

# THE WINDOW

## What The Barneys Team Is Wearing This Gala Season By Benjamin Jackson - April 6, 2016

It's the time of year for budding trees, rosé, and black tie events. The coming months bring a calendar brimming with galas, fundraisers, and awards ceremonies galore, so we asked some of Barneys' senior executives which they'll be attending and, of course, what they'll be wearing throughout the coming season.



DRIES VAN NOTEN Grosgrain-Trimmed Two-Button Suit

I plan on wearing this Dries Van Noten suit to the Lucky Draw benefit at the Sculpture Center in Long Island City. The Center is one of the most important not-for-profit art institutions in New York and is dedicated to showing the work of emerging and established artists, as well as commissioning new work. It's all exhibited in a former trolley repair shop in LIC that was redesigned by the artist Maya Lin.

Yet, it's hard to get too comfortable. Reaves worked as an upholsterer after graduating from the Rhode Island School of Design, where she studied painting. That is why she is so at ease producing work that, in many cases, looks not quite right or incomplete. Some pieces haven't been upholstered; others teeter on the edge of structural integrity. And they exploit a certain kind of nostalgia, memories of furniture that once occupied childhood homes—or maybe, in their misshapen, stripped-bare construction, the curbsides of childhood homes, waiting to be towed away.

But they are still sculptures rather than functional, manufactured design objects. Reaves bristles when the two are conflated. “I actually find design pretty limiting,” she said. “I’m looking to people who aren’t really in the design tradition, even if they’re making functional objects.”

The exhibit follows on the heels of what might more properly be called Reaves’s solo debut, a project with four pieces at SculptureCenter in Long Island City. Two of those pieces are en route to Herald Street Gallery in London, where Reaves will show at the end of the month.

Although the pieces are meant to be interactive, letting them out into the world has required an adjustment. She spent the last two months before the opening at Bridget Donahue working in total solitude at a residency in upstate New York. “Six o’clock would roll around on Thursday and I’d kind of look around and, be like, this is what I’m doing,” she recalled.

“I got into it,” she said. “By the end, I didn’t want to leave.”