

thor to realize Describing pendent scho art and cloth deeper mean translates phenomena." Questionir and operate thinking on changes to magorisweau recently in his is everything and witty, shoof thinking in directly controverflow, in that run for say. Unlike mar to make glib we wear. She for that, Luc some of its m

SJ: You've w
"collective
Hollander:
underlie our
are shared by
out in dress.
Most are 1
and our fant
sexual. It's a
The crotic is
you see, and
tight or loose
crotic messay

"The point is that the velous a they have ourness. I

SI: How is (
lective fanta
Hollander:
When you se
thing you wat
that must me
you can say in
ing eroticism
can change yo
You can be he
and your civi
the croticism
bility, and p
clothing are r
There's a
today. There's a
today. There women and cl
with this sen
different kink
personal circu
hink this has
ion is to have
been broken;
flection of the

March April 1986

वंदियो

Unlike many fashion thinkers, Hollander refuses to make gills assumptions about why we wear what to make gills assumptions about why we wear. She sees clothing as much too complicated we wear. She sees clothing as much too complicated for that, Luckly, her vision helps us understand for that, Luckly, her vision helps us understand

St. You've written about dothes representing a 
"collective fantasy." What do you mean."

Hollander: I'm aking about the fantasies that 
Mollander: I'm aking about the fantasies that 
underlie out intagluations. These are the ones that 
are almost by society and the ones that tend to come 
and in cleans.

"The point about idols in the public eye is that there's always something mar-yelous about them, so that whatever they have on particles of their marvel-ausmost. It inn't the other way around."

St. How is checking reflecting the current collective fantasy?

Bollander: Not can't say it so directly as that.

When you wan everybody wearing a lot of the same thing you want on so y. All right, now let's see what thing you want cody you have a very freewhell, you can say is that oolay you have a very freewhell, you can say is that oolay you have a very freewhell, you can say is that oolay you have a very freewhell, you can so honosecula or beaution or multi-extual, to the shore of the same of the same

St. You've written a great deal about how looking at art such as the photographs in fashion ing at the control of the protographs in fashion in magazines we set oursalves. What is the relationship between what we see and what we choose to wear? Hollander Fashion illustrations and photographs in a hways impossible. They are filled with fanuairs are always impossible. They are filled with fanuairs

n reviewing her book, "Socing Through Clothea," Novemeek gald, "Anne Hollander changes the way we see," and it doesn't take long in speaking about fashlon with the \$5-year-old au-

ther or realize her vision is unique the 33-year-old auther or realize her vision is unique the section, indeDescribing benedif as an 'an bissorien, independent scholar and a writer with writes mainly on
pendent scholar and a writer with writes mainly on
pendent scholar and a writer with write with
art and clother; Floliander its shawps cooking for the
art and clother; Floliander its shawps cooking for the
art and clother; Floliander its shawps cooking for the
pendent and the pendent of the

Questioning "how the visual arts come into life and operate on the soul" is central to Hollander's thinking on fashion, for she believes "fashion changes to meet the cyc."

Sportswear International interviewed Hollander Sportswear International interviewed Hollander Sportswear International Village apartment. She recently in her Greenwich Village apartment. She was found to the Sportswear in the work of the Sportswear International Inter of thinking into pools of ideas that are not always directly connected. Her thoughts flow, or rather, overflow, in tones that rise and full, in sentences that run for several breaths.

Most are secural and have to do with our bodies and our funtasies about our bodies. All fushion is and our funtasies about our bodies. All fushion is cerul. It is an externalized funtasy about the body. The crotic is built into overy blg of it. It is all crotic The crotic field into overy blg of it. It is all crotic the period of the contract. It all gives an light or lossened it does not nature. It all gives an crotic measure that reflects the collective funtasy.

the garmant—you don't see tasts in avonemore. Everything just kind of sideds over the body.
You get your muscles in shape so that you look
marcelous when you're moving. The ripple of musale under the skin suggests movement. The perfect
fleure doesn't cute in repose the way it used to
fleure doesn't cute in repose the way it used to
Vibrance is important—you get a sense of the

fashion operates?

Hollander: Fashion is now perverse, in the sense that nothing less and everything overlaps everything charter of the sense of the

women and men in the movies of the mid-'30s are right there on your television screen, and they're interspensed with M-TV and all the rest.

that are not natural. Pashion art aims at suggesting perfection. That is why fashion phosphapha are poperfection. That is why fashion phosphapha we poperfection—you want to be what they show. You want to be what they show.

The fashion tange is intended to show a mape of possibilities, Of course, you don't artually believe the clothest you see will look as woodeful no you as they do on the models in the pictures, because you don't look like dream. But you still by, "All right, I not yit in the pictures in the pictures of the pictures of the pictures of the pictures of the pictures."

I'm going to participate. SI: Many people in the fashion business and fashion media have talked about the impact of television shows the "Misnat Vice" and N-Ty as having a big impact on fashion, particularly as having a big impact own. What do you think the fashion for the young. What do you think the

1 1 1 1 1 1 1 1 1 1 1

St. Do you mean that because you can fllp your television channel from M-I'V to "Casablander that the image in two equal impact—that all images are now raile?

of the past, that's why they re really ours. They're of the past, that's why they re really ours. They're of the past what why they re really ours. They're of the man chanchew. And you're not conscious in them semebow. And you're not ent conscious in them semebow. And you're not ent they and of it. These old images walk right into the eye and the normal that are also the hard they the same modin that are also the past of the things that are happoning this vehicles for all the things that are happoning this you have not really really the same normal past of the past of the things that are happoning this was been much affected by this. Many, many styles are now valid.

tervisors and planpace on fashton, perfecularly as lawing a big impact on fashton of the yours. What do you think the fashton for the yours. What do you think the lampact has been it as to the form the fashton for all you had been a considered and then you see the fast of the working in society and then you see how fashton is working in the same society, how fashton is working in the same society fast of the providing in the same society. The way we want to see counselves comes from the The way out open are mixed by artists to see the world, way out open are mixed by artists to see the world, way out one of whatever kind to fix the You need works of an of whatever kind to fix the You need works of an if it weter it for such things. You would not exait if it weren't by switton of the province of the province of the your to look as orecast a way without or tennel for your to look as orecast an way without could not spread it, you could not sell it, you could not get people to want to look a certain way without it.

You want to look a certain way without it.

You want to look a certain way without it.

"tou have to have the pictures in order to make the clothes look marvelous. When you took at a picture you can sort of eat how it feats to look like that, you you can sort of eat how it feats to look like that, you can feel a sense of the general collective fantasy as can feel a sense of the person collective fantasy as can feel a sense of the you collectically works in visual terms. On the street it specifically works in visual terms. On the street you look at colottes and you only think they look you look at colottes and you only think they look you look at colottes and you only think they look you look at colottes and you only think they look st: People in general seem to be more styleto consclosus these days, For example, Instead of
more ladored aportovent. What do you think
the dress-up trend is all about?

Boltander: In the late; '60s and into the '70s the
Boltander: In the late; '60s and into the '70s the
Boltander: In the late; '60s and into the '70s the
southers and charpe depart and everything that seemed
a movement was on to four boundaries and electron
and wear an extremely persons kind of clothing
and wear an extremely person in the forection
if it is may anysis—note sat extend living has come
about. We now have confortined the structure of
their in new anysis—contrained the structure of
their in new anysis—contrained the structure of
their in the ways—note sat ways, for example, we
then there there ways for their ways of other it, with
ride and three true specific ways of other it, with
ride and methods and flavors.

The goal deal more, in
of roles. We can now deep language, we have
to copen an extremely personal way of dealing with
the flashion, and it's very difficult and very challeng;
the language of the story of the story of the story
to challeng with the flavors of dealing with
the flashion, and it's very difficult and very challeng.

pictures that you've seen.
So you get a very different set of cyes turned on fashion and on ourselves as examples of fashion when you get changes in the way art works.

SI; So M.-TV and "Minml Vice" are new forms

of art?

Bollander: They are new vehicles for transmitting
Bollander: Operfect clothing. That is what printing
the look of perfect clothing. That is what printing
used to do and what the camern and visital arts such
as M-TV are doing now.

St: How have these new forms of art changed the way we see ourselves? SI: You spoke about the impact of M-TV, and it's generally agreed that rock stars are baving at tremendous impact or youthalf fashiost these days. How do you explain the fact that these days. How do you explain the fact that yearsome like Prince can inspire a whole new yearsome like Prince can inspire a whole new

Hollander: Fashion has become this great showbusinessities ArTV kind of thing where everybody
wants to be out there disbersing,
wants to be out there disbersing;
wants to be out the fishers in the we now want gond
be in modien. We don't want to move with gond
be in modien. We don't want to move with gond
be in modien. We don't want to move conrolled by
undulations. The figure is too longer controlled by
the garmenti—you don't see dutts in blouses any

Hollander: First of all, something like the Prince to look becomes popular because you have Prince out there and he looks so wonderful. You have this beautiful person out there, and people can feel the

You can see the influence of things like M-TV on sell photography. Bencything is going on. Nothing its supposed to just sit there. It is its tuner on a suggest please it is a picture that been taken to suggest that wheever is in the picture is about to move in

SI: What other changes do you see in the way fashion operates?

pail of that.

One thing you find is that people don't dress.

One thing you find is that people don't dress for who they because of who they are; they dress for who they want to be. Fushion represents a desire to be a thing you cannot be. And yet you have fushions that make you cannot be. And yet you have fushions that make you exampted won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you can feel as though you won't look like him, but you have him you won't look like him, but you had y connect high, that some of laster that you share.
The point about dots in the public eye is that
There is always something marvelous about them, so
that whatever they have on purchase of their marvelousness. It isn't the other way around.

St. If you were a manufacturer of clothing or a retailer seiting the type of fashions in *Sports-wair Internations*, how would you incorporate wair Internations, how would you incorporate some of three ideas into your hesiteess?

It is promoting to possible. In other yourds, incorporate the tow-to into the presentation. I like to your my internation promoting the presentation of the possibility cannot be overwhelming. It has to book to you you will you could nate the clother personally at any monrous.

SPORTSWEAR INTERNATIONAL