



ANTERIOR

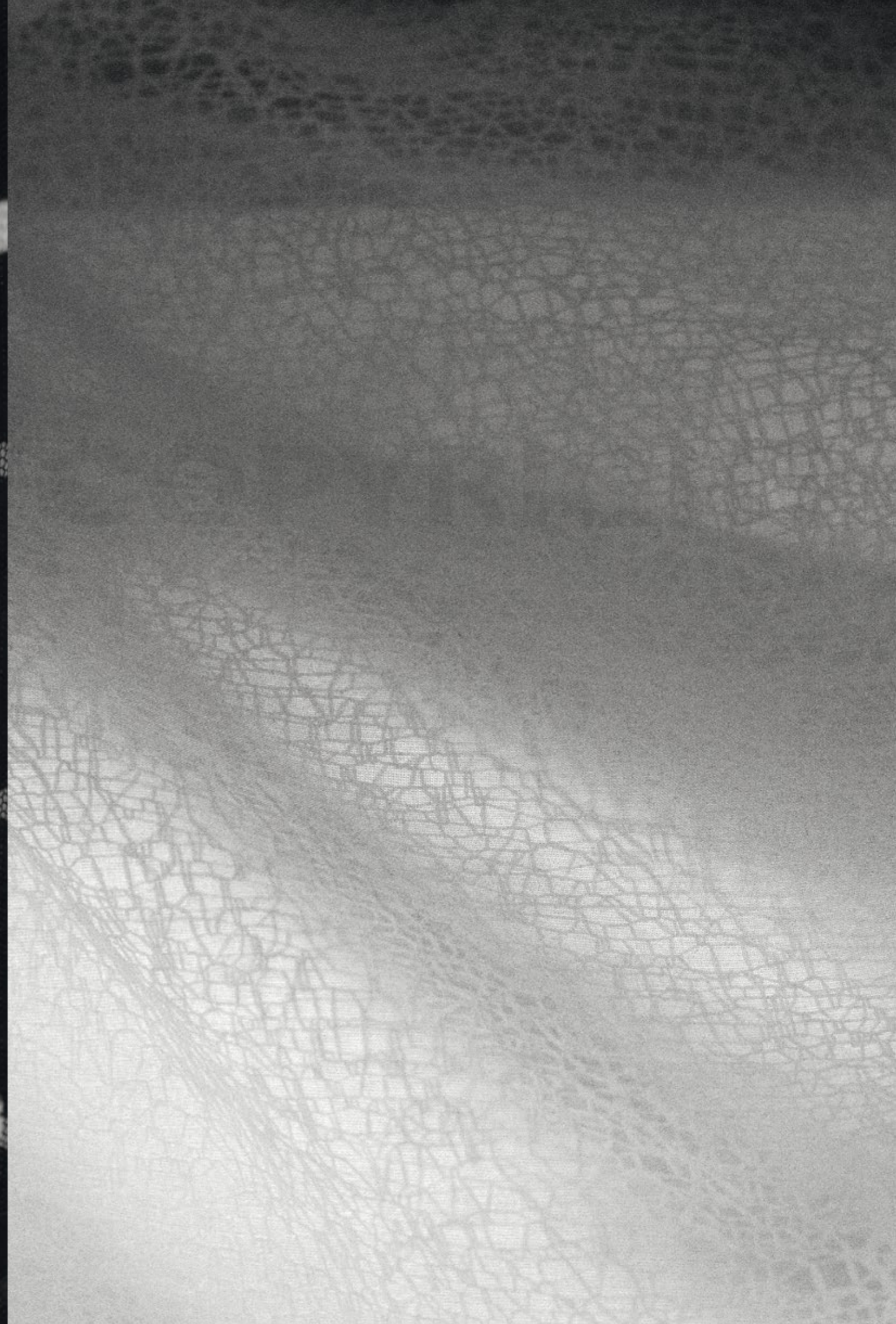
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MAGAZINE

#1

The
Artist
Edition

FRONT ROW SOCIETY



ANTERIOR

Front Row Society presents
The Artist Edition —
A unique collaboration where
artistic expression meets
fashion innnovation

Welcome to the first issue of Anterior, the new magazine by Front Row Society. Here, we will introduce you to our artists and designers and tell you who and what inspires us from season to season. This issue, The Artist Edition, looks at our latest collection, which we created together with three outstanding Berlin-based artists: Louise Gibson, Michelle Jezierski and Santiago Taccetti. The Edition explores uniting art and innovative fashion, inspiring a collection that combines the creative energy of both disciplines.

We gave the artists complete freedom to create an artistic edition of contemporary design. It was important to us that we could relate to the artist conceptually and that both sides wanted to work together closely to create something new. We wanted a joint interpretation that would translate some of the essence of an artist or artwork to the visual form of fashion. This was particularly exciting as it meant that we had the chance to explore new ideas and techniques, while maintaining our own identities. We took an individualistic approach with each artist: Santiago made his own artwork by processing our skins with glues and paint, creating truly unique pieces; Louise made a sculpture for Front Row

##1

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COLLECTION STORY

Society on which we based our designs, and Michelle took one of her paintings and used it as a basis for her scarves and handbags.



By uniting with artists from Argentina, Scotland and Berlin, this collection marks a new chapter for us and perhaps even for fashion



By uniting with artists from Argentina, Scotland and Berlin, and their continual explorations of concepts and techniques, this collection marks a new chapter for us and perhaps even for fashion — many of us can say they are carrying around an artwork as they go about their lives?

We hope you enjoy the first issue of Anterior. If you want to find out more about The Artist Edition, follow us on Instagram, Pinterest or Twitter or visit our website, where we have more exciting stories from the artists, the collection and our manufacturers from Scotland to Seoul.

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The Front Row Society Artist Edition is an exciting venture that creates a shift in how we perceive art in relation to our surroundings. It translates the exclusiveness of artistic expression into everyday objects, giving them a meaning that transcends their pure use. This allows the wearer to be part of a greater trajectory that bridges fashion and art. The wearable, the usable and the ephemeral are translated into artworks that are completed by their usage. This produces a unique sensibility and brings us one step closer to uncovering the role that art can play in our lives today.

From Louise Gibson's work with resin and found materials, to Michelle Jezierski's investigation into the interplay between light, landscape and the picture plane, and Santiago Taccetti's experimentations with material responsiveness, the unifying characteristic of these artists is how they reconfigure their base materials and transform them into something else entirely. With Michelle, it is the loss of fixity of foreground and background, of light and shadow. With Louise, it is the physical remapping of found construction materials to organic objects through resin, elevating the pragmatic and functional residue to a work of delicate presence. Santiago hands over authorship

to the materials themselves: be they stones, canvases, or in this case, hides. Materials treated with paint or glue distort according to their own inner forces, creating sculptural objects. Rather than simply embellishing an existing product, their methods are translated into the collection's fabrics: leather, wool, cashmere and silk. Scarves are laser-cut and delicately interwoven, leather is treated and left to turn in on itself, creating unique shapes. Handbags are embossed, debossed, deconstructed and restructured.

The collection disrupts the way we categorise art and consumer products as distinct, bringing artistic expression to something we have an everyday relationship with. Through developing a touchable experience, this collection defines a new relationship with art, one that is sensual and tangible. A seemingly one-dimensional object becomes a carrier of stories passed on through time, valuing it above its function and appearance. With each piece of the collection the wearer is carrying a unique statement — and a piece of contemporary Berlin.

Anna Frost
Jeni Fulton
Constanze Kleiner
Curators



Artist
Collaboration

LOUISE GIBSON



I'm a sculptor, and I do three-dimensional work, so I wanted it to be an authentic new product, rather than trying to put my artwork onto a handbag, which might look orchestrated and fake

Louise Gibson is a Berlin-based Scottish sculptor who works with industrial resins. Her sculptures often involve encasing various objects in the substance and creating organic three-dimensional objects. For her Front Row Society commission, she encased industrial mesh fabric in resin, and used this to reflect on folds, fragility and permeability. Front Row Society translated this vision to embroidered and knitted scarves, merino wool ponchos and perforated bags. We spoke to Louise about her creative process and her relationship to fashion.

Text Josie Thaddeus-Johns
Portrait Anastasia Muna
Photos James Robinson



Is this the first project where you have worked with fashion?

Yes! I used to work in a vintage clothes shop. It's something I'm interested in, I definitely know what I like. But in terms of involving my artwork, this is the first time I've ever done that.

How did you find the process of translating your artwork into fashion?

When I was first offered the opportunity to be involved in this project, I didn't understand how to portray my work using fashion. I'm a sculptor, and I do three-dimensional work, so I wanted it to be an authentic new product or artwork, rather than trying to put my artwork onto a handbag, which might look orchestrated and fake. So I had to get my head around that.

How did you go about creating the collection?

I made a new artwork using scaffolding fabric during the collaboration. Ordinarily it comes in specific different colour palettes, but I've been watching this building for the last year on the way to my studio, and the weather turned the fabric from red to pink. That colour fitted really well into the Front Row Society aesthetic and the mood board of the project.

In my practice, I create organic forms, which I then cast with lacquer or resin to create these sculptures. Here too, I cast a geometric shape and placed this

A lot of the pastel colours we've used for the scarves are colours that I would choose to wear for myself

organic fabric inside it. I really love the idea of using cut outs and textural details that are complex in their construction and folds but also quite geometric.

Your work is very tactile and textural—which aspects of that were translated into the collection?

I took the textures and created a design with the design team, applying it to each garment. So for the poncho, it's about taking different elements from the sculpture and streamlining it, whereas for the scarves, it's about focussing on the way the fabric is folded and repeating it. It's also playing with that concept in different fabrics: cashmere, silk, leather, wool. I'm thinking about this in the aesthetic of my work. I think it's very important to have the scarves, for example, to be very textural, something three dimensional as opposed to being flat.

What is your personal relationship to fashion?

I spend most of my time in the studio, wearing overalls, big plastic things, machines on my head and being very messy, so my uniform is my dungarees!

When it comes to my own style when I'm going out, I think it's quite feminine. A lot of the pastel colours we've used for the scarves are colours that I would choose to wear for myself. I've got a lot of vintage clothes that I've collected over the years, so I wear a lot of 60s stuff, which I often mix and match with pieces from the 80s. Or I might want to be really 40s—I've got lots of really beautiful 40s dresses.





Front Row Society & Louise Gibson — Oversize 3D knit with transparent details



Front Row Society & Louise Gibson — Embroidered double-layered silk scarf



Front Row Society & Louise Gibson — Backpack with perforated details



Front Row Society & Louise Gibson — Shopper with perforated details



Front Row Society & Louise Gibson — Jacquard woven merino poncho



Front Row Society & Louise Gibson — Perforated cashmere scarf

Originating from Scotland, Louise Gibson graduated from Edinburgh College of Art in 2009, and in 2013 relocated her studio to Berlin. She is currently on a long-term private residency placement on a metal recycling yard in Lichtenberg. Gibson is currently with Cologne gallery Die Kunstagentin, and her practice is sponsored and supported by global resin manufacturer Polynt Composites. She predominantly combines polyester resins with recycled fabrics, using various practical processes to complete work; sculpting casts at sawmills, moulding metals with onsite metal recycling machinery and lacquering artworks at local car garages.

For Gibson's collaboration with Front Row Society, she enveloped fragile mesh within an undulating oblong of clear resin. As the viewer's perspective alters, a myriad of new effects are created by changes in refracted light. This inspired embroidered scarves layered with sheer silk that transform with the movements of the wearer. The delicate intertwining shapes within the perpetually suspended mesh are mirrored in perforated patterns on both leather and merino wool.

Artist
Collaboration

MICHELLE JEZIERSKI



Text Jeni Fulton
Portrait Joseph Wolfgang Oehlert
Photos James Robinson

Painter Michelle Jezierski's
Front Row Society collaboration
is based on her painting «V»



Michelle Jezierski for Front Row Society — «V»

The painting «V» is characteristic of Michelle Jezierski's practice: an abstract landscape is intersected by striations arranged in a geometric pattern. The colour palette, here, is muted, with blue, grey and purple dominating.

Front Row Society and the artist chose this work as “the rhythm of the line becomes a pattern, and the intersection of landscape and grid-like neon lines that fluctuate between foreground and background, its a battle between landscape and geometry. These contrasts are in all my work, but are particularly explicit in this painting,” the artist tells me. The painting is expressive of the core vision behind the entire collection. “You can translate the idea of the pull and push of space really well into woven fabrics and debossing of leather,” she says.

The collaboration with Front Row Society was motivated by Michelle's fascination in reinterpreting her images in a different field. It is her first fashion collaboration, and, as she says, “It was an interesting challenge to see how I could make something that both works as a piece of fashion, but at the same time retains the essence of my work. It's a fine balance to keep the essence of the work in an entirely different medium.” The design process was like a ping-pong game between the artist and the Front Row Society design team. Michelle chose the colours for the silk and cashmere fabrics, and then, together with the design team, experimented with weaving and leather techniques that emulated her painterly process. “My painting experiments with modes of perception through overlapping perspectives and their disturbances. It's like weaving together spaces,” she says. The fabric producers were tasked with inventing new techniques, such as laser-cutting fine cashmere.

Michelle's choice of colours was a bringing together of contrasts that almost clashed, but then making this work in the composition itself. “I used warm colours, like this fleshy nude, and brought them together with cooler colours, like grey, to create a vibrating contrast.” Translating her works to a fashion collection also meant thinking in three dimensions, such as with the handbags that were designed. “The bag has these debossed lines, and they pick up directly from the lines in my painting,” she says. No matter how many variations the team played with, her painting is always at the heart of each piece.



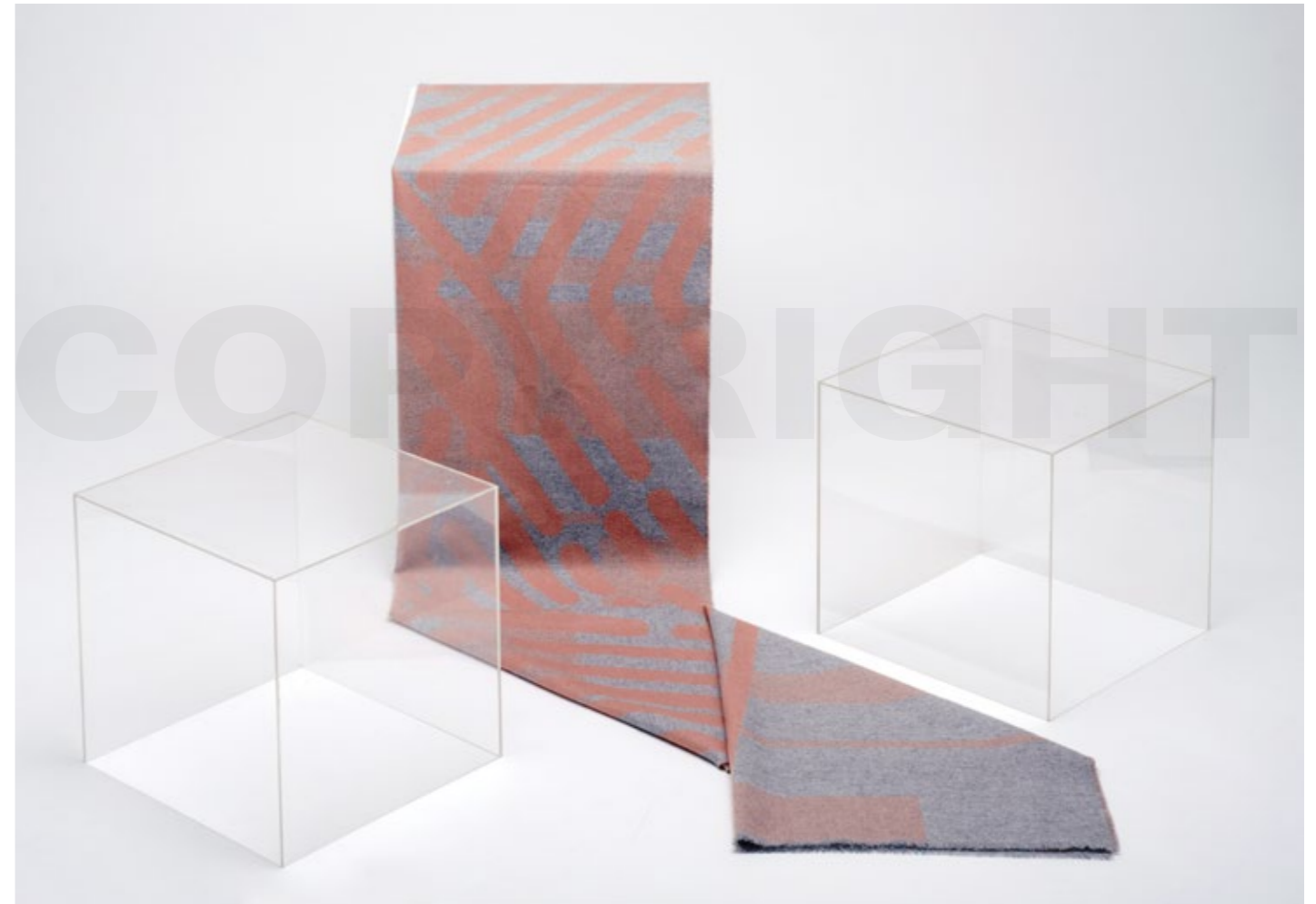
My painting experiments with modes of perception — it's like weaving spaces together



Front Row Society & Michelle Jezierski — Perforated leather handbag



Front Row Society & Michelle Jezierski — Embossed leather handbag



Front Row Society & Michelle Jezierski — Jacquard woven stole

ARTIST COLLABORATION



Michelle Jezierski was born in Berlin, in 1981. Her parents are classical musicians; her father is part of the Berliner Philharmoniker. She studied at the Universität der Künste (University of the Arts) in Berlin under sculptor Tony Cragg, as one of the few painters to do so. Her work has been exhibited internationally, in touring exhibitions such as “I am a Berliner” (Croatia, Israel, Italy 2011–2012) and NO. TOWN — Beyond the Wall (Detroit, 2012). Michelle is represented by Feinberg Projects in Tel Aviv.

Michelle Jezierski’s paintings and collages play with overlapping images, light and its effect on perception. She devotes herself to questions of space — fractured, simultaneous and non-simultaneous space, and the landscape within a landscape. These landscapes are set against abstract striations of light, which disturb the pictorial plane, creating the illusion of multiple spaces. Despite the fictional appearance of her imagery, she works from her own photographs, progressively abstracting from the original image to create the effect of dissolving reality.



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Front Row Society & Louise Gibson — Jacquard woven merino poncho



Santiago Taccetti for Front Row Society — Artwork on leather shopper



Front Row Society & Michelle Jezierski — Embossed clutch



Front Row Society & Louise Gibson — Laser cut silk carré



Front Row Society & Michelle Jezierski — Jacquard woven stole



Front Row Society collection — Saddle bag



Santiago Taccetti for Front Row Society — Artwork on clutch



Artist
Collaboration

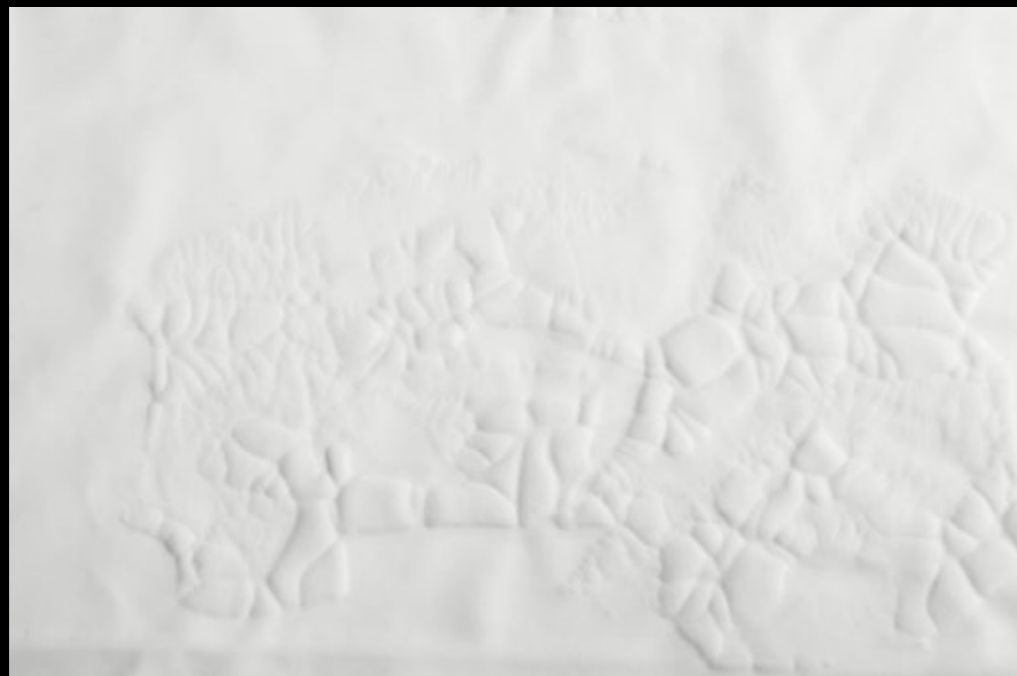
SANTIAGO TACCETTI

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Text Anna Frost
Portrait Wilkosz & Way
Product Photos James Robinson





Taccetti's process thrives on the tension between planned

Santiago Taccetti centres his work on the concepts of simulation and deceit, reassessing our relationship to the role that technology plays in social identity. By using everyday materials and found objects he opens new perspectives on contemporary culture. Taccetti's process thrives on the tension between planned and chance elements encountered during artistic production. The misuse of basic construction materials by means of an abusive interaction with external factors such as time and exposure to the weather induce a series of errors and accidents that alter any predetermined output. All that emerges from these collaborations is embraced as part of the working process; they become fundamental tools redefining the conventional notions of identity and authorship.

and chance elements encountered during artistic production

Extract from *Instructions to Climbing a Staircase* by Julio Cortázar

No one will have failed to observe that frequently the floor bends in such a way that one part rises at a right angle to the plane formed by the floor and the following section arranges itself parallel to the flatness, so as to provide a step to a new perpendicular, a process which is repeated in a spiral or in a broken line to highly variable elevations. Ducking down and placing the left hand on one of the vertical parts and right hand upon the corresponding horizontal, one is in momentary possession of a step or stair. Each one of these steps, formed as we have seen by two elements, is situated somewhat higher and further than the prior, a principle which gives the idea of a staircase, while whatever other combination, producing perhaps more beautiful or picturesque shapes, would surely be incapable of translating one from the ground floor to the first floor.

You tackle a stairway face on, for if you try it backwards or sideways, it ends up being particularly uncomfortable. The natural stance consists of holding oneself upright, arms hanging easily at the sides, head erect but not so much so that the eyes no longer see the steps immediately above, while one tramps up, breathing lightly and with regularity. To climb a staircase one begins by lifting that part of the body located below and to the right, usually encased in leather or deerskin, and which, with a few exceptions, fits exactly on the stair. Said part set down on the first step (to abbreviate we shall call it the “foot”), one draws up the equivalent part on the left side (also called “foot” but not to be confused with the foot cited above), and lifting this other part to the level of the foot, makes it continue along until it is set in place on the second step, at which point the foot will rest, and the foot will rest on the first. (The first steps are always the most difficult, until you acquire the necessary coordination. The coincidence of names between the foot and the foot makes the explanation more difficult. Be especially careful not to raise, at the same time, the foot and the foot.)

Having arrived by this method at the second step, it’s easy enough to repeat the movements alternately, until one reaches the top of the staircase. One gets off it easily, with a light tap of the heel to fix it in place, to make sure it will not move until one is ready to come down.



«ISO 9001» Hus Gallery, London



Santiago Taccetti for Front Row Society — Artwork on leather shopper



Santiago Taccetti for Front Row Society — Artwork on clutch



Santiago Taccetti for Front Row Society — Artwork on weekend bag (top) // Artwork on backpack (bottom)

Santiago Taccetti was born in Buenos Aires, Argentina and lives and works in Berlin. He has exhibited work in contemporary art centres and galleries such as Galerie Rolando Anselmi, Center and Gillmeier Rech in Berlin, Italo-Latinamericano Istituto in Rome, Centro Cultural Recoleta in Buenos Aires, and at the Baryshnikov Art Center in New York. He has participated in the International Studio and Curatorial Program and the Art Omi Residency in New York City, among many others. In 2009, Santiago Taccetti founded TWAIN, a collective project that is open to collaborations with various artists from around the world. The TWAIN project received the Generaciones 2011 Art Prize awarded by Caja Madrid.



Front Row Society inspired by Santiago Taccetti's work — Layered silk scarf



Front Row Society inspired by Santiago Taccetti's work — Needle-punched knit scarf

Front Row Society

was founded in Berlin in 2011. It is a fashion brand with a contemporary aesthetic that combines sophisticated designs with subtle details. Each collection is developed in collaboration with a community of artists from all over the world. Each Front Row Society piece is a sophisticated translation of an artwork or technique into a beautiful, wearable garment made of high quality materials. Simplicity is paramount in Front Row Society's collections; inspiring stories come to life in minimal designs that create a unique yet effortless style.

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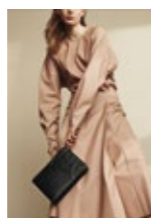
Jana Gerberding



FRS collection
Leather weekender



FRS & Louise Gibson
Perforated leather
shopper



Santiago Taccetti
for FRS
Artwork on clutch



FRS & Louise Gibson
Oversize 3D knit
with transparent details

