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# CERCLE

CONVERSATIONS & IMAGES

## Costumes

- Charles Fréger
- Guda Koster
- Hugo Jacomet
- Jack Hughes
- Camille Assaf
- Delphine Pinasa
- Tanja Schulz-Hess
- Stacey Rozich





CONVERSATION 02

# When the SUIT makes the MAN

Interview MAXIME PINTADU - Portrait MARIE SECHER

We met HUGO JACOMET on the first floor of a beautiful apartment in Paris' 8<sup>th</sup> arrondissement, in the premises of the prestigious Maison Cifonelli. Manager of the famous Parisian Gentleman blog, he gave us a warm welcome and we talked about the importance of men's suits, its codes, its craftsmen, and the work Mr Jacomet undertook in 2009 in order to defend and showcase all the virtues of the suit.

◀ Hugo Jacomet, in the middle of a fitting session for his new suit, poses in the lounge of the Maison Cifonelli in Paris.



Mr Jacomet, a pioneer in the revival of men's style, is also the author of *The Parisian Gentleman*, published by Thames & Hudson, in October 2015. The book gives a rare glimpse of the legacy and heritage of great brands, but also of the best craftsmen in the world. An indispensable reference in masculine elegance.

[parisiangentleman.fr](http://parisiangentleman.fr)

***What is your career path and how did you come to start the Parisian Gentlemen blog?***

Originally, I was a film producer and my life was settled. I wore tailor-made clothes and was fascinated by bootmakers because my grandfather was one. One day between 3 and 4 in the morning, I couldn't sleep and created a blog. I wrote an article about two or three things I knew about tailors. Some people might be interested. It was literally a diary, aiming to educate readers a little. I wrote that first article and attracted 17 readers. I was blown away. Two weeks went by, I continued to write, and suddenly, I got carried away. *Le Figaro* called me, etc. Why? Because I filled a hole. Our readers come to find information they don't find elsewhere. They seek a professional and sophisticated approach to men's suits. They're after an honest tone because our business isn't based on advertising.

I started with the basics. Morphology for instance: if you buy a suit and you are of modest proportions, make sure the gorge of your lapel is as high as possible towards the shoulder. This makes you gain three centimetres visually. You should also wear high-waisted trousers, the leg line will be lengthened, and when you are short, you must not wear belts, which cut the figure in half. I started writing about these kinds of things and it exploded. 5,000, 10,000, 15,000 readers a day! Astounding figures. And I went a little further: which type of collar should you choose according to the shape of your head?

It seems like a detail, but it's important. It's all about going into a subject's detail, ➤

MARIE RIME

Switzerland





Entire spread:  
Armures  
2013  
Photography





Entire spread:  
*Masks*  
2010 - ongoing







1503, Lucrezia  
2010  
Photography



1503, Artemisia  
2010  
Photography

Left:  
1503, Cecilia, 2010  
Photography

Photographs © Christian Tagliavini



Soundsuits  
Dancing and musical sculptures

Photos by © James Prinz Photography - Courtesy of the artist and Jack Shainman Gallery, New York



**JACK HUGHES**  
United Kingdom



*Holland & Sherry A/W 2014 lookbook*  
2014



Holland & Sherry A/W 2014 lookbook  
2014



When Times Was Good, 2013  
Watercolour and gouache



ROZICH  
—2013—

Bad Dudes Bad Dudes, 2013  
Watercolour and gouache

STEPHEN APPLEBY-BARR

Canada



*Punchclaw on the Mountain*, 2013  
Oil on linen, 60 x 72 inches.

Right:  
*P.T. Hose Reclining*, 2013  
Oil on linen, 24 x 20 inches.



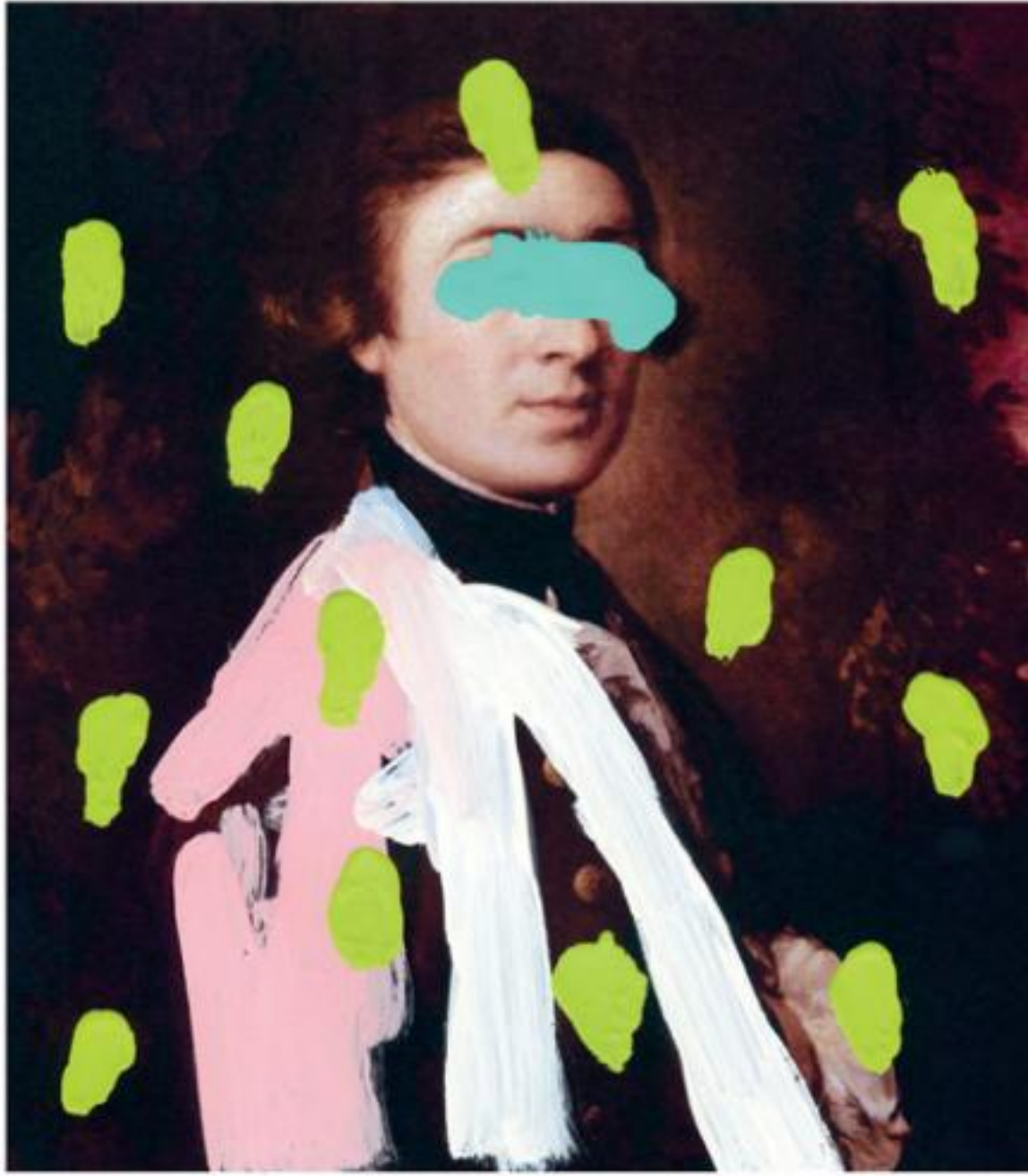


CHAD WYS  
USA



*Brutalized Gainsborough 2*

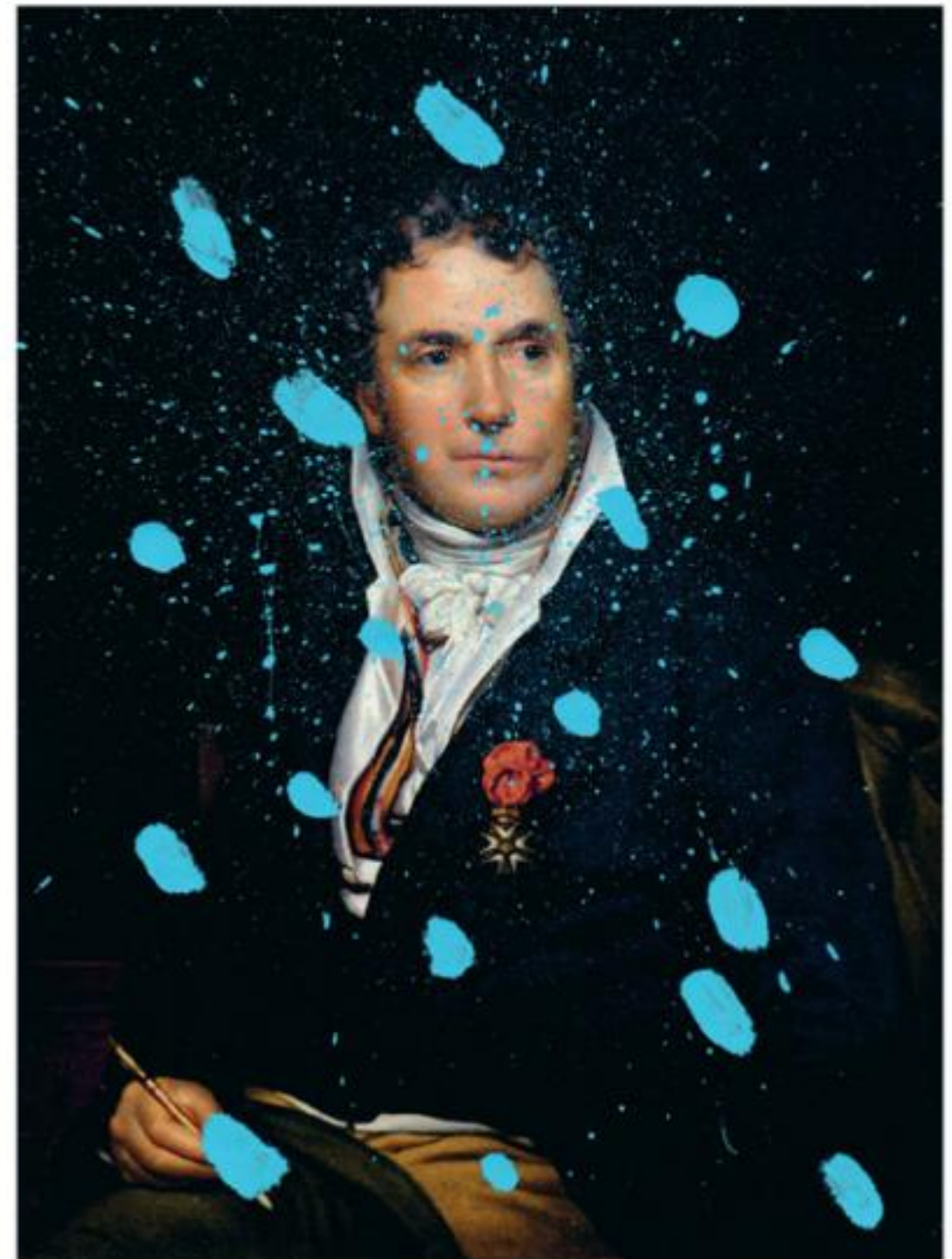
Brutalized Gainsborough 1



Brutalized Portrait of a Gentleman 2



Nocturne 13



Brutalized Portrait of a Gentleman 1



CONVERSATION 04

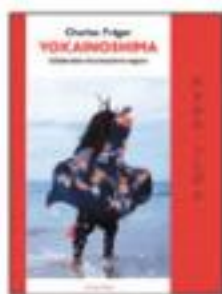
# The COSTUME Hunter

Interview MARIE SECHER - Pictures CHARLES FRÉGER

A native of Normandy, in France, CHARLES FRÉGER developed his photographic practise around costumes and uniformity. For 20 years, he's been painstakingly developing his inventory of *Portraits photographiques et uniformes* with a well-established protocol. He travels the world to record various communities which stirred his interest in many series of portraits. From majorettes to Breton women, via sumo wrestlers or more recently the Yokai in Japan, his fascinating and extremely fine pictures encouraged us to meet this prolific artist.

◀ Charles Fréger is getting prepared to put on his Peking Opera costume created especially for him.

His latest series *Yokainoshima* is presented by the Fondation Hermès at the Forum in Tokyo until mid-May 2016.



His latest book *Yokainoshima*, will be released in spring 2016, published by Actes Sud and Thames & Hudson.

Charles Fréger website:  
[www.charlesfreger.com](http://www.charlesfreger.com)

## ***What is your career path and how did you get into photography?***

I studied fine arts in Rouen until 2000 where I did a lot of silkscreen printing. I was also interested in semiology and I soon took my own pictures and almost immediately portraits. In 1998-1999, there was a national marine boat stationed in Rouen, whose crew I photographed. After that, I became comfortable with the idea of portraits and uniforms. I started to make a list of the communities I wanted to photograph. In this list, there were majorettes, legionaries, wrestlers, Mormons, people from the Salvation Army, etc. Anything that evoked apprenticeship through uniform or a particular outfit. In a way, it was the *Water Polo* series that was the founding series in 2000 and so, globally I got into photography through portraits.

## ***At that point, for you, was photography the best suited technique to show costumes?***

In fairness, at the time I didn't question costumes, I wondered about uniforms and uniformity. I liked the very strict way of approaching things through "more objective" photography, and also the idea of uniformity of shots, light and what can constitute a series. I started with this frontal aspect, full-face portraits, with soft lighting, no shadows... very graphic actually. Later, I took more liberties, but I worked very fast and furiously. When I left school, I already had a lot of material for my books, such as *Portraits photographiques et uniformes* published right after ➤



— fig H —



— fig 1 —







## DO HO SUH

### High School Uni-Form

1997

Korean artist Do Ho Suh, born in Seoul in 1962, lives between New York, London and Seoul. His work questions the relations between individuality, community and anonymity. His pieces and installations are made in such a way that they give free rein to the visitor to interpret their meaning. The artist does not suggest answers, but questions. In his work *High School Uni-Form*, the question of the representation of a group as strength or indoctrination is open. Do Ho Suh is exhibited at the Guggenheim Museum in New York, at the Tate in London and the Museum of Contemporary Art in Tokyo.

*High School Uni-Form*, 1997  
Fabric, plastic, stainless steel, casters  
276 x 217 x 54 inches

