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GREGORY CREWDSON

VOGUE.COM, 15 January 2020

Namachekeo and Gregory Crewdson Have Given Us the Coolest Collaboration of Men's Fall 2020

Mark Holgate • January 15, 2020



GREGORY CREWDSON

Untitled, 2001

Digital c-print

48 x 60 inches

© Gregory Crewdson. Courtesy Gagolian.

From the *Twilight* series: *Untitled*

Namachekeo and Gregory Crewdson are working together, so let the story of Dilan Lurr, the label's designer, be an inspirational lesson to us all: If you want to make something happen, then the best way to do that is to just ask. Lurr did precisely that. He'd been a fan of Crewdson's brilliantly haunting and unsettling tableaux of suburban domesticity and natural world dioramas ever since he found them in a book bought at a Stockholm estate sale several years back. He

TEMPLON



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wrote to Crewdson's gallery, Gagosian, to ask if he could be connected with him, and before Lurr knew it, he and the artist were talking about a collaboration. The results of that partnership will be seen at Namachekeo's Fall 2020 runway show which is being held on January 18th at Espace Niemeyer, the gloriously groovy French Communist HQ in Paris designed by the Brazilian architect Oscar Niemeyer. The show, incidentally, will be live-streamed on the Namachekeo website.



GREGORY CREWDSON
Untitled
1986-88
C-print
20 x 25 inches
© Gregory Crewdson. Courtesy Gagosian.
From the *Natural Wonder* series: *Untitled*

The initial appeal to Lurr, who works on [Namachekeo](#) with his sister Lezan, had been the emotion that Crewdson evokes in his work, a feeling that he could identify with, as a Kurdish immigrant growing up in Sweden. "[Crewdson] shows people who are trying to connect with something larger in their ordinary lives," Lurr says, "and that connects with where I came from and where I am." The

TEMPLON



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impetus to speak to Crewdson was, he says, about trying to understand the artist's images better, driven in part by his desire to make a more explicit connection to the work and his own designs. "I've been looking at [his photographs] ever since Namachekeo started, but I never referenced it before," he says. "But with this collection, our sixth, I was referencing myself and my background quite a bit."

Lurr's aim, then, is to convey all that he finds in [Crewdson's images](#), which he describes as having, "very much a David Lynch essence to them, but they also often don't look like photography—they can be between a cartoon and a horror movie." Lurr mentions the likes of a seagull image from 1986-88, describing how he looks at it through the prism of environmental calamity, or a picture from 2001 which depicts a man alienated from the world, but which Lurr finds, with the rays of light breaking through the floorboards, as offering up salvation and hope.

In conversations Namachekeo and Crewdson discovered the common ground between them; both are fans of Hitchcock, particularly *Rear Window*, and they share a belief in the notion that be it a photograph or a runway show, each distills a moment that is personal to whomever is looking at it, and that what went before it, and what comes after it, is open to individual interpretation. What all of this means for the clothes, well, Lurr doesn't want to give too much away. Essentially, to celebrate Crewdson's influence, there will be prints inspired by surveillance and voyeurism (well, they do love *Rear Window*) and trompe l'oeil effects, with Lurr using the images as a springboard to create his own narratives about them.

TEMPLON



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It's a sign of how open Crewdson was to the whole experience that he never asked Lurr to show him what was being designed; the first time he will see them is when the clothes hit the runway, even if he has to do that via the wonders of digital technology and not in the flesh, as he won't be in Paris. Namachekeo's invitation, says Crewdson, was "completely out of the box and unexpected. But first and foremost he had an understanding and respect for my work. Once we talked, I gave him carte blanche to use my imagery as he wished. After making the pictures and they enter the world, my job is kind of over."

Crewdson views the fashion world with a wry detachment—"I'll never make the best dressed list," he says, laughing—but Namachekeo isn't the first time he has worked in its sphere; he did a terrific series of images 18 years ago with the likes of Gwyneth Paltrow, Julianne Moore, and Tilda Swinton. And he's intrigued by the photographic medium's ability to morph itself. "I love how [photography] can sit between different worlds, it's very spongeable in that way," he says, "moving between fashion and movies and advertising." Meanwhile, Lurr might be about to draw further inspiration from Crewdson's work. The artist has a new show, "An Eclipse of Moths," opening at Gagosian in Los Angeles later this year.