

# V GUE

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## KATE'S NEW CLOTHES

**Topshop  
collection**  
Exclusive  
interview  
and preview

**MARC  
NEWSON**  
Designing  
the future

# GLAMOUR 2007

Flashdance fever, satin for day,  
jumpsuits and cobalt blue

**INSIDE  
THE  
COOLEST  
STORE  
IN THE  
WORLD**

**STYLE  
UPDATE**  
6 women  
6 pieces

**BOHEMIAN  
BEAUTY**  
The new  
colours for  
eyes





ART



FASHION

**CHANTAL JOFFE**  
 Joffe has reworked  
 Vogue fashion  
 shoots by Laurie  
 Bartley, left, and  
 Mario Testino,  
 right, into giant oil-  
 on-board paintings



ART



FASHION

## Artists' models

Fashion shoots are being transformed into fine art, as young artists take inspiration from glossy magazines and advertisements. Ana Finel Honigman investigates

Ever since Elsa Schiaparelli's collaborations with Cocteau and Dalí, fashion designers have looked to art for inspiration. Now the tables are being turned – a new crop of artists is culling images from the pages of style magazines. Mario Testino testifies to art's deepening relationship with fashion when he says, "being an admirer of their work myself, it is very interesting to see how certain artists use 'our' work in their imagery."

Testino's appreciation for such artists began when he saw the painting that New York-based Karen Kilimnik had made of his photograph of Kate Moss in the launch issue of Russian *Vogue*. Kilimnik, one of the first of the new generation of fashion-inspired artists, went on to exhibit guileless and doodle-like drawings of Twiggy, Kate Moss, Amber Valletta and Cecilia Chancellor that she copied from fashion editorials and ads. Anna Sui paid homage to Kilimnik's coltish-cool art by commissioning her to create a

drawing of Twiggy to adorn her T-shirt line. "I am drawn into Karen's works and world as if by magic," enthuses admirer Marc Jacobs. "Every one of her drawings, paintings and installations is the materialisation of a wonderful and free mind." Current examples of her work can be seen in her solo show at the Serpentine until April 9.

Fashion has similarly animated ex-stripper Stella Vine's images. Vine first came to prominence in 2004 when Charles Saatchi purchased her controversial painting of a zombie-like Diana, Princess of Wales. More recently she has done disquieting portraits of Kate Moss, which depict her as a deified, though flawed figure. Vine, whose solo show at Modern Art Oxford opens on July 17, feels a genuine affinity for the celebrities she paints. "I liked Kate Moss from the start," says Vine. "As a model, Moss's silence means I can project all sorts of incredible intellect onto her. I care about her and love her." >



**KAREN KILIMNIK**  
 Kilimnik's portrait  
 of Kate Moss is  
 based on a Testino  
 shoot for Russian  
 Vogue's first issue

ART



FASHION



**ELLE MULIARCHYK**

The former model's "guerrilla fashion photography" is shot in boutique changing rooms



**STELLA VINE**

Vine's disconcerting portraits of Kate Moss are also based on photographs



**AMIE DICKE**

Dicke reworks advertising images with sinewy ink lines

Like Kilimnik's and Vine's portraits, Chantal Joffe's erotically charged, oil-on-board paintings of slinky models in moody settings initially appear naïve. But in their execution they are a sophisticated tribute to the imaginative fantasies that fashion stimulates. London-based Joffe began painting from magazines because they were "a ready-made and endless source of images of women". She explains that she was drawn to fashion editorials, especially those in *Vogue*, because of their "exceptionally good lighting and high-quality look, which I could project narratives onto."

Painters are not the only artists who are appropriating fashion's images. Cutout artist Amie Dicke – whose work can be seen at the Von der Heydt Museum in Germany from April 22 – uses an X-acto knife to remove the eyes and features from models in bus-stop posters and editorial spreads, reducing the remainder of their elegant bodies to sinewy designs as she leaves their hands, hair and

pouting upper lips untouched. They remind us that fashion's heightened sensuality and vibrant energy make it so inherently attractive that even its more banal bits carry an undeniable frisson of cool. Her lifelong infatuation with fashion blossomed into its current creative form in 2001, during the six months that she spent in New York on a grant from the Dutch government. Alone in an intimidating metropolis, the artist found comfort in the ubiquity of familiar faces in fashion advertisements. "On buildings and metro stops, I saw them everywhere, glowing lips and shining eyes tempting me. Like they were saying, 'All your dreams will come true, just insert personality here.'"

Willowy and striking, Dicke could have sought to enter into the images as a model herself, but instead chose to appropriate them for her art. Working as a professional model was, however, the beginning of 21-year-old Belarus-born Elle Muliarchyk's work as an artist. Muliarchyk's work is a witty and insightful play on fashion fantasies. Her photographs tease us with a paradox: we may want to purchase garments because of the alluring way models appear when posing in them, but at the same time we suppress the vision of other women dressing in the clothes we buy, in order to pretend that our style decisions are wholly individual.

Muliarchyk practises "guerrilla fashion photography" by smuggling incongruous objects like a potted orchid, a gas mask or a massive plush teddy bear into dressing rooms in exclusive boutiques. Swiftly and stealthily, she then poses for the camera with her props while wearing the shop's precious wares. She began making this art as a means of "owning" a dress she could not afford by using her camera to freeze the fleeting moment when it was "hers". Patrick Demarchelier, who discovered Muliarchyk in a Soho café, was the first high-fashion photographer to shoot her. "What I love about Elle's project," he explains, "is the great challenge and excitement she faces. When she goes into a boring dressing room with nothing inside – just four walls and fluorescent light – she puts on those beautiful clothes, which she adores and admires, sees herself in the mirror and suddenly gets inspiration."

## Spotlight on April



### LISTEN

**Mark Ronson**, above, the DJ king of the New York cool set, is back with his aptly titled second album, *Version*, which sees him give the soul-party treatment

(what he calls "bounce") to a surprising array of pop and rock. Highlights include a raunchy slow-motion reinvention of Britney Spears's "Toxic" and an irresistible big-beat reworking of the Kaiser Chiefs' killer hit "Oh My God".

### SEE

*Living, Looking, Making* (Gagosian Gallery, March 29–May 19) celebrates the often overlooked medium of sculpture. With seminal works from **Alberto Giacometti**



(*Large Standing Woman IV*, 1960, left), **Cy Twombly**, **Lucio Fontana** and **Richard Serra**, the show highlights the range and power of sculpture in the hands of masters of the art.

### READ

**Ian McEwan's** *On Chesil Beach* (Jonathan Cape, £13) tells the story of two newlyweds, Edward and Florence, on their wedding night, struggling with sexual anxiety and the meaning of marriage.

### DINE

Amberley Castle, the 800-year-old hotel in West Sussex, has a new addition to its grounds. Accessible only by rope bridge, **Mistletoe Lodge** is a treehouse restaurant set high up in an old poplar. Book it for lunch or dinner and enjoy far-reaching views. [Amberleycastle.co.uk](http://Amberleycastle.co.uk)

