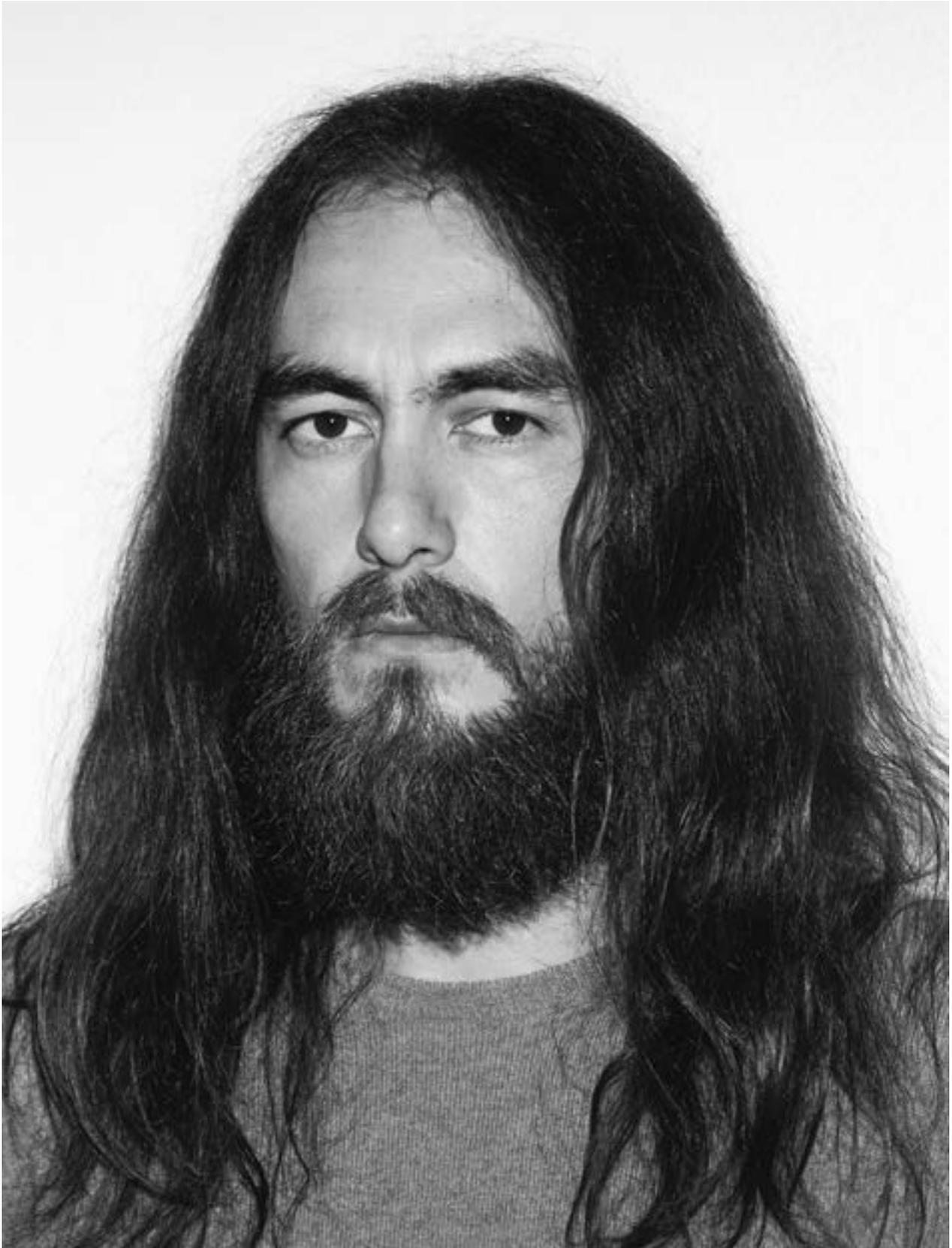


Men's Fashion & Philosophy  
Fall/Winter 2014



Room

I read somewhere recently that when you lose someone close to you, you never actually get over the loss, you just make room for it. I've learnt to make room.

By Simon Foster, designer [simonfosterdesign.com](http://simonfosterdesign.com)



Photograph by Alighiero Boetti, Courtesy Frittelli Arte Contemporanea, Florence

Temptation

"There will always be something to ruin our lives, it all depends on what or which finds us first. We are always ripe and ready to be taken." – Charles Bukowski

By Christopher Glancy, designer & creative director  
[heavyatelier.com](http://heavyatelier.com)

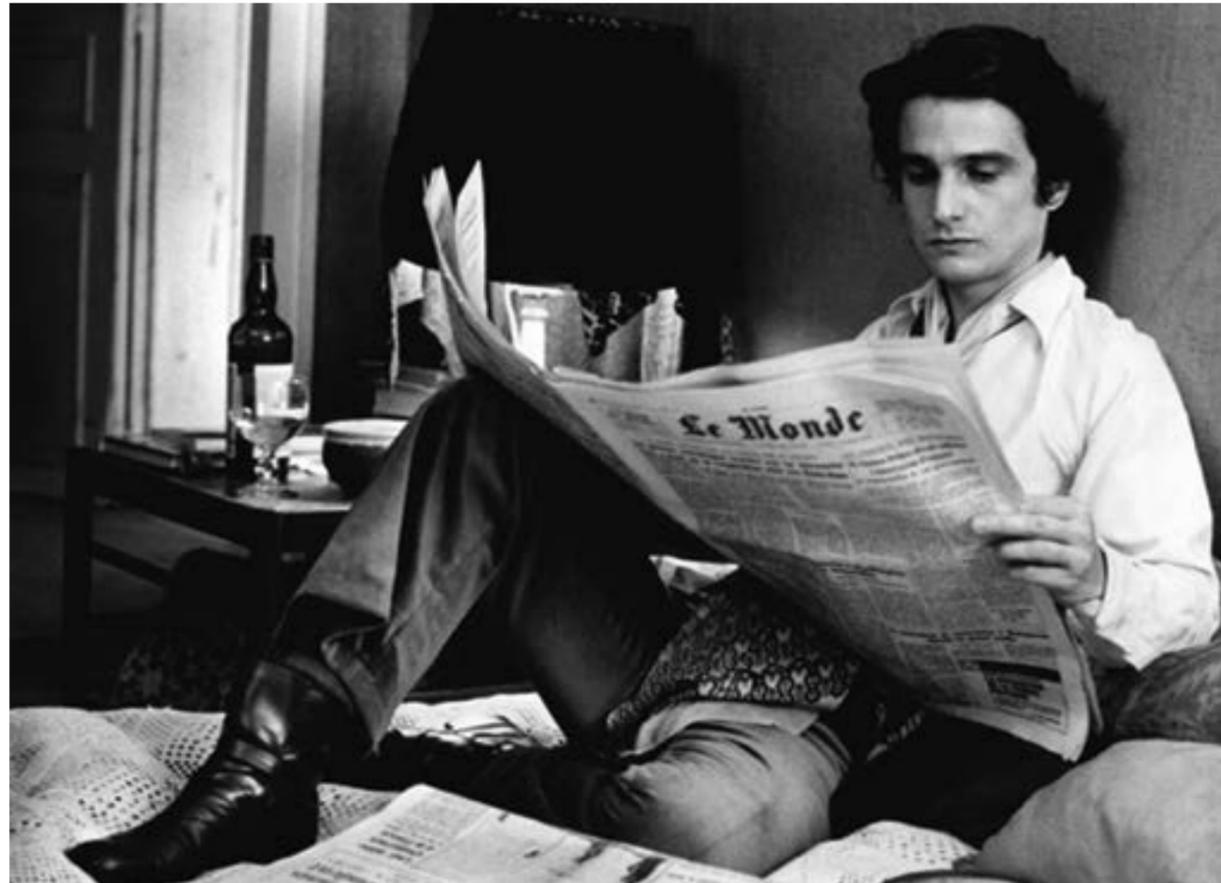


Photograph by Christopher Glancy

La Maman et la Putain

“Films teach you how to live, how to make a bed,” says Jean-Pierre Léaud’s character in La Maman et la Putain (Jean Eustache, 1973).

By Christophe Lemaire, fashion designer



Still from La Maman et la Putain (Jean Eustache, 1973)

Empire State of Mind

This picture was taken by Ari Marcopoulos and is part of his book, Out and About (Damiani, 2005). Part of a series of pictures of the skateboard culture of downtown New York in the early 1990s, this particular photo was taken around the first time I visited New York. The vibe of this image and the rest of the book feels very familiar and very much a part of how I experienced NYC for the first time. The connection I had with the city was poetic and hard at the same time. That same spirit is probably long gone, and a lot of the culture has evolved. But this photo for me is evidence of that time and part of the DNA of TC.

By Tim Coppens, fashion designer [timcoppens.com](http://timcoppens.com)



Photograph by Ari Marcopoulos

## Dragon Boat

A Sculpture for the new Guy's and St Thomas' Hospital, London Bridge.

As a child I would visit archaeological digs, which made me aware of the role objects play in explaining our past and has come to influence everything I make. For this project, I took the Roman boat that was found buried underneath the site upon which the new cancer centre is being built as my starting point. London was previously made up of canals, and the main mode of transport would have been by boat. This felt poignant in relation to the visitors to the cancer unit and its role as a docking point on their journey.

I used a German Merchant boat from the same era as a basis to create a sculpture that would echo the boat found beneath the hospital. It will be parallel to the found boat, which is still in situ, docked adjacent to the road. The boat will be comprised of bronze and concrete and will be to human scale, allowing visitors to interact with it. I hope they will use it as a meeting point or pose for pictures with it, and be inspired to look to the past and the future on their own journey.

This commission continues to develop my fascination with archaeology and Greco-Roman sculpture. My recent work *DIG* consisted of multiple sculptures in the form of an archaeological dig, so a find from an actual dig as a starting point for this commission is most fitting.

By Daniel Silver, artist [danielsilver.org](http://danielsilver.org)



Photograph by Tom Needham

## The Madonna

The colours of this painting, though painted in 1452, are so modern, so vivid and arresting that it is impossible to believe that it is not a modern surrealist work. It has always been an absolute favourite of mine from our first meeting whilst I was a student here in Antwerp. I had wanted to include her in my Inspirations exhibition at Les Arts Décoratifs in Paris from the moment the invitation came through, but, alas she was already promised to the Prado in Madrid. I was ecstatic when we were given permission to film her over an entire day and it is that video that forms part of the Paris exhibition.

I have chosen it as a clear inspiration for your issue as the contrast between the pale white skin of the Madonna against the bright blue and red background of seraphim and cherubim gives the painting a very contemporary energy that I feel we successfully highlighted the exhibition by pairing it with a graphic oil, *Opus III*, painted by Victor Vasarely in the 1970s that comprises the exact same red and blue.

By Dries Van Noten, fashion designer [driesvannoten.be](http://driesvannoten.be)

Dries Van Noten - Inspirations at the Musée des Arts Décoratifs Paris until 2nd November 2014



*The Madonna* by Jean Fouquet, Museum of Fine Arts, Antwerp

## Bird in Space

Since I first discovered Brâncuși's series of bird sculptures back in college, they have come to shape and govern the overall sense of aesthetic and style in all aspects of my life, from my photography and filmmaking to the clothes I wear, the art I collect, the films I watch, the way I decorate my house—everything. The way he was able to reduce something to its bare minimum while simultaneously capturing the core of what this animal was, its sense of motion, something that had never been done so eloquently before or repeated since, is inspiring beyond words. As I put together shotlists or compose frames for commercials or music videos, I am constantly carrying this thought process with me. How can I tell this story as simply as possible? How much can we strip away in production design, in camera movement, in setups, in lights? How can I bring out the subject and capture it as purely as possible? In art I now steer towards works like Sugimoto's seascapes or Paul Pfeiffer's *Four Horsemen of the Apocalypse*. At home upstate we have simplified furnishings that allow us to focus our eyes on the view outside... IT ALL COMES BACK TO THE BIRD. I won't even get started on how much I revere the fact that Brâncuși also created the pedestals for each of his sculptures, thereby assuring complete control over the end result of exhibition (imagine if Wes Anderson designed the movie theatres in which you saw his movies—that would be AMAZING!) My hero, Constantin Brâncuși.

By Philip Andelman, director [philipandelman.com](http://philipandelman.com)



Constantin Brâncuși, *Bird in Space*, 1928

## On Voyagers and Survival

*Nostos* is to most people the Ancient Greek word for homecoming. It is to me the heaviness that I carried behind me by a haulage rope as I crossed seas in search of a vague and unwinnable concept of Home. My search did not pertain to a particular locale or family as it did for Odysseus. Rather I was desperate for epiphany and external instruction on how I could best contribute to this world and how I had to interact with it so I did not lose myself and go mad. However it is often the case that mentorship and revelation bide their time, waiting for happier people, and so mad I became and lonely too. I unimaginatively raddled together stupefaction, prostitution and petty theft into a braid that for a time secured my intellectual and financial survival.

By Nabil Sabio Azadi, artist [nabilsabioazadi.com](http://nabilsabioazadi.com)



Photograph by Nabil Sabio Azadi

A Recording of the Appearance

DAVID SYLVESTER: You prefer to be alone?

FRANCIS BACON: Totally alone. With their memory.

DS: Is that because the memory is more interesting or because the presence is disturbing?

FB: What I want to do is to distort the thing far beyond the appearance, but in the distortion to bring it back to a recording of the appearance.

DS: Are you saying that painting is almost a way of bringing somebody back, that the process of painting is almost like the process of recalling?

FB: I am saying it. And I think that the methods by which this is done are so artificial that the model before you, in my case, inhibits the artificiality by which this thing can be brought back.

David Sylvester, excerpt from Interviews with Francis Bacon, (Thames and Hudson, 1980). The noted art critic David Sylvester conducted seven interviews with Francis Bacon between 1962 and 1979. Interview two was based on several days of filming for the BBC.

By Mathieu Miljavac, taxidermist [mathieumiljavac.com](http://mathieumiljavac.com)



Photograph by Mathieu Miljavac

Measurements, Scales, Planes, Edges, Angles, Facets

A habit, a compulsive need or an obsession. Knowing the measurement of objects and spaces that surround me through established instruments or using my own anthropometric measurements as a reference and giving them a human scale. A representation of my feelings within a space. My pieces are a result of this reflection. A way to elevate these bland objects, give them importance and hierarchy. Turn them into unique gadgets that bind architecture and jewellery together and rebel against the routine of their rudimentary existence.

By Diego Delgado-Elias, architect and jewellery designer [diegodelgadoelias.com](http://diegodelgadoelias.com)



Photograph by Damian Noszkowicz

Avedon

“It’s a wooden house perched on a bluff and a weekend alone with Avedon. It is the emotion of sharing his intimacy, the making of the photos of his pigs, his goat, his billy goat. And his chickens on the kitchen table. It is the autumn light in Montauk. It is Avedon’s charm and the dinner that he prepared for me and the wine we savoured. It is the sound of his voice on my answering machine: “It is a triumph!” While he looks at my photographs of his menagerie...”

Excerpt from François Halard (Rizzoli and Actes Sud, 2013)

By François Halard , photographer francoishalard.com



Photograph by François Halard

Snowdon: A Life in View

The actress Dayle Haddon lounging at home with Pierre Cardin, later flicking through a book, perched upon a marble table with Hubert de Givenchy. The fashion shoot was conducted by Snowdon for *Vogue* Paris in 1970 and depicts the actress having a sort of love affair with all the top designers of the day. This double-page spread is from a new book on the British photographer Snowdon, a book I’ve spent a year working on together with his daughter, Frances von Hofmannsthal. One of Frances’ objectives was to present the lesser-known work from her father’s vast archive, material she always thought was among his best and most chic. This *Vogue* portfolio was part of this work. In addition to the text by Snowdon himself—“Gérard Pipart of Nina Ricci, in the picnic scene, wouldn’t relax easily, so I got Dayle to tickle him without warning”—is a written contribution by Nicolas Ghesquière. It was astonishing to see how many people Frances got to write for the book: André Leon Talley, Grace Coddington, Suzy Menkes, Tom Ford, Issey Miyake, Graydon Carter and Jude Law, to mention a few. It’s the ultimate appreciation of one of Britain’s finest photographers whom I have had the great fortune of working with on numerous memorable occasions for *Acne Paper*. The launch of *Snowdon: A Life In View* (Rizzoli) in October will definitely be the highlight of my autumn.

By Thomas Persson, art director



Snowdon: A life in View (Rizzoli). Image courtesy of Thomas Persson