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## IMPRINT

### #6\_YOUTH issue

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TARA WEARS JACKET AND MINI SKIRT CHRISTIAN COWAN SANLUIS.  
SHOES ASOS. BAG HELMER. NECKLACE 1980S MONET AT SUSAN CAPLAN.

JESSIE WEARS BOMBER JACKET ZOE KARSSSEN. SWIMSUIT ZOE  
KARSSSEN. TROUSERS ASHISH. SHOES KURT GEIGER. EARRINGS JOLITA.

## CONTENTS

#### DON'T TELL HER

photography 摄影师 Michelle Tran

#### FILEP MOTWARY

text Marlo Saalmink 的文字

#### SANKUANZ

text Deak Rostochil 的文字

#### HADAR PITCHON

text Deak Rostochil 的文字

#### A BOY'S OWN STORY

photography 摄影师 Hadar Pitchon

#### MISE EN SEINE

photography 摄影师 Olivier Yoan

#### ALAIN DEMORE

text Bohan Qiu 的文字

#### OVER THE RAINBOW

photography 摄影师 Ester Grass Vergara

#### SO POPULAR

text Marlo Saalmink 的文字

#### NEEMIC

text Annachiara Biondi 的文字

#### TURN OFF THE SUN

photography 摄影师 Lindsay Hamlyn

#### WILD THINGS RUN FAST

photography 摄影师 Aidan O'Neill





*photography* Hadar Pitchon  
*styling* Marc Anthony George  
*model* Joel Wolfe at Major Models NY

JOEL WEARS SWEATER MISSONI.

# EDITOR'S LETTER

The power of youth is on my mind. What does it mean to be youthful? Youthful, not in terms of being young physically, but in possessing a spirit of juvenescence. There is a freshness in this mentality that revitalizes the prospect of age and has the potential to link older and younger generations who truly have nothing but time separating them. This issue of Elsewhere hopes to reflect that bright, ever-evolving spirit of youth within its pages. Franz Kafka said that youth is happy because it has the capacity to see beauty, and anyone who keeps the ability to see beauty never grows old.

Deak Rostochil  
Fashion Editor



# Don't Tell Her



*photography* Michelle Tran  
*styling* Jade Leung at Vivien's Creative  
*make-up and hair* Caroline Massola  
*model* Gemma at Pride Models

GEMMA WEARS SWEATER ON  
PARKS. DRESS ZIMMERMANN.  
BRACELET CORPUS CHRISTI AT  
FILLY STABLE. RINGS SYDNEY  
EVAN AT GRACE BOUTIQUE.





JACKET TRICOT COMME DES  
GARÇONS. BRALETTE AZZEDINE  
ALAÏA X CORSO COMO AT  
ARCHIVE. SKIRT TIBI AT FILLY  
STABLE.



SHIRT ON PARKS. COAT  
YOHJI YAMAMOTO AT  
ARCHIVE.





SHIRT ON PARKS. DRESS MSGM AT  
GRACE BOUTIQUE.





TOP RAG AND BONE. CAPELET  
COMME DES GARÇONS. HAIR NET  
STYLIST'S OWN.



JACKET TRICOT COMME DES  
GARÇONS. DRESS OSTWALD  
HELGASON. PHONE CASE  
STYLIST'S OWN.





CAP RACHEL ANTONOFF AT  
FILLY STABLE. DRESS PRADA AT  
ARCHIVE



T-SHIRT VERSACE. SKIRT Y'S RED  
LABEL AT ARCHIVE. SUNGLASSES  
LUCY FOLK. HEADBAND STYLIST'S  
OWN.



A DELIGHTFUL CHAT WITH  
**FILEP  
MOTWARY**  
和FILEP MOTWARY  
的一场愉快对话

**Connection. A true conversation. Reflection in time. Elements that are most rare during the seasonal circus of fashion weeks with shows happening in such rapid succession. A first encounter with Filep Motwary, in a palazzo garden prior to a fashion show in Florence, proved to be most contradictory. A brief moment was shared, one of earnestness and openness. Ever since this initial dialogue, we kept in touch, following each other's lives with interest. It felt natural to share his universe a little further. Filep is a man of calm composure, weighing his words carefully. In his work as curator, designer, writer and lately most notably as photographer, he is able to communicate precisely what he observes. In this conversation, we explore his heritage, feeling for new talents and opinions on an ever expanding industry.**

**联系。一场真实的对话、对时间的反映以及元素，都是在一个紧凑且连续不断季度的时装周里最为稀有的成分。有幸和Filep Motwary第一次偶遇在佛罗伦萨的palazzo花园；事后证明这是一次矛盾的思想碰撞—但真诚且开放，短暂却又极为分享的双边对话。从那一天交谈之后，我们依然保持联系，而且一直关注彼此的生活。自然而然地，他也不吝向我们分享他对未来的想法。Filep是那种很稳重的男性，在说出需要强调的话语时，他都显得十分谨慎。同时兼具多重身份，Filep作为策展人，设计师，作家，以及即将会是一名摄影师的他，总能轻而易举准确的传达他所观察到的事物所蕴含的讯息。在整场对话中，我们将会探索他的成长背景，对新锐人才的想法，以及对于正在不断壮大的时尚产业的一些意见。**

text Marlo Saalmink 的文字  
photography 摄影师 Filep Morwary



**Foundation. How was your upbringing and how does it connect to where you are today?**

I was raised in Cyprus in the early 1980's, when it was still reeling of the 1977 war. People were busy rebuilding their homes, their businesses and so on. We, the children, were always out in the open, inventing games to fulfill our days. My dad was often away on trips whereas my mom was a seamstress, and still is today. Therefore, I was always surrounded by magazines and ladies who would visit our home for their fittings. My early drawings always consisted on princesses, cats - as they are one of the most alluring species - and treasures. It was about two weeks ago that I found a big envelope filled with all of them. I was particularly surprised to find a drawing of a dress that I did when I was five, identical to a dress I created only six months ago for a photo story. Even the color was the same. At the age of ten, I discovered Fashion File, a Canadian TV show presented by Tim Blanks and it was the moment where everything was justified within me. From that moment I promised myself this would be my world of choice. Also what helped forming this openness

**童年：你的成长过程是怎么样的？它是如何联系到现在的你？**

我在80年代初的塞浦路斯长大，那时候我们还处于1977年那场战争的影响之下。人们忙着重建房屋、重振商业等，疲于奔波。而当时的小孩子们，则经常跑到户外并发明很多游戏来充实生活。我的父亲常常要出差，我的母亲直至今日都是一名女裁缝师。所以从小开始，我的生活就围绕在各种杂志，以及许多前来量身定做衣服的女人之中。我早期的图画作品主要是公主、小猫；对于我而言，它们都是我最珍贵的宝贝。而大约两星期之前，我突然发现一个装满这些图画的大信封袋。更让我惊喜的是，我找到一张我大约五岁时画的连衣裙样式的图画。更有趣的是，它和我六个月前为一个图片故事创作的一条连衣裙是同款的，甚至连颜色都一模一样。而在我十岁的时候，我发现了“Fashion File” - 一个由Tim Blanks主持的一个关于时尚新闻的加拿大电视节目。那也是我对周边事物有自我判断力的时候，从那时起我就答应自己，以后的人生要由我自己来选择。另外，我父母双方各不同的国际和文化背景也形成了我对周遭事物的开放态度。我们家里所有的事情在某种程度上都是短暂且无忧无虑的。



to my surroundings, is the fact that my parents came from different countries and backgrounds. Our home was a fusion of sounds, nationalities and cuisine. Everything was somehow ephemeral and carefree.

**Development. What shaped your quest as a creative?**

After my studies in fashion design, my first job was to assist a very important person in my life, Dapper Dan magazine’s co-editor, Nicholas Georgiou. With him it was like diving into the abyss of prêt-à-porter and couture, history and cinema. He is a moving library with a wild imagination combined with extreme determination and efficiency. We would work for the Greek edition of L’Officiel and Vogue having access to all the collections and designers. Days and nights filled with fittings, research and endless conversations. It is hard to find such a passion for so many different things in one person. The second important phase was back in 2004, in the John Galliano studio. I stayed there for a year or so, as an intern. It is rather pointless to go into detail about John Galliano. He is the king of fashion for me and the people who worked for him enjoyed being there as much as I did. It was the real meaning of luxury but from another angle. Fantasies in Duchess satin...

**发展：是什么形塑了你追求的创作？**

我在时装设计学院毕业之后的第一份工作中，有幸结识了我人生中一位很重要人物——他是Dapper Dan杂志的共同主编—Nicholas Georgiou。和他一起工作的时候简直就像坠入时装历史和电影的深渊里。他就像一个移动的图书馆，具有丰富的想像力和坚定的决心。我们为希腊版的L’Officiel和Vogue工作时，访问並介绍了许多设计师作品。夜以继日地试衣、搜寻以及无止尽的讨论。直至今日，我很难再找到一个像他一样对不同事物都充满热情的人。第二个重要阶段是我2004年在John Galliano工作室当实习生的时候。但在这说关于John Galliano的点点滴滴没什么新鲜的。他对我来说是时尚之王，任何与他工作过的人都是痛并快乐着。

**好奇：在早期设计和图画中，你个人的生活在哪些方面影响了你的风格呢？**

我的设计始终都会体现出传统和民族文化的元素。这都与我曾经是农民和农业专家的祖父母有关。我童年生活中时常看着他们做给自己和我叔叔阿姨的衣服。我想这应该是兴趣爱好和时装结合的一个契机。当我刚成为一名设计师后，这些回忆都成为我创作时的催化剂。潜意识中这种作用同样出现在我的摄影上面。我童年时那种模糊的印象，比如一些动物的毛皮，尤其是马那凌乱的毛发，岩石景观树林，工艺品，大自然的层次感等等。



Mara in my kimono

Damir Doma



Azzedine Alaïa

Alexander McQueen



Franca Sozzani





**Intrigue.** Your early designs and images, in what aspect were these personal and connected to your life?

My designs always carry an element of tradition and ethnic heritage due to the fact that my grandparents were farmers and agronomists. You can see this especially in the costumes I designed. A great part of my childhood was spent watching them at work in clothes that were a mix of their own and what my aunts and uncles would leave behind every time they would visit. It was a very interesting fashion approach, even if I did not see it as such at the time. When I initially became a designer, these memories would often work as a catalyst behind my collections. Subconsciously. The same goes for my photography. You can see a lot of childhood references, especially in my personal projects. Think of items like fur, or animals – especially horses, messy hair, rocky landscapes, the woods, crafts, layering...

**Conversation.** From your foundation to developing as an international curator, photographer, and writer, what brought you here?

It is like building a wall, brick after brick. Learning takes time, building relationships takes time, trust takes time. Add to this a healthy dose of effort and most definitely put in the hard work. I am turning 40 in two years and frankly it is still difficult to explain what my job is when people ask.

**Personality.** In short: How would you describe your approach to life?

My approach is always with love and passion. It is difficult to engage with something that does not speak to me.

**Connection.** Is there still room for pensive reflection and moments of true emotion in fashion?

Absolutely yes, there is emotion when I see a Rick Owens show, an Undercover show, or experience Dries Van Noten and Comme Des Garçons. There is a notional narrative in their work, a complete storytelling within each new collection. Even Hedi Slimane gets me emotional because his approach is always embracing the youth. The shows are so perfect, the setting is always immaculately designed. Even his casting gets me emotional. It

**经历：**从你初出茅庐发展至今，成为一名国际策展人，摄影家和作家，你是如何走到这一步的？

这就像用一砖一瓦去砌筑的一道墙。学习需要时间，建立关系需要时间，获得信任也需要时间。除此之外，还要加上最大程度的努力。两年后我就要四十岁了。但是坦白说，当人们问起我的工作，我仍然说不清楚我是干嘛的。

**个性：**你的生活态度是什么？

永远怀抱着爱和热情。当一样东西和我无法产生共鸣的时候，我是无法做下去的。

**联系：**你认为时尚业是否还有沉思反省和表露真实情感的空间？

当然是有的。当我看Rick Owens和Undercover的时装秀,或体验Dries Van Noten和Comme Des Garçons 的作品时就有很强烈的感受。他们的作品每一季都能有一个完整的故事，把这个故事用概念性的叙述表达在他们的设计上。甚至Hedi Slimane的作品也让我有类似的感受，因为他总是在赞扬和拥抱青春。整场秀很精彩，所有的安排和设置可称得上是毫无瑕疵。甚至是他选的模



Maison Martin Margiela



is always a bunch of young rebels and that makes an impact because young people today are far from rebellious!

**Tradition.** How do you think we can connect historic artisans to the demanding future?

At this point Haute Couture has made a great comeback and people are again appreciating craftsmanship and aesthetic. There is such an enormous need for poetry in fashion that forces designers to invent ways to help people dream. This u-turn that fashion has taken, if we would compare it with the 90’s for example, I would say is a response to the crisis the global system has been experiencing for the last decade.

**Solar.** For those new bright talents about to embark on their design paths what would you advise them, how can they take part?

Every year I interact with a great number of young designers. My collaboration with Hyères Festival and my participation as a jury member for several fashion schools each summer in Europe, over the past 4-5 years, has become a pragmatic observation and speculation of what we call “who’s next” in fashion. I am rarely mistaken for the future of a talent, when I see one. The question is whether there is room for spontaneity now. Those who have a concrete story to tell are the ones with a future in this business. There are many things to explore still.

特们都非常能够触动我的情绪。而秀的主题始终是有关一帮年轻的反叛者，这是为了对现在年轻人彻底远离叛逆产生冲击。

**传统：**你认为我们可以怎样将传统工艺和未来扩大的需求联系在一起？

在这个问题上，高级定制(Haute Couture)已经为传统工艺做出重大的复兴象征，人们现在重新开始欣赏手工艺的美学。事实上现在有很大的需求想把时尚诗意化，这促使设计师以不同的方法来帮助人们去幻想。这种时尚所采取的反转现象，如果我们和九十年代相较，可说是对过去十年全球的经济危机所产生的回应。

**光芒：**對於那些即将踏上設計之路的新人才，你会建议他们如何融入到这个圈子里？

我时常会和一群年轻设计师进行交流。每年的夏天我都会和耶尔服装及摄影节(Hyères Festival)合作，并以评审员的身份参与其中。在过去4,5年里，我一直是一个务实的观察者，尝试去猜测谁是下一个时尚界的新星。对于发掘新人才我很少出差错。但是现在我们面对的难题是这个圈子还是否有足够的空间能让他们自由创作。但我认为，只要谁能有一个完整且具体的故事，谁就能在这个行业生存下去。但是其中还有许许多多的元素需要我们去深思。

www.thekinsky.com  
www.filepmotwary.com  
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# SANKUANZ

The uniquely innovative designer, whose own label Sankuanz quickly revitalized the ever-evolving Chinese fashion industry, is thoughtful, cultural, and cool. An interview with Shangguan Zhe, the face behind Sankuanz and its cerebral, varied, and pungent character now gaining interest around the world.

上官喆这位独特又别具新意的时尚设计师，创立自己的同名品牌 Sankuanz 後，以极具自我想法、前卫的个性，为快速发展的中国时尚工业注入了一股新兴的活力。这次访问 Sankuanz 的掌门人上官喆，探究他如何帮品牌打造以概念性、多元性且性格鲜明的调性，吸引来自全世界的关注。

text Deak Rostochil 的文字  
photography 摄影师 GQ China

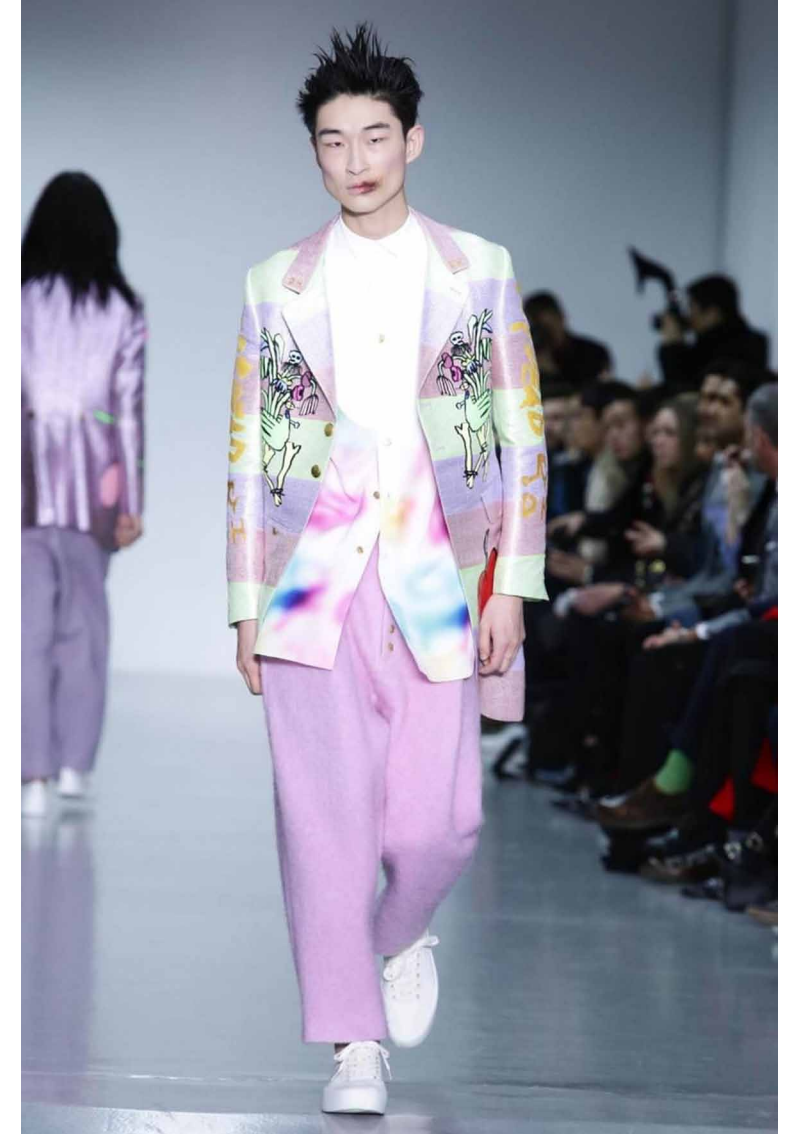


**Tell me about your upbringing and how you came to be what you are today. What led you to the province of fashion design?**

My father has worked for a government of a small town before retirement. My mother is an accountant and she also does business in landscape architecture. In college, my major was visual communication. I founded my studio after graduation at Xiamen University, and became a fashion designer.

**It seems that you try to display a broad spectrum of references that are personal to you, and even if unrelated, they come together flawlessly as a final product. How do you go about representing these inspirations, from mind to runway?**

I record what I see and hear in my daily life and while traveling. My inspiration comes from all aspects, even some weird things. I open myself to receive all kinds of information that excites me, then I take a period of time to organize this information before starting to work on a new collection. I deconstruct



**跟我们说说你的成长经历以及这个品牌走到今天的渊源吧？是什麼引导你选择做时尚设计的？**

我父亲退休之前在一个小镇为政府工作。我母亲是一名会计，但她也做景观建筑相关的生意。在大学时代，我的主修为视觉传媒。毕业之後，我在厦门大学设立了我的工作室，然後就自然地成为了一位时尚设计师。

**你试图在创作上展现各式各样的主题。许多乍看之下毫不相关的东西你最终都能让这些元素水乳融合。你是如何将脑海中的灵感带到伸展台上的？**

在我的日常生活或是在旅途途中，我都会不断记录下我所看到和听到的。我的灵感来自于四面八方，甚至是一些奇怪的事。我尽量敞开自己，让自己接受各种能让我兴奋的信息，然後，需要一点时间去组织和消化，并赶在新一季项目开始工作之前。我用自己的方式去解构和分析记录这些信息，它会在我的脑中出现一个新的轮廓。即使你可以在原来的事物里找到一丝我创作的线索，但我的作品始终都是一个新创作。



and analysis the information recorded in my own way, so then it will appear as a new image. Even though you can find some clues of the original, it is always a new one.

**In reference to your Autumn/Winter 2014 collection, could you tell me about your collaboration with artist Tianzhuo Chen? Do you plan to continue working together? What is your goal in showcasing such varied, evocative graphics and prints?**

We are good friends, and we decided to collaborate because of our appreciation for each other. But interesting things will become boring if you just keep doing them, so we stopped at our best, after the Spring/Summer 2015 collection. In the process of our collaboration, we created many aggressive patterns. In the beginning we abandoned the standards of beauty and ugliness, hoping to stimulate consumers to get a different experience. Whether it was exciting or disgusting, we succeeded.

**One of my favorite aspects in your Spring/Summer 2015 collection is your perceptive manner of styling, particularly little details like the Manga-inspired eyes. It’s something separate from the clothing itself, but plays a big part in telling the story of the collection. How do these details come about in the creative process? Is Manga a major influence for you?**

It might be related to my design logic. Rather than thinking from the clothing itself, I incorporated more cultural elements into this collection stylistically. The Manga inspiration is only a part of it. The perspective of clothing styling alone can be constrictive and give limited information. The show’s music, makeup, or even the expression on a model’s face completes the story multi-dimensionally.

**Our theme for this issue is Youth. How does youth culture play a part in your designs?**

No matter what social background, youth culture plays both destroyer and a rebuilder. It remains the same in my designs.

**The fashion scene of Asian youth often blurs the line between womenswear and menswear**

**看了你2014秋冬的作品後，你能说说与艺术家陈天灼之间的合作吗？你们未来还会继续合作下去吗？这些令人莞尔的图案印花背后传达着什么样的信息？**

我和陈天灼是很好的朋友，我们彼此欣赏，然後才决定一起合作。但是当你不断的重复一个主题，一定会变得乏味。所以我们2015春夏发布会之后的最高峰时收手。在合作过程中，我们做出了许多大胆的创新。从一开始我们便放弃了美丑的标准，希望能刺激到顾客，能让他们有不同的体验。无论人们觉得这种体验是兴奋的或是恶心的，至少我们都成功了。

**我最喜欢你2015春夏作品的一部份是，你对于服装造型极具洞察力，特别是在一些细节上；比如说你漫画画风般的眼睛等和服装本身并无太大关系的细节，但却诉说这一季故事最强而有力的部分。你是如何把这些关键性的细节加入创作之中？漫画对你有很大的影响吗？**

这可能与我设计逻辑有关;我不会从服饰本身而有所发想，我合并了多种文化元素在这一季的风格之中。漫画带来的灵感只是其中一部份，如果只单从服饰的角度来设计，会限制了我想表达的讯息。对我来说，时装秀的音乐，妆容，甚至模特脸部的表情都使得这一季的故事更加完整，使其更具多维度，更有层次感。

**我们这一季的主题为青年“Youth”，青年文化这个元素可以在你的设计中找到吗？**

无论是什麼样的社会背景，青年文化扮演着破坏者和重建者这双重角色。这两者也在我的设计中共存。

**亚洲青年对时尚的影像，往往模糊了女装和男装的界限。你如何看待中性，无性别的服饰？这会是你努力想要放在作品里头的元素吗？**

Sankuanz本身就不是代表无性别的服饰。如果它被归类男装或女装，也取你决於你是如何判断性别。正常来说，人们的性别取决于生理结构，但我的想法是要从他们的内心世界来区分。也许在未来，每个人都可以按照他或她的内心和直觉来选择。

**对于青年和青年文化的这个主题，如果现在作为一位青少年，有什麼事是你所喜欢的？在这个年龄时，你的穿衣风格是什麽样子的？**

当我还是少年时，每天都穿着学校的制服。即使不是被强制性的要求下，我其实保留了不少套，我喜欢穿着制服不是为了我的外貌，而是当我穿着它时带来的安全感。这也意味着，我







**with no restrictions. How do you feel about genderless clothing, and is it something you strive to provide in your own work?**

Sankuanz itself is not genderless clothing. If it is menswear or womenswear, it depends on how one determines gender. People determine gender by physical structure in usual ways, but in my opinion I determine it by their inner world. Maybe in the future, everyone can follow his or her heart and intuition.

**On the subject of youth and youth culture, what were you like as a teenager? What was your outlook on personal style at that age?**

I wore a school uniform everyday when I was a teenager. I kept quite a few sets of them even though it wasn't mandatory. I was interested in wearing a uniform not for my appearance, but for the security I felt when I was wearing it. It also meant that I didn't necessarily have to think about what I was wearing. I didn't like attracting anyone's attention; I wanted to hide in the crowd. Even now, for me, clothing is a tool of hiding instead of decoration.

**You began working in China and have showcased collections in Tokyo, Shanghai Fashion Week, and most recently London Fashion Week. How do you feel about this international success and positive reaction to your creations? I use the term "creations" as opposed to "clothing" because your work truly feels like a creation of art, and clothing is too simple a word.**

For me, as a young designer, international operations provide me with so many learning opportunities and possibilities of improvement. It is a better platform to communicate with people from different backgrounds and express myself. It really helps to develop my brand and my maturity.

**What do you think is the most important thing to make an exceptional fashion designer?**

If you can be honest with yourself and know yourself more and more, you will discover your own uniqueness. Express that truly. But if you realize that you only have interest in ordinary things, then you need to know that uniqueness is not the most important. What matters most is that you stay authentic, and keep chasing beauty.

不用太费心思去想我要穿什麼。我不喜欢引人注目，我总是想在人群中隐藏。即使是现在服装对我来说，是用来隐藏的工具而不是装饰性的工具。

**你最开始是在中国做设计，并在东京，上海时装周展示作品。但最近已扩展到伦敦时装周。你怎麼看待自己的作品能成功登上国际舞台，并获得外界热络的反应？我选择用“创作”‘creation’这个字而不是”服装“clothing”这个字，因为你的作品更像是一件艺术创作，单用服装这词太过简化了。**

对于我来说，作为一个年轻的设计师，国际化的运作经验为我提供了许多学习和改进的机会。这是一个更好的平台，可以和来自世界不同的背景的人进行交流和表达我自己。这确实有助于发展我的品牌和使我更加成熟。

**對於成为一个卓越的时尚设计师来说，你认为什麼是最重要的？**

如果你能诚实地面对自己，认识自己越多你会发现自己的独特之处。表达那最真实的。但是，如果你意识到你只对平凡的事物感兴趣，那么与众不同对你来说就不是最重要的。最重要的是，你保持真实的和不断追逐美。



# HADAR PITCHON

Photographer Hadar Pitchon uses influences from family and past experiences to devise a collective of images that transcend the common notion of existence and capture the intimacy of humanity in modern times. Elsewhere spoke to the multifaceted artist about the essence of his photography and how the influence of his family affected his approach to his body of work.

摄影师 Hadar Pitchon采用家庭的影响以及过去的记忆，创作出了一系列用来传达我们共同存在的价值和现代社会人与人之间情感的摄影艺术。Elsewhere这一次和这位多面性的艺术家谈论了有关摄影艺术的精髓和他源于家庭的灵感体验。

text Deak Rostochil 的文字  
photography 摄影师 Hadar Pitchon



**When did you find yourself interested in photography? When did your family, particularly your grandmother, begin to be a part of it?**

I found myself interested in photography kind of organically. I have always been an artist and I found photography early on but never really developed into it, or fine tuned it until I got older. I love the sense of immediacy you can achieve with it. My grandmother was a big part of my work early on, I remember taking a dark room class and printing for hours. I always loved photographing her because I felt she was beautiful and had such character.

**How would you describe your relationship with your grandmother? Tell me about her. How else does she inspire you?**

My relationship with my grandmother is very complicated. She is not the kind of woman I can have the deepest conversations with, but we have so much love between us and share a bond through creating together. Also, she is very stubborn and doesn't always listen to me, but I love her and her spirit always. She inspires me with her style and her amazing ability to keep herself active.

**什么时候开始你发现自己对摄影感兴趣呢？什么时候开始你的家人，特别是你的祖母成为了你摄影作品中的一部分？**

我是很自然地发现自己对摄影感兴趣。我一直都是一位艺术家，虽然在很早以前也接触过摄影，但是知道我年长以前从来没有真正去发展或去尝试过。

我爱这种可以很快、很直接做出一件作品的感觉。我的祖母是我早期作品中很重要的部分，我记得那时正在学习一门相冲洗的课程，常常得待在暗房里几小时。我一直喜欢拍摄我祖母，因为我觉得她很美丽，并赞叹她能有如此的性格。

**你如何来形容你和祖母的关系？能告诉我多一点关于她的事吗，她是如何启发你的？**

我和祖母的关系十分复杂。她不是能够和我进行深奥对话的那种女性，但是我们之间有着很深厚的爱，通过一同创作分享彼此的爱好。而且，她也是一个很顽固的人，所以常常不听我的。但是我永远爱她，爱她的灵魂。是她的自我风格和她惊人的能力，和不断保持积极的态度启发了我。





**Has your connection with her altered your family dynamic in any way? Have these relationships become modernized in matters of opinion and acceptance?**

I think my connection with her has actually strengthened our whole family dynamic. She is the matriarch of the family and I think she needs and deserves the love and attention.

**What do you think is the most important thing in attempting to build a bridge between generations, or simply to develop a new understanding from older generations?**

Well I think the most important thing to bridge the gap is to listen and to understand, recognize and respect, and to love and accept love. I think the saddest and most under appreciated thing is how young people don't really value the older generations. They have so many stories to teach us!

**You're quite a generous photographer; you provide the viewer with overlapping references, cultural or personal, often metaphoric and dreamy. What are your intentions, and what do you hope the response will be?**

Wow, I have never had anyone call me a generous photographer before. I guess my intentions about my work are to find something you can relate to, a vulnerability or symbols that give meaning. I always hope that people connect with the work because of that, that they find something that moves them or that they can relate to. Photography for me is often putting out an image that communicates to people that you are not alone.

**The feeling I often get from your personal work is that you are celebrating; celebrating youth, family, and your grandmother's beauty and life. There is also a sense of memorialization. Do you feel the same way?**

My personal work with my family is near and dear to my heart because it is my way to bond with my family and show them what I do; to truly be a part of it and come together to accept me within it all. I feel I am subconsciously documenting them and my interactions with them as well, but I never set out to intentionally. It all started really as a joke, seeing how far I could push the envelope with them in a way.

**你们之间的紧密关系有影响过和其他家庭成员之间的关系吗？这样的关系有让其他人的观念和接受程度变得更成熟理性吗？**

我认为和她紧密的联系活络了整个家庭成员间的关系。她是家族里的女家长，我想她需要也值得家人的爱 and 关注。

**对于试图搭建隔代关系沟通的桥梁，你认为什么是最重要的？或者我们应该如何重新去理解老一辈人的思想？**

嗯，我认为能跨越鸿沟关键是倾听和理解，认同和尊重，爱和接受被爱。但最令人悲哀和最不被重视的是，年轻一代不珍视上一代的价值。他们实在蕴藏了太多的故事可以教导我们了。

**你真是一个“大方(generous)”的摄影师，你为观赏者提供文化上或者个人情感上多重参考的目标，而这些参考又带有如梦似幻般的隐喻性。这样做的目的是什么呢？你希望得到的回应又是什么？**

哇！从来没有人形容我是一个“大方”的摄影师！我想我这样做的目的，是找到可以与之关联的东西，一个弱点或一种符号来给予一种象征的意义。我总是希望观赏者和我的作品可与之连结，这样他们就能够找到能感动他们和他们有共鸣的事物。摄影于我而言常常是发布一幅影像，用来告诉观赏者，你并不孤单。

**我从你的作品中可感受到，你常常在庆祝：庆祝青春，家庭，还有祖母的美丽和她的人生。这给人一种特殊的纪念感。你是否也感同身受？**

有关家人的作品对我来说，是我最亲密的事物，因为那是我表达和家人连结一起的方式，向他们展示我在做的事，让他能接受我的全部，这使我真正感受到我是这家庭中的一份子，紧密的和他们在一起。我感受到潜意识里在记录他们并与他们互动，但并非我故意去设定这样做。事情的开始就像一个玩笑，我其实在挑战极限，看这样的方式我和他们可以撑多久走多远。

**你希望自己成为一个怎样的人？**

当我到了我祖母年纪的时候，我肯定不确定我会变得如何。我希望我可以和她一样，精力充沛并充满喜悦。但也我猜我会比现在的我更加固执，暴躁，谁知道呢？哈哈！



**What kind of person do you expect to be at your grandmother's age?**

When I get to my grandmothers age I definitely am unsure how I will be, I hope I am as energetic and full of joy as she is. But I also expect I may be even more stubborn and grouchy than I am today. So who knows, haha!

**What is your opinion on the world today? In the past, each generation has relied on the previous to provide guidance for the present and insight into the future. During the past decade, however, the past is not always as revered as it has traditionally been. Do you think, with advances and contingent obsession of technology, that today's youth have disregarded the value of the past?**

I feel technology has single handedly brought people together but with the facade of meaningful relationships. What I mean is that we all seem to know so many people these days but not many of them do we know so well. And I feel a huge divide between young people and the older people who are around today. I wish there wasn't such a gap, but I feel like so many of the priorities that existed in their times have gone out the window with our generations.

**What is your favorite memory of you and your grandmother, and your favorite photograph?**

My favorite memory with my grandma is probably when we were doing a shoot and she held my face in her hands and as I looked up at her she made this direct eye contact and it was just so beautiful. She smiled at me and it made me so happy to connect with her. My favorite photograph we have done is probably when I cross dressed in her clothing. She used to always dress me growing up, so playing dress up with her is a constant memory and was fun to revisit it as an adult.

在过去，每一代人都会听从前辈的经历和指导来规划人生。然而，在过去的十年里，人们对过去的尊敬已不如传统般的推崇。你认为，人类的进步取决于对科技的着迷，造就今天的年轻人都忽视了过去价值吗？

我认为单就科技可把人们联系在一起，但这样表面上意义的关系是种虚伪的表象。我的意思是，现今我们都认识那么多的人，但我们其实并不熟悉他们。我也能感受到周围年轻人和上一代之间存在着巨大的鸿沟。我希望在两代人之间没有代沟，但我也知道存在在上一代，那个时代的价值，最重要的东西，已像风一般从窗口飘远了。

**什麼是你最钟爱有关你和你祖母的回忆，你最爱的是哪一张照片？**

我最喜爱的大概是当我们一起照的一张，她用双手捧着我的脸，当我抬头望着她对视的那一瞬间，是如此的美丽。她微笑的看着我，能和她紧密联系在一起总是让我十分开心。而我最喜欢的照片，可能是当我穿着她的衣服照的一张。她以前总是帮我打扮直到我长大，所以和她玩打扮的游戏，是一个永恒的回忆，而如今重温这段记忆是如此的开心。





# A Boy's Own Story

*photography* Hadar Pitchon  
*styling* Marc Anthony George  
*model* Joel Wolfe at Major Models NY



JOEL WEARS SHIRT PAUL SMITH.  
PANTS DRIES VAN NOTEN.  
SOCKS FALKE.





TOP JIL SANDER. EARRING  
MODEL'S OWN.



PANTS MISSONI. TANK TOP RAG  
AND BONE. UNDERWEAR CALVIN  
KLEIN.





SHIRT MISSONI. SCARF AND  
UNDERSHIRT DRIES VAN NOTEN.  
UNDERWEAR CALVIN KLEIN.





SUIT MISSONI. HOODIE TOMMY  
HILFINGER. TANK TOP RAG AND BONE.



COAT BAND OF OUTSIDERS.  
UNDERWEAR CALVIN KLEIN.





SHIRT PAUL SMITH.



HAT, ARM-WARMERS AND SHORTS  
MARNI. SOCKS FALKE.





SHIRT AND PANTS JIL  
SANDER.



# Mise en Seine

NALA WEARS JACKET KENZO. DRESS  
LOUIS FERAUD HAUTE COUTURE AT  
DDS VINTAGE. BAG HERMÈS. SHOES  
STYLIST'S OWN. JEWELRY STYLIST'S  
OWN.

*photography* Olivier Yoan  
*styling* Florent Thiébaut  
*make-up and hair* Wallace Woo  
*photography assistance* Allyssa Heuze  
*styling assistance* Sufi Rodriguez  
*production assistance* Jerome Emeriau, Mela De Luna  
*model* Nala D.





COAT ELIE SAAB. JEWELRY VINTAGE.  
BAG STYLIST'S OWN.





TUXEDO MARC ANTOINE  
BARROIS. JEWELRY VINTAGE.  
CLUTCH MULBERRY. HAT  
STYLIST'S OWN.





DRESS LOUIS FERAUD AT DDS  
VINTAGE. JEWELRY MARC  
ANTOINE BARROIS.



TOP THIERRY MUGLER. TROUSERS  
KENZO. GLOVES THIERRY MUGLER  
AT DDS VINTAGE. JEWELRY  
VINTAGE. CLUTCH MULBERRY.  
HAT STYLIST'S OWN.





RING BVLGARI. DRESS LORIS  
AZZARO HAUTE COUTURE. FUR  
COAT JEAN LOUIS SCHERRER  
HAUTE COUTURE. GLOVES  
THIERRY MUGLER AT DDS  
VINTAGE. HAT STYLIST'S OWN.



RING CHROME HEARTS. JACKET  
THIERRY MUGLER. DRESS THIERRY  
MUGLER AT DDS VINTAGE.  
JEWELRY STYLIST'S OWN.





TOP AND SKIRT YSL AT DDS  
VINTAGE. CLUTCH MULBERRY.  
SUNGLASSES PROJECT EYEWEAR.  
JEWELRY STYLIST'S OWN.



JACKET AND DRESS ELIE SAAB.  
BAG HERMÈS. SHOES STYLIST'S  
OWN



# ALAIN DEMORE

May 1968, Paris.

The rise of “adolescence”, attitude of the youth, the birth of electronic music and rock n’ roll, the cigarettes that never burn out, the rebellions that can never be put down.

Alain Demore, a boy from Bordeaux, after many coincidental encounters that did not seem so coincidental in the end, became a pair of sharp eyes of the designers during the “glorious thirty” in Paris with his attitude and his faith in music and fashion. From Thierry Mugler, Karl Lagerfeld, to geniuses such as Martin Margiela and Jean Paul Gaultier, who recently ended an era by stopping his prêt-à-porter line. Alain is a stylist of an era, and a curious old child. In his fitted suits, there are always some fun roller coaster-like details. Age didn’t wash away the sparkle in his clear green eyes. His smirking eyebrows would make you question his real age; listening to him speak of fashion stories would take you back in time. A short meeting is definitely not enough for him to tell us about all of his quirky little ideas and real-life experience swimming in the industry for more than 30 years.

暴动的青春，巴黎1968的五月，电子的跃进，摩登时尚的脱壳，点不完的香烟，烧不尽的叛逆，那是一个少年的时代。  
Alain Demore，一个波尔多的法国男孩，抱着自己的态度和对时装音乐的信仰，在因缘巧合之下，成为了巴黎那光荣的三十年中设计师的另一双眼。从Thierry Mugler, Karl Lagerfeld到那个年代的鬼才Martin Margiela和刚刚结束高级成衣时代的Jean Paul Gaultier。他是一个时代的造型师，更是一个好奇的老顽童。在他考究的三件套里，永远会透露出一些游乐场过山车一般的小细节，圆滚滚的厚重眼镜，半遮掩着那双岁月痕迹也掩盖不住透彻双眼。嬉笑的眉角，不断让你质疑他的年龄。听他时尚圈的见闻和经历，不断让你感叹时代的变迁。一次短暂的会面，仅仅够他诉说无数奇遇和心酸的其一其二。

text Bohan Qiu 的文字



**What was the time like during your youth?**

It was a period in France called “Les Trentes Glorieuse” (The Glorious Thirty, or the Invisible Revolution, refers to the 30 years from 1945 to 1975 following the end of Second World War in France). At the beginning of the 1960s, it was the first time that the world took into account of a new period in life, which is the “adolescence”. Before, we grew up directly from infancy to adulthood. This “adolescence” lies between 15 to 25 years old and this generation of teens developed its own culture, its own music and its own movements. In France, the sort of music that dominated was called “yéyé” (or Rock N’ Roll in England and the United States). This new concept of life, which is no longer cut into two, generated an immense influence and an extraordinary energy globally. That was the time of music, of lifestyle, of fashion, of rebels and misfits, of the spirit of the youth, of those who have a different opinion.

**What does music mean to you in relation to fashion?**

Fashion and music to me are like water and oxygen. In my opinion, music is a source of inspiration and correlates with the way we dress. We cannot understand one without the other.

**你年少时期的世界是怎么样的？**

我的青年时期，法国正在经历一段时期叫“Les Trentes Glorieuse”（光荣三十年，又名隐形的革命。指在二战之后法国经济突飞猛进的三十年）。那是一个年少轻狂的时代，也导致了“少年”（Adolescence）这个概念的诞生。在此之前，我们从幼年就直接迈入成年时期。但这群15到25岁的少年们有了自己的文化，音乐，甚至自己的运动。而这一切，逐渐占领了我们当今全球的主流文化。

在法国，一种叫“yéyé”的音乐（其实就是摇滚）变得流行。这种新的生活理念，在全世界掀起了一股文化的革命。那是一个音乐的时代，创新生活方式的时代，也是愤青，摇滚和反叛的时代。

**音乐对你时装生涯的影响是什么？**

时尚和音乐就如同空气和水分。而且，音乐不断地在影响着我们的想法，行为和我们的穿衣方式。

**你是如何看待今天的电子音乐潮流的？**

电子音乐会不断随着科技的进步而改变。我特别喜欢今天这种风行世界的柏林style极简电子乐。



**How do you see the electronic music today that developed from that period?**

It evolved as the technology develops. I find today's trend is becoming more and more minimalistic and Berlin style has dominated the world and I absolutely adore it.

**How did you enter the industry and become a stylist?**

It's a bit of a crazy story. When Thierry Mugler opened his boutique in the south of France, I went with a friend who wanted to buy a dress. When we were in the boutique, they liked me very much and suggested that I should become the director of the store. So I entered just like that. Once when I was in Paris for buying, Jean Paul Gaultier asked me to work for him there instead. I never even studied fashion, and life seemed to have led me to it.

**What are some of the best moments in that period of your life that you will remember forever?**

There are way too many but if I were to pinpoint one, it would probably be the 20th anniversary show of Theirry Mugler in 1995. The show recaptured all the trends and styles in the lifespan of Theirry Mugler, featuring all the 90's supermodels and legends, such as Claudia Schiffer, Tippi Hedren, Julie Newmar, Naomi Campbell, Kate Moss, Rossy de Palma and even James Brown at the end. Tim Blanks did a fantastic job and it is still one of the most incredible moments in the history of fashion. It was indeed an end of a period and a beginning of another for me.

**Which of your accomplishments are you are most proud of?**

That is also very hard to answer. I have met almost everybody in fashion from then to now and everybody has left a permanent mark in my heart. But I think it would be all the different universes in fashion that I have contributed that makes me the proudest about myself.

**How do you feel about the change in the industry over the years?**

Fashion today is really a business. Of course it has always been a business, but there was truly an exclusive side to it, which does not exist any longer today. Exclusivity now is in correlation with

**你是如何成为一个造型师的？**

说起来很疯狂。当Thierry Mugler刚在法国南部开了一间精品店的时候，我配一个朋友去挑裙子。在店里的时候，我们聊的很投机，于是他们就问我要不要当新店的店长。这个听起来很不真实的故事就这么的让我进入了这个圈子。有一次当我在巴黎帮店铺采购的时候，Jean Paul Gaultier提议我去巴黎帮他干活。于是我慢慢地就渗入了这个圈子，再也没出来过。我从来没有上过一天关于时尚的课，但命运不断地把我引导到里面。

**能跟我们聊聊你生命中最梦幻的一刻吗？**

梦幻的时刻实在太多。但一定要找一个的话，应该是Thierry Mugler 1995年的20周年秀。那一场秀总结了全世界在这个品牌生涯中时尚造性的变迁。几乎所有90年代的超模和传奇都在场，包括Claudia Schiffer, Tippi Hedren, Julie Newmar, Naomi Campbell, Kate Moss和Rossy de Palma。甚至James Brown都在最后出场了。时任设计师Tim Blanks简直无与伦比，让这一场秀成为了时尚历史中最璀璨的一幕之一。那是一个时代的终结，也是另一个的开端。

**你事业中最让你感到骄傲的是什么？**

这同样是一个难以回答的问题。可以说我见过时尚圈中的所有人，并且每一个都在我的心中烙下了深刻的印记。但是最让我自豪的应该是每一个设计师截然不同的灵感世界中都有我贡献的成分。

**你是如何看待这些年来时尚产业的变化？**

今天的时尚产业被完全商业化了。不是说从前这个产业是纯艺术，但是至少有自己的独立性。今天的独立性仅仅等于价格的高低。上个世纪，一件衣服的独特性往往在于他那特立独行的思考方式或与众不同的概念和创意但，但如今越贵的东西貌似就越独特。同时时尚也几乎完全变成了有钱人证明自己身份的游乐场。一个设计师的成功，现在已不仅仅取决于他的才华天赋，更重要的是他如何宣传自己，如何拉拢关系和媒体曝光。这股自60年代以来“奢侈民主化”的浪潮已经把股东价值观放在了最前头，并且一切的安排都只是为了利润最大化。如今的人们没有了他们的奢侈品似乎就不能生存了。从前，时尚是我们用服饰来展示思想理念的转化方式。如今，时尚是我们用服饰来展示财富地位的具体方式。这就是差别。







***“Before, we design to show the power of ideas in transformation into clothing, and today, we design to show the power of wealth. That is the difference.”***

***“从前，时尚是我们用服饰来展示思想理念的转化方式。如今，时尚是我们用服饰来展示财富地位的具体方式。这就是差别。”***



money, which means something expensive would be something exclusive. Before, a piece of clothing is exclusive because it has a way of thinking that is very unique and specific. Today, money has become the single most important thing, and luxury naturally serves the need for a proof of status. Designers now do not succeed simply because he or she has an extraordinary talent, it is also more about his image, social connections, exposure, etc. This concept of “democratization of luxury” since the 60’s has driven the industry to shareholder values and cost reducing to maximize interest. And people cannot live without their luxury products. Before, we design to show the power of ideas in transformation into clothing, and today, we design to show the power of wealth. That is the difference.

**You are currently working in China. Why?**

One of my Chinese friends called me one day when some Chinese brands were in need of a French point of view to give their design a Parisien twist. But it was not to make an entire collection Parisien style; it was aimed to push the Chinese way of design and dressing more international, while completely respecting its own culture. So it is not for clients that want to surpass Dior or Balenciaga, but for those who want to aim at the local market and evolve its tradition.

**Do you see yourself as a Parisien still?**

When you stay in Paris the whole time, your ideas become too restricted and too Parisien in terms of aesthetics. But when you are abroad, you can look through the cultural prism and see things differently. Inspiration is then evolved.

**How do you always keep up with the young mentality that you have at your age?**

One word: curiosity. For me curiosity is the same as youth. Everyday, I either become more curious, or simply older.

**你现在正在中国工作。是什么把你带到这里来的？**

我有一个中国朋友打电话跟我说，在中国，如今有许多品牌需要资深巴黎人的美学见解来给品牌带来一点法式风尚的点缀。但是这不是说要我做一个完完全全巴黎人的设计，而是在尊重中式社会和文化的基础上加以升华。这些品牌并没有想要超越Dior或Balenciaga，他们针对的是本土的市场，并且想让他们传统随着时代进步。

**你如今仍然以巴黎人自称吗？**

当一个人在巴黎待太久了，他的美学和思考方式会变得更巴黎人了。所以当我们在异国他乡的时候，我们就能够透过自己的文化菱镜来看待本土文化，新鲜的灵感也就自然的诞生了。

**你是如何保持一颗年轻的心的？**

三个字：好奇心。青春和好奇是对等的。等到哪一天我不再对这个世界感到好奇了，我也就老了。

[www.facebook.com/alain.demore](http://www.facebook.com/alain.demore)





# Over the Rainbow

VIVIANE WEARS SWEATER  
MAARTJE PEETERS, PANTS  
DORHOUT MEES

*photography* Ester Grass Vergara at Unit CMA  
*styling* Inge de Lange at Pim Thomassen  
*make-up and hair* Anita Jolles at Eric Elenbaas Agency using MAC and Kevin Murphy  
*photography assistance* Fenna Koot  
*model* Viviane at Paparazzi Models





TOP MAARTJE PEETERS.



SWEATER WESC.





TOP DORHOUT MEES.  
SHORTS AND STOCKINGS  
STARSTYLING. BOOTS &  
OTHER STORIES.



COAT NHTK.





SWEATER MAARTJE PEETERS.





PANTS DORHOUT MEES.



SHIRT STARSTYLING.





TOP AND PANTS DORHOUT  
MEES.



DRESS HENRIK VIBSKOV.  
PANTS GUUS VAN VUGT.



# IT'S TOUGH TO BE SO POPULAR

Downtown Berlin: a grey, rather dreary autumn day. It was time to catch up with a seasoned local, a man who has seen it all and calls this eclectic town home. Daniel Blechman, the creative conductor of SO POPULAR, the German urban warrior outfitters, met me perfectly on time in his neighborhood of Mitte. I have known Daniel for some time and am pleased to catch up with him calmly over a Vietnamese meal. Our conversation proved to be an earnest and versatile affair, stretching from childhood to urban landscapes and the future of youngsters. Meet Daniel.

## Downtown Berlin

在灰蒙蒙的沉闷秋季里，跟随一个经验老道的当地人的脚步去探索一座城市。我和品牌SO POPULAR的创始人Daniel Blechman，一位来自德国的都市时装创新者在Mitte见了面。我和Daniel已经认识了一段日子。我们坦然诚实且多姿多彩的对谈，横跨童年到都市景观，甚至到年轻人的未来图景等多方面。下面就让我们一齐来认识Daniel。

text Marlo Saalmink 的文字  
photography 摄影师 Patrick Houi



**Daniel, so nice to see you again. Let's begin with your youth. Youth is so powerful. Tell me a little about your upbringing?**

Well, as you know, I was born in Tel Aviv, Israel and moved at the age of three to Berlin with my family. Honestly, I do not have that many memories from my upbringing. What I do very much remember is that my mother was very fashionable and loved to dress me quite well. That was my first experience and encounter with fashion. I can remember going through Vogue magazine with my mother and simply loving it. Back then I already felt my love for fashion settling deep inside of me. Next to this, I also recall the first designer piece I ever bought, which was a Gaultier junior jacket.

**Speaking of heritage, how do you use your past in your current life?**

This is all about connection and development of how we see creation and life. In my designs I feel very influenced by the uniform, it is not that I love war but the aesthetic always spoke to me. There is a sense of control and structure that can easily be translated into tailoring. Furthermore, as



**Daniel，很高兴再次见到你。生命在于青春，你的成长经历是怎么样的？**

我出生在特拉维夫，而后在三岁的时候举家迁居到柏林。老实说，我不太记得我成长的经历。但是印象最深的是我妈妈那敏锐的时尚触角。她很热衷于为我打扮，所以我的时尚初体验自于我母亲。我还记得和我妈妈一起看Vogue的时候我为之倾倒的感受。那时候我就已经能够感觉到我对时尚的爱，已经深深植根在我心中。之后，我还记得我买的的第一件时装是Gaultier的青年夹克。

**说到沿袭，你是如何将过去的记忆融入当下的？**

这一切源于我们看待事物和生活的联系与发展。在我的设计里，我深受制服的影响。这不是我喜欢战争，而是基于一种规矩美学的魅力。常常会有一种控制和结构的感觉能够被我们融入到缝纫当中。另外，在我的少年时代，我被八九十年代的街头穿着文化所影响，这种风格也能在我的设计里体现出来。所以我对于男士服装的看法更多的取决于我的成长环境和所渗透的文化。



a youngster I embraced the eighties and nineties street wear culture, which also can be found in my collections. So perhaps it comes more from upbringing than heritage, the way I look at menswear.

**So to you, is design then more of a personal quest for development?**

Yes and no. Of course you want to design with your personal stamp which is very important. On the other hand, you also need to have the consumers behavior in mind. As great as your designs can be, at the end of the day it's all about the consumer who needs to like and wear them. This is a duopoly of design, where both personal taste and interaction need to come together.

**Let's speak on connection. Berlin is a most special town to you. Could you describe how it shaped you?**

Berlin is the city where I lived my whole life except for the six years I spent in London. The city has so much history and development that it has a huge influence on how I perceive design and work with creative thinking. Its richness stretches from such historic milestones as the former Berlin wall to the more dark and gritty club scene in the east. Berlin is developing so fast, which I like and want to be a part of. The fashion scene here is very young and creative, therefore it still needs to find its signature like London did about ten years ago, but its fun to be part of this development. I simply love Berlin.

**Masculinity: what does this mean to you and how do you incorporate this in your collections?**

Well I do not have a certain type in my mind when it comes to masculinity. I think masculine does not necessarily mean muscles or strength. To me it is a man who is in peace with himself and effortlessly confident. So I use fashion for enhancing a man's character so he can express himself through clothes and be confident with it whilst having fun. For me that is the essence of masculinity.

**Future: what lies ahead for you as a creative?**

This is a tricky one. I am always looking at things step by step. Both privately and in my work for SO

**所以对你而言，设计更多在于个人的发展需求？**  
可以这么说，但也不全是如此。设计个性化的标签自然是十分重要的。但是从另一方面而言，你也应该加以考虑消费者的行为需要。伟大的设计，是消费者喜欢并且想要永远保留在衣橱里的一件单品。设计是双向的，个人品味和相互需求应该是相辅相成的。

**说到联系，柏林是你生命中最特别的城市。它是怎样塑造你的？**

除在伦敦生活的六年，柏林是我一直生活的城市。这个城市有太多的历史和创新的发展，并且对我在设计和工作上创意灵感的形成有着极大的影响。它的富裕不仅仅在于柏林墙脚下那无数的呐喊和哭泣，同时也在于过去在东德的黑暗却坚毅的存在。柏林正在飞速发展，而我正正想投身成为当中一员。这里的时尚业既年轻又极富创造力，因此它仍然需要和伦敦十年前所做的一样，找到一些属于自己的印迹。 我爱柏林。

**男人味：这个概念对你而言是什么？你是怎样把它融入你的系列中的？**

对于男人味在我心里面并没有一个很明确的定义。我想男人味并不单单意味着肌肉或者力量。于我而言，当一个男人能够心平气和地理解自己并且由内而为都散发出亿股自信的力量，这就是男人味。所以我想通过时尚这个媒介去增强男人的性格，促使他们能够通过服装去展示自己，并且从中获得乐趣和自信。这就是我认为男人味的精髓。

**未来：作为一个创意人，你的下一步是什么？**

这是一个不好回答的问题。不管是私事还是设计，我总是步步为营。要将我们品牌想要传递的信息和与顾客建立起沟通的桥梁都是非常重要的一步。再者，我希望能够作为柏林时尚标签的代表，有一天能有一些超酷的旗舰店。

**有一句标志性的话 “It's tough be SO POPULAR”，是出自你们第一款灰色经典毛衣。对此你有什么看法？**

成为流行太难了，我想这已经不言而喻了！哈哈！





POPULAR. It is important we spread our message and hopefully get bigger and better, whilst connecting with the right stores and customers. Next to this, I hope to represent the city of Berlin well as a fashion label, which one day hopefully will result in some crisp flagship stores.

**The tagline “It’s tough to be SO POPULAR,” was written on one of your first grey classic sweatshirts. Care to comment?**  
It’s tough to be so popular says it all, haha!

**A last question for you Daniel, what would you say to younger graduates who are trying to make their mark in this industry?**  
It is important to say here that they should not be delusional. The fashion business is a very tough one. I would advise them to not start their own labels straight after school but go to some good brands for experience and have a look inside, to see how things work. This is because the business part of having a fashion label is very hard to grasp. That being said, if it’s your passion, if it’s what you love the most and if you are willing to struggle for a bit, then please go for it!

**最后一个问题，你会对那些正在尝试在时尚界有所建树的年轻毕业生们说些什么？**  
“不要太痴心妄想。”这是我想说的很重要的话。时尚产业不容易。我会建议他们不要已毕业就开创自己的品牌，而是去一些好的公司汲取经验，学习别人的工作方式。因为创立一个时尚标签的其中一个困难点就在于正确的商业模式。有这么一个说法：如果这是你的热诚，如果这是你所爱，如果你愿意为之付出努力去争取，那就去做吧。

[www.sopopular.net](http://www.sopopular.net)  
[www.instagram.com/sopopularberlin](http://www.instagram.com/sopopularberlin)





# NEEMIC

Fashion and sustainability have a complicated relationship and, at times, they seem to be destined to an inevitable break-up. This is why it is important to promote and encourage NEEMIC, a Beijing-based designer brand with environmental and social sustainability at heart. Founded by Amihan Zemp and Hans Martin Galliker in 2011, NEEMIC combines natural materials and organic fabrics with traditional techniques, simple cuts and a careful attention to details to create understated yet luxurious garments which are the perfect combination of style and sustainability. We talked to Hans to find out what does it take to manage an environmental-friendly fashion brand in contemporary China.

时尚和可持续发展之间存在着一种复杂的关系。有时候，它们似乎如命中注定一般面对无法避免的割裂。这就是当下要推广及鼓励NEEMIC——一个来自北京，以环境和社会可持续为理念的设计品牌的重要之处。NEEMIC自2011年成立，创办者是Amihan Zemp和Hans Martin Galliker。它的设计是以天然材料和有机纤维，配合传统工艺，简约的剪裁和讲究细节的精细做工，营造出朴实却不失奢华的效果，可谓个性和可持续发展的完美结合。这一次，我们和Hans一起讨论了如何在当代中国掀起一股绿色时尚的浪潮。

text Annachiara Biondi 的文字  
photography 摄影师 Patrick Wong黄偉杰



**Why did you found the brand and why did you decide to establish it in China?**

We noticed that there weren't many environmentally friendly brands with cutting-edge design so, by setting ours up in China where 40% of the world's clothes are produced and hardly any conscious brand exists, we were expecting the most significant impact. Our vision was, and still is, creating beautiful designs, making the industry more sustainable and providing a platform for artistic exchange.

Luckily, the market is currently improving, but we are still longing for more competitors.

**All of your garments are designed and made in Beijing. How does the city influence the brand's aesthetics?**

Although our aesthetic references come from a variety of locations, our approach to sustainability is distinctly home grown. Ethics are formed early in life and environmental and social justice concerns were part of our education in Switzerland.

However, our aesthetic approach is also much influenced by our exposure to the East, including



**你创立这个品牌的动机是什么？为什么扎根在中国？**

我们先在当下的中国，打着绿色环保为主题的时装品牌并不多。现在世界上40%的衣服都在中国生产，但是几乎没什么人想过用可持续发展的概念来做时装。因此我们希望通过创立自身的品牌在这个环境里产生影响。一直以来，我们的眼界主要在于创造美丽设计的同时，能将生产程序达到绿色可持续，并且提供一个艺术交流平台。幸运的是，这个市场正在不断膨胀，但我们依然期望看到更多的竞争者。

**你们的所有服装都是在北京完成设计和生产，这个城市在哪些方面对品牌的美学概念产生了影响？**

尽管我们的审美哲学受到了不同地方的，但我们的可持续理念主要是受家乡影响。我们自幼就已经在瑞士形成了如今的道德观念，这种对环境及社会公正的思考在我们的脑海中根深蒂固。然而，我们的审美哲学也受到了许多东方文化的影响。北京则为我们的审美观增添了许多新的色彩：我们将胡同里人文琐事，柴米油盐的点滴精华转换为一种新的形势。这种灵感的提取不仅仅停留在陈腔滥调之中，而更多的是内在的感触。





Japan. Being in Beijing adds another component: we absorb the atmosphere of the hutongs, the life of ordinary people in the streets, and translate their essence into new forms. The references are deeply felt and not based on clichés.

We have worked towards an eco-system of creativity and sustainability, cooperating with partners from different fields such as art, IT and the urban farming movement. Those experts help us to make our projects a holistic, closed loop circle. Our philosophy and approach are also heavily influenced by NEEMIC's co-founder Amihan Zemp's background in sociology and my own background in sustainable agriculture and IT.

### **What is it like to manage a sustainable fashion brand in one of the world's most polluted cities?**

Environmental awareness has clearly risen in the past few years. Since the food scandals of 2009, people have started looking for safer alternatives, such as certified organic products. Unfortunately, the air pollution problem has led to an exodus of families and highly skilled citizens. We should probably start designing fancy air pollution masks, especially because, when it comes to clothes, the majority of Chinese consumers doesn't care whether they were produced under eco-friendly and fair labor conditions or not.

### **What was the inspiration behind your AW14 'Afternoon' collection?**

My NEEMIC partner Amihan Zemp is responsible for all the creative aspects, including the design process. When she creates, she follows a mood rather than a formal concept. This collection came from the feeling of a quiet and effortless afternoon, when you have time for yourself and feel at home where you are, with the sun shining through an open window. Amihan went a long way to find the softest mohair yarn for our knits and used pure silk lining to express this homely and comfortable feeling through the touch. I personally chose some fabrics because of the subtle way they reflect or absorb sunlight, and I generally used oversized, natural and simple cuts favoring comfort.

### **Is there a particular meaning or a particular story behind your brand name 'NEEMIC'?**

Our inspiration was the neem (Azadirachta indica,

我们已经和艺术、IT、都市农业运动等方面的人事进行合作，尽力打造一个创意和绿色的生态系统。这些专家们使得我们的项目更完善和系统化。我们另一位创始人Amihan Zemp的社会学专业背景以及我自身的生态农业和IT专业背景同时影响着这个品牌的理念。

### **在全世界污染最严重的城市之一运营一个可持续时尚品牌有什么不一样的体验吗？**

环境保护意识在近几年的中国开始兴盛。自09年的食品安全危机开始，人们开始寻求更为安全绿色的产品。遗憾的是，空气污染问题仍旧在威胁着人们的健康状况。未来我们可能会开始设计时尚的PM2.5口罩来吸引顾客，但可惜大多数的中国消费者根本不关心他们购买的产品是否是绿色和在公平劳动下生产出来的。

### **你的AW14“Afternoon”系列的创造灵感是什么？**

我的搭档Amihan Zemp是负责所有创意部分的，包括设计工序。她的设计灵感大多源于情感的转变，而并非一个固有的程序。这个系列的诞生是来自于一个恬静和安然的下午。当你有足够的时间与自我对话，无论在何处都会有在家的舒适感。一个打开着的窗户，外面正灿烂的阳光。Amihan花了很长一段时间去找到一种十分柔软的马毛作为缝纫的织线，并用纯正的丝绸作为内衬营造这一种如家的舒适感。我亲自挑选一种特殊的针织材质，因为她们会微妙地同时反光和吸收光线，同时我通常会通过一种宽松但天然简单的剪裁去营造舒服的感受。

### **品牌名字“NEEMIC”背后有什么特殊含义或者故事吗？**

我们的灵感是一种印度苦楝树。它是一种产油的植物，通常被有机的农作者作为天然的杀虫剂和被印度草医学用作镇静敏感肌肤的草药。我们在后面加上“IC”，这就成了我们的品牌名字NEEMIC。

追溯到我们在香港火炭艺术区时期，当时在我们隔壁的是艺术家邝镇禧。他用铅笔设计出我们第一个标志的草稿。他用中文字“田”化为NEEMIC中的“EE”，同时也代表着土地。这是一个很好的契机，进而更加明确品牌的使命。

### **NEEMIC利用的有机织物大部分都是通过中国当地的织坊用传统的器具编织而成。NEEMIC是如何做到对于这些团体的保护和他们传统的维系的？**

我们用的不仅仅是有机的织物，更多的是天然的





印度苦楝樹), an oil-producing tree which is used by organic farmers as a natural insecticide and by Ayurvedic medicine for soothing skin irritations. We added the -ic, et voilà, our name NEEMIC was born.

Back then we were living in Fotan, Hong Kong's artist district, next door with the artist Kong Chun Hei (鄭鎮禧). He created a first draft of our logo by pencil in which he evolved NEEMIC's double EE's into the Chinese character 田 (tian), which stands for land. It was a nice coincidence, further underlining our mission.

**NEEMIC uses organic fabrics, many of them hand-woven by local communities in China using traditional techniques. How does NEEMIC contribute to the preservation of these communities and their traditions?**

We are not using only organic fabrics, but only natural fabrics, some of which are organic certified, up-cycled or with a positive environmental footprint.

On top of that, we try to source as local as possible. For example, we are sourcing ramie fabrics from the traditional handmade fabric label Summerwood 夏木 (xiamu). Ramie is one of the

织物。其中一部分是通过有机认证的可循环或者是有利环保的材料。

与此同时，我们尽自己的所能在本土市场搜寻材料。例如，我们在一些典型的夏木纤维编织手作坊中找到了一种苧麻织物。苧麻是三大中国原产的织物纤维之一（另外两种是丝绸和麻）。由于在夏天它依然保持干爽的质地和冰凉的手感，因此被称作夏布。

通过对苧麻的利用和推广，我们参与了本土手工业的保护，同时保证这种手工业的产值，使很多年轻人在传统手工业的发展中增添信心，而并非纷纷从农村涌向过分拥挤的城市谋求一席之地。

**你对于北京，或者总体而言的中国的时尚景况有什么看法？**

在三年前，我们已经成为北京时尚界的一份子，因此也目睹了一场巨大的变革。今天时尚圈中有越来越多的时尚设计师和先锋人物，比如王在实，她正在不断地提升品牌的设计、材质以及市场地位。

如果论及长远创造力，商业专业化以及世界瞩目程度，北京依然落后于很多例如伦敦，巴黎，东京和纽约这样的国际时尚之都，但是从某种程度而言，它已经跟上上海的步伐。北京的时尚圈甚至比指讲究商业化的香港存在更多选择性以及走得更前。

three fibres that originated in China (the other two fibres are silk and hemp). Due to its lively texture and cooling effect in summer days, the fabric waved with ramie is called夏布, literally 'summer fabric' (Xiabu).

By using and promoting ramie, we help to preserve artisanal skills and we foster revenues which give young people the confidence to keep up the making of these beautiful traditional fabrics, instead of moving from rural areas to the already overcrowded cities.

**What is your opinion on the fashion scene in Beijing and, more generally, in China?**

Since we become part of the Beijing's fashion scene three years ago, we witnessed an enormous development. Today there are many more fashion designers and fashion pioneers, such as Vega Zaishi Wang (王在实), who continuously evolve their designs, materials and market position.

When it comes to visionary creative power, commercial professionalism and cosmopolitan brilliance, Beijing is still behind fashion and lifestyle metropolis such as London, Paris, Tokyo and New York, but in some ways it keeps up with Shanghai. Beijing's fashion scene is also more alternative and avant-garde than the Hong Kong's one, which is more embedded in commercial channels.

**Fast fashion can probably be considered one of the biggest trends of the last two decades. Although many people are aware of the environmental and social problems that it creates, the majority chooses to ignore them. Do you think it is possible to change the way people consume fast fashion?**

Big companies make consuming fast fashion very attractive. Fast fashion is low price, fashionable and tempting, because it gives you the opportunity to buy new items every other week. Basically, it's a successful business model and as long as companies make money with it, they will do it. No one can stop them.

Recently I had a lengthy discussion on this very topic with Bernd Müller, a Consultant on Sustainability and Textiles, who has deep insights into the industry. We agreed that the main problem with fast fashion is not the big amount of clothing companies produce every year but, more specifically, the way they produce it, using lots of

**快餐时尚在近十年来几乎成为了时尚圈最大的趋势之一。尽管有很多人已经意识到它背后带来的一系列环境和社会问题，但大多数人依然乐在其中。你认为要改变人们消费快餐时尚的习惯是可能的吗？**

大型企业让快时尚以较低价格让所有人可以将时尚潮流穿在身上，因此变得十分有吸引力。它给你提供每周购买新衣服的机会。理论上，它是一种成功的商业模式，只要是有利可图，企业就会继续这样做。没有人可以叫停这种行为。最近，我和Bernd Müller就这个问题有过一次深刻的讨论。作为在可持续纺织领域上的咨询师，他对于这个工业有很深入的见解。我们都同意快时尚的最主要问题并不在于它门每年生产的大量衣服，而是他们生产的方式：使用大量不可再生能源和资源，破坏环境生态，造成大量原料和衣物浪费，并且它们的爪牙已经伸向世界各地。但是，我始终相信社会正朝着更为全面的方向发展。所以对于这个问题，我认为的是，改变人们对于快消时尚品的消费是有可能的。这是消费者意识形态上的改变。环境的负面影响和工作条件的惊人改变，以及可持续生活的意识不断被唤醒，人们的消费习惯也会相应改变。我相信未来人们对于不同产品的消费将会越来越多。一些更为个性，品质更为安全 and 有保障的产品也会越来越多。这些是快消时尚无法提供的，因为它是匿名时尚，所以它将会渐渐失去原有的吸引力。这是一个缓慢的变化，但是它正在世界范围内悄悄发生着，尤其在年轻人身上。

**很不幸地，可持续品牌通常被认为是非时尚的。这种刻板印象可以如何被改变呢？依你看来，哪一个品牌在这一方面尤其？**

我们在2011年创立了NEEMIC，当年影响我们最深的是中国设计师马可。她早在2007年就已完成一个有机的奢华女装系列，名为“无用”。和字面意思一样，一同诞生的还有由贾樟柯导演执导的同名纪录片。这部片子记录了中国南方的一个无法维持的时尚实践，主要在于当时社会对工作条件以及环境保护的意识还很微弱。

在国际方面，我们的灵感同时来自于Stella McCartney，她也总能在平衡时尚和可持续发展方面游刃有余。

另一些我们的灵感来源有来自上海的环保品牌Fake Natoo，有机先锋STUDY NY，Billy Reid从农场到服装的理念。瑞典的生态品牌Camilla Welton以及来自深圳的公平劳动休闲品牌ffiXXed。



non-renewable energy and resources, harming the environment, leaving behind masses of textile waste and worn-out clothing and exploiting people in many parts of the world.

However, I believe that society is changing on a general level. To answer your question directly, yes, it is possible to change the way people consume fast fashion. It's a change that will happen in people's consciousness. As reports about negative effects on the environment and appalling working conditions increase, as awareness of a more sustainable lifestyle grows among people, consumption habits will change as well. I believe that an increasing number of people now wants to buy a different kind of product, something more individual, made by someone they trust and with materials they trust. This is something fast fashion cannot offer, because it is anonymous fashion, so it will gradually become less attractive. It's a slow change, but it is already visible all around the world, especially among young people.

**Unfortunately, sustainable brands are often thought of as unfashionable. How is it possible to change this perception and, in your opinion, which brands are doing a good job in changing it?**

When we started NEEMIC in 2011, one of our inspirations was the Chinese designer Ma Ke (马可) who, as early as 2007, created an all-organic haute couture collection called Wuyong (无用 ), literally 'useless', accompanied by the eponymous documentary from director Jia Zhangke (贾樟柯). The film addressed unsustainable production practices in Southern China at a time when there was little public awareness about work conditions and environmental protection.

On the international stage, one of our inspirations was Stella McCartney, who has always managed to balance fashion appeal and sustainability very well.

Other brands which I find inspiring are the Shanghai-based up-cycling Fake Natoo, organic pioneer STUDY NY, Billy Reid and his farm-to-clothes concept, Swedish eco couture brand Camilla Wellton and also the Shenzhen-based fair-labour streetwear brand ffiXXed.

At the moment, young fashion designers have also the chance to access increasingly transparent information about suppliers, through a number

如今，年轻时装设计师们能够通过像London-based Ethical Fashion Forum之类的组织得到更多有关供应商的信息。

另外，一系列关于可持续时尚的活动也正在涌现。比如ORIGIN - Passion & Belief就是一个由最大的独立设计师们组成的零售商发起的交易活动。在那里，100个来自世界各地的设计师向优质生产商以及买手们展示他们的系列产品。我相信这种活动也会促进设计师转向可持续资源的利用和生产，帮助他们对于“新常态”的实践。

**NEEMIC在2015年的新计划是什么？你目前有什么新现想法可以透露一下吗？**

我们奢华的设计有助于唤起人们对于环境和社会使命的意识。我们将会继续在这些方面做出努力，与此同时也会继续生产一个全有机但较为低廉的系列，这是一种“NEEMIC要义”。我们希望为大众消费者提供一种环保，好看，经济上可承担以及耐用的服装，也希望在市场引领一种风气去鼓舞他人。为了实现这个计划，我们已经重组架构并且正在寻找实力更为雄厚的合作伙伴对我们全方位进行支持。

另一个推动我们持续发展的策略则是产品的客制化。因为订制的服装更合身，并且更能产生情



of institutions such as the London-based Ethical Fashion Forum.

Furthermore, new events on sustainability are emerging, such as ORIGIN – Passion & Beliefs, a fair initiated by the largest online retailer of independent designers, London-based ‘Not Just a Label’ and Italy’s Fiera di Vicenza. At this fair, 100 designers from around the globe will present their collections to top-quality manufacturers and buyers. I believe events like this empower designers who source and produce in a sustainable way, helping to make their practice the “new normality”.

**What are you planning for NEEMIC in 2015? Do you have any new projects in mind?**

Our luxury designs help to raise awareness of our environmental and social mission. We will keep building on that and at the same time create an all-organic, yet cheaper line, a sort of “NEEMIC essentials”. We want to provide mainstream consumers with environmentally friendly, good looking, affordable and long-lasting garments and, by doing so, we want to encourage other market participants to do the same. To make this happen, we have to scale up our organization, looking for strong partners all along the supply chain, from organic linen farms to distribution partners.

Another strategy to improve our sustainability is to customize all orders. Because customized clothes fit better and are emotionally charged, consumers will keep them for a long time, trying to mend them instead of throwing them away. For this reason, our Beijing Fashion Collective is programming an open-source plugin, which will visually guide online shoppers to take their measures. We are also approaching tech companies to see whether it would be possible for their users to order with just one-click, given that their measures are stored on their WeChat or Google profiles.



感的联系，客人们会更加愿意保存，而非随手抛弃。亦因为这个因素，我们在北京的时装系列正在筹备一个多渠道介入项目，让线上买家可以量身定制他们的服装。我们还和科技公司合作，去探讨未来是否可能发明一种“一键服务”，让用户通过他们的微信或者谷歌资料进行尺寸匹配。

[www.neemic.asia](http://www.neemic.asia)  
[www.originfair.com](http://www.originfair.com)





# Turn Off the Sun

*photography* Lindsay Hamlyn  
*styling* Margot Robinson  
*make-up and hair* Michael Salmen at Artist Group Mierau  
*model* Robin at Tune Models

ROBIN WEARS ALL CLOTHING J'AI MAL À LA TÊTE









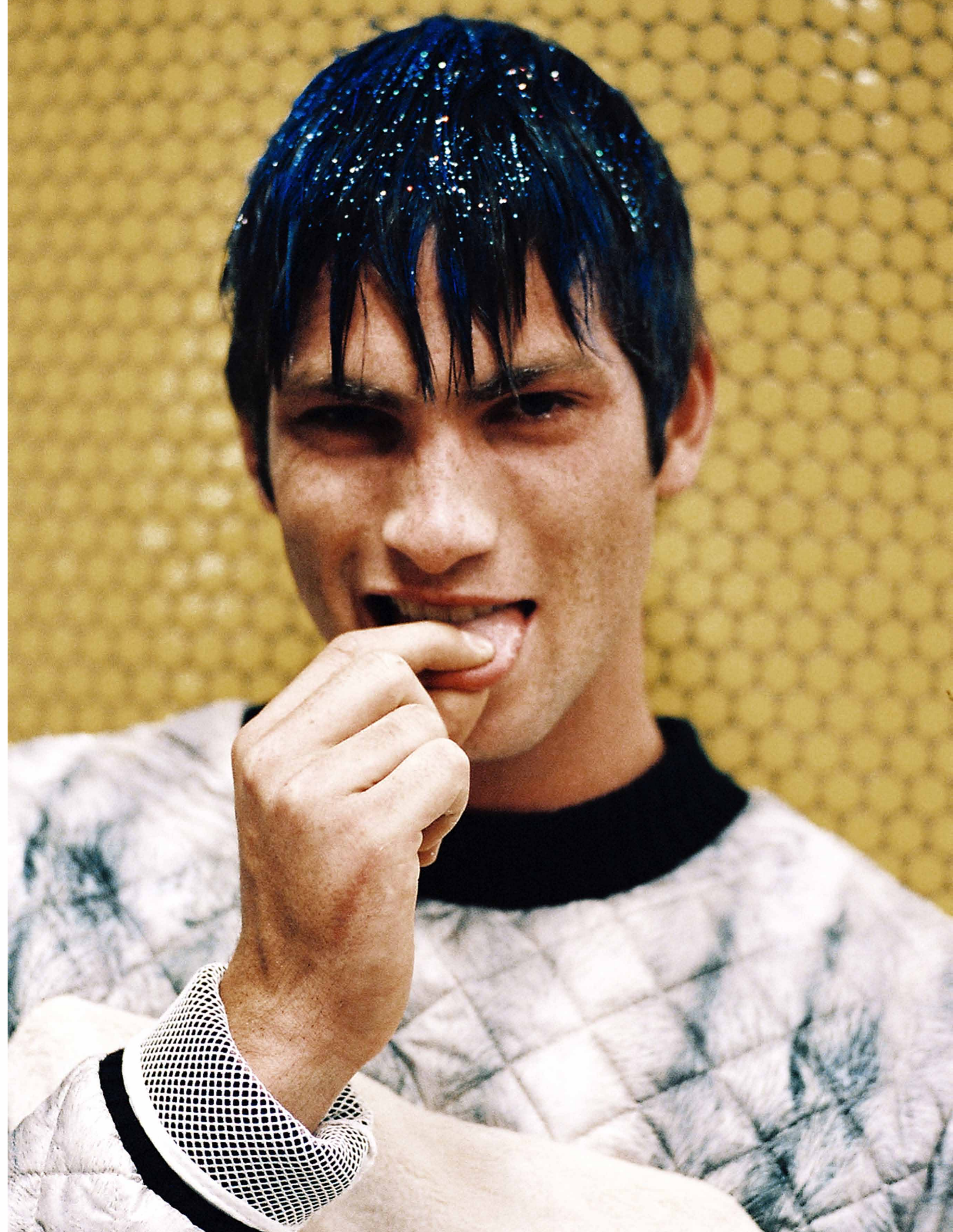


















# Wild Things Run Fast



TARA WEARS JACKET AND MINI SKIRT  
CHRISTIAN COWAN SANLUI. SHOES  
ASOS. BAG HELMER. NECKLACE  
1980S MONET AT SUSAN CAPLAN.

*photography* Aidan O'Neill  
*styling and creative direction* Annachiara Biondi  
*make-up* Amy Conley at Factory using MAC  
*hair* Miho Emori  
*post production* Phoebe Hollins  
*models* Tara-Lily and Jessie at Lenis





JESSIE WEARS SHIRT PHINEY PET.  
BRA CLIO PEPIATT. MINI SKIRT  
ISSA. SHOES ASOS. BAG REBECCA  
MINKOFF.



TARA WEARS SHIRT AND MINI SKIRT  
FELDER FELDER. SHOES ASOS. BAG  
NINA RICCI VINTAGE. NECKLACE  
1980S NAPIER AT SUSAN CAPLAN.  
EARRINGS 1970S TRIFARI AT SUSAN  
CAPLAN.



TARA WEARS MINI DRESS ASHLEY WILLIAMS. CLUTCH EDIE PARKER. SHOES ASOS.



JESSIE WEARS DRESS MARY BENSON. SHOES CHRISTIAN COWAN SANLUIS.





TARA WEARS T-SHIRT AND MINI SKIRT  
ETRE CECILE. SHOES KAT MACONIE.  
CLUTCH ANGEL JACKSON. EARRINGS  
JOLITA.



JESSIE WEARS TOP AND SKIRT  
CHRISTOPHER SHANNON. SHOES  
CHRISTIAN COWAN SANLUIS. BAG  
REBECCA MINKOFF. EARRINGS SUSAN  
CAPLAN.



JESSIE WEARS SHIRT WAVEN.  
TROUSERS MARY BENSON. SHOES  
JOANNE STOCKER. EARRINGS 1980S  
GIVENCHY AT SUSAN CAPLAN.



TARA WEARS SHIRT SHAKUACHI.  
TROUSERS PETER JENSEN. SHOES KAT  
MACONIE. NECKLACE MIRABELLE.  
EARRINGS 1980S GIVENCHY AT  
SUSAN CAPLAN.

TARA WEARS JUMPSUIT EDELINE LEE.  
SHOES KAT MACONIE. CLUTCH J D'  
CRUZ. EARRINGS JOLITA. NECKLACE  
1980S MONET AT SUSAN CAPLAN.



JESSIE WEARS JUMPSUIT ISSA. SHOES  
ASOS. BAG ASOS. EARRINGS 1980S  
GIVENCHY AT SUSAN CAPLAN.





SUIT AND SHIRT JIL SANDER. SHOES  
DRIES VAN NOTEN.

## STOCKISTS

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