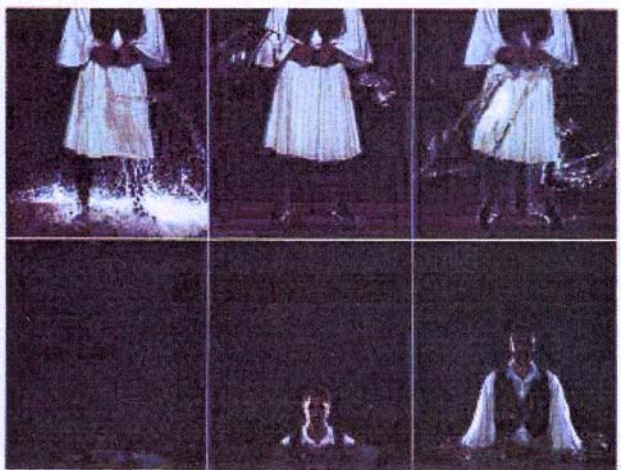


# CREATIVE REVIEW

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*Poynor v Newark: a heavyweight  
debate over the curation of Communicate  
directors or clients: who calls the shots?  
and plush: designer toys go soft*



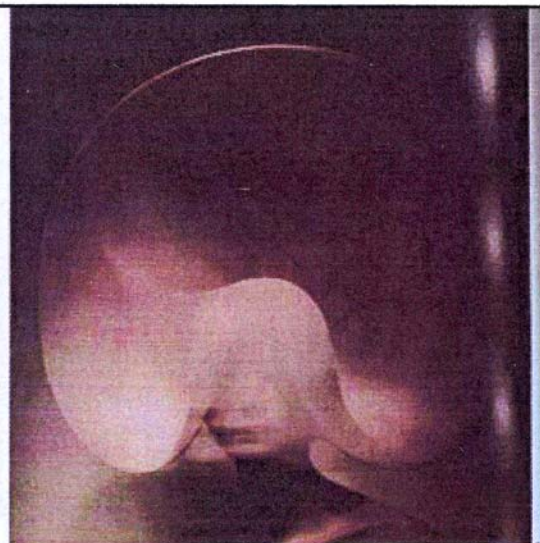


◀ whose designs frequently blurred the boundaries between art and fashion.

Through his collaboration with kindred spirit Chalayan, Tomlinson found himself immediately embraced by the gallery system and began to exhibit numerous photographic and film works in museums and art spaces. "There was no discussion really, he was happy to give it a go as he liked my approach," Tomlinson says of his initial work with Chalayan that, to date, has included numerous photographs, room sets and films exhibited alongside the fashion designer's latest collections. "I did a really nice series of pictures for him, he offered a lot of gallery slots and from that it just

went into gallery mode. It was very unintentional. It's quite easy to do something different within the fashion market, because in some ways it springs along in its own predictable way. It's a combination of money and fear that prevents things from altering off course."

Chalayan often employs a canny sense of trickery in his creations, producing clothing that is actually much more than it appears to be. Tomlinson, too, has made a name for himself through investing a similar kind of magical quality in his work. His lenticulars, for example, look far more complex than they really are. Instead of being made from a whole series of pictures, they



are often just two or three different shots that flick through in sequence (see images shown, 3-5). The process behind them (they're created by Objective Image in south London) remains largely a mystery to Tomlinson, but he enjoys the fact that the finished works maintain an aura of magic about them. His lenticulars are based on a simple animation procedure that, in part, takes inspiration from his film work (Aeroplane Dress for Chalayan being his first in 1999) where he would often animate still photographs.

"Ironically, that was through a combination of finance and idea," he explains. "One of the films I did, *Ambimorphus*, was meant to be done on ▶

Previous spread: an installation piece for Hussein Chalayan first shown in Vienna. The work was placed at the end of a large room so that it appeared as if the women were looking through a wall.

1. Tomlinson's recent film piece for the Bessie Museum in Athens formed part of the many cultural celebrations around the 2004 Olympics.

2. Work with Philip Tracy from *Visionaire* magazine, issue 27.

3-5. Three sequential frames from one of the lenticular works on display at ad agency Grey's office in Great Portland Street, London. A lenticular picture relies on a series of lenses being placed over the montage of several images that make up one picture. As the viewer moves past the picture, it appears to move.

Says Tomlinson of the 12-piece window exhibit: "Kids are great with lenticulars because they think it's magic. I get off on the more public approach; you don't get so much of that in a gallery." *Clothes: Issey Miyake. Model: Jade Parfitt. Bland is on show at Grey London, 215-227 Great Portland Street, London, W1W 5PW*

