

ZIPPER

ZIPPER

ZIPPER

ZIPPER

ZIPPER

ZIPPER

ZIPPER





Artwork by Molly Mclauchlan

EDITORIAL
 Nell Schwartz
 Payton Dunn
 Kaiya Vicioso
 Victoria Radis
 Natalie Lopez

DESIGN
 Griffin Goldstein
 Zoë Maxey
 Molly Mclauchlan
 Bianca Franco
 Belle Kornberg
 Rebecca Skier
 Arielle Cohen

ILLUSTRATION
 Aviance Whitman
 Katherine Cefalo
 Nadia Gaytan
 Madelyn Beck
 Madeleine Herberger
 Lilianna Smith
 Katie Zhang
 Jade Cyrus
 Conor O'Donnell

FASHION
 Harrison Mayesh
 Ray Dilawri
 Jennie Bull
 Molly Scheuer
 Livvy Doe
 Jacieon Williams
 Caroline Cahill
 Remi Tsunoda
 Emma Lueders
 Caroline Tangang
 Dominic Brancoli
 Leah Jones
 Ava Lahijani
 Janessa Nelson
 Yuvraj Gourisaria

PHOTOGRAPHY
 Em Burris
 Krit Chatakavanij
 Talie Daetwiler
 Gabbi Enriquez
 Katelyn Hughes
 Sam Johnston
 Sara Kirschner
 Clara Neville
 Lily Rubenstein
 Jessica Tran
 Leigh Vo
 Quincy Whipple
 Berri Wilmore

VIDEO
 Alexia Sigüero Campo
 Krit Chatakavanij
 Ashley Girouard
 Sara Kirschner
 Hunter Knarr
 Lena Osso
 Lexi Polidora
 Jessica Tran

PUBLIC RELATIONS
 Diamond Bradley
 Hannah Costa
 Brigitte Fernandez
 Olivia Jackson
 Lily Koller
 Vivian Li
 Catherine Rice
 Ava Roitburg
 Gabby Sullivan
 Rhea Srivastava
 Olivia Weeks

SOCIAL MEDIA
 Gia Karamchandani
 Julia Paperny
 Liv Pines
 Camila Rodriguez
 Nikki Smith

EDITOR-IN-CHIEF
 Ashley Wachtfogel

CREATIVE DIRECTOR
 Maura Anderson & Anna Morello

EDITORIAL DIRECTOR
 Paola Gonzalez & Nell Schwartz

ART DIRECTOR
 Maura Anderson

FASHION DIRECTOR
 Anna Morello

PR & MARKETING DIRECTOR
 Chloe Scopa

SOCIAL MEDIA DIRECTOR
 JD Triolo

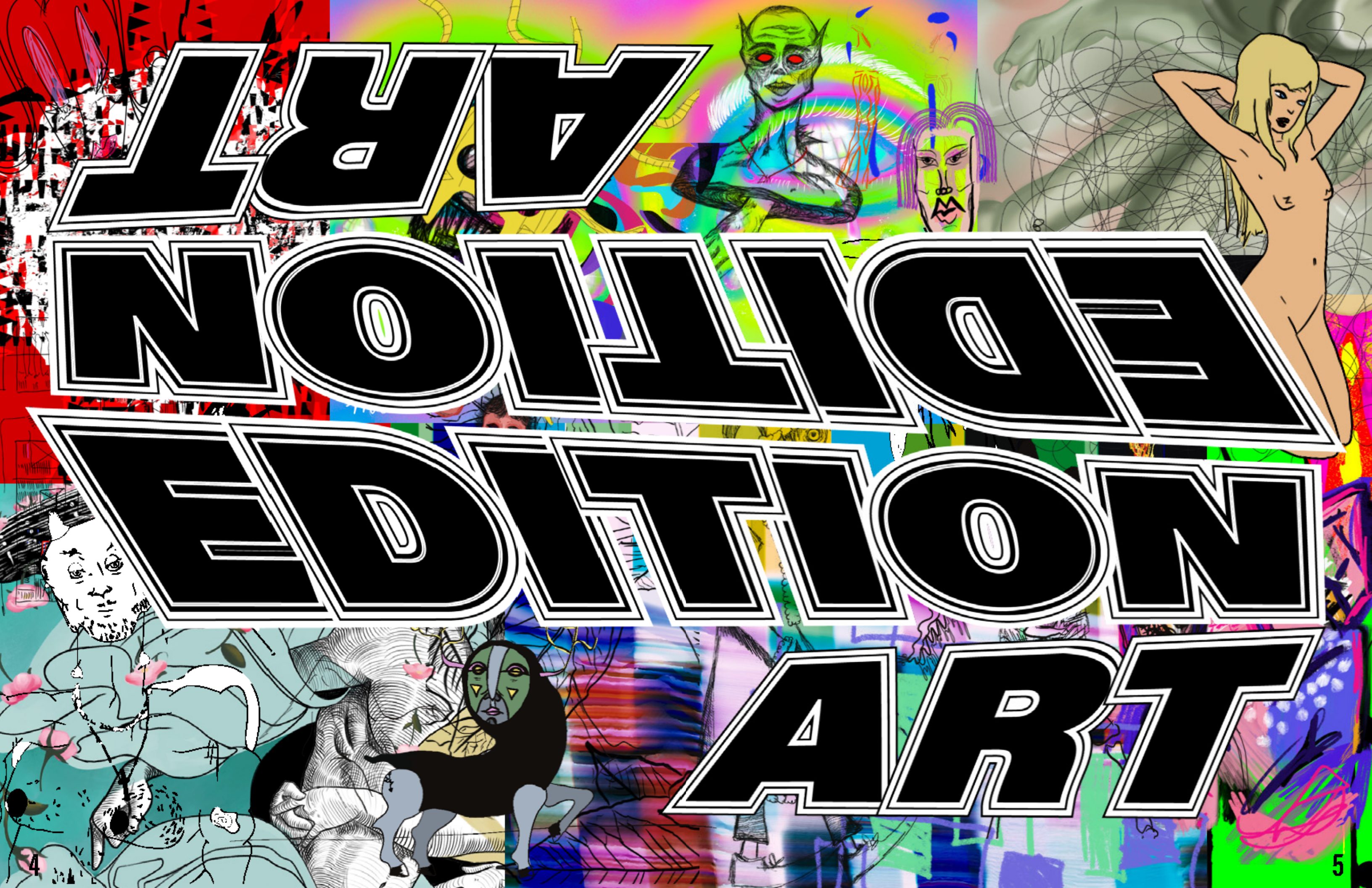
WEB DIRECTOR
 Nicole Kent

PHOTOGRAPHY DIRECTOR
 Luke Anaclerio

VIDEO DIRECTOR
 Malia Riviere

We are independent. The opinions expressed are not those of Syracuse University or the student body.

LOW NOISE FOR ART



A NOTE FROM THE EDITOR



It's hard to put on paper what art truly means. Though, I can say, through the years my perception of (and connection to) art has rocket launched past what I once believed possible. The idea that humans have this intense ability to connect with art is invigorating, given there is no rulebook, no yes's or no's, no limitations, when it comes to expression and creation. For art allows us to truly be free. I find that with art, there is this unwavering drive to keep growing, learning, evolving, and developing... and so it goes for humans too.

Art can be defined in a million ways, used for a multitude of purposes, and can mean something different for everyone. I, for one, believe art is about humanism, animalism, and expressionism. That art encompasses the mind, the body, the relationship with a medium, the love for a process, and the connection we have to the earth. I believe art can be grounding, can soothe the mind, teach the body, stretch an idea, and has the ability to allow thoughts to escape without so much as opening our mouths.

I find it beautiful that art can be shared, but can also be kept private, away from the eyes of others. Art makes room for us to grow connections with ourselves, and it has done just that for me. When you think about it, the concept of engaging with art is way more powerful than some give it credit for too.

There is power that lies within the complexities of stroke lines on a painting, within the flow of emotion that ties together lines of poetry, and within the vibration that rings through your body when listening to a good tune. There is power in the intricacies of detailing on a sculpture, the positioning and proportions of spray paint on a building, and in the elaborateness of colorful seams and spikes on a well-designed jacket. Art, as a means to all mediums, opens a world of opportunities to us, lest we confine our understanding of artistic expression to needing to be one certain person, with one set of skills. Art is who we are, and who we are is what we make of ourselves.

On a day when you're tired of staring at screens, or perhaps are overwhelmed by your surroundings, I encourage you to pick up a note pad, or a sewing needle, or a piece of fabric, or a paintbrush, and just begin. Allow yourself to feel free. Just live, and breathe, and be, and create. Find the beauty in taking time to develop something for you. Because that's what art is all about, isn't it? It's about finding the artistic nature within ourselves. So, trust me and try it, you just might find that you discover more about who you truly are in the process...

We present to you: Edition Art, centered on exploring and pushing the boundaries of fashion as a true art form. Our focus is on the intricacies of design, deeper meanings of fashion and self expression, and the act of intertwining a multitude of art mediums. Working with this team of incredibly talented individuals has been an honor. A huge thank you to every single creative on ZIPPED. Putting this edition together with all of you was so special.

- Ashley

06 EDITOR'S LETTER

08 AARON COHEN

12 BODY AS A CANVAS

16 GLITCHCORE

18 HVNTER

22 FASHION NFTS

24 FAMOUS WORKS

30 SURREAL FASHION

32 GENDER FLUIDITY

34 UP AND COMING





AARON COHEN



Article by Payton Dunn / Artwork by Aaron Cohen

When Aaron Cohen was 18, he took a trip from his hometown in Seattle across the country to New York City to visit his sister, falling in love with the energy emanating from the streets. New York made him feel prolific and amplified the drive he'd had since he was a child, making him realize instantly that he had to move the city full time.

After college, Aaron watched as one of his friends started making a name for himself in the local New York hip hop scene, collaborating with op artists around, which ultimately opened Aaron's eyes to the magic of a rap career. Aaron knew that he wanted to start seriously crafting a rap career of his own, recording songs at his friend's house in Harlem, building on the skills he'd developed, rapping casually as a kid. He found himself experimenting over a wide world of atmospheric sonic textures, going from laid-back boom bap to aggressive trap bangers, fusing the two together with rattling percussion and booming 808s.

Cohen became immersed in the New York City rap scene, befriending other rappers and

groups — including Flatbush Zombies, the A\$AP Mob, and the Underachievers — watching as they went from underground darlings to full-on superstars. "It just sharpened my sword to be like, 'oh, these are the people on the bill with me,'" he said of the competitive atmosphere of the New York City scene. It was evident this nature clashed with the avant-garde essence of the Seattle scene back home.

The New York culture was centered on trying to create an image of superstardom, casting aside the personal connections that are central to DIY scenes elsewhere in the country. "When you go to other local shows in different towns, people are selling merch and talking to fans one-on-one, and that wasn't how you do it in New York. You would go in the green room and just try and look cool."

That obsession with image played into Aaron's visual journey. "I think that has to do with me having an eye for visual art, but also it's how I came into music. It was at a time where people were really blowing up off of music videos, and one music video could change the

trajectory of your career, and it also just separated you from the pack in a way that like audio couldn't." When the pandemic started and the world locked down, Aaron Cohen lost his outlet for music, as he was unable to go into any studios nearby and unable to continue making the music that he'd based his career on.

Due to this, Aaron turned back to visual art and unearthed a hobby he'd had as a kid to pass the time: doodling faces. He took a paintbrush and blew them up to a full canvas, mixing clashing shades of red and blue that challenged the look of the natural human physique. He's pushed that boundary into his latest works, which are surreal collections of shapes compiled onto one canvas. Like a mixture of New York City subway street art where the walls have been spray-painted over too many times by generations of artists, obscuring the original meaning. "I started painting and honestly I just started crying. This is the most fun I've ever had in my life on a level that music couldn't really touch," Aaron said. Painting became a pure outlet for him, one devoid of ego. "Obviously I want to sell

lots of paintings and be able to paint all the time, but it's different because for me the vision when I was making music was always visions of success." With painting, he wasn't concerned with arbitrary career accomplishments or accolades. Success with painting just became a way for him to "paint on a bigger canvas in a bigger room."

Now, Cohen's experimenting with painting even more than ever, pushing the envelope on his creative career and expanding it past the auditory lane he started out in. He realized that if he could take those faces he painted during the pandemic and turn them into masks for models to wear while a professional photographer and fashion director toyed around with them in the studio, he could make something even more interesting, transporting the surreal into reality. For Aaron, "art is about staying open-minded and honest." It's about trusting his intuition and exploring creative directions he hasn't before — both inside and outside of a singular medium. "It's just about letting reality be reality and not like trying to control it."

BODY AS A CANVAS

Written by Victoria Radis / Photography by Luke Anaclerio

"Your body is a temple," we were told growing up. The implication of this statement was clear: "treat your body right." But what is treating your body right when we all have different bodies and different interpretations of what the word "right" means? Treating your body as a "temple" means not changing anything, keeping it the same, pristine. But what if instead of an unchanging old holy building we began to see the body as a work of art, a canvas, your own canvas, with you as the artist.

A blank canvas is a clean slate. Nothing has been changed or altered in any way. As we grow older, however, our blank canvases begin to change. We develop our own personal styles and start to make our own personal choices. We travel, explore, learn, and become inspired. As we go through life we form a perception of the self, of our experiences, and of life, and deeply hone in. Over time, and as we grow, we discover that one specific thing becomes ever so important: self-expression. But if expression is so vital to us, then why do we treat our bodies any differently than we treat art?

Piercings, tattoos, accessories, and fashion choices are all artistic elements that exist on the canvases that are our bodies. Tattoos are an obvious form of art on the body, with their biggest change throughout history having been their acceptance by society. During the 1970s, tattoos largely became part of pop culture and were no longer just for the outcasts of society. Everyday people started to want tattoos. As rock stars and celebrities grew during the 80s and 90s, people began to get inked inspired by their favorite artists and bands. Tattoos also became bigger and brighter as the youth became further infatuated with rebellion. One of the biggest influences at that time was the iconic Pamela Anderson barbed-wire armband. We then saw the rise of the star tattoos and tramp stamps because of Rihanna.

Despite their cultural connotations, we tend to see tattoos from a very Westernized perspective. In Maori culture, the main lines, Manawa, represent your life journey. The Koru are a common design of an unfurling silver fern, representing a new life or path. Both the Manawa and the Koru are intended to emphasize the lines of the

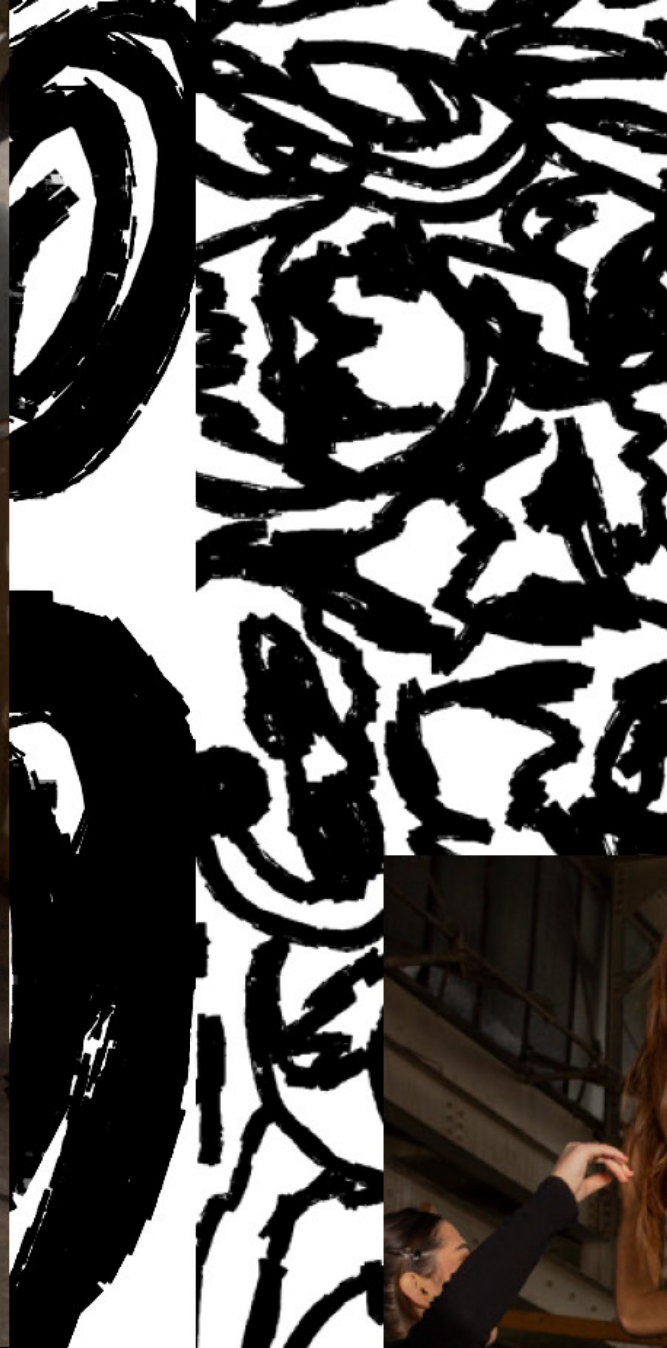
face, as the Maoris believe that the head is the most sacred part of the body. Tattoos can also have important religious significance and can be associated with various social movements, particularly feminism.

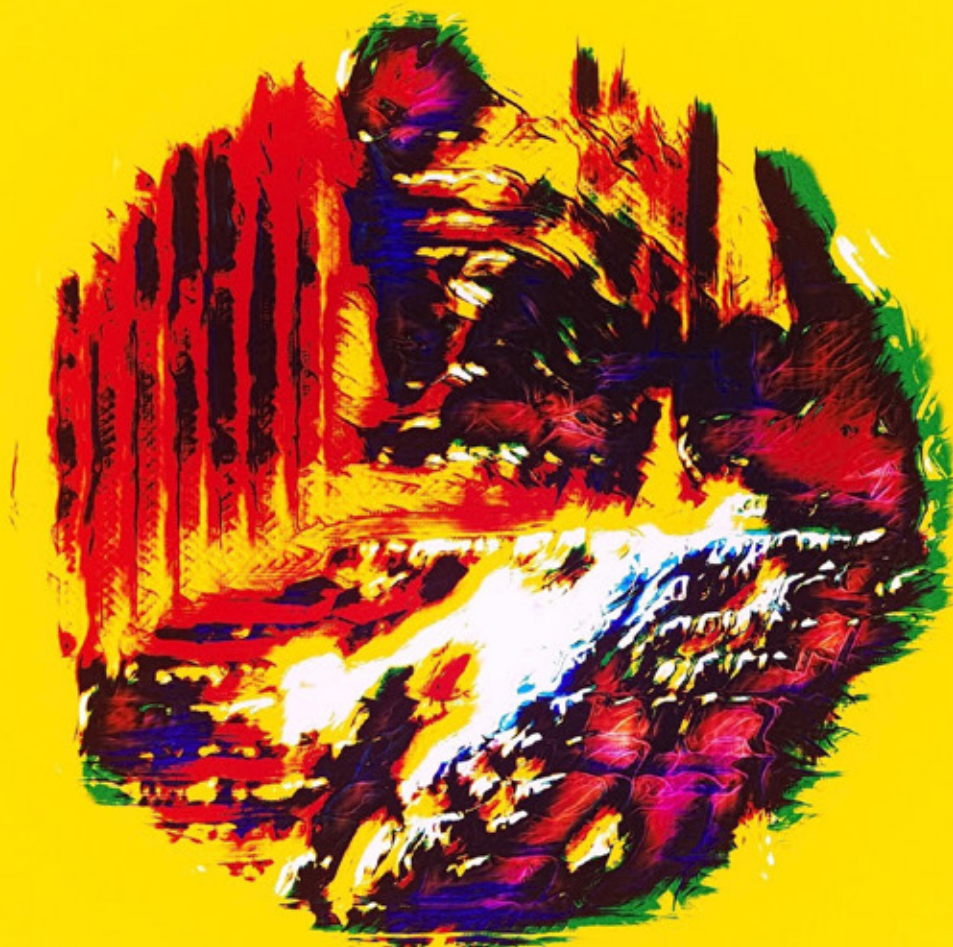
Piercings have a similarity to tattoos in the sense that they are obvious modifications that are made to the body, permanently altering the skin and the stylistic preferences that entail. Piercings have had a cultural history in Israeli, Roman, and African culture, a Marie Claire article states. Western culture much later adopted the practice of piercing as an aesthetic, contributing to the widespread artistic practice. Both piercings and tattooing have a rich history with the LGBTQ+ community as well, showing how body art is often interconnected with community.

The body as a canvas is seen in the way we choose to dress ourselves and decorate our bodies. Our personal styles and choices reflect a lot about who we are as individuals; we decorate our canvas however we choose to best express our inner feelings to others. The blank canvas is a clean slate, as over time and every day we get to add to our canvases, creating whatever it is that we desire to. The canvas represents how we assign importance to what we wear, and whatever it is that we are trying to convey with our own actions. Every piece of clothing, every piercing, every tattoo, every accessory, and every stylistic choice is a piece of your story.

As humans, whether passively or not, we make assumptions about who people are from their appearance very quickly. With each of our canvases, there are bigger canvases that extend so far past us. Throughout generations, we start interlocking canvases and begin to draw on each other's canvases too. We start to add new aspects over time and ultimately extend our canvases to the next generations. After spending so much time moving through other people's canvases, borrowing things, and giving them back, we come to see that we truly can do whatever it is we want with our own canvases. We as individuals have the ability to decorate however we like. After all, our canvases only show what is most beautiful to ourselves.







THE EVOLUTION OF GLITCHCORE

Written by Payton Dunn / Artwork by Griffin Goldstein

In August of 2020, a 17-year-old Elliott Platt took to TikTok to upload his latest musical concoction — an infectious and synthetic piece of hyperpop, flying past the listener at the speed of light — titling it “SugarCrash!” and releasing it under the musical alias “ElyOtto.” The video accompanying it pulsed with a background of swirling neon colors, whilst Elliott loomed over the viewer’s face to shout the lyrics. Elliott sent the video off into the Internet ether, filling it to the brim with hashtags of his greatest hyperpop musical inspirations including 100 gees and KID TRASH. He then went on with his life, heading to the train station to go see his girlfriend. Before he could even board the train, the video started going viral, currently sitting at 210.2K likes and 846.2K views. Even more strange, the song had caught on within the TikTok community, with 6.2 million videos being created under the sound to date.

The viral success of “SugarCrash!” crossed over to streaming, making it the most popular hyperpop song of all time, boasting over 236.3 million plays on Spotify and landing it a top spot on Spotify’s editorial playlist “Hyperpop Classics.” More importantly, it represented the peak of a new sound of hyperpop called “glitchcore,” which had split off from the main hyperpop scene in the late 2010s.

Hyperpop started in 2013 with the works of the late transgender producer, SOPHIE, as well as A.G. Cook, who founded a label called PC Music that released some of the earliest and most influential records in hyperpop. Both SOPHIE and A.G. Cook became known for their frequent collaborations with popstar Charli XCX, with A.G. Cook having been the executive producer of her records since Number 1 Angel.

By the late 2010s, the hyperpop scene had grown bored of the hi-fi sounds of its PC Music predecessors, now jaded by the experimental sound design that first sparked interest and confusion from the critic community when it landed onto the scene in 2013. Inspired by PC Music’s intricate auto-tuned vocal manipulation, the new wave of hyperpop artists flocked to a technique called the “vocal stutter” — which took bits of audio from the singer and played them in rapid succession to evoke memories of digital failure from the turn of the century — forming the glitchcore scene.

Glitchcore took the vocal stutters and manipulated them into an acid trip for the ears, making for a result that sounded as if it’d been downloaded and reuploaded to Limewire a few too many times. The stuttering sonics made their way over into visuals, with random bits of the image being displaced or missing altogether, giving the viewer a peek into the void that boils underneath it all. That dark overtone seeping in from the background creeps into the foreground, with images of kawaii anime girls being saturated and manipulated to morph the cute facade into one with a more sinister presentation.

At the same time that glitchcore music started getting its legs off the ground, a whirlwind of events was happening over in the hip hop world that would lead to the two colliding. Roger Gengo, who had become a legend in the rap world for having given Childish Gambino, Kendrick Lamar, and Vince Staples some of their earliest video interviews, launched a joint venture with Warner Records, forming an imprint called Masked Records.

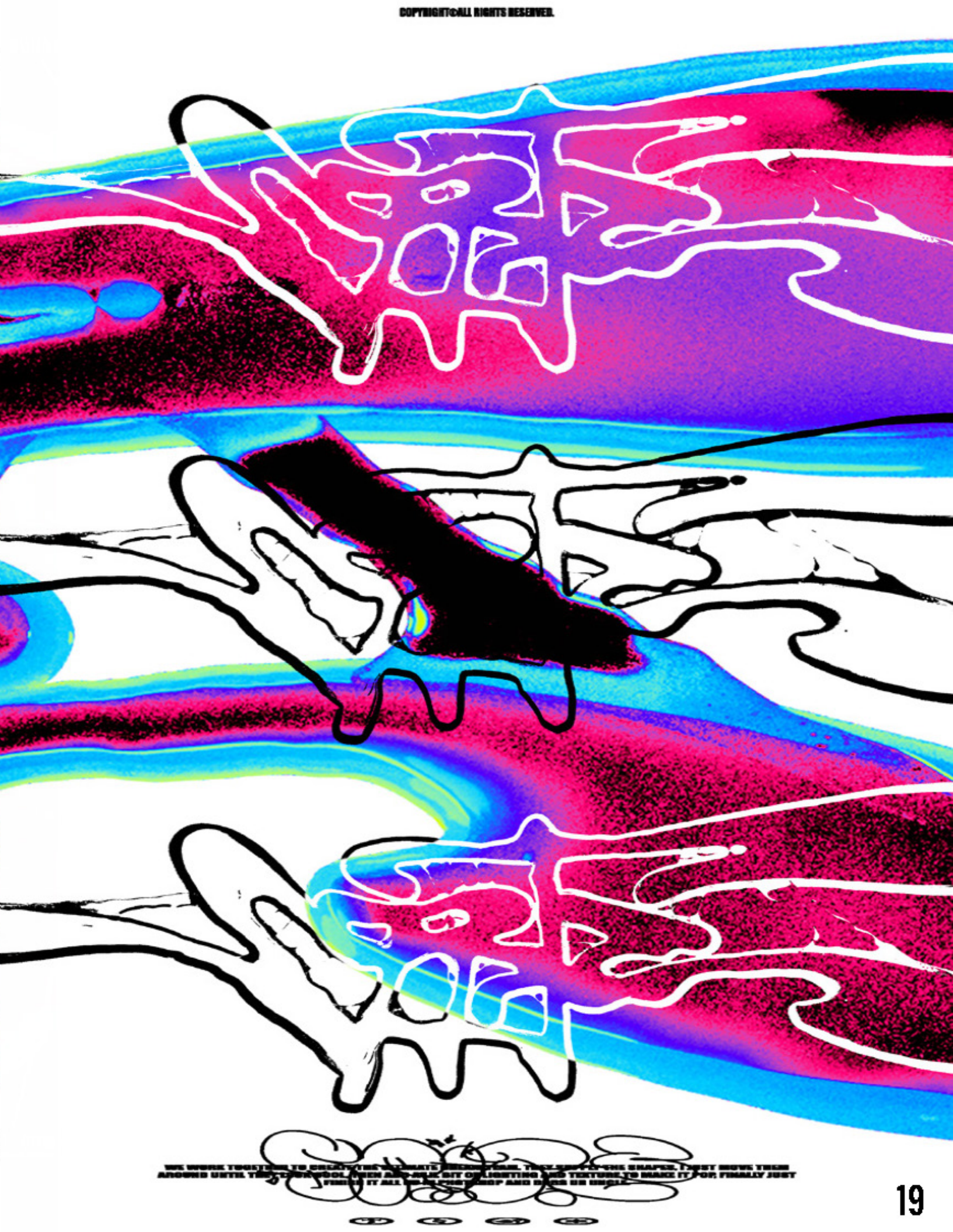
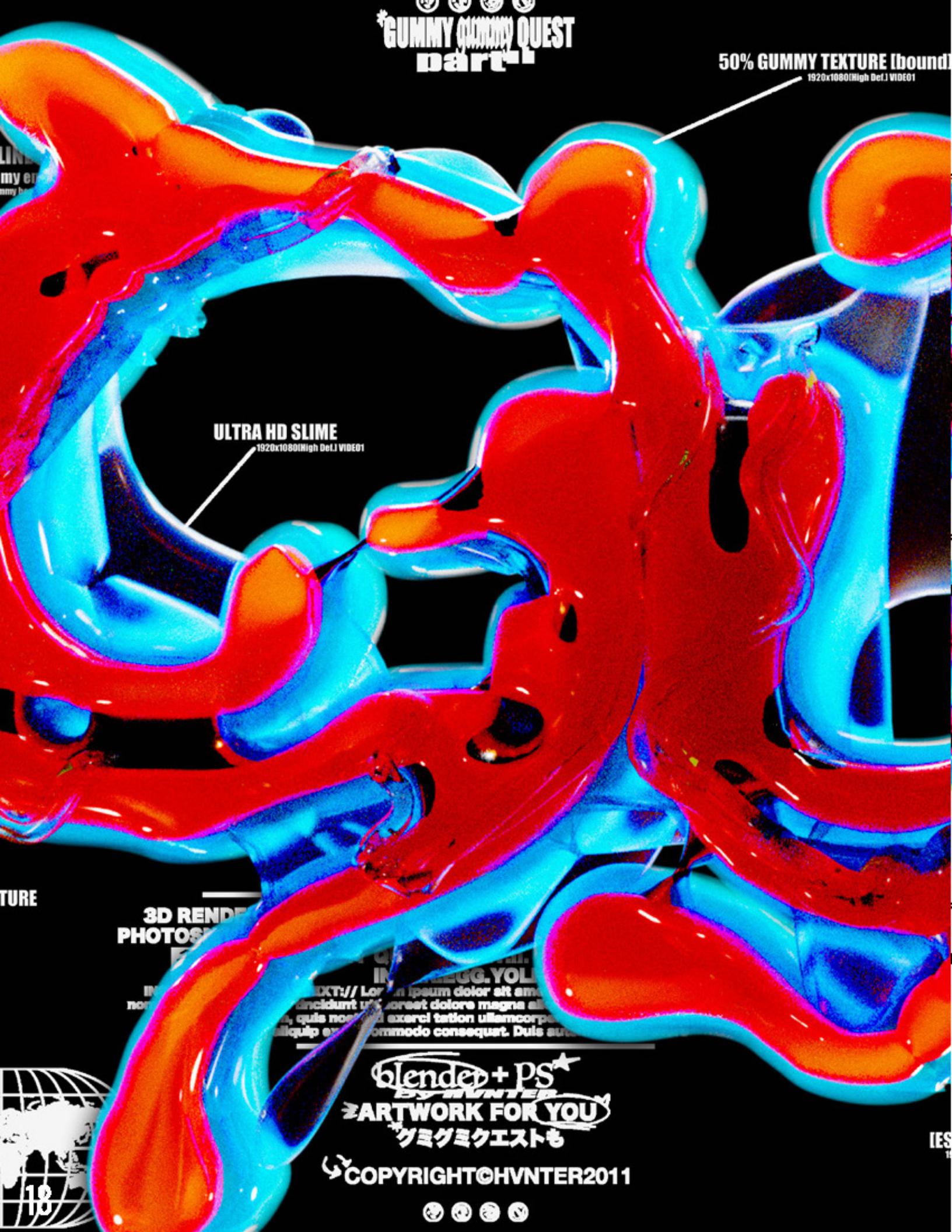
As the glitchcore scene bubbled up more and more, two of its leading artists would catch Gengo’s attention — CMTEN and WHOKILLEDXIX — becoming two of the earliest signees to Masked Records. Both artists saw their works go viral on TikTok, mirroring a strategy that would go on to be used by ElyOtto to kickstart his hyperpop career. WHOKILLEDXIX’s trap metal-infused bits of hardcore rap led to the creation of their song “spy?,” which boasts over 59.2 million plays on Spotify and 245.1K video creations on TikTok. CMTEN’s overblown bass and boisterous

auto-tuned vocals masked his deep feelings of loneliness, culminating in his 2020 track “NEVER MET!,” which saw him referencing lyrics from his hyperpop predecessors 100 gees, morphing them into a journal filled to the brim with anxiety in the process of trying to cope with a breakup. The song has gotten over 66.2 million Spotify plays and 366.8K TikTok creations under it to date.

CMTEN opted to let the song live in its own world on TikTok, choosing to interact with the platform fairly little and instead expressing his artistic vision on YouTube, where he uploaded a video filled to the brim with late 2000s and early 2010s Impact font memes. These memes were randomly overlaid onto the foreground as the background of him singing the lyrics strobed in and out of view. They saturated and desaturated themselves with no seeming pattern, leaving the eye confused, unable to find anything to grab onto or fixate on.

This all led to ElyOtto’s song “SugarCrash!” which came at the perfect time as glitchcore was reaching its peak. Once “SugarCrash!” had run its course, the hyperpop community had yet again grown bored, now moving on to newer and fresher scenes like digicore, which is now fronted by Interscope signees Glaive, Ericdoa, Midwxst, and Aldn. Despite glitchcore’s fall-off in the music world, the visual aesthetics associated with it, that were featured in the videos for “SugarCrash!” and “NEVER MET!” have actually grown even more influential, now crossing over into the world of fashion. Designs inspired by the mindfuck visuals of glitchcore have been released by the likes of Balenciaga, Missoni, and Marine Serre, taking the collages of neon colors and wrapping them around the body.

The Balenciaga design came amid a line of all-black clothing. The rest of the designs had one piece of the outfit that was in stark contrast to the rest of the monotone clothing, playing off of punk and cyberpunk aesthetics and toying with the way they laid on the body. The glitchcore design, on the other hand, relished that color, leaving no piece of the design devoid of glitchcore’s incessantly saturated collage. Glitchcore aesthetic has become a staple of spring/summer 2022 fashion, taking itself from just a musical movement to one that spans across all facets of pop culture. Glitchcore challenges traditional notions of “taste,” pushing them forward into the future and backward into remnants of the Y2K past at the same time.





WHO IS HVNTER?

Hunter, who goes by "Hvnter," is a designer currently living in Western Australia. Hvnter studied graphic design, and has been freelancing ever since graduating in 2020.

Most of Hvnter's current skillset was gained through experimenting with Logo design & typography, the areas of art and design he enjoys most at the moment.

Zipper is thrilled to introduce Hvnter as our Spring 2022 Cover Star.

Check out more dynamic work by Hvnter at [@hvnt.ter](#) on Instagram. Explore Hvnter fonts & assets on his website and learn more about design from his tutorials on YouTube.



THE RISE OF FASHION NFTS

Written by Natalie Lopez / Artwork by Aviance Whitman

As I go about my daily routine, all I seem to hear lately is crypto this, metaverse that, or someone mentioning Bitcoin at least once. While some of these people appear to have become passionate Web 3.0 devotees, others, like myself, remain in the dark, unsure if we'll ever discover what NFT actually stands for.

For those who are unfamiliar with NFTs, the finance bro definition would be that they are non-fungible tokens that cannot be replicated, are kept on a blockchain, and are used to verify ownership and authenticity. In other, simple words, they represent digital collectibles — often art — that are unique to each buyer and come with extra features or are part of a larger package. You most likely know someone or have heard of someone who owns a Cryptopunk, Bored Ape, or another one of the many collections. Over the last year, these “tokens” have entered countless fields, from music and video games, all the way to the fashion industry.

When it comes to fashion NFTs, these digital art forms are the first of their type, increasing demand for this commercial commodity and converting the traditionally secretive and elitist fashion industry into one that is far more collaborative.

Every successful NFT initiative has a strong community behind it, where customers can engage with the brand and supporters may build deep and enduring bonds, as there is no exception when it comes to the introduction of fashion tokens. Brands like Mishka NYC and The Hundreds have built niche communities within the streetwear subculture, giving their NFT owners exclusive benefits, like lifetime discounts or exclusive drops, with hopes of these memberships charting the brand's future course.

NFTs aren't just for low-key street style labels with a dedicated following. Burberry, Nike, and Adidas are just a few of the well-known fashion brands that have entered the digital token space, making tremendous strides in this new field. These well-known brands have frequently collaborated with popular games, such as Fortnite, to provide clothing skins for avatars in the digital world. Nike, for example, teamed up with Roblox to launch Nikeland, a virtual world where users can play pre-made games or create their own. For a more authentic experience, users can outfit their avatars at the Nikeland showroom, choosing from a variety of shoes, garments, and accessories. Gucci has also achieved significant progress in the non-fungible industry.

The Italian brand collaborated with Balenciaga to bring the Aria collection back in 2021, celebrating the 100th anniversary of the brand with a short 4K clip offered as a token for \$25,000. This year, the Italian fashion house is expected to release more high-end NFT wearables in 2022, especially after the successful Augmented Reality (AR) trial with the \$12 “Virtual25” sneakers.

While these NFTs are incredibly new and exciting, there is some caution that must be presented when it comes to their environmental impact. Unfortunately, NFTs do not magically appear. Instead, many of the most popular NFTs require abundant amounts of energy to create and sell. It is estimated that the carbon footprint of a single Ethereum transaction is 146.81 kilos of CO2. This amount of energy can be compared to operating an entire refrigerator for an entire month. Some NFT transactions are even more energy-intensive, releasing greenhouse gas emissions equivalent to one U.S. home over a 21-year period.

To leverage that, Ethereum has recently announced “The Merge,” transitioning its entire network to a different mechanism called: proof of stake. After “The Merge,” the energy consumption of

Ethereum's network should drop more than 99%. The entire proof-of-stake Ethereum is expected to consume around 2.62 megawatts—about as much as a small town with 2,100 American homes. By contrast, current proof-of-work setup gobbles up the energy of a midsize country.

While this all may sound like a bunch of complex words and actions that only an IT specialist would understand, in the end it reduces the harmful energy consumption. This is a great way for communities in the fashion NFT industry to learn and reduce their own carbon footprint.

It is clear that the fashion industry is going to endure a bit of futuristic change, something that no one has ever seen before. These upcoming years will be especially interesting for brands, as they learn to build better ecosystems for their tokens to thrive in, as well as designers, who will be able to provide their unique work and an overall immersive experience to their customers.







THE INTRINSIC RELATIONSHIP BETWEEN FASHION & ART

Written by Nell Schwartz / Photography by Lily Rubenstein / Inspiration from *The Son of Man* (Rene Magritte, 1964)

Paintings, drawings, sculptures and graphic design are probably what come to mind immediately when asked what constitutes art. Though, I encourage you now more than ever to place fashion on that list, for it includes every aspect of what "art" truly encompasses.

To discover how influenced the fashion world has become by art, one does not need to look far. Prominent designers such as Cristóbal Balenciaga, Alexander McQueen and Christian Dior are known to have drawn inspiration from world renowned artists and art styles to propel and trailblaze their own route in fashion.

Often referred to as the "mastermind behind haute couture," Spanish designer Cristóbal Balenciaga pioneered women's fashion in the 20th century by taking pieces of historic Spanish art, transforming them into contemporary avant-garde fashion. He specifically drew upon the Spanish Renaissance, inspired by royalty.

Prolific painter Doménikos Theotokópoulos, who went by El Greco, was just one of Balenciaga's prominent muses when it came to his use of Spanish Renaissance flare within all of his paintings and sculptures. Specifically, El Greco's painting Cardinal Fernando Niño de Guevara, influenced Balenciaga's use of capes and accentuated silhouettes. These aspects of design later pioneered a wave of enthusiasm for dressing in socially acceptable versions of haute couture in everyday life.

Christian Dior, another one of the most famous designers to date, took innovation from historic works of art and famous painters such as Claude Monet and Van Gogh. In his autobiography published in 1957, titled "Christian Dior And Me," he refers to his creations by writing that "the colors were inspired by Impressionist paintings and evoked the flower-filled fields dear to Renoir and Van Gogh." Dior loved art and nature and was influenced by the intersection of both in paintings by Edgar Degas, Edouard Manet, and many more. Furthermore, in 1931, prolific artist, Salvador Dali, agreed to show his paintings and sculptures in Pierre Colle's gallery, a gallery in which Christian Dior became a partner of that very year. Having access to such a wide range of art at the tip of his fingers influenced Dior's clothing and is tangible in his first revolutionary collection, debuted in 1947.

This collection became widely known as the "New Look" for women. Dior said, "I designed clothes for flower-like women, clothes with rounded shoulders, full feminine busts, and willowy waists above enormous spreading skirts. Such fragile air can be achieved only by solid construction." It's easy to see the effect that art had on his designs.

Once referred to as the "Lady Gaga of fashion," Alexander McQueen's campy style draws on aspects of artwork by Bosch and Hirst in many of his most famous pieces. His collection, "Angels and Demons" shows models adorned in cloaks, gold and crimson gowns and even feathers. McQueen was said to have become obsessed with religion and the idea of the afterlife around the time before his

untimely death. The collection "Angels and Demons" was released after his passing and is seemingly inspired by Hieronymus Bosch, a Dutch painter who often used dark colors and oil paint to portray religious scenes and visions of Heaven and Hell.

And it's not just historic painters who have lent their talents to inspire styles of clothing, so too have architectural concepts been used to influence fashion. Coco Chanel said it best: "Fashion is architecture. It is a matter of proportion." While it may appear that the two couldn't be more different, as fashion moves and architecture is still and permanent, modern designers have taken distinguished works of architecture and channeled them into wearable pieces.

Take the inflatable golden dress from the Action Dolls Haute Couture AW17 collection by Viktor and Rolf, inspired by the gold balloon installation from the Tokyo Mot 2014 exhibition by AMID. CERO9. The famed geometrical dress by English designer Gareth Pugh, from his spring/summer 2009 collection, was inspired by the Norman Foster-designed Hearst building and went down in history as a game changer in fashion for the seamless combination of architecture and fashion style. The late Zaha Hadid, a British-Iraqi architect and designer, echoes Coco Chanel's iconic quote saying, "Both Architecture and Fashion are based on structure and shape and turning basic necessities like clothing and shelter into art."

Fashion and art are intrinsically linked, and we see this collaboration come together more so than ever at the ultimate celebration: The Met Gala. Generations of the evolution of art, design and style coalesce at the most iconic and high class event of the year. In many ways, it's an event for designers and high profile celebrities of all kinds to collaborate and create one of a kind, often avant-garde pieces.

Organized by Anna Wintour, and known internationally as the biggest night in fashion, The Met Gala is a ball that raises money for the costume institute and supports the fashion department in the MET. Each year there is a different theme that attendees must dress for and the world's most renowned designers work with their partnered celebrities to create wearable art that becomes a memorable piece for years to come.

Watching each celebrity enter the Gala through the red carpet and explain their look is one of the most watched red carpet segments each year and allows the public audience to connect with and learn about each unique piece and the art that inspired it. The excitement that permeates the entire aura of the Gala keeps the link between fashion and art alive and engaged.

Throughout the course of history, fashion has been cast aside as a shallow or superficial art form, but when looking at the masses of inspiration artists and designers alike took from one another, one will soon realize how art and fashion are one in the same and how in a sense, fashion is an ode to art.



Photography by Lily Rubenstein / Inspiration from The Kiss (Gustav Klimt, 1907-1908)

FASHION'S OBSESSION WITH THE SURREAL

Written by Paola González / Artwork by Katie Cefalo

The 2020's have been the perfect stage for a fashion revolution, with surrealism taking the lead role. Dating back to the early 1920s, the surrealist movement began shortly after the end of World War I, when people were looking to escape from the real world and the aftermath of the war. After lockdown and an ongoing pandemic, it makes sense that fashion is looking to push the boundaries of the ordinary and find fun in the mundane.

Today, surrealism remains present in fashion houses such as Schiaparelli, Mugler, Moschino, Loewe and many more. The surrealist movement was a melting pot of art, literature, and philosophy, expanding the imagination and exploring the boundaries of reality by utilizing visual deceptiveness, fighting rationalism and replacing it with a happy medium between reality and fantasy.

Off the runway, surrealism can be found in fashion photography with artists like Man Ray, who shot the work of Schiaparelli, Lanvin, and Chanel back when the movement was at its height. Ray's work explored surrealist techniques, playing with light and shadows, and working with photograms, which the photographer later coined as "rayograms". Fashion photography was unlike anything that had been seen at the time, laying the foundation for conceptual art.

It could also be found in works of literature such as Andre Breton's Surrealism Manifesto. Breton wrote his manifesto in 1924, carving the way for others to join the movement. In this work, Breton defines surrealism as "psychic automatism in its pure state, by which one proposes to express -- verbally, by means of the written word, or in any other manner -- the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern."

Elsa Schiaparelli was one of the first artistic geniuses that exported surrealism to the fashion world by creating captivating statements. The Italian designer worked with other pioneers of the surrealist movement like Jean Cocteau, Salvador Dalí, and Man Ray.

Salvador Dalí, one of the most renowned artists in this realist movement, collaborated with Schiaparelli to produce the most absurd fashion garments at the time, the "Shoe Hat" and the "Lobster Dinner Dress". The "Shoe Hat" was inspired by a photograph taken by Dalí's wife, Gala, displaying Dalí wearing a shoe on his shoulder and a high heel on his head. The black wool hat is constructed as an upright stiletto shoe. This hat was featured in Schiaparelli's fall/winter 1937 collection and currently resides in The Metropolitan Museum of Art in NYC.

silk velvet skirt and oversized serpent pendant earrings, making headlines such as "Hulk or Ninja Turtle? Kim Kardashian's Christmas outfit confuses Twitter" and "Kim Kardashian Wore A Green Six-Pack For Christmas Eve, And, Of Course, The Internet Had Something To Say About It".

More recently, Bella Hadid made a fashion statement in a captivating Schiaparelli gown at the Cannes Film Festival in France. The gown, featured in Schiaparelli's Haute Couture fall-winter 2021 collection, includes a deep cut neckline cutting under the chest and exposing the breast. The dress is accessorized with a gold necklace resembling the anatomy of the lungs which lays on top of the chest. This fashion moment received much praise and Vogue even ran an article naming it "the most mysterious dress of the Cannes Film Festival red carpet." It is clear that fashion is moving towards the expression of our dreams and of our subconscious. With collections getting more unique by the season, how will you choose to tap into the power of personal imagination and expression?

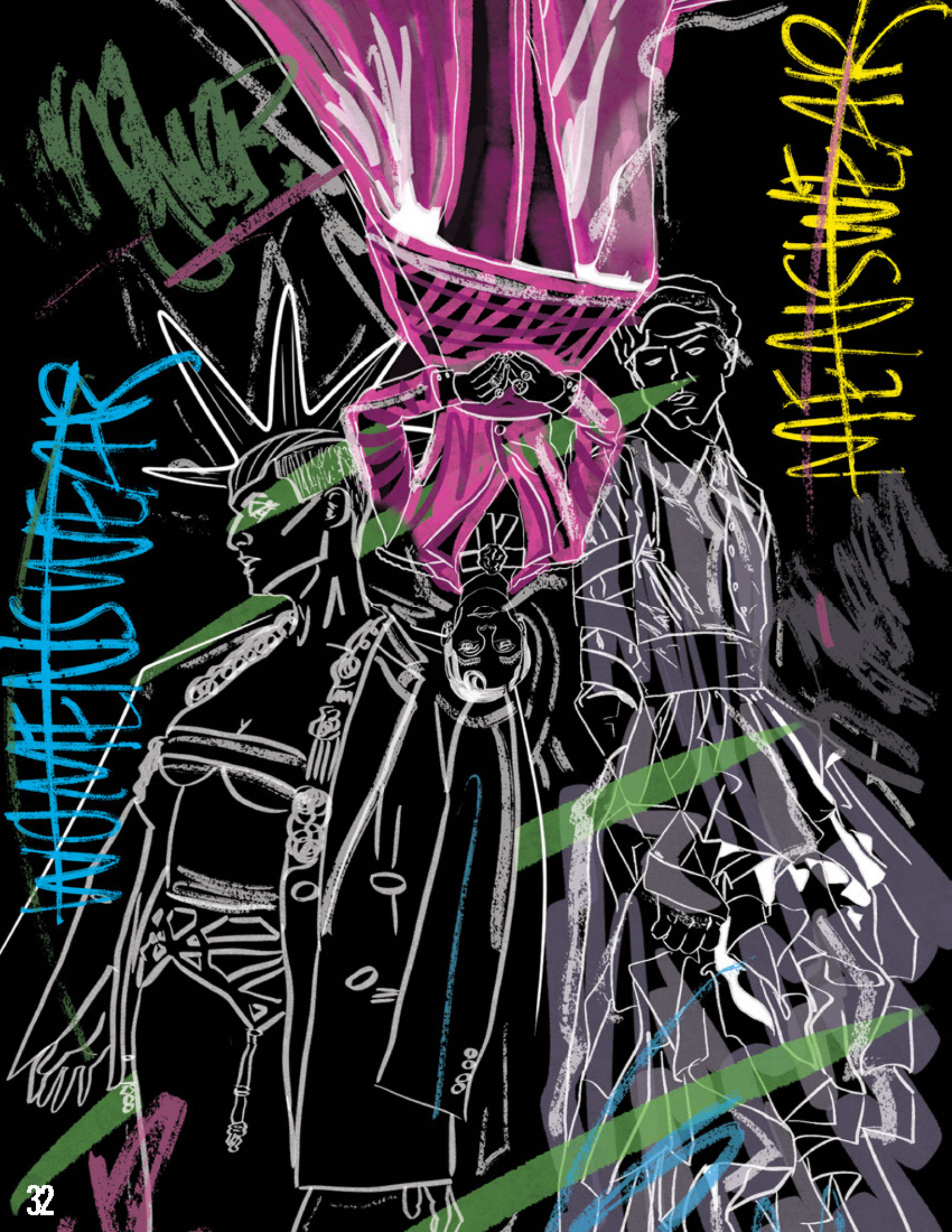
Another breakthrough from this collaboration was the "Lobster Dinner Dress". The gown was made out of white silk organza, decorated with a print of a bright red lobster and synthetic horse hair. The lobster was initially sketched by Dalí himself and later printed onto the fabric. The dress became famous after being worn by Wallis Simpson on the cover of Vogue in 1937. Simpson was a controversial figure at the time since Edward VIII, the King of England, had abdicated the throne to marry her.

Dalí continued using this lobster motif in some of his own work such as the "Lobster Telephone" (1938) which can be found today at the Scottish National Gallery of Modern Art. "The Lobster Dress" can be found in the Philadelphia Museum of Art, where Schiaparelli donated the dress in 1969.

83 years later, the brand has yet to lose its surrealist spirit. Under the direction of Daniel Rosberry, Schiaparelli has released some of the most absurd pieces of fashion worn by the biggest trendsetters in the industry. On multiple occasions, Rosberry has achieved the essence of surrealist fashion, deceiving the viewer into taking a second look.

One example of this is Kim Kardashian, who took a major fashion risk when she wore a green six-pack leather bodice to the Kardashian Christmas Eve party in 2020. The green bodice was worn with a green





FLUIDITY OF GENDER IN FASHION

Written by Kaiya Vicioso / Artwork by Maura Anderson

The expression of gender identity, more specifically gender fluidity, through fashion is not a new phenomenon. Gender fluidity refers to changes in the way a person chooses to express their gender identity, as gender is not fixed. In fact, both gender expression and gender identity can be changed, allowing lines to be blurred, and the stereotypical rules and constructs of gender to no longer apply.

Fashion icons like Billy Porter and Marc Jacobs have been breaking through the confines of what is traditionally considered 'menswear' in fashion for generations. While the fashion industry has become increasingly accepting of gender fluidity and androgyny, the industry has also played a large role in constraining the ways in which individuals express their gender identity through fashion by perpetuating stereotypes of what is traditionally considered 'menswear' and 'womenswear.'


Fashion is a powerful tool that individuals can use to express themselves, and by categorizing certain styles of clothing as only being appropriate for certain genders, the ability of fashion and style to be used as a tool of self expression is severely limited. Applying the construct of gender to fashion creates the antithesis of what fashion aims to promote. How can an individual express themselves through fashion when they are limited to only certain styles of clothing based on arbitrarily gendered categories? When we dissolve the gender binaries that exist in fashion, we create a space where individuals are free to express themselves regardless of how they choose to identify.

In recent years, gender fluidity in fashion has become far more prevalent and far more accepted within society. Gender inclusivity and fluidity in fashion can be seen in collections like 2018 Galliano for Maison Margiela. Margiela's first couture menswear show is prominent, for Galliano blurs gender binaries and redefines what 'sexy' truly means today. The 2020 launch of Gucci's genderless shopping section has done similarly which, according to their webpage has, "set out to deconstruct preconceived binaries and question how these concepts relate to our bodies. Celebrating self-expression in the name of all gender equality..." Both of these examples are impressive feats in breaking down gender binaries in the fashion industry, but there is still a long way to go in creating a world of genderless fashion.


On the editorial side of the fashion industry, many strides have also been made to redefine the way gender identity is expressed through fashion and in turn has been working to promote gender fluidity. The 2020 Harry Styles Vogue cover, photographed by Tyler Mitchell and styled by Camilla Nickerson, was a huge moment in fashion history, as the first ever solo male cover star was pictured in a Gucci dress and tuxedo jacket. Through this cover, Vogue challenges the traditional expression of gender identity through fashion, embracing androgyny and gender fluidity. Styles, known for breaking gender binaries through his own personal style, continues to break binaries in his Vogue cover, proudly posing in what many consider to be the most stereotypically feminine article of clothing. While the cover did receive criticism from individuals like Billy Porter who felt as though Styles was being wrongly credited as the first to break gender binaries in fashion, the cover marks an important moment in history and an important moment in the journey to redefine the relationship between gender identity and fashion. Members of the Black and LGBTQ+ communities, like Billy Porter, Jared Leto, Kid Cudi, Marc Jacobs, and Johnathan Van Ness, will always be known as the individuals who paved the way for androgynous fashion. While Styles, a cis white male is seemingly being accredited for the work of these marginalized communities, the image of him sporting a Gucci dress, breaking out of the stereotypical, hyper-masculine, boy-band image he was previously confined to, is nonetheless an extremely significant moment in the history of fashion.

Ultimately the role of gender identity in fashion is ever changing and evolving, but there is still much to be done in breaking down gender binaries and stereotypes in the fashion industry. While androgynous fashion continues to grow in popularity and has become way more widely accepted in the fashion world, the industry continues to promote gendered fashion. Additionally, while androgynous fashion is becoming more accepted by those within the fashion industry, on a larger societal scale, there is still a long way to go in normalizing androgynous fashion and gender fluidity in fashion for those outside of the industry. It is also important to acknowledge that as androgynous fashion becomes more commercialized, a method of self expression used by individuals attempting to ease their gender dysphoria is being turned into something seen as a trend that could be profitable for large brands. While this normalization helps individuals who express their gender fluidity or their gender identity through fashion, it also takes away the significance of their gender expression. As gender confines in fashion continue to break down, the near future of fashion might be a place where gender roles cease to exist. As more brands, individuals, and publications open the door to a kind of fashion that doesn't dictate what styles are appropriate based on gender stereotypes, we create a world that truly promotes individuality and self-expression—one where creativity and originality are valued more than meaningless categories and constructs that dictate how gender should be expressed through fashion. There is no right way to express oneself through clothing and personal style, and that's the beauty of fashion.


Aviance Whitman
Character Design



What inspires me?
Black culture, fashion, music, and vivid color




ANIME




ART


Molly Mclauchlan
collage, painting, drawing, mixed media



What inspires me?
bright colors, dadaism, museums, antiques



COLLAGE



ART

ARTFLOP
Noa Frances Getzug & Jack Franklin
DJ Duo & Music Curators



What inspires you?
ARTFLOP has been a part of our lives for the past four years. Through queerness, performance, and most importantly Lady Gaga, ARTFLOP has allowed us to use DJing as a form of artistic expression. Gay rights.




DJ




DUO


Jacob Wilkes
Mural Art



What inspires me?
I've been trying to put myself in positions where I'm a bit uncomfortable. Whether it be materials, location, weather... there can be a lot to consider. It energizes me in a way.




MURAL




ART


Ava Lahijani
Fashion Design



What inspires me?
I get inspired by life. When I was younger I would dress myself based on my emotions, an early stage of inspiration by life and feelings. As I grew up and experienced more I started to use fashion and art as an outlet for my emotions, to ground myself.




FASHION




DESIGN


Jacieon Williams
Fashion Design



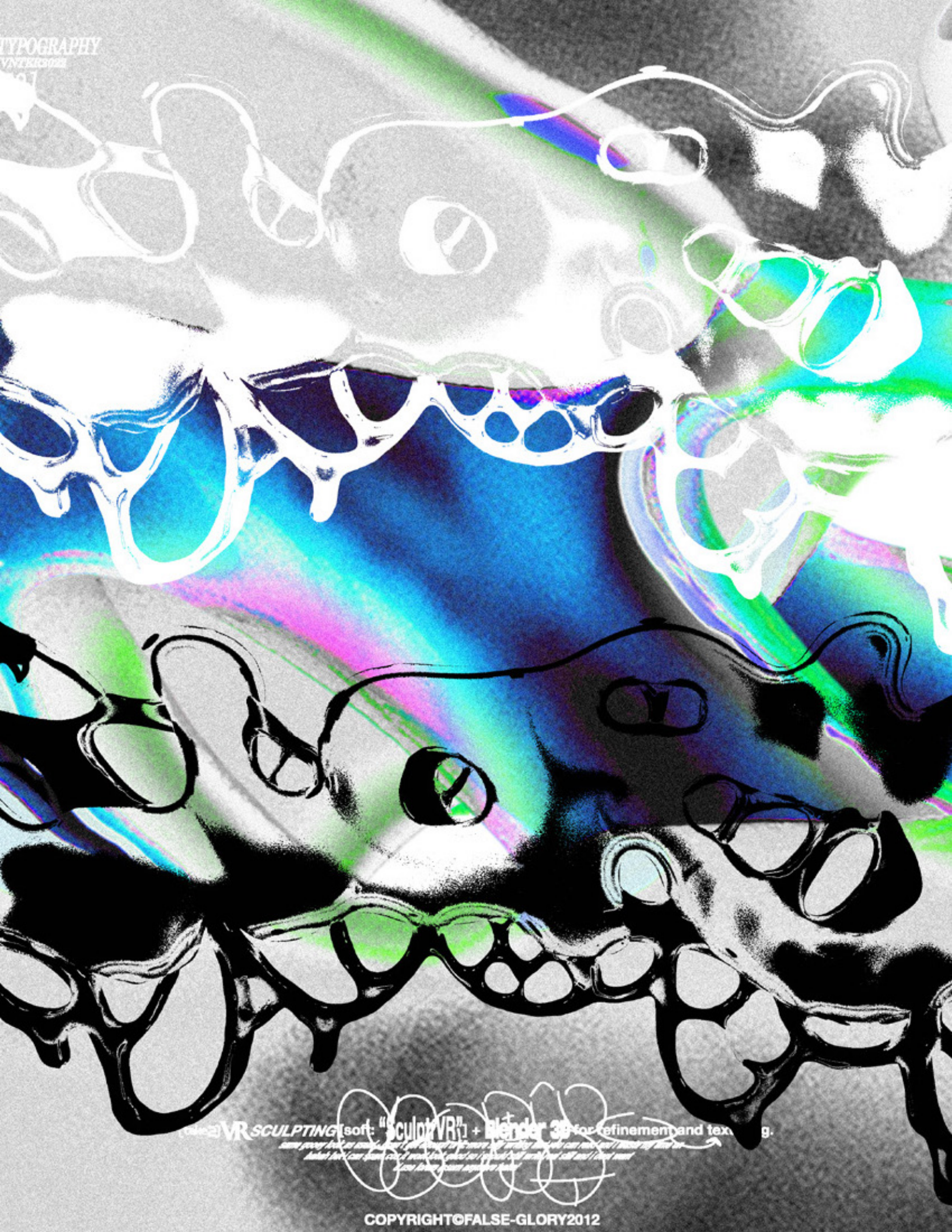
What inspires me?
Knowing that the idea of fashion itself is so broad and limitless, that we're allowed to express ourselves and exhibit our feelings through clothing to any degree. Things don't have to be perfect, as long as they're wearable and artistic.



FASHION



DESIGN



VR SCULPTING (soft: "SculptVR" + Blender 3D for refinements and textures)

