

THE FACE

STORE IN A GOOD PLACE ***

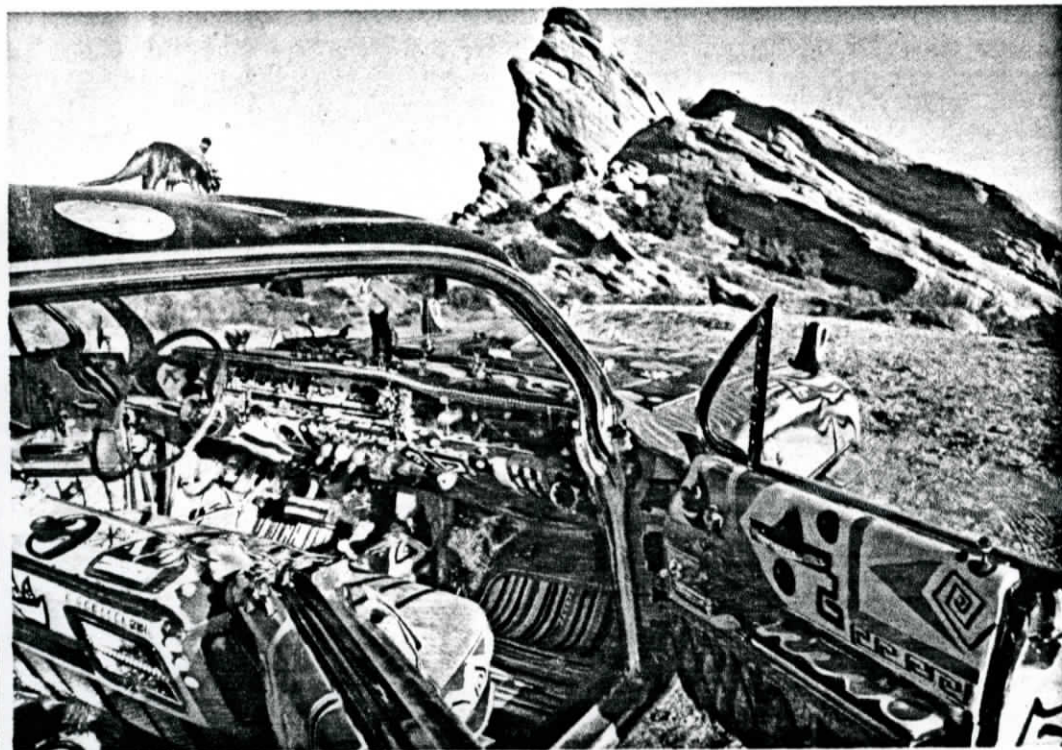
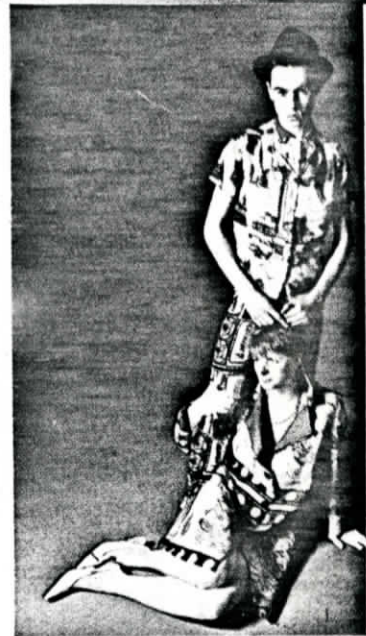
INTRO

M + S

• Clothes for London Warriors
by Mark and Syrie

"We're not part of any fashion clique. We're not even against anything in particular. We never had any of the right contacts - we just started doing it." What MARK AND SYRIE - pictured right in their own designs - started doing was making what they're pleased to call 'costumes for London'. They met on a Yugoslavian station (sic) but have since relocated to Lascelles, a tiny teashop off Carnaby Street in London's Soho. A curious couple united in their belief in the purity and simplicity of good clothes design, their first garment was a loosely-draped dress (a hand-sewn curtain, in fact) which they replicated and sold on the pavement, taking £150 on the first day. With the courage of innocents, they unloaded armfuls of samples on terrified fashion departments, and a couple of designs on Hobbs and Miss Selfridge. Last year's *Workmen, Cats And Skinheads* collection -

donkey jackets with lurex yolks, button-down collar Ben Sherman dresses with braces - found its way onto a few fashion pages. As reticent Syrie models a selection from their new *Carnaby* collection, spokesman Mark explains: "*Workmen & Cats* was about using two opposite extremes of style together - rough workwear and slinky sophisticated dresses. With *Carnaby* the clothes are very London. Not in a patriotic way but people always look to this city for ideas so there's no point copying what's being done, say, in France. We use the things we see around us." The results are shorts, hipsters and simple jackets in bold London prints of policemen, union-jacks and red buses, pound-print coats with little bells and old penny jewellery. It's all available at Demob, Beak St, London W1. Mark and Syrie's weekly fashion-show-with-tea is on Wednesdays 3.30 at Lascelles, Marlborough Court, London W1. LW



CUSTOM CARS

At a recent opening of his work, KENNY SCHARF sung Neil Young songs while popping his pimples. At another he drove into a New York gallery in a customised 1961 Cadillac (left) with pink plastic dinosaurs on the roof. The Cadillac reflected two of Scharf's major obsessions - that technology should be combined with fantasy, and an almost compulsive urge to customise anything from his daughter Zena's crib and clothes to everyday appliances. The new pop artists like 26-year-old Scharf and fellow post-graffiti figures Haring, Basquiat and Cutrone share the same obsession with popular culture as their Sixties mentors like Warhol and Lichtenstein but don't have their ironic detachment. Scharf explains his intense colours by the fact that he spent his formative years two inches from the TV set, watching the dots change colour. His other big influence is the medieval paranoiac painter Hieronymus Bosch. He currently divides his time between New York and Brazil (his wife's native country) and intends to take his work on the road like an old-style circus sideshow. Occasionally Scharf gives his paintings titles like *Tune In, Turn On, Flip Out* and propounds the theory that the universe could be a molecule in someone's cellular structure. One of his biggest disappointments was that predictions of space travel for all by the Eighties didn't come true. He will, however, be jetting over to mount his first European show for the Paris Biennale later this year. Peter Culshaw

Above "Suprema Ultima Deluxa" by Kenny Scharf (Acrylic, spray paint and found objects on 1961 Cadillac)
Courtesy Tony Scafrazzi Gallery
Photo Tseng Kwang Chi