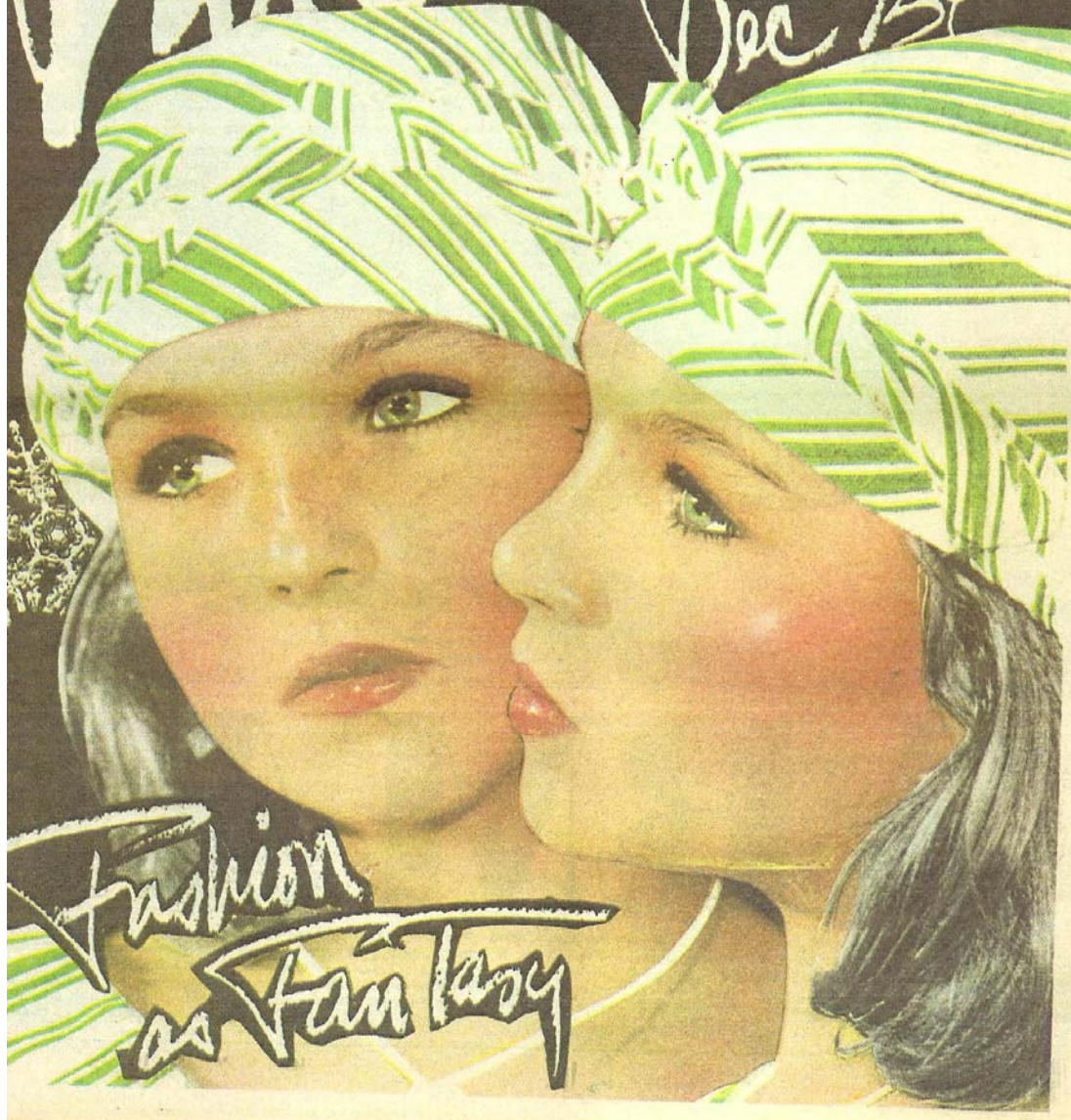


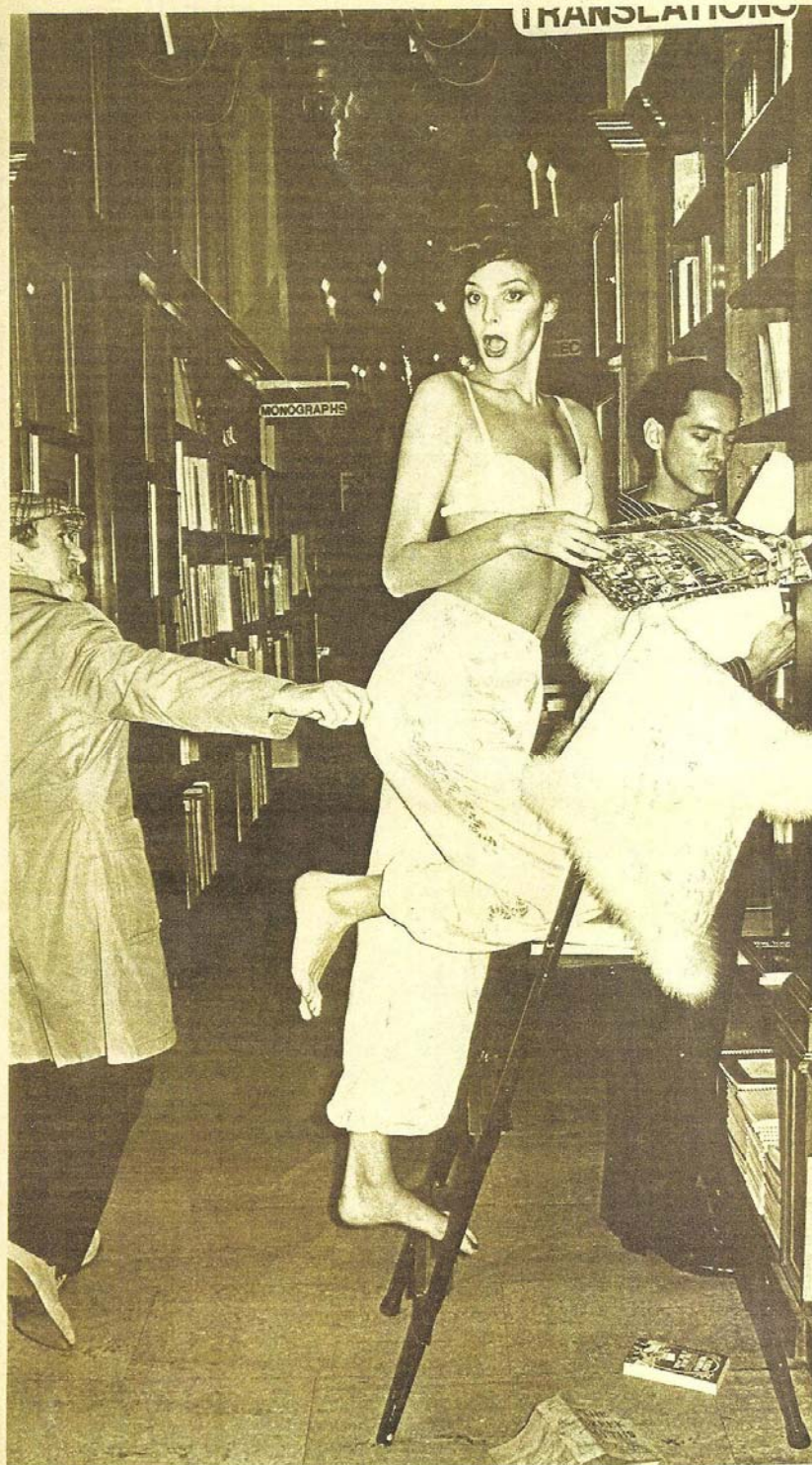
# Andy Warhol's Interview

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Fashion  
as Fantasy



Volume V, Number 12  
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COVER: TATUM O'NEAL IN  
 OSCAR DE LA RENTA,  
 PHOTOGRAPHED BY BAR-  
 BARA ALLEN. COVER  
 DESIGNED BY RICHARD  
 BERNSTEIN.

In the Fashion as Fantasy spirit, Patricia Snaric goes Xmas shopping at Rizzoli in Fernando Sanchez lingerie for Spring '76.

Robin Platzer

# FASHION BY ESTIMOTE



ESTIMOTE - THE PREDICATE - THE DIME - THE SUI-AL-TO -  
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POLLO - AZZARO - PAPPALARDIS - GOTTSCHE LOWE - BENVISTO - BERRY - BERENSON PERKINS  
RICHARD SHERIDAN - STEPHEN BARONIS - CALVIN - WILLIAM CLAYTON - HELE (GARDNER) -  
GILBERTO - CAROLINO - ROBERTO URSOLE - GIORGIO ARMANI - RALPH LAUREN -  
GIANNI VERRI - ENZO ANGILERI - JIMMY CHOO - HUGO BOSS - PRADA - CALVIN KLEIN -  
ROBERTO CAVALLI - HUGO BOSS - JIMMY CHOO - HUGO BOSS - PRADA - CALVIN KLEIN -  
MARI MC FOWLER - TERRY HOTTEN - SANDRA THORNTON - MICHUE - TULLIO SCIACCA -  
RICHARD ROBINSON - DALIO SIMO -

ROBERTO PLO.  
DIANA VREELAND



# Fashion as Fantasy

Rizzoli Gallery / December 3 through January 31

Roberto C. Polo, Creative Director

Diana Vreeland, Special Consultant to the Exhibition

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Works created exclusively for the exhibition by:

Adolfo • Antonio/ Juan Ramos • Azzaro • Pedro Barrios  
Geoffrey Beene • Benito • Berry Berenson Perkins  
Richard Bernstein • Stephen Burrows • Colette  
William Claxton • Adele Constant • Courreges  
David Croland • Robert Currie • Oscar De la Renta  
Jim Dine • Richard Ely • Erté • Mr. Fredericks  
Diane Von Fürstenberg • Rudi Gernreich  
Jonathan Hitchcock • David Hockney • Frank Horvat  
Charles James • Allan Kaprow • Robert Kitchen  
Karl Lagerfeld/ Chloé • André Laug • Ralph Lauren  
Lancetti • Les Levine • Marisol • Mary Mc Fadden  
Peggy Moffitt • Malcolm Morley • Robert Motherwell  
Lowell Nesbitt • Dennis Oppenheim • Paloma Picasso  
Paco Rabanne • Zandra Rhodes • Richard Robinson  
Yves Saint Laurent • Di Sant' Angelo • Dario Suro  
Tarlazzi / Jean Patou • Deborah Turbeville  
Valentino • Michael Vollbracht  
Chris Von Wangenheim • Andy Warhol

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Gala Opening on December 2 for the Benefit of Fountain House

Marianne Strong, Benefit Coordinator

Tickets for the Gala Opening Benefit available through Rizzoli Gallery

## RIZZOLI GALLERY

712 Fifth Avenue / New York, N.Y. 10019 (212) 397-3712

# ROBERTO C. POLO

by liz derringer



Deborah Turbenille

Mr. Polo is the Director of Rizzoli Gallery and the Creative Director of *FASHION AS FANTASY*, an exhibition to take place at the Rizzoli International Bookstore and Gallery from December 3, 1975 through January 31, 1976. Mrs. Derringer is part of the Junior Committee for the benefit of Fountain House, the beneficiary of the

preview of *FASHION AS FANTASY*, on December 2, 1976.

LD: How did a young, good-looking Cuban get to be the Director of Rizzoli Gallery?

RP: I have been directing the gallery for about three years, but I was at Rizzoli before then, when I was attending school at Columbia University, from

where I received my M.F.A.

LD: What about your education in Washington, D.C.?

RP: Before attending undergraduate school, I studied painting, sculpture, art history, graphics, etc., at The Corcoran School of Art; then, I attended The American University.

LD: What did you study?

RP: I studied philosophy. I concen-

trated on the philosophy of art. At that time, I was also teaching painting, art history, and aesthetics at The Corcoran School of Art, where I had gone to school previously.

LD: Do you collect art?

RP: I used to collect more, but even now, if I find something interesting, I like to have it. Moreover, I am trying not to possess too many things... it becomes habitual.

LD: I have seen some of the exhibits that you have had recently at Rizzoli Gallery: the art nouveau posters, the heart etchings, lithographs, paintings, and drawings; how did you coordinate those exhibits?

RP: The first important exhibit that I organized was the Erte exhibit. It was in connection with the Erte book that Academy published in 1972. It was a very successful exhibit, actually, because there were many people at the time who became very interested in art deco.

LD: What exhibits came after that?

RP: The next really important exhibit was the Mucha exhibit. Again, we made a theme very fashionable. I think, at Rizzoli Gallery we tend to create trends, because of the clients, the location, the store, etc. Somehow, it is what many people expect of us. I believe that it is good to attempt exhibits that are outside of that realm of art nouveau, art deco, symbolism, etc., that is why I organized the M.C. Escher exhibit last year.

LD: The heart etchings really became popular. Were you the first to exhibit them?

RP: I believe that I was the first to exhibit them in an art gallery. Before that, the works of Louis Icart were only to be found at antique shops and at old print dealers.

LD: Were any other exhibits well received?

RP: The exhibit of French Posters from 1890 to 1937, that I organized last year, was very interesting. In that exhibit, I included a suite of furniture which had belonged to Madame Gutoll in Paris. It consisted of a sofa, two arm-chairs, and two side-chairs. This suite illustrated Apollinaire's *Le Bestiaire*. The fabric design was done by Raoul Dufy and executed by Aubusson. The woodwork was designed and executed by Jean Lurcat. This had been previously exhibited at the Minneapolis art deco exhibit a few years ago. It was purchased from Rizzoli Gallery by a very famous rock artist. The Benito exhibit was rather interesting, because one does not see as much of his work as of Erte. Benito was illustrating for *Harper's Bazaar* at about the same time that Erte was illustrating for *Vogue*. Benito was really a painter. He was a very close friend of Modigliani, in fact, he painted over some of Modigliani's ruined canvases. Benito's fashion illustrations are very beautiful. He had a great feeling for tonality.

LD: Let's talk about *FASHION AS FANTASY*. Did you create the title?

RP: I arrived at that title after examining many possibilities. I realize that it is not a perfect title, because it may imply that it is a fashion exhibit, which it is not, it is an exhibit about fashion. Furthermore, I do not employ the word "fashion" as a predicate (fashionable), but rather, I employ the word "fashion" as a noun. I believe that fashion may at times be an art, in the same way that painting, sculpture, music, or any of the other so-called "arts" may be "arts" in very unique cases. Some works of fashion are outside the concepts of time and space, they are eternal; in only those cases is fashion or anything else a work of art: Madame Gres is a very great artist, Charles James is a very great artist. Most of what we refer to as "fashion" is really no more than commercial interpretations of *haute couture*. The word "fantasy" defines the mood of the exhibit. Many of the fashion designers in the exhibit have been previously labeled "fantasy" designers by the magazines, the "fashion industry", etc.: Zandra Rhodes, Giorgio di Sant'Angelo, and Paco Rabanne, but I believe that Mr. Fredericks is a fantasy fashion designer as well.

LD: Who else is in the exhibit?

RP: There are fifty-three exhibitors, including Robert Motherwell, Andy Warhol, Jim Dine, David Hockney, Karl Lagerfeld, Paco Rabanne, etc.

LD: There are so many exhibitors. How have you been able to coordinate them? I am thinking that there has never been anything like this.

RP: Of course, it is very difficult to coordinate a large group of creative

people, however, I had the advantage of already knowing many of them as friends, through the gallery, through my wife, etc. Among the illustrators, I invited Antonio (who will be the Erte of the nineties), Pedro Barrios, Michael Vollbracht, David Croland, Richard Bernstein, Erte, etc. Among the fashion designers I invited Yves Saint Laurent, Rudi Gernreich, Jonathan Hitchcock, etc. I believe that Angelo Tarlazzi, who designs for Jean Patou is a young talent of great depth. Mr. Fredericks from Hollywood, California is fantastic, because he has been doing for years what many are doing now: I think that he was a great influence on Loris Azzaro.

LD: Mr. Fredericks is really *FASHION AS FANTASY*.

RP: I think so, especially his lingerie collection.

LD: Every woman wants something from Mr. Fredericks.

RP: I believe that every woman, whether they are courageous enough or not, really wants to possess something by Mr. Fredericks. I feel that it is very important to be aware of the work of Charles James, not only his clothes, but also his writings... he is definitely a major twentieth century artist: he is at home in the Museum of Modern Art, not in any costume institute (where most of the clothes are only of archeological value). We have others in the exhibit: Paloma Picasso, Chris Von Wangenheim, Deborah Turbeville, etc.

LD: There are so many exhibitors involved. How are you approaching the different personalities? It must be difficult.

RP: That is the most difficult aspect: dealing with the personalities. I would

say that almost every artist believes that he is the only artist.

LD: By the names, one knows that there are going to be ego problems.

RP: Especially those who were not invited. They feel that I did not invite them to be part of a fashion exhibit. There are many so-called "fashion designers" making pretty clothing, but that are not representative of anything. Diane Von Furstenberg is someone of great talent: the other day, I was standing at the corner of Fifty-seventh and Fifth and I must have seen at least half-a-dozen of her dresses in various prints... and then I imagine of how many each of those women have in their wardrobes...

LD: What does each exhibitor contribute?

RP: Anywhere from one to four pieces created exclusively for *FASHION AS FANTASY*. The Rizzoli Screening Room will also be used for a series of lectures, happenings, fashion exhibits, etc., as part of a series of related events to *FASHION AS FANTASY*... this will be only for the press.

LD: What is Rosa, your wife, doing to help?

RP: Much. Flying back and forth to Paris, London, and Rome in order to assure that the work being created in Europe is on schedule to be sent, etc. She has been a great arbiter in defining the limits between "commercial fashion" and "fashion as art". She is very sensitive to where what is fashionable ends and fashion becomes art. We like our generation: modernity. We have had enough of repetitions and reinterpretations of the tens, twenties, thirties, forties, and fifties. Real antique clothing can be very beautiful, but it is sad to see it rehash-

ed again and again in 1975. This is not to say that I do not believe in revivals (they do happen), I do, but enough is enough.

LD: Who has been of help?

RP: Federico Suro. Absolutely. Many have cooperated, but he really managed to completely live through all the developments of *FASHION AS FANTASY*.

LD: Anyone else?

RP: Diana Vreeland is the Special Consultant to *FASHION AS FANTASY*. She is a person with a great deal of experience; I could not have asked anyone better for advice than Madame Gres, Charles James, Nella Barletta, and Diana Vreeland.

LD: Do you feel that *FASHION AS FANTASY* will be an influential exhibit?

RP: It already is. For example, the event being planned for the Skowhegan School benefit... they have misunderstood my theories... to them it means a Halloween party. I have always believed that fashion innovation is not the product of the collections five or six times a year, but rather, by the fashions created for special events like film, the theatre, the ballet, etc., or by the fashions created for private clients, like when Madame Gres creates something for my wife, Rosa. I believe that *FASHION AS FANTASY* is a very important event. I think it is of special importance because the exhibitors, especially those from the "fashion world", will be creating their fantasies, not producing for a mass market. In *FASHION AS FANTASY*, they will be creating, within an art gallery, objects which really express themselves without compromise.

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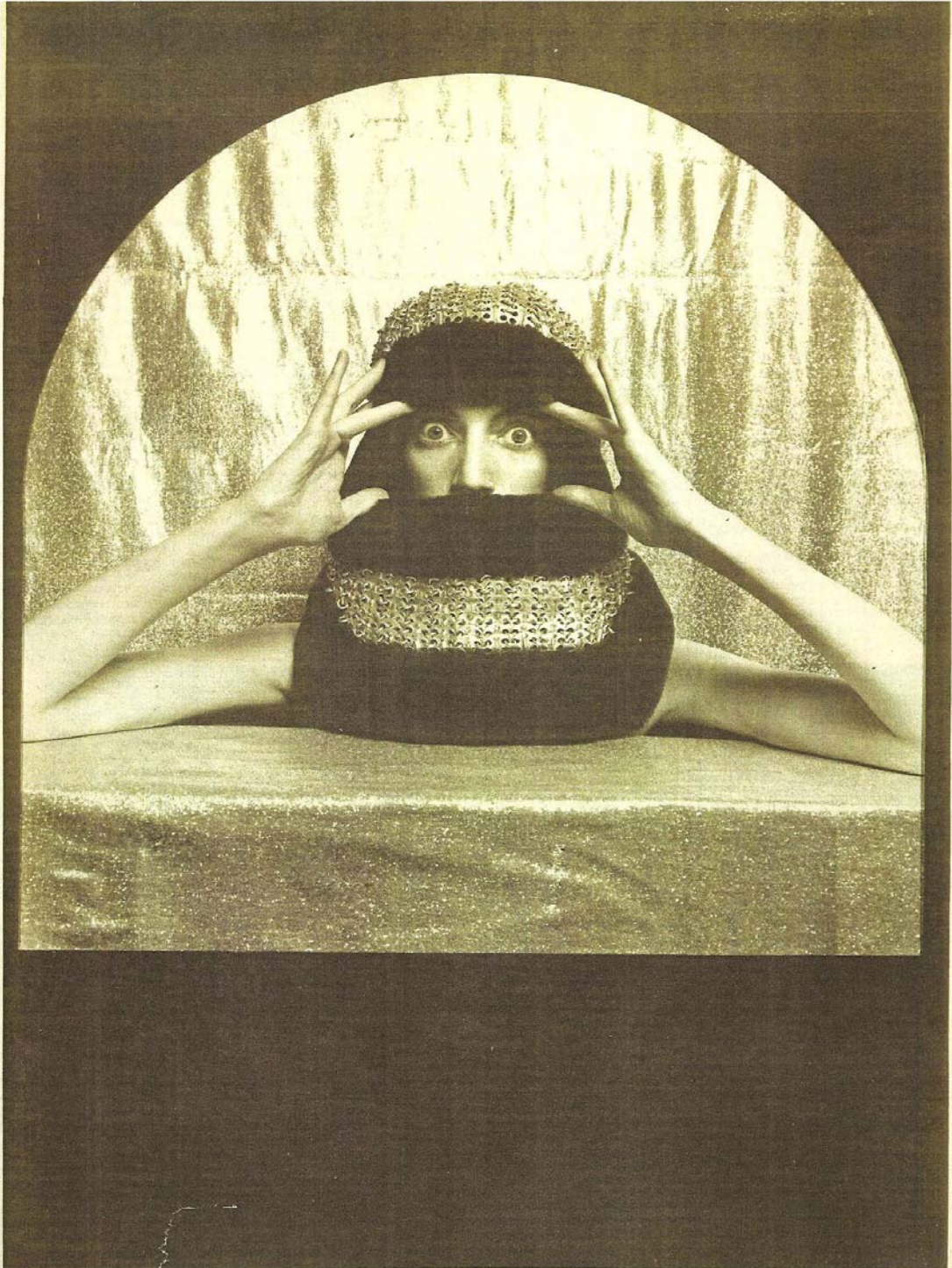
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Patti Smith, whose first record has just been released by Arista records, photographed exclusively for Interview in Paco Rabanne's creation for the Rizzoli Gallery's Fashion as Fantasy exhibition.

Robert Mapplethorpe

# PACO RABANNE

by roberto and rosa polo, the countess celis de maceda  
and federico suro

RP: When you first began to design the pieces that you created for FASHION AS FANTASY, what did you have in mind? There were so many possibilities...

PR: I had thought of doing a metal coat. This was a very difficult model to do, it will be one of a kind, because there was so much to do. Also, a fur cape, but with synthetic fur and heavy ornamentation.

RP: From the beginning, when I first conceived of the idea for the exhibit, I always thought that you were the perfect person, because you are always outside of what is considered fashionable, you are always fashionable.

PR: I never do dresses to be fashionable. What is fashionable does not interest me, because it is something that always becomes unfashionable. I prefer to discover new materials and new forms. It is the technique of the material that gives me the form. One cannot forget that I am an architect.

RP: What part of Spain are you from?  
PR: From the Basque region: San Sebastian, the same city that Balenciaga came from.

RP: How many pieces are you creating for FASHION AS FANTASY?

PR: I have made the metal woman's coat with a helmet, the man's jacket, and I am working on a synthetic fur cape.

FS: It is very interesting that you designed and executed a man's jacket, because most of the works in the exhibition will be articles of clothing for women.

PR: Will anyone else do men's clothing?

RP: Only Rudi Gernreich that I know of. It is more difficult, the majority of the exhibitors think primarily of women when they consider doing fantasy; they immediately think of a dress for a woman.

PR: I think that it will be good to have men's clothing.

RP: The most important factor is that it is not a fashion exhibit, but rather, an exhibit about fashion.

PR: About fashion, yes.

RP: That is why you will be exhibiting with Robert Motherwell, Jim Dine, and David Hockney. That is why I find this collaboration so important. I want to present these pieces in the most abstract manner possible, without a mannequin, maybe with a metal structure inside so that only the clothes as objects will be visible. It seems to me that this would be the best.

PR: You have to create a very abstract exhibit, that is, thinking of it in the most abstract terms. Next year I am introducing a new perfume to be called "Metal," it will be launched on a large scale in New York.

RP: I know that in New York, your perfume, "Calandre," is one of the most important. I was talking to Diana Vreeland, she told me: "Mr. Paco will never have to worry about where his next meal is coming from, with a per-

fume like "Calandre." Yesterday, I was talking to Madame Gres, she feels that of the young designers, you are one of the most important. I would like to talk a bit about your theories on clothing and their relationship to the human body.

PR: I have a theory that fashion, clothing, is the last artistic expression of a period; because when one thinks of the fashion of the past, when one thinks of the historical past, the first image that is evoked in one's mind is that of a costume, then comes architecture, and then, painting and music, etc. Therefore, I find that the purpose of a period is reflected in its clothing. I also think that clothing is premonitory. All the taboos of a period are symbolized in an article of clothing. The philosophical, political, and social considerations are denoted in clothing. Women choose clothing that is prophetic. For example, the length of the skirts, it is not the fashion designer, who determines this, it is women. Skirts will ascend during prosperous periods and descend during depressed periods. These changes happen before the historical events actually occur. A typical example is the economic crisis of 1929, in the United States. In 1920, everything was going well and the skirts were very short. In 1927, they started descending and in each successive year until 1930, they continued descending. Therefore, the horrible crisis. Likewise in the 1950's, skirts started to ascend. In 1962, skirts were very short and everything was going well, it was euphoric. Then, there were the events in France of 1958. The length of a skirt can be read within a social and economic context. When a civilization becomes puritanical, women begin wearing belts, they separate their brains from sex. When they keep a loose waistline, they combine brains and sex. Right now, we are experiencing a tremendous outburst of worldwide pornography. Now we have very loose, wide dresses, free of belts. This is prophetic, it is indicative, it happens before the events occur.

RP: How did you move from architecture to couture, or to the architecture of the body?

PR: It is the same problem, to create architecture of houses or architecture of clothing. Le Corbusier, the great French architect, said: "Everything is architecture, even the design of a doorknob. As soon as a form is conceived, one designs a mass... that is architecture." Therefore, fashion is architecture.

RP: Do you know an American designer, who has been called the "architect of fashion", whose name is Charles James? Some persons are not aware of him, but he dressed Coco Chanel, and created clothing that was very architectonic, with an affinity to Madame Gres, but very different nevertheless. He is a sculptor and a draughtsman, his designs for the body are like architectural plans in their con-

cisness and compactness: he divides the body into modules.

PR: That was the same age as Piet Mondrian, the age of Chanel. In that manner there is a justifiable bond between painting, sculpture, music, and fashion. In the eighteenth century, there was a definite relation between the clothing of Marie Antoinette, the music of Lully, and the architecture of Gabriel, everything was closely related. The same was true in 1930, with Madame Vionet, Mondrian, and Frank Lloyd Wright. Only in our period do we experience discordances. There is very little contemporary couture.

RP: What do you think of Madame Vionet?

PR: Next to Madame Gres and Madame Vionet, Chanel does not exist.

RP: Madame Gres?

PR: She is in love with the human body. She expresses this love in a fantastic manner. She is always outside the realm of what is fashionable. Her creations are a fantasy on the human body.

RP: So that she is an artist. Her works are of eternal aesthetic value. What do you think of Madame Schiaparelli?

PR: She is magnificent. Unfortunately, one has forgotten a lot about her. She was very modern. In any case, fantastic.

RP: Have you thought of collaborating with a painter or a sculptor like she did with Matisse, Cocteau, and Dalí?

PR: You can do that now in the United States, but not in France. The French are very protective of their independence... they do not like to have contacts with other artists. Painters, sculptors, architects, work by themselves in the manner of artisans. There is a lack of that fantastic contact that one finds in the artists of the United States.

FS: There is no mingling?

PR: No, there is no mingling, it is very difficult.

FS: In New York there is.  
PR: New York is marvelous. New York is an extraordinary country, because it is not a typical American city. New York is a country situated in the United States, but it is not an American city at all. It is a country apart, where people from all over the world meet, a melting pot of fantastic ideas.

RP: Do you know any of the American designers?

PR: I know Rudi Gernreich a little, I have met him at several exhibits.

RP: The most interesting one for you would be Giorgio di Sant'Angelo. I met him once, but I never really had a chance to talk to him.

PR: He uses synthetic materials for what they are, not attempting to imitate more established materials.

PR: That is the spirit of an architect. An architect creates images of rock with the rock itself. With synthetic materials, one creates synthetic fashion, which has the courage of the material.

RP: How long have you been in

couture?

PR: About ten years.

RP: How long have you been in Paris?  
PR: About twenty-five years... I still have much to learn. Saint Laurent has had twenty-two or twenty-three years of couture, he is younger than I am, but he started when he was fifteen... I started when I was thirty-two years old. I still do not know my art very well. I am learning little by little... everyday I learn a bit more. We are in a period in which everything will change, that is the explanation for the "retro" fashion today. Before the total change that will occur to civilization, we are reviewing fashion of the past. It is like a flashback in a film, because everything will change, everyone wants to be a seer, a clairvoyant. Something will explode, because everything will change in such a brutal manner, we are reviewing the fashion from the past in order to get a fuller picture of human genius... everything will change in a short while, in the 1980's, in 1983, there will be something horrible.

PR: It has already been expressed in fashion when we left the age of Pisces, the Christian age of the fish, in 1914. We are in the age of Aquarius. Every time that there is a change of houses, which lasts two-thousand years, as in theatre, there are three knocks. So far, we have had two knocks: the First World War, from 1914 through 1918: knock. The Second World War, 1944... knock. The Third World War, the most violent, the most terrible, in 1983: will knock... That will be soon, but it is already prevalent. We can see this in the manner that people dress themselves. Look at the way Rosa dresses. Your wife dresses in a manner that is very elegant and fine. It is too beautiful, because here in Paris, people are already feeling the coming war... that explains why young girls dress the way that they do today: they wear pants, on top of this, they wear a dress, over the dress, they wear an apron, and over this, they wear a jacket. They are already looking like refugees... when the war starts, they will pack a few things from home, they will be ready to emigrate immediately. All of that is prophetic. I am a bit of a medium, a clairvoyant.

RP: Ha... ha!

PR: I have always believed in magic, ever since I was eight. I am an Aquarius, that is why I am on the earth, in order to foresee the Third World War. My original name is Rabaneda Cuervo. "Cuervo" means crow, it is the bird of the Celt legends, that is why I dress in black. I am a crow: I keep vigil over all those people who are going to disappear. When I was born, my mother, who did not believe in God, named me Ruben. My father said, "No, he will be called Francisco." Ruben is the angel of Aquarius, he is the angel that opens the door of Aquarius, that is the reason for the American play *Hair*... in *Hair*, they talked about Aquarius. All that has been indicated in painting, fashion, politics, etc., all these fields



announce things, they are prophetic, they announce the future, which will be a bit sad. After that we will enter the apocalypse of Saint John ... everything will happen at a more rapid pace. After that Third World War, there will be a very confused period and then, there will be two-thousand years of a golden age.

FS: How optimistic.

PR: Yes, I am an optimist, but we are going to pass through very difficult times. That will begin in the year 1983. That is why the men of today have long hair. Hair is the symbol of clairvoyance. Samson had his hair cut and thereby, lost his strength. The youth of the world is on drugs ... above all LSD. LSD is very bad, but you can see the future on it. It is a very special drug that gives you the power of clairvoyance. What do all the young people do? They go to the country, buy old houses, and eat macrobiotic foods ... foods that are free of chemicals. In France, there are many of those, young people, who go to the country, buy a house by a mountain, and try to live in primitive conditions. They feel that something terrible will happen, and this is the only way to save themselves. The only country that will be safe is Canada, that is because it has an aura of light. Nothing will happen to Canada, it is protected. Here in France, Brittany will be the safest, but Paris will be destroyed by fire, New York also. The only part that will be safe in South America is Chile, perhaps ... and in New York, perhaps the old people will be saved.

RP: I hope that we will at least have a couple of hours to evacuate rapidly.

PR: In 1983, it will all happen very rapidly, but people who are sensitive will be able to foresee it. Many signs and symbols will announce these events, seven days for New York, there will be a strike and seven days without light, there will be those seven days before it all happens, the prophecies point out those seven days without light.

CCM: Does the world end with fire or with water?

PR: With fire, it will probably be atomic.

CCM: If it will be atomic, it will affect the entire world.

PR: No, no ... if it rains alot there won't be any problem. You see, observing fashion, I have discovered all these things. Observing how young people dress never fails to point out the impending doom.

CCM: They dress as if a disaster were about to happen. They wear everything that they own: to insure warmth for the cold, etc.

FS: As if they were travelling ...

RP: Kenzo's clothes are like that ...

PR: Yes, Kenzo ...

RP: With the little bags ...

ROSA: The layered look ...

PR: During a period of war, people wear all the coats that they own, one over the other. It is fashion for political refugees. I think that because the youth foresees the impending disaster, they express themselves by dressing in this manner. Fashion must be read, analysed, in this manner. In France, when women's heads are elongated by the hair styles, the political regimes change, Marie Antoinette's head was so big that they cut it off. No more kings ... in 1830, the hair was pulled up, the king was overthrown ... in 1848, the same again: change of king Charles X, then Louis Philippe. In France, during the Fourth Republic, in 1958, all the girls

had their hair teased up, giving the heads a more elongated look ... do you remember the "beehive"? ... so what happened? ... there was a change of regime, the Fourth Republic fell, General de Gaulle took over, and so the Fifth Republic was formed. So I always say that when in a country, hair is raised in one way or another, the regime will change. It is true ... just consider the hair styles of women throughout history ... fashion is prophetic ... women are very sensitive to times and places. I will tell you something very strange. I remember all the phases of my reincarnation ... I remember before death ... death was formidable ... a light, a huge light ... a fantastic happiness ... a vibration ... I remember the moment when the forty judges called me to tell me that I had to descend and I said "no, no, I don't want to go down to earth, I have suffered enough in my time" ... they told me to look down and when I did, I saw the earth in the 1970's, and in the 1980's, and it shocked me, but I thought that I had to go down ... I remember the moment when I saw my parents making love, the fall continued, I felt as if I was cut in two, at the same time I felt as if I were made of lead ... I remember that when I was two years old, I saw the light ... it was a terrible thing. My mother told me, when I began to talk, that my sister said that she was born from a rose, and my brother from a cabbage; to the contrary, when I was two years old, I said that I had chosen my mother, I would say, "I have come down to earth, and from now on, you will be my mother" ... my mother always reminds me of that now. There is a fantastic girl in America, she is one who sings, who is very beautiful, Joan Baez. I know that when I encounter her, she will know me. I met her above. She is an angel. She is not a woman. She is a celestial being, who descended because many horrible events will happen in the places where she will be.

RP: In New York, one sees many men together ... there is a great deal of homosexuality.

PR: At the end of a period, two things happen: there is Sodom and Gomorrah, and there is Babel. The Tower of Babel is a symbol, that is, people will talk, but will not understand each other, incomprehension has already begun as far as people understanding the desires of one another. There are too many people on the earth, there are many homosexuals, they are the barren fruits referred to in the Bible. There are too many people ... in 1980, we will have gone past the point of normality ... it is horrible, way too many people ...

RP: A natural form of preservation.

PR: The earth is an intelligent being that lives, expresses itself, that has fantastic potential. People do not recognize that the earth is trying to protect itself, but can't, because man keeps doing foolish things, we are poisoning the water ... in ten years there will be no more fresh water ... no water to drink ... it is a horrible thing ... we have poisoned the wells and we will infect the ocean ... that is why there will be that terrible war in 1983, because the earth will protect itself from man. Pride is terrible ... those two towers that were constructed in New York are terrible: the World Trade Center. From the symbolic viewpoint, they are the two horns of the devil, pride and death. I have discovered magic and the esoteric through the study of fashion.



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# MADAME GRES...

in her own words



A Madame Gres sculpture, 1933.

*It is the material which inspires in fashion, my domain of expression. Fashion is at the service of the human body, which it sublimes. Music is at the service of the ear. Painting is at the service of the eyes.*

*I cover the body so that it serves as a foundation. I re-sculpt the shape of the body.*

*The substructure of my work is the human body. The structure is the material which covers it.*

*The pieces of sculpture that I create for myself in fabric, attempt to find a certain resemblance to rock in their purity, in order to attain a kind of perfection.*

*I never design my clothing on*

*paper, only in the mind, then, using the material, the proportions of the body direct me.*

*The role of clothing is principally aesthetic, but it may also be functional and symbolic.*

*The role of colour in my work is to conduct and inspire me.*

*I have worked in various media; in wood, in metal, and a thousand other materials.*

*I have designed shoes that are flat, without heels, for day and evening wear.*

*I have designed jewelry.*

*I have designed hats and hairstyles.*

*When I created Cabochard, I wanted to create a new, young, and*

*modern perfume. I had never created any perfumes before.*

*I care who wears my clothing. A client must understand the garment in order to like it, and if they like it they will know how to wear it.*

*We also have to take into consideration the personality of the individual and the occasions to wear the clothes.*

*Sometimes I have advised a client not to buy a piece in which she will not be at her best or in the case where it will be regrettable to wear a certain garment.*

*I always consecrate my life to my daughter and my work.*

*It is a great satisfaction that I feel a*

*sense of gratitude for the rewards that I have received.*

*I began by drawing, then, I was carried away by the desire to create beautiful clothing with a woman of great beauty in mind, a woman of great elegance. This type of beauty encouraged me to take the path which I finally chose.*

*Isadora Duncan, in giving freedom to body movement, influenced the course of fashion. With Isadora Duncan, fashion became loose, it discarded the tightness that had been prevalent for many centuries.*

*Fashion as an art is subjective expressionism in a given particular moment.*

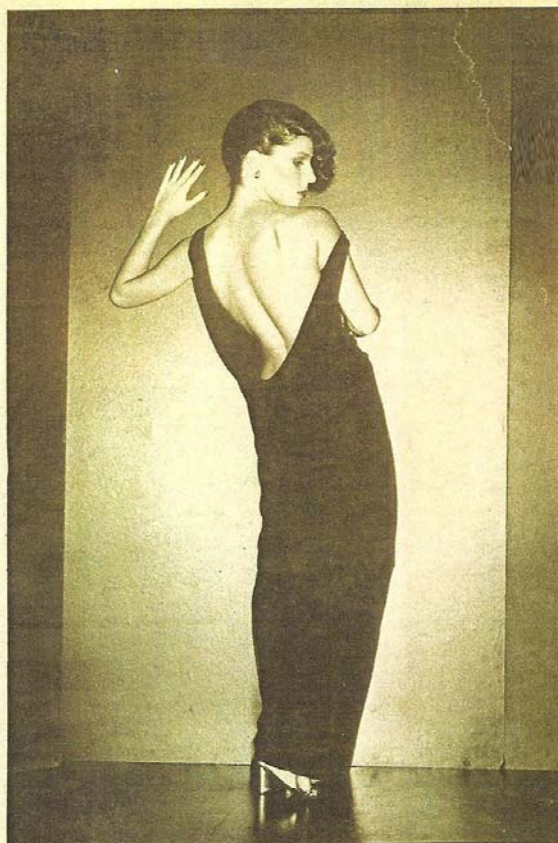
HENRY LEHR

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View Girl for December, Rosa Polo.

Chris Von Wangenheim



*Sadie Thompson*  
45w57nyc.10019  
212 758 7661

VIEW GIRL

December's View Girl, Dominican-born, American-bred Rosa Polo, the pretty young wife of Rizzoli Gallery's eminent young director, Roberto Polo, leads a double fashion life: by day, she rushes off to ballet classes in blue jeans; after dark, she is more often than not esconsed on a zebra banquette at El Morocco, swathed in a robe by Madame Gres, the designer she prefers above all. Here, she poses in a sexy tube of silk jersey by Patou's Angelo Tarlazzi, whom she also favors.



What we imagine may be very beautiful  
but nothing replaces reality.



# IMAN IN ERTÉ

Iman, the unique Somali beauty that Peter Beard found somewhere in Kenya, has recently been the subject of much speculation. Not caring where she actually is coming from, Halston has said that she adds a new dimension to fashion. Mary McFadden talks of her regal qualities; in short New York's fashion world is raving about this latest beauty from cannibal country. Above, Deborah Turbeville's portrait, shot exclusively for Interview, shows the dress designed by Erte and constructed by Julia Hill for the Rizzoli Gallery's Fashion as Fantasy exhibition. Makeup by Sandra and hair by Edward for Xavier.

# art in view

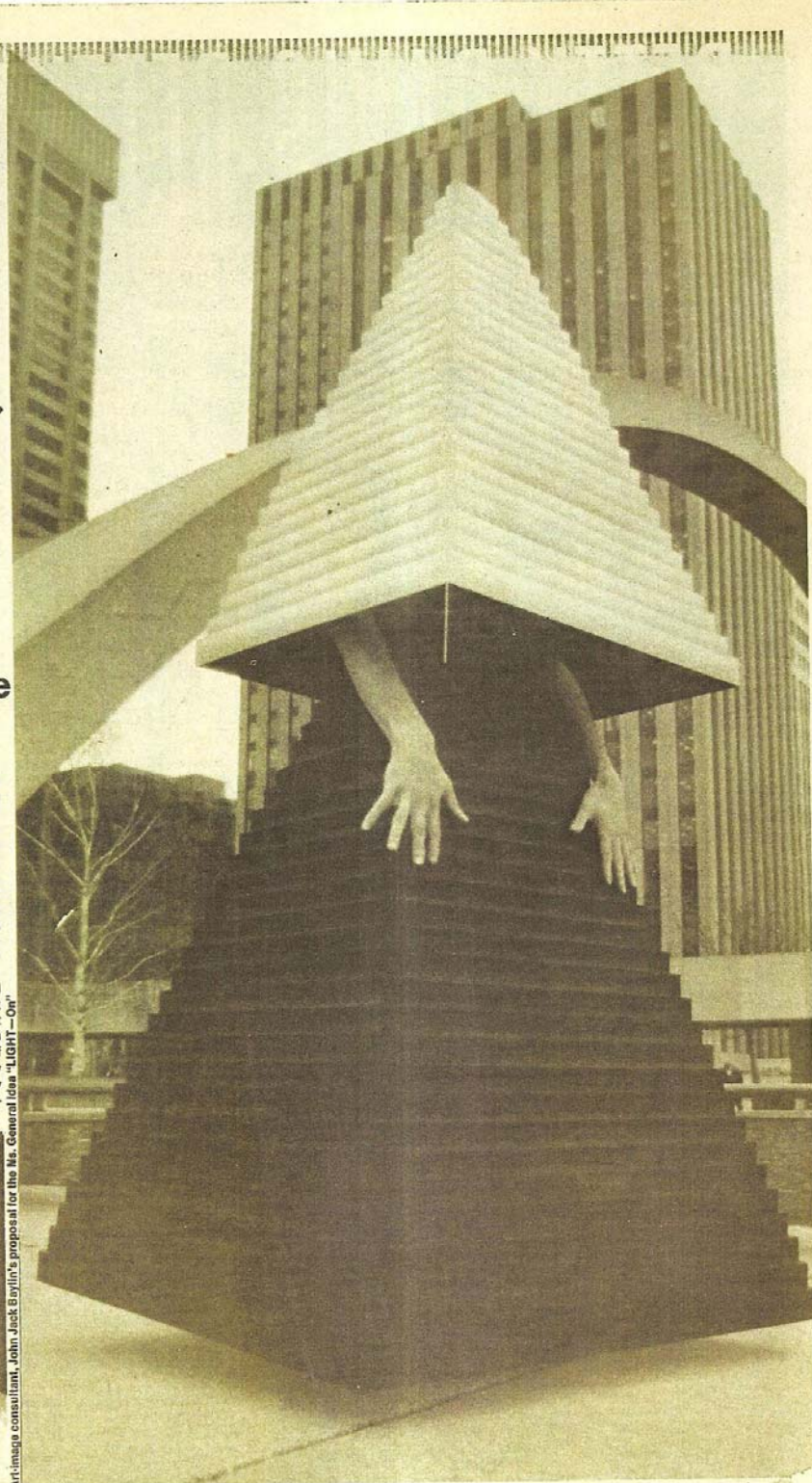
## FANTASY ARCHITECTURE PART II

by ronnie cutrone

Okay, so now we know what F.A. is loosely defined as from the October issue. Structures that are capable of being constructed; but with the physical and mental state of the inhabitants yet unknown . . . which is to say that anything goes . . . so here goes. This month's photos are from two sources working towards the same goal: The 1984 Miss General Idea Pageant, which, with all good intention, will elect a stunning and intelligent Miss 1984 of the male gender. Highly Recommended: Architectural Drawings from Ecole des Beaux Arts at MOMA thru January 4. One of the most sensational museum shows I've seen in a long time. The show consists of 200 eye boggling drawings (160 by students) from the 19th century French school that gave us Grand Central Station.



Art image consultant, John Jack Baylin's proposal for the Ms. General Idea "LIGHT—On"



massing study for the 1984 pavilion, which is also a dancer in the Pageant rehearsal.