

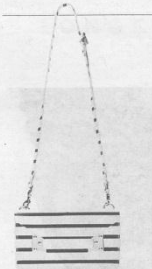


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THE NEW YORK TIMES, THURSDAY, MAY 15, 2014

Browsing

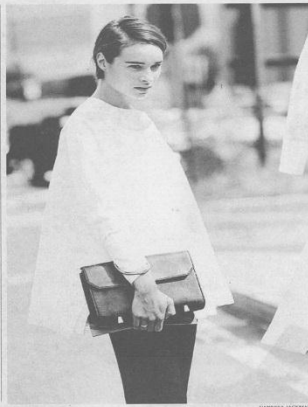
ERICA M. BLUMENTHAL



GET SET TO ENLIST IN THE NAVY

As soon as Memorial Day comes around, trust that sightings of nautical stripes will multiply tenfold. We suggest a fresh approach to the summer wardrobe with a bag, like this striped leather envelope shape from the British designer Sophie Hulme. The strap is detachable so the bag can double as a clutch. There is also a top-handle version, and either will carry you through long summer days.

Sophie Hulme mini envelope bag, \$305 at shopbop.com.



VAROLIA/ALAMY



LAI-D-BACK, THE KEY TO MINIMAL EVERYDAY AND WEEKEND WEAR.

WHEN YOU WANT TO SAY 'CÉLINE'

In a recent article on Phoebe Philo and the mythology of Céline, the "uniform" of the trend-setting label was characterized this way: large, slouchy trousers; a collarless shirt; flats; a tuxedo jacket. And that collarless shirt—modern, minimal—looks sharper than ever, a perfectly cut everyday top to match with tailored pieces and laid-back weekend wear. The stylist Marina Muñoz (far left) had the right idea, effortlessly pairing her oversized tunic-like top with black trousers. Wear

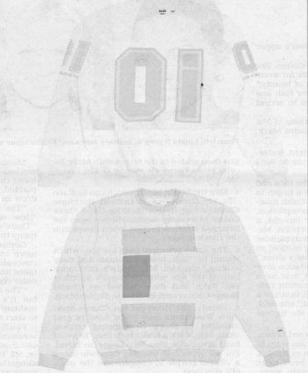
the longer styles with boyfriend jeans and loafers, the cropped versions with high-waist skirts and printed pants. And any of them, of course, the Céline way.

Clockwise from near left: Massimo oversized cotton tunic, \$255 at Orze stores, orze.com; Pomanderie collarless cotton shirt with a V-neckline, \$286 at Steven Alan, 103 Franklin Street, stevenalan.com; Apline Apart cropped cotton shirt, \$230 at sbs.com; Shaina Mote cropped cotton top, \$220 at theredlyn.com

WHY IT'S CALLED THE BEAUTIFUL GAME

With the World Cup beginning in Brazil next month, the fashion-e-tailer Yoox is releasing a collection of sweatshirts conceived by a roster of hip designers from around the globe. Among them are (clockwise from top) Juan J. from South Korea, Koubi, the denim label from Australia, and Barbara Casassa from Brazil. (Opening Ceremony represents the United States.) They have created designs inspired by their respective country's flag. And each is so spirited, it will be hard to pick just one, so you may want to cheer for two teams this time around.

Yoox.com x World Cup cotton sweatshirts, \$112 at yoox.com.



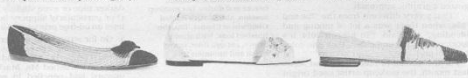
WEAVING ON YOUR FEET

Move the boxes to the back of the closet, slip-ons and sandals made of woven raffia and jute can instantly transport you to that happy summer place. And happily, the choices for summer are plentiful. They come glitzy,

with embellishments; and prep-py, as loafers and two-tone spectator slip flats. Work-ready, too, they will serve as neutral footwear options for wild warm-weather prints or chic cropped trousers.

Clockwise from top left: Robert Clergerie raffia wedge sandals, \$453 at matchesfashion.com; Hache jute and leather sling-back

sandals, \$660 at Maryam Nassir Zadih, 123 Norfolk Street, maryamzadi.com; Tsumori Chisato raffia slip-ons with painted toes, \$440 at lagarconne.com; Dolce & Gabbana crystal-embellished raffia sandals, \$385 at net-a-porter.com; Marc Jacobs woven raffia spectator ballet flats, \$375 at Marc Jacobs, 163 Mercer Street, marcjacobs.com.



FRONT ROW

Off-Kilter, Off the Racks

A young label, MSGM, thrives on its designer's verve.

By MATTHEW SCHNEIER

The current midweight champion of bombast in Milan is a young designer named Massimo Giorgetti, who founded his label, MSGM, in 2009 on a few key principles: color, youth and energy. His bright, lavishly printed sweatshirts, T-shirts and dresses went wide fast. Label recognition is still on the rise (the mouthful name, the initials of the four founding partners, may not help), but the collection is available in some 500 stores worldwide, including Bergdorf Goodman and Kitha Zabete in New York.

It may be that you've already seen

MSGM without knowing exactly what it was. That was the experience of the artist Maurizio Cattelan, who, with Pierpaolo Ferrari, founded the pastiche-photo journal Toilet Paper. Mr. Cattelan would see MSGM pieces in Plastic, a gay club in Milan frequented by the fashion industry. Through a mutual friend, he arranged an introduction.

"One afternoon, he came to my office," Mr. Giorgetti said this week on a visit to New York to meet with retailers and to see spaces for a possible store of his own here down the line. (MSGM's first store is in Milan; a second, in Hong Kong, will open in October.) "He started to jump, 'Wow, wow, wow!' He wanted to try everything of the samples." Their sympathies in tune, a collaboration followed.

THE APPETITE FOR OFF-UNNERVING DESIGNS, BUT WHICH ONES!

Released last June, the handful of sweatshirts printed with Toilet Paper's off-kilter and often-unnerving designs (like a pictograph representing "I Love You" with a knife, a bloody human heart and a horse shoe) was a success. Mr. Giorgetti is now preparing a stand-alone MSGM Toilet Paper collection to arrive in November. There are new prints, like one of eyeballs nestled between the petals of a rose. That may sound queasy, but the success of the first capsule suggested to Mr. Giorgetti that the appetite is there, even if experience teaches that predicting the crowd-pleasers won't be easy.

"The frogburger, I was sure this would be the best seller," he said of a piece printed with a live frog between slices of bun. "No. We still have one in the store." He added, "But only one."

High Society, Mutually Admired

By RUTH LA FERLA

Slim Aarons's palmy photographs of celebrities, moguls and society moils could be taken for a rarefied exercise in social anthropology, if he weren't so deferential to the people he portrayed.

"He showed them as they saw themselves," wrote Elizabeth Staley of the Staley-Wise Gallery, where Aarons's photographs of the beau monde are on view through June 28.

"There's something about the work that looks especially relevant now," Ms. Staley said the other day. "A lot of it has to do with our ongoing fascination with the midcentury: the furniture, the people, the movies, the clothes." That fascination, in turn, owes plenty to Aarons's glamorizing way with a camera. A skill-

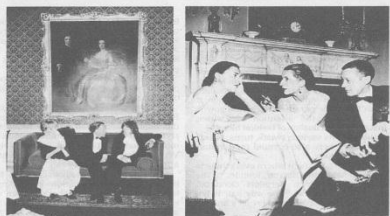
ful documentarian, he drew back the curtain on the playgrounds of the rich and famous, from Palm Springs, Calif., to Park Avenue. "He is the real thing," Ms. Staley said.

As real, at any rate, as his subjects would permit. There is something almost preciously artificial in Aarons's Technicolor photographs, in which ski slopes, yachts and swimming pools feature as characters in their own right. But that artifice is at odds with the natural light that infuses his work and that, along with his artful composition, directly or obliquely influences fashion now.

Indeed, it's easy to imagine that an Aarons effect seeped into Terry Richardson's photograph in the May issue of Harper's Bazaar of a russet-haired mod-

el poised languidly over a stone parapet. And it's tempting to trace the provenance of any number of surreally cinematic shots in the fashion glossies to Aarons's "Iskolate Gossip" (1970), in which immaculately turned-out society women lounge on the deck of a Richard Neutra house in Palm Springs.

Aarons, who turned from wartime photography to society portraiture in the 1950s, affected offhandedness throughout his four-decade career (he died in 2008). He was a man who, by his own account, just wanted to have fun. "Ninety-nine percent of my contemporaries kept on reporting about the miseries and worries of the world after the war," he once said. "But hell, someone had to do the other stuff."



Slim Aarons moved from wartime photography to the world of society portraiture in the 1950s. PHOTOGRAPHS BY SLIM AARONS FOR THE ARCHIVE, VIA GETTY IMAGES