

# Harper's BAZAAR

## ART

*A special section  
dedicated to  
the intersection of  
art and fashion*

*Cover by  
Shepard Fairey  
for  
Harper's Bazaar*



s a magazine that champions creativity, *Harper's Bazaar* has always been a platform for self-expression because great fashion, much like great art, can change the way you live, think, and look at the world.

That's why we are so pleased to bring you this special supplement, *Bazaar Art*, which we've created in partnership with the NorthPark Center shopping mall in Dallas, to explore some of the happenings at the intersection of art and fashion this season. The terrific cover of this section was created for us by Shepard Fairey, who has a show of new work, "On Our Hands," opening September 18 at New York's Jacob Lewis

Gallery, along with a monograph out next month, *Covert to Overt: The Under/Overground Art of Shepard Fairey* (Rizzoli). Of course, the relationship between art and fashion is a long one that has played out fabulously over the years in the pages of *Bazaar*. In the 1930s and '40s, artists such as Man Ray and Jean Cocteau frequently contributed to *Bazaar*, and before he became one of the most influential cultural figures of the 20th century, Andy Warhol did fashion illustrations for the magazine.

More recently, we have worked with contemporary greats like John Baldessari, Takashi Murakami, and Cindy Sherman, and as you'll see in the pages that follow, we continue to be a home for artists and designers to respond and react to one another and what's happening around them. Interestingly enough, NorthPark Center, which is currently celebrating its 50th anniversary, is hosting an exhibition this fall called "Art Meets Fashion" to show how these two creative worlds have interacted—something that visitors to the mall have always been able to see firsthand. Raymond Nasher, who built NorthPark, and his wife, Patsy, were great collectors and proudly displayed the works they acquired throughout the shopping concourse because they believed that art should be seen, and not just in museums and galleries. It's a mission that the Nashers' daughter Nancy Nasher and her husband, David Haemisegger, have vowed to ensure lives on, as they've expanded the NorthPark collection and helped transform the shopping center into one of the most visited public gallery spaces in America. If only you could get your Louis Vuitton or Valentino everywhere with a side of Roy Lichtenstein or Frank Stella—or vice versa. What a world it would be.

*An image inspired by Man Ray's Observatory Time, The Lovers (1932-1934) from the February 2002 issue of Harper's Bazaar. Photograph by Patrick Demarchelier.*



MUST-SEE EXHIBITIONS



**PABLO PICASSO** For the first time in 48 years, Picasso's oeuvre as a sculptor will be surveyed in the U.S. at New York's Museum of Modern Art (September 14).



**ROY LICHTENSTEIN** Gagolian Gallery on 24th Street will re-create a mural the Pop master installed at Leo Castelli's SoHo space in 1983 (September 10).



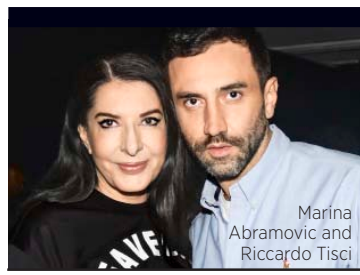
**SHEPARD FAIREY** Street artist Fairey serves up a new group of paintings at Jacob Lewis Gallery (September 18) and a monograph for Rizzoli (October 6).



**AI WEIWEI** The Chinese dissident has helped curate a major retrospective of his work at the Royal Academy of Arts in London (September 19).

ART ON THE RUNWAYS

FASHION'S OBSESSION with all things painterly and sculptural is in full force for Fall 2015. At **GIORGIO ARMANI**, shades of Franco-Russian modernist **MARC CHAGALL** turned up in the prints and embroideries. Elsewhere, **VALENTINO** designers Maria Grazia Chiuri and Pierpaolo Piccioli collaborated with **DAVID HOCKNEY** muse Celia Birtwell and channeled **GUSTAV KLIMT** paramour Emilie Flöge, while **PROENZA SCHOULER**'s Jack McCollough and Lazaro Hernandez took cues from both Abstract Expressionist painter **HELEN FRANKENTHALER** and conceptual artist **ROBERT MORRIS**, whose radical 1960s post-minimalist slashed-felt pieces inspired the layered panels on their coats and skirts. And in creating the 1980s L.A. punk-rock scene at **SAINT LAURENT**, Hedi Slimane drew upon the anarchic work of West Coast artist **JIM SHAW**, the subject of his own career-spanning show at the New Museum in New York opening October 7.



NEW YORK GROOVE

Performance-art polymath **Marina Abramovic** will art-direct Givenchy's Spring 2016 runway show with designer **Riccardo Tisci**, who will unveil his collection for the French house in New York in September to coincide with the opening of a new 5,000-square-foot flagship on Madison Avenue.

CLOCKWISE FROM TOP RIGHT: PABLO PICASSO, SHE-GOAT, 1950. (CAST 1952, BRONZE, 46 3/8 x 56 3/8 x 28 1/8 IN.) THE MUSEUM OF MODERN ART, NEW YORK; MRS. SIMON GUGGENHEIM FUND © 2015 ESTATE OF PABLO PICASSO/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; ROY LICHTENSTEIN, GREENE STREET MURAL, 1983. INSTALLED AT LEO CASTELLI GALLERY, 142 GREENE STREET, NEW YORK, DECEMBER 3, 1983-JANUARY 4, 1984. © ESTATE OF ROY LICHTENSTEIN, COURTESY CASTELLI GALLERY AND GAGOLIAN GALLERY; ILLUSTRATION: SHEPARD FAIREY. A MESSAGE FROM OUR SPONSOR, 2015. PHOTO: SCALVAR ART RESOURCE, NY; GUSTAV KLIMT, JUDITH I, 1901. OIL ON CANVAS, 172.72 x 116.84 CM (68 x 46 IN), COURTESY OF THE ARTIST AND SIMON LEE GALLERY; RUNWAY: DAN & CORINA LECCA, 1967. HAMBURGER KUNSTHALLE, HAMBURG, GERMANY © 2015 ROBERT MORRIS/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; PHOTO: BRIDGEMAN IMAGES; JIM SHAW, RIPPED UP FACE DANCER 2, 2010. OIL ON CANVAS, 172.72 x 116.84 CM (68 x 46 IN), COURTESY OF THE ARTIST AND SIMON LEE GALLERY; RUNWAY: DAN & CORINA LECCA



ART

# DESIGNERS ON ARTISTS

Four of fashion's most creative minds discuss artists who inspire them

NICOLAS GHEQUÏÈRE  
ON

# CINDY SHERMAN

"Every time I immerse myself in Cindy's art, it brings me further into her endlessly fascinating and intriguing world."



"I DON'T THINK you discover the world of Cindy Sherman—it just catches you, it grabs you, it commands your attention. I had the chance to meet her and we became friends; we collaborated on a project that is one of the best memories of our relationship. Every time I immerse myself in Cindy's art, it brings me further into her endlessly fascinating and intriguing world, and I never feel I have fully explored it."

Far left: Sherman and Louis Vuitton designer Ghesquière at a party last year for Vuitton's Celebrating Monogram project, to which she contributed. Left: *Untitled #597*, 2000. Above: *Untitled #424*, 2004.

ART, FROM LEFT: CINDY SHERMAN, *UNTITLED #597*, 2000, CHROMOGENIC COLOR PRINT, 36 x 24 IN (91.4 x 61 CM), RUBELL FAMILY COLLECTION, MIAMI, AND *UNTITLED #404*, 2004, CHROMOGENIC COLOR PRINT, 53 3/4 x 54 3/4 IN (136.5 x 139.1 CM), HOLZER FAMILY COLLECTION, COURTESY OF THE ARTIST AND METRO PICTURES © CINDY SHERMAN, SHERMAN AND GHEQUÏÈRE, COURTESY LOUIS VUITTON

ART, CLOCKWISE FROM TOP LEFT: FRANK STELLA, *GRAV CAIRO*, 1962, ALKYD ON CANVAS, 85 9/16 x 85 9/16 IN, WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, PURCHASE FROM THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART 63.34; GOBBA ZOPPA, *E COLLOTRIO 1985*, OIL, URETHANE ENAMEL, FLUORESCENT ALKYD, ACRYLIC, AND PRINTING INK ON ETCHED MAGNESIUM AND ALUMINUM, 137 x 120 1/8 x 34 3/8 IN (348 x 305 x 87.5 CM), THE ART INSTITUTE OF CHICAGO, MR. AND MRS. FRANK G. LOGAN PURCHASE PRIZE FUND; ADA TURNBELL, *HEUBLE ENDOWMENT 1986-87*, SKETCH, CURVE, SW 1976, LITHO, CRAYON, ETCHING, LACQUER, INK, GLASS, ACRYLIC PAINT, AND OIL, STICK ON ALUMINUM, 98 3/4 x 127 x 8 IN (250.8 x 322.6 x 45.7 CM), PORTLAND ART MUSEUM, PORTLAND, OREGON, MUSEUM PURCHASE; FUNDS PROVIDED BY MR. AND MRS. HOWARD VOLLUM 79.36 © 2014 FRANK STELLA/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; MCCARTNEY, DAVID X PRUTTING/BFA.COM; STELLA, LUIS SINCO/LOS ANGELES TIMES/CONTOUR BY GETTY IMAGES

STELLA MCCARTNEY



# FRANK STELLA



"TO ME, IT'S OBVIOUS why I was drawn to Frank Stella down to Stella. He is quite frankly a genius—Frank, frankly a genius. His work has been on such a pure journey; I've always loved his early pieces—the simplicity, the exuberance, the playfulness. There is a directness that I really appreciate in his work, and a confidence. I've also seen something in it that I believe is very rare to find in art from a male artist, which is the ability to capture both masculinity and femininity within one piece. But the thing that I really find mind-blowing is the scope and the scale of his work; how he has taken his early pieces and almost turned them upside down and inside out in his later ones, where he's sculpting with metals and enameled and paintwork. It feels almost like a car crash of materials that have smashed on your wall and peeled themselves off. There is so much color, so much expression in the collages. To come from that place of purity in the beginning and then to still have so much to say... There are very few artists who would have the balls to change direction so dramatically. Yet you still feel Frank in everything that he creates."

A retrospective of Stella's work opens at New York's Met Museum of American Art on October 30



"There is a directness that I really appreciate in his work, and a confidence."



Above: Frank Stella. Far left: *Grav Cairo*, 1962. Above left: *E Colloquio*, 1985. Left: *Eskimo Curve*, 1976



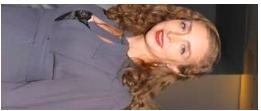


TOM FORD

ON

# JOHN CURRIN & RACHEL FEINSTEIN

*"Rachel's sharp intelligence, combined with her softness is apparent not only in her work but also when she charms you across a dinner table."*



"I THINK JOHN CURRIN is one of the greatest living artists working today. His painterly skill, combined with his keen and perceptive eye, makes his work at once reminiscent of the great figurative painters of the past yet with a completely contemporary take on our culture and standard of beauty today—and often the absurdity of it. His wife, Rachel Feinstein, is an incredible artist in her own right, and her sharp intelligence, combined with her softness, is apparent not only in her work but when she charms you across a dinner table or discusses, with passion, her feelings about modern life. Like all great couples, they are a true force."



Far left: Currin and Feinstein. Left: John Currin's *Rachel* in Fall, 2002. Above: Currin's *Nude in a Convex Mirror*, 2015. Below: Rachel Feinstein's *Hun Girl*, 2014.



ART, CLOCKWISE FROM TOP LEFT: JOHN CURRIN, *RACHEL*, IN FALL, 2002, OIL ON CANVAS, 20 X 16 IN (50.8 X 40.6 CM) © JOHN CURRIN, COURTESY GAGOSIAN GALLERY AND SADIE COLES HQ; JOHN CURRIN, *NUDE IN A CONVEX MIRROR*, 2015, OIL ON CANVAS, 42 X 11 1/8 IN (106.7 X 29 CM), UNFRAMED © JOHN CURRIN, PHOTO: DOUGLAS M. PARKER STUDIO, COURTESY GAGOSIAN GALLERY; RACHEL FEINSTEIN, *HUN GIRL*, 2014, AQUA RESIN, ALUMINUM, STEEL AND WOODEN PEDISTAL, 88 X 56 IN WITH A 4 FT SQUARE BASE © RACHEL FEINSTEIN, COURTESY GALLERIE MITTERRAND, PHOTO: REBECCA FANKLE; FORD, BENJAMIN LOOZY/VEFA.COM; CURRIN AND FEINSTEIN, ANDREW H. WALKER/GETTY IMAGES

ART FROM TOP: STERLING RUBY, *SP287*, 2014, SPRAY PAINT ON SYNTHETIC CANVAS, 96 X 84 IN (243.8 X 213.4 CM), ARTWORK © STERLING RUBY, PHOTO: ROBERT WEDEMEYER, COURTESY STERLING RUBY STUDIO AND GAGOSIAN GALLERY; BASIN THEOLOG/GETTY IMAGES; WRICK, 2015, CERAMIC, 28 1/8 X 25 3/8 X 4 1/4 IN (71.4 X 100 X 104 CM) COLLECTION OF THE ARTIST, COURTESY HAUSER & WIRTH, WHITNEY BIENNIAL 2014 (MARCH 7–MAY 25, 2014) WHITNEY MUSEUM OF AMERICAN ART, NY, PHOTO: BILL ORCUTT; SIMONS: BILLY FARRELL/BFA.COM; RUBY: ALLISON BUCK/GETTY IMAGES; RUNWAY: PASCAL LE SEGRETAIR/GETTY IMAGES



RAF SIMONS

ON

# STERLING RUBY

"I WAS FIRST INTRODUCED to Sterling Ruby's work through the gallerist Marc Fox, who showed me one of his ceramic pieces. Immediately, I was interested in learning more. Sterling and I met about 10 years ago at a studio visit and had an instant connection—there was an ease and an ability to talk openly about anything. I have always had a strong interest in contemporary art and constantly discover new things. When I saw some of Sterling's paintings, I was very moved by the use of color. While designing my first haute couture collection at Dior, I thought about what Sterling did and that it would make an incredible print for a fabric. We knew it would be a challenge due to the number of colors within his paintings, but seeing those prints on the dresses that came down the runway was so special that it was worth the effort. So many times in fashion (and in art), one is faced with the challenge of getting out of one's comfort zone—to break out of the system and of what is expected. Sterling invokes his audience to see their vulnerability and to push boundaries. I myself enjoy pushing boundaries—doing things that are outside the 'fashion system.' For me, it is a form of liberation." ■

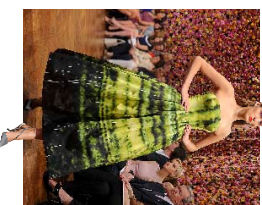
*A look at Ruby's spray-painted sky paintings, Sterling Ruby, Vivids (Gagosian/Rizzoli), is out this month*



*"So many times in fashion (and in art), one is faced with the challenge of getting out of one's comfort zone—to break out of the system and of what is expected."*



Above: Ruby at the premiere of the documentary *Dior and I* in April, 2014. Far left: *Basin Theology/Burtony Weck*, 2015. Left: A book from Dior Haute Couture, Fall 2012.





1 Mark di Suvero's *Ad Astra*, 2005

# ART & COMMERCE

For collector **Nancy Nasher**, a trip to the mall is as much about what you see as what you get—especially when the work on view is museum-worthy

Placing art in public spaces, where people conduct their daily lives,” says Nancy Nasher; “has the potential to reach much greater numbers.”

“THEY BELIEVED STRONGLY in sharing the art they collected,” says Nancy Nasher of her late parents, Dallas real estate developer Raymond Nasher and his wife, Patsy, who together built one of the most important privately held collections of modern and contemporary sculpture in the U.S. Raymond and Patsy started out in the 1950s collecting pre-Colombian art but soon shifted their focus to the 20th century, acquiring pieces by the likes of Alexander Calder, Alberto Giacometti, Henri Matisse, Joan Miró, Henry Moore, Pablo Picasso, and Auguste Rodin, along with ones by Andy Warhol, Roy Lichtenstein, Claes Oldenburg, and other members of the burgeoning Pop art tribe of the era.

But if the Nashers were savvy when it came to assembling their collection, they were radical in how they exhibited it. Raymond Nasher was among the first builders to install museum-quality artwork in the commercial spaces he developed. One of them was NorthPark Center, a shopping mall he opened in 1965 on the site of a former cotton field on the northern edge of Dallas. The couple filled the NorthPark Center grounds and the building itself with art, as works by artists such as Warhol, Lichtenstein, Frank Stella, Antony Gormley, Jonathan Borofsky, and Jim Dine came to occupy lawns, courtyards, and the kinds of areas normally reserved for fountains and food courts. “When my parents were planning North-

Park, art in public spaces was all too rare in Dallas,” Nancy explains. “Supporting local arts organizations is supremely important, of course, but placing art in public spaces, where people conduct their daily lives, has the potential to reach much greater numbers.”

Nancy and her husband, David Haemisegger, took over NorthPark in 1995 and have since worked to expand both the mall, which underwent a \$250 million renovation in 2006, and its art collection, which continues to grow. To mark its 50th anniversary this year, NorthPark is now hosting “Art Meets Fashion,” an exhibition featuring 25 garments that represent how artists and designers have collaborated and responded to popular culture and one another since 1965. Included are Pierre Cardin’s famous “bull’s-eye” minidress from the mid-’60s and a Halston pantsuit from 1974 with a print designed by Warhol and inspired by his “Flowers” paintings. In addition, artist Leo Villareal has been commissioned to create a new installation, to be unveiled next month, based on his “Buckyball” series. “The selections illustrate the highly creative ways that art and fashion continue to break new ground,” Nancy says of the exhibition. “Leo and NorthPark also make for a great pairing. I find his work unique, mesmerizing, and enthralling.” ▶

MARK DI SUVERO, AD ASTRA, 2005, PAINTED STEEL, 48 FT. X 25 FT., 6 IN. X 25 FT., 6 IN. X 25 FT., 6 IN. X 25 FT. © MARK DI SUVERO, PHOTO: JUSTIN CLEMONS



The Louis Vuitton store, with the Anish Kapoor sculpture *The World Turned Outside In* (2003), at NorthPark Center



art remains more central to the mall's identity than ever. Last year, NorthPark instituted a rotational program to expand the scope of the pieces on view, launched a mobile app that provides an interactive tour of the art on site, and hired a full-time manager of art programming to oversee initiatives aimed at further engaging visitors of all ages in the art experience. Nancy and David also continue to bring in new pieces from both their personal collection and the nearby Renzo Piano-designed Nasher Sculpture Center in downtown Dallas, as well as other institutions around the world. But the coup de grâce is the number of newer works they have installed at NorthPark over the past decade, which, combined with all the luxury retailers that have moved in—Louis Vuitton,

Gucci, Valentino, and Salvatore Ferragamo among them—have transformed the mall into a showcase for both 21st-century art and fashion. “The collection has grown organically as we incorporate artists that move us,” Nancy says, adding that they are also working with the Dallas Symphony Orchestra and the Dallas Black Dance Theatre on performance-based projects they’d like to host at the mall. “We are working to develop even more programs to spark public art discussion on a global level,” she explains. “While retail is the heart of our business, our customers understand that shopping is just a part of what makes NorthPark special.”

Here, Nancy walks us through some of the current centerpieces of NorthPark’s permanent collection.

**1. Mark di Suvero’s *Ad Astra*, 2005** (shown on previous page). “When I read about it in *The New York Times*, we immediately flew to Storm King to see it. I could envision people engaging with it, walking through it, and enjoying it from several levels. It has truly become the iconic piece of sculpture in the shopping center.”

**2. Joel Shapiro’s *20 Elements* (2004–5)**. “I recognized that this brilliant ‘color fountain,’ as I saw it, would fit perfectly within a space I had previously imagined for a working fountain. It’s a dynamic, three-dimensional masterpiece of color and form.”

**3. Anthony Caro’s *River Song* (2011–12)** (pictured) and *Clouds* (2011). “Here was an artist who had been welding metal for decades but still managed to create awe-inspiring, fresh compositions up until the end of his life.”

**4. Iván Navarro’s *This Land Is Your Land* (2014)**. “Recently, we added this to the collection. It’s a source of contemplation, inspiration, and possibility.”

**5. Claes Oldenburg and Coosje van Bruggen’s *Corridor Pin, Blue* (1999)**. “Another work that surprises our visitors with its simple aesthetic appeal, towering size, and sense of humor. Everyone appreciates its slight nod to the fashion world.”

**6. Leo Villareal, new commission (*Buckyball*, 2015, pictured)**. “By using sophisticated software to program LED lights—sometimes thousands of them in one sculpture—he creates amazing textures and patterns that are ever changing as you move around them.” ■

“The collection has grown organically as we incorporate artists that move us,” says Nasher.



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CLOCKWISE FROM TOP: ANISH KAPOOR, *THE WORLD TURNED OUTSIDE IN*, 2003, POLISHED STAINLESS STEEL, 24 x 107 1/2 x 60 2/5 IN.; EDITION 2 OF 3, COLLECTION LOUIS VUITTON. © 2015 ANISH KAPOOR/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/DACS, LONDON; PHOTO: JUSTIN CLEMONS; IVÁN NAVARRO, *THIS LAND IS YOUR LAND*, 2014, NEON, WOOD, PAINTED STEEL, GALVANIZED STEEL, ALUMINUM MIRROR, ONE-WAY MIRROR, AND ELECTRIC ENERGY, 189 x 105 1/8 x 105 1/8 x 105 1/8 IN.; EDITION OF 3, NANCY A. NASHER AND DAVID J. HAEMISEGGER COLLECTION; PHOTO: KEVIN TODORA, CLAES OLDENBURG AND COOSJE VAN BRUGGEN, *CORRIDOR PIN, BLUE*, 1999, STAINLESS STEEL AND ALUMINUM, PAINTED WITH POLYURETHANE ENAMEL, 21 FT 3 IN x 21 FT 2 IN x 1 FT 4 IN. (6.5 x 6.4 x 0.4 M); EDITION OF 3 (TWO BLUE, ONE RED), 1 AP (BLUE), COLLECTION NANCY NASHER AND DAVID HAEMISEGGER. © 1999 CLAES OLDENBURG AND COOSJE VAN BRUGGEN; PHOTO: ALLISON V. SMITH; LEO VILLAREAL, *BUCKYBALL*, 2015, LEDS, CUSTOM SOFTWARE, ELECTRICAL HARDWARE, 29 x 20 x 20 IN., COURTESY SANDRA GERRING INC, NEW YORK, NY; ANTHONY CARO, *RIVER SONG*, 2011-12, STEEL, RU STED, 92 1/2 x 139 x 85 1/16 IN.; © BARBFORD SCULPTURE LTD.; PHOTO: JUSTIN CLEMONS; JOEL SHAPIRO, *20 ELEMENTS*, 2004-05, WOOD WITH CASEIN, 122 x 132 x 85 IN.; NANCY A. NASHER AND DAVID J. HAEMISEGGER COLLECTION. © 2015 JOEL SHAPIRO/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; PHOTO: JUSTIN CLEMONS