

D O I T



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O U R S E L V E S

In his Dior autumn-winter 2020/2021 collection for men, Kim Jones is on first-name terms with couture. He also evokes the plural talent of the brilliant Judy Blame, who passed away two years ago.

Powder grain and grey mohair suit, pointed collar jacket, cotton serge shirt, twill silk tie, brass tie jewel, strapped boots with smooth calfskin metal toe cap, flat cotton cap decorated with *Dior x Judy Blame* jewels, black alligator *Elite* pouch, long mocha velvet gloves with embossed *Dior Oblique* pattern. All, DIOR





Back: cashmere cape embroidered with pearls and crystals, lamb gloves.

Front: wool coat with officer collar, taffeta flower brooch, black mohair trousers, cotton shirt, keychain with *Dior x Judy Blame* charms, calfskin boots, DIOR

“Judy Blame was an important part of popular culture in my teens. Then, I met him at a concert in London and was a bit starstruck”

For the summer collection, Kim Jones was given license to roam through the desert of pink he cleverly concocted with artist Daniel Arsham, master of the uchronic aesthetic. For the new season, the British artistic director makes a splendid return with a stand-out collection. Inhabiting the classic ranges of the color spectrum, featuring a broad palette of gray—the color that screams “Dior”—and other staid, sober shades, the collection invites us to reconsider dandyism by refining it to a point rarely achieved in men’s collections. At Dior, the world of men and the world of women have been infused with more and more elements in common (the *toile de Jouy*, the *Saddle* bag, the *Dior Oblique* pattern, etc.), but it’s no simple matter of taking top sellers and rechristening them unisex; here, there’s a genuine undertaking in the vernacular and technique of haute-couture: Moire silks, long gloves and pearl jewelry, silver embroidery, and even teardrop-cut diamonds at the inner corners of the eyes, all drawing attention to the deft tailoring. The “couture man,” who we’ve seen in other brands such as Jean Paul

Gaultier or Maison Martin Margiela, scales new heights in this collection where luxury and credibility weigh equally.

Another wonderful surprise in this collection is the collaboration with Trust Judy Blame, revisiting and referencing some of the designer’s most stunning creations. For those who don’t know, Judy Blame (1960-2018) was a central figure in British fashion for more than three decades. As a photo stylist, visual artist, and accessories designer, he was integral to the Buffalo movement in the mid-80s and would later raise the prominence of DIY style with his metallic chains and charms made from everyday objects. Read on for our interview from across the Channel.

CitizenK Homme: When did you first meet Judy Blame and what was your perspective of his artwork?

Kim Jones: I discovered Judy Blame’s work on the covers of albums and in magazines... he was an important part of popular culture in my teens. Then, I met him at a concert in London and

was a bit starstruck. What I admired the most is Judy’s work was the fact that he could make something beautiful out of absolutely anything.

Let alone the fact you are both British what else do you have in common ?

Kim Jones: We have the same passion for clothes and details. Judy loved couture probably as much as I do.

This is not the first time that you pay tribute to an artist (Christopher Nemeth for example during your Louis Vuitton years). What makes the collaborative process so special?

Kim Jones: For me, working with incredible artists such as KAWS, Raymond Pettibon or Daniel Arsham is more than just a collaboration, it’s a modern way of working and it makes you think differently. It is a very spontaneous and natural process. I chose artists that I like. Regarding Judy, it’s been two years since Judy Blame passed and I felt it was important to pay respect to someone who inspired me and who was a major

Long shirt tightened at the waist by a cord, white alligator *Elite* shoulder pouches. All, DIOR

“When you get a cool guy pulling his glove off – it looks almost regal”

champion of designers that my generation looked up to. Judy loved couture. He was really knowledgeable about clothes and had a very specific style, and this is why he inspired me so much for this collection.

The Dior men winter 2020-2021 collection is really inspired by the couture and its savoir faire

Kim Jones: My main inspiration for the winter 2020-2021 men's collection comes from Christian Dior's work in the '50s – with a dash of Marc Bohan in the embroideries and prints. It's very couture!!! It's also a tribute to Judy Blame... The main themes of the winter 2020-2021 men's collection are: couture, elegance and a subversive nod to Judy Blame's London style. For this collection, the savoir-faire is key: from embroideries on tailoring and knits to chain edging on shirts, we use details on lapels and draping in tailoring. This season the most exclusive piece in terms of savoir-faire is a raglan overcoat with 900 hours' worth of embroidery, referencing an archive dress from autumn-winter 1969.

What's your perception of gender, the masculine/feminine identity? How is this perception has changed, evolved?

Kim Jones: The masculine/feminine legacy of Christian Dior is very relevant for now. He was looking at very masculine coats when he was doing womenswear, and I think you can apply those into the menswear quite easily without it looking feminine. It looks elegant, and I think that is important. For the winter 2020-2021 collection we had some gloves. Judy loved gloves. There's a feminine aspect to certain things, but actually when you get a cool guy, he pulls it off – it looks almost regal.

There is a contradiction between the DIY style of Judy Blame and a controlled brand as Dior with a lot of history and heritage. How did you approach this collaboration?

Trust Judy Blame: Contradiction was a core part of the way Judy worked. The marriage of Judy's 'punk' styling and attitude with the house of Dior sums up what made his work so thrilling and relevant. We gave Kim Jones full access to our

archive and our approval to use what was relevant to his vision. Kim was a friend of Judy's, they had collaborated before, so we had total trust in him and his team to re-interpret Judy's work from a perspective of knowledge and understanding. Importantly, Judy adored couture and was inspired by the house of Dior.

Judy Blame had many strings to his bow as stylist, accessories designer etc...

Do you think it is still possible today as the fashion world has been sectorized a lot?

Trust Judy Blame: Judy was a true polymath and being self-taught, he didn't have the constraints of a formal Art school training. The culture in London during the 80s and 90s was a breeding-ground for talent and Judy was a great collaborator - which informed the broad skills he acquired. Although it is more difficult to be multi-disciplinary as the industry is so sectorized, the internet and technology has made fashion more accessible to a larger cohort. So it is probably inevitable that talented people will emerge that can't be pigeon-holed by onediscipline, and collaboration is key to that ■







Crossover jacket with navy mohair and powder grain collar, satin lapel, orange velvet collar, powder grain and mohair trousers, striped cotton poplin shirt, light pink velvet long gloves with embossed *Dior Oblique* pattern, printed silk scarf, brass and resin beads tie jewel.

◀ Shirt with pearled *Dior Oblique* pattern, cotton drill flat cap decorated with *Dior x Judy Blame* jewel, brass and resin bead earring, brass necklace. All, DIOR