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"I WANT TO GO
INTO THAT SKIRT,
SHARE A
GIRL'S ASS AND
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BURGER
FOR
ON THE GRILL"



Picnic Dress Tent

2005, vinyl gingham material and steel tent structure, 14' W x 12' D x 12' H. Installed in green tailings off Highway 5 near Tracy, CA. Sewn by Kimo Pledger.

Artists Robin Lasser and Adrienne Pao stitch together fashion, video, and photography for whimsical installations that have viewers asking, "What's up her skirt?"

...said one viewer. And that's the idea. Robin Lasser and Adrienne Pao's *Dress Tent* project is about desire, sexual fantasies, and fantasy excursions into the landscape.

The project has three components. First there are the tents themselves—pieces of nomadic architecture that, when worn by a model, become live sculptures. Installed in galleries or museums, they create a private enclosure within a public space. Viewers are invited to climb under the model's skirt to enter the tent. What they find within varies based on the notions that the particular piece addresses.

Inside "Picnic Dress Tent," a window opens onto a view of the model's bottom dressed in lacy pantaloons, which the viewer can anonymously ogle, or even pinch. In "Ms. Homeland Security: Illegal Entry Dress Tent" lie army blankets embroidered with the names of people who have died attempting to cross the U.S.-Mexico border.

Dress Tents

WRITTEN BY Alison Kudlow
PHOTOGRAPHED BY Robin Lasser + Adrienne Pao

interior steel structure, 10' W x 10' D x 10' H. Installed beneath the U.S.-Mexico border fence. Sewn by Elly Azaria.

A monitor inside each dress tent displays the second part of the project, a video of the tent in the landscape for which it was designed. The woman wearing the dress tent acts out the role it decrees, while scene-appropriate figures—a jovial couple in the “Picnic Dress Tent,” a military sentinel and a border crosser in the “Illegal Entry Dress Tent”—emerge from her skirt.

Large-scale color photographs of the tents pitched in their companion landscapes comprise the third part of the project. These images, vibrant and stylized, mimic the gloss of fashion photography. “With a playful wink, these photographs critique fashion’s fetishistic and restrictive tendencies, while also being fashion,” says Lasser.

It is in the photographs that the relationship between the tents and their locations becomes most clear. “The background works on multiple levels by replicating the dress tent both formally and conceptually,” says Pao, speaking about the “Picnic Dress Tent.” The bright green grass beautifully contrasts with the red-gingham fabric, while the perfectly shaped, grass-covered moguls (leftovers from a mining operation) mimic the structure of the tent. The background’s perceived falseness—the uniformity of the starkly green hills—reminds the viewer that his fantasy of the perfect housewife, her perfect ass, and the perfect burger is never going to happen.



Lava Tube Top Dress Tent

2004, polyester evening-gown material and tent poles, 3' W x 35' D x 3' H. Installed in Kilauea Crater, Hawaii. Sewn by Kimo Pledger.



DRESS TENT: NOMADIC WEARABLE ARCHITECTURE
ON VIEW MAY 6–JUNE 24, AT GALERIA DE LA RAZA, SAN FRANCISCO,
AND JULY 7–30, AT CENTRO CULTURAL RECOLETA, BUENOS AIRES, ARGENTINA.
FOR MORE INFORMATION, VISIT ROBINLASSER.COM AND ADRIENNEPAO.COM.

Back, This 72nd issue of *Flaunt*, our eighth annual homage to spring fashion, marks a moment of significant transformation in *Flaunt's* evolution: it is the break of the magazine's first major redesign since its inception, something that our art department has been contemplating and working on for the last year or so. In extending our ideas of what makes for an amazing magazine—and while keeping what has become our signature tone and style—our editors were faced with an issue that comes with every aesthetic or ideological change: how to move forward without forgetting our foundational roots. Our art department's response to that question—their

Forth consideration of various artistic movements, personal influences, and visions of the future—is proudly displayed in the following pages for your viewing pleasure.

You'll find that our content also reflects our ever-present interest in those people, products, and places that have both an active involvement in the present as well as an intriguing, often complicated relationship to the past. As

+ it is our Spring Fashion Issue, we've included a consideration of John Galliano's continuing reformation of fashion, the recent ascension of Stefano Pilati at YSL, the rising star of unconventional model Lydia Hearst (daughter to Patty and heir to William Randolph's fortune), and the futuristic,

performance-art-infused fashion of artists Robin Lasser and Adrienne Pao's "Dress Tents." Also, to reinforce our commitment to our own cultural grassroots, we've included spotlights on L.A.'s oldest bar, Little Pedro's, music's newest stars, the Arctic Monkeys, and

Forward fiction by Gary Britson, the winner of the *Flaunt*-sponsored Rockstar Games Upload 4 Short Fiction contest.

Ultimately, we're hoping the combination of bold design and content helps the magazine, as well as all our readers, come one step closer to more fully appreciating the past, living the present, and embracing the future.

Luis Barajas Jr., *Editor in Chief*