

r i c h a r d m a l o n e

Richard Malone Autumn/Winter '19

There is a duality and a forced politeness to this collection, wherein Malone takes on the role of both child and parent, each in turn quizzically considering the other. Central to the designer's practise is the creation of a set within which to stage his cast. This morning's show takes us to an almost-uncomfortable, nearly-bleak living room in which a family birthday party sees 'dressing up' interpreted across generations.

What is *suitable for adults* is considered. Malone speaks the language of bad taste, where words which would typically make the fashion-literate wince – 'fuzzy', 'cuddly' – are warmly embraced. Striped stoles rendered in 'fun fur' are made from repurposed dog beds, frock coats are fashioned from workwear twills typically found in school uniforms. Retro party plates inspired the prints seen across recycled, organic cotton jersey. Waste is limited - dresses are cut from precisely one metre of woven fabric and shaped through contouring by hand. Much of the colour palette takes cues from the tonal browns of 'bad, mum lipstick' and the optimistic brights of street party flags. Bra cups deliberately sit away from the body, artfully awkward.

Despite the omnipresence of a sense of humour, naivety is not a part of Malone's lexicon. These hand-woven fringed silks and brushed Scottish wools are for grown-ups – though, to quote the designer, perhaps those who "might have to take their kids to school with a raging hangover." Within many of his fabrics Malone explores techniques he feels speak to un-self-conscious childhood – "kind of the real meaning of punk, that sense of not giving a shit who's looking at you." Knits are laddered, silks frayed, mohair spontaneously hand-painted before being woven. Incredibly labour-intensive design and craft lies behind these clothes; each piece taking days at a time to be made by hand.

The ideas of tactility and texture demonstrate the affection with which Malone wishes to treat his subject matter. A copy of a novel by the Parisian feminist writer Violette Leduc has accompanied him daily over the past six months - *The Lady and the Little Fox Fur*, compelling in its peculiarity. In it the protagonist views all events from a position of sentimentality - a standpoint Malone, with his tender exploration of memory, has made a signature. A particular passage has affixed itself to his imagination: "There is no such thing as eccentricity. There is what is."

As an Irish immigrant, as Brexit looms large Malone has been forced to consider next steps he may need to take as a UK resident – seeking Settlement Status. Arduous form-filling, unnecessary scrutiny are upon him and countless more. One thinks back to the idea of badly-lit, uniquely charming community-centre gatherings, mums' doors flung open for street parties... simpler times.

r i c h a r d m a l o n e

AUTUMN / WINTER 2019

STYLING: NELL KALONJI

CASTING: HOLLY CULLEN

HAIR: RICHARD PHILLIPART WITH BABYLISS PRO

MAKE UP: PABLO RODRIGUEZ WITH ILLAMASQUA

NAILS: ROXANNE CAMPBELL

SOUNDTRACK: GOD COLONY

SET DESIGN: AMY STICKLAND

JEWELLERY: GALA COLIVET-DENNISON

PRODUCTION: BLONSTEIN

FOOTWEAR: BY FAR

PR: STARWORKS GROUP

SPECIAL THANKS

Special thank you to Sarah Mower and the entire NEWGEN panel for your incredible support. To Caroline Rush and the British Fashion Council, without you none of this would be possible. Massive thank you to Sophie, Kirsty, Jeanne, Stevie and the whole team at Starworks Group for your fantastic work and guidance. Nell Kalonji and Holly Cullen, alongside Rebecca, Molly, Jonah, Chloe, Gina for your tireless, excellent hard work, it is such a privilege to work with you. Gala Colivet-Dennison for your beautiful jewellery. My studio team – Jennifer, Fiona, Solveig, Lucy and Kristin for your incredible dedication. Amy Stickland, its always-such an exciting collaboration. Pablo Rodriguez and his team for the fabulous make up. Richard Phillipart and the Babylliss Pro team for our amazing hair. Roxanne Campbell for the coolest nails. Tom and James for the cracking soundtrack, you always boss it. Bruce Usher for your wonderful work and direction. The brilliant women who have walked and fitted with us all season. Jemima Burrill and the NOW Gallery team for your trust and encouragement. To all of my empowering and inspiring customers. My family for your endless love and support, constant inspiration and wise words. My closest friends for always being there and to Tom, for everything.