

In the Air | In Living Color

CULTURE, WOMEN'S FASHION

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The relationship between fashion and art is constantly evolving. Right now, many designers are collectively referencing a Pop aesthetic, from vivid cubism to the giddy kitsch of the Memphis group.



*Credit*Clockwise from left: Joshua White/Courtesy of Peter Shire; Courtesy of Roger Vivier; Braniff Collection, History of Aviation Collection, the University of Texas at Dallas.

Splashes of color and sharp graphic lines, hallmarks of 1980s design, popped up in many spring collections. Take Roger Vivier's Envelope Étoile clutch (above center), which has similar color-blocking to the Bel Air armchair (above left), designed in 1981 by Peter Shire for the Milan-based Memphis design group. The bag's geometric print also calls to mind the Fort Worth room at Dallas Love Field airport's Terminal of the Future (above right), created in 1968 by the designer Alexander Girard.



Credit Clockwise from left: William Claxton/Courtesy of Demont Photo Management; Courtesy of Solange Azagury-Partridge; Courtesy of Prada.

Mods were instrumental in shaping the rebellious spirit of the 1960s, and no one captured that era’s aesthetic better than the model Peggy Moffitt (above left). A woman resembling Moffitt — famous for her asymmetrical Vidal Sassoon haircut, Kabuki makeup and androgynous style — now graces an appropriately mod Prada skirt (above right). Solange Azagury-Partridge’s Very Hotlips ring in Black Cherry (above center) also reflects the fiery hedonism of the time.



Credit From left: Courtesy of Prada; Harvard Art Museums/Fogg Museum, gift of Samuel Mantell, m19615/photo: Imaging Dept © president and fellows of Harvard College.

Miuccia Prada presented her spring 2014 collection (above left) as part of a larger pop-up installation she titled “In the Heart of the Multitude,” which included murals by street artists such as Mesa and Stinkfish. The clothing was evocative of Richard Lindner’s mechanistic cubism (above right) and the “Diabolik” comics that came out of 1960s Italy



*Credit*Clockwise from top left: Vincent Lappartient; Courtesy of Chanel; © Pracusa 2013050; Courtesy of Richard Ginori 1735.

The makeup designer Peter Philips created a lively palette (above left) to complement Chanel’s Pop Art-indebted spring 2014 collection (above center). Karl Lagerfeld transformed the Grand Palais in Paris into a sprawling show, lining the walls of the exhibition space with artworks by the designer himself, and constructed by an atelier of assistants. An antique color board inspired Lagerfeld; the spectrum can also be glimpsed on Paola Navone’s Prova Prima dinnerware collection for Richard Ginori (above bottom) and on “Rythme Coloré” (above right), a 1946 abstract painting by the Russian-born artist Sonia Delaunay.



*Credit*Clockwise from top left: Courtesy of Nathalie du Pasquier; © Howard Hodgkin/Courtesy of Gagosian Gallery; Courtesy of Christian Louboutin.

Christian Louboutin’s So Kate Ayers shoes (above bottom) share their playful geometry and naive painterly effect with Hodgkin’s “Snake,” from 2006-2008 (above right), and the “Carrot” vase (above left), designed by the Memphis group’s Nathalie du Pasquier in 1985.



Credit From left: Courtesy of Céline; Collection of Harry W. and Mary Margaret Anderson/© 2013 the Franz Kline Estate/ARS, New York/photo: Ian Reeves.n

For Céline's Spring 2014 collection (above left), Phoebe Philo patterned tops with brush strokes and displayed coats that evoked the American Abstract Expressionist Franz Kline's "Figure 8" painting from 1952 (above right), as well as the work of the British painter Howard Hodgkin.