

TAUBA AUERBACH

Millennial
mathematician

Essentials

Glossy brown hair; lean model's frame; white T-shirt; dark jeans; hands in pockets.

Accessorize with

A necklace of suspended cylinders, made by the artist herself.

Meaning of look

The work of multimedia artist Tauba Auerbach explores the facts of life; more explicitly, the fundamental forms, energy and equations that underpin it. Her *Fold* and *Weave* paintings challenge the rigid conception of space described by the famous French philosopher René Descartes, proposing a middle way between the second and third dimensions.

Sartorially, Auerbach's look varies from the casual yet cool combination of a T-shirt and jeans that evokes her Californian roots, to more experimental pieces – often in futuristic bright tones – that are as pioneering as her art. Auerbach is also a fan of the egg shape, whether in the form of a gauzy skirt or a top with dropped shoulders and billowing sleeves – fitting for a woman who hatches out new visions of time and space.

Sartorial fact

In 2008 Auerbach designed a T-shirt for the radical fashion brand Comme de Garçons. In the same year, the brand also used one of her screen-static graphics in an ad campaign.



BANKSY

If only we knew ...

Essentials

Hoodie; streetwear; chimpanzee mask.

Accessorize with

A blast of spray paint.

Meaning of look

Banksy is a rare phenomenon: a prolific street artist and activist who remains persistently anonymous and defies the media's attempts to identify him. His graffiti, although ironically iconic, is cast as ephemeral and makes social commentary through its combination of text and image, often reversing the expectations of the viewer. In his self-portrait, Banksy appears as a chimpanzee with a blast of spray paint. Since chimps are great imitators, he playfully casts himself as a maker of reproductions. However, wearing a black blazer and selling at £198,000, this chimp certainly means business.

Although the real Banksy has not yet come forward, he presents his aliases in his work, via a hoodie-wearing figure with a can of spray paint. Concealing the eyes, the oversized hoodie has been labelled by the media as the uniform of the dispossessed or the troublemaker. However, according to Banksy, who works under the cover of night, such 'troubling' figures are also capable of great creativity and insights into contemporary living.

Sartorial fact

Each time the media claim they have identified Banksy, he appears to be an advocate of normcore.



JEAN-MICHEL BASQUIAT

Prince of the streets

Essentials

Undulating dreads cut with a topiarist's precision; a gentlemanly tweed or linen blazer with distressed seams; shirt and tie; ripped jeans.

Accessorize with

Sunglasses or a bandana.

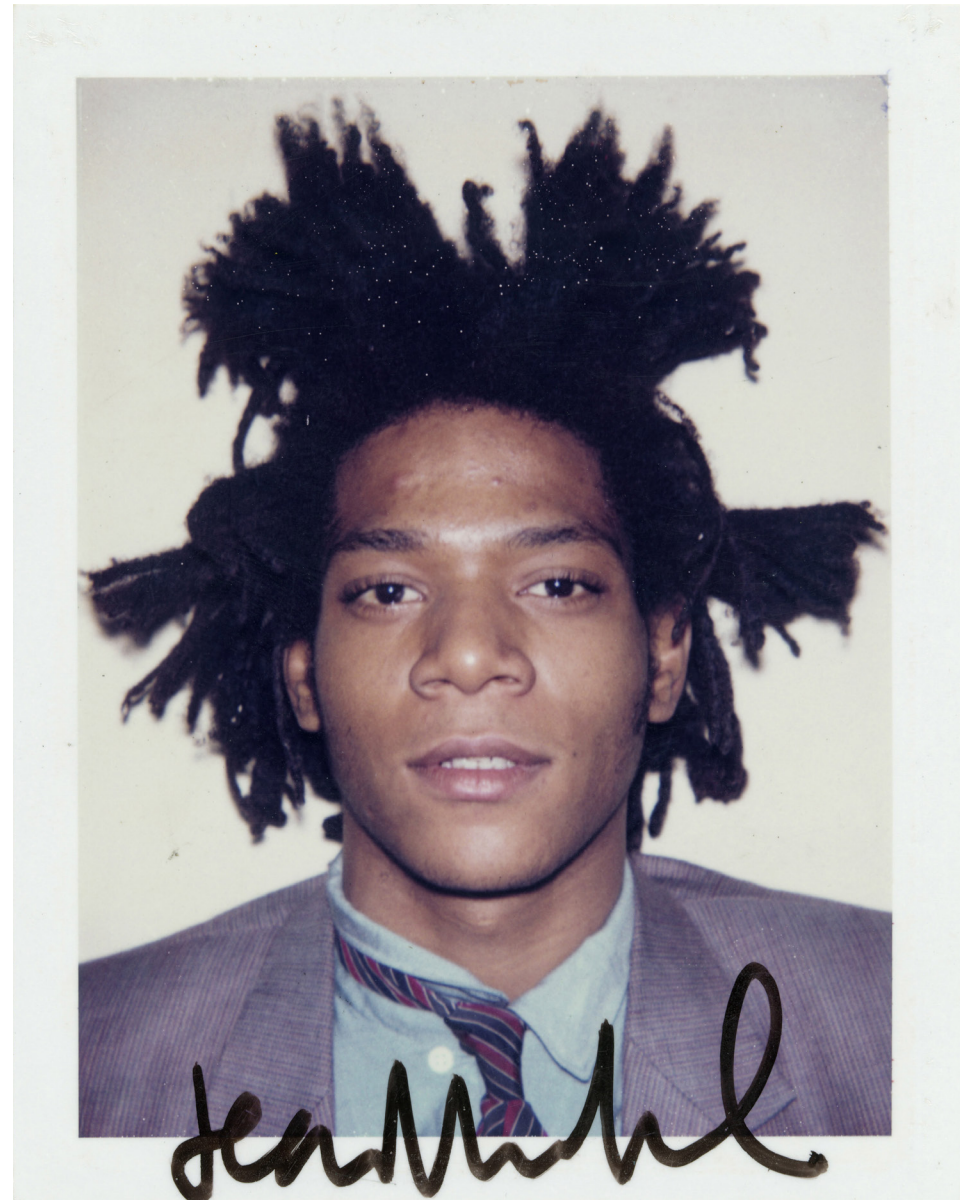
Meaning of look

The American artist Jean-Michel Basquiat began his career as part of the graffiti collective SAMO© on Manhattan's Lower East Side. Although he moved on to work on plywood and canvas, his art continued to incorporate narrative layers, whereby solid shapes and figures, daubs of abstract colour and text overlapped and challenged one another. This set up a paradigm of constant change, giving the impression of urgent, ephemeral work that could be erased at any time.

Basquiat's look was similarly layered: dreads that referenced his African-American heritage were improvised into a shape uniquely his own and juxtaposed with a hotchpotch of immaculately tailored, worn-in garments that could once have belonged to an eccentric European aristocrat. Arguably, this confluence of influences enabled him to cut an ironic, enigmatic figure and resist easy definition.

Sartorial fact

A style icon in his lifetime, Basquiat was invited to model in the Comme des Garçons Spring/Summer 1987 fashion show.



CECIL BEATON

Savile Row's
no.1 fan

Essentials

Wide-set, feline eyes; aristocratic mien; deep side parting; impeccable Savile Row suit.

Accessorize with

A standard Rolleiflex camera; the occasional boater in old age.

Meaning of look

'I would like to live in scenery,' said the British fashion and society photographer Cecil Beaton. In his work, he sought out a playful and picturesque image, striving simultaneously to flatter his subjects and to create an unexpected, sometimes surreal proposition. Both in his self-portraits and in his photographs of others, the position of hands was important for him: wrists, palms and fingers were considered eloquent expressions of a subject's personality, trade or aspiration to beauty.

Beaton took his personal appearance seriously. During his youthful years of pileous abundance, he kept his locks lustrous and parted on one side, whereas in the follicularly challenged years of his old age, he was often photographed wearing a boater. He was proud of his tall, slim figure and asked his Savile Row tailor to accentuate his trim waist by fitting his suit jackets and waistcoats closely, while cutting his trouser legs wide.

Sartorial fact

Beaton loved fancy-dress balls, to which he could wear historical costume while posing with contemporary panache.



#1 MARGARET BOURKE- WHITE

The documentarian

Essentials

Buoyant chin-length pin curls; curves encased solidly in a single-breasted utility jacket with padded shoulders; monochrome shirt and necktie; trousers.

Accessorize with

A jaunty military cap.

Meaning of look

Margaret Bourke-White, photographer for *Life* magazine and the first female American photojournalist, travelled to places as contentious as the wartime Soviet Union and impoverished post-war Germany. While in action she wore a single-breasted, multi-pocketed jacket and trousers – the standard utility uniform of a wartime correspondent – which gave her a functional, androgynous appearance. Remarkably, however, her light-brown pin curls kept their shape, showing only the slightest evidence of becoming windswept, even when she was perched atop a gargoyle on the 61st floor of the Chrysler Building to photograph the New York City skyline.

Sartorial fact

One of Bourke-White's more unusual wartime outfits was a leather flight suit, trimmed and lined with sheepskin, which she wore in Algeria in 1943.



SALVADOR DALÍ

Surrealism
personified

Essentials

Moustache grown long at the sides and shaped into various spiral, fork and trident shapes; three-piece suit, or a patterned short-sleeve shirt in warmer climes.

Accessorize with

A gaze swivelled towards any passing curiosity, and, occasionally, a Crustacean.

Meaning of look

In life, as in art, the Surrealist Salvador Dalí sought to convince the public that he was the definitive artist, a being apart from mere mortals. This began in his teenage years, when he grew his hair romantically long and affected the wide-sleeved white blouse of a poet. Later, his calligraphic dark facial hair and three-piece suits created dramatic contrasts of light and shadow that photographed well in black and white. His eccentric accessories also gave him the appearance of a variety-show magician – a fitting illusion, given the importance of surprise in his Surrealist paintings.

During the 1960s Youthquake, Dalí happily engaged with the rising stars of the European music and film scenes. Photographed alongside youths in the latest fashions, Dalí – with his trademark moustache and curious expression – positioned himself as a timeless icon in a world of fleeting trends.

Sartorial fact

Dalí had a fondness for items of national and folk dress that jarred with the increasing plainness of urban masculine dress. A favourite was the Catalan *barretina*, a red sock-shaped hat.



GILBERT & GEORGE

Besuited,
buttoned-up
double act

Essentials

Three-buttoned English suit (always buttoned); white shirt; tastefully patterned tie; leather shoes.

Accessorize with

Neatly combed hair and a collaborator willing to wear the same thing.

Meaning of look

Since the artist double act Gilbert & George met at Central Saint Martins in London in 1967, their manifesto has been 'art for all'. Their works employ imagery from everyday life, both their own in east London and that of the news. Often comic, explicit and scatological, Gilbert & George provoke viewers into seeing a different point of view, prompting a bigot to find their inner liberal, and vice versa. Gilbert & George seek to contrast their brash art with a parochial village-green appearance. 'Always be smartly dressed, well groomed, relaxed, friendly, polite and in complete control,' they declared in their manifesto of 1967. They've stuck to their own advice ever since, never failing to appear calmly side by side in conservatively cut buttoned-up suits. Their uniform shows that the artists, who have described themselves as 'living sculptures', are as much the art as is the art itself.

Sartorial fact

Gilbert & George's ties are all gifts from the Swiss company Fabric Frontline.



#2 DAVID HOCKNEY

Establishment
gent

Essentials

Thoughtful expression; sensible cardigan; comfortable trainers.

Accessorize with

Round spectacles with thinner rims; an iPad.

Meaning of look

Although Hockney's trademark manner of wearing his spectacles high on the bridge of his nose persists, he has allowed his hair to grow grey, sometimes covering it with a flat cap that betrays his Yorkshire origins. While he still favours acerbic colours from time to time, they now adorn essentials such as wide-legged khakis and cardigans. This change in appearance reflects the increasingly British themes of his paintings, which have embraced subjects as local as his parents in their front room and the East Yorkshire landscape of his first youth and later life. Nevertheless, the 81-year-old painter's favourite accessory is the iPad, which he has used in recent years to discover new techniques and to push painting to its limits.

Sartorial fact

Hockney's round spectacles have become legendary, and articles on style blogs have been devoted to them. Replica pairs made of black cardboard were even sold at the Royal Academy's exhibition 'David Hockney: 82 Portraits and 1 Still-life' in 2016.



#1 FRIDA KAHLO

Festooned
finery

Essentials

Sweeping monobrow; wide, patterned skirts; heavy dangling earrings.

Accessorize with

A coronet of flowers atop centre-parted dark hair.

Meaning of look

Frida Kahlo was fiercely proud of her Mexican ethnicity, to the extent that she claimed her birth date was three years and one day later than it really was, to coincide with the beginning of the Mexican Revolution on 7 July 1910. This sentiment filtered through to her appearance, which she modelled on that of the country's indigenous Tijuana women. Kahlo's floral adornments, bright colours and wide, sweeping skirts were reflected in her many self-portraits, making her the very embodiment of her art. Her style also reinforced her identity as a truly Mexican artist, particularly in a world where the increasingly abbreviated silhouettes of Western womenswear predominated.

Sartorial fact

Controversially by the beauty standards of the time, Kahlo enhanced her monobrow and the hair on her upper lip.



JEFF KOONS

Billionaire
model-maker

Essentials

Short back and sides; slick suit and tie or preppy white T-shirt.

Accessorize with

A perma-tan and toothy American grin.

Meaning of look

The ultimate commercial artist, Jeff Koons came to prominence in the mid 1980s, when he stopped painting and began using banal found objects such as balloons as the ready-made base of his sculptures. Koons, who openly employs a studio of artists to make his works, dispels the idea of the artist as supreme creator.

This is reflected in Koons' appearance, which is more extrovert businessman than artist. His smooth, permanent tan and clean-cut hair suggest a preppy affluence. The alternating wardrobe of slightly lustrous suits and white T-shirts indicate a man who has 'made it' and no longer needs to get his hands dirty. Koons's enormous grin reverses the Romantic notion that artists are melancholic.

Sartorial fact

Koons cultivated a more eccentric appearance while he worked on the membership desk of the Museum of Modern Art in New York in the 1970s: he dyed his hair red and pencilled on a moustache in the manner of his idol and fellow maverick Salvador Dalí.



YAYOI KUSAMA

Polka-dotted
perfection

Essentials

A dappling of polka dots in various sizes, shapes and colours, on flesh or clothing.

Accessorize with

Dyed dark-red hair and sunglasses in old age.

Meaning of look

Polka dots became Yayoi Kusama's signature in the 1960s, when they covered the bodies of human and occasionally equestrian performers in site-specific artworks called Happenings. In a gesture of solidarity with the actors, Kusama blitzed her own body with the same dots. The difference was that while her models routinely sported their dots on naked flesh, Kusama typically arranged hers over body stockings and batwing dresses.

Dots in myriad variations were pre-eminent for Kusama over the next 50 years, in both her art and her clothing. She claims they are not symbolic; but, painted on to the human body, they are a means of dissolving the wearer's distinct identity and returning them to the boundless natural universe. Covered in dots, the artist enjoys a symbiotic relationship with her creations, rather than standing apart from them. Nevertheless, following her collaboration with Louis Vuitton in 2012, the dots have become something of a fashion statement.

Sartorial fact

Kusama's blunt fringe is inspired by Japanese anime.



#1 GRAYSON PERRY

Claire – the red
carpet darling

Essentials Fluorescent frock with abundant smocking; equally vibrant tights and shoes.

Accessorize with Bright eyeshadow to the brow line.

Meaning of look The cross-dressing potter and cultural commentator Grayson Perry is most visible as Claire, his transvestite alter ego, who allows him to fulfil his fantasies of being a woman. Claire's style has adapted over the years to incorporate clownish and mother-of-the-bride phases, along with her famous 'Little Bo Peep' look, in which she became girlishness incarnate in lustrous, pastel-coloured frocks. In many ways, though, Claire's early naive appearance was a fitting counterpart to Perry's ceramics and textiles of the 2010s, which have a homespun appeal and feature childish motifs such as teddy bears, while also addressing entrenched social problems such as poverty and exclusion.

Sartorial fact Perry claims that Claire's frocks have been hardest to pull off in his manly middle age, but he looks forward to reaching his seventies, when he anticipates becoming androgynous again and getting a lilac rinse.

