

# Art Department



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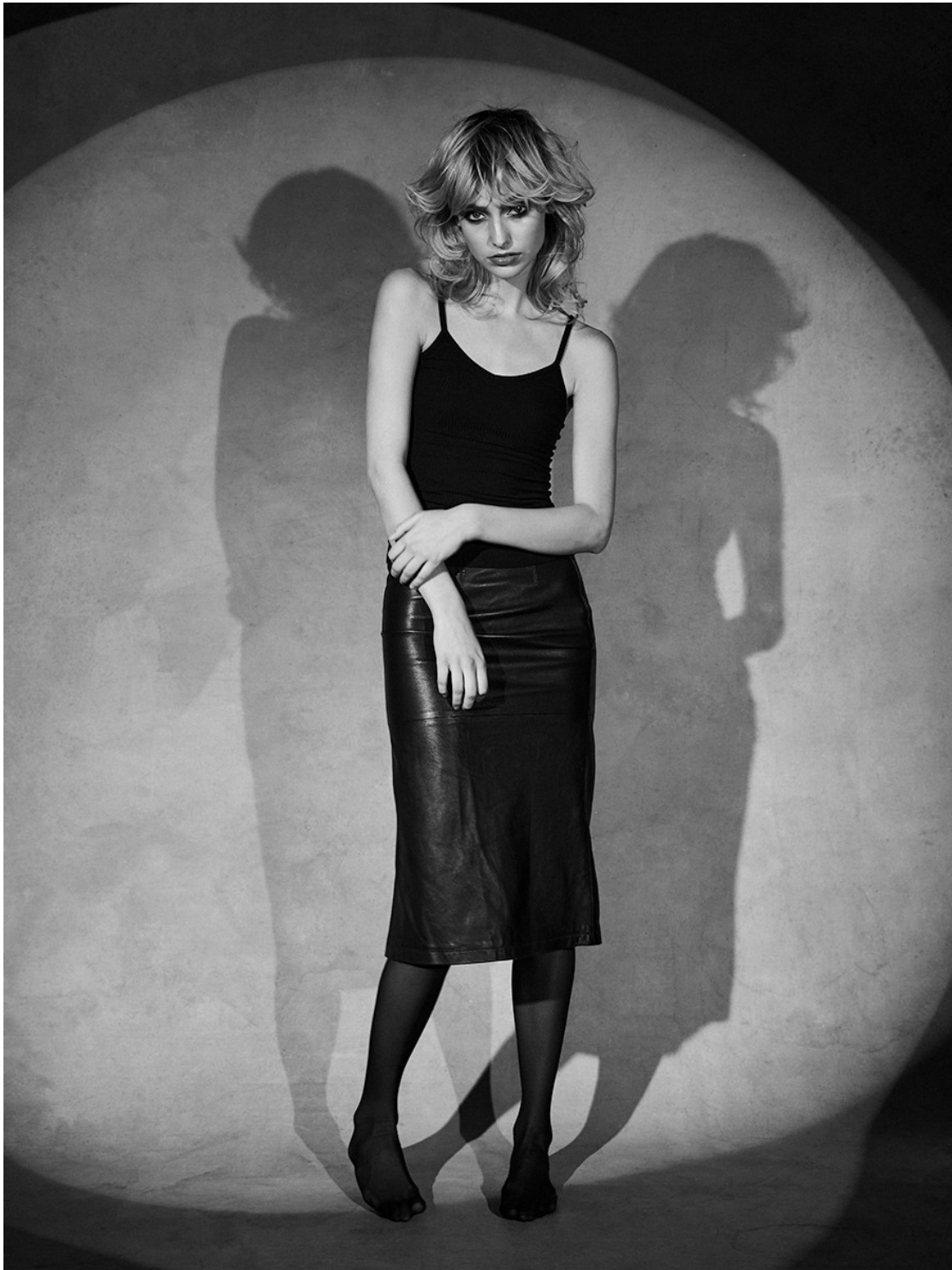


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**COOL CAT**  
Top by Céline; dress  
by Dolce & Gabbana;  
belt by Jill Stuart;  
earrings by Chanel

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## SEE THE LIGHT

Jacket by Emporio  
Armani; top by Calvin  
Klein Collection; trousers  
by Louis Vuitton; heels  
by Miu Miu; earrings by  
Erickson Beamon

HAIR: JEFF H. LANE; MAKEUP: SARAH APPLEBY; MODEL: TOWA WAKENAI; TRAP: MODELS; STYLISTS: ASSISTANT: NICHOLAS GERVONAT; PHOTOGRAPHY: ASSISTANTS: AURELIO PERINAZZI AND PABLO CALDERON SANTIAGO

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WIND SWEEP  
Top by Sonia Rykiel

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**PURPLE PHASE**  
Sleeveless top and  
brooch by Chanel;  
blouse by 3.1 Phillip  
Lim; trousers by Lanvin;  
shoes by Altuzarra;  
socks by Wolford

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Shirt: VPL, Hose und  
Rollkragenspullover See  
by Chloé, Brille Warby  
Parker.

Linker Seite: Pullover und  
Bluse Bottega Veneta,  
Brille Claire Goldsmith.

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Bluse Miu Miu, Rock  
Creatures of Comfort,  
Sneaker Lacoste, Brille  
Claire Goldsmith.

Linke Seite: Bluse und  
Overall Maryam  
Nassir Zadeh, Schal  
A. F. Vandevorst.

OKTOBER 2015 // fair 117

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Pullover Zadig & Voltaire,  
Rock Marc Jacobs,  
Sneaker Lacoste.

Rechte Seite: Pullover  
Stella McCartney.

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Hose M. Patmos, Decke.  
Stylist's own.

Rechte Seite: Rock Stella  
McCartney, Sandalen  
Creatures of Comfort,  
Brosche Prada, Decke  
Stylist's own.

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★ Смокинги и шинели

Плюс сорочки и броги – предметы мужской униформы в формате женской логики.

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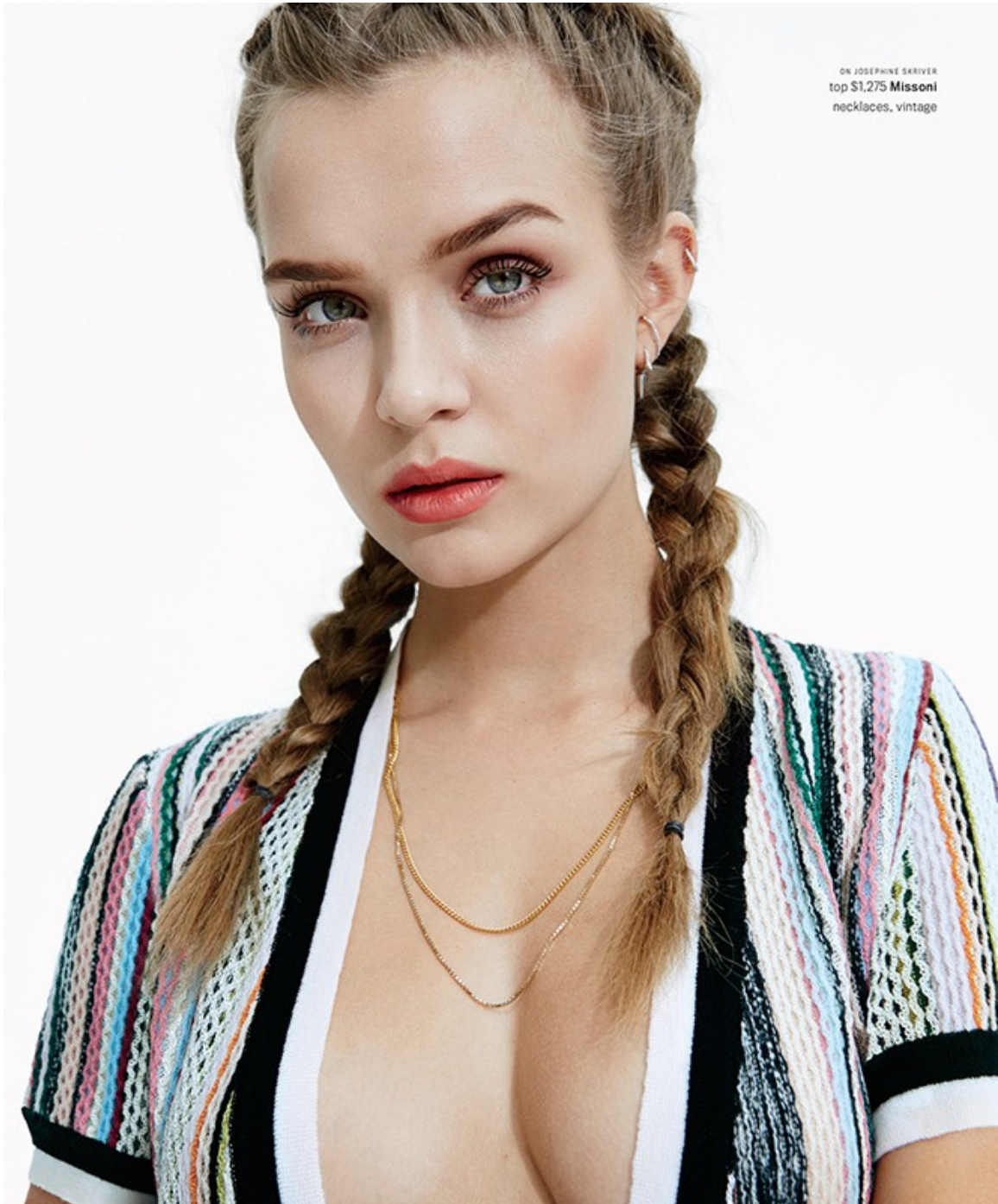
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ON JOSEPHINE SKRIVER  
top \$1,275 **Missoni**  
necklaces, vintage

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**I always try to dress  
a little opposite of  
the city I'm in.  
I like bringing a  
little Nashville  
style to New York,  
and a little New  
York to Nashville.**

**Josephine  
Skriver**  
OCCUPATION  
Danish "It girl" model  
and Instagram killer (she  
has 3.8M followers)  
who's worked with nearly  
every fashion designer  
in existence (but never  
before appeared in a  
men's fashion magazine)

THE LOOK  
"I've always been  
kind of a tomboy,  
so I would say  
I probably steal about  
80 percent of my  
boyfriend's  
closet," says Jo.

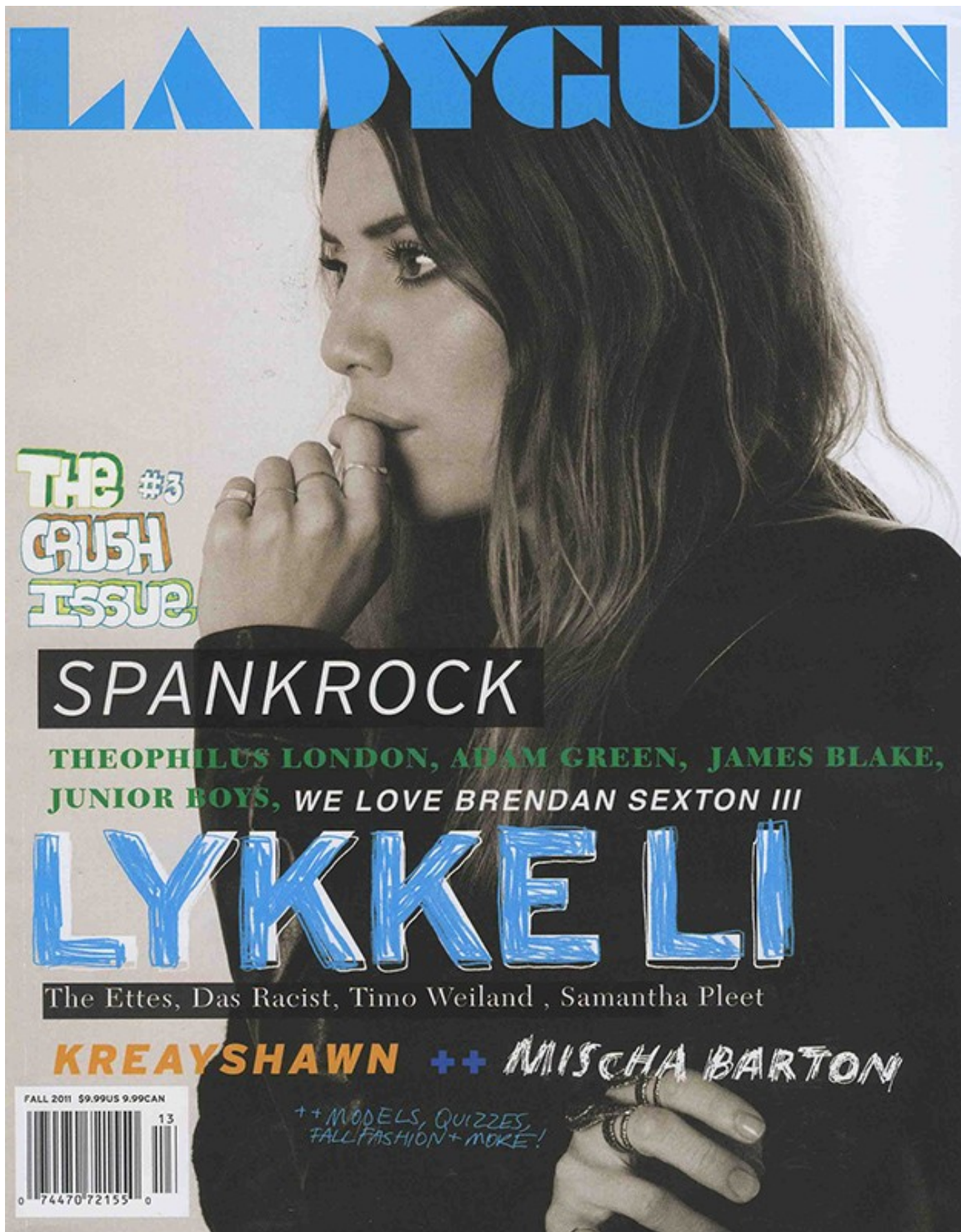
SUMMER PLANS  
Settling into Nashville,  
where she just moved,  
and biding her time  
until fall. "I'm a sports  
freak," Jo says. "I'm  
kind of just waiting for  
football to start again."

Jacket \$4,195  
Moschino Couture  
shorts Levi's  
sandals Missoni  
ring #203 Jewelry  
bracelet Renvi  
necklaces, vintage

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LADYGUNN

Fall 2011



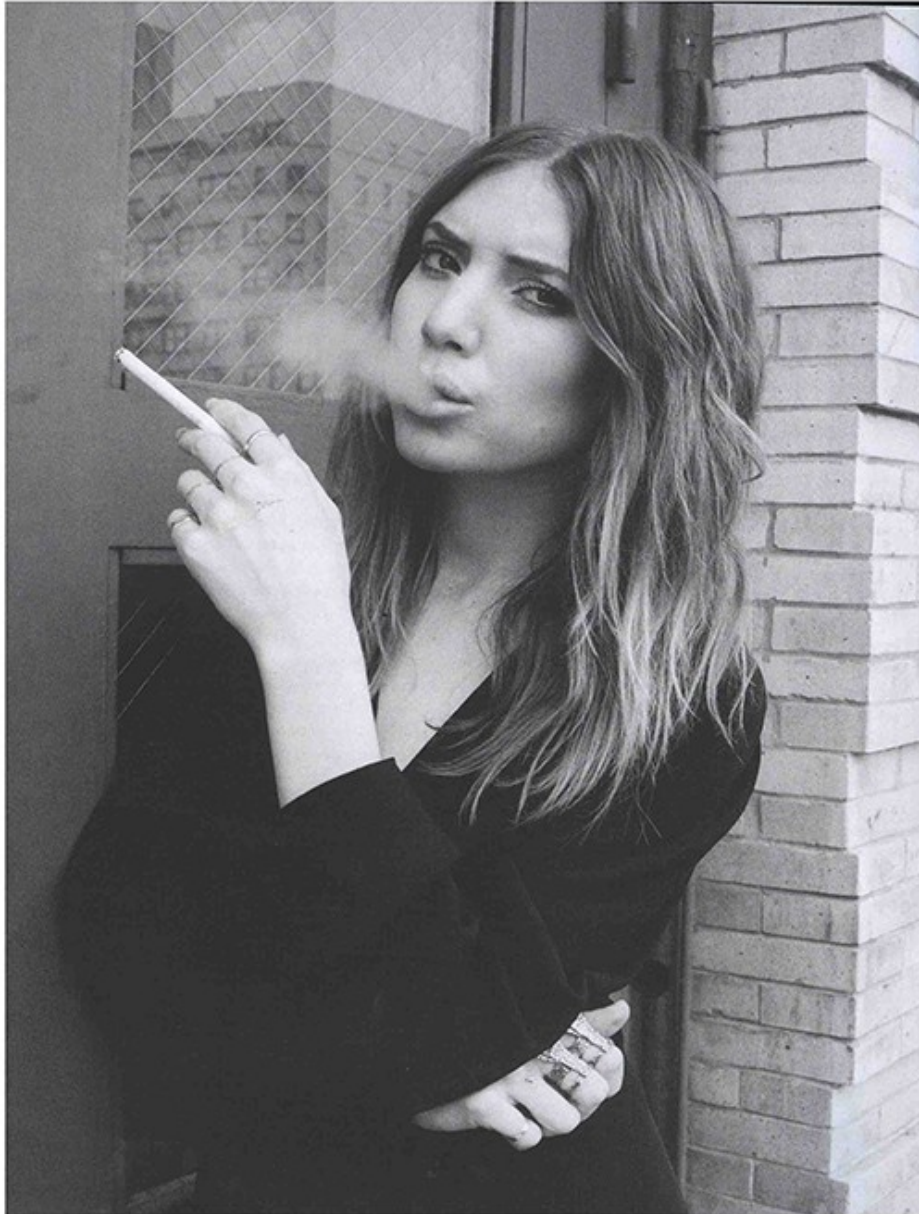
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LADYGUNN

Fall 2011



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Chronicle



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**SLEIGH BELLS**  
**RAID THE PAST,**  
**DREAM THE**  
**FUTURE**

**SPIN**

**THE NOW ISSUE**  
**Lana Del Rey**  
**Frank Ocean**  
**M83**  
**The Shins**  

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**Plus: Inside**  
**Korea's Pop**  
**Factory**

**RETRO**  

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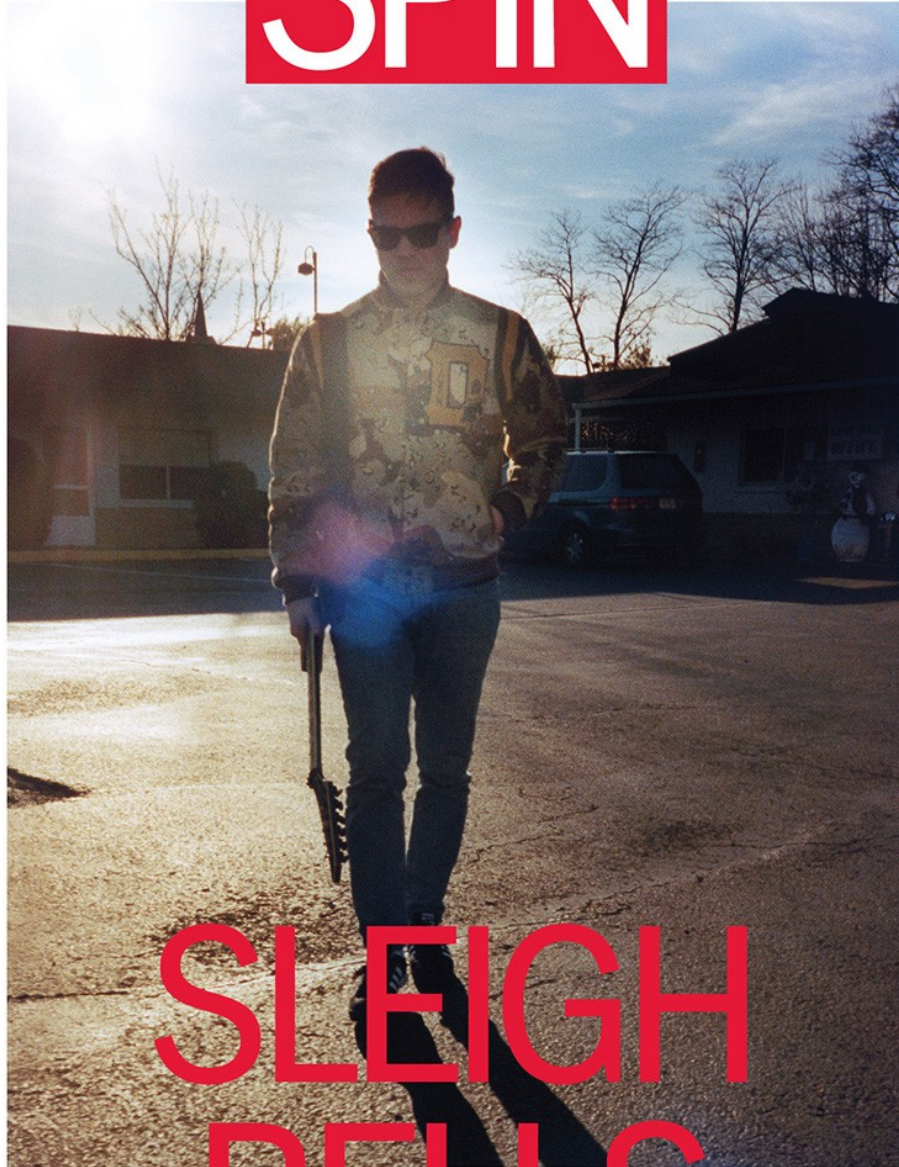
**ACTIVE**

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SPIN



SLEIGH  
BELLS

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BY CHRISTINE MUHIKE

All of the hard work that Zoe Kazan has put into her craft since the day she came home from ninth grade and announced to her parents, "I am an actress," is finally being recognized. Of her performance in *The Soggy*, on Broadway the *New York Times* wrote: "She just gets better with every performance." Kazan has been cast as the daughters of Meryl Streep and Robin Wright Penn, played an aspiring writer in a new Richard Linklater film and a pioneer in Kelly Reichardt's latest (a validation for Kazan, who wore an apron and a shirt to her L.A. grade school). The director Bradley Rust Gray wrote an entire movie around her, so impressed was he by an audition she did for him years ago. The play Kazan wrote, *Alison*, made it to the stage at the Humana Festival of New American Plays. She moved in with her boyfriend, actor Paul Dano, in Brooklyn. (It turns out she fell in love with him on the stoop of Crif Dogs in the East Village, next door to where we're drinking bacon-infused Old Fashioneds at FDT.) And she finished writing a couple of screenplays in her spare time. "I used to knit," she says.

Kazan is a rare breed: a child of Hollywood who shunned her connections to master *The Craft* at Yale and later on the stage. Her parents are both screenwriters and producers (her mother, Robin Swicord, wrote *The Curious Case of Benjamin Button*; her father, writer Nicholas Kazan, is producing Barbet Schroeder's next film); her grandfather, Ellis Kazan, directed *A Streetcar Named Desire* and *On the Waterfront*. Growing up around actors, she said, "I don't think I knew that acting was a real job for a long time. I thought screenwriting was the real job. I didn't think of acting as something you could do, it was something you were—Bridget Fonda would be over, and she was an actor and that was what she was." Although Kazan was

allowed to star in school productions like *Pippin*, her parents refused to let her act professionally until after she graduated from college. "Growing up in L.A., the whole child-actor thing seemed a little déclassé," she says, apologetically. Instead, her parents put a lot of plays in front of her to read. As a result, she says with a laugh, "I have an unusual breadth of knowledge—not depth—about plays." It's unlikely that Blake Lively, her co-star in Rebecca Miller's upcoming film *The Private Lives of Pippa Lee*, gets as breathless talking about Chekhov.

A bright, pretty and brazenly talented actress, Kazan has worked steadily since she graduated from Yale in 2005. She is learning to navigate the stage and screen while refusing to worry about status. (She recalls a recent barbecue she and Dano threw in her backyard and how happy she was realizing that no one else there was an actor.) "People tell their privacy to get power," she says. "That's a Faustian bargain right there, and one that I don't want to make. You've got to maintain some scrap of yourself in order to be able to work." A feminist in a sparkly, paint-splattered romper, she refuses to be commodified, yet is fearless when it comes to appearing nearly nude onscreen with Leonardo DiCaprio, for whom she did a naked cha-cha in *Revolutionary Road*. Her main drive is to be a good actor, however long that takes. Looking ahead, she wants to write and direct and not be "at the mercy of the studios my whole life, or think about keeping my body beautiful or my face looking young," she says. "You look at someone like Charlotte Rampling and think, I want to be like that! I want to do crazy shit when I'm older." She takes a bite of her kimchi-topped Chang Dog and thinks for a minute. "I want to be able to do that without being a mercenary." ★

Zoe  
—kazan



BORN: 09/09/83  
WHERE: Venice Beach, CA  
OCCUPATION: Actress  
WEARS: a dress by Marchesa and shoes by D&B

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DOB: 03/14/83  
 RE: Tulsa, OK  
 BE: Musician  
 WEARS: Jacket by Thom Brown, shirt by Versace, pants by Marni, shoes by E.M. Williams, tie by Dolce & Gabbana, vintage sunglasses from Sweeney Todd's, silver ring by Tiffany's

Taylor Hanson was only nine years old when he formed a band with his brothers Isaac and Zac in their hometown of Tulsa, Oklahoma. A few months after his 14th birthday, the band's bubblegum single "MMMhOp" broke the sound barrier, rocketing to the top of charts the world over and copping three Grammy nominations. Since then, the group has kept pretty quiet, although contrary to popular belief they never actually broke up. In the years since their major-label debut, *Middle of Nowhere*, they've recorded four more albums and have another due out in the spring of 2010—one that will "get back to the core... pop and soul elements that weren't as much on our last couple records," says Taylor. But while the Hanson boys keep plugging away at their musical careers, a few things have changed. For one thing, they're not exactly boys anymore: All three of the brothers are married with children (seven, between the three of them), and their voices are noticeably lower than the pubescent crooning on "MMMhOp." And for another thing, they're now an indie band—they released their third and fourth studio albums on the 3CG label they started in 2003.

As it goes, Taylor's been getting some on the side, too. In 2006, after years of bating around ideas with his friend Adam Schlesinger of Fountains of Wayne, Taylor says, "we started talking about doing this straight-ahead live-guitar record and kicking me out to the front of the stage without an instrument, just to be a singer."

"Kicking out to the front" is a little misleading—Tinted Windows is clearly a vocal showcase for Taylor, who usually shares the spotlight with his brothers. But it's not as if he's at risk of eclipsing his other bandmates; if anything, he's learning from them. "The whole idea of doing Tinted Windows is really writing with other musicians," Taylor says. "It stretches different creative

muscles." Backed by former Smashing Pumpkins guitarist James Iha and Cheap Trick drummer Bun E. Carlos, Tinted Windows is a super-group in the vein of CSNY or the Traveling Wilburys, and its members' illustrious rock 'n' roll histories are immediately apparent on the band's eponymous first album, which has a distinctly glam-rock vibe, with an underlay of the same pop-savvy songwriting that made Hanson a Clear Channel mainstay in the '90s. Imagine the Darkness covering "Wonderwall."

There have been distractions, to be sure—though not the debauched type one might expect for a young musical heartthrob. Taylor is happily married, with four kids (he met his future wife, Natalie Anne Bryant, when he was 17; they wed two years later). "I've had a great life," Taylor admits. "I don't have a lot of complaints. But it's definitely a path that sets you apart from your peers. You have to really be ready to take it on, in all of its glitz and grit." On closer inspection, Taylor's life does seem to be suspiciously idyllic for a former childstar—especially next to the most obvious example, the late Michael Jackson. Taylor counts the King of Pop among his biggest influences, but acknowledges their paths couldn't be any more different. "He had some pretty unhealthy things within his family," Taylor says. "We're lucky we didn't have that. We just happened to be young when we started. We would say to people when we started, 'Sure, I'm fifteen right now but I'm not going to be forever.'"

With three sons of his own, the odds seem high that the world may someday see a Hanson 2.0. "My kids are really musical," Taylor says, "and they very well could go on to make music." Dad is already preparing himself for that eventuality. "I would be a little freaked out," Taylor admits, "but I probably wouldn't have any choice." \*

BY ALEX LITTLEFIELD

## Taylor hanson



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BORN: 08/3/84  
 FROM: Sacramento, CA  
 OCCUPATION: Actress  
 WEARS: a dress and socks by Mu Mu, costume by Anna, necklace by Heather Kosech, boots by Frye and vintage bracelet and hat from *Swimming Men's*

Greta gerwig

In the past year, Greta Gerwig—deemed the “muse of mumblecore” by this writer back in 2007—has graduated from being a major player in a relatively underground, awkwardly-named film movement to a full-fledged member of Hollywood’s freshman class. “It still feels so strange when it comes out of my mouth, when people ask what I do, and I say, ‘I’m an actress,’” says Gerwig.

The wide-eyed, charmingly unkempt Sacramento native started out as a playwright after graduating from Harvard, but rose to prominence as part of an incestuous group of actor-filmmakers known for making semi-improvised films highlighting the messy beauty of being an angst-ridden twentysomething—a movement oft referred to as “mumblecore.” If you followed the films closely, which came out in a fast-paced succession over the past several years, it was hard to find one that didn’t involve Gerwig in some capacity, whether as a writer, actor or both. In her films—*LOL*, *Hannah Takes the Stairs*, *Nest*, *Baghead*, *Nights and Weekends*—Gerwig can often be found captivating the whippersnappers in her presence, while delivering rambling but very relatable monologues and having awkward on-camera sex. Film critics and bloggers caught on to these movies almost immediately; Hollywood took its time, but is now on board in a big way. “It’s weird, in the past few years, all my friends, we kind of all went from making movies in our basements to being written about regularly in *Variety*. It used to be that I’d go into meetings and people would be like, ‘What is that mumble thing?’ But now people are dropping my friends’ names with me as if I’d be impressed.” Indeed, Gerwig, along with co-mumblecoreers the Duplass brothers, Andrew Bujalki, Lynn Shelton and Joe Swanberg are regularly wheeling and dealing with Hollywood heavyweights.

Gerwig’s own big break came when Noah Baumbach—whose

mid-’90s cult classic *Kicking and Screaming* was very proto-mumblecore in its sensibility—took notice of Gerwig and earlier this year cast her opposite Ben Stiller in his upcoming relationship dramedy *Growing Up*. Filming wrapped a few months ago, but Gerwig is still slightly unable to believe that it actually happened, and when trying to talk about it gets lost in long roundabout metaphors. (“You know when you are trying to describe your time abroad, and it really doesn’t work. You’re like, ‘Spain was awesome! And then I went to Italy...’”) While the cities working with Baumbach as one of the most fulfilling and incredible experiences of her life thus far—“It sounds like I’m on drugs or that they have some sort of leverage on me to make me say great things, but it really was so amazing!”—Gerwig has a hard time owning the whole process. “While I was filming, sometimes I’d be lying in bed at night and be like, ‘I just ruined a Noah Baumbach movie, what have I done!’” As they say, you can take the girl out of mumblecore...

Like many of her age, Gerwig is going through a bit of a quarter-life crisis: “Twenty-five is sort of a hard age, I think. Despite all the great things that have happened, I don’t think my twenties are so awesome. I feel like everyone around me is so panicked, everyone is like, ‘We have to do everything right now because we’re all gonna die!’” But Gerwig, a self-described member of the “ADD Generation,” is starting to learn the benefits of slowing down. “Recently, I’ve been learning how valuable patience is—you have to be willing to see things on a larger scale and be willing to invest a lot of time into one thing.” And, also, learning to accept that she has options: “I’m reading a lot of scripts and trying to figure out what to do next. I’m not good at being a careerist or planning anything, but I just believe that I’ll know the right thing when it comes up, and when it comes up, it’ll make sense.” \*

BY ALEXIS SWERDLOFF



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**Maxwell Snow is a man** with stories. On a recent summer evening, the photographer and curator sat in a Lower East Side diner, calmly explaining why he visited a white supremacist rally in Kentucky, recounting his time embedded with the U.S. Army in Afghanistan and describing his hopes for the art world. "I'm interested in fringe elements," he says. "If it's difficult and it's scary and it's dangerous, it's probably worthwhile." At the time, Snow proved an eloquent raconteur: Our interview took place the week before his brother died, and while Dash Snow's overdose no doubt affected him deeply, how it will shape his younger brother's worldview remains to be seen. (When reached for comment, Snow said he was at a loss for words, and declined to speak on behalf of his family.)

Max Snow began making a name for himself in June 2008 at his now defunct New York City gallery, Moeller Snow. His solo show, called "It's Fun to Do Bad Things"—named after Larian Milton, a Palm Beach Gardens seven-year-old who crashed his grandmother's SUV and coined the phrase in a 2008 news interview—comprised stark black-and-white photographs of young Klanmen, Latino gang members and Norwegian black-metal musicians. They're stately, observational photos of youth on the edge—an intimate but somehow still distanced look at the ragged menace of underground subcultures. (Asked if he considers his brother an influence, Snow responded, "no.")

"I consider photography like a scientific study. It's more like anthropology, the study of man," he says. The compulsion to document led him to the back roads of Dawson Springs, Kentucky where he gained access to a white-hate rally. He was traveling alone. "I came to a crazy compound with a super-high fence covered in concertina wire and a huge Confederate flag—they ran

mirrors under my car, made me pop the trunk, pop the hood, empty my pockets. They took my camera away. They didn't know what my BlackBerry was. They'd never seen one before. They thought it was a tracking device." He convinced them to give him back his camera with a mix of patience and aggression. "I finally said, 'Look, I'm not the fucking press. If I wanted to write a story, I'd download an AT fucking photograph of a burning cross and I wouldn't waste so much goddamn time. Give me my fucking camera.' I thought that they'd respect that. That mode of communication is easier for them. I had to be somewhat assertive."

As for future projects, though he declined to discuss any—"It's like talking about a tattoo before you get it. It always sounds like shit, you know?"—Snow explained that he and his cousin, Karlene Moeller, would continue showing artists at a variety of spaces around New York. (Their next opening is for artist Joseph Heidecker in conjunction with Paul Johnson at Paul Johnson Trading Company in early September.) "We figured that if we could do shows all over New York, especially in this time where everyone's going out of business, we could do shows all over the world," he says. "You have to move with the times. It's no fun to be tied in one place, chained to a desk." And if his peripatetic approach to curating seems daunting, it's no less so than his expectations for the art world, which he'd like to hold to similarly high ideals.

"If I could have one wish for the art world, there would be no more artists creating things for buyers. It would be about people creating things because they actually believed in them. It's that drive that compels you—whether you eat or not, you still have to create. And those are the things that are honest and worthwhile looking at. Not because you want to be heralded, championed, venerated." ★

BY JONATHAN DUBBIN

M  
ax  
snow



DATE: 04/01/84  
 RE: New York, NY  
 BY: Photographer/Curator  
 WEARE: a tuxedo shirt by Reckon, tuxedo jacket by Christian Dior, trousers by Herno, socks by M&M Mio and bowtie by Prada.

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DATE: 04/24/84  
 RE: Stillwater, OK  
 RE: Musician  
 WEARS: a shirt, shoes and tie by Louis Vuitton and pants by Robert Jones



BY WHITNEY SPANER

**All-American Rejects** lead singer Tyson Ritter is a free man. After being in long-term relationships since he was 15 years old, he's come to the realization that it's got to be all about the music. "Rock 'n' roll is number one in this life," he says. "I mean, holy shit, you have to take it from the Stones—what is number one in that camp? Their music. I'm the same way with the Rejects. This is my number one, and you've got to realize that in order to devote yourself to something."

The All-American Rejects are a band made up of Oklahoma natives Ritter, Nick Wheeler, Mike Kennerty and Chris Gaylor, who first appeared on the charts in 2002 with their catchy tune "Swing, Swing," following the pop-punk bum-rush of the late '90s. Ritter, who at the time was balancing a relationship with his newfound success, likened his situation to that of a superhero with a dual identity, and explains that now, "It's just Superman. There's no more Clark Kent." And, as Superman, he's flying high. "I'm totally excited," he says. "I mean, I've literally sort of flipped my shit. I'm a little weird right now, like I'm drinking a little too much. I never drank. I'm just sort of really enjoying myself."

And he certainly looks the part. Tall, lean and tattooed, the model-pretty Ritter's fashion sense is in keeping with his "four food groups—Mick and Keith, Freddy and Bowie. That's like my meat and potatoes." In fact, the night before this interview he'd had a "Ziggy Stardust moment"—covering himself in glitter for a stop in British Columbia during the Blink-182 reunion tour. "I was giggling like a little girl," he says... giggling. "I loved it so much. There was glitter everywhere. It was like stripper glitter." Glitter may get you noticed, but talent gets you a place at the table,

and year after year, the Warped Tour-affiliated band is at the top of the singles charts. Their fourth studio album, *When the World Comes Down*, was released last December and yielded the raucous single, "Give You Hell," which hit number four on the Billboard Hot 100. "We've had, like, six one-bit wonders," jokes Ritter, who writes the acoustic skeletons of the songs and then hands them off to Wheeler. "I give Nick the paint and he's got the brush."

Aware of the snooty criticism reserved for rock bands with pop songs in heavy rotation, Ritter is nevertheless delighted with his success. "Everybody that puts their music on wax did it to sell it and get it out there, mainly for people to hear it," he says. "I'm not going to beat myself up for writing music that is popular and people like sometimes." He did, however, appreciate a recent trip to Germany, where the band is less well known. "We sort of have this underground following—you feel a little bit like you have a bigger dick."

Even though Ritter has been in recording and touring mode "for so long," he still feels elated most of the time ("I have the fucking energy of a squirrel"), and recently had an OK-you-can-die-now moment when he had the opportunity to write with Rivers Cuomo of Weezer for their upcoming album. "I was playing Weezer songs when I was thirteen," recalls Ritter, "and here I am in a small cabin behind Rivers's house in Malibu while he's waiting for me to sing him something. It was just a really surreal day." And who better to share such a moment than with dear old mom back in Oklahoma. Ritter phoned her on the drive home: "I'm like, 'Ma, I don't have anybody to share this with but you, so I really want you to grasp the gravity of this right now, because I don't think you know.'" \*

Tyson  
 ritter

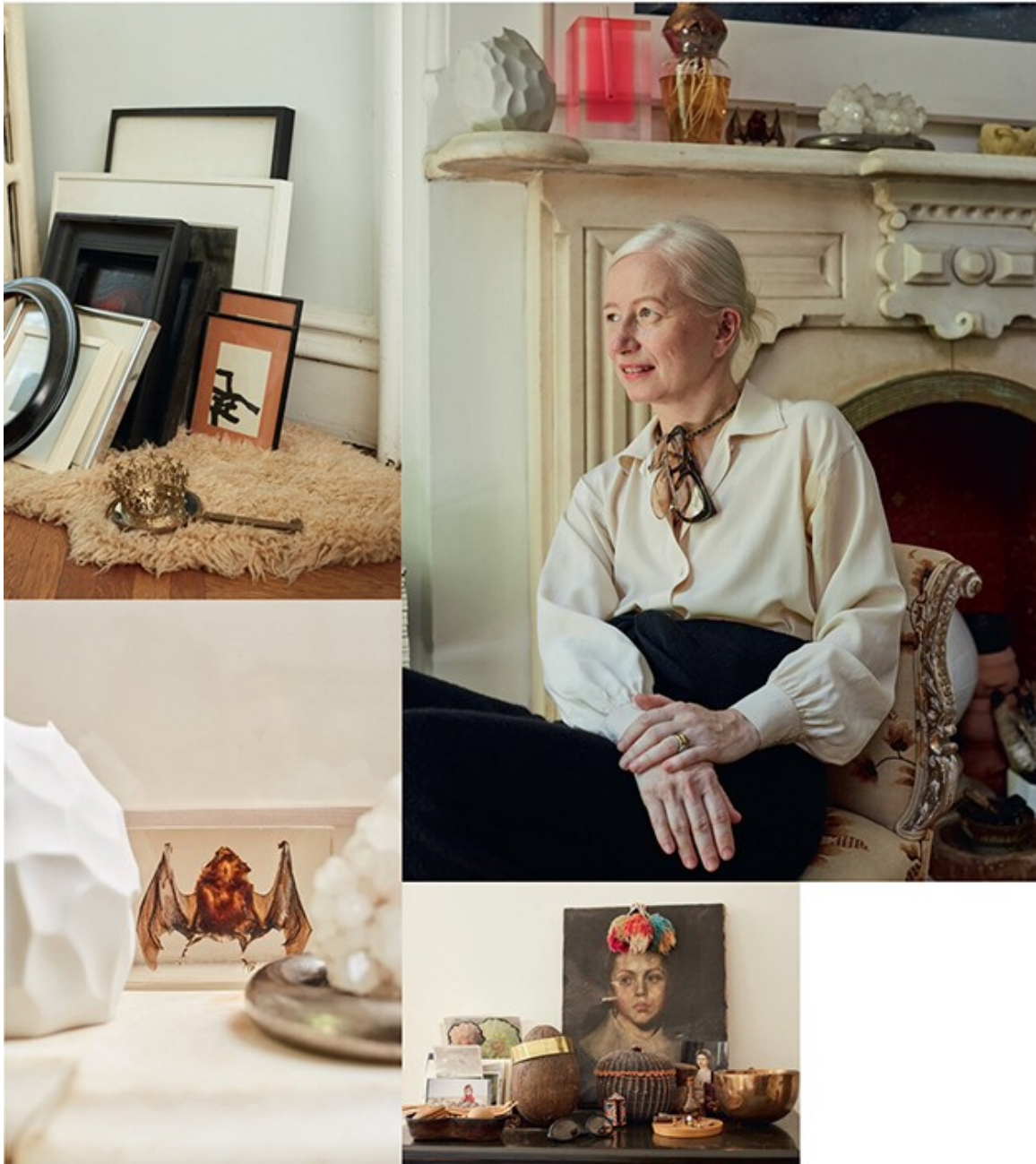
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*„Dobrze pamiętam pierwszą osobę, która weszła do mojego sklepu dwadzieścia lat temu”. 73*



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ENVY  
VOGUE  
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*Świat mody pędzi, aż brak nam tchu. MONA KOWALSKA STARA SIĘ ZATRZYMAĆ CZAS, bo dzięki temu jej życie nabiera dobrej i trwałej jakości. A przedmioty – większego znaczenia.*

październik 2018

# S

iedmioletnia Monika siedzi na stole w pracowni krawieckiej i wyraźnie jest zmęczona. Mama upina na niej ubrania, sprawdza, jak leżą. I tak godzinami – potworna nuda. Mama pracuje w dużej szwalni i nadzoruje produkcję muslinu oraz powstawanie wykrojów. Na Monice robi przymiarki linii dziecięcej. To scenka sprzed kilku dekad, miała miejsce w Warszawie w czasach PRL-u. Dzisiaj Mona – bo tak oficjalnie brzmi jej imię – mieszka w Nowym Jorku, gdzie z entuzjazmem pracuje nad wykrojami, wzorami, przymierza prototypy, które przychodzą od krawców. Jako dziecko ziewała i zasypiała, >

ZWIĄZKI

tekst EVELINA DZIEWIELA  
zdjęcia KATHY LO

NA CAŁE

ŻYCIE



Ulubiony kapelusz przywieziony z Peru. Obok: Mona Kowalska w minialonie. W tle: lampa, która stała jeszcze w jej mieszkaniu rodzinnym w Warszawie. Mona ma na sobie piaszcz i dzinsy A Détacher oraz szpilki Isabel Marant.

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EN VOGUE  
STYL

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technicy od tkanin – wszyscy pracują z nią od początku. Poza tym każda rzecz z metką A Détacher jest zaprojektowana, dopieszczona i przymierzona przez Monę osobiście. Jeśli projektantka nie czuje się w niej dobrze, nie trafia do kolekcji. – Kiedy czujesz się dobrze, wyglądasz dobrze. Każdy szuka czegoś innego. Ja chcę wyglądać na silną. Czasami zobaczysz ubranie, które na pierwszy rzut oka nie wyda ci się atrakcyjne. Ale kiedy je wkładasz, zaczyna ci się podobać – tłumaczy. Dla niej taką moc mają dzianiny. Duże swetry, wełniane spodnie, sukienki. Proste, trochę męskie, w połączeniu ze szpilkami. Albo butami na dziwnym, czasem topornym obcasie. – Seksowne ortopedki, w których mam pewność, że mocno stoję na ziemi – jak je żartobliwie nazywa Mona. – Zimą rzadko noszę płaszcze, ubieram się warstwowo. Dla mnie rzeczy muszą być wygodne, łatwe w obsłudze. Choć lubię moje projekty, nie do wszystkich prowadzę odpowiedni styl życia. Nie zawsze nadają się do zatłoczonego porannego metra. To, co widzisz w kolekcjach A Détacher, to mój wyidealizowany styl – mówi. Poza kilkoma ubraniami vintage, jak marynarka Yves Saint

Mona w swetrze i spodnicy ze swojej kolekcji na jesień-zimą 2018. W tle zdjęcie Fatti Smith zrobione przez Judy Llen i plakat z portretem Boba Dylana, kupiony na ulicy w Nowym Jorku.



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skoro miały dostęp do zachodniej prasy). Chcąc nie chcąc, dla Mony uczestniczenie w procesie powstawania stroju od wykroju, przez szycie, po przymiarki stało się codziennością.

Gdy miała dziewięć lat, rodzice postanowili wyemigrować. Całą rodziną przeprowadzili się do Baltimore w USA. Choć ukończyła nauki polityczne na uniwersytecie w Chicago, moda i tak do niej wróciła. Po studiach Mona wyjechała do Włoch, by uczyć się projektowania. We Florencji dekorowała witryny znanego butików Luisa Via Roma, a potem wyjechała do Paryża. Tam najpierw trafiła do pracowni projektantki Myrène de Prémonville, sprawdzała się doskonale, tak, że na koniec została szefową studia u Sonii Rykiel. – To była najbardziej korporacyjna praca w moim życiu. Dużo się nauczyłam. Sonia była osobą na czasie, świetnie zorientowaną w rynku, mądrą, do tego dobrą. Zajmowałam wysokie stanowisko, zarządzałam ludźmi. Ale to nie było dla mnie, bo nie znajdowałam czasu na projektowanie. Nie czułam satysfakcji – wspomina. Chciała przekonać się, ile potrafi zdziałać na własną rękę. Założenie marki A Détacher miało być sprawdzianem. Po czterech kolekcjach w Europie, spakowała walizki i wróciła do Stanów. Zapisala się na kurs biznesu w Chinatown w Nowym Jorku. Zaoszczędziła trochę pieniędzy na start. Pierwszy butik otworzyła w dzielnicy Little Italy.

Od tamtej pory zmieniło się tylko tyle, że firma rozrosła się do trzech osób. No i kolekcje regularnie pokazuje podczas nowojorskiego tygodnia mody. Mimo zjawiska „fast fashion”, Monie udało się nie wpaść w spiralę coraz krótszych terminów, coraz większej liczby kolekcji. – Kiedy decydujesz się, by wszystko robić samodzielnie, w pewnym sensie zmniejszasz szanse na rozwój. Dlatego wciąż jesteście małą firmą – tłumaczy. Małą, ale ugruntowaną. Jej współpracownicy, dostawcy, >

Na tej stronie: Sukienka i buty A Détacher. Obraz na ścianie namalował John Benton. Na stronie obok: Stojak na owoce projektu Godefroya de Virieu. Krzesło vintage kupione w Paryżu. Wełniana poduszka – A Détacher. Alabastrowy Buddha przywieziony z Birmy. Mały obraz przedstawia Napoleona na Elbie, kupiony na pchlim targu w Paryżu. Lampa Tsé & Tsé.



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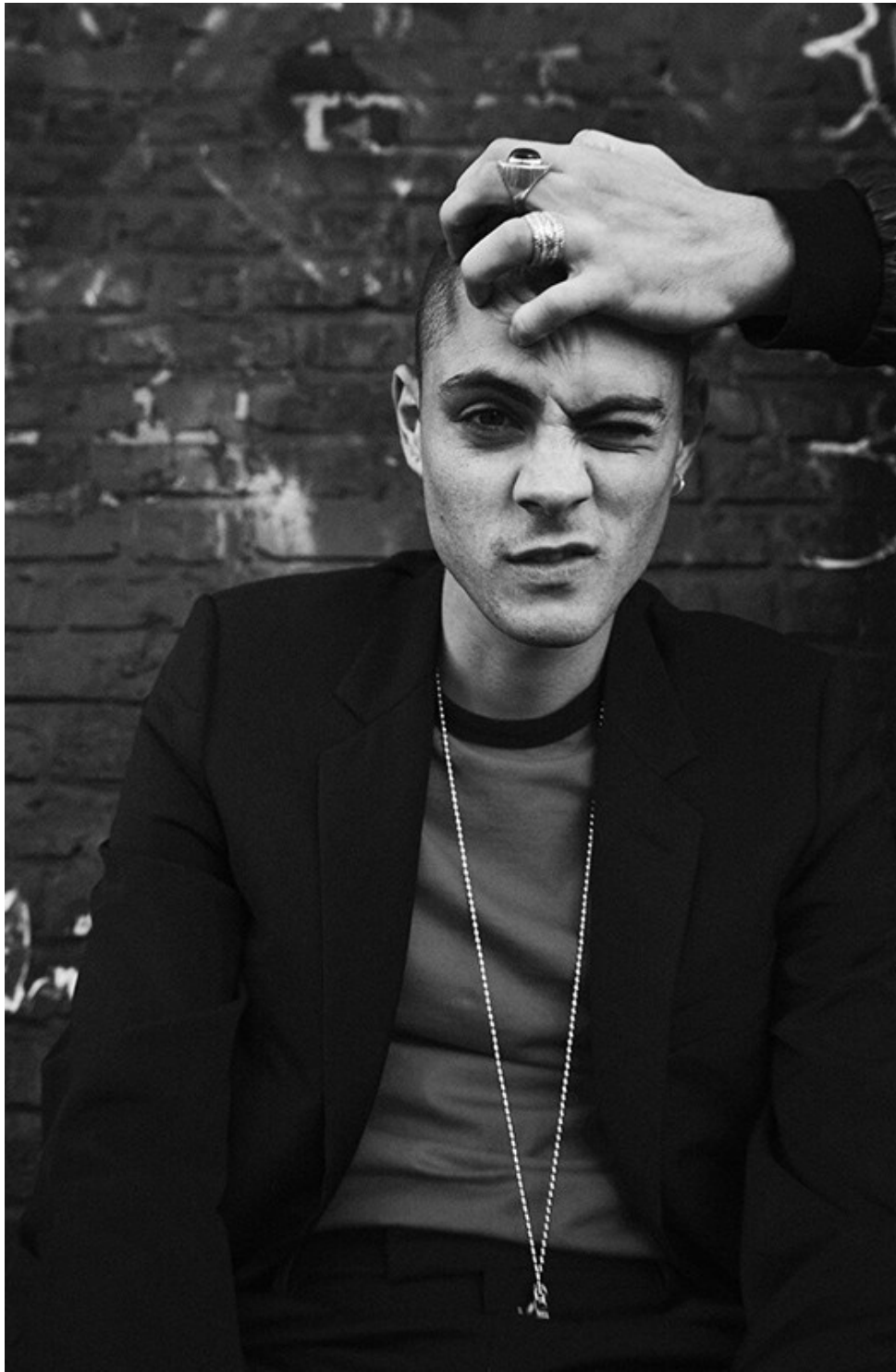


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