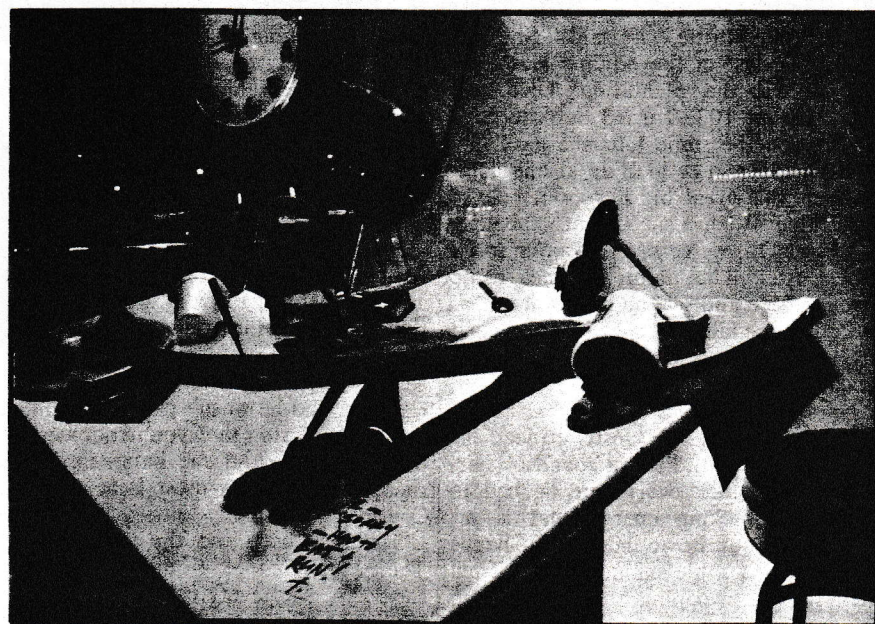
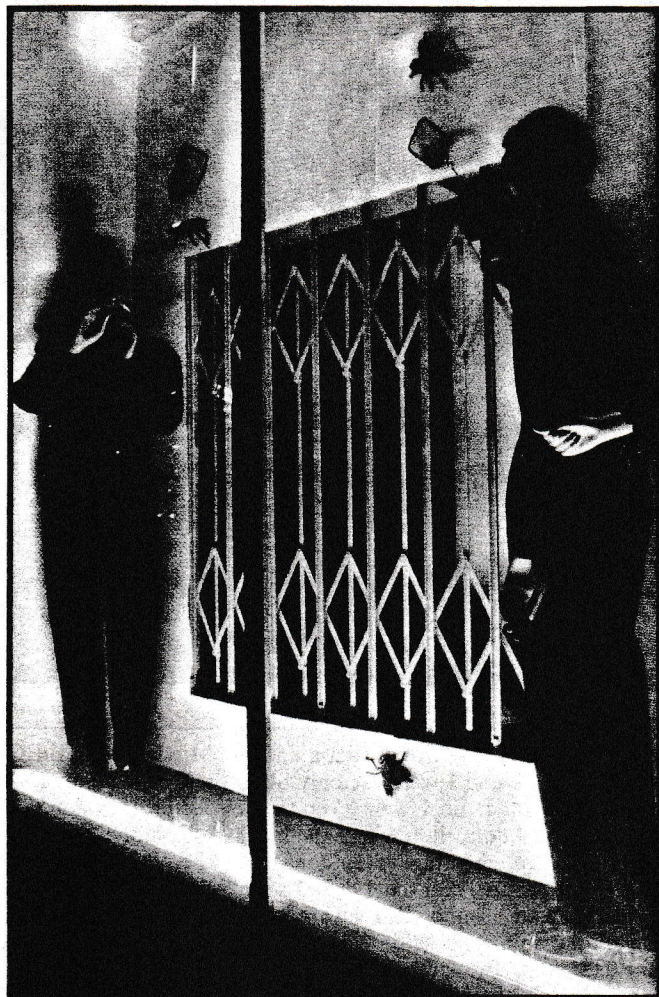


Art/Hunter Drohojowska

FANTASIES UNDER GLASS

BOUTIQUE WINDOWS designed to play on customers' forbidden fantasies—rather than merely their clothing lust—are stopping traffic all over West Hollywood these days. Done in camp theatrical style or simple graphics, these storefront tableaux are best dressed by a handful of young artists who clearly consider their work more art form than advertisement. Long hours and meager pay (up to two days per window at an average fee of \$175, which includes the cost of their materials) are no deterrent. The attraction is working in a new medium that has few restrictions, reaches a large audience and lasts only a few weeks.

SIMON DOONAN, a 28-year-old British designer, works exclusively for Maxfield Bleu. He was hired to attract attention to the store's unorthodox clothing combinations. His windows, however, have attracted more than attention. Doonan's work often enters taboo territory with themes of sex, death and religion, and viewer reactions have proved unpredictable. Maxfield Bleu has had three broken windows in the

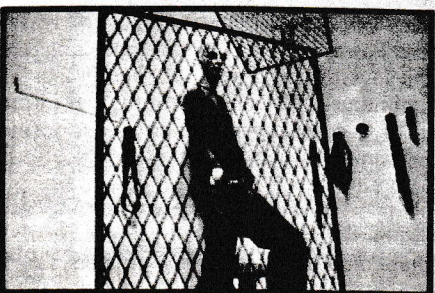
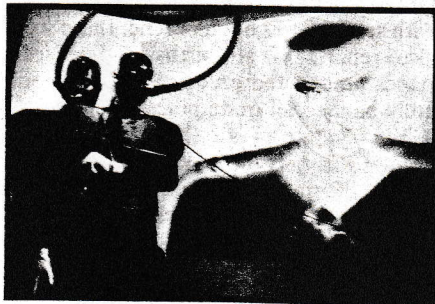
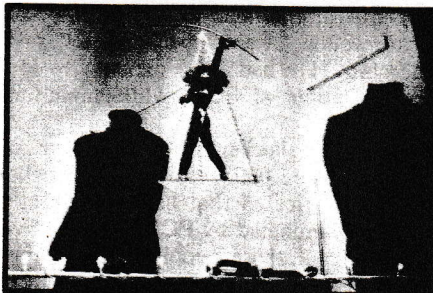


past eighteen months (perhaps because of the value of the clothing or the antique mannequins, but most likely violent audience participation), and a tray of ravioli was hurled at a recent display featuring well-dressed mannequins juggling dead, stuffed cats. (Above, Maxfield mannequins fend off killer houseflies.)

MY HEART is in the theater," says Richard Velasco, the young man responsible for the nutty, funny displays at Lilly Bleu, Fiorucci, Propinquity and Vertigo. Velasco's windows are little theaters of the absurd, relating directly to his interest in set design. The 24-year-old Velasco designs windows that give the feeling of passing time, of post-facto events. (At left, an action-packed display at Lilly Bleu.) "You can attract a lot of attention by making something ambiguous," he says. "Then people can make their own interpretations."

TIMOTHY ANDERSON freelances for stores all over town, but he's best known for his upside-down and dismembered mannequins, as seen at Macho and Fire. Anderson, 22, started toying with display ideas in his own home by attaching chairs to the walls and suspending mannequin legs from the ceiling. His window designs rely on simplicity, futuristic fantasy and violence, and he uses inexpensive materials to make most of his own props. (Below, Macho mannequins gear up for a date with danger.)

"The general public loves windows. The more unusual nowadays, the better," says Anderson. "My ideas are violent, but I think violence serves as a balance in life—if everything were calm, you wouldn't be prepared for the worst. And violence in a window still stops people." There seems to be some truth in that. Half of the black shirts he was setting up in a bondage motif at Macho were bought before he finished the window. ■



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