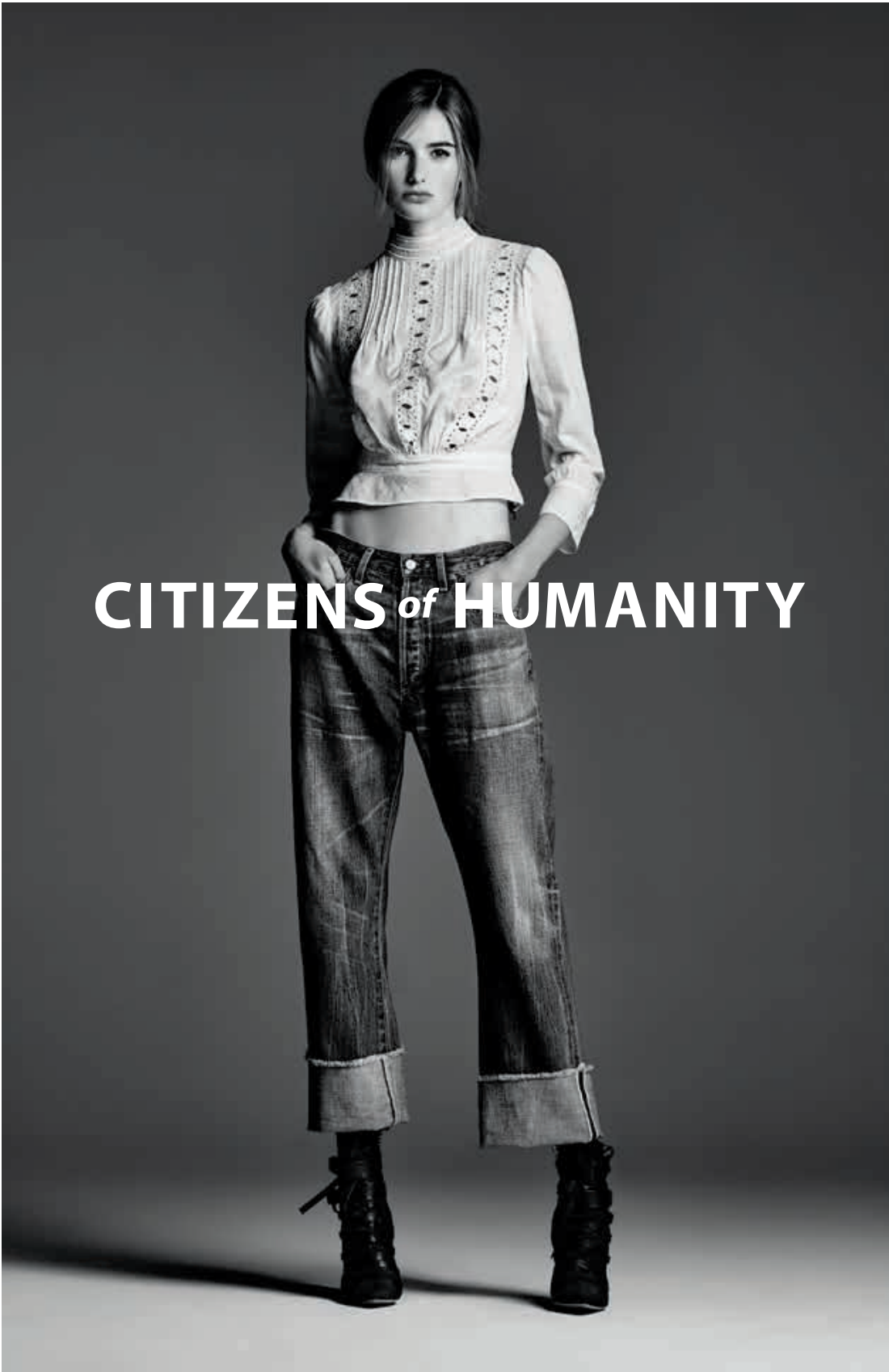


**Citizens of Humanity:** 'Citizens of Humanity - Spring 2016', by Jerome Dahan, August 2015



# WOMEN'S SPRING 2016

New Romantic





















# Product list

## LOOK 1

Josie Blouse in White

9092-751 Parker Pant in

Anberlin 1569-692

## LOOK 2

Borderline Jacket in Anberlin

548-749 Liya Pant in Fade Out

1577B-692

## LOOK 3

Franka Shirt in White Poplin 9090-741

Agnes Long Pant in Straight Up

1558B-372

## LOOK 4

Olympia Peplum Blouse in Concord

9088-663 Racer Pant in On The Mend

1443I-372

## LOOK 5

Avery Jacket Soft White

587-307 Carlie Pant in Seneca

1559C-694

## LOOK 6

Sabina Boxy Shirt in Blue Check

9089-742 Cherie Flare in Whisper

1568B-732

## LOOK 7

Alaina Short in Fade Out

983-749

## LOOK 8

Mora Shirt in Concord 9091-663

Sasha Twist Flare in Straight Up

1561C-372

# Joel Morrison



Joel Morrison - Target Painting, 2015  
(Stainless steel, 188 x 137,2 x 10,2 cm, 74 x 54 x 4 inches)  
Courtesy of the artist and Almine Rech Gallery  
© photography Joshua White

ALMINE RECH: Joel, I was thinking of the first works I saw of yours: A big pistol with a lot of little bullets; the bullets were pouring out of the pistol, and the pistol was standing up vertically. At the same time I saw a nude that was a bit looking like the pistol in a way. It was a bit abstract. So I wanted to know if this was very important in your work—I mean the arms and the bullets. And what happened with the bodies, the figures?

JOEL MORRISON: The pistol piece was a real transitional work. Before that I only made biomorphic objects that were very much like the body. They were random objects encased in fiberglass. When finished, they were just biomorphic works. I began to get more interested in the objects inside of the work. I started seeing everyday objects in a precious way, so that they started to come out literally of the biomorphic works.

The objects themselves became more important than the biomorphic forms. At least for now, I abandoned the biomorph. The biomorph is the transition between a bodily form and an abstract form. I think I just started moving toward the body and recognizable objects. I think it's really important for the work to change dramatically from year to year, or exhibition to exhibition.

I did my first exhibition in 2001. I think the transition started when I started experimenting with mold making and casting, probably 2004, 2005.

AR: That's when we started together. In the beginning when I met you, there were bullets as teeth.

JM: There's kind of double story to that. My father had passed away. My father was a dentist. I started making these kind of jaws with bullet teeth. For me, it was to find humor in the situation. At the same time, we were going through this economic crisis in the States,

and the Iraq War was at its height and ending. This kind of American power had really run its course, and these revolutions around the world were happening via Internet and not via bullets. So I thought, I'm going to keep going with it, because it really also echoes this change that's happening in America. This transition from global power with military force to global power that everybody can have. It started off very personal and ended up kind of political.

AR: The materials you use are really like big jewels. They are perfectly polished metal, and I think you watch the production yourself. It's not outsourced, is it?

JM: I've operated like an independent record label; although I have a distributor, I don't have a big production company. If I compare it to making music, it would be doing everything myself in my garage. A person that did bumpers and car rims, which is very much about L.A. culture, taught me how to polish these objects.

Others gave me the secrets to understanding how objects are really made. They didn't know anything about art. They didn't try to make it something it wasn't. They just taught me the most efficient way of making something look perfect. I think that was a huge secret to the work evolving.

AR: What about all the busts, like the military officers or heroes based on 19th-century busts that you transform? Is this related also to something political, or is it that you speak about the tradition of culture? Because busts were a very important aspect of culture in the 19th century.

JM: In the 18th and 19th century, it was a tradition in Europe that you would have a traditional bust. Mostly, aristocrats or dead politicians. You would have the original bust carved out of marble and next to it you would have a plaster bust. The idea being that you could see the



Joel Morrison - Minimal Glock, 2015  
(Stainless steel, 106,7 x 152,4 x 7,6 cm ,42 x 60 x 3 inches)  
Courtesy of the artist and Almine Rech Gallery  
© photography Joshua White





Joel Morrison - Minimal Heart Throb, 2015  
(Stainless steel, 157,5 x 132,1 x 10,2 cm, 62 x 52 x 4 inches)  
Courtesy of the artist and Almine Rech Gallery  
© photography Joshua White





The Decline of Western Civilization, 2013  
Stainless steel  
42 x 20 x 22 inches (106.7 x 50.8 x 55.9 cm)  
Ed. of 3  
Courtesy of the artist

plaster bust in a different way than you could see the marble bust. This was a tradition in all museums during that time. I happened to find a place in Berlin that had all these plaster busts. I would take them home and read about them, then kind of study about them, and then make a composition based slightly on who they were or how ridiculous I thought they were. The last time, I said just give me all the busts with a mustache. They asked why do you want the mustache? I said I don't know. Why not? People really see those busts as sculpture, and for me that's kind of funny. For me, it's using the bust as a platform.

AR: When I look at your work, it seems that there's an interesting idea behind each piece, and the craftsmanship is obviously critical. How important are the names of the works?

JM: Some of the work doesn't need a title. And other things, like *The Reaganomic Youth*, which is an upside-down shopping cart, really does need some explanation. Reaganomics is this political system put in place in the U.S. in the '80s, the trickle-down theory of economics. On the bottom of this trickle-down theory of economics is this homeless child's shopping cart. Not only is the homeless person at the bottom of the trickle-down economy, but a homeless child then would actually be the real, real bottom. And that's kind of the sad part. But another part of it is that in New York during the same time, there was a punk band called the Reaganomic Youth. The name is a reference to both punk culture and a political statement. It is funny and it is tragic. I think a title is necessary in that case.

# Max's Kansas City



“Max’s Kansas City was the exact spot where Pop Art and Pop Life came together in the ’60s. Teenyboppers and sculptors, rock stars and poets from St. Mark’s Place, Hollywood and stage actors, boutique owners and models, modern dancers and go-go dancers—everybody went to Max’s and everything got homogenized there.”

—

Andy Warhol



There has never been a more exciting hangout, a more stirring collision of art, music and glamour than Max's Kansas City. In the back room lit by a blood red Dan Flavin neon sculpture you could hang out with Andy Warhol. At the front bar you could argue and maybe even get into a fight with John Chamberlain or Richard Serra. Downstairs at Max's artists were paying tabs with their work, while Upstairs became home to the iconoclastic New York music scene: the Velvet Underground, the New York Dolls, a then-unknown Bruce Springsteen, Bob Marley, Blondie, Iggy Pop, Madonna. Simply put, Max's was the cultural epicenter of New York in the '60s and '70s.

Max's regulars were fueled by mediocre steaks, teeth-cracking chickpeas and lots of booze and drugs. But most of all they were stimulated by the fumes of Art, Music, Hope, Turmoil, Revolution, Anarchy and after-hours shenanigans. It was where a new model of cool was incubated, a cool more androgynous. It was where the Old Cool gave way to the New, where James Dean, Marlon Brando, Miles Davis and Jackson Pollock passed the torch to Lou Reed, Andy Warhol, Iggy Pop and Patti Smith.



It was a smaller art world then: lonelier, fewer spotlights, less press, less money. In that small scene Max's became the place, and it stood out above all the others. Max's owner and impresario, the great Mickey Ruskin, was a uniquely hip, sensitive, nurturing, generous and brave guy. He had a huge heart—he let all the artists run up tabs, pay when they could or, more often than not, never. Max's is never to be replicated. Not in New York. Sadly, not anywhere.







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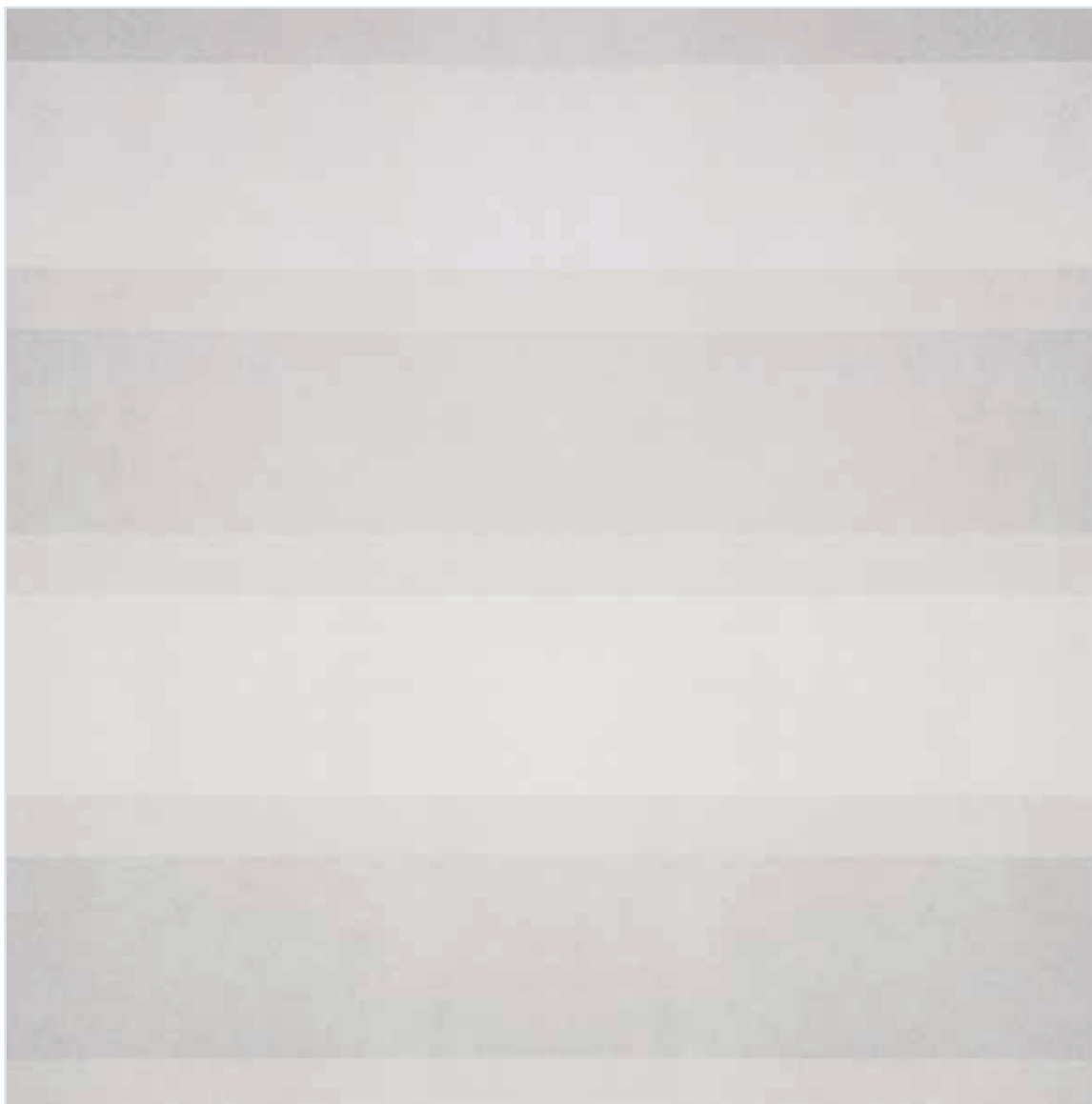
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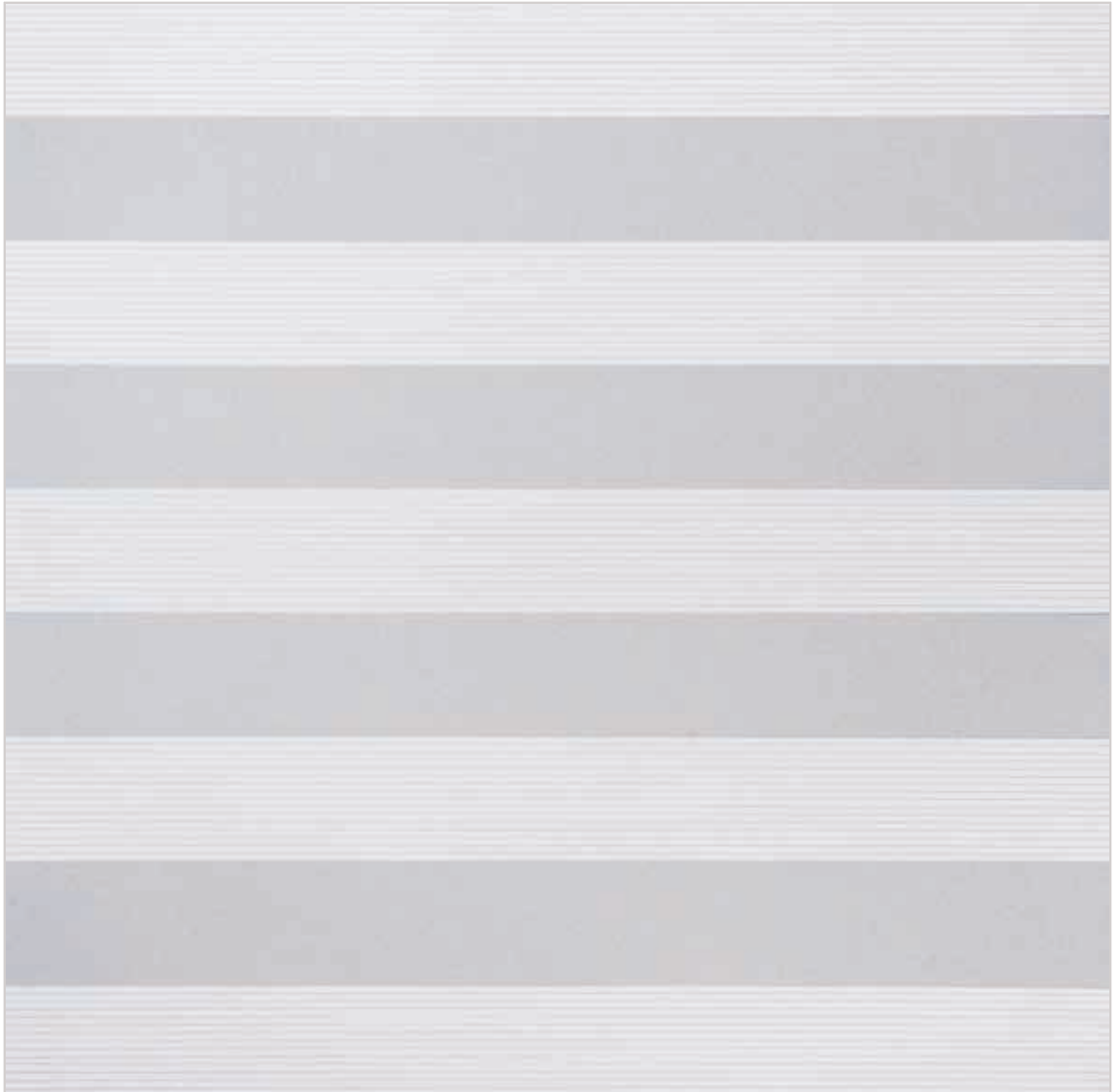
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It is fluid to appreciate the work of Agnes Martin via the words of writers. Though her gridded compositions visually recall pages of musical composition, the written word as a guide to her lines feels most appropriate. Marguerite Duras spoke of the writer's "necessary solitude," and Italo Calvino, in his *Six Memos for the Next Millennium*, wrote of "exactitude" as a necessity for writing. The last essay in that book, unfinished, was "Consistency."

The first retrospective of Martin's work since her death in 2004, *Agnes Martin* runs through October 11 at Tate Modern in London and then travels to the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, the Los Angeles County Museum of Art and the Guggenheim Museum in New York.



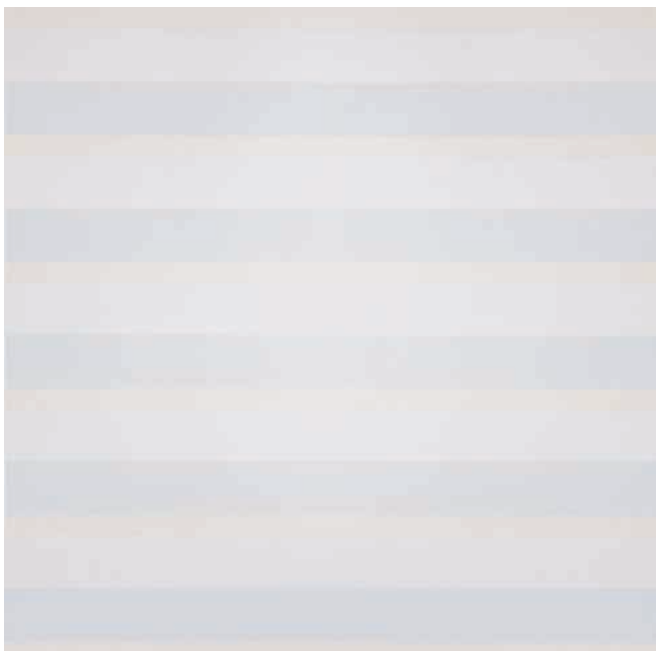
Solitude, exactitude and consistency are the essence of a body of work made over five decades by the artist Agnes Martin. Drawings, paintings and rarely prints are what she has left behind, in collections in Europe and the United States for the most part. Martin painted fields of often barely-there color on square canvases, structured as grids defined by repeated hand-drawn lines from a pencil. Celebrated in her lifetime—three survey exhibitions and a 1998 National Medal of Arts award—in a way that most women artists have not been so fortunate, Martin continues to be cited as an influence by younger generations of artists. Seen as a precursor to the austere minimalism of the 1960s, her work departed from art history's long preoccupation with abstract expressionism.

Martin's paintings evoke a clarity and sense of peace that can be described as deeply spiritual. If we submit to a viewing experience of her ethereal work properly presented, it is difficult to not, in turn, ponder our inner lives. Heavily influenced by Eastern philosophy, Martin once remarked, "Absolute freedom is possible. We gradually give up things that disturb us and cover our mind. And with each relinquishment, we feel better." Perhaps not surprisingly, she believed in physical solitude as well, spending most of her life in Taos, New Mexico, where she made her first semiabstract work in 1954.

# Agnes Martin

(1912-2004)

Text by Franklin Sirmans



“In a city loft or in the desert or mountains, Martin’s temperament inclined her to solitude.” —Dore Ashton

# Product list

## LOOK 1

Borderline Jacket in Anberlin 548-749

Liya Pant in Fade Out 1577B-692

## LOOK 2

Camryn Sweatshirt in Natural 8000-614

Liya Pant in Selvedge White 1577-747

## LOOK 3

Sydney Jacket in Soft White 586-576 Sadie

Surplus Pant in Soft White 1549-576

## LOOK 4

Borderline Jacket in Anberlin 548-749

Liya Pant in Fade Out 1577B-692

## LOOK 5

Agnes Long in Straight Up 1558B-372

## LOOK 6

Sasha Twist Crop Flare in Lit Up 1571-357

## LOOK 7

Avery Jacket Soft White 587-307

Liya Pant in Fade Out 1577B-692

## LOOK 8

Esmay T in Natural 8012-649

Parker Pant in Selvedge Natural 1569-745

## LOOK 9

Borderline Jacket in Duster 548-705

Corey Crop in Duster 1531-705



























# WOMEN'S SPRING 2016

## Premium Vintage







CITIZENS *of* HUMANITY