are quite intriguing, e.g. 'So viele Menschen, die ich bin' (so many people I am) or 'Ich frage mich und gebe mir keine Antwort' (I am asking myself but don't answer). How do you find these titles and in what relation do they stand to the works?

Ha, that's a very good question. When I change something, in this case old, original etchings, into something that looks partly dark, partly surreal, I tend to give titles of a slight or even pseudo-existential character I find in poems

of, say, Pablo Neruda or in cinematic documentaries of Rainer Werner Fassbinder. I might change the sentences a little, but these titles put an extra layer of meaning upon the motifs, dragging them even further away from the original state without having any real meaning in the end. Of course you can find one, a meaning, maybe, if you try. That's where the fantasy starts. I find that very intriguing.

What are you trying to achieve with your images?

This probably doesn't sound very humble, but it's not meant boastfully either: I am genuinely trying to be a part of art history's development with my work.

Which are the commissions you get and which ones do you like to do most?

I don't really do commissions in that sense. I'm a full-fledged artist and I exhibit in two wonderful galleries: Sassa Trülzsch in Berlin – young and hip – and Martin Asbæk Gallery in Copenhagen, Denmark – young and well-positioned in Denmark – besides all the group exhibitions elsewhere. I tend to treat exhibitions as if they were happening in a museum, meaning the artistic value is set higher than selling, which is extremely important.

The last exhibition you participated in was at the abc Berlin (art berlin contemporary). Can you tell me more about it?

In early summer, I was approached by Sassa Trülzsch about whether I would like to represent her gallery at the abc. Of course I would. I was already working on my corridor piece and showed her some images of it; she was immediately very excited. So I worked – it felt like non-stop – all summer on this and abc was terrific. I got so much attention on these painted-over, huge prints on industrial canvases hung on a filigrane metal structure. The upcoming months I have the first 'slow' period in years, which I will use to develop new works of art. I have a group show coming up at the Grunwald Gallery of Art in Bloomington, America, running from 30th August until 11th October 2013 as well as a solo exhibition with Jancar Gallery from 13th April until 11th May 2013 in Los Angeles. I'm also in contact with two galleries about exhibitions in London and Vienna.

Sounds like a busy schedule! Thank you for your time.



— *Illustration:*
Alina Filipoiu

— **S o f i e B i r d**
M ø l l e r

Born in 1974, Danish Sofie Bird Møller, known for her work of lush brushstrokes on fashion advertisements, works in Berlin where she lives with her family.

— Photography: Marie Romer Westh

SS 2013 Mood

by

Josh
Walker

— *Illustration: Enrico Nagel*
based on a photograph by
Anni Katrin Elmer



L e u t t o n P o s t l e

A Statement Success

— Walking in rhythm to a song that sang 'we are the children of paradise' seemed the perfect introduction to **Leutton Postle's Spring / Summer 2013 collection. An amalgamation of primary colours, traditional craft and intricate embellishments** saw an offering of garments that spoke of playful energy and vibrance. Making **every piece a statement piece**, the collection was only a re-affirmation that design duo Sam Leutton and Jenny Postle seem to have truly refined the bold aesthetic the knit designers have become known for. In a collection brimming with texture and colour, **oversized collars were paired with kaleidoscopic sunglasses and fringed metallic backpacks**, bringing out the creativity that comes seemingly naturally to the young designers. With candy-coloured accessories and an **innovative approach to design**, the collection could have been described as a 1980s tribal disco or, more simply, a success.

— *Long jersey dress: Liz Black*
3D diamond detail dress: Jena.Theo
Skater skirt: James Hock
Necklace (worn as belt): Prada
Cream waistcoat dress: Haizhen Wang
Black jacket: Barbara Alan
Grey striped jacket: Simon Ekrelius
Shoes: Robert Wun —

M I N I M A L S
E X C E S S

Photography: Karine Welter + Oliver Rust
Styling: Emma Pulbrook
Hair and Make Up: Karin Welter
Illustration: Blanda @ Visual Eyes
Model: Masha @ Elite, Paris
© Ann Ramirez



*Tuxedo jacket: Saint Laurent Paris at Atelier Mayer
Cream jacket: Valentino at Atelier Mayer
Black jacket: Liz Black
Ring: Lola Rose*





For most fashion-adepts, minimalist clothes will conjure archetypical images of spare, monochromic and understated creations, supposedly by Jil Sander, Calvin Klein or Helmut Lang. De facto, however, its incarnations over the past century have been far more differentiated. From Yves Saint Laurent's iconic Mondrian dress, a classic crisp white button-down shirt, a tailored Crombie-style coat, to the avant-garde sculptural creations of Japanese maestro Yohji Yamamoto: Minimalist axioms manifest in a broad variety of reductive lines, surfaces and structures. As

Coco Chanel was the first to liberate women from the formal and constricting Edwardian dress by offering comfortable simple line designs, embodying the androgynous garçon style like no other.

such, there is no out-and-out pure definition or uniform designer ethos. Historically, the minimalist movement can be said to hark back as far as the early twentieth century. During the Roaring Twenties, after years of complex construction, women's clothes gradually became pared-down, plain and practical. With her dictum of 'elegance is refusal', Coco Chanel was the first to liberate women from the formal and constricting Edwardian dress by offering comfortable simple line designs, embodying the androgynous garçon style like no other. Similarly, Madeleine Vionnet's sophisticated yet revolutionary approach to couture and her infamous bias cut championed the effortlessly chic minimalist look. It was not until the Swinging Sixties that minimalist dress was again ushered in and materialised by the angular, futuristic space-age shifts of André Courrèges, Rudi Gernreich and Pierre Cardin. In the psychedelic Flower Power decennaries that followed, the minimalist movement remained in the margins of the fashion hemisphere, with the exception of functional basics such as T-shirts and jeans that swiftly attracted attention to become essential wardrobe staples.

When in the 1990s a new standard of non-committal, stark simplicity was introduced, sartorial minimalism's heyday reached an unparalleled peak. Although there were efforts by some designers to keep the flag for pretty dresses and the glamorous femme fatale look flying, by the end of the decade the notion of ostentatious finery had visibly lessened. Veering towards a monk-like minimalism with lots of black and neutral tones, downplayed luxury and a quiet, understated type of formal 'anti-fashion' became dominant modes of dress.

Today, still informing by way of shape and silhouette, the minimalist genre favoured by fashion houses Céline, Raf Simons, Junya Watanabe and Haider Ackermann, amongst others, has evolved into a softer, more feminine and even romantic style.

Minimalism's elimination of artifice and adornment does not automatically imply an eschewal of artfulness or art. Au contraire, minimalist fashion has been hugely swayed by the avant-garde visual culture of the twenties and sixties. During both of these epochs, the streamlined, clean-cut shapes so rudimentary to the minimalist arts began to noticeably crystallise in the fashion arena. In view of this, minimalist fashion holds its artisanal roots in the abstract ABC art movement that gained prevalence in New York in the early 1960s, with Donald Judd's infamous steel boxes, Frank Stella's 'Black Paintings' and Carl Andre's linear, grid-format sculptures setting the minimalist tone. In an attempt to create disjunction with the environment, and in reaction to the formal overkill and pretentiousness of the Abstract Expressionism movement, they reduced their paintings, installations and sculptures in their purest form to the smallest number of colours, lines and textures.

On a similar note, the sleek architectural constructions and geometric celebrations by Le Corbusier, as well as other works associated with the modernistic Bauhaus movement of the 1920s, have equally induced the 'less is more' predicament in fashion. Contemporary minimalist fashion, as a form of 'new austerity', continues to be influenced by these minimalist art forms' experimental treatments of shape and space. As recent international fashion weeks illustrated, voluminous, oversized forms (Stella McCartney, John Galliano), stiff monochromatic bodices, rounded geometry (Balenciaga, Louis Vuitton) and dull-coloured, straight cuts simplified to a fault (Maison Martin Margiela) were reigning supreme on the catwalks. Ergo, minimalist artistic values of sleekness, simplicity and progress have come to define minimalist fashionability. In the process, minimalist fashion has significantly helped blur the boundaries between fashion and art.

The relationship between art and fashion is a century-old, complicated love affair. The minimalist fashion genre, more than any other fashion realm, has managed to bridge the longstanding gap between the two. In tandem with the persistent modernistic 'high culture / low culture' dichotomy, fashion was long deemed a frivolous, superficial and ephemeral commodity, regulated to the material domain of the body. Inversely, the fine arts are inherently valorised as a noteworthy avant-garde form, being classified in the hierarchi-

Minimalist axioms manifest in a broad variety of reductive lines, surfaces and structures.

cal superior and spiritual sphere of the intellect and psyche. Relating the traditionally autonomous arts with commercial value, as one would with the fashion trade, was long considered a disgrace. In the 1960s, however, the rigid duality between fashion and the arts gradually loosened. Under the lucrative realm of Roy Lichtenstein and

Retrospect

by
Siska
Lyssens



—Illustration: Géraldine Georges

In the eighties and nineties, Helmut Lang was one of his era's most influential designers and practically became a byword for minimalism. In what may seem like an unusual kick-start to his career, the Viennese fashion designer determinedly set up a made-to-measure studio in his native city at just 23 years old. He was an autodidact, but the elegant simplicity of his designs, which can perhaps be seen as a direct result of this un-academic background, earned him enough success in Austria to allow him to partake in a government-funded exhibition in Paris in 1986.

His severe Parisian solo debut that same year was received by critics as too intellectual and too harsh. Along with Martin Margiela, the controversial contemporary and congenial fashion designer, Lang was hailed as the seminal mind of deconstruction. His sharp cuts and pared-down aesthetic aimed to put the attention on the garment and its building blocks: form, fabric and colour. He brought the shoulder padding of shirts and dresses to the exterior to expose their structure. For one of his last seasons at the helm of his own house, Spring /

Summer 2003, he designed a cardigan made up of knitted straps of fabric where usually only the seams are – literally a skeletal framework of a garment. These pieces were an expression of the rejection of fashion's function, favouring to de-contextualise and deconstruct for aestheticism's sake. The message of this minimalism was to explore the boundaries of utility, a characteristic Lang revisited from when he showed couture sportswear in 1998, and which he took up again when referencing fisherman knits, motorcycle straps and French maid uniforms.

Lang Live Helmut

“What was being called ‘minimalism’ had become the common label stuck on every kind of simple design. It was becoming such a major trend. Once things become so widespread, it is necessary to look for a new border to reach...”

– Helmut Lang –

—Minimalism – in fashion and other arts – conjures up predictable images. White rooms, geometric shapes, a lack of colour, a severity of form, a simplicity of execution. Before the wave of ‘new minimalism’ that fashion’s experiencing today – an expression of the modern consumer’s need for effortless functionality that can be compatible with a complex, modern lifestyle – there were surges of minimalism throughout the decades.



— *Suit: Xander Zhou / Shirt: Hugo Boss* —

DISTORIA

Art Direction: Marlon Rueberg
Photography: Adam Goodison
Collage: Bruno Grizzo
Styling: Fernando Torres
Hair: Michael Jones
Make Up: Julia Wilson using Kiehl's
Set Design: Ciaran Beale
Photography Assistance: Luke Atkinson,
Anna Matvyeyenko, Tina Shabruishvili
Retouching: Mikael Bigun &
Fay Elizabeth Harpham
Model: Fred Clarke @ FM Agency



— **Fred wears** *Shirt: Karl Lagerfeld / Trousers: Miharayasuhiro* —



— Blazer: BLK DENIM / Top: Berthold —



— Suit: Vivienne Westwood / Turtleneck top: Karl Lagerfeld —