

AFTER & BEFORE

TO CELEBRATE THE RELEASE OF THEIR MAJOR RETROSPECTIVE BOOK, *PRETTY MUCH EVERYTHING*, INEZ & VINOODH CAPTURE 5 WOMEN WHOM THEY HAVE REPEATEDLY DOCUMENTED THROUGHOUT THEIR CAREERS. IN THESE MODELS, IT TURNS OUT, THE DUTCH PHOTOGRAPHERS HAVE FOUND BOTH BEAUTIFUL SUBJECTS AND WILLING ACCOMPLICES—TIME AND TIME AGAIN

Photography Inez & Vinoodh Styling Melanie Ward



Shalom Harlow, V Magazine, 2007



Shalom Harlow at 853 7th Avenue, Self Service, 2006



SHALOM

"The great thing about Shalom is that she is never afraid to look ugly. Of course she is mostly elegant, agile, gazellelike, and breathtaking, but it's her intelligence and readiness for any experience that has been a big inspiration to us. Because of Shalom's complete trust in the image, we have made with her a lot of pictures that cross the boundaries between art and fashion. I am sad that we did not know her during her days on MTV's *House of Style*, or when she was one of the poster children for grunge. We somehow skipped that period altogether and went straight into the high-gloss world of digital manipulation, eager to cut through the surface, both literally and figuratively. Shalom has helped us realize that in fashion, as well as in art, everything is possible when you dive in headfirst." —Inez & Vinoodh

Bodysuit **Christopher Kane**

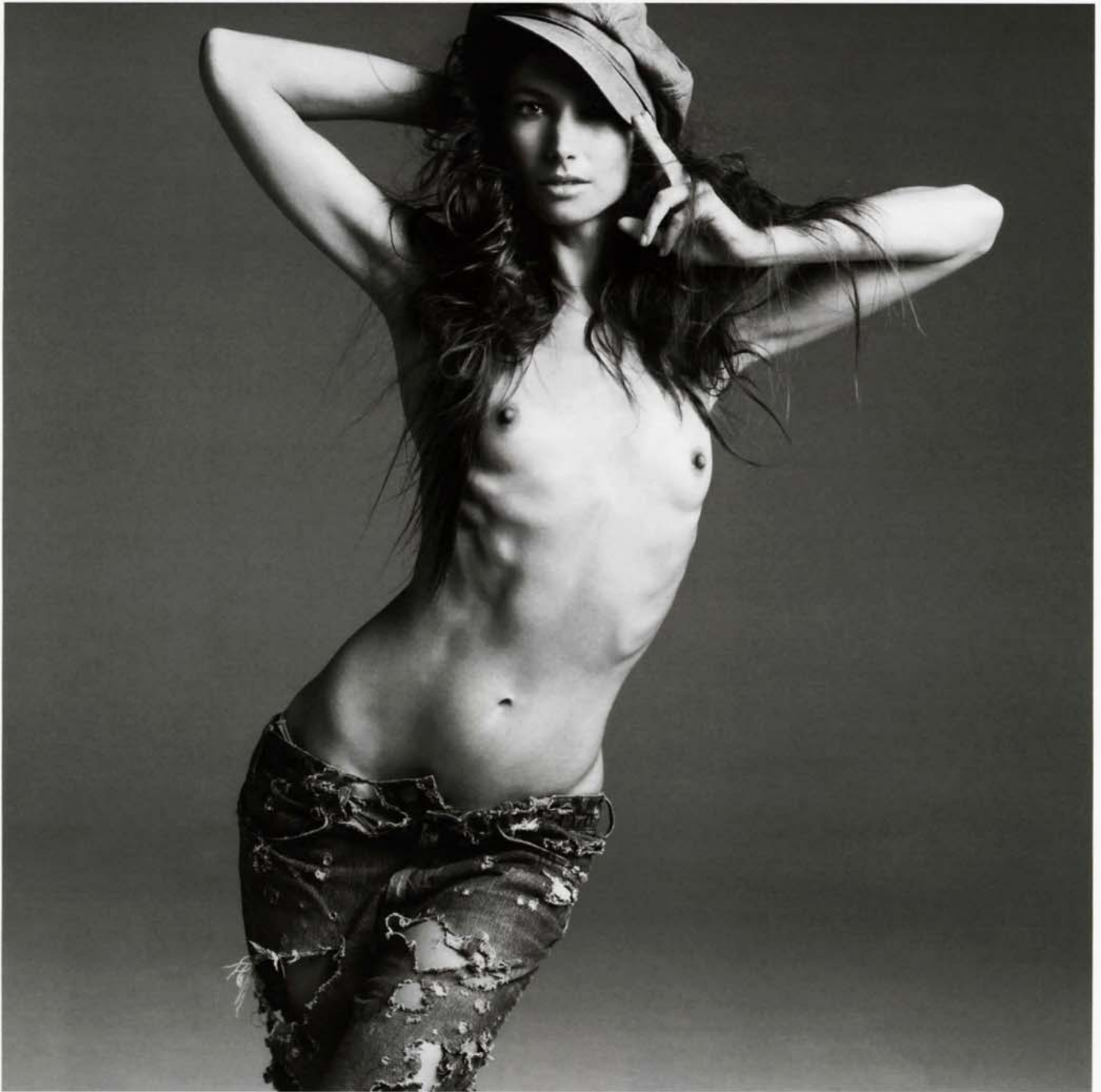
On hair, **Kiehl's** Super Thick Volumizer



MAGGIE

"Look at her now—seven months pregnant! The little nymph who, while shooting the Yohji Yamamoto campaign in 1998, proclaimed a long white skirt to be 'perfect for strawberry picking!' (The whole Yohji team almost fainted from this breath of innocence.) On the second Yamamoto campaign, while overhearing a fashion industry discussion, Maggie asked, 'Really? People copy?' Well, she is all grown-up now and about to plunge into parenthood. With her translucent skin and childlike body, Maggie embodies the surrealist side of our work, like a Hans Bellmer doll that trusts her creators." —Inez & Vinoodh

Cape Azzaro



JESSICA

"She was standing in our hallway, all Jane Birkin hair, teeth, and that perfect '70s body. She was as bouncy as a puppy and ready to play innocent. She embodied the exact same thing that Calvin Klein had found in Brooke Shields some decades ago. Together with choreographer Stephen Galloway, stylist Joe McKenna, and art directors M/M (Paris), we danced her into being the new Calvin girl. Jessica has an innate sense of the body and its tensions. She is fully confident and always chic. And if it is possible, she is even more beautiful now than she was in that hallway ten years ago." -Inez & Vinoodh



Kirsten, 1996



The Widow (White), 1997



The Widow (Red), 1997

"Out of black-edged plates they had drunk turtle soup and eaten Russian rye bread, ripe Turkish olives, caviar, smoked Frankfort black pudding, game with sauces that were the color of licorice and blacking, truffle gravy, chocolate cream, puddings, nectaries, grape preserves, mulberries, and black-heart cherries; they had sipped, out of dark glasses, wines from Limagne, Roussillon, Tenedos, Val de Penas, and Porto, and after the coffee and walnut brandy had partaken of kvas and porter and stout."
—Joris-Karl Huysmans, *À Rebours*

Photographs mark the flow of minutes and lives. In this project for *V Magazine*, Inez van Lamsweerde and Vinoodh Matadin juxtapose new photographs of models Maggie Rizer, Kirsten Kazlow-Johnson, Shalom Harlow, Hannelore Knuts, and Jessica Miller alongside images of them from a decade ago or more. The consciousness of transience and a sense of mortality deferred haunts these pieces, despite, or perhaps even because of, their elegance, evoking what might be

called, after Charles Baudelaire, a kind of heroism of modern life, i.e. an unabashed contemporaneity.

The women portrayed slip between the roles of professional model and "subject," becoming not simply the material for these startling and graceful images but confederates of their creation. A friend, an accomplice, a very specific person, someone with whom, perhaps, one shares a story, a history, and the process of passing and recording time.

In his essay for Inez & Vinoodh's upcoming book, *Pretty Much Everything*, from which the archival photos in this feature are drawn, Michael Bracewell suggests that the Dutch couple accepts the fashion magazine not simply as a venue for their images, but as a medium in its own right. In this sense, it could also be said that the models are the medium, too. Their faces and physiques are malleable to a vision.

In some photographs, the artists' digital manipulations are comparatively subtle, whereas in others—the picture of Shalom

Harlow, for instance—the transformations are deliberately blatant, striking, even shocking—displaying a quality of dislocation, even dismemberment of the figure.

Walter Benjamin said of Baudelaire that the poet had delineated the most powerful feeling of modern experience: shock. He extended this notion of shock to trauma, and asserted that Baudelaire was "a traumatophile type," one who yearns for the experience of shock, and that his was only a single demonstrated case of a common situation (some would say affliction). The sense of "traumatophilia" in Inez & Vinoodh's images symbolizes a submission to and embrace of the radical and destabilizing desires of modernity. The vast lexicon of their photographic works suggests an encyclopedia of artifice *à rebours*. **David Rimanelli**

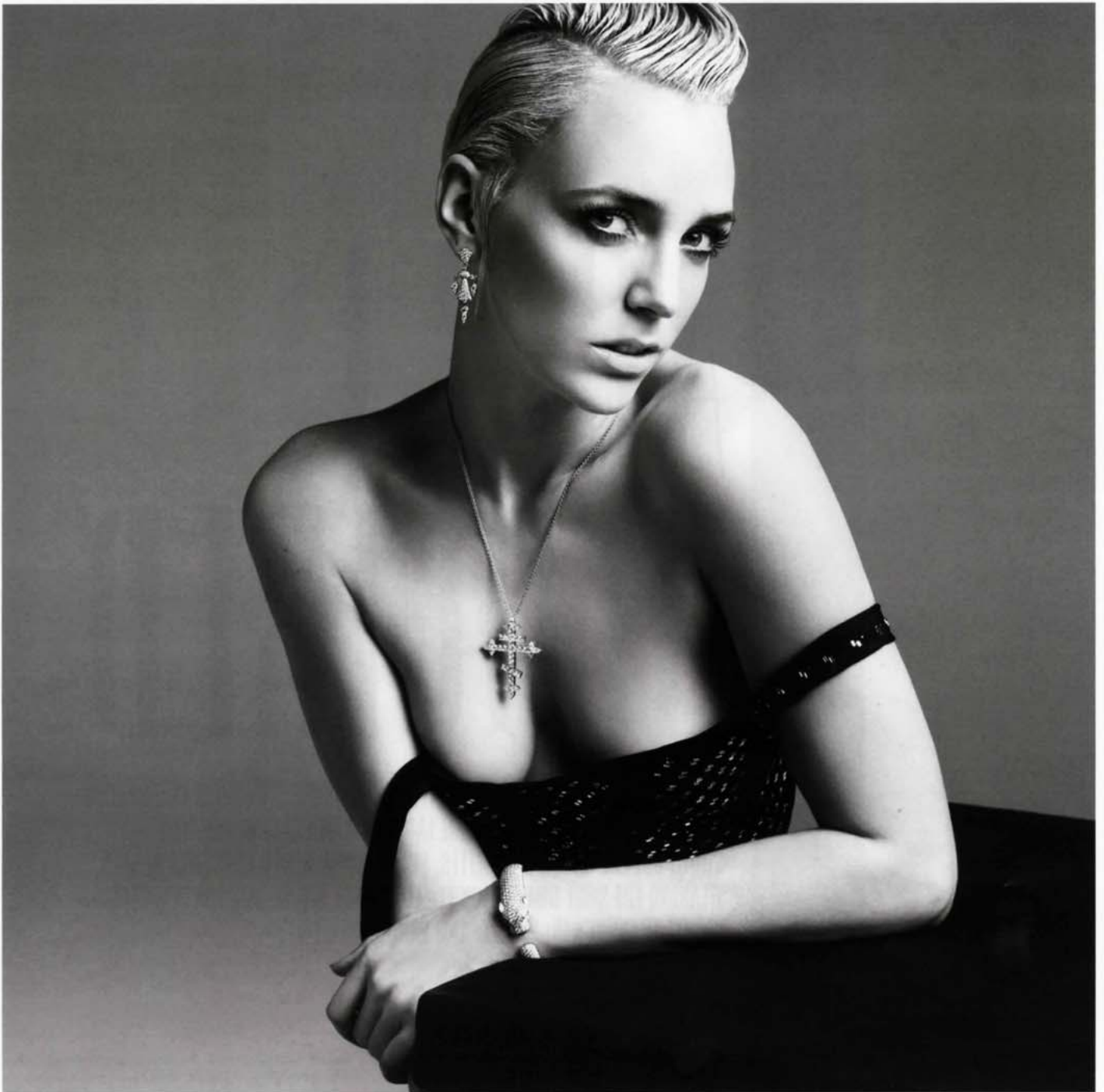
Inez & Vinoodh's *Pretty Much Everything* is out in December 2011 from Taschen



KIRSTEN

"Kirsten changed our life. When she was 8 years old, she came for a casting and blew our minds. She was all spirit, in between Earth and heaven. In fact, she could have been any age. This unsettling oscillation, between young woman and old child, sweetness and cruelty, attraction and shame, the beautiful and the grotesque, is what inspired us to make with her these pictures that defined our gallery work, which was built around the ideas of identity, gender, dualism, and ambiguity. And there she was, back in our studio, now 22 years old and still every bit as brainy and captivating. Her face, seen here spiraling upward, is filled with generosity, solace, and the promise of a brilliant future." —Inez & Vinoodh

Turtleneck Gucci



HANNELORE

"When we saw Hannelore in the shows of her fellow Belgians, Véronique Branquinho and Ann Demeulemeester, it was as if all our rock-and-roll fantasies had come to life. Patti Smith, Joan Jett, David Bowie, Freddie Mercury, Kate Bush, Siouxsie Sioux, and David Sylvian all morphed into one slight girl with giant eyes. Shy but quirky, she embodied the ultimate in effortless cool. I wanted to be her so bad, and I still do! Seeing her grow as a model, able to embody any kind of woman or man, and now acting, curating, and designing, is what makes us realize how lucky we are to be looking at such unique beauty day in and day out." -Inez & Vinoodh

Swimsuit **Chanel** Earrings and bracelet **Cartier** Necklace **Harry Winston**