

URI McMILLAN, ON RECOVERING THE OVERLOOKED FIGURES WHO SHAPED CULTURAL HISTORY:

“I wanted to revalorize people who have seemed to become erased from this period … making sure that people who are often seen as unidentified actually get a name.”

REFLECTING ON THE WORK OF **ANTONIO LOPEZ**, WHOSE ILLUSTRATIONS WERE INTERDISCIPLINARY BETWEEN FASHION, VISUAL ART, AND PERFORMANCE, **URI MCMILLAN** CONSIDERS HOW MOVEMENT AND MEANING INHABIT EVEN THE SEEMINGLY STATIC OR SUPERFICIAL:

"We don't necessarily think of drawing as kinetic. We think of drawing as the opposite of kinetic. But [...] there was a kind of vibrancy and energy that, to me, I could see even in something like a still, where it doesn't even seem like it's really a still.

"...A friend of Lopez's, when asked about his drawing after he passed, said that Antonio Lopez's drawings were sort of like dancing on paper."

LATER, REFLECTING ON THE TENDENCY TO DISMISS ORNAMENT AND ARTIFICE AS SUPERFICIAL, MCMILLAN CONTINUED:

"We tend to think of these things as really ornamental, and therefore artificial and unreal and surface-oriented. [...] Just because something is surface-oriented doesn't mean that it lacks meaning. Just because something is artificial and made doesn't mean there can't be a depth that's attached to it."

Uptown Fashion/Downtown Cool, or Antonio Lopez's Reign at Fiorucci



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URI McMILLAN, ON THE COLLECTIVE ENERGIES AND SOCIAL WORLDS THAT MADE ART POSSIBLE IN 1970S NEW YORK:

“Art was not made in isolation from external stimuli, but was the product of a dialogue. Creative and fashion designers, choreographers, dancers, and visual artists attempted to speak across their respective wheelhouses, living, playing, and loving together.

[...]

“It was about literally building a community through people working together in a studio, people going to restaurants late at night, people going dancing, but also the way that they were moving across music scenes, modeling, photography, performance art, fashion, design.”

