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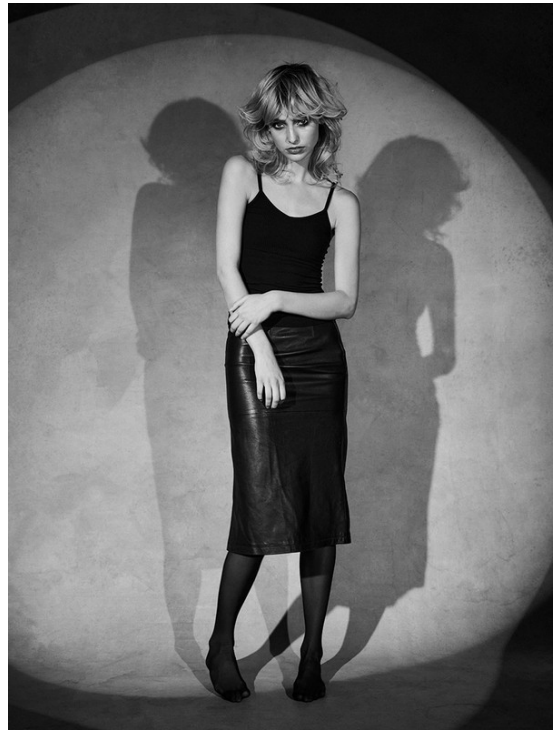
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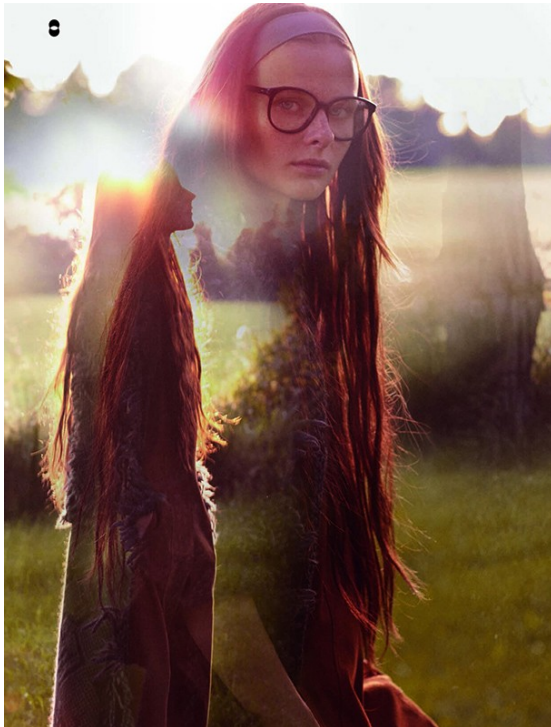
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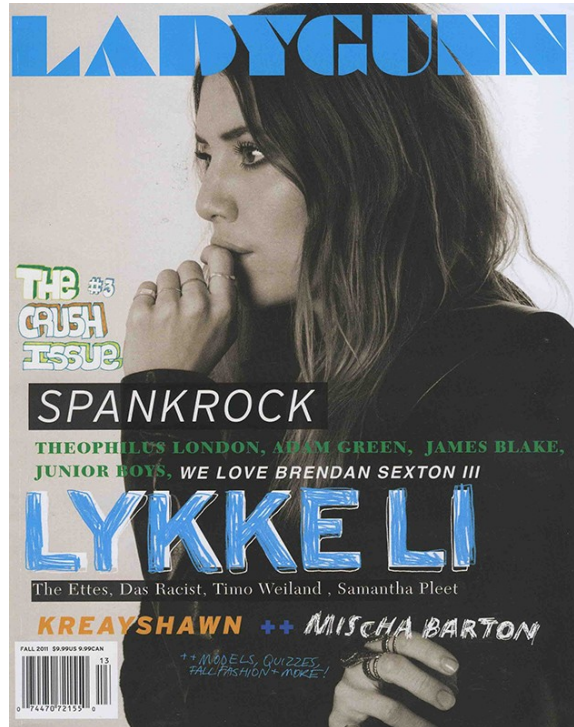
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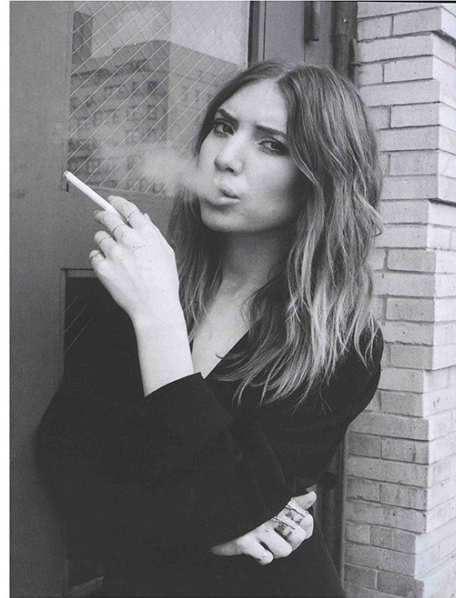
LADYGUNN

Fall 2011



LADYGUNN

Fall 2011



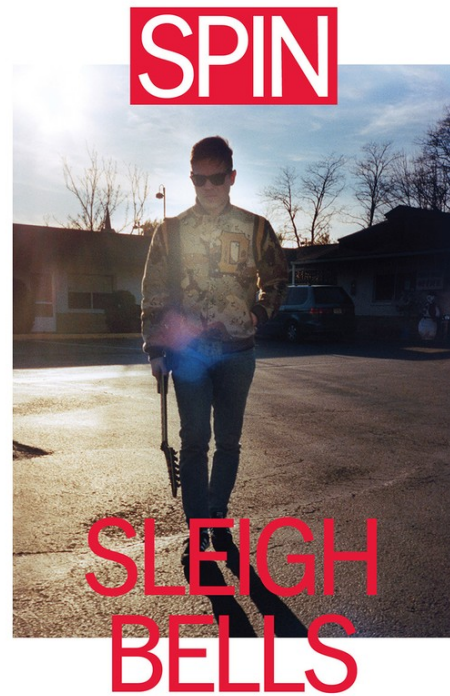
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BY CHRISTINE MURILKE

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'm an actress!" is finally being recognized. Of her performance in *The Specter*, on Broadway the *New York Times* wrote "the just get better with every performance." Kazan has been cast in the daughter 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 skirt 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, *Abandon*, made it to the stage at the Humans Festival of New American Plays. She moved in with her boyfriend, actor Paul Dano, in Brooklyn. It turns out she'll be in love with him on the stoop of *Cat Dogs* in the East Village, next door to where we're drinking beer-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 channel 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 Gelfin Case* of *Benjamin Button*; her father, writer Nicholas Kazan, is producing Barbra Streisand's next film); her grandfather, Elia 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—Brigitte Bardot would be cool, 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 distant," 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—on depth—about plays." It's unlikely that Blake Lively, her costar in Rebecca Miller's upcoming film *The Pious Lie*, 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 busy trying to navigate the stage and screen while refusing to worry about fame. (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 Freudian bargain right there, and one that I don't want to make. You've got to maintain some wrap of yourself in order to be able to work." A Kinkadee in a quickly pair-quartered 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 *Inception*. Real. 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 hair 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 knuckle-rippled Chang Dog and thinks for a minute. "I want to be able to do that without being a meme." ■

Zoe Kazan



HAIR
- stylyes3
WE
- Venice Beach, CA
IS
- Actress
WEARS
- chosen by *Monthera*
and chosen by *D&B*

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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 "MIMMEX" broke the record barrier, rocketing to the top of charts the world over and earning three Grammy nominations. Since then, the group has kept pretty quiet, although country 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 "MIMMEX." And for another thing, they're now an indie band—they released their third and fourth studio albums on the JCO label they started in 2003.

As it goes, Taylor's been getting more on the radio, too. In 2006, after years of touring around Asia with his friend Adam Schellinger of *Primates 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—Tinseltown 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 Tinseltown 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 Ron E. Carlo, Tinseltown is a supergroup in the vein of CSNY or the Traveling Wilburys, and its members' showtune 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 detached type one might expect for a young musical heavy. 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 gifts and grays." 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 sadistic 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 not go to people when we started. Sure, I'm almost 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



Greta Gerwig
DATE: 06/2/04
AGE: 26
LOCATION: Sacramento, CA
OCCUPATION: Actress

WEARS: a dress and boots by Miu Miu, costume by Sarah Swerdlow, hair by Peter Lindbergh, vintage jewelry and hat from Renaissance Museum

Greta gerwig

In the past year, Greta Gerwig—described the "nausea of mundanity" by this writer back in 2007—has graduated from being a major player in a relatively underground, subversively-named film movement to a full-fledged member of Hollywood's firmament. "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 Barnard, but rose to prominence as part of an insouciant group of actor-filmmakers known for making semi-impromptu films highlighting the messy beauty of being an angsty-tween twentysomething—a movement often referred to as "mumblecore." If you followed the films closely, you'd know that Gerwig 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—*Juno*, *Mean Girls*, *Barbie*, *Booksmart*, *Night and Day*—Gerwig can often be found capturing the whimsy and chaos in her presence, while delivering snappy but very subtle monologues and having colorful conversations. 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 writers about regularly in *Rolling*. 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 Duplan brothers, Andrew Bujalski, Lynn Shelton and Joe Swanberg are regularly scheduled 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 the father in his upcoming relationship dramedy *Garden of Eden*. "It was a real relief to be in a room with people who were trying to tell a story that it actually happened, and when trying to talk about it goes lost in long convoluted metaphors. 'You know when you are trying to describe your time ahead, and it really doesn't work. You're like, 'Spain was awesome! And then I went to Italy...'' While she was 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 covering 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 most 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 as awesome. I feel like everyone around me is so privileged, 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 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 many. 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 low for work, 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, *Middle Snow*. His solo show, called "It's Fun to Do Bad Things"—named after Larian Milton, a Fake 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 Klansmen, Latino gang members and Norwegian black-metal musicians. They're stark, 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 Davison Springs, Kentucky, where he gained access to a white-hate rally. He was traveling about. "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 AP 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—"I'd like talking about a tattoo before you get it. It always sounds like shit, you know?"—Snow explained that he and his cousin, Karlene Mueller, would continue showing artists in 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 believe in them. It's that close that people 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 horrible, championed, venerated." ■

BY JONATHAN DUBOIS

Max
snow



DATE: 04/01/84
RE: New York, NY
BY: Photographer/Curator
WEARS: A tuxedo jacket by Robert, tuxedo pants by Christian Dior, socks by Miu Miu and bowtie by Prada



DATE: 04/24/84
RE: Stillwater, OK
BY: Musician
WEARS: A shirt, shoes and tie by Louis Vuitton and pants by Agnès B.



BY WHITNEY SPANER

All-American Rejects lead singer Tyson Ritter is a few years. After living 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 streets—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 Kennedy and Chris Gaylor, who first appeared on the charts in 2002 with their catchy tune "Swing, Swing," following the pop-punk band-rush of the late '90s. Ritter, who at the time was balancing a relationship with his now-famous success, blamed 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 really excited," he says. "I mean, I've finally sort of figured my shit. I'm a little weird right now, like I'm thinking 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-perfect Ritter's fashion sense is in keeping with his "four food groups"—Milk 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." Ritter 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, "Given You Rock," which hit number four on the *Billboard* Hot 100. "We've had, like, six one-hit 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 sneaky criticism reserved for rock bands with pop songs in heavy rotation, Ritter is nevertheless delighted with his success. "Everybody that puts their music on was 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 has been 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 Ritter'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.'" ■

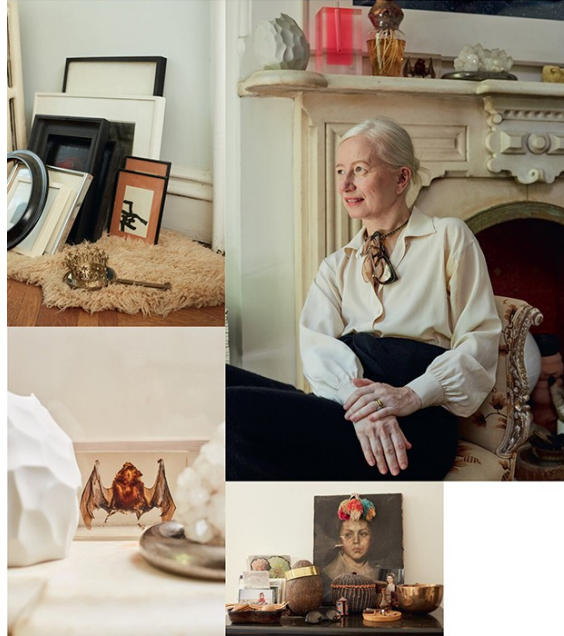
Tyson
ritter

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



EX VOGUE
STYL

74



Świat mały pędzi, aż brak nam tchu. **MONA KOWALSKA** STARA
SIĘ ZATRYMAĆ CZAS, bo dzięki temu jej życie małego dobrego
i trwałej jakości. A przedmiot – większego znaczenia.

październik 2018

S

75

ścisłoletnia
Monika siedzi na
stole w pracowni krawieckiej i wyraźnie
jest zmęczona. Mama upina na niej ubra-
nia, sprawdza, jak leży, i tak godzinami
– potworna munda. Mama pracuje w dużej
sewalni i nadzoruje produkcję muslinu
oraz powstawanie wykrojów. Na Monice
robi przymiarki lśni-dziejącej. To sownka
sprzed kilku dekad, miała miejsce w War-
szawie w czasach PRL-u. Długo Mona –
bo tak oficjalnie brzmiał jej imię – mieszka
w Nowym Jorku, gdzie z entuzjazmem
pracuje nad wykrojami, wzorami, przy-
mierza prototypy, które przychodzą od
krawców. Jako dziecko ziewała i zasypiała.

ZWIĄZKI

tekst EWELINA DZIEWIELA
zdjęcia KATHY LO

NA CAŁE
ŻYCIE



Stalowy kapelusz zaprojektowany z Paris. Obok Mona Kowalska w minimalistycznym, w tle lampy, która stała jeszcze w jej
mieszkanie rodzinnym w Warszawie. Mona na na zdjęciu planuje i dzwoni A. Długoletni obraz zryłki Izabeli Marant.

październik 2018

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EX VOGUE
STYL

76

technicy od tkanin – wszyscy pracują z nią od początku. Posa tym każda rzecz z marką A Dittacher jest zaprogramowana, dopięsaczona i przemyślana przez Monę osobliwie. Jeśli projektantka nie czuje się w niej dobrze, nie trafia do kolekcji – Kiedy czujesz się dobrze, wyglądasz dobrze. Każdy szuka czegoś innego, do czego wyglądać na ulicy. Czasami zobaczysz ubranie, które na pierwszy rzut oka nie wyda ci się atrakcyjne. Ale kiedy je wkładasz, zaczyna ci się podobać – tłumaczy. Dla niej jakby moc mają działania. Dale sweży, weliniane spodnie, sukienki. Proste, trochę miękkie, w połączeniu ze sztykami. Albo butami na dżinsowym, czasem toporowym obcasie. – Jakosiemu uropepeli, w których muszę pewność, że mocno stoję na ziemi – jak je zarobkowie nazywa Mona. – Zimą rzadko noszę płaszcze, wybieram się waresnowa. Dla mnie rzeczy muszą być wygodne, łatwe w obsłudze. Choć lubię moje projekty, nie do wszystkich prowadzi odpowiedni styl życia. Nie zawsze nadają się do zafalowanego porannego metra. To, co widziałem w kolekcjach A Dittacher, to mój wyidealizowany styl – mówi. Posa kilkana ubraniami vintage, jak marynarka Yves Saint

Mona w mundurze i upodobany do niej kowal na Instagramie 2018. W filmie ocelli Patti Smith zrobione przez Rudy Lion i plakat z portretu Bena Oplana, który na ulicy w Nowym Jorku.



październik 2018

skoro miały dostęp do zachodniej prasy). Chęć nie chęć, dla Mony uczestniczenie w procesie powstawania straju od wykończenia, przez sezyne, po przymiarki stało się codziennością.

Gdy miała dziewięć lat, rodzice postanowili wyemigrować. Całą rodzinę przeprowadzili się do Baltimore w USA. Choć ukończyła nauki polityczne na uniwersytecie w Chicago, moda i tak do niej przyciągała. 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 Myriam de Pétromville, sprzedawała się doświadczenie, tak, że na koniec została szefową studia u Sonii Rykiel. – To była najbardziej korporencyjna praca w moim życiu. Długo się nacięłam, zarabiałam na czasie, świetnie zorganizowaną w rytmie, mędnym, do tego dobrą. Zajmowałam wysokie stanowisko, zarabiałam ludźmi. Ale to nie było dla mnie, bo nie myślałam czasu na projektowanie. Nie czułam satysfakcji – wspomina. Chciała przekonać się, ile potrafi zrealizować na własną rękę. Założenie marki A Dittacher miało być sprawdzianem. Po czterech kolekcjach w Europie, skupowała walizki i wiozła do Szwajcarii. Zapisała się na kurs biznesu w Chinatown w Nowym Jorku. Zaczęła trochę pieknieć 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 gwałtownego „fast fashion”, Monie udało się nie wpaść w spirale coraz krótszych terminów, coraz większej liczby kolekcji. – Kiedy decyduję się, by wszystko zrobić samodzielnie, w pewnym sensie zmniejszam szansę na sukces. Dlatego wciąż jesteśmy małą firmą – tłumaczy. Małą, ale ugruntowaną. Jej współpracownicy, dostawcy,

Na tej stronie: Rubenka i Buty A Dittacher. Obraz na ścianie namalował John Burtus. Na zdjęciu ubrania z kolekcji z sezonu wiosna-lato 2018. W filmie ocelli Patti Smith zrobione przez Rudy Lion i plakat z portretu Bena Oplana, który na ulicy w Nowym Jorku.



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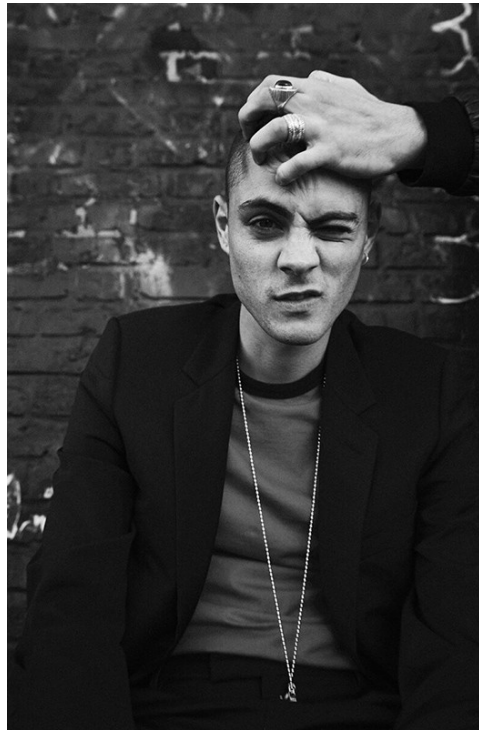
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