

Everything but clothes

FASHION, PHOTOGRAPHY, MAGAZINES

Contents

- 4** Everything but Clothes
The Connection Between Fashion
Photography and Magazines
By José Teunissen
- 16** Boudewijn Neuteboom,
Tomorrow about Fashion
Avenue, November 1967
- 26** The Future on a String
How Dutch Fashion Photographers
went from being Trailers to
Trailblazers
By Jhim Lamoree
- Photographers I**
- 34 Frans Ankoné
Carli Hermès
- 35 Paul Huf
Bart van Leeuwen
- 37 Boudewijn Neuteboom
Paul de Nooijer
- Magazines I**
- 39 Avenue
- 40** Generation Nix
Taboo-Smashing and Autonomous
By Hanka van der Voet
- 50** Freudenthal/Verhagen
Nudists
Blvd., November 1998
- Photographers II**
- 61 Freudenthal/Verhagen
Inez van Lamsweerde &
Vinoodh Matadin
- 62 Erwin Olaf
Maarten Schets
- 64 Cornelia Tollens
Matthias Vriens-McGrath
- Magazines II**
- 66 Blvd.
Dutch
- 69 Re-Magazine
- 70** Maarten Schets
Zeeuw Meer Minnen
Avenue, September 1991
- 78** Questioning Identity Through
Digital 'Imagings'
By Daniëlle Bruggeman
- 88** The Democratisation of
Fashion & Media
From Niche Magazines to
Digital Platforms
By Hanka van der Voet
- Photographers III**
- 97 Blommers & Schumm
Sabrina Bongiovanni
- 98 Wendelien Daan
Elza Jo
- 101 Barrie Hullegie
Martien Mulder
- 102 Viviane Sassen
Scheltens & Abbenes
- Magazines III**
- 105 BLEND
BUTT
- 106 Fantastic Man
The Gentlewoman
- 107 Glamcult
- 108** Vivianne Sassen
Cardin
Fantastic Man, #9, Spring & Summer 2009
- 116** Beyond Androgyny
Defining Masculinity for
The Fantastic Man
By Megan Wray Schertler
- 128** Nothing but the Clothes
Dutch Fashion Photography
in the Post-War Decades
By Maaïke Feitsma
- Photographers IV**
- 134 Emmy Andriessie
Fred Brommet
- 137 Hans Dukkens
- 138** Emmy Andriessie
*follows a lady with a white hat
in the street in Brussels*
Approximately 1950
- 144** Recommended Reading
- 152** Author Biographies
- 154** Colophon
- 156** Photo credits

Viviane Sassen, *Cardin, Fantastic Man #9, Spring & Summer 2009*



Everything but Clothes

The Connection Between
Fashion Photography and
Magazines

By José Teunissen

In the years since the Second World War, the Netherlands has made an exceptional contribution to the face of fashion in one particular sphere: we are internationally renowned for magazines that capture the imagination and include fashion as an essential ingredient. *Avenue, Dutch, Re-Magazine, Blvd., BLEND, Glamcult, BUTT/KUTT, Fantastic Man* and *The Gentlewoman* continue to provide a penetrating impression of culture from the immediate post-war era through to the present day. These magazines have served as a hothouse and platform for Dutch photographic talent and stylists.

In retrospect, it is the candid and playful character of these magazines that is most remarkable. Within their formulas, there was room for experimentation and they spawned cross-pollinations between disciplines and genres. That open, curious and experimental approach – which mirrors the Dutch design tradition as it evolved during the 20th century – is already apparent in Emmy Andriessse's fashion photography of the 1950s, and it still applies to the work of Viviane Sassen today.

The early career of Inez van Lamsweerde and Vinoodh Matadin exemplifies the open character of Dutch fashion magazines. The duo was keen to work internationally and visited international fashion magazines and agents with their portfolio. The prevailing grunge style of the early 1990s largely limited the work to black-and-white photography. The use of make-up and colour, as well as the digital manipulation of the photos, was taboo. An American agent advised them to establish a reputation in the

Netherlands first and then try again. Back in the Netherlands, Van Lamsweerde and Matadin entered into collaboration with the recently launched *Blvd.* magazine, which granted them *carte blanche* for a series with 'superwomen' framed by spectacular backdrops. This cooperation proved to be the step-up to an international career: their next series, *For Your Pleasure* (1994), was republished in *The Face*.

Even earlier, in the 1970s and '80s, the Dutch women's magazine *Avenue* had served as a springboard to international careers for several Dutch fashion photographers, including Maarten Schets and Bart van Leeuwen.

The publication *Everything but Clothes* explores the unique relationship between fashion magazines and designers and their photographers: the magazine and fashion brand as a vehicle for fashion photography. In the 2002 article, 'On the Marked Change in Fashion Photography', Olivier Zahm, the art critic and founding editor-in-chief of *Purple* magazine, writes that we cannot appreciate fashion photography if we divorce it from the magazines in which it appears: 'It is impossible to judge a fashion image apart from the context in which it was produced: specifically, the magazine for which it was shot, the date, and the time. For a fashion image is above all a commissioned image, a controlled and controlling image (desire, narcissistic investment).'¹

Paul Huf, cover photo of Angela Ward for the first issue of *Avenue*, November 1965



The Future on a String

How Dutch Fashion Photographers Went from Being Trailers to Trailblazers

By Jhim Lamoree



Maarten Schets, *Avenue mode in China*
(*Avenue* fashion in China), *Avenue*,
March 1985

The Netherlands caught up with the times in November 1965, the month that *Avenue* first appeared. A print run of 135,000 copies sold out immediately. Among high-profile circles the magazine was a hit. *Avenue* was the Dutch equivalent of *Twen* in Germany (from 1959 to 1971) and *Nova* in England (from 1965 to 1974). Until the latter half of the 1980s, *Avenue* retained its position as a trendsetter, as it consistently sought to renew its own editorial formula. Most notable in this regard are the cross-pollinations between disciplines and journalistic genres, which propagated iconic productions in the history of Dutch fashion photography: from the fashion and travel features by Paul Huf in Moscow in 1966 and by Boudewijn Neuteboom in Siberia in 1967 to the cross between art and fashion by Paul de Nooijer in 1977 and features shot by Maarten Schets and stylist Frans Ankoné in India and China in 1985.

‘A window on the world between topical news and imagination’ is how *Avenue* editor Maurits Brands characterised the magazine in his 2006 essay. The title’s international tenor indicates ‘the boundlessness of your interests’, as the visionary editor-in-chief Joop Swart proclaimed in the first edition. ‘You’re blazing a new trail, a trail that we’ve called *Avenue*.’¹

In the Netherlands the magazine was the guide to the modern lifestyle, which in the year that *Avenue* first appeared was described by Simon Vinkenoog in his provocative autobiographical novel *Liefde* (Love): ‘The world’s swinging like there’s no tomorrow.’² After the horrors of the Second World War and the leanness of the post-war years, a lust for life held sway. In a certain sense Vinkenoog’s novel echoed the 1958 novella *Breakfast at Tiffany’s*, Truman Capote’s take on the café society of 1950s Manhattan. Blake Edwards turned the novella into a film in 1961, with Audrey Hepburn, the daughter of a Dutch baroness, as the highly fashion-conscious protagonist.

That carefree attitude to life formed part of the editorial DNA of *Avenue*, the first magazine in the Netherlands in which a way of life was pivotal, a lifestyle magazine that paid attention to developments in fashion, literature, art, travel, love as well as sexuality, career, nightlife, food and shopping. But unlike traditional women’s magazines, it also gave serious consideration to political and social developments: an interview with

Joop den Uyl, the then prime minister and leader of the social-democrat PvdA party, coverage of the military coup in Greece and a feature about Amnesty International. Dressed in a jacket with visual flair, *Avenue* was clean-cut, daring and variously designed, with different types of paper stock used for each edition, rendering the lightness or gravity of its subject matter palpable. *Avenue* was ‘leading in style’ and had a certain snob appeal. And, not unimportantly, without the undertone of a ‘coterie of women’ that was employed by *Elegance*, the first glossy magazine in the Netherlands, which had been established in 1937 by Jules Perel and targeted the well-to-do, traditionally married woman with plenty of free time. *Avenue* was also for men, at the very cradle of the ideal of the ‘new man’, who combined work, children and housekeeping, just like his emancipated wife. The fashion features shot by Boudewijn Neuteboom that were published in *Avenue* in 1970 and 1973 require no explanation: the first depicts a woman who takes charge in the world of business and makes all the Jack-the-lads in the office quake; the second portrays a woman who treats her husband like a lapdog.

Avenue nestled itself in the bloodstream of the generation that was born just after the Second World War. These baby-boomers were less formal and more rebellious than preceding generations: they tampered with the existing mores, values and ingrained social patterns. They no longer cared for politeness or propriety, they weren’t seeking salvation in self-control but in self-fulfilment. They were also part of a rudderless generation: they had a schizophrenic worldview, they learnt how to behave from their parents, but sought refuge in illusions of a brighter future.³ Begotten in times between fear and hope, this generation bore the seeds, as it were, of disunity, insouciance and protest. To quote a verse by the poet Remco Campert – a regular contributor to *Avenue* – regarding the period just after the war: ‘Everything swilled and screwed/The whole of Europe was one huge mattress/and heaven the ceiling/of a no-star hotel.’⁴

Campert wasn’t the only well regarded literary figure associated with *Avenue*; the magazine’s masthead read like a Who’s Who of the country’s cosmopolitan circles, which because of the advancing process of democratisation was for the first time in

history no longer peopled solely by society's upper echelons, but was drawn from every social stratum of the population. Via *Avenue*, and also because of the satirical TV programme *Hadimassa* that ran from 1967 to 1972, the stuffy, hidebound and thrifty Netherlands of the post-war reconstruction years was introduced to more modern customs and traditions. The more politically active baby-boomers joined forces in the anti-authoritarian Provo movement, its name derived from 'provoke', which, like *Avenue*, was founded in 1965.

That year could be regarded as a cultural watershed: in addition to *Avenue's* launch, the year 1965 witnessed the release of Simon Vinkenoog's sensational novel *Liefde* and the birth of Provo, as well as the launch of the music and listings magazine *Hitweek*, the battle cry for youngsters with its agreeably groovy, informal design. In 1965, *de Volkskrant* newspaper, which was then still the mouthpiece of the Catholic pillar of Dutch society, lumped together rebellious youngsters by coining the telling label of 'long-haired, workshy rabble'. Peter Muller, one of *Hitweek's* founders, formulated a fitting, frivolous riposte to this in the guise of a protest song: *Beter langharig dan kortzichtig* – 'Better long-haired than short-sighted'. Bob Dylan encapsulated the modern verve of the baby-boomers: 'For the times they are a-changin'.'

In many respects the spirit of the 1960s continues through to the present. To remain with the magazine context: *linda*. is a well-worn example of this. For instance, in *linda*. sleeping around – the perennially thorny question in the battle of the sexes – is treated laconically. As the most popular magazine of the day pronounced in huge type, 'HE CAN'T DO ANYTHING ABOUT IT.' It was as if feminism had never existed and women weren't at least as likely to be unfaithful as men: 'It takes two to tango.'⁵ Times certainly change, but at the same time remain horrifyingly the same. Commentators are not blind to the downsides of the 1960s, but are perhaps becoming increasingly aware of them: the film *Inherent Vice* (2014) directed by Paul Thomas Anderson and Michel Houellebecq's 1998 novel *Les Particules élémentaires* (translated as *Atomised*, 2000) are telling examples.

WINGS

Avenue and the other newfangled phenomena mentioned above are symptoms of the sweeping social changes that became evident after the Second World War, in the Netherlands as well as the rest of the Western world: the spurt in economic growth, the reduction in family size, democratisation, secularisation, and the rise in psychosocial assistance. In their 1978 study, *'Margriet weet raad'. Gevoel, gedrag, moraal in Nederland 1938-1978* ('Margriet has the answer'. Sentiment, behaviour and morality in the Netherlands, 1938-1978), the sociologists Christien Brinkgreve and Michel Korzec discern and describe these social trends using the letters page of the most successful women's magazine in the Netherlands. The then popular theory of German sociologist Norbert Elias about the progressive process of civilization served as their guiding principle. *Margriet* served the 'broad social middle', where the distinction between good and evil, the traditional division of roles between men and women, social control, thrift and the mastery of emotions were values that were still cherished. *'Margriet weet raad* – 'Margriet has the answer' – initially condemned choosing to remain childless, homosexuality and living together outside wedlock, as a couple or with several people, for which the verb *hokken* – 'shacking up' – was coined; in the late 1960s and the 1970s such choices started to gain acceptance. However, the advice of *Margriet* remained geared to what was 'sensible' or 'normal'.⁶

Avenue had no letters page; it offered no advice. It assumed the role of the aristocracy in the civilization process or, as Elias describes it, it was ahead of the times. According to the introductory editorial in the inaugural issue, *Avenue* is 'A resounding "no" to the boring way of life and mentality of times past' and 'A new, fresh source of information and of inspiration, aimed at a better, freer and more modern life.' This issue contained a discussion about 'The modern man and love', a spread about eveningwear photographed by Paul Huf, as well as knitting patterns for winter woollies – a juxtaposition that illustrates the aforementioned schizophrenia. In addition it included a series of photographs about the growth of the human embryo – sensational because it was the first of its kind – syndicated from the American periodical *Life*. It also offered myriad tips, about literature, contemporary art, film, antiques,



Avenue, *Breimode Apres-Ski*, photo report with knitting patterns from the haute couture collections of Madeleine Nonet, #1, November 1965



Carli Hermès, *The Boys in the Band*, *Avenue*, September 1991



Thierry Mugler, *Vorstelijk (Regal)*, fashion feature set in Greenland, *Avenue*, December 1987

Frans Ankoné (Arnhem 1947) Stylist Frans Ankoné was all too aware, even in the heat of the moment, that when he and photographer Thierry Mugler were producing fashion editorials for *Avenue* they were sometimes taking huge risks. But somehow or other that presented no impediment to creating the images they wanted to make, and on each occasion they pushed it a step further: in Greenland the model balanced on a minuscule ice floe, which contrasted so beautifully with the iceberg in the background; in New York they clambered outside on the 34th floor of the Chrysler Building, where the model posed on one of the metal eagles that decorates the structure. Ankoné held the rope that was tied to the model's ankle, while Mugler lay poised up above on a ladder which had been extended into midair to shoot the photo. It was perilous, but it produced the spectacular and sensational editorial work that they had both envisaged, bolstering the progressive reputation of *Avenue* even further.

When *Avenue* approached him to become their stylist in 1982, Ankoné had little experience with the creation of fashion features. He had quit his course in fashion design at the Academy for Fine Art (now the ArtEZ Institute of the Arts) in Arnhem before graduating, then for a short time he had designed textiles for Ross International and subsequently had become a stylist for the fashion retail chain Peek & Cloppenburg (P&C). Together with designers Cora Kemperman and Antoine Kneepkens he had established the Mac & Maggie label for P&C, for which he did the styling and also designed the catalogue and advertising.

Margriet Modespecial (Margriet Fashion Special) was the first publication to ask him to produce a fashion editorial, and *Avenue* followed shortly thereafter. Ankoné developed at lightning speed and his flamboyant features were decisive for the magazine's visual identity in the 1980s: India, China, Rwanda, the Sahara, the North Pole, the skyscrapers of New York – nothing was impossible or too crazy as a backdrop for a fashion editorial. And no matter how spectacular the images looked, they were often produced using a small crew and limited resources.

According to Ankoné, the well-nigh unlimited freedom and great trust that the magazine afforded him were crucial to this success. The editorial team was small and always open to a sound proposal, especially if that led to shooting in unfamiliar, far-off places. It was a freedom Ankoné would never experience anywhere else.

In the late 1980s Ankoné went to work for German *Vogue*, primarily because he could work with even more top photographers, but he soon noticed that the influence of the advertisers was much greater there. He subsequently worked as a stylist for fashion designer Romeo Gigli in Milan and from 1992 as Visual Director

of Fashion & Style for *The New York Times Magazine*, where he produced features in collaboration with photographers Lillian Bassman, Nan Goldin and others. In 2006 Ankoné shifted his base back to the Netherlands, where he continues to write a monthly column for Dutch *Vogue*, is a tutor to participants in the Honours Academy programme at the Amsterdam Fashion Institute, serves as creative director of MOAM, and works as a freelance stylist and consultant on everything associated with fashion.

Carli Hermès (Schijndel 1963)

The photographic work of Carli Hermès is not for the meek. The worlds he creates for magazines such as *Avenue*, *Linda*., *Dutch* and *Playboy*, as well as for major brands such as G-Star, Levi's, Nike, Mercedes, KLM and Swatch, are populated by Real Men and Real Women. These men and women glide unapproachably through surroundings full of luxury, glitter & glamour, motion and adventure. And Hermès is by no means afraid to portray archetypes in the process; in fact, he depicts them emphatically. His male models are often suited and booted or are ruggedly dressed, and are thus transformed into symbols of power, strength and virility. His women, by contrast, wear dresses with plunging necklines, are scantily clad in bikinis or are even totally naked, and therefore seem to be wholly focused on pleasing and seducing the man. The battle of the sexes still rages in his photos, and the positions are defined as of old.

The campaigns that Hermès has been creating for the men's fashion brand Suitsupply since 2010 are exemplary. The contrast between sharply dressed men and naked or near-naked women is a recurring theme that is elaborated in various ways. Since the start of this collaboration, once he and the client have jointly decided on the concept, Hermès then enjoys maximum freedom. This is also the *modus operandi* that Hermès prefers, and it hasn't done Suitsupply any harm: when the first campaign was created there were the two shops in Amsterdam; now there are more than 50 around the globe.

It is almost inevitable that such distinctive work should have met with resistance. For example, the Reclame Code Commissie – the Dutch Advertising Code Authority – received many complaints about his 2011 *Shameless* series for Suitsupply, and in 2015 the bare breasts on the billboards displaying the brand's latest campaign were taped over regularly. Back in 1992, his erotically tinged adverts for Droste chocolate were actually banned. Hermès is unlikely to lose any sleep over this, as he prefers controversial work to something that's ten a penny.

Hermès began his career as a photographer by pursuing a course at the Royal Academy of Art (KABK) in The Hague. He did an internship with fashion photographer and commercial director



Carli Hermès, *The Boys in the Band*, *Avenue*, September 1991

Theodorus Lenssen, before continuing his training at Bournemouth and Poole College of Art and Design (now Arts University Bournemouth) in the UK. He shot his first features for *Man* magazine. These were followed by photo-reportages for titles such as *Avenue*, for which he worked on a regular basis. In 1991 he shot a narrative series about a band that performed in the RoXY, one of the hippest nightclubs in Amsterdam during the era of the emerging party culture. He continues to work for foreign magazines such as *Max*, *Photo*, *Madame Figaro* and *View on Colour* on a regular basis. His work has been included in various exhibitions and he has published three books: *Backstage* (1990), *Both Sides* (1995) and *Glitz* (2003).

Paul Huf
(Amsterdam 1924 –
Amsterdam 2002)

Nowadays there is nothing unusual about photographers producing artistic as well as commercial work, but when Paul Huf was active it was quite a different matter. Then, these two spheres of activity were strictly separated, and as a serious portrait photographer one could hardly accept commissions from the world of commerce. The self-taught Huf paid no heed to such petty-mindedness: whoever paid him got a professional job, whether this was a campaign for companies such as KLM, Grolsch and Philips or an intimate portrait of an actor. Huf had been familiar with the world of theatre since birth. His father, Paul Huf Sr., was a famous thespian, so many actors and actresses visited the Huf household. They recognized and encouraged the young Paul's talent, and in 1946 Ko van Dijk's Comedia theatre company actually gave him his first official photographic assignment. Many portraits of actors and other Dutch celebrities followed.

Huf had an acute eye for glamour and aesthetics, so it is hardly unusual that he also started to pursue fashion photography in the early 1950s. Initially his photos appeared without a credit in the weekly magazine *De vrouw en haar huis* (The woman and her home), but from 1965 Huf published work in *Avenue* on a monthly basis. Huf photographed the first edition's hotly discussed cover, which could easily measure up to those of magazines such as *Vogue* and *Harper's Bazaar*. This cover set the tone for the magazine: fashion was presented as part of a lifestyle, to which travel, the home, food, and art and culture also belonged, rather than as a product that has to be bought. Huf was responsible for the fashion photography in *Avenue* from the outset, a position that he had to share with Boudewijn Neuteboom later on. He took photographs in the studio, but wholly in keeping with the zeitgeist he often worked on location as well.

The fashion editorial that Huf shot in Moscow, which appeared



Paul Huf, *Avenue* fotografeerde Nederlandse mode in Moskou (*Avenue* photographed Dutch fashion in Moscow), fashion feature shot in Moscow's Red Square, Russia, 1965; published in *Avenue*, March 1966



Paul Huf, model in clothing by Dick Holthaus alongside a young man in traditional Volendam costume, 1957



Paul Huf, fashion feature for Dick Holthaus in the studio, model Evelyn Orcel together with street singer Buikie and an accordionist, 1956

in the March 1966 edition, is spectacular. While the Cold War was at its chilliest, Huf presented Dutch fashion against the backdrop of the Kremlin, Red Square, Moscow's metro and other characteristic locations in Russia. For *Avenue* it was an iconic editorial in which fashion was combined with travel to a far-away, unfamiliar destination, thus immediately carving out its profile as a trendsetting publication.

Huf's features are unmistakably influenced by the fashion photography of William Klein, but without the latter's caustic irony. For Huf it was clearly about the fashion, rather than providing a commentary about it. In his austere style the backdrops are just as sharp as the models and all the different visual elements seem to be equally important. Yet because of his strong, well-nigh static compositions, the eye is immediately and irrevocably guided and the environs are used to present the clothing to best advantage. The fact that the models pose so pointedly and avoid any interaction with those surroundings only intensifies that effect.

Bart van Leeuwen
(Amsterdam 1950)

Edward Steichen's *The Family of Man* project hit the young Bart van Leeuwen like a bomb – joy, sadness, fear, desire. It encompassed the whole gamut of human emotions and it traversed generations, continents, skin colours and religions. Van Leeuwen wanted that too: to photograph people, revealing the infinite diversity of emotions. When his mother gave him his first camera a short time later, he set out for the centre of Amsterdam, where there were subjects in abundance.

At the age of 17, having already earned his high-school diploma, he started out as an assistant to photographer Frits Gerritsen. Van Leeuwen gained plenty of experience in all kinds of photographic genres, but adventure beckoned, as did the zeitgeist. So in 1969 he went travelling, heading to Afghanistan, as was the trend among young people at the time. He returned to the Netherlands with wonderful black-and-white photos; he had captured life.

Van Leeuwen then worked for Gerritsen for a couple of years, but in the end that was not what he wanted. He started shooting photos about pop music, which he sold to cultural magazine *Gandalf* and *Hitweek*, and then started producing features for *Nieuwe Revu*. In 1972 he approached women's magazine *Viva* with the photos he had shot of female friends, and then he was suddenly a fashion photographer.

Everything fell into place. Van Leeuwen could photograph people, but soon discovered that he could also add his personal fantasies to the reality. Initially, his features took the form of short stories in six photos, but they eventually became more of an expression of a particular atmosphere, as if they were stills