

Remsen, Nick. "Opposites Attract," *VOGUE*, March 2014, p.466.

# VOGUE



**ROCKING THE BLOCK**  
SASHA PIVOVAROVA  
WEARS 3.1 PHILLIP  
LIM'S TERRAIN-  
MIMICKING TROUSERS.



**ARTIST STATEMENT**  
A 1972 PORTRAIT OF  
ROBERT HEINECKEN.  
BELOW: HIS *RECTO/VERSO*  
#12, INCORPORATING  
TWO 1985 IRVING PENN  
IMAGES FROM *VOGUE*.

PIVOVAROVA: MIKEL JANSON; SETTING: EDITOR; HAIR: SIMONS; MAKE: EUSEBIE  
MURRAY; STYLING: JESSICA; MAKEUP: HANNAH MURRAY; HEINECKEN: JOAN  
MURRAY; ROBERT HEINECKEN IN CALIFORNIA 1972: ART: ROBERT HEINECKEN; *RECTO/  
VERSO* #12, 1985: THE MUSEUM OF MODERN ART, NEW YORK, NY; AND MRS. CLARK WINTER  
FUND. © 2014 THE ROBERT HEINECKEN TRUST. DETAILS, SEE IN THIS ISSUE.

The remarkable thing about montage is the way the process casts new light on familiar objects. Whether the medium is a pencil skirt or a magazine page, unanticipated pairings are often the mile markers (and sometimes, kaleidoscopes) of creative prowess. Just look at the late Robert Heinecken, an artist receiving his first, posthumous retrospective at MoMA this month, for proof: He ecstatically reimagined everything from Chanel advertisements to *Time* covers to *Vogue* images by the likes of Irving Penn and Wayne Maser.

Heinecken's approach feels especially relevant to fashion today, given spring's dynamic mix of themes, fabrics, and techniques. Prabal Gurung's outing—a wham-glam-thank-you-ma'am lineup of pastel-pop hues with gala panache—showed free-form floral sketches on rayon and reconfigured tweeds with a disintegrated rose-petal motif. It's the sort of thinking that breathes newness into the relatable—a winning formula as women increasingly look to differentiate their stylistic choices. "Women are less afraid to be daring and bold," says Gurung, "so I wanted distinctly current references, but on timeless silhouettes." The sentiment pervaded the collections: Prada kicked juxtaposition into overdrive with dyed furs and crystal embellishments, and at Dior, Raf Simons blended botanical prints with wordplay. Phillip Lim, too, adopted the Zeitgeist in his own sporty manner. Of his blocked raffia and sheer silk trousers, he says, "It's the idea of differing brute terrains sitting alongside one another." Translating the cold, hard earth—the most familiar medium of all—into something this fresh is nothing short of alchemy.—NICK REMSEN VIEW > 471

