

THE IMPRESSION



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THE NOTE



As the founder of an online zine who has spent the last two years interviewing creative fashion luminaries, I've often been drawn into the discussion of the role of print in the digital age. And along the way have discovered that it is the story that shapes the medium and not the other way around.

Certainly there are patterns of consumption, but in the world of fashion imagery, the original jumping off point of innovation doesn't come from a group of low resolution pixels from a backlit screen, it comes from the experience of a three dimensional object like the one you are holding in your hands.

The narrative of fashion isn't an 'or,' it is an 'and.' Print and online coexist and fuel each other equally, it is simply the shape of the narrative that dictates the medium.

As we like to 'zig to everyone else's zag,' the medium of print drew us in, the lure of creating a new American voice in fashion narration became too strong to resist and, thus, The Impression bi-annual was born.

In many ways, America's own roots set the tone for our tale. America has always been the home of the brave, those who land on our shores to bring forth new ideas. America champions newness and empowers those with fresh eyes to bring their ideas forth, which is why The Impression is happy to help spotlight new talent, like photographer Christos Karantzolas.

Christos and many others in our issue represent the melting pot that is America. Originally from Greece, Christos came to the U.S. to begin anew as a photographer when he recognized opportunities awaited him outside the economic constraints of his homeland. Along with fashion editor and French expat Christine de Lassus, Christos took to the streets of New York to translate the best of American fashion collections for Fall. The expressive and unconventional looks of designers such as Alexander Wang, Thom Browne, The Row, Marc Jacobs, DKNY, Delpozo, and Coach, were reworked to express New York's many states of mind in "The Empire States" (page 166). Their fresh set of eyes also turned to the sleek and fever dream tones of the European collections with "Delirium" (page 16).

Jumping the pond to France, as it is important to have a global view, the writer Veerle Windels met with designer Rick Owens to

talk about his global fashion following in an "American in Paris" (page 104). Photographer Audrey Krawczyk was also in Paris, where she captured the stark contrasts of its streets and fashion in "Cutting Corners" (page 110).

Perhaps better than anyone in fashion, creative director and image maker "Pascal Danguin" embodies the story of both mastering the narrative of fashion as well as coming to America to build a dream (page 140).

That journey is echoed in photographers "Luigi and Iango," who also took brave stances to create their own world in their own vision, and were generous enough to share their tale (page 42).

This issue marks our 2nd anniversary of TheImpression.com and we are grateful to you for being a part of our journey. So to all of you who have learned to embrace the 'and,' looking to see the world anew, and to you creators looking to transform the way we live in it, welcome to our launch issue of The Impression bi-annual.

KENNETH RICHARD
Editor-in-Chief & Creative Director

DELIRIUM
Christos Karantzolas 16

LIFE OF THE PARTY
BFA 30

LUIGI & IANGO
Kenneth Richard 42

CASTING CALL
Stefanie Stein 73

LONE RIDER
Patric Shaw 78

FULL STEAM
Julia Comita 92

COVERS



Madison Sells
Fashion Editor | Christine de Lassus
Photo | Christos Karantzolas
Retouching | Jim Alexandrou
Wearing | Calvin Klein Collection

AMERICAN IN PARIS
Veerle Windels 104

CUTTING CORNERS
Audrey Krawczyk 110



Natalia Vodhanova
Photo | Luigi & Iango
Wearing | Saint Laurent

THE SHOWMAN
Kenneth Richard 120

NEED FOR SPEED
Marco Pedde 126



Malgosia Bela
Photo | Luigi & Iango

PASCAL DANGIN
Kenneth Richard 140

THE EMPIRE STATES
Christos Karantzolas 166



BCBGMAXAZRIA

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The Impression

*Sleek and **SEXY** silhouettes that eschew modern obscenity for a classic sensuality. Studded dresses, detailed **LACE** and **LAMBSKIN** pieces command a woozy, rockstar-esque **CONFIDENCE**, resulting in a display that captures the **LUSTFUL** nights of intoxicated rapture.*

e.lir
um

PHOTOGRAPHER
Christos Karantzolas

CREATIVE DIRECTOR
Kenneth Richard

FASHION EDITOR
Christine de Lassus





*Previous Spread: Spaghetti Strap Dress ANTHONY VACCARELLO
Opposite Page: Long Sleeve Dress with Lace ALEXANDER WANG
This Page: Long Sleeve Crew Neck Dress MARC JACOBS*



Opposite Page: Spaghetti Strap Dress ANTHONY VACCARELLO
This Page: Embroidered Shirt and Regimental Pants SACAI



*This Page: Lace Bra and Tweed Blouson FAITH CONNEXION
Opposite Page: Embroidered Tulle Dress SIMONE ROCHA*





Opposite Page: Long Sleeve Detailed Dress ERDEM
This Page: Black Dress CHANEL



Opposite Page: Lambskin Fringed Jacket and Skirt BARBARA BUI
This Page: Tulle Racer Back Gown and Mini Bra VERA WANG COLLECTION



*This Page: Embroidered Lace and Tulle Corset Top ALEXANDER MCQUEEN
Opposite Page: Sleeveless V Neck Dress DKNY*



*Model Anna Mila at IMG Models. Fashion Assistants
Pedro Rodrigo Gonzales, Mariana London Wilms
& Kaitlyn Penstree. Hair Monique Alvarez at See
Management using Leonor Greyl. Makeup Yasuo
Yuhikawa at L'Atelier NYC using MAC.*

Party *LIFE* of the

FASHION'S ILLUSTRIOUS off-duty celebrations, captured in Polaroid moments full of smiles and unions of the **BEAUTIFUL CREATIVES** that drive the fashion flock. Knowing twinkles of the eyes that welcome you **BEHIND THE SCENES**, prove that fashion's greatest creation is the people themselves.

*Tango Zenzi / Luigi Murenu / Eva Chou / Riccardo Tisci /
Karen Elson / Carine Roitfeld / Derek Blasberg /
Liya Kebede / Nick Brown / Tabitha Simmons*





Jens Grede



Sasha
Spilington
Whitney
Poppy
DeLuca
Kate
Bosworth



Patrick
Demarchelier
Stella
McCartney
Mario
Testino



Garrett
Neff
Edward
Ennifield



Katie
Grand
Brian
Atwood



Peter
Lindbergh
Dree
Hemingway



Peter
Beard
Mario
Sorrenti
Pascal
Dangin



Erik
Torstensson
Natalie
Massenet



Julie
Munson
Mark
Lee
Desiree
Gruber



Riccardo
Picciolo



Patrick
Li
Males
Verhoeven



Fabien
Baron
Julia
Rotfeld



Olivier
Zahm
Victoria
Traina
Alexander
Wang



Thom
Browne



Rebecca
Dayan
Garance
Doré



Charlotte
Stackole
Pierre
Rougier



Dasha
Zhukova
Lauren Santo
Domingo
Karlie
Kloss



Parker
Posey
Stuart
Vever
Chloë Grace
Moretz



Camilla
Nickerson



Bilal
Fallah
Mass
Lotfi



Ludvine
Poilane
Sylvie Picquet
Damasme

Vinodh
Mataadin

Inez
van Lansuwerde



Marc Jacobs
Emily Ratajkowski



Maria Grazia Chiuri
Giovanna Battaglia



Melvin Chua
Sillas Chou
Wivan Chou
Mihoslava Duma
Nasida Adilova



Dennis
Freedman
Luigi
Murenu



Joan
Smalls
Oliver
Rausteing
Doutzen
Kraes



Catherine
McNeil
Andreia
Pujic



Alexander
Gilles
Glenn
O'Brien



Sara
Bauerth
Sarah
Waris





Caine Raitfeld



Ylaley Baldwin / Bella Ylaidi



Sara Blomqvist / Ilja Cornelisz / Bette Franke



Alexa Chung / Max Vackkuul



Orlando Pita / Lori Goldstein



Giovanni Testino / Amber Olson



Magnus Berger / Kristina O'Neill



Robert Aldrich / Scott Schuman



Stephen Niezwicki / Donna Farciotti



Paul Raymond / Kevin Kallenda



Tao Okamoto / Tenzin Wild



Robbie Myers



Jacob & Julie Wildschneidtz



Richard Christiansen / Lauren Bush



Steven Klein / Cindy Crawford



Robert Rubenstein / Kaila Otto



Tony King / Joe Schildhorn

The Impression



Giovanni Bianco / Daniela Falcao



Ed Filipowski / Isabel Marant / Mark Lee



Sofia Sanchez & Alexandre de Betak



Carlyne Cerf de Duzzele / Vera Wang



Trey & Jenny Laird



Kendall Jenner / Derek Blasberg



Raguel Zimmermann / Shyela Marquez / Christian Byrle / Kasia Struss / Jacqueline Tadolinski / Ylame Gaby Odielle



Ellen Von Unwerth / Elizabeth Sulcer



Anya Hindmarch / Eugenia Gonzalez



Nadine Johnson / Ivan Bart



Lily Aldridge / Lily Donaldson / Gigi Hadid



Roberto Bolle / Luigi Morenus



LUIGI & IANGO

*While many photographers may seek to capture a moment, artisans
LUIGI MURENU & IANGO HENZI have aspired to TRANSCEND the genre
and capture something more... a SPIRIT. We speak with the duo about
CHALLENGING NOTIONS and INSPIRING DREAMS.*

PHOTOGRAPHERS
Luigi & Iango

WORDS
Kenneth Richard



This Page | Rosie Huntington-Whiteley
Opposite Page | Anna Ewers

KENNETH RICHARD: *Wonderful place you have here. Your own den of artistic serenity in the heart of downtown New York. Appreciate you having me over to hear about your world.*

LUIGI MURENU: Our pleasure. We love our space. With our crazy schedule, just finding a moment to enjoy it is a pleasure.

KENNETH RICHARD: *The entrance alone is grandiose and breathtaking. Which isn't unlike your photographs. But I'm sure your entrances into the industry were as unique as your place. How did you find yourself in fashion?*

LUIGI MURENU: Well, we each had different entrances for sure. I'm from Sardinia and began as a hairdresser when I was 18. A little runway, then a little editorial, and the next thing I knew, I moved to Paris, began traveling around the world, and was working with some of the best photographers in the business.

KENNETH RICHARD: *So things moved pretty quickly for you?*

LUIGI MURENU: Yes, it seemed to happen all at once. I was privileged enough to meet the best people in the fashion business: Richard Avedon, Irving Penn, Steven Meisel, Craig McDean, and Steven Klein. They are the first ones that come to mind. Later on, came all the others, such as Mario Sorrenti. One minute I was doing hair at a runway show and the next I was on set with Madonna.

KENNETH RICHARD: *Very few can say they have worked with Avedon and Penn and later transitioned to be photographers themselves. What were those experiences like?*

LUIGI MURENU: They were amazing! Iconic! Each with very unique styles.

All of the photographers I worked with had

“It was a very risky moment for me, but I felt as confident as I did because truth be told I had been searching for it for a while and found it when I met Iango. Iango gave me the opportunity to explore photography from an honest, true perspective.” — LUIGI

a real point of view. I had the opportunity to work with the most inspiring people and for this I am very grateful. These experiences have taught me and helped me to evolve into photography. Because of the shoots and work I did with them, I think that I maintained a kind of legacy through my hairdressing, and knew enough from everything I learned to leave hairdressing at the peak of my career. But before we move on, Iango has his own story of how he came into photography from ballet.

IANGO HENZI: Yes, I was doing ballet until I was 23 years old, had an accident, and had to stop. I crossed over into photography by chance, and started to work mainly in still life photography at first – I had a few shows in galleries.

Ballet is very much a disciplined process so I took to the camera in the same way, learning the technical process of photography. After meeting Luigi, he introduced me more into the world of fashion and it gave me a whole new direction.

KENNETH RICHARD: *How did you meet?*

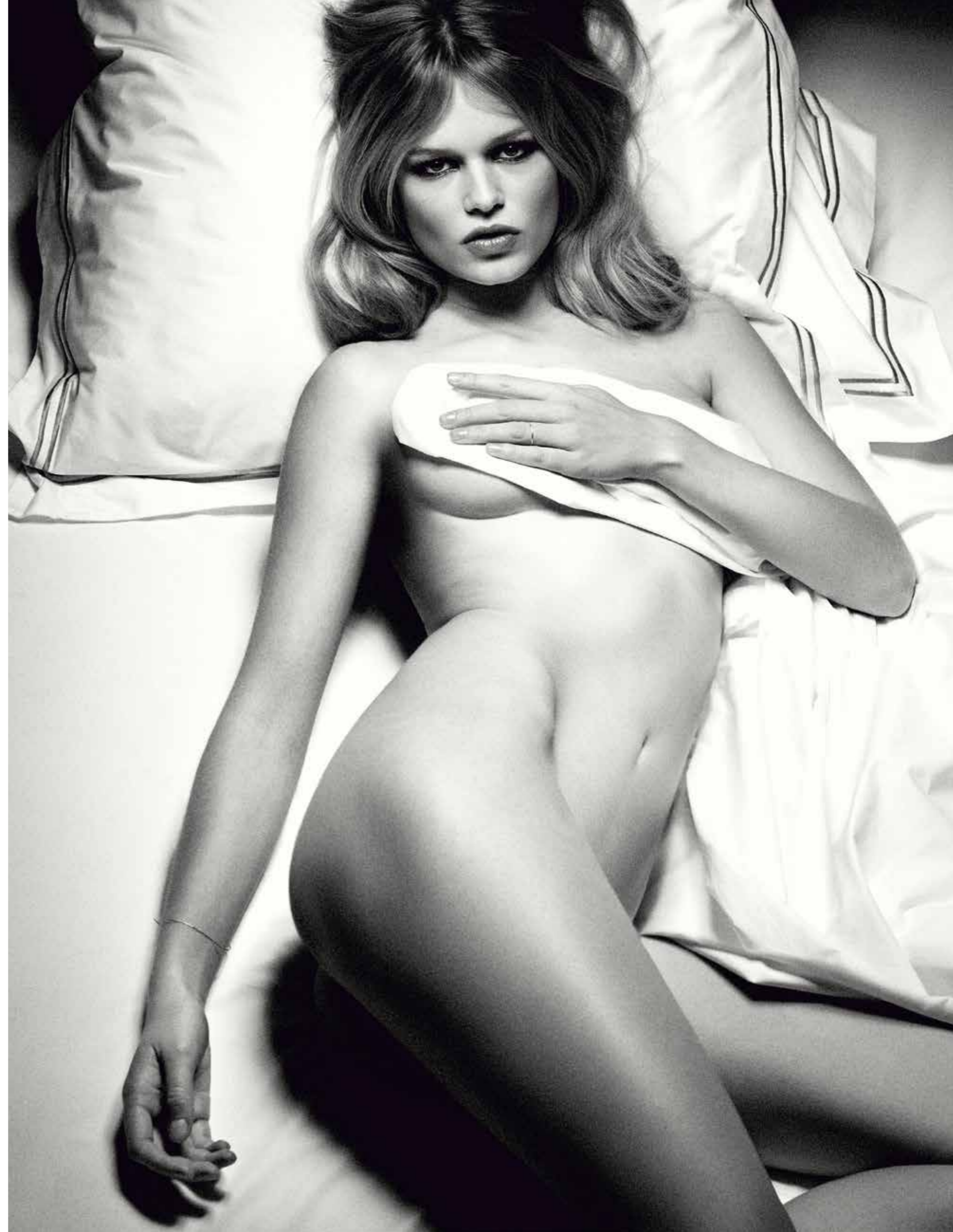
LUIGI MURENU: It was in Paris. We met at a party where we realized that we both spoke Italian. For weeks a friend of mine had been telling me about an artist that he wanted to buy a photograph from whom he wanted me to meet. It was only later that I realized I had met that same artist at that party and had been talking to him that whole time!

Shortly afterwards, Edward Enninful and Terry Jones gave me the opportunity to contribute to a huge story in i-D magazine with different well-known artists and photographers I had previously worked with. The project was taking a long time to complete, during this process I met Iango and I asked him to collaborate with me and the magazine, which began our first true collaboration between the two of us!

KENNETH RICHARD: *So let's talk shifting from being a supporting member of the narrative as a hairdresser to being a driving member of the narrative. Pretty brave.*

LUIGI MURENU: After 30 years, you start to develop your own vision. I knew a lot about lighting – technically, posing, and crafting an image. At one point it became so clear to me that I needed to express myself and to share with people that I don't want to do just the hair anymore but that I need to be a photographer.

It wasn't like I had an identity crisis. I knew





exactly which door I was stepping through but in order to make that decision, I had to be ready to leave the golden stage of my career. It was a very risky moment for me, but I felt as confident as I did because truth be told, I had been searching for it for a while and found it when I met Iango. Iango gave me the opportunity to explore photography from an honest, true perspective.

KENNETH RICHARD: *It's a great partnership. Making a change like that is rare, especially because you were well known and pretty secure. Creatives often put people in boxes, and when they want to get out of those boxes, aren't always open to it.*

LUIGI MURENU: Right. I was rejected and criticized very harshly at first, especially from a few people that were in my close inner circle.

KENNETH RICHARD: *Did that surprise you?*

LUIGI MURENU: Yes, honestly.

My hope is that my story will be a source of inspiration to others to have the courage and stand up for what they want to do and to follow the beauty in their own beliefs.

“It is important to maintain your vision and at the same time to continue to be influenced by outside forces and create the image that you want to express. I think today we are missing a little bit of that ‘dream’ we are hungry to express as artists.”

— IANGO

Thankfully I also had a lot of support from my friends who are designers, personalities and super models. My agent Robin Jaffe, Madonna, Riccardo Tisci, Kate Moss, Naomi Campbell, Donatella Versace, John Galliano, Anna dello Russo, to list some of the names, all of whom got behind me pretty early.

I love people who have talent and who are not afraid of others and of sharing their artistry.

KENNETH RICHARD: *Was there a publication or brand like Givenchy or Versace that got behind you?*

LUIGI MURENU: We worked with i-D Magazine, shot a Versace Jeans campaign straightaway and then a few jobs for Givenchy.

IANGO HENZI: i-D Magazine was a very big story and the magazine gave us so much support from the get go.

LUIGI MURENU: We ended up doing three stories for them with 60 pictures per issue. All of the supermodels signed up to work with us, which was so great because I was working with them almost every day for years. They really came through and have shown so much



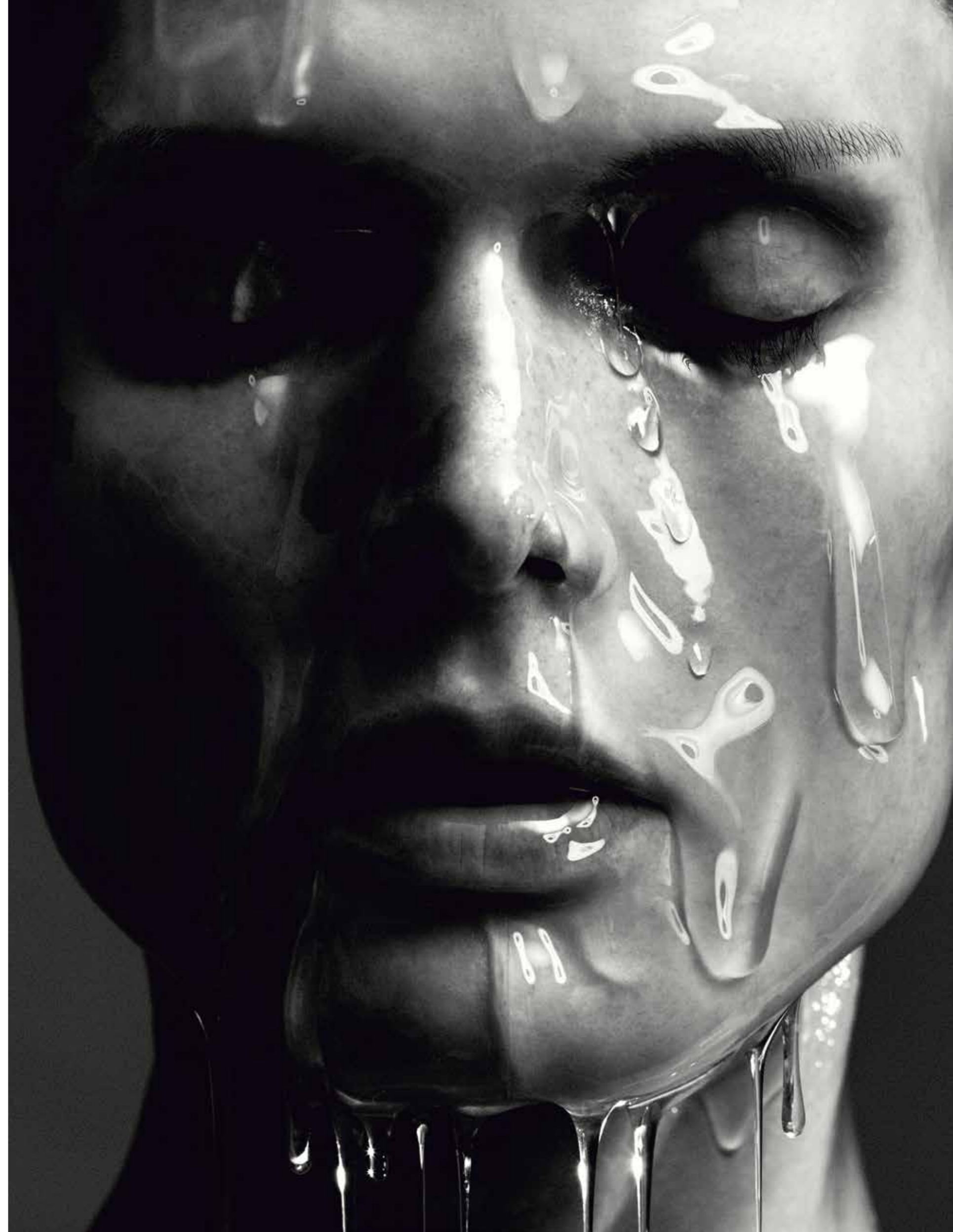
This Page | Riley Montana
Opposite Page | Hugo Marquez & Seiku



*“I love people that have talent and who
are not afraid of others and of sharing
their artistry.” – LUIGI*



Malgosia Bela



“It is important for an artist to have a style, but the style should be very versatile. You need to be able to express yourself in different ways.”— IANGO

Nadja Auermann





*Opposite Page | Malgosia Bela
This Page | Naomi Campbell*



*This Page | Linda Evangelista
Opposite Page | Nadja Auermann*





This Page | Natalia Vodlanova
Opposite Page | Kate Moss

“The work between us is a collaboration with the whole Team, from the models, stylists, makeup artist, retouchers, set designers, to our studio managers. It’s a constant discussion and preparation to make something that is special and unique because without the support of a team, what’s the point? Otherwise, it becomes a routine and routine kills relationships, it kills in politics, creation, it kills everything.” — LUIGI

support for me, and for us as a team.

Giovanni Bianco was also one of our first supporters, to really believe in us. He knew Iango before we had met each other and I knew him from working together in the past.

KENNETH RICHARD: *How does that work when you and creative directors like Giovanni Bianco all get together?*

IANGO HENZI: It becomes more beautiful if you are capable of collaborating with other people. I think it’s important to be open-minded and create together. You need to be the orchestra chief with great energy to see the project through to its completion with lots of collaborations. Your direction is crucial because when you have a clear vision from start to finish, the middle is freedom.

LUIGI MURENU: The challenge. We like to be challenged all the time.

KENNETH RICHARD: *Where do you find your challenges today?*

IANGO HENZI: Everywhere! I think one of the biggest challenges we find today is to bring the quality and beauty we expect from ourselves delivered within very short and trying deadlines. Everything is so fast and demanding, with less creative approaches and less care for the beauty and dream of the artists that, in the end, we all strive and hunger for. In our work it is essential that the quality and the dream is not compromised to these demanding deadlines.

LUIGI MURENU: It is very important for us to not limit ourselves.

IANGO HENZI: Yes, because when you do only one thing, it does not show enough of a point of view as an artist. It is important for an artist to have a style, but the style should be very versatile. You need to be able to express yourself in different ways.

LUIGI MURENU: I feel that we have accomplished this by following our instincts.

IANGO HENZI: You have to love what you do. But challenge is required!

KENNETH RICHARD: *Working in pairs can be a challenge, too. How do you two work together?*

LUIGI MURENU: Being an ex-dancer, Iango is very precise. He’s very polished and focused in all of the work that he does with the lighting, styling, and so on. I’m much more impulsive. I can decide at the last moment to propose something different for the hair and makeup, or even change the mood of the shot. But we do these things together, there is no artifice. We come together to create; we are two people in one soul, with one view.

IANGO HENZI: We have almost the same taste – but we do see photography, fashion and women in slightly different ways.

LUIGI MURENU: I like to be spontaneous! Yet, for 30 years I worked in a very disciplined manner. Sometimes you can have a thematic approach, but for me, it’s not enough. I’ve learned that inspiration is a process of evolution and constant transformation or evolution on a theme.

IANGO HENZI: It is important to maintain your vision and at the same time to continue







“It becomes more beautiful if you are capable of collaborating with other people. I think it’s important to be open-minded and create together.”— IANGO

This Page: Codie Young
Opposite Page: Edie Campbell





Opposite Page | Natasha Poly
This Page | Nadja Auermann



*“It is the detail that is essential - not whether
you shoot in digital or film.”- IANGO*



“After 30 years you start to develop your own vision. I knew a lot about lighting - technically, posing, and crafting an image. At one point it became so clear to me that I needed to express myself and to share with people that I don't want to do just the hair anymore but that I need to be a photographer.”— LUIGI

*This Page | Gisele Bündchen
Opposite Page | Irina Shayk & Chris Moore*



to be influenced by outside forces and create the image that you want to express. I think today we are missing a little bit of that 'dream' we are hungry to express as artists.

As photographers, we are lucky to be in a moment where we have access to so much. We are able to get the best quality in everything – the best computers and the best teams. I think this is the right moment that will allow us to create something exceptional, something extraordinary. There is too much ordinary in the world and I think this is an incredible moment for us to be able to mix strong concepts with an amazing quality of image.

LUIGI MURENU: Fashion is interchangeable with the time in which we live.

IANGO HENZI: Our eyes are alike. This is very evident when we do our editing with our pictures. We almost choose the same picture every time we edit.

But, we also help push each other creatively. Sometimes when one of us is too technical, it can end up being very boring – Luigi has challenged me to take more risks in this way. For example, we were shooting an all-white fashion story with a very romantic feel. We were working with Natasha Poly, and were shooting in HMI, which is light that is very difficult to move. After having taken some pictures that looked technically beautiful but safe, we were searching for a more interesting point of view in order to create a stronger, more dynamic story. Luigi suggested we do something completely different and put Natasha Poly against the light. Everyone thought this was a crazy idea, but I said, let's see what happens! When I saw the pictures coming through the screen, the images were so beautiful and refined. He had taken a risk and the result was incredible. It showed me something completely different.

LUIGI MURENU: Of course, there are certain rules in lighting, but you don't have to follow the rules. It was a typical steady light setup to make Natasha look her best, but I felt that it was becoming claustrophobic. I decided to move around to find other volumes within the light. I found a completely different volume than the original lighting we had originally settled on, and once we started to move around, the shoot became so incredibly magical.

We are happiest when we are somewhere taking pictures. When I am on the set with Iango, I feel inspired by how much he cares. The great thing is the trust and freedom of expression that we allow each other, which keeps things very interesting! After all the freedom to collaborate with each other, we work together to accept this single mind we have with one another, this is what completes our achievement between the both of us as a team. His caring nature and the way he deals with people, for instance, is so very inspiring to me. He has taught me how to erase myself and to become not only a better person, but also a better artist and photographer.

KENNETH RICHARD: So before that Natasha shoot, do you two spend a good deal of time conceiving ideas?

IANGO HENZI: Usually every moment.

LUIGI MURENU: Sometimes we have an idea of a certain texture or photograph or a certain movie that we put in our head, which we like to reinvent or deconstruct. From these ideas, we go back and we transform the original idea or maybe we'll say, 'No that's not right.' It's a constant conversation, always an open discussion which will eventually determine the best way for us to finalize our creative vision.

The work between us is a collaboration with the whole team, from the models, stylists, makeup artist, retouchers, set designers, to our studio managers. It's a constant discussion and preparation to make something that is special and unique because without the support of a team, what's the point? Otherwise, it becomes a routine and routine kills relationships, it kills in politics, creation, it kills everything. We need that constant change – in order to create the challenge.

IANGO HENZI: It is the excitement in creating art.

LUIGI MURENU: There is a certain easy judgment, in general, in a jaded world of those who have seen everything, but for some of us this turns into monotony or boredom and, in actual fact, mediocrity. When we seek more, the result is always better, it brings richness and knowledge. It's like reading books. You read books because you want to hear a story, you want to hear an emotion. You can reach that emotion not only by reading books, but visually when going to movies, or even observing people in the street talking. It is called internal research.

IANGO HENZI: Yes, and that starts the minute you walk out your door and pay attention to what's happening on the street and by observing the energy of the everyday life changes and influences surrounding you.

LUIGI MURENU: There is always space for us to learn, not just from the past but also from the present. So you can understand what will circle back in the future. It's that constant open dialogue that we surround ourselves with, not only between us but also from our surroundings. We love to learn and to really express in photography the kind of energy that we absorb.

We accept ourselves as the challengers!

KENNETH RICHARD: Thanks for the catchy title! You mentioned film and how film could be an

inspiration. I know you have made films, but have you ever thought about making a feature film?

IANGO HENZI: Yes, it is complementary to photography and eventually could, one day, be a part of our future. Who knows...

LUIGI MURENU: It's another treatment, another expression of creativity, influences and inspirations. There is only a certain emotional input that you have in a still image, that you can catch only within that one moment.

KENNETH RICHARD: Have there been types of projects that you would like to do that you haven't had a chance to do yet?

IANGO HENZI: We have a lot of projects in mind but it hasn't been the right moment yet. For us, it's really important not to rush and we want to have all of the right elements in place.

LUIGI MURENU: Sometimes we run into a project that we want to do and maybe there is a specific circumstance that needs to take place for that specific project. I believe that everything has the right time and the right place, this is always the best combination in order for things to be successful.

KENNETH RICHARD: Time has been a subject of late as many feel they need more due to the demands of digital. I, personally, think of your work as artisanal. But do the demands of digital affect you?

IANGO HENZI: It doesn't affect us so much.

When we hear digital, we think more of what we can create with digital now, in that moment. We just shot an amazing story in Polaroid. It was the right thing for the story because we really wanted to have this poetic, timeless moment, and it was crucial to have this element because you have the past and you have the delicacy of physical paper. When you scan the Polaroids, there is something so real, which you cannot create through digital photography. It is important to know where and when to use certain elements for what you want to express.

LUIGI MURENU: We can create a type of sensitivity that we are passionate about in imagery, which is essential. We like to give the same artisanal feel to our work when we shoot digital because we use the same sensitivity, respect and treatment as when we shoot film.

IANGO HENZI: It is the detail that is essential, not whether you shoot in digital or film. We care about all of the influences, whether in digital or film, and what they bring to a shoot. It does not make a difference whether we are shooting one or the other, it won't affect us or the aesthetic in a major way because the result will be almost the same with some variation of texture, grain and coloring. If you do something that excites you, and allows you to give landscapes of imagery, it doesn't matter at this point if it is film or digital. As long as you remain artisanal in your approach, we say, 'Yes!' and love to work with both.

KENNETH RICHARD: Well, I want to thank you for saying 'yes' and giving us a chance to learn more about you and your work.

LUIGI MURENU: Happy for the opportunity to share. We are inspired by others and hope our story is an inspiration, too.

“My hope is that my story will be a source of inspiration to others to have the courage and stand up for what they want to do and to follow the beauty in their own beliefs.”

– LUIGI





Exclusive Talks With The Need to Know

THE IMPRESSION.com

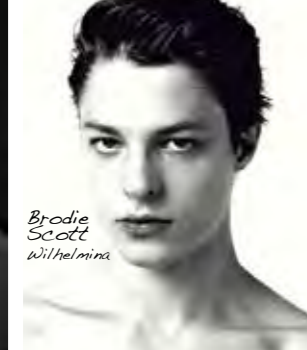
Casting Call

*With every season, fashion's melting pot of designers help to launch the next wave of fresh faces. We asked casting director extraordinaire, **STEFANIE STEIN**, who she thinks will rule the runway this year.*

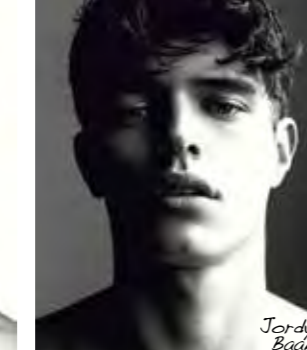




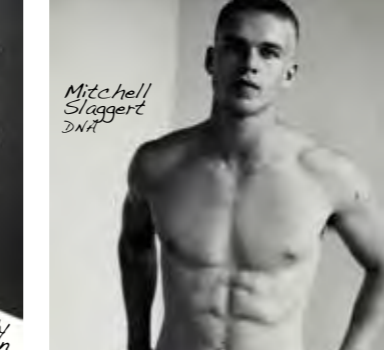
Kit Burtler
Soul Artist



Brodie Scott
Wilhelmina



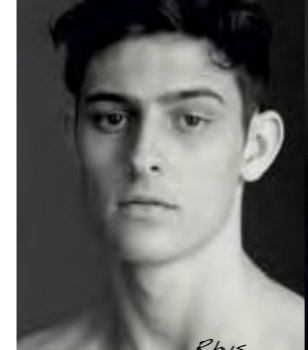
Jordy Boeh
V NY



Mitchell Slagert
D&B



Adam's Bossio
D&B



Rino Pickering
Soul Artist



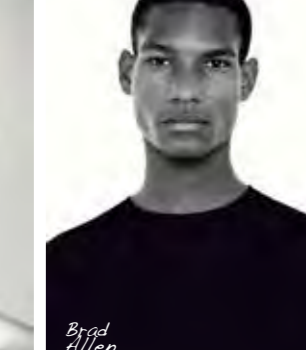
Roberto Sipos
Soul Artist



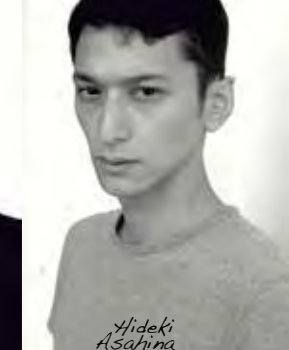
Ruben Kamesher
Red Citizen



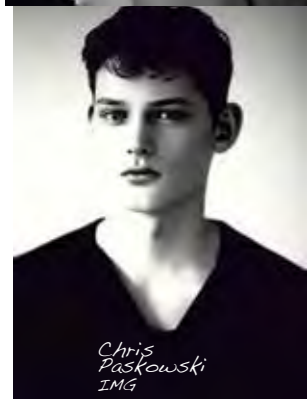
Terin Verdane
V NY



Brad Allen
Soul Artist



Hideki Asahina
Fusion



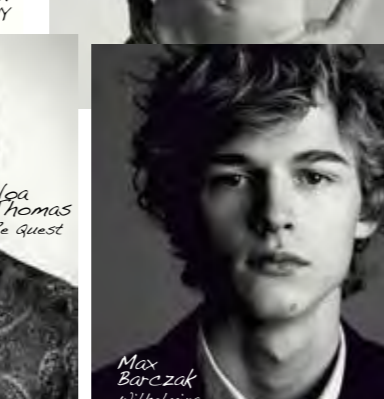
Chris Paskowski
IMG



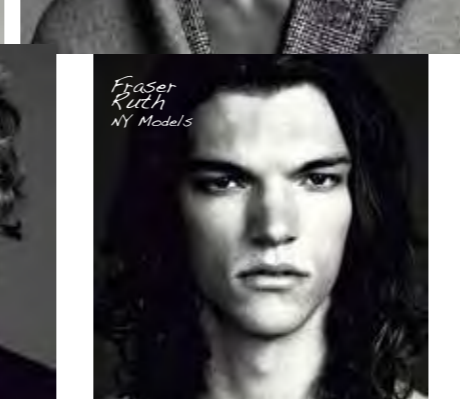
Eduard Badaluta
Re Quest



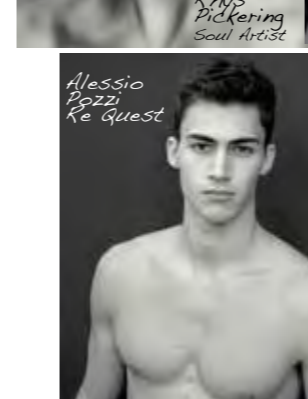
Noa Thomas
Re Quest



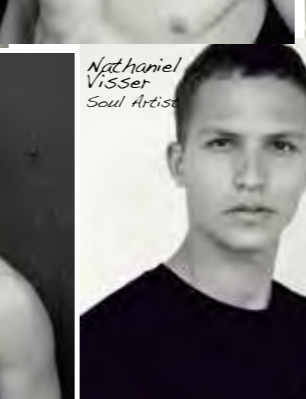
Max Barczak
Wilhelmina



Fraser Ruth
NY Models



Alessio Pozzi
Re Quest



Nathaniel Visser
Soul Artist



Charlie Ayres
Taylor
Soul Artist



Matthew MacMahon
NY Models



Nyima Ward
D&B



Felix Gesnolin
V NY



Michael Lockley
Red Citizen



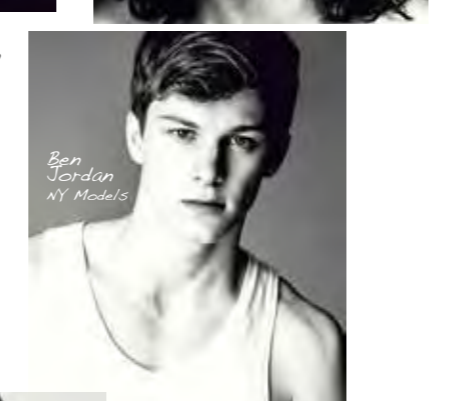
Zack Riddle
IMG



Matthew Bell
V NY



Benjamin Bohedek
Wilhelmina



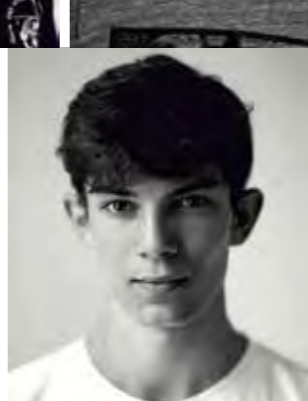
Ben Jordan
NY Models



Reid Kohling
Fusion



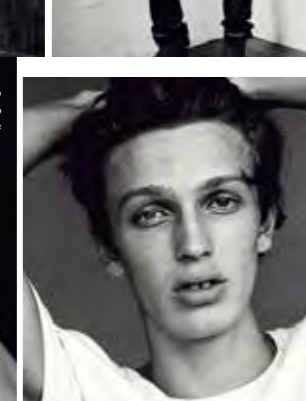
Logan Flatter
Ford



Matthieu Guesgare
D&B



Alijah Harrison
Soul Artist



Lucas Satherley
IMG



Erik Van Gils
Re Quest



Sven De Vries
Wilhelmina



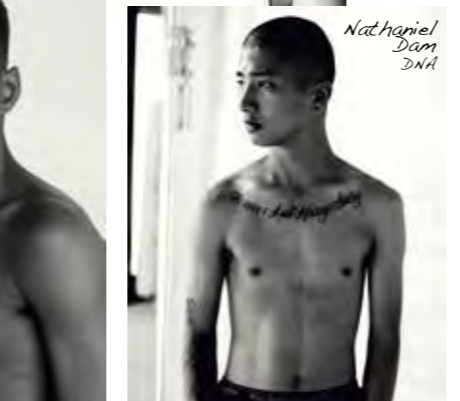
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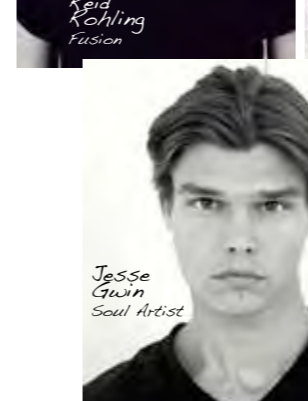
Filip Hrivnak
Soul Artist



Sheari Gust
Red Citizen



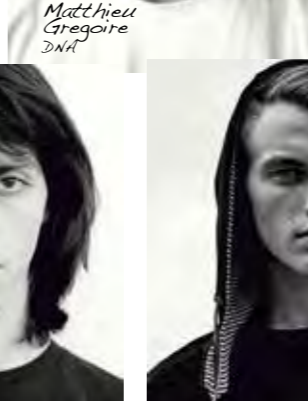
Nathaniel Dam
D&B



Jesse Guin
Soul Artist



Harry Curran
Fusion



Rockwell Harwood
IMG



Desmond Wier
D&B



Connor Newall
Soul Artist



Sam Visser
Re Quest



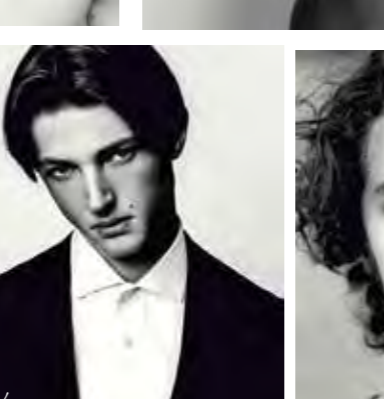
Joel Meacock
IMG



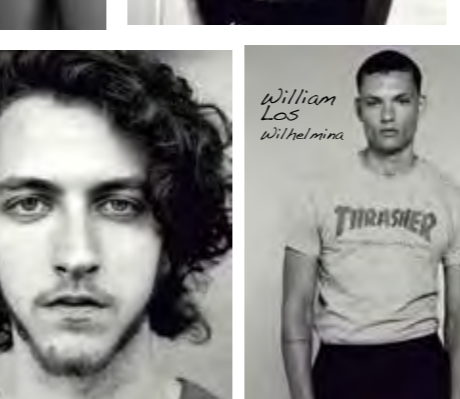
Rory Cooper
D&B



Sup Park
Wilhelmina



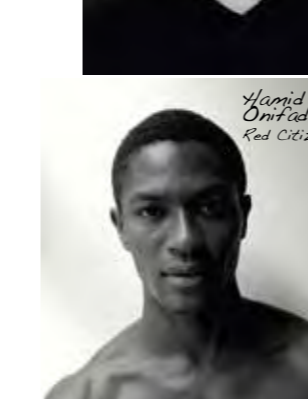
Abel Van Oeveren
V NY



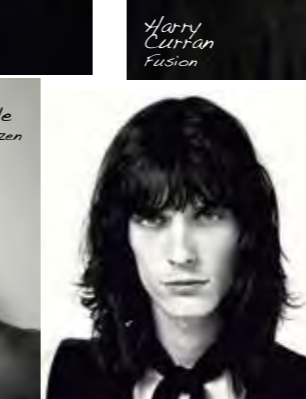
Niels Trispel
IMG



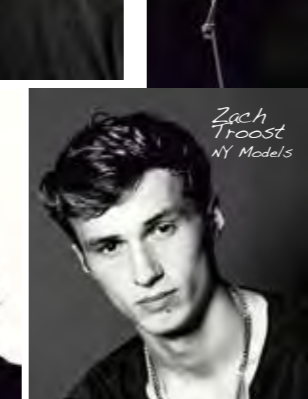
William Los
Wilhelmina



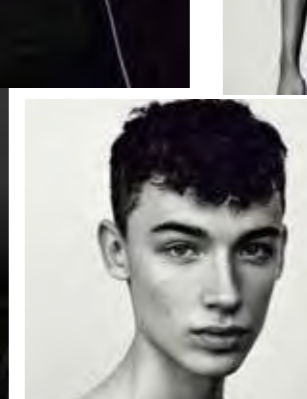
Hamid Omfede
Red Citizen



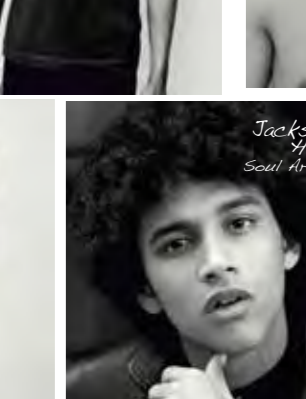
Justin Gossman
Wilhelmina



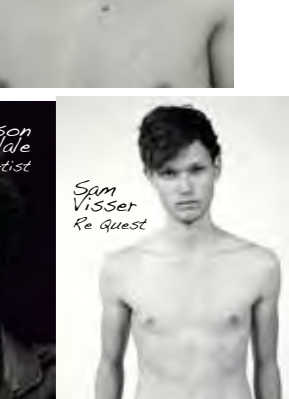
Zach Troost
NY Models



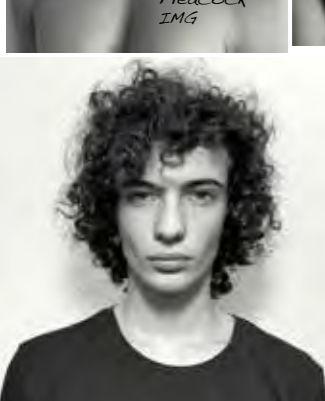
Will Wadhams
Wilhelmina



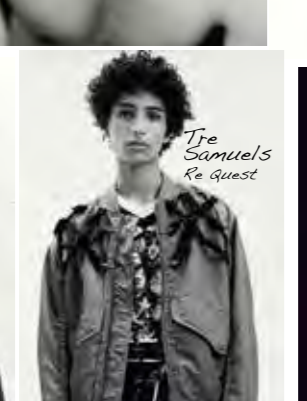
Jackson Hyde
Soul Artist



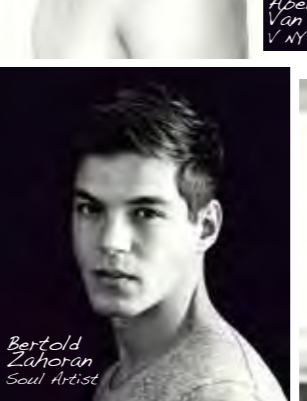
Sam Visser
Re Quest



Piero Mendez
Re Quest



The Samuels
Re Quest



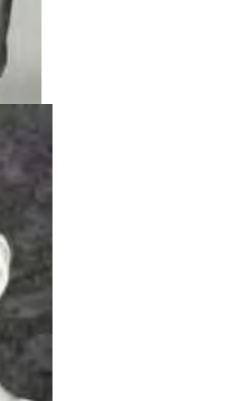
Bertold Zahoran
Soul Artist



Dylan Fender
Fusion



Matthew Holt
Re Quest



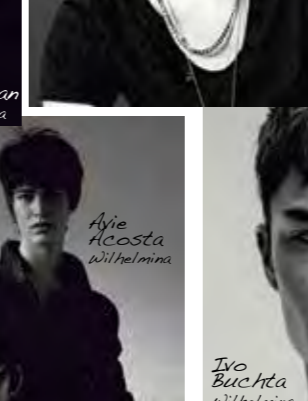
Noma Han
Fusion



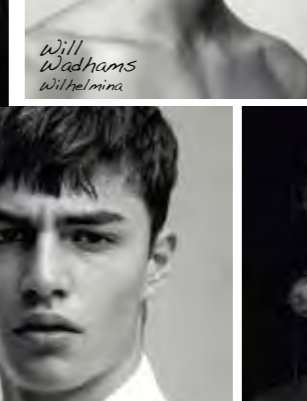
Julian Schneyder
Soul Artist



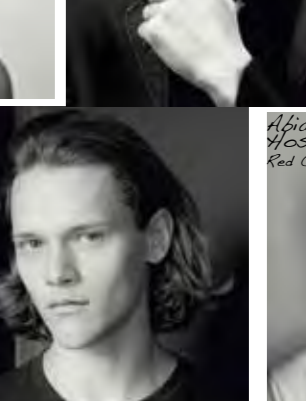
Arie Acosta
Wilhelmina



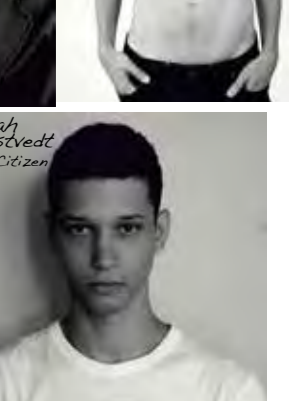
Ivo Buehta
Wilhelmina



Ryan Keating
Soul Artist



Alisha Vosstedt
Red Citizen



Alisha Vosstedt
Red Citizen

PHOTOGRAPHER

Patric Shaw

CREATIVE DIRECTOR

Kenneth Richard

FASHION EDITOR

Christine de Lassus

Lone RIDER

*ATHLETIC apparel and EDGEWEAR that embody
the BIKER aesthetic. Rugged moto jackets, colorful
bodysuits, and LEATHER pants comprise the collection
and its ode to living life in the FAST LANE*

*Knee Length Coat LOUIS VUITTON
Dress LOUIS VUITTON
Black Pants LOUIS VUITTON*



Red Leather Jacket CHLOÉ
Leather Pants CHLOÉ
Scarf CHLOÉ
Tank Top RICK OWENS
Shoes LOUIS VUITTON





This Page:
Leather Jacket BALENCIAGA
Long Sleeve Shirt BALENCIAGA
Opposite Page:
Fitted Jumpsuit LOUIS VUITTON
Helmet ELIZABETH WEINSTOCK





Multi-Colored Jacket GIVENCHY
Bodysuit COURRÈGES
Boots DKNY



This Page:
Black and White Striped Dress ALEXANDER WANG
Boots DKNY
Opposite Page:
Multi-colored bodysuit ACNE STUDIOS
Hosiery ACNE STUDIOS
High knee boots ACNE STUDIOS





This Page:
Blue Jacket COURRÈGES
Green Top ALEXANDER WANG
Pants ALTUZARRA
Opposite Page:
Red and Blue Jumpsuit EMILIO PUCCI
Tank Top RICK OWENS
Laced Boots DKNY





Red and Burgundy Sweater EMILIO PUCCI
Leather Pants FAITH CONNEXION
Burgundy Boots RAG & BONE
Helmet ELIZABETH WEINSTOCK

Model Cayley King at IMG Models, *Hair* Fernando Torrent
at L'Atelier NYC using Philip B., *Makeup* Steven Casanova
at L'Atelier NYC using Chanel., *Fashion Assistant* Pedro
Rodrigo Gonzalez, *Fashion Intern* Arantxa Macias

Full STEAM

Diamond-encrusted pieces, SENSUAL and HOT in all capacities. Luxurious designs worn on the skin, exuding wealth of flawlessness. A STEAMY look paired with exquisite design gives RELAXATION new meaning.

PHOTOGRAPHER
Julia Comita

CREATIVE DIRECTOR
Kenneth Richard

STYLIST
Solange Franklin

Previous Spread:
Multicolored Diamond Pearl Bracelet NICHOLAS VARNEY
Purple Bracelet NICHOLAS VARNEY
Large Purple Rings NICHOLAS VARNEY
Pearl Necklace MIZUKI NECKLACE
Purple Chandelier Earrings JACOB & CO.
Leather Quilted Handbag CHANEL
This Page:
Green Ring JACOB & CO.
Blue Ring JACOB & CO.
Gold Ring DEBORAH PAGANI
Yellow Diamond Ring DEBORAH PAGANI
Silver Ring OSCAR HEYMAN
Silver and Blue Ring OSCAR HEYMAN
Yellow and White Diamond Earrings OSCAR HEYMAN
Diamond Necklace JACOB & CO.
Opposite Page:
Gold Wrap Bracelet STEPHEN RUSSELL
Yellow and Emerald Ring BUCCELLATI
Emerald Band JACOB & CO.
Yellow and Emerald Necklace BUCCELLATI
Yellow and Blue Drop Earring BUCCELLATI



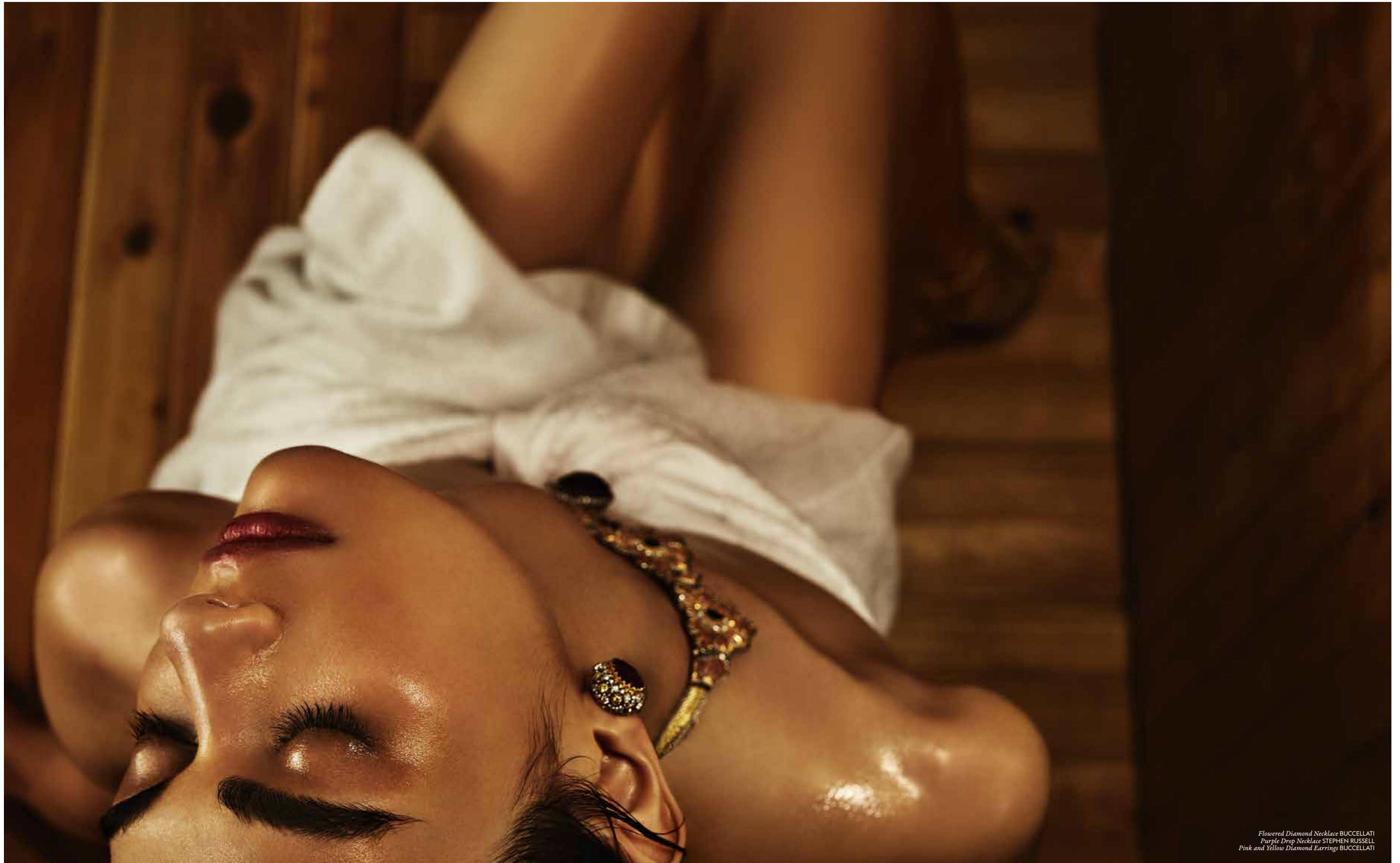


Green with White Diamond Rings POMELLATO
Diamond Cuff Bracelets STEPHEN RUSSELL
Emerald Necklace MISAHARA
Emerald and Diamond Earrings MISAHARA



*Black and Diamond Pendant Necklace CHANEL
Linked Diamond Chain STEPHEN RUSSELL
Heart Drop Earrings FEATHERSTONE*

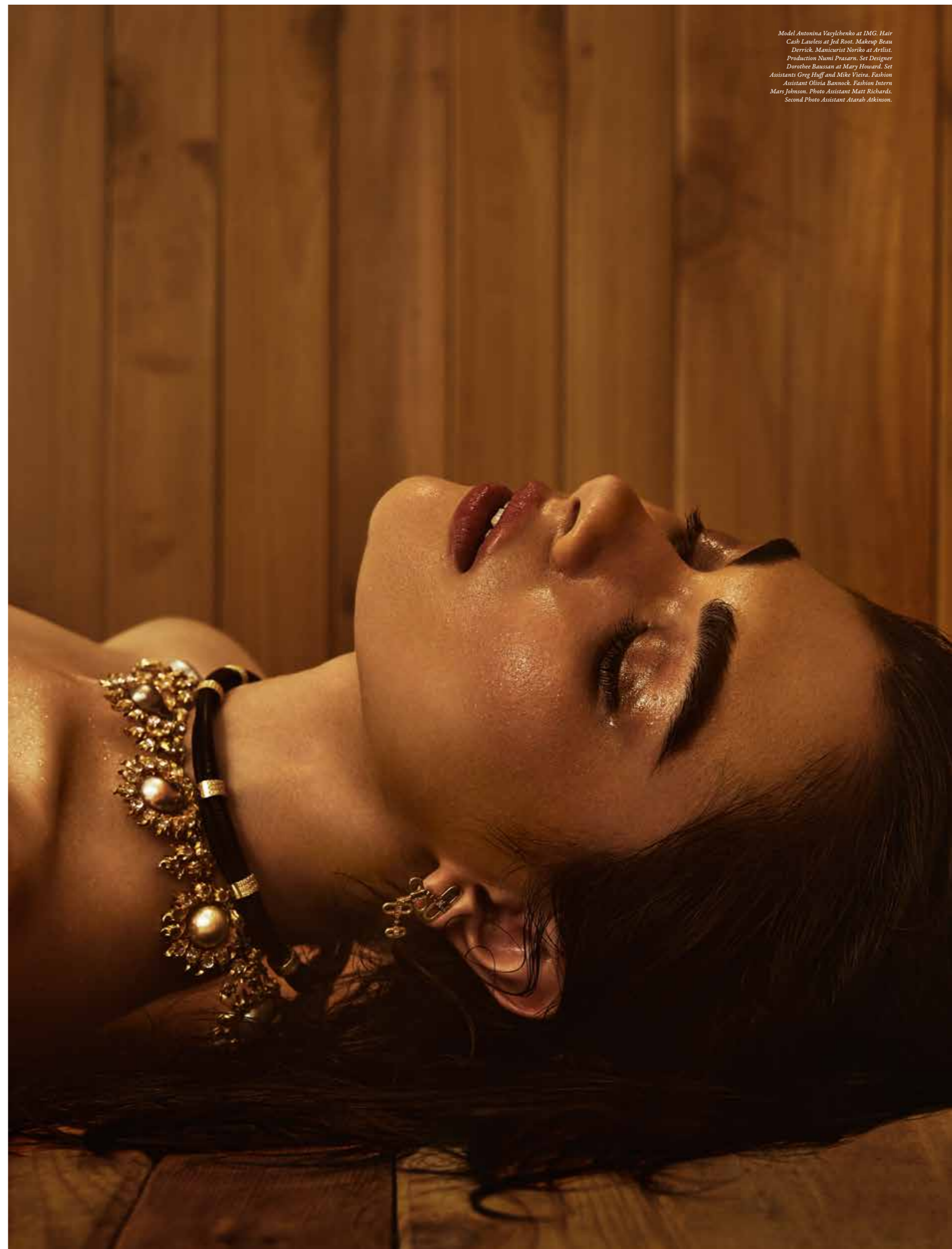




*Flowered Diamond Necklace BUCCELLATI
Purple Drop Necklace STEPHEN RUSSELL
Pink and Yellow Diamond Earrings BUCCELLATI*



This Page:
Drop Earring PAKA PAKA
Green Choker STEPHEN RUSSELL
Flower Chain DE GRISOGONO
Linked Bracelet STEPHEN RUSSELL
Green Bowed Stiletto GIANVITO ROSSI
Opposite Page:
Black and Gold Choker MIZUKI
Pearl Necklace BUCCELLATI
Linked Earring DEBORAH PAGANI



*Model Antonina Vasylenko at IMG. Hair
Cash Lawless at Jed Root. Makeup Beau
Derrick. Manicurist Noriko at Artist.
Production Naomi Prizem. Set Designer
Dorelbez Baussen at Mary Howard. Set
Assistants Greg Huff and Mike Vieira. Fashion
Assistant Olivia Bannock. Fashion Intern
Mars Johnson. Photo Assistant Matt Richards.
Second Photo Assistant Atarah Atkinson.*

The Impression



MERICAN
in
Paris

WORDS
Veerle Windels

*Once upon a time, **RICK OWENS'** love for fashion was his darkest secret. But today, the American fashion designer runs his eponymous label from Paris, exuding a grungy glamour that can, at times, be shocking – “Although that’s never my intention,” he says.*

Right Page Photo Credit: Danielle Levitt



The Impression

Arriving at the headquarters of Owenscorp in Paris doesn't really feel like entering a shrine – although some of Rick Owens's die-hard fans would call it exactly that. His showroom is empty, apart from some impressive home collection pieces, several vases with withered flowers and a few books on fashion, and yeah, well... Rick Owens. When the designer appears, there's instant conversation. "Are you my date?" he asks, and then invites me up the stairs.

Owens has had a hell of a year, so to speak. He just opened a store in his former hometown Los Angeles ("It had been a while since I was in California"); he's moving his New York store from Hudson Street to Howard street ("We're ready to join the rest of the world there"); but it's his runway presentations that trigger most of the buzz. For his Womenswear Spring/Summer 2016 collection models suddenly came out carrying each other, and thus bringing across a completely different take on aesthetics, there was talk. Lots of it. The fans bowed deeply. Some people were in

shock. Others questioned Owens' sérieux.

He's had time to think it over. A few months after the show, he says: "The people in the audience reacted in a completely different way from the ones who saw the pictures online afterwards. Most people who were at the show found it moving. Very moving, even. For me, it was about creating beauty. We're not talking about clothes anymore here. It was about ethos, about moral aspirations and about beautiful gestures. I've never wanted to shock people."

Rick Owens was an Otis College of Art and Design drop-out before he took a course in pattern cutting at Los Angeles' Trade Technical College. He learned the tricks of pattern cutting and garment making in a business where designer clothes were being copied. He always dreamed of becoming an artist, but ventured into the fashion business instead, starting his own label in 1994. Charles Gallay (at the time one of the hippest retailers in Los Angeles and someone Owens today refers to as his mentor) became his first buyer. Owens went on to sell to renowned

boutiques such as Henri Bendel and Charivari in New York. When a phone call from American Vogue led to a first fashion show in New York in 2002 and, later, another one in Paris, he was ready for the next level: building his brand out of Paris, where he lives with his wife and business partner, Michèle Lamy, since 2003.

"There was no plan at the beginning," he recalls. "I moved to Paris, even though I could have commuted between Los Angeles and Europe, but that was not what I had in mind. Fashion in Paris was even at that time all about romanticism, whereas in New York it was about efficiency, about status. Had I stayed in the U.S., I would have gotten respect, but I would have worked in the margin. Which I didn't want, eventually."

"I don't know if I wasn't ambitious enough to do a fashion show when I started my business, but for quite a while I considered my aesthetic too narrow to do two shows, one for my women's collection and one for men's," he adds. "I knew I could make clothes, but I wanted to stay small. I

Women's Fall 2016



Women's Fall 2016

"To be honest, I really don't think about pleasing people. Again, I don't want to provoke maliciously. I don't want to make people too uncomfortable. What I do is genuinely about kindness. Call it teasing. In a loving way."



Women's Fall 2016 Backstage



also thought I risked a lot by putting it out there. Starting with fashion shows is a big commitment. It means you have to continue doing it. Yet, I would have hated myself for not having the balls to try, so after eight years, I finally understood that doing a show would not question my integrity. People have accepted the clothes to be Rick Owens now. They know it isn't going to be different every season. People have accepted me as the designer I want to be."

He admits it took a while before he felt comfortable showing his collections on a runway. "But once I did, I started to become more playful: I played with the grand elements, with fire, with wind, thus putting clothes on a grander scale," Owens says. "The last shows have been threatening to some people, and I admit they are more hardcore, but I don't really see them as so extreme. I always think: What do I want to see on stage? Oh, the penis thing? Well, I wanted to see that. Why do we only see it in movies? Do you know it was almost threatening to some men to see it like that, indifferently hanging, not displayed, so to speak. After DaDa, after Cubism, we're still shocked to see this? Are we still that puritanical?"

"To be honest," he adds, "I really don't think about pleasing people. Again, I don't want to provoke maliciously. I don't want to make people too uncomfortable. What I do is genuinely about kindness. Call it teasing. In a loving way." He made the latter point with a smile.

These days, Owens derives his inspiration from a variety of sources, including French painter Gustave Moreau, Art Nouveau, and "opium" – a series of words he gives away quite matter-of-factly. Draping is very tempting right now, as is control, which has always been a major issue in his life.

"My childhood was very controlled," Owens recalls. "As a teenager, control was out of the question. I started hurting myself until I regained control. Adulthood was all about control again, but that was yet another addiction, just like the gym, which, in the end, I enjoyed. As I was getting stronger, I knew in the back of my mind that it would be fun to let it all go, which I did at intervals. Do we really want to die without having tasted everything? To me, there's no fun when there is no temptation. That is exactly what my stuff is all about. It also is my aesthetic."

Some may call his work stern and severe. For others, it is pure drama. But the drama has generated more than 120 million euros last year, a turnover that makes Owens more than happy. International expansion at Owenscorp is the result of a distribution deal with Eo Bocci Associati, a well-known name in Italy, the country where all Rick Owens collections have since been produced.

He and his wife Michèle were also the creative directors of the French fur company Revillon for three years, but today, the focus is solely on the Rick Owens collections. "Michèle loved working on the fur collections," Owens says. "But her

new baby is the furniture collection now. She loves to talk to the craftsmen who actually make the product, whether that's in Venice (where they recently bought a house), in Switzerland or in Dubai. Michèle will also oversee the new store designs. The New York opening is set for May. And then there's more: we start sunglasses with Mykita, the company from Berlin. So, we're becoming a lifestyle brand, just the way I want it. Not too big, not commercially driven. We don't need to get much bigger, only better. Our business needs to be about refinement. Always.

"Honestly, today I have the luxury to create the company I want to be," he explains. "I stand for certain values. On the other hand... I always sound so full of opinions, and that's not true. At 53, I've learned more than when I was in my twenties, but I don't want to teach people how to live. This is just my playlist. Nothing more."

Has he read the negative comments about his followers, the die-hard fans that on Facebook (and other social media) are at times compared to a cult? "It's hard to complain about people who feel a connection with me," Owens says. "Who am I to reject them? People see a cult? Well, that's not all there is to it. I definitely didn't calculate it that way. And hopefully people feel welcome without thinking they have to sign up for the cult."

And, with another smile, he adds, "It does make me nervous, though..."

Men's Fall 2016 Backstage

This Page: Printed Dress BALLY, White Gold with Diamonds and Rose Gold
Bracelets and White Gold and Diamond Ring VANRYCKE PARIS.
Opposite Page: Earrings LOUIS VUITTON, Striped Coat LOUIS VUITTON,
Patent Lambskin Pants LOUIS VUITTON, Lace Up Heel Boot LOUIS
VUITTON, Physalis White Gold and Diamonds Ring VANRYCKE PARIS.

CUTTING CORNERS

*The juxtaposition of REBELLIOUS,
yet elegant cuts, conjures imagery
of ALTERNATE realities. Black knee
high stilettos and patent pants
accentuate the PUNKISH but SEXY
nature of the scene.*

PHOTOGRAPHER
Audrey Krawczyk

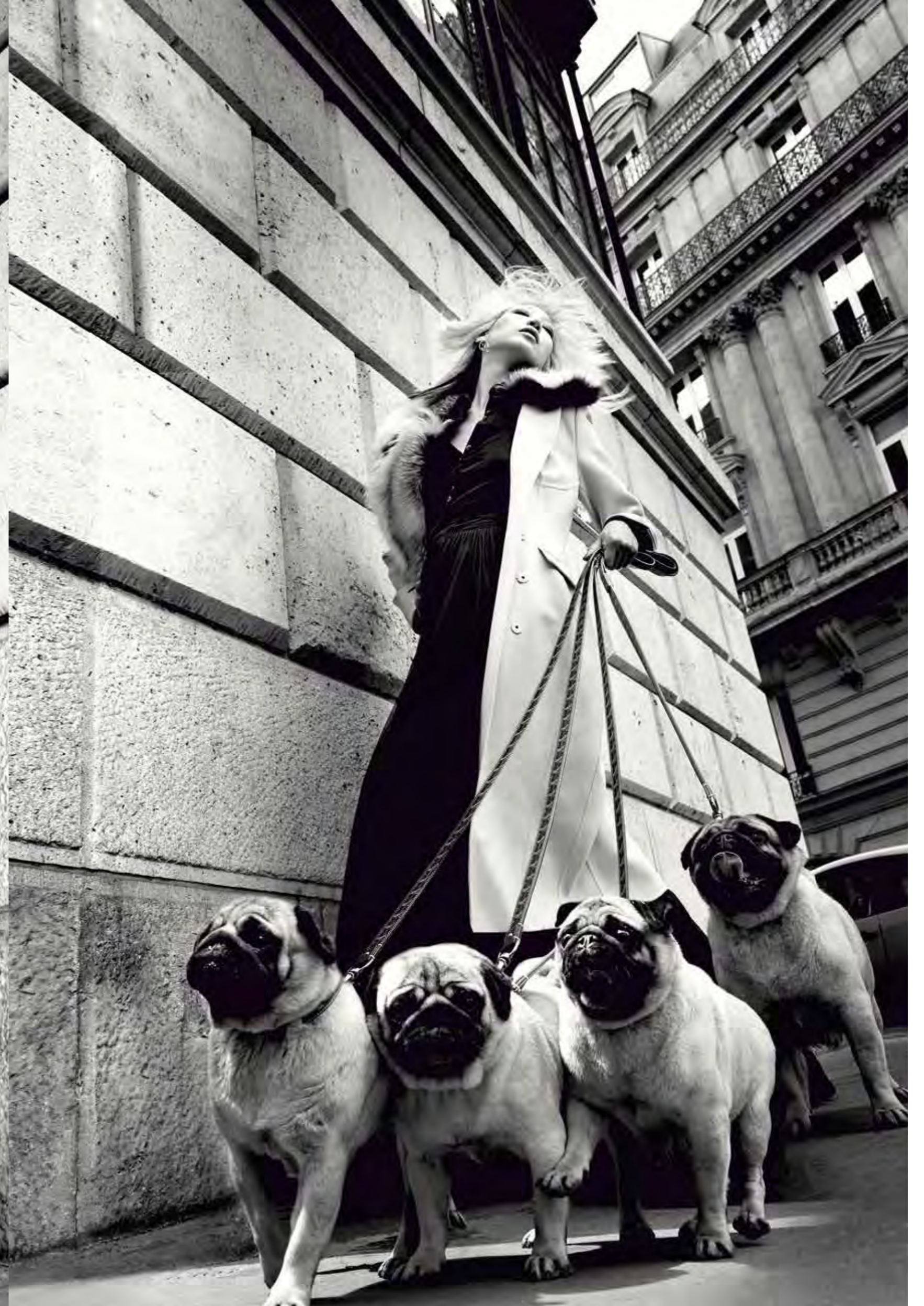
CREATIVE DIRECTOR
Kenneth Richard

STYLIST
Joy Sinanian

This Page: Patterned Fur Coat MICHAEL KORS, Print Sweater ALEXANDRE VAUTHIER, Laced Leather Trousers CARVEN, Heeled Short Boots AZZEDINE ALAIA, Toned Necklace VANRYCKE PARIS, Double Jeu Collection White Gold and Diamond Finger Ring OFEE PARIS.
Opposite Page: Short Ruffle Dress UNGARO, Heeled Short Boots AZZEDINE ALAIA, Leather Handbag LOUIS VUITTON.



This Page: Wide Brimmed Hat, High-Waisted Shorts, Embellished Jacket, and Over-the-Knee Heeled Boots ELIE SAAB. Saigon Bag GOYARD. Ellipse Ring ANNEISE MICHELSON.
Opposite Page: Coat BERMANO SCERVINO. Suede Shirt and Chiffon Skirt TRUSSARDI.
Thigh High Boots EMANUEL LONGARO. Coadorilla Pink Gold Earring VANRYCKE PARIS.
Dog Leash and Collars GOYARD.



This Page: Iron Coat and Jumpsuit MAX MARA. Platform Heels
CARVEN. Ginno Rose Gold Bracelet and Ring VHERNIER. White
Gold and Diamond Ring VANRYCKE PARIS.
Opposite Page: Black Solid Dress ALEXANDRE VAUTHIER. Platform
Boots CARVEN. Fancy Bag JOY POCKET.



This Page: Woolen Coat CARMEN, Short Buckle Boots CESARE & PACIOTTI, Vintage Earrings CLAUDINE ELBAZ, Love s&k Gold, Pink Gold and Diamonds, and White Gold Bracelets CARTIER, Opposite Page: Top, Cape, and Leather Skirt BARBARA BU, Short Buckle Boots CESARE & PACIOTTI, Physalis: White Gold and Diamonds Ring VANRYCKE PARIS, Double Jet Collection Double Finger Ring, White, Gold, and Diamonds OFEE PARIS.



Model: Suo Joo Park at IMG Models, Casting Director: Corinne Perrin, Hair: Quentin Guyon, Makeup: Vichika Yen, Makeup Assistant: Samira Coyette, Fashion Assistant: Victoria Soremi, Photo Assistant: Sylvie Nève, De Camis, Retouching: Ghis Lemaire-Spriet, Thank: Christian de Saint-Arnaud, Ag: Greeting and Tatit (Göttingen).

the SHOW MAN

For the past 25 years, **ALEXANDRE DE BETAK** has become fashion's go-to ringmaster for creating buzz via cutting edge shows and events. As the industry stands at the crossroads, he and a handful of others have a glimpse of what lies ahead for the runway, the technology that will transform the experience, and how the game will be played next.

WORDS

Kenneth Richard



KENNETH RICHARD: *Alex, great to catch you before this crazy show schedule, so much to talk about regarding the changing landscape of shows. But beforehand, how did you start in this business, to begin with?*

ALEXANDRE DE BETAK: I fell in it by chance, very, very young. I had a passion for photography, I still actually do. I studied photography quite seriously very early. I had my darkroom when I was 12. Then I started working when I was 15 for Berlitz Guides. I shot for them in the States, in Alaska.

KENNETH RICHARD: *That's unexpected!*

ALEXANDRE DE BETAK: Yes, there's a guide of Alaska with my pictures in it. That's over 25 years ago. Then I started taking pictures for various trendy magazines in Paris and then in Madrid. And to make a long story short, I met a fashion designer named Sybilla at the end of the '80s.

KENNETH RICHARD: *She was exquisite, great romantic.*

ALEXANDRE DE BETAK: You remember her? That's great, most people today don't know her. She was amazing. I met her when I was 16 and still in school. I loved what she did and offered to help, and she called just as I finished my bachelor at 17.

She was 20, I was 17. There were only three people at that time when it started. So we improvised to basically make an against-trend brand because at that time, the late '80s, was the beginning of Comme des Garçons and Yohji Yamamoto; and the end of the '80s was Mugler and Montana. And then you had the romantic ones, like Romeo Gigli and Sybilla. Romeo Gigli was bigger. That's how I started.

We shot pictures with Javier Vallhonrat. I took that story and started working on the image and the communication and then the first shows for a few years. I had already then opened my first company named already Bureau Betak. That's how it started. From there, we put together the store in Paris – her first store, and it was beautiful. We did an amazing opening party on March 15, 1991; I remember it like it was yesterday. It was the end of the Gulf War, and it was the first post-Gulf War party, during Paris Fashion Week. And then the following day she came to my office and said, "Alex, I think I need to stop." She got everything: the cover of Vogue, the store in Paris, the shows in Milan..." [throws his hands up]

KENNETH RICHARD: *It's all downhill from there.*

ALEXANDRE DE BETAK: Exactly, the day we opened the store that she had dreamt of all her life, it was all downhill from there.

So she quit the life of flying every week to Milan for interviews, to Florence to work in the factory, to Paris, to New York, to Tokyo for the licensing. That life she was living had to stop. And it did.

And there I was in that post-Gulf War moment, having to figure out what was next. I grew up in Paris, but I was getting bored there. Most Americans and foreigners had left. That's what happens when there is a recession. Between the recession, the crisis, the war, everybody was gone. Paris became too French, which wasn't for me. So I came to New York, 25 years ago.

KENNETH RICHARD: *Any idea what you were going to do?*

ALEXANDRE DE BETAK: I was really young when I moved here and I was like, "I'll start doing that." "That" didn't even have a name. So when I opened Bureau Betak in NY, it didn't even have a properly determined function. What I do as a job today didn't actually really exist. At that time, most fashion shows were conceived by the designers themselves, like Jean-Paul Gaultier, Thierry Mugler and Yohji Yamamoto, and also in Milan. They were usually produced internally by the PR department, or externally by press offices. So that's how I started. I improvised, for lack of a better word. I was just creating a job for myself that didn't yet really exist.

KENNETH RICHARD: *What were some of those early events?*

ALEXANDRE DE BETAK: I did the launch of the first Jean-Paul Gaultier fragrance, the one that came in a can with the bottle as a woman's corset. That was '94, probably. The event was a French food market in Industrias Studio on Jane Street. It was essentially like a cocktail party but instead of being just that, it was like a French food market. So you'd go to the fish stand and you would get oysters, or you would go to the cheese stand and get a beautiful sandwich. And there was RuPaul and Madonna... It was quite insane.

Soon after, I started directing fashion shows in Milan. I did the Prada shows, the launch show of Miu Miu, which happened in New York. Then I did the move of Helmut Lang's show to New York, which changed the order of the fashion weeks... That was crazy as we did the same season

twice in NY because Helmut decided to be first and moved to show in New York in September ahead of Europe, and the rest of the New York designers still showed after Europe... That was the crazy year we did two different fashion weeks in New York the same season!

KENNETH RICHARD: *How many shows do you do a season?*

ALEXANDRE DE BETAK: It depends on what you call a season. Between Paris, New York, London, and Milan... we did about 25 shows last RTW season!

KENNETH RICHARD: *And you do some big ones in proprietary spaces. Why do you think the game has evolved that way?*

ALEXANDRE DE BETAK: The industry is bigger. The big brands need more space, more shows, more people at their shows. Businesses are bigger, richer and more powerful. So that demand needs more space. And then, in more space, the more elaborate the show, the more time it takes to put up and take down, so you can't share it.

Twenty years ago there were two or three shows a day in the Cour Carrée du Louvre shared spaces. For the past two years, the Louvre has been rented exclusively to Dior for the RTW shows, and we need the Cour Carrée for over one month exclusively each time, for set-up, show and strike. So there is no possibility of sharing. We use the entire place.

The shows became larger for obvious reasons, which leads us to another topic: social media. Originally, fashion shows were strictly for clients, then also for press, then press expanded to TV, then came the internet, which already exposed the shows in real time to wider audiences, and then came social media, which expanded exposure to everyone.

It created the need for the brands to have faster, stronger, wider and more global impact.

KENNETH RICHARD: *It went from a localized trade event to a global everything event.*

ALEXANDRE DE BETAK: Yes, and it works, in a sense. It really works and it doesn't. Part of it works because obviously it's a way of communicating brands that have proven successful. The brand's awareness is growing bigger and better. The increase of the exposure through social media is naturally pushing the brand. Not just to be bigger, but to be better, to be different. There is hopefully more presence in quantity as well as in quality.

KENNETH RICHARD: *Which leads us to the big conversation about the system. How the advent of technology and awareness gets in line with timing and the consumer. What is your take?*

ALEXANDRE DE BETAK: It's a complex thing. There is no definite answer. Of course it makes sense today for brands to show to the consumer what the consumer can buy, IF the consumer can really buy it, and if all trades align... because the consumer is looking at it. You have 500 to 1,000 people in a room, that's trade; and then you have millions who are watching at the same time, the same thing, with the same quality, at the same level of precision, something they can't buy for another six months. So it's a very fair point that if one could, one would rather show what one can buy right away. Some brands like Burberry and Moschino have already tried it in certain ways, and it seemed to have proven very successful.

If you were to generalize, New York's Fashion Week is probably the most commercial and consumer-oriented one of them all. Some brands think that it's a shame to spend all that money on press instead of on consumers. I never really agree, because I think that whatever money is spent, whatever energy and creative efforts are put into shows, is never wasted. It always goes to the consumer in one way or another.

Today, what has the biggest impact is the world of reality. Reality TV, more than any world, is, in a way, a consumer world. The world of the Kardashians represents the consumer world. And that's what's had the most impact on everything, including fashion and fashion shows. Though I don't personally share a passion for that, I recognize its power and I respect it. That power of what is attracting the general consumer is something we have to deal with, the power of reality.

I still feel that the high fashion world exists because it makes everyone dream. That is what our jobs are. I see the role of a luxury brand to make people dream beyond reality and I think that the long-term sustainability of luxury brands is the dream. The short term is the consumer access. But too much short term is going to kill the long term. Our job is to balance the non-accessibility of that dream and luxury, with accessibility.

In concrete terms, when we create a show we create... well, first of all, I



“ I STILL FEEL THAT THE HIGH FASHION WORLD EXISTS BECAUSE IT MAKES EVERYONE DREAM. THAT IS WHAT OUR JOBS ARE. I SEE THE ROLE OF A LUXURY BRAND TO MAKE PEOPLE DREAM BEYOND REALITY AND I THINK THAT THE LONG-TERM SUSTAINABILITY OF LUXURY BRANDS IS THE DREAM. ”

Dior SS16 Photo | Nicolas Du Pasquier

like to think I never create one show. I participate in the making of a brand and I usually intend from the beginning to do it successfully and for a long time. Hopefully! I always enter it thinking, "How we can start a story? How we can design an identity, a visual identity, an emotional identity through shows, and how we can make it evolve with time?" I believe we're building a dream. There has to be emotion and dream in luxury. That's what makes the difference between a luxury brand and a more common and affordable brand, though of course major, more affordable brands also communicate like luxury brands.

Now, we are in a time that started many years ago with the help of social media, of what I call 'reality.' That in a weird way, and thanks to technology, makes a lot of people dream even more today of luxury. Social media makes everything accessible and interactive. Not only do you know the news, but you can interact with them, you can share them in the way you want. The audience obviously can share what we show them in the way they want and so on.

The good thing for brands is that there will be a mix of it all. It's about a balance. Because it's a big expense, we may take these big fashion shows to be more consumer-oriented, which may not make a big difference because they already are.

KENNETH RICHARD: *So the show itself?*

ALEXANDRE DE BETAK: The show itself doesn't necessarily change. It will be where, when and for whom we show that may change. And that's where it gets interesting, though complicated for the designers.

KENNETH RICHARD: *Do they somehow think it changes what they do?*

ALEXANDRE DE BETAK: When your role is to contribute to the making of a brand and the definition of that brand, you need to do the same job. I don't think you should alter the way the brand is or the way you present it because of whom you present it to. The shows were about presenting to trade and press for them to translate to consumers. We will still do that, even though we're doing it directly for the consumers.

What's interesting is that for those 2,000 people who travel four times a year to the major four cities, they always have to be there because they need

a faster, better look. But now, you can almost get the faster, better look even if you're not there. Technology is growing so rapidly that very soon you could have the full experience of a live event even if you aren't there. It won't be 100% the same as sitting in the front row, but it will be close.

We're already technologically able to show you the show better than if you are sitting in the second or third row, because we can do live 360° cameras. We do 360° already to post on YouTube. You're probably soon be able to see 360° on Instagram or whatever social media you choose. We're actually working on that. We can technologically even give you access to cameras that you choose yourself, and even zoom in and out or look at the audience, if you prefer, instead of the models. You could do whatever you want, soon.

Of course it adds to the overall impression if you are there in person, but do these 2,000 people really all need to be away from their desks four times a year for a month? The economics don't really make sense any more. When the economy is at its best, it's fine, but every time there is a recession, there are less people traveling, there are less people moving, it makes no sense.

Then if you don't anymore really need to have that group of people all together live in one space in New York, Paris, Milan, or London, then maybe you can change the when, you can change the where, and you can go off the main cities, for the sole purpose of the message, for the purpose of the creative, for the purpose of the content.

KENNETH RICHARD: *So you could do the shows more like what has been happening with resort season, anywhere?*

ALEXANDRE DE BETAK: Yes, you could go anywhere that you've been dreaming of going to.

We've been dreaming, myself and others who do the same thing that I do: the designers and all the creatives involved in fashion shows, about going somewhere else. We've been struggling for the past 10 years to find new venues in New York, in Paris, in London and Milan.

Imagine if tomorrow we can start going to the desert, or to any amazing place in the world, which we started doing a little bit with Cruise and Pre-Fall.

It would be amazing. You need live energy in the room when you do live shows. But that live energy can come from consumers or a selected amount of people that translates better live on social media. So instead of 2,000 of the usual suspects at fashion shows, there will be shows with a few of these people only and many others who have never been to a show and who may be more enthusiastic about it. They could be consumers or whatever you want to call them, guests. It's almost like doing a film because it's recorded live anyway on a device for the web, Instagram or whatever social media will come.

The when is another big issue, obviously. The when will be trickier. I believe that there would be a bit of both. You'd still have the need to show to trade early, but maybe in a very small manner. You try to make it very private. The brands complain that fast retailers copy and all that stuff anyway. And that may never change, due to cameras in everyone's hands. It's the way the world is. Even if we do a show for ten people, you'll still take pictures if you want and show them.

What may make sense is for some to show to trade early, in a very small fashion, spending much less and keeping the big expenditure for the public, consumer-oriented image of the brand. Maybe they'll do both. At least for the transition period, that's until the day – that's another topic which is a bit outside of my realm, but, there is likely a moment where technology will help the production of the clothes themselves in a way that they could be produced quicker...

That could mean that designers just show to the press and control the distribution. If brands were only selling their own line and they promote themselves directly to consumers through social media – that's what some are looking to do anyway – they probably could show and pre-produce and be ready to deliver very quickly. That may happen as well very soon. On a very small scale, that's what a few are doing today.

Right now I'm very excited by the fact that after so many years of doing the same thing and essentially using media in the same way for the same people, that we are growing it to be better. I'm looking deeply into putting

a lot more technology into our shows so we can actually use technology and social media together better for all the people who don't come to the shows, and start proving to some that they maybe don't need to come.

KENNETH RICHARD: *And like a sports match, perhaps a better experience through technology?*

ALEXANDRE DE BETAK: Yes. We've been playing a lot with 3D, with 360°, with live activated cams, with all those different technologies. We started with a few brands like Christian Dior, who could go show in crazy places around the world because they felt they can create an amazing experience via technology.

I think there will now be more options, less generalities and more exceptions. So if everybody moves towards the consumer show trend, there will still be the opposite of that. There will still be smaller shows, shows with no cameras, shows at a different time. I think it will open up to more possibilities, which is what excites me. I think it's about time to reinvent it all anyways. There have always been people doing it on the side, like what we said before, we did it for Helmut when he decided to show earlier in a different place, and Azzedine Alaïa did it all his life.

KENNETH RICHARD: *When he was ready.*

ALEXANDRE DE BETAK: When he was ready. He's great. I was always surprised that no one else did that. In fact, he remains today the only one who showed what he wants, when he wants, when he's ready.

KENNETH RICHARD: *It sounds like you and the industry are ready for some change.*

ALEXANDRE DE BETAK: Yes, and for us, in terms of creating images, creating amazing moments and helping create brands, we'll hopefully end up going wherever, whenever, to do whatever. And change the formats as long as they make sense.

KENNETH RICHARD: *Thank you, Alex. Good luck this show season and here's to seeing you wherever and whenever.*

ALEXANDRE DE BETAK: Thanks, Kenneth.

Dior SS16 Photo | Nicolas Du Pasquier

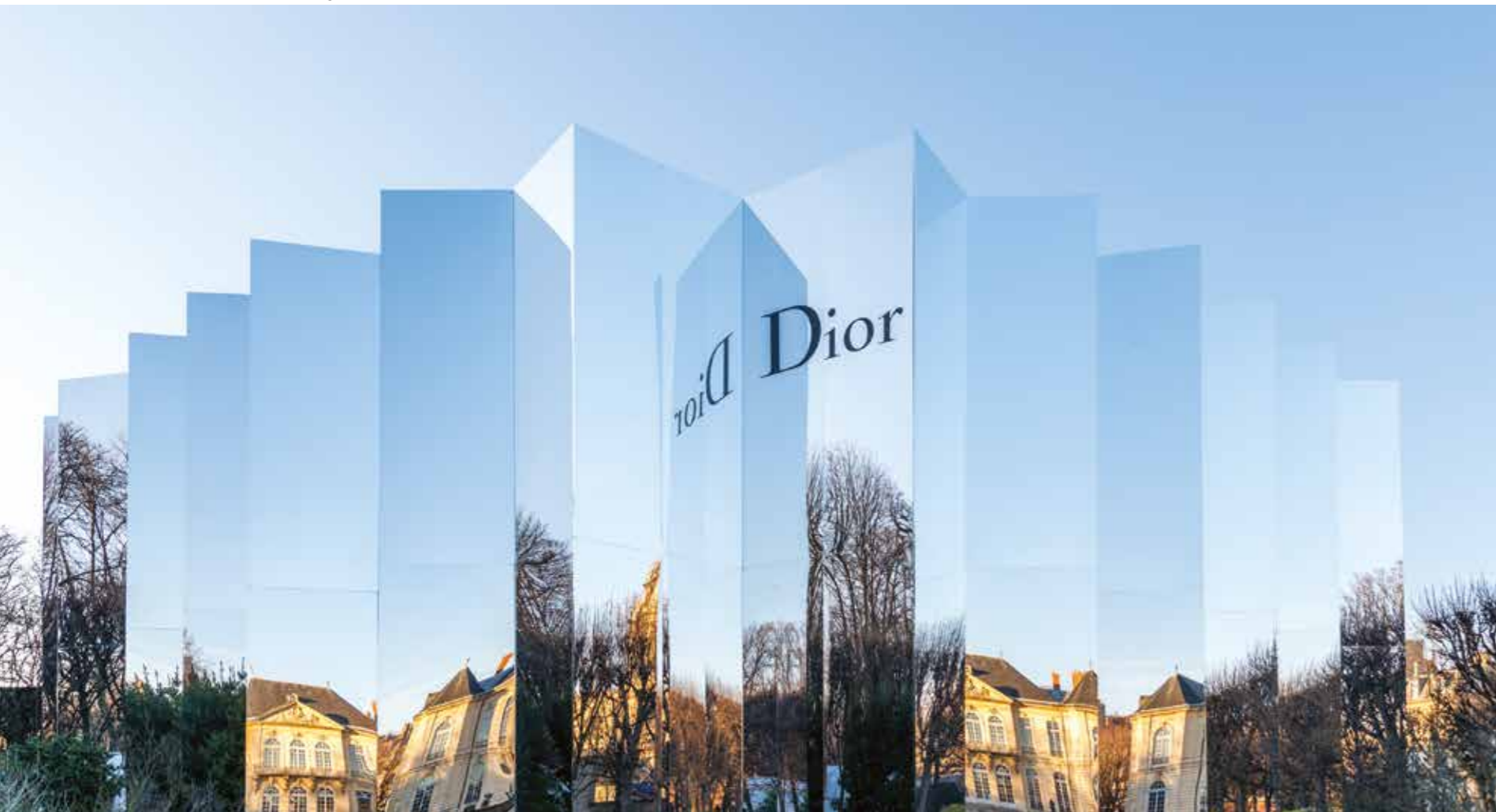


Photo | Victoria Galvani



Need for



*Form fitted and draped pieces for a balanced yet **ALLURING** look that channels a **FORMULA ONE** style. Oversized sweaters, midriff-baring half-shirts, and **FORM FITTING** leather skirts and pants for a collection that looks pulled straight from the track.*

PHOTOGRAPHER

Marco Pedde

CREATIVE DIRECTOR

Kenneth Richard

STYLIST

Angela Esteban Libero





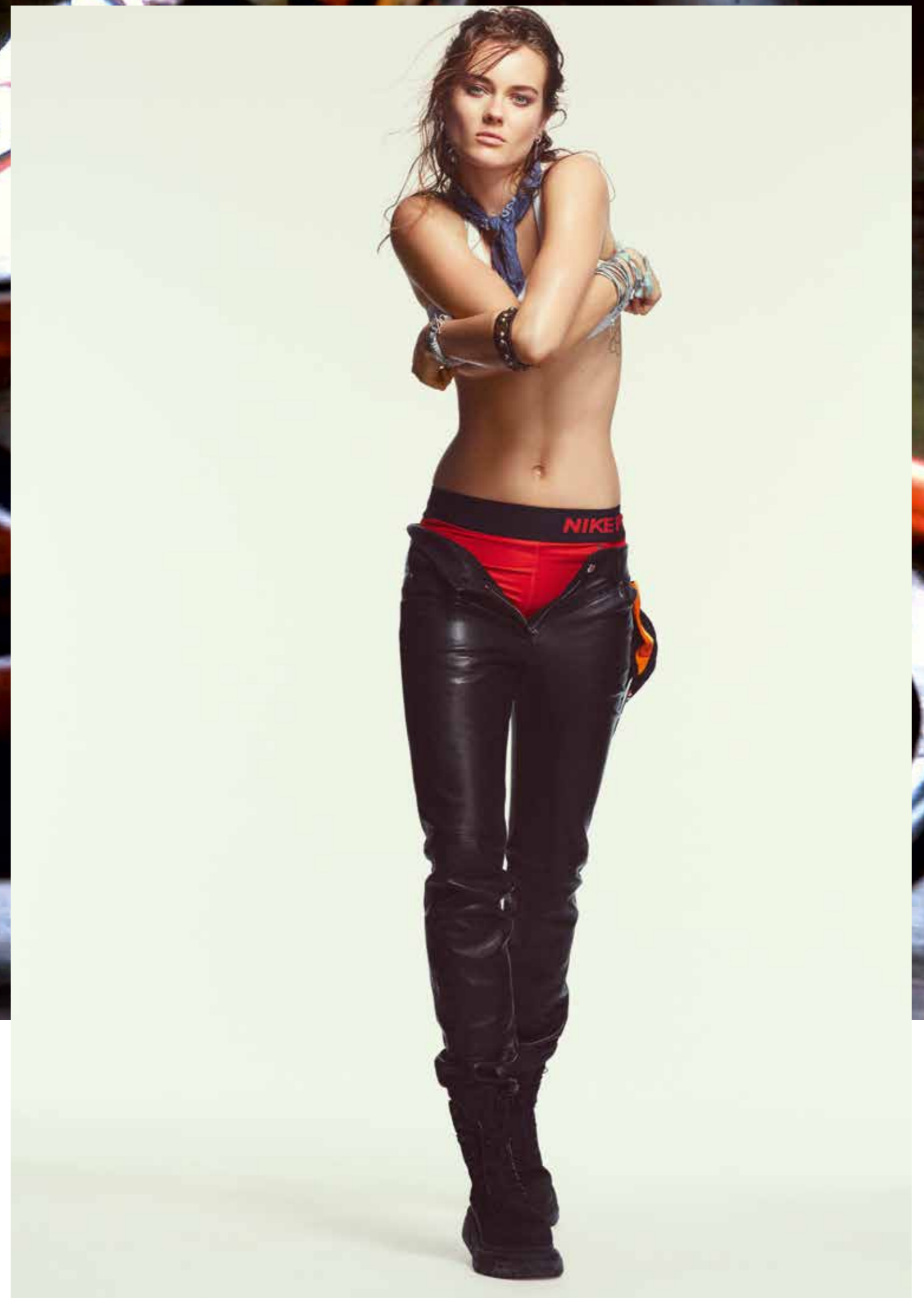
Previous Spread:
Black and Red Leather Jacket BELSTAFF
Opposite Page:
Black Graphic T-Shirt OFF-WHITE
Burgundy and Luxe Turtle Neck EMILIO PUCCI
Black and White Underwear FLEUR DU MAL
Black Leather Belt with Metallic Buckles MOSCHINO
Red Boots HOOD BY AIR
This Page:
White and Red Striped Hoodie HOOD BY AIR
Black Leather Harness DSQUARED2
Black Leather Thigh-High Boots H&M STUDIO



Opposite Page:
Black Leather Biker Jacket with Stripes OFF-WHITE
Green and White Knitted Overall COURRÈGES
This Page:
One Piece Bathing Suit CALVIN KLEIN
Blue Bomber Jacket DIESEL BLACK GOLD
Red Leather Backpack DIESEL
Green Patent Leather Jacket COURRÈGES

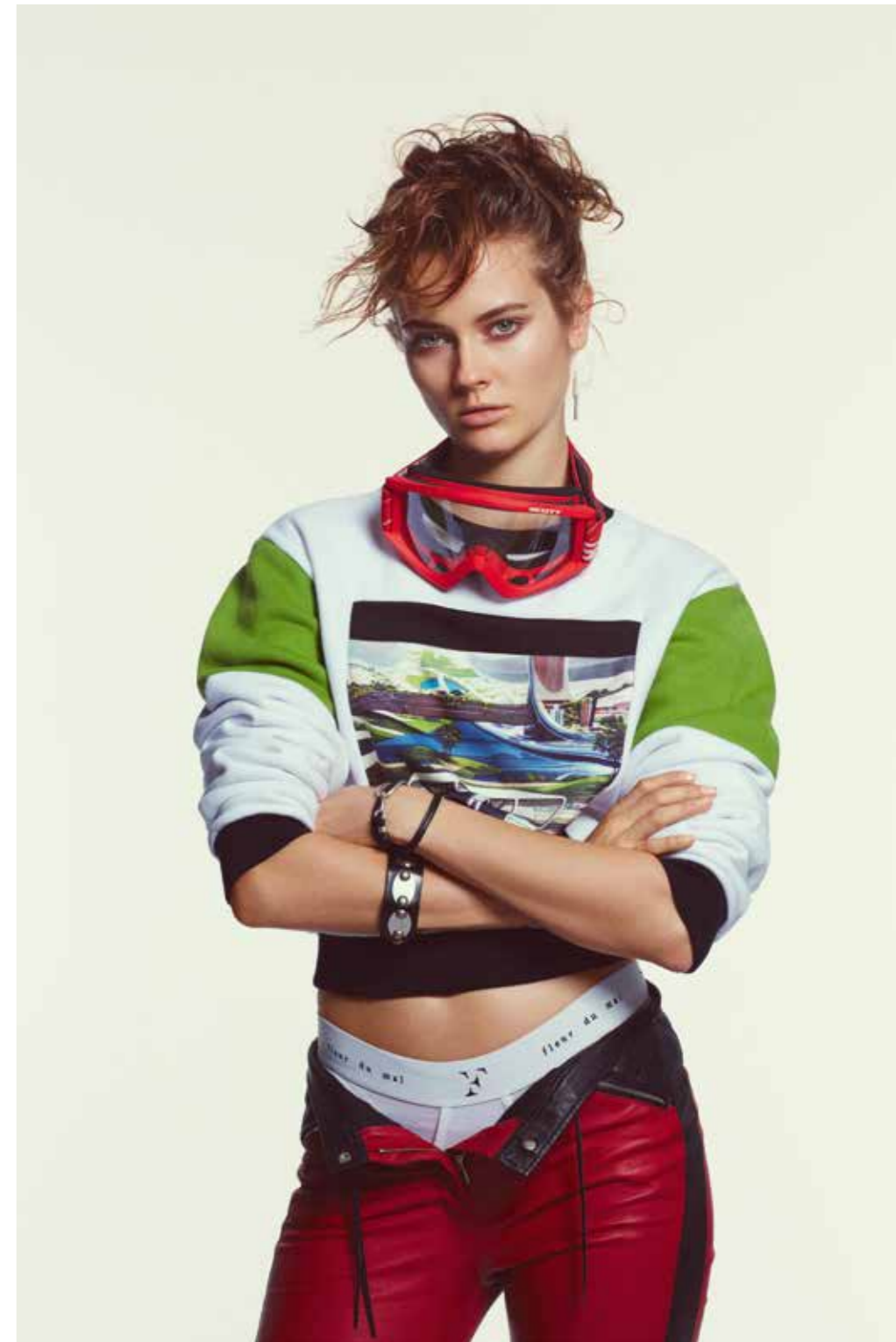


This Page:
Black Hoodie CONVERSE
Patent Leather Skirt HOOD BY AIR
Multi Strap Boots ISABEL MARANT
Pink Bikini Bottom AMERICAN APPAREL
Opposite Page:
White Crop Top Tank MOSCHINO
Underwear NIKE
Black Leather Trousers BELSTAFF
Brown Leather and Metal Bracelet DSQUARED2
Black Platform Boots DKNY

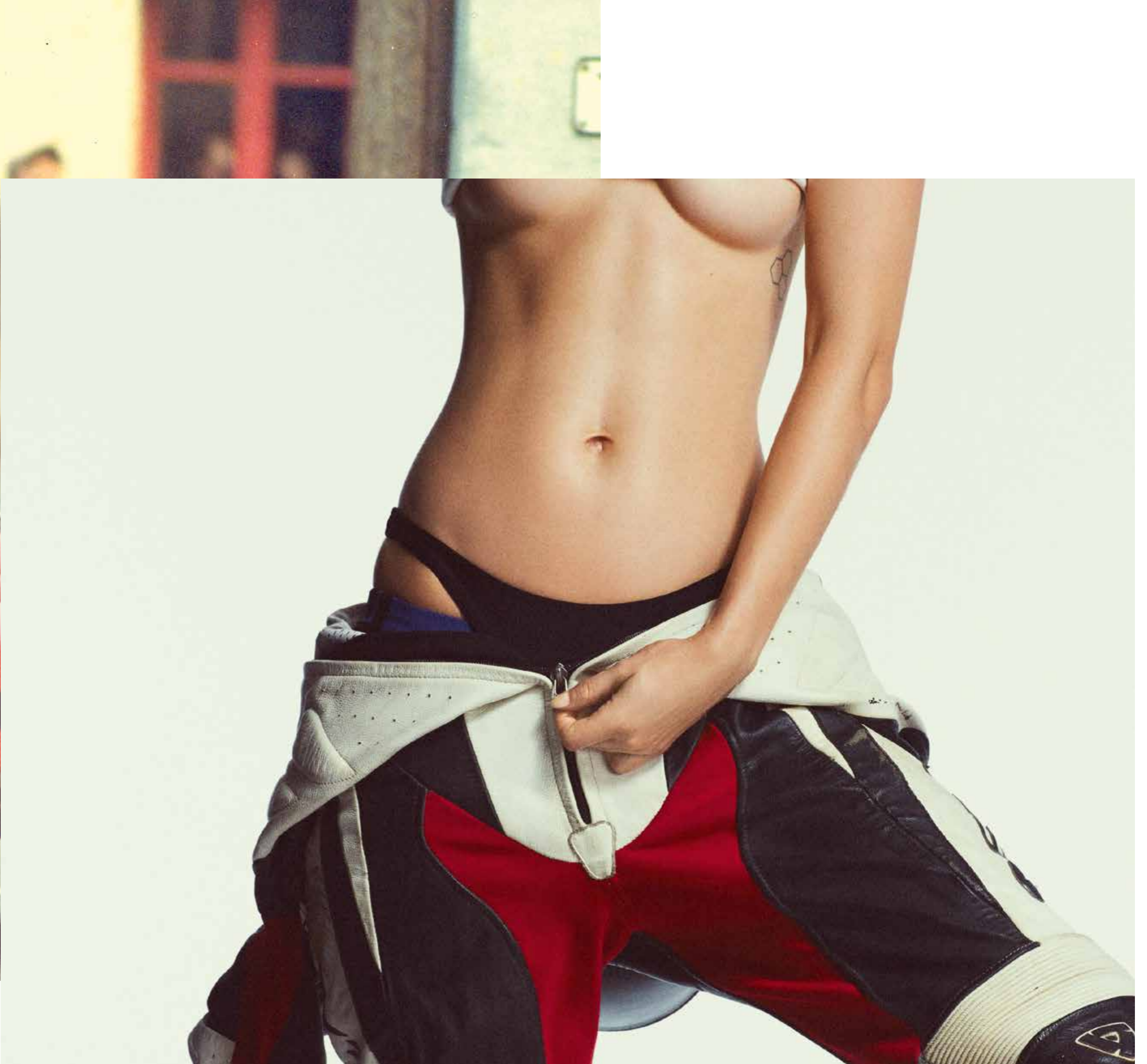




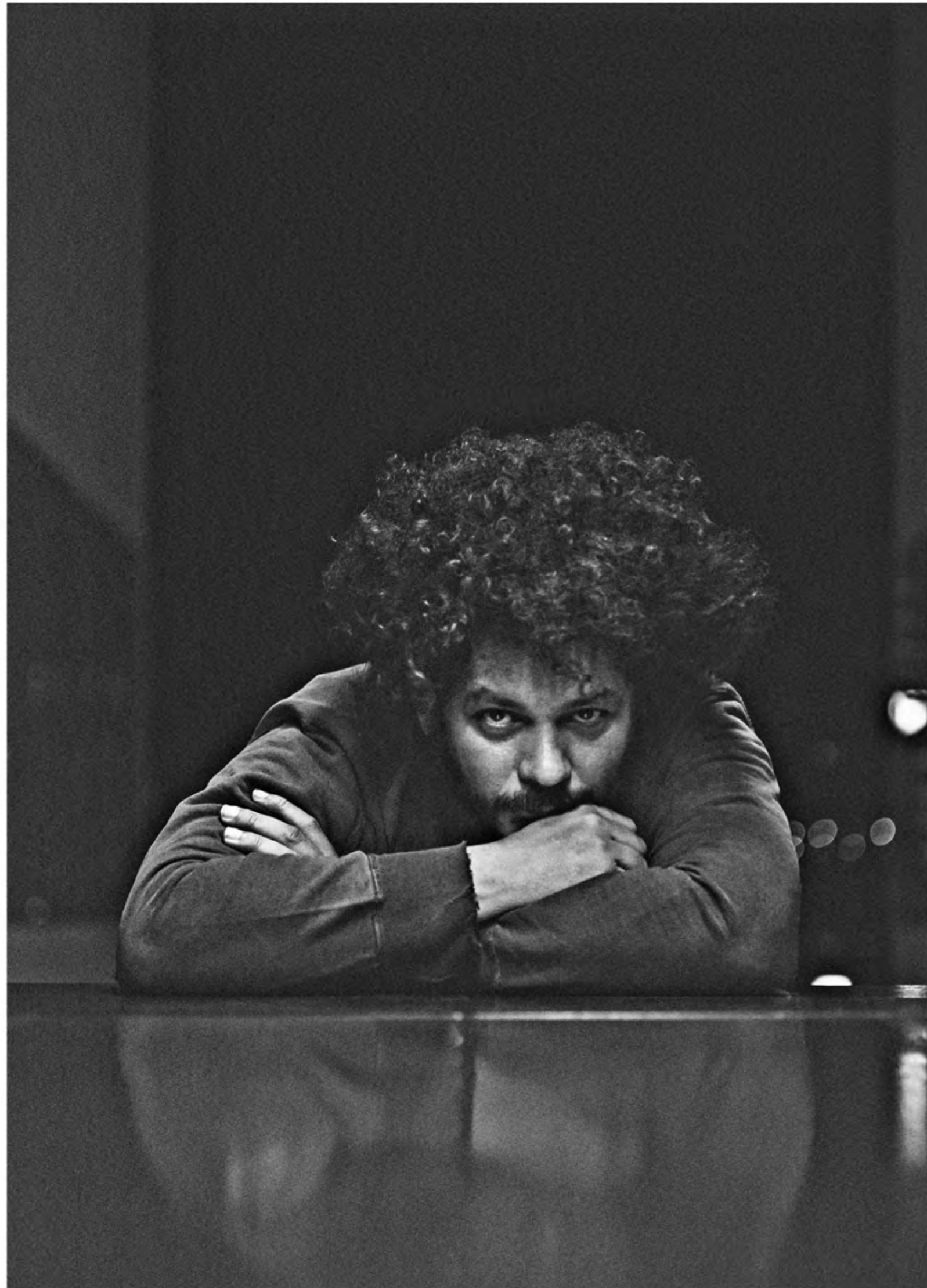
Opposite Page:
Black Padded Coat ACNE STUDIOS
One Piece Bathing Suit with Zipper PE NATION
This Page:
Blue Crop Top VERSACE
Underwear NIKE
Black Leather Overall ACNE STUDIOS
Black Leather and Canvas Backpack DSQUARED2



Opposite Page:
Red, White, and Black Knitwear NEIL BARRETT
Black Leather Zippered Skirt ISABEL MARANT
This Page:
White Printed Oversized Sweatshirt OPENING CEREMONY
White Underwear FLEUR DU MAL
Red and Black Leather Trousers BELSTAFF
Black Leather Boots H&M STUDIO
Brown Leather and Metal Bracelet DSQUARED2



*Leather Racesuit REV'IT
Black Swimwear Bottom AMERICAN APPAREL
Model Jac Jagaciak at IMG Models. Hair Song Hee at Bryan Bantry.
Makeup Mark Edin at See Management. Photo Assistant
Adam Hoffman. Fashion Assistant Borja Vilas.*



P ASCAL DANGIN

*Images are the most visceral and **EMOTING** of storytelling forms. And within their tales, nuances make the difference between reality and **DREAMS**. For over the last few decades, Pascal Dangin has been fashion's **VISIONARY** dream-maker, leading his **ARTISANAL** eye and hand to create many of fashion's most **ICONIC** images and **INFLUENTIAL** narrations.*

WORDS
Kenneth Richard



Alexander Wang Spring 2015 Steven Klein
Balmain Spring 2016 2014 Steven Klein

KENNETH RICHARD: *Congrats on the latest round of amazing campaigns and the recent Balmain video. We've chatted a few times about the art of imagery but never about your beginnings. How did you find your way into the industry?*

PASCAL DANGIN: I started as a hairstylist, or actually as a shampoo boy – doing shampoos and hair coloring and learning how to make someone look beautiful. The salon was a great environment to learn about aesthetics, taste and psychology. We always say that a woman tells everything to her hairdresser. So I developed a lot of those skills in the early days. I started at 15 by knocking on the door of a salon that was looking for an apprentice. I just went in and said, "I want to be an apprentice."

KENNETH RICHARD: *Where was that?*

PASCAL DANGIN: In the 15th district of Paris. I remember walking on the street and literally just turned my head and saw the sign on the window. I had dropped out of school and was not really familiar with Paris. It was very foreign to me – the concrete, the people. I grew up in the country.

I was very good at drawing, so my mother thought that I should go to an art school to learn. I went to various schools to test to be accepted and was accepted in some of them, but I just didn't feel like I wanted to be drawing bottles and still life. It is not that I had an opinion about it, but because I didn't feel like I wanted to be in school. I had a strong reaction against school. I suppose my childhood did not create a proper foundation for learning, or at least listening to adults, which had more to do with the fact that I did not trust adults.

KENNETH RICHARD: *But you must have been listening in the salon.*

PASCAL DANGIN: The difference is that when you're a fifteen-year-old straight boy, the only thing you're thinking about is how you are going to

"I DON'T SPECIFICALLY WANT TO BE THE FIRST, BUT THE FEELING THAT THERE'S NO LIMIT HAS A FEARLESSNESS THAT COMES WITH THAT AND SAYS, "WHY NOT?"

evolve as a man. It obviously opened an entire world for me that I had no idea existed. Pair that with the love of being able to look at someone and realize that you have the power to make them feel better about their image. Because I looked at their face in the mirror and the mirror, really, was the genesis of the screen. Images back at that time didn't exist on screen. We didn't have the computers, watches and iPhones. But the visual of someone's reflection, really – without knowing it at the time – was the screen for me. And looking at the screen has always been a fascination of mine. I've always loved synthetic image in that way.

KENNETH RICHARD: *So how did you transition from the mirrored screen to the computer screen?*

PASCAL DANGIN: After a few years learning the craft of hair cutting and everything that has to do with biology and chemicals, I realized that there were fashion magazines that I didn't know existed. In the salon, I would go through them and see credits for hairdressers and think, "This is cool, I would love to do that." They would be on a beach in the Bahamas or on Mauritius or on a mountain or in Moscow and I thought, "I want to do that, I want to be there." So the salon quickly became too small of a world for me.

I don't even know how it happened, but at 18 years old in Paris, I found myself backstage at a lingerie show. I had arrived with my brushes and my hair dryers, not knowing what I was stepping into, and when I went backstage, these gorgeous women were all over the place in lingerie and I thought to myself, "I really like this job." [Laughs] I was obviously very seduced by that world. So one thing led to another as a stylist, and then I joined a team of Jean Louis David. At the time, he was very proficient.

So I found myself very quickly doing runway shows with Yohji Yamamoto



BALMAIN
PARIS



BALMAIN
PARIS



BALMAIN
PARIS



BALMAIN
PARIS



ALEXANDER
MQUEEN



ALEXANDER
MQUEEN

“WE ALL KNOW WHAT WE
DON'T LIKE. AND IT'S EASY
TO DEFINE WHAT ONE DOES
NOT LIKE. IT'S MUCH MORE
DIFFICULT TO DEFINE WHAT
YOU LIKE UNTIL YOU SEE IT.”

Alexander McQueen Fall 2014 Steven Klein

“DOSTOYEVSKY ALWAYS SAID,
‘BEAUTY WILL SAVE THE WORLD’
AND I REALLY *BELIEVE* THAT.”

Vera Wang Fall 2014 Patrick Demarchelier



VERAWANG
BRIDE

and suddenly I was flying to Tokyo, and this whole new world opened to me very quickly. From the time I was 18 until I was 30, my world was hair, hair, hair, hair; fashion, fashion, fashion; makeup, makeup, makeup; photography, photography, photography. I really fell in love with photography at that time.

Meanwhile, I'm watching and learning – having not been educated at all – and I began reading books. Evidently, I didn't speak any English; so every morning I went to the cafe with The Herald Tribune under my arm. I had no idea what I was reading. I thought that word 'people' was pronounced pee-ople. [Laughs] I was learning English in my own way so I could communicate. Because obviously I realized everybody speaks English and models are from New York and without it you cannot communicate. I watched a lot of movies and read books and I finally got my way around English.

KENNETH RICHARD: *Were there 'pee-o-ple' who helped you along the way?*

PASCAL DANGIN: To teach me? A little bit. But really, most of it was thinking I need to communicate and I need to speak to people and I need to learn that. I need to overcome that lack of knowledge – basic knowledge.

KENNETH RICHARD: *So you self-taught your way into hairdressing and into speaking English, as well as finding yourself in an avant-garde moment with Yohji Yamamoto. What inspired that curiosity?*

PASCAL DANGIN: First of all, the circumstance in which I found myself, but then also I really started to fall in love with fashion, clothes, and the magic of transformation. One morning would be this way, the evening would be that way, and I learned about the various psychological characters that people are able to create for themselves.

When you grow up within a normal environment, or I would say external environment, there really aren't games about becoming or projecting a different personality, you just adapt to the mold in which you grow. Fashion became theatre. Fashion became a playhouse. 'How do I become a seductress? How do I become revolutionary?' – and at that time, I also started to learn from the punk movement. Of course I was born in the '60s so I was young, as this was the late '70s and early '80s, but it was very close to punk. I often went to London from Paris, so I learned about what punk meant – the statement of changing who you are physically to project a different image. That, to me, was fascinating.

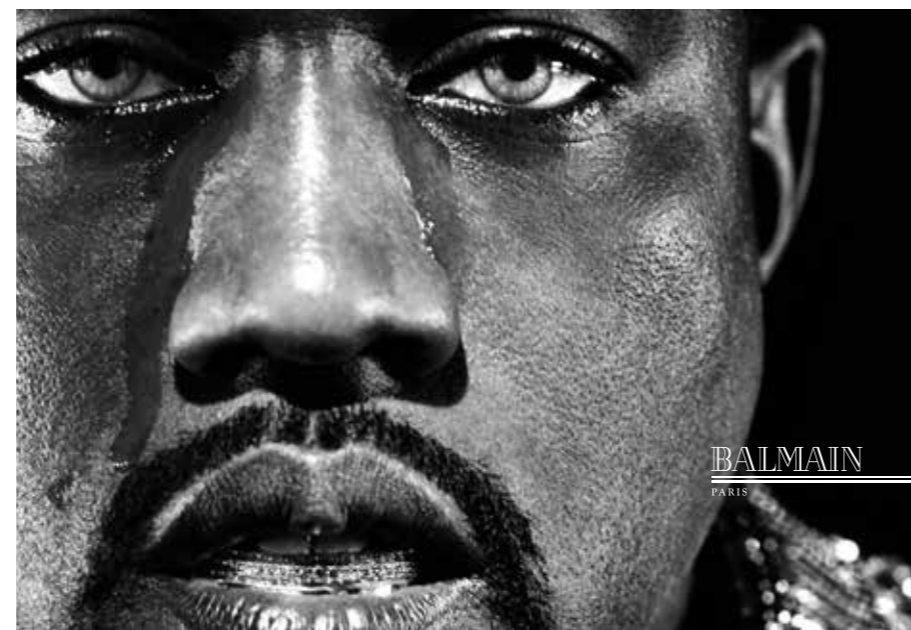
KENNETH RICHARD: *Have to fast-forward a little bit as I see that transformation and risk in your work now. Do you feel the Punk Movement has stayed with you and influenced you even to today?*

PASCAL DANGIN: Although I didn't have a mohawk, I understood social class, the fabric of society, and why they did what they did at the time. And I was more fascinated by their heart than their music. Honestly, I never really dove into the punk music so much. My sensibility in music is very different, but I did like how they forcefully, and I would say peacefully, raised their hand and said, "We exist and we want something different." I think they broke a lot of barriers, and the idea of breaking barriers, pioneering, being the first, probably has some influence on me in my career. I don't specifically want to be the first, but the feeling that there's no limit has a fearlessness that comes with it and says, "Why not?"

KENNETH RICHARD: *So let's talk about that limitlessness, because you*

“ I WILL ALWAYS BRING *MODERNITY* WHICH SIMPLY JUST MEANS THAT IT'S *TODAY*. IT'S NOT WHAT HAPPENED YESTERDAY, AND IT'S PROBABLY NOT ABOUT THE FUTURE. I THINK THAT THE *VALUE*, THE *EQUITY* THAT YOU BUILD FOR A BRAND HAS TO OBVIOUSLY BE COMPOUNDED AND ASSEMBLED. ”

Balmain Fall 2016 Steven Klein





BALENCIAGA

“THE *MIRROR* REALLY WAS THE GENESIS OF THE *SCREEN*...LOOKING AT THE SCREEN HAS ALWAYS BEEN A FASCINATION OF MINE. I’VE ALWAYS LOVED *SYNTHETIC* IMAGE IN THAT WAY.”

Balenciaga Fall 2014 Steven Klein
Alexander McQueen Spring 2014 Steven Klein

transitioned from hair to a new technology that began at that time and you were right there on the forefront. When did you first start to touch the computer?

PASCAL DANGIN: Well, I think I was very geeky. And again, I want to say, very importantly: I’m like you are, a digital immigrant. I’m not a digital native. I didn’t grow up with it so I had to learn about it. It’s different today with kids who swipe and know how to set up an email account by the time they are five years old. I looked at computers often and I actually learned with DOS programming – basic DOS programming. Don’t ask me why I was able to do that, it’s just the curiosity that I have always makes me want to understand why things happen and the reason for which they happen. I’m never satisfied by pressing a key and having something happen and not knowing how it happened.

KENNETH RICHARD: *I’m picking up a pattern of tinkering. You’re an explorer in the process. Does that have to do with being self-taught?*

PASCAL DANGIN: Yes, I think it is part of the decision to pick up *The Herald Tribune* and start reading without understanding a word.

KENNETH RICHARD: *So you applied that to technology?*

PASCAL DANGIN: Yes. I remember I was on vacation in the Bahamas and I had finally gotten my hands on the new Toshiba laptop that was the first with 256 colors and a program called Paint. An image appeared and the fascination for me

was to see images on the screen, which had a very low-density pixel. It was really pixilated. I just was fascinated by the fact that you could just click something and change the color of it. I would select the blue of the space around say an astronaut and I would make it red and be like, “Wow, this is very cool.” I spent my entire vacation just playing around with this one astronaut picture. I recently went back to this hotel on vacation and I went into that room and told my kids how this is where dad started his story.

KENNETH RICHARD: *There is a Jack White song about a successful person who is always striving to get back to that little room where all their creativity started. There’s always a little room in everybody’s story.*

PASCAL DANGIN: Yes, there’s always a little room. I think that from that moment on, I never let go of the concept of an image on screen although it was years later that my fascination for image manipulation, my fascination for understanding photography, began. Being and talking with photographers all the time, you start to pick up on things clearly. Even in the early days, I would always say there’s got to be a better way to do what we do.

KENNETH RICHARD: *When did people start coming to you for that better way?*

PASCAL DANGIN: One thing we have to remember is photographers at the time did not have much control over their images the way they do today. Photographers used to select the pictures, make ‘work prints,’ and



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YOU DO THAT *BEFOREHAND*.”

Alexander Wang Spring 2016 Steven Klein



ALEXANDER WANG



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ALEXANDER WANG



ALEXANDER WANG

make the final print; they would have some hand-retouching touch-up to do, but it was very limited. What happened is those prints would end up going to the magazine and things would get manipulated there by the art directors of the magazine. Cropping, cutting – you name it. Then the picture would come out 3 months later in the magazine and the photographer would have no interaction with it. It was very much like, you took the picture, now we do layout. It was frustrating for the photographers.

So I think what I saw was a white space – I’m a photographer’s lover, I love those guys, I love what they do, I love their mind, I love their heart, and as a support to them, my first inclination was to help them control that process. It was socially, de facto, reversing the industry, if you will, by saying, “Okay, now the photographers are going to pick the 10 pictures for the 10-page story,” not 50, because they do not have the time to do 50, they only have the time to do 8 or 10. I would say, “No, no, you have to make your choice now, let’s not ‘figure it out later’ – there’s only one cover, there are only 10 pages, so let’s figure it out now.” I literally bridged photography and lithography into one link. Of course, reproduction was a whole different story than photography. And reproduction was at the end of the process with pre-press people, who didn’t understand photography and certainly did not operate under the same rule of actual contrast – the word “contrast” in a pre-press room has a different meaning than it does to the photography crew.

I eliminated this difference, if you will, and I fought like crazy in the early years over, “No, no, you’re not getting a print, you’re getting a file.” So then I was on the fast track learning about separations and colors and dots and ink. I found this Indian guy who had this really great press and I was printing all night long, tons of images with him, doing shot after shot, literally, for months, figuring out exactly how to achieve this – and, again, learning. I was trying to find a better way since there’s no CMYK in photography. Why were we working in 4-color? I thought let’s work in 3-color and convert later. This discussion would end up being a technical thing, but forcefully giving control to the photographer. I think, at the end, the bottom line was really about that. It gives them the freedom, essentially, to create.

KENNETH RICHARD: *But when you started, you didn’t just change the game by empowering the photographer with the editing process and then the creation and then the selection, but you also empowered them with the magic to enhance their photography in a way that could match their imagination.*

PASCAL DANGIN: Yeah.

KENNETH RICHARD: *That skill set is unusual and is like the hand of an artist. Did you always think that hand was there, or did it develop?*

PASCAL DANGIN: I think somewhere it has probably always been there. I was always very sensitive to the placement of objects in a room. I’m very sensitive to where things should be and it kind of hurts me if I don’t feel like it’s right. I have this pain, this physical pain if it’s too dark, if it shouldn’t be that dark or shouldn’t be that light or shouldn’t be that red or shouldn’t be that blue or that angle or that position – if it’s not right – and I have no way to explain it, honestly. But if it’s not right, it’s not right – it needs to be changed.

Nature is the only thing that I don’t touch. I like nature as it is and I learn from nature a lot.

KENNETH RICHARD: *But you must change nature quite a bit in images.*

PASCAL DANGIN: In the work that we do, yes, of course. But like I say, in general, I’m inspired by nature and I don’t touch nature to change it. But I’ll cut grass exactly the way I want it to be cut. I’ll cut bushes the way I want them to be cut, too; I’m always surprised as to why others cut bushes the way they do. For me, it’s always volume, it’s all related to volume and position and an eye for detail.

KENNETH RICHARD: *Do you know immediately when you look at a photograph?*

PASCAL DANGIN: Yeah. 14 milliseconds... because I’ve done it for hundreds of thousands of hours.

KENNETH RICHARD: *And when you started, you did most of it yourself.*

PASCAL DANGIN: Not just when I started, but for a very long time. Still, to this day. The difference now is when I have an idea, I execute it, I create it, and I don’t need to rely on anyone to do it. And when I have a very particular idea about what I want – whether it’s in editing or music even, or how it’s graphically done – I’ll do it... I have my dark room still.

KENNETH RICHARD: *So let’s talk about the darkroom business, how did that all evolve?*

PASCAL DANGIN: I took a reject negative of a photographer who I was on set with, and I said, “I think there is something there, I think I have a way to make prints that are new or different and I’d like to try it, to see what happens.” So he gave me a negative, and I did what I had to do. But it wasn’t as fast as all that – for three years before that I had run a factory out of my apartment doing C-prints, and I had an eye for chemistry and digital and scanning and you name it. I did this one image for him, and I gave him a beautiful C-print Fujiflex two weeks later. He asked me, “Where did you do that? Where did you get that?” I said, “Oh, I just did it because I wanted to learn and understand.” I never really even thought of it as a ‘business.’

I remember him saying, “Oh, I wish I could do this...” So I did all of the things he wished he could do. He said, “Could you do that for the rest of the pictures?” and I said, “Yeah, it’s going to take me some time, but...” and I did. He gave me the story and the negative and I made it and that’s how it started.

KENNETH RICHARD: *When did you found Box Studios?*

PASCAL DANGIN: Soon thereafter. I think, organically, there were a few more stories here and there. I obviously had no money, so I did hair. At that point, I was no longer interested in Vogue covers or hair magazine covers or prestigious images, all I cared about was making money. I would just go into catalogs, taking a large number of pictures, which was good pay but did not require much thinking. I used to be on set all the time with my own computer, rebuilding images. So basically I would be on set during the day and work at night; I did that for many years, where I just slept

two hours a night and just kept on.

KENNETH RICHARD: *It’s interesting that you set up the business early just to drive the economic engine. You toiled behind the scenes for many years doing that and then came out front as a creative driver. How did that come about?*

PASCAL DANGIN: Well, I think it was gradual. I think it happened for many reasons. One of which was, that I didn’t think that the quality of work I was getting was as strong as it could be. I started not liking the pictures. It started to become too generic, it started to lose its intent. I had, of course, created the addiction – where people would rely on me for taking care of all their pictures. But what we did on the tail end shouldn’t be at the expense of the creative process up front. And if the intent isn’t right, if the ‘let’s fix it later’ approach takes over the process of actually creating something, then you’re never going to have a good photograph. And it’s in everything – it’s not just what the setting is, it’s the light, the calibration of the film versus the light, and so on and so forth and everything.

Digital has created this grey area with everyone starting to feel a little bit like, “Let’s just do it in post.” I didn’t grow up with post; I grew up with, “Let’s define what it is that we want and let’s build it.” And most of the photographers had it that way as well, but with the economics changing, there was the ever-increasing pressure for time. You know there are all of those primary things that just push the envelope to produce content. And it got to a point where content became king.



Balenciaga Spring 2016 Steven Klein

People like Fabien and I used to spend hours looking at dots and percentage of ink trying to determine how we can print better. The craftsmanship of that was great.

So after still, print and bookmaking, I turned to film. I wanted to learn about movies and I wanted to do a feature film, and there was a great cinematographer who sadly passed away, Harris Savides, who loved my work as a printer. He asked if I could do a film with him. I did this film called Restless, which was great, and then suddenly I was in the movie world and doing movies. And, you know, I could have done that for a long time, but I paused and thought, “I have spent the last 15 years in the dark, in front of a small screen. I’m not sure want to spend the next 15 years in the dark in front of a large screen.” The concept of moving images is amazing, and I’m in love with the process. But I need to express my ideas, I need to move and change the paradigm of image creation.

Then Alber Elbaz called me up, because of my book-making knowledge and various photographic book ideas, and said, “Hey look, I’m trying to do a book. I’m not seeing anything I like, can you help me?” So I worked on the book and created this element. We produced this very beautiful product, for which I did the conceptual work, even the editing. It was the beginning of creative direction.

KENNETH RICHARD: *So, Alber was the first person who took a bet on you, with regards to being a creative director. What was the follow-up to that?*

PASCAL DANGIN: Alexander Wang was definitely a huge fan. Again, maybe he also wanted something different. I think I had something

different to offer since I had a history of image making. I had that knowledge, that craftsmanship.

KENNETH RICHARD: *That craftsmanship, for me and many others, draws me into the images and I find myself spending more time with them. They are more thoughtful. How you are creating that experience?*

PASCAL DANGIN: Well, if you look at the work, really, they are simple pictures, there are no tricks or bells and whistles around them. It’s a girl, sitting, standing, running.

I think it’s the desire to think beforehand about what a client wants. When my collaboration happens with the designers that I work with, I want to understand everything about the person and I will have this octopus effect, embedding myself into their world and learning the same way I’ve learned everything else, by learning everything that they do. I spend more time listening to them than I do speaking. I don’t have an agenda, I’ve never known ahead of time what I want to say because if you have something to say, you never listen to what people are telling you, you’re just waiting for the opportunity to say what you have to say. So it’s always good to just really be in a state of calm and peace. The tricky part is to determine what it is that they want to achieve. We all know what we don’t like; it’s easy to define what one does not like. It’s much more difficult to define what you do like until you have seen it. But if I can at least define the parameters of what you don’t like, chances are, whatever I propose, you will like. Some sort of basic psychology is involved in this process.



“ALEXANDER WANG WAS DEFINITELY A HUGE FAN. AGAIN, MAYBE HE ALSO WANTED SOMETHING *DIFFERENT*. I THINK I HAD SOMETHING DIFFERENT TO *OFFER* SINCE I HAD THE HISTORY OF IMAGE MAKING. I HAD THAT KNOWLEDGE, THAT *CRAFTSMANSHIP*.”



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WITH THE *DESIGNERS* THAT I WORK WITH,
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Alber Elbaz: Lancin 10th Anniversary Book 2012



“DIGITAL HAS CREATED THE *GREY AREA*
WITH EVERYONE STARTING TO FEEL A LITTLE BIT LIKE,
“LET’S JUST DO IT IN *POST.*”
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“LET’S *DEFINE* WHAT IT IS THAT WE WANT
AND LET’S *BUILD* IT.” ”

Balmain Fall 2015 Steven Klein





BALENCIAGA

And there's a desire for modernity, the only thing that's always there that's very important, and I will always bring modernity, which simply just means that it's today. It's not what happened yesterday, and it's probably not about the future. I think that the value, the equity that you build for a brand has to obviously be compounded and assembled.

Really, what matters today is how the world perceives a brand. How does the world react to your brand? No matter who the customer is, I believe they're still going to appreciate beautiful things. According to that logic, then my kids will like the picture that I do, as much as you do.

KENNETH RICHARD: *It's universal.*

PASCAL DANGIN: Yes, I see beauty as universal. Dostoyevsky always said, "Beauty will save the world," and I really believe that. It's important to learn to listen. It's also important to have the eloquence to be able to explain what you want to do. Writing is so important, because you need to explain it on paper or aloud, what it is that you want to do. It's just being able to have a raw reaction. But I never ever prepare what I'm about to say.

KENNETH RICHARD: *The here and the now. A lot of people think about the*

now and worry about whether they are 'now' enough, particularly with the technology that's available. Do you have any thoughts about the 'now' as it relates to technology, or is it just another place to put images?

PASCAL DANGIN: I think the media in terms of the ways we use pictures is almost non-relevant. It's kind of our society today; this is how we look at it. So you adapt or die.

I mean, I love printed material, I love printed paper, but maybe we don't want to kill so many trees, alright, fine. But you know a few people will still like books so, okay, I'm going to make books. It's whatever is appropriate for the company. I think CMOs in businesses have trend studies, on which they probably spent a lot of money. But the truth is, as technology emerges, you want to embrace it, you want to think about it, you want to make sure that it's right for you. You also want to react to it, and if you react – if you're preemptive about it – then you will be the ahead of the curve. If you're not, then you can adjust to always being a follower. But if you're a follower, you're not the leader; and if you're not the leader, people tend not to pay attention to you. I think now there's a genuine quality and a genuine story

“I WAS ALWAYS VERY *SENSITIVE* TO THE *PLACEMENT* OF OBJECTS IN A ROOM. I'M VERY SENSITIVE TO *WHERE* THINGS SHOULD BE AND IT KIND OF *HURTS* ME IF I DON'T FEEL LIKE IT'S *RIGHT*.”

*Balenciaga Fall 2015 Steven Klein
Balenciaga Fall 2013 Steven Klein*



BALENCIAGA

that needs to be told, and people are sensitive to that.

KENNETH RICHARD: *Regarding your own future, what are you currently looking forward to doing more of?*

PASCAL DANGIN: [laughs]

KENNETH RICHARD: *It's the 'more,' right? You keep doing more, but more is probably not exactly what you're looking forward to.*

PASCAL DANGIN: No, 'more' is not the word. I always have to love it.

I have a couple of heroes in my life. One is Thomas Jefferson. I think that his life was amazing in his ideas and his achievements, from writing the constitution to inventing ciphers and creating wines. He was an architect, gardener and writer. A renaissance quality is very important. I'm also fascinated with people like Karl Lagerfeld, who is so modern. I'm fascinated by his ability to do what he does all the time. It's not about yesterday, and it's not about tomorrow, it's about the now for him.

KENNETH RICHARD: *Both are multi-faceted. Karl takes to the lens, too, but as a photographer. Have you ever picked up the camera to do some of the original camera work?*

PASCAL DANGIN: I've done a few things. But I think my love for photography has always been like the separation of church and state. However, there are times when I have very specific idea in my head and I can't find somebody to do it, so I do it myself. And sometimes a client wants me to do that as well. Directing is more about that. I find directing film more needy because I have to lay out all the preparation for the film. I like syncing the

film beforehand and building the film beforehand, and then executing.

KENNETH RICHARD: *We engage with many creators, and something that has come up repeatedly is the preparation before the shoot as well as the dynamics during the shoot.*

PASCAL DANGIN: *My job is to make sure that what was intended actually happens, while still having the flexibility and the fluidity to say, "Hey, what about this?" Taking pictures is not problem solving. You do that beforehand.*

KENNETH RICHARD: *What about family? Far too often I think that the perception is that family is something that doesn't happen for all of us.*

PASCAL DANGIN: Family is a difficult subject, because family is something that I never really understood within the circumstance of my childhood. Now I have my own family. My wife and children make enormous sacrifices for me to do what I do. I don't call myself a workaholic at all. I'm just passionate about what I do.

KENNETH RICHARD: *Do they get to share in that passion and experience?*

PASCAL DANGIN: Not enough. I wish I could. I think my first daughter, who is about to turn 20, can a bit more. She comes here and we often talk about what it means to build a business, to run your own operation. She is clearly proud. I love all three of my children equally, but I react to them differently because I am maybe more mature.

I wish I could have them with me so that they could see, but I much prefer them to be on the beach, looking at nature, and understanding how bees fly. I want that for them.

KENNETH RICHARD: *How do you describe to them, or other people, what you do?*

PASCAL DANGIN: [Laughs] I get that on the plane every other week. It's like, "Are you a musician?" I'm usually a musician, a soccer player, or some sort of artist. Sometimes I get, "Are you a photographer?" but that would be because they see me with a print ad. I think I have to say I make images. I don't really have a title, per se. I just love to make images. I called the company KiDS, because I simply just feel like I am a kid. I'm still this kid that just wants to learn all the time, every day.

KENNETH RICHARD: *Do you find yourself passionate about other curious people?*

PASCAL DANGIN: I am interested in anyone who is a creator.

I was doing a movie with Madonna. It was really late, perhaps 3 am. Everyone in the room was exhausted. Madonna was next to me and she started singing because she was bored. She has this absolutely beautiful voice, and somehow, the magic of her voice, and the magic of her mind, that she's able to sing something entirely new, a new rhythm, a new melody, really touched me. I can't do that. I can do anything else in pictures, but I cannot do that, and I'm in awe of that. And to her, it's like, "Oh, yeah yeah." Because when we think of it as our normality, we don't look at it as being extraordinary, and it is very difficult to have an objective appreciation of it. One thing that looks normal to you may look extraordinary to me.

KENNETH RICHARD: *I can only say that your work looks extraordinary to me. So grateful for sharing your journey and the 'now' with us.*

PASCAL DANGIN: You are welcome. Delighted to be of help.

“MADONNA WAS NEXT TO ME AND SHE STARTED SINGING BECAUSE SHE WAS BORED. SHE HAS THIS ABSOLUTELY BEAUTIFUL VOICE, AND SOMEHOW, THE MAGIC OF HER VOICE, AND THE MAGIC OF HER MIND, THAT SHE'S ABLE TO SING SOMETHING ENTIRELY NEW, A NEW RHYTHM, A NEW MELODY - THAT REALLY TOUCHED ME. I CAN'T DO THAT. I CAN DO ANYTHING ELSE IN PICTURES, BUT I CANNOT DO THAT, AND I'M IN AWE OF THAT.”

Madonna Rebel Heart Tour Film Fall 2015 Steven Klein





The
MELTING POT
STATES

A MELTING POT of aesthetics. Collection pieces that pay homage to classic AMERICANA style with a MYRIAD of varsity jackets, plaids, neutrals, blacks, and geometrics. Gangs of DIVERSIFIED clothing symbolic to the streets of New York, reflecting the city's states of mind.

PHOTOGRAPHER
Christos Karantzolas

CREATIVE DIRECTOR
Kenneth Richard

FASHION EDITOR
Christine de Lassus





The UNHINDERED

Tommy Hilfiger
boots Tommy Hilfiger

Thom Browne
shoes Thom Browne

Tommy Hilfiger
socks & shoes Tommy Hilfiger

Tommy Hilfiger
socks & shoes Tommy Hilfiger
handbag Coach

Coach
shoes & handbag Coach

Michael Kors
shoes Calvin Klein

Coach
shoes Coach



Tommy Hilfiger
shoes Tommy Hilfiger
handbag Coach

Coach
shoes & handbag Coach

Tommy Hilfiger
socks & shoes Tommy Hilfiger



Thom Browne



Coach



Coach
handbag Coach

Tommy
Hilfiger

Thom
Browne



The INSURGENTS

Jason Wu
boots DKNY

Alexander Wang
necklace & boots Alexander Wang

Calvin Klein Collection
boots DKNY

Jason Wu
boots DKNY

Alexander Wang
boots Vera Wang

Thom Browne
boots DKNY



Alexander
Wang



Thom
Browne
boots DKNY



Jason
Wu
boots DKNY



**The
COLLECTED**

Michael
Kors

The
Row

Ralph
Lauren Collection

The
Row

Valentina
Kova

Ralph
Lauren Collection



Michael
Kors



Ralph
Lauren Collection
boots Ralph Lauren



The
Row





**The
COMPOSED**

The
Row
shoes The Row

Vera
Wang Collection
shoes Vera Wang

Vera
Wang Collection
shoes Vera Wang

Ralph
Lauren Collection
boots Alexander Wang

Michael
Kors
boots Ralph Lauren

Calvin
Klein Collection
shoes Calvin Klein





Vera
Wang Collection
shoes: Vera Wang



Michael
Kors



**The
ABSTRACTS** Tory
Burch Delpozo Tory
Burch
boots Altuzarra Delpozo



Tory
Burch



Delpozo



The HARMONIOUS

Marc Jacobs
shoes Marc Jacobs

Altuzarra
boots Altuzarra

BCBG
Max Azria

BCBG
Max Azria
boots Stuart Weitzman

Altuzarra
boots Stuart Weitzman

Diane von Furstenberg
shoes Vera Wang

Vera Wang Collection
shoes Vera Wang



BCBG
Max Azria



Vera
Wang Collection



Marc
Jacobs
shoes Marc Jacobs



Diane
von Furstenberg



Altuzarra

shoes: Altuzarra boots: Stuart Weitzman



**The
RESTLESS**

Off White
c/o Virgil Abloh

Hood by Air
boots Hood by Air

Hood by Air
boots Hood by Air



Proenza
Schouler



The RESOLUTES
Rag & Bone
boots: Stuart Weitzman
DKNY
boots: DKNY
Public School
boots: DKNY
DKNY
boots: DKNY
Rag & Bone
boots: DKNY
Public School
boots: Alexander Wang



DKNY



DKNY

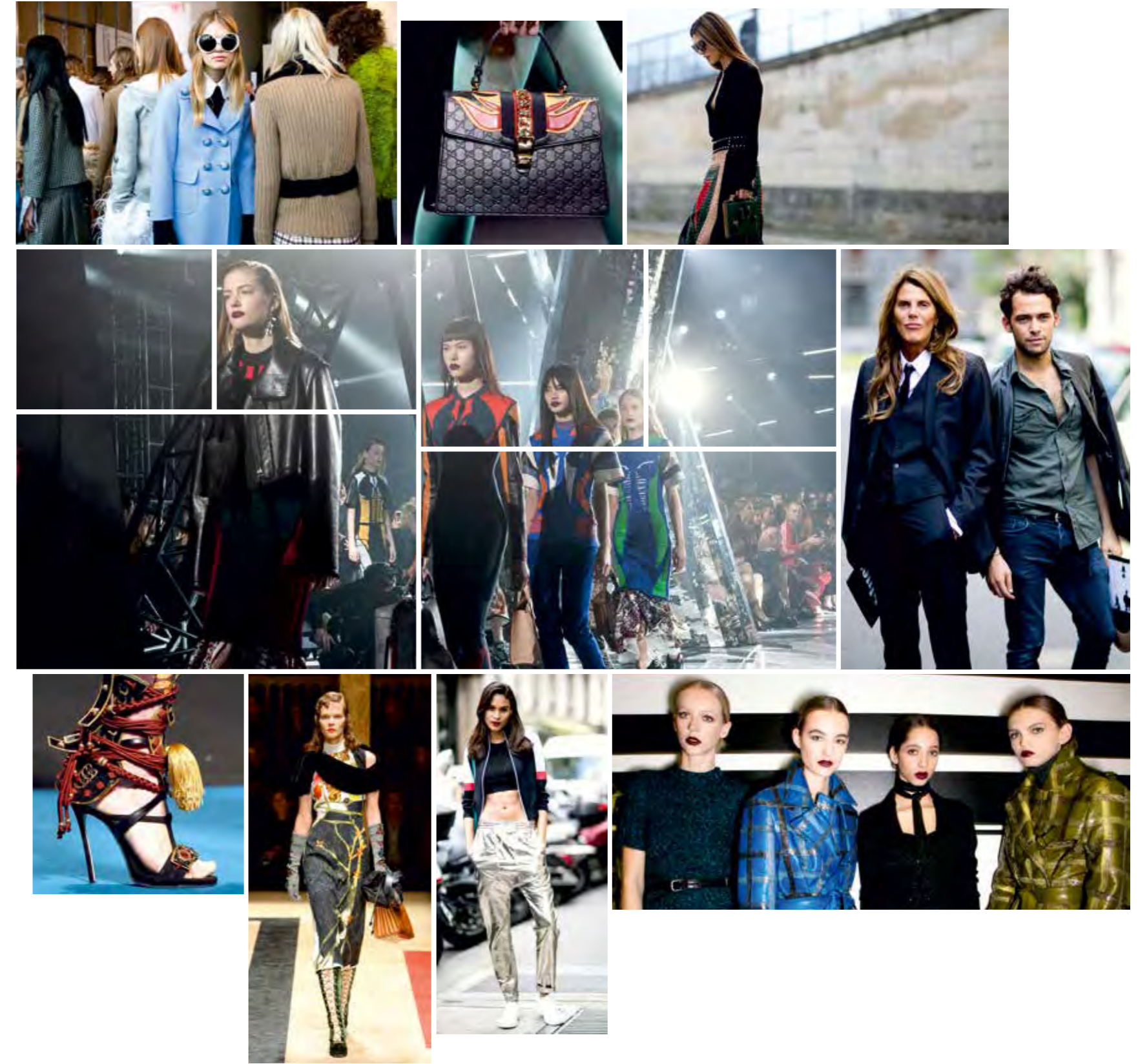


Public
School
boots Alexander Wang boots DKNY

Models: Maria Borges, Avery Blanchard, Emmy Rappa, Georgia Fowler, Matilda Dada, Hyeonji Ji Shin, Madison Sells, Melanie Engel at IMG Models. Makeup: Paço Blancas at L'Atelier NYC using Nars Cosmetics. Makeup Assistants: Emily Edgar, Clarissa Montenegro, Alegria Tinas, & Dalia Younan. Hair for Gangs: The Abstracts, The Collected, The Empirical, & The Insurgents; Jerome Cultrera at See Management using Oribe Hair Care. Hair Assistants: Shari Edwards. Hair for Gangs: The Composed, The Unhindered, The Harmonious, The Hustlers, The Resolute, Mordano Alterra at See Management. Hair Assistants: Adriana Andaluze. Retouching: Jim Alexandrou. Photo Assistants: Mark Byrum & Savannah Adams. First Fashion Assistant: Pedro Rodrigo Gonzalez. Second Fashion Assistants: Arantza Macias & Antonella Ruiz.

STOCKIST

- ACNE STUDIOS | acnestudios.com
AG | agjeans.com
ALEXANDER MCQUEEN | alexandermcqueen.com
ALEXANDER WANG | alexanderwang.com
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- BALenciAGA | balenciaga.com
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BALMAIN | balmain.com
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BARNEYS NEW YORK | barneys.com
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CHLOÉ | chloe.com
COACH | coach.com
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EMANUEL UNGARO | net-a-porter.com
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ERDEM | erdem.com
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- H&M STUDIO | hm.com
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ISABEL MARANT | net-a-porter.com
- JACOB & CO. | jacob-co.com
JASON WU | jasonwustudio.com
- KARL LAGERFELD | karl.com
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LANVIN | lanvin.com
LOUIS VUITTON | louisvuitton.com
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- NEIL BARRETT | net-a-porter.com
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- OFÉE PARIS | o-fee.com
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PUBLIC SCHOOL | publicschoolnyc.com
RAG AND BONE | rag-bone.com
RALPH LAUREN COLLECTION | ralphlauren.com
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- SACAI | barneys.com
SAINT LAURENT | saintlaurent.com
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- THE ROW | net-a-porter.com
THOM BROWNE | barneys.com
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- UNGARO | barneys.com
- VALENTINA KOVA | valentinakova.com
VANRYCKE PARIS | vanrycke.com
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