

CHANEL

ILLUSTRATED

LANNOO

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ANNA BLACHUT

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Anna Blachut was just 14 years old when her first fashion illustration was published in a book. Her natural talent for drawing emerged from a young age, when her parents would often find her doodling in the margins of books and on restaurant napkins. They encouraged her to express herself creatively as well as academically.

When she went off to university, Blachut immersed herself in different cultures. The Swiss talent, who hails from Geneva, studied illustration at the University of Edinburgh and at Parsons School of Design in Paris. These experiences introduced her to a rich world of creative exchanges – with peers, industry experts and mentors like the renowned woodblock printer and illustrator Jonathan Gibbs, whom she considers a true guide in her artistic development.

For Blachut, her training was an opportunity to take a deep dive into different ways of seeing and communicating as an artist. She grasped it with enthusiasm, refining her creative vision along the way. During those years, she honed her craft by starting to illustrate for magazines, private clients and hotels across Europe and America, cultivating connections with like-minded creative people and brands.

Blachut's far-ranging frame of reference is reflected in her body of work, which makes use of coloured pencils, Indian ink and watercolours to create fashion illustrations and still-life drawings that possess a dream-like quality. With artistic inspirations like Gustav Klimt, Paul Cézanne, Erté, Salvador Dalí and Joan Miró, it's no wonder the Art Nouveau and Art Deco eras reverberate in Blachut's aesthetic, which foregrounds colour as a defining characteristic.

The world of fashion was never far off. In the early 2000s, Blachut loved to leaf through fashion magazines, admiring Chanel campaigns and pinning them to her bedroom wall. Their black and white simplicity fascinated her, a feeling heightened by the first time she set foot in a

Chanel boutique in Geneva. Blachut felt a sense of wonder there. The cream and black interior and the incredible kindness with which the Chanel team greeted her left an indelible mark. Her first collaboration with the brand was unique and cutting-edge. Chanel asked her to create a limited-edition animated artwork that was to be minted as a digital collectible NFT. She created it especially for an exclusive gathering of the maison's top executives in Arles, taking inspiration from Chanel's iconic house codes such as the camellia and the Boy bag – but transformed, in typical Chanel fashion, into an expression of the current zeitgeist.

Ultimately, it's all of these elements – colour, mood, music, art, places, people and the narrative behind it all – that make Blachut tick. It's not just the fashion show; it's also what goes on behind the scenes, the things that are shown and the things that are hidden. Through her art, Blachut intends to capture more than just a fashion look or a branded image; she's setting out to illustrate a moment in time, the essence of a brand's vision and the unique story it tells.

**THE FIRST TIME
BLACHUT SET FOOT IN
A CHANEL BOUTIQUE
IN GENEVA, SHE FELT A
SENSE OF WONDER**





The artist's fashion illustrations and still-life drawings possess a dream-like quality

AURORE DE LA MORINERIE

CHANEL
ILLUSTRATED





In the span of a few decades, French illustrator Aurore de la Morinerie has built a meditative body of work that encapsulates her never-ending and always-enriching search for simplicity and abstraction.

In childhood, she developed an awareness that drawing allowed her to observe and analyse the world. Drawn to the history of Western painting, Aurore de la Morinerie was captivated by the possibilities of artistic expression – how gesture and movement can leave a tangible trace on the surface that communicates a vision.

Her family – she hails from Normandy, France – encouraged her talent and decision to pursue drawing as a profession. Initially, however, she chose to train as a fashion designer at the Duperré School of Applied Arts, deepening her knowledge of fashion and draftsmanship. Her strong interest in the East Asian arts led her to also study Chinese calligraphy. The practice helped her to cultivate her love for ink, paper, water and brushwork. Embracing both cultural traditions allowed Aurore de la Morinerie to fuse the two in her fledgling illustration practice.

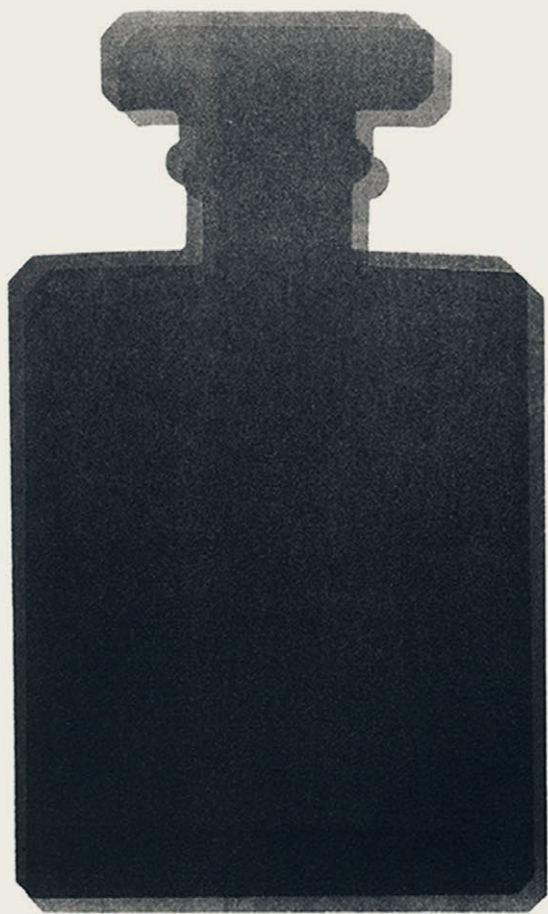
She set out on her own soon after her studies, feeling a desire to work independently. In the early 1990s, Aurore de la Morinerie earned recognition as an artist of rare evocative talent in the fashion world for her work with an impressive roster of luxury houses. Her drawings, often of single objects, convey the spirit of her subject matter in an artful, gestural and stylised manner. With Chanel, the journey began by creating illustrations for women's magazines centred on perfume and the brand's iconic, angular perfume bottles, which stood out to the artist for their simplicity and elegance.

Even as a student, the artist was inspired by the influence Gabrielle 'Coco' Chanel had on fashion, the sartorial revolution the legendary designer brought to women's clothing, and the power of aesthetics at large. The timeless elegance of

Chanel silhouettes paired so perfectly with the black and natural tones of the garments had a significant impact and resonated strongly with her artistic approach. From the perfume to the jewellery and the relentless attention to detail in each of Chanel's product lines, the overall image that Chanel projects has been an influence on her plastic language, remaining a natural source of inspiration for the French illustrator.

In her wide-ranging work, Aurore de la Morinerie also explores nature themes, landscapes, animals, plants and design, making use of brushwork balancing between lightness and calligraphic strength. Photography has long accompanied and enriched her artistic practice, which is evident in the sometimes ephemeral or instantaneous nature of her drawings.

**CHANEL'S ICONIC,
ANGULAR PERFUME
BOTTLES STOOD
OUT TO AURORE DE
LA MORINERIE FOR
THEIR SIMPLICITY
AND ELEGANCE**





The overall image that Chanel projects has been an influence on the artist's visual language

ELIZABETH LAMB SZÉKELY

CHANEL
ILLUSTRATED





In Elizabeth Lamb Székely's drawings, there's a common thread from fairy tales to fashion. The Australian illustrator creates art that is whimsical and striking in equal measure, often using her vivid imagination to tell a story – from a Gothic-tinted lady in mourning to a parade of 1920s flapper girls that embody a 'Gatsby-meets-Chanel' aesthetic.

Székely's love of drawing was encouraged by her school art teachers. At their prompting, she pursued a bachelor's degree in fashion design and merchandising at the Royal Melbourne Institute of Technology, or RMIT. As she developed her skills there in a focused, dedicated way, she started to realise that illustration could be a viable career path. When she took her first real steps as a professional, she marvelled at her ability to actually sell her work – and get paid for doing what she loved most.

At first, Székely worked as a technical illustrator for clothing production, but over time, fashion illustration – as an artistic pursuit – came to the foreground. Freelance opportunities grew, and when Székely was offered the opportunity to create her first book cover, she felt the full excitement of seeing her illustration work on display in shops. That moment was pivotal in her conviction that this artistic path was the direction she wanted to follow.

The journey led to a body of work that's in constant evolution. Székely relishes this process, sometimes revisiting ideas and techniques that she has previously explored, and at other times growing into new, unfamiliar modes that keep her creativity fresh and exciting. When looking for inspiration, René Gruau is forever top of mind for her, but the work of fashion designers who excelled at illustration continues to influence her as well, like the sketches of legendary couturiers Christian Dior, Yves Saint Laurent and Christian Lacroix. Considering the thread of Gothic elements in her work, it's no surprise that Tim Burton figures, too. And in a sense,

Gabrielle Chanel, with her great love of black, fits that mood perfectly.

The French fashion house of Chanel already attracted Székely's attention when she was younger and working part-time at an Australian department store's perfume counter. Experiencing Chanel's beauty and perfume lines in their sleek packaging introduced her to the brand's consistency of vision. Gabrielle Chanel's legacy as an innovative businesswoman included a prescient understanding of accessibility – epitomised by the transformative power of lipstick – which helped cement the brand's enduring success.

The simple but effective magnetism that a well-chosen stroke of colour can achieve permeates Székely's work. When using her favourite media of pencil to paper, sometimes with watercolour paints, paper collage and digital work mixed in, she maintains a sense of lightness. Whether juxtaposing cream and black in a silhouette featuring Chanel's iconic two-tone shoe, adding pops of fuchsia pink or the glimmer of a classic set of pearls, Székely evokes a feminine vision of strong sophistication in her drawings. Like Chanel, that will never go out of style.

**CHANEL ALREADY
ATTRACTED SZÉKELY'S
ATTENTION WHEN
SHE WAS WORKING
PART-TIME AT
AN AUSTRALIAN
DEPARTMENT STORE'S
PERFUME COUNTER**



The Australian illustrator creates art that is whimsical and striking in equal measure