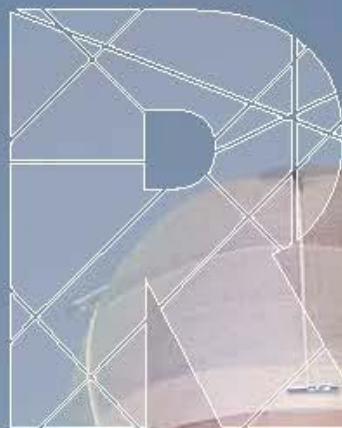
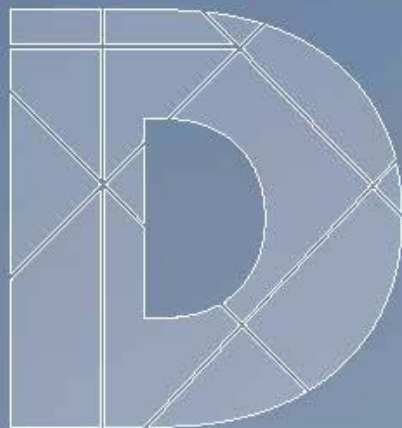


C O L L E C T I B L E



VOL. 7

spring - summer  
2018  
UK £ 8  
IT € 10

The urge to escape from selfhood and the environment is in almost everyone almost all the time. ALDOUS HUXLEY



# escape to be

JOHN WATERS  
DRUSILLA FOER  
ADRIAN PIPER  
NIKI DE SAINT PHALLE  
GIAN PAOLO BARBIERI  
CHARLES FRÉGER  
CAROLEE SCHNEEMANN

TONI THORIMBERT  
SIMON DENNY  
MARIANNA ROTHEN  
NICO BUSTOS  
ESTER GROSSI  
LUIS MONTEIRO  
MOATAZ NASR

ALESSANDRA MASTRONARDI  
ANDREAS GURSKY  
VLATKA HORVAT  
EILA MENCHARI  
XU MEEN  
NICOLA VINCI  
SUJATRO GHOSH

BELÉN ANTOLÍN  
CLARA TOSI PAMPHILI  
FLORA PHILLIPS  
CHIARA GUIDI  
ARVED COLVIN-SMITH  
HOLLY SILIUS  
SAYURI BLOOM





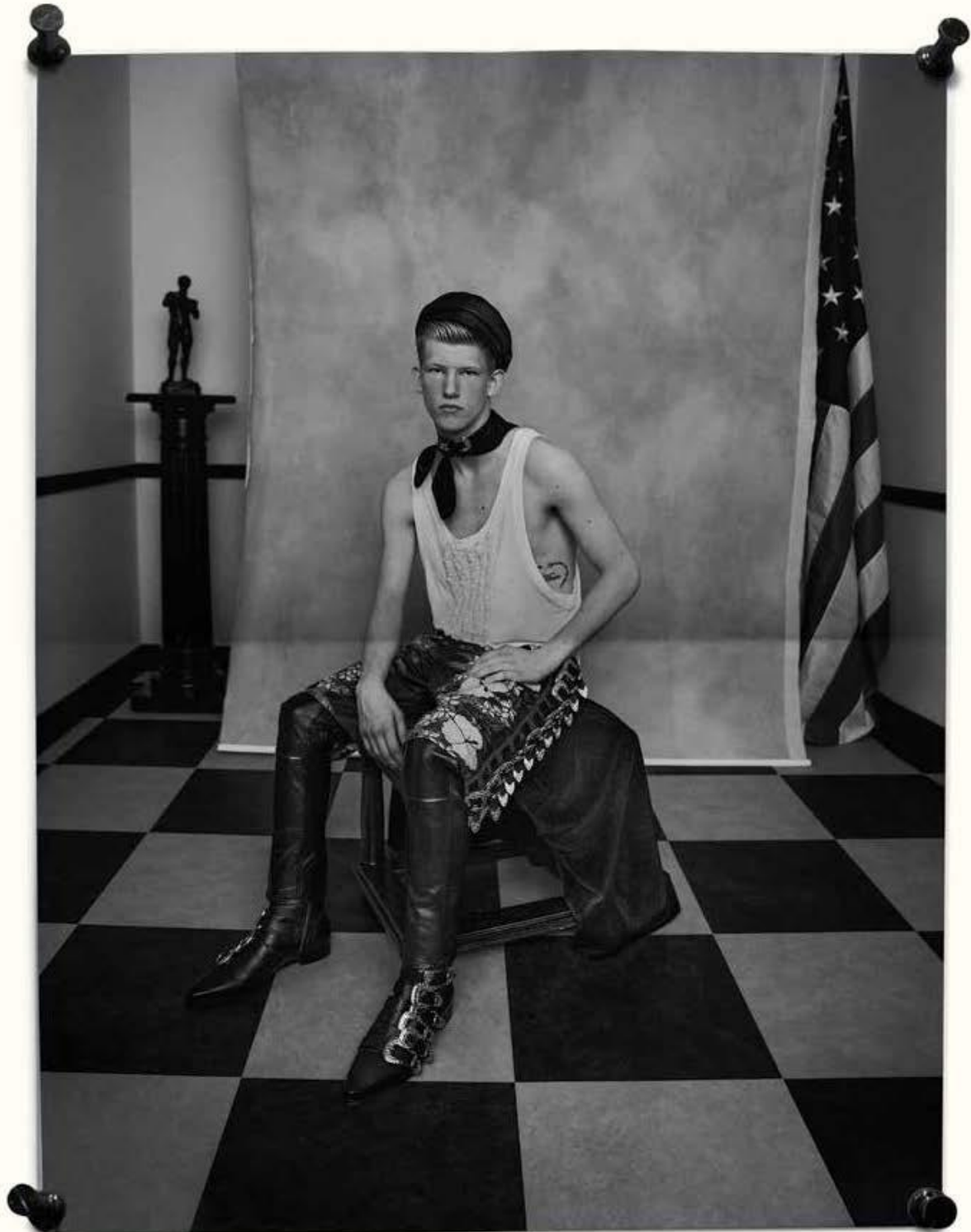
CHANEL





CHANEL





**Ce-Ed Runway**

**Location**

**Photography**

**Term**

**Overture 002**

**Milan**

**Inez & Vinoodh**

**Spring Summer 2018**

**DSQUARED2**







Ce-Ed Runway

Location

Photography

Term

Overture 002

Milan

Inez & Vinoodh

Spring Summer 2018

**DSQUARED2**

9  
8

**FORGE  
EVERYTHING**

# C O L L E C T I B L E

# DRY

VOL.7

## DON'T REPEAT YOURSELF

### ESCAPE\* TO BE

Love is the missing factor; there is a lack of affection, of warmth in relationship; and because we lack that love, that tenderness, that generosity, that mercy in relationship, we escape into mass action, which produces further confusion, further misery...

Jiddu Krishnamurti

Escaping doesn't always mean going away, forgetting. It can be a search for a new dimension. It can be a beginning, or experimenting a different self. It can mean breaking free of a cocoon to finally become that which you've always been. Forget or forge everything? This is the essence of escape.

Sometimes we wake with a desire to be someone else, different and elsewhere. We desire a new hypothesis for the future. In this issue, you'll explore extraordinary stories by people who have turned escapes into strength and transformation. Vlatka Horvat cuts out references to the infinite that dissolve barriers and erase memories; John Waters renders void the confines between tradition and destruction of tradition; Kensuke Koike overturns perceptions of the past... Then there's Simon Denny, a fan artist who has created a flag for the state of Liberland, born through the use of blockchain technologies and bitcoins. Indian photographer Sujatro Ghosh uses provocative shots to denounce the female condition in his country, where women are worth less than cows. Can the same be said of other cultures too?

Recognition of women's rights and their role in contemporary society, especially in places we think of as "evolved," remains ambiguous and surprisingly critical. Already midway through the past century, major female artists denounced subordinate conditions and commodification of the female body, including all the problems connected with recognizing one's own identity. Adrian Piper, a famous feminist artist who abandoned the US for Berlin, shares her archive with us. The great Carolee Schneemann, who won the Golden Lion for Lifetime Achievement at the 2017 Venice Biennale, gives an extraordinary interview detailing her militant artwork, which has always put the female body front and center in order to free it from rhetorical and patriarchal conditioning. Niki de Saint Phalle is drawn between the savage side of her female character and her bourgeois family upbringing.

There is no "genre" issue if society is fluid and that which surrounds the sexes dissipates into a mutating body. Accepting one's own corpus is beautiful, if it is worth. That's the important thing: never lose sight

of value. Never sell yourself out. Then body and soul can remain united, seeking perfection even when it lies outside the pre-established, uniform or usual. You're a man, you're a woman; genre doesn't matter. What's important is knowing how to make your own choice. We can switch men's and women's clothing to become that which we desire in a given moment. Wearing a mask works too (check out the amazing piece by Charles Fréger, a photographer-anthropologist who wants to restore - through portraiture - identities and dignity to the protagonists of his works). Then you'll enjoy a search for memory in a place that is an ancient home that has nothing to do with spirits, yet mirrors the soul of generations. Or explore landscapes shot by Matteo Procacci, immersed in an imaginary light, altering perceptions by inventing novel things. For Alessandra Mastronardi, a young Italian actress making a name for herself in the world, escape can be the choice to try new challenges and cultures, but also to return home, back to her familiar roots. The famous photographer Gian Paolo Barbieri generously opens his foundation to young people, revealing beauty through iconic images, exotic countries, divine creatures, interwoven with history.

The body doesn't scare us anymore, even though we know that it continues to render us terribly mortal. Humans have tried to free themselves, remaining somehow alive, from their mortal remains (Their Mortal Remains is the title of V&A's Pink Floyd Exhibition and book). The answer provided by Aldous Huxley and other theoreticians of escapism is another story. We'll address that in upcoming issues, but let's end here with a line that synthesizes their thinking:

I wanted to change the world. But I have found that the only thing one can be sure of changing is oneself.

Aldous Huxley, Point Counter Point

Unfortunately (or not?), even ninety years later, this could still pass for a present day statement.

\* - to get free from something, or to avoid something - something that helps you to forget about your usual life or problems - the act of successfully getting out of a place or a dangerous or bad situation - a loss that happens by accident - the key on a computer keyboard that allows you to leave a particular screen and return to the previous one or to interrupt a process

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239 **SOMETHING LIKE SCALES**  
Kensuke Koike



\* **ON COVER**  
- A NEW GENDER  
Charme and appeal are individual qualities beyond gender, as the acolytes of the power of beauty know very well. So the blurred line dividing sexes, assuming it is still definite, disintegrates with the most powerful mean of attraction: a scented signal. Boy Chanel, the new EAU de Parfum from Les Exclusif collection dedicated to Arthur (Boy) Capel - Gabrielle Chanel's greatest love and alter ego - is the scented homage to the polymorphic nature of seduction. In its bouquet the more intense and masculine notes (sandal, heliotrope) do a little magic: they enhance the gender sensuality according to the skin of who wears it. On the lips, Rouge Coco Lip Blush N. 420, Burning Berry; on the eyelids, Stylo Eye-Liner Intensité Longue Tenue N. 10, Noir, Signature de Chanel. All by CHANEL. Ruffled bodysuit DAVIO ROMA  
Photo Luis Monteiro. Fashion & Concept Sayuri Bloom. Make Up Caroline Torbahn. Hair Sharmaine Cox. Model Xu Meen @ IMG. Beauty Editor Sandra Bardin

‡ **ON COVER**  
- CIAO, ALESSANDRA  
With her intense gaze communicating beauty and character, Alessandra Mastronardi mixes traits of mediterranean charm - profound colours and glowing complexion - with the sophisticated glamour of an international star. The Neapolis palette, maquillage SS 2018 from Chanel, is perfectly in line: eyes drawn with Stylo Yeux Waterproof N. 939, Nero Vulcano, and Mascara Dimension de Chanel N. 50, Nero Metallo and, on the eyelids, the warm tones of Les 9 Ombres Affresco. On the lips, Rouge Allure Velvet N. 65, L'Aristocratica. On the skin, Les Beiges Teint belle mine naturelle N. 20 and a touch of Fard Joues Contraste N. 430, Foschia Rosa. PVC mini cape worn over tweed suit. All by CHANEL. Photo Toni Thorimbert. Fashion Michela Guasco. Make Up Simone Belli. Hair Domenica Ricciardi. Thanks to Alessandra, Carina Mastronardi

# Dior

## HYPNOTIC POISON



*Hypnotic Poison*





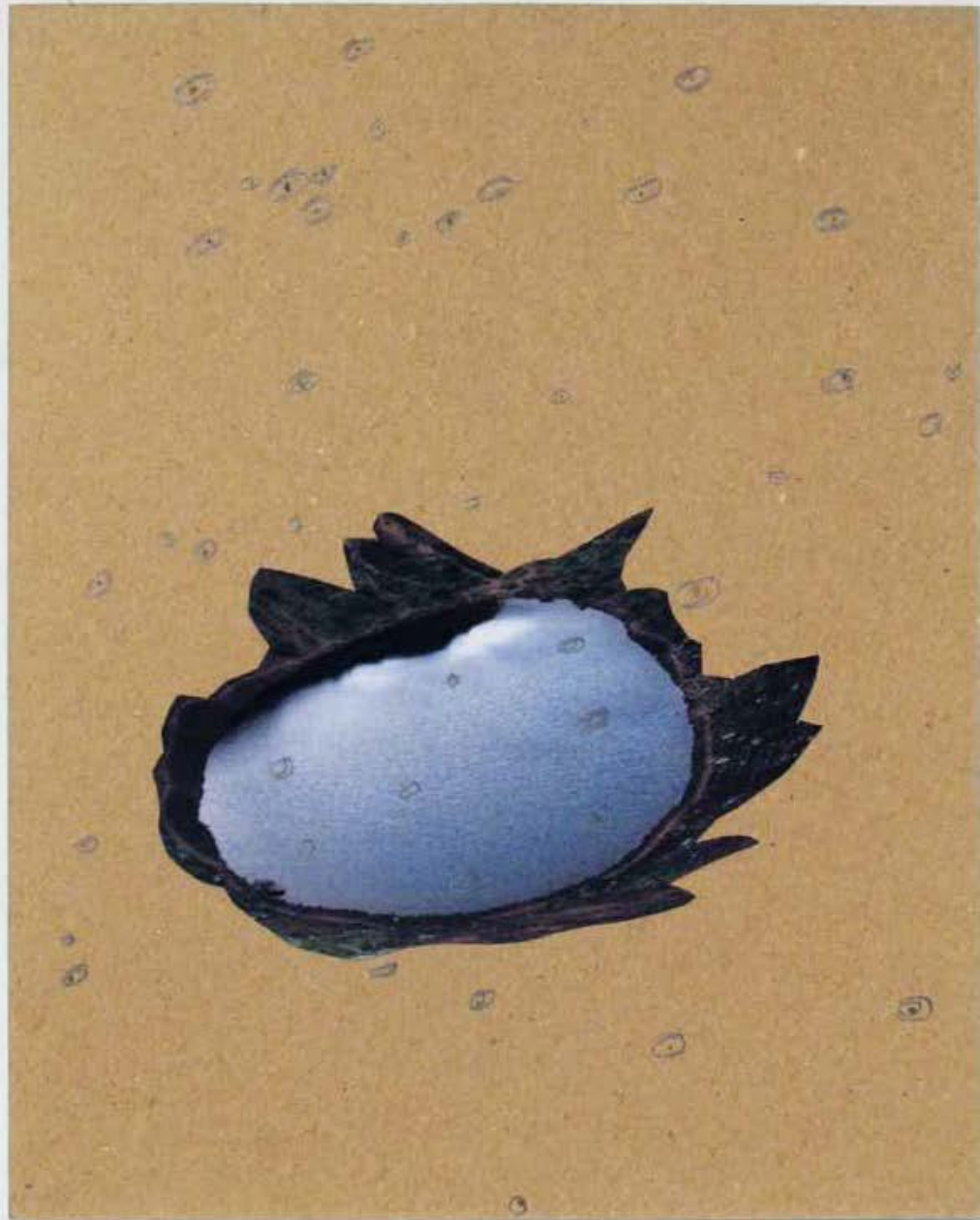
**TAGLIATORE**











A sequence of photographs depicting different people within various outdoor spaces. The artist has cut out and re-positioned a small side portion of each picture so to re-align the horizon while obliterating the human figure. The subject is de-centralized, denied its core role within the image. The author intervenes on the original structure of the picture to de-construct and re-configure existing hierarchies among the elements that define it, both visually and conceptually. Across a number of her works, Vlatka Horvat explores the landscape from different perspectives. Looking at it as an artistic subject as well as a physical setting, questioning the status of the human being in relation to such environment and therefore addressing the on-going negotiation between nature and humanity. Although her images might suggest the idea of a person as being swallowed by an overwhelming environment, I would say she is rather pointing towards relations of encounter, coexistence and exchange. The artist pushes the reciprocity and interpenetration between the human figure and its surrounding space to the point of posing a question on the identity of the artistic subject. Is it even relevant to be searching for an epicentre within these compositions? Perhaps we should look at this imagery simply as the collapse of two visual dimensions. Perhaps the key to these speculations lies in the element of the line. >>

You are a film maker, artist, photographer, writer... Are you sure you don't have any hobby? 3:02 PM

That's the only question I get from the press that makes me crazy. "Do I look like a goddamn dabbler?" I shout at first time college newspaper reporters in mock indignation when they mistakenly ask me the same question. "I don't have hobbies, I have careers," I answer with grandiose hauteur.

3:02 PM ✓

You are against improvisation in movies, is it the same in visual art? 3:02 PM

I'm only against adlibbing in MY movies, not everybody else's. Andy Warhol used it with great results. But I AM a proud member of the Writer's Guild Of America and hate it when actors say, "The first thing I do is throw away the written script and makes the words my own." Oh, no, you don't! You're an actor not a writer! Say the words as written. You hate it when directors give you line readings, don't you? It's the same thing. But in art, of course, I don't hate improv- abstract expressionism would never have happened without it.

3:02 PM ✓

Let's talk about Christmas celebration, I remember your last Christmas card in which Santa was a hood gangsta. Seems like you care about traditions... Don't you? 3:02 PM

Well I like to take traditions and alter how we see them and hopefully make you laugh at the destruction.

3:02 PM ✓

Is there a John Waters Christmas tour? 3:02 PM

Sure is. I have been doing it for over a decade- last one was 18 cities in 23 days, I believe.

3:02 PM ✓

And what did you get this Christmas? 3:02 PM

"Antonin Artaud" by David A. Shafer, "Ma'am Darling" by Craig Brown and "Topless Cellist" by Joan Rothfuss.

3:02 PM ✓

What about opening a sex club? Would it still be called Flip Flop? 3:02 PM

Yep-for lesbians and gay men to experiment with heterosexual sex to get over their fears and maybe a new strain of homosexuality would be born.

3:02 PM ✓

Concetta and Chiclet are two of the female characters in your movie Female Trouble (1974). I see that Concetta is an Italian name coming from Sicily and it's funny because it's also related to the artistic concept of Concettuale (Conceptual art). So I ask you: was that movie concettuale because of Concetta? 3:02 PM

Concetta was the real name of a teenage regular dancer on The Buddy Deane Show, a televised dance show in late 50's and early 60's in Baltimore on which I loosely based "Hairspray". I guess I just used her name earlier in my career because I liked her teased hairdo.

3:02 PM ✓



# TRADITION - DESTRUCTION PASQUALE LECCESE MEETS JOHN WATERS

"I really should be changing my outfit anyway, I've had it on for nearly five hours" sounds like I will not make any more boring art (John Baldessari). Can that quote be considered a conceptual sentence? 3:02 PM

No, just the thoughts of a fashion casualty, I guess. 3:02 PM ✓

You had a room at the last Venice Biennale: were you there? 3:02 PM

No, but I was honored. What could ever compete with being on the jury though? That happened a few years earlier and I was scared to try to top that experience by coming back.

3:02 PM ✓

The Golden Lion went to the German Pavillion: have you seen it? And what was your impression? 3:02 PM

I didn't see it in person so not qualified to answer.

3:02 PM ✓

You have to choose a movie to watch with friends between these 3 film makers: Pasolini, Antonioni and Fellini. What would you choose? 3:02 PM

Always Pasolini. Always "Salo." Especially the new bonus features on recently released DVD of same title.

3:02 PM ✓

Have you got an Instagram account? 3:02 PM

No, I'm against giving away my material for free.

3:02 PM ✓

William Burroughs once said: Image is a virus. Do you think we're vaccinated about that? 3:02 PM

Maybe a sickness we all enjoy? Pass the needle.

3:02 PM ✓

Tell me: what is elegance according to John Waters? Did you have any model from the past? 3:02 PM

Never trying too hard. Cappuccine. Veruschka. Romy Schneider.

3:02 PM ✓

Do you like the word dandy? Is it still actual? 3:02 PM

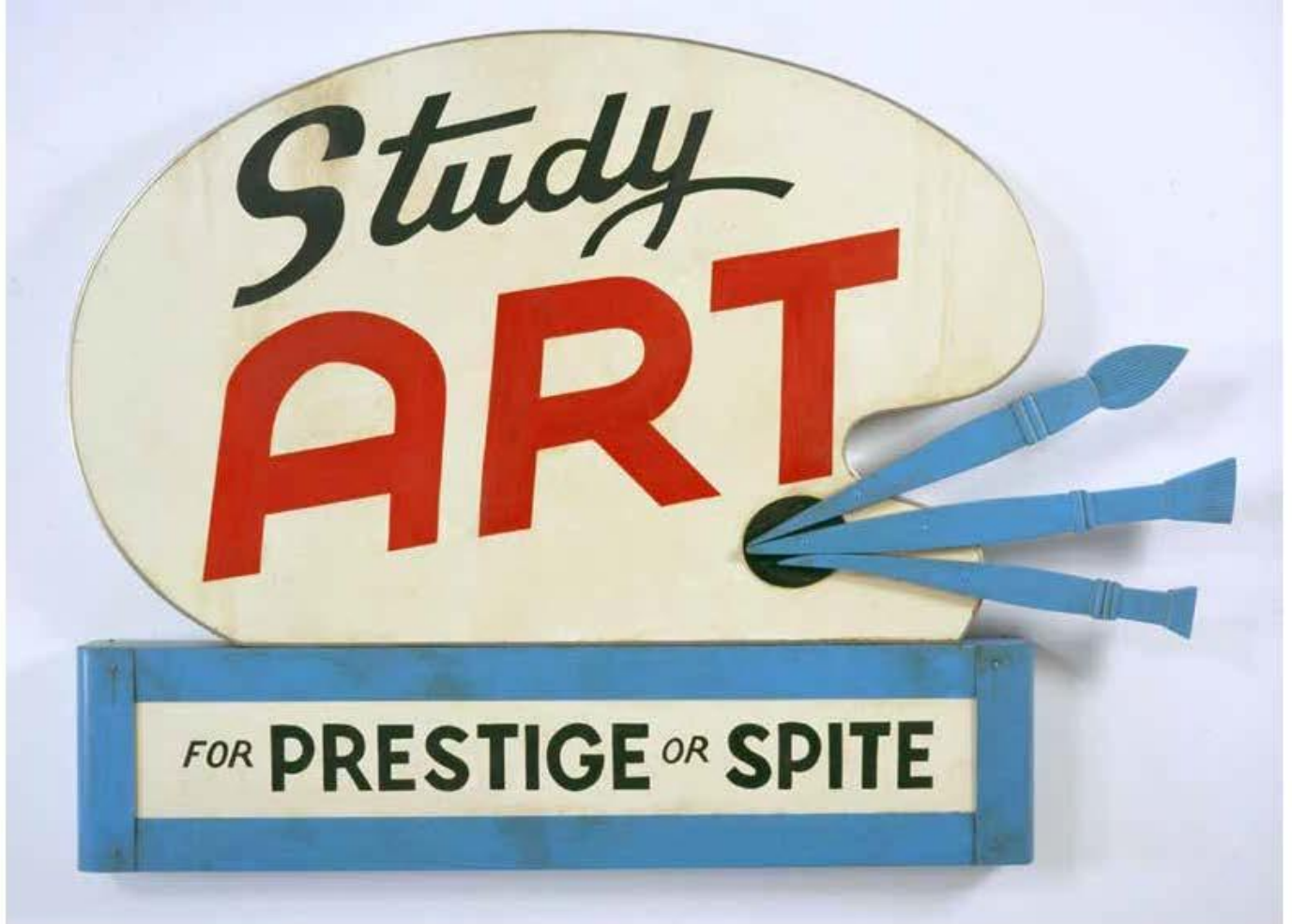
There are worse things to be called by others but if you call yourself that it means you're a bit of an asshole, I'm afraid. Again, trying too hard.

3:02 PM ✓

Can you put me on a list for your next Christmas card? 3:02 PM

I'm afraid not. We have never met in person.

3:02 PM ✓



John Waters Jr. (born April 22, 1946) is an American film director, screenwriter, author, actor, stand-up comedian, journalist, visual artist, and art collector.

John Waters ▲ Study Art Sign 2007. Acrylic on wood and aluminium, ed. 5/5.  
John Waters ▲ Installation view Beverly Hills John 2015.  
Courtesy the artist / Sprüth Magers Gallery, London

# BLOCKCHAIN ART, CRYPTOCURRENCES AND THE FREE REPUBLIC OF LIBERLAND

SIMON DENNY EXPLAINS HOW MUCH FUN HE HAS MAKING ART OUT OF DENSE, FINANCIAL JARGON



Showing up in a navy blue suit with a t-shirt and immaculate sneakers, like an investment banker on his day off, is already representative of Denny's value system and announces his approach. It's a global outfit, but no longer that of the bohemian artist of our day, in other words that global individual who arose amid grunge regurgitations and stereotypically states "I live in Berlin, in Brooklyn", or that extended community of artists who want, with apparent disengagement, to become bearers of artistry and art.

On the contrary, Simon Denny, who like in a film starring Leonardo di Caprio, describes (revealing all his specific work approach as an artist-as-financial/technological-operator) laboring for a culture of "global governance" that adheres to Benjamin Franklin's precept: "Where liberty dwells, there is my country."

Born in 1982 in New Zealand, Denny represented his country at the 2015 Venice Biennale. He is an artist who symbolizes – in a literary and explicit sense, almost in the form of a manifest apology – the escape to another world order that's possible on this planet, including reinterpreting it through Pokémon or pop cartoon figures.

A segment of the Orient (Taiwan, Singapore, China), but also Dubai, the United States and Russia (those lands where digital giants roam) have already begun to explore this terrain and revert to those techno-utopian operations detailed in political blogs like the Italian "I Diavoli", which wrote: "Technology and finance are reinforcing their hegemonic positions; systems will be developed by the FAANG (an acronym for the five big technology players – Facebook, Apple, Amazon, Netflix, Google) who are the de facto owners of the datasphere."



Through the game Pokémon, Denny has noted, "I make fan art. I'm like a geeky fan."

He was referring to his recent solo show at Petzel Gallery in New York, in September 2017, where he addressed blockchains (Blockchain Future States) and, in his own visionary manner, maintained that cryptocurrencies are the inevitable affirmation of a clear decentralization of database transactions; an irreversible and accelerated march towards a new world "data-ocracy."

Analyses and complex illustrations have been intuited before and, represented by the iconic yet already historical Isolated Reactionary Destinations, 2017 (presented at the Italian gallery T293), flag of the free republic of Liberland, a 7km micro-nation located between Croatia and

Serbia, that has had its own 4G internet signal since 2015; a community that has self-proclaimed itself a collective nation, making Europe even more realistically utopian, announcing "an elsewhere." These are areas of anarcho-capitalism, where a stretch of land along the Danube has become a concrete device of a line by William Burroughs – "nothing is true, everything is permitted." The concept has made landfall and now possesses, thanks to Simon Denny, its own monument to the free state. "At least people are dreaming and seriously building a global financial system that is more fair to people," Denny said.

"They're keeping the hope alive and moving forward to fairer global future, which is what I'd like to see the world go into."

# THEATER SHOWED ME THAT I'M CAPA- BLE OF COURAGE

D R U S I L L A

36 | 37





# WHY I'M NOT TALKING ABOUT MY ARTWORK

(ADRIAN PIPER, MAY 2015)

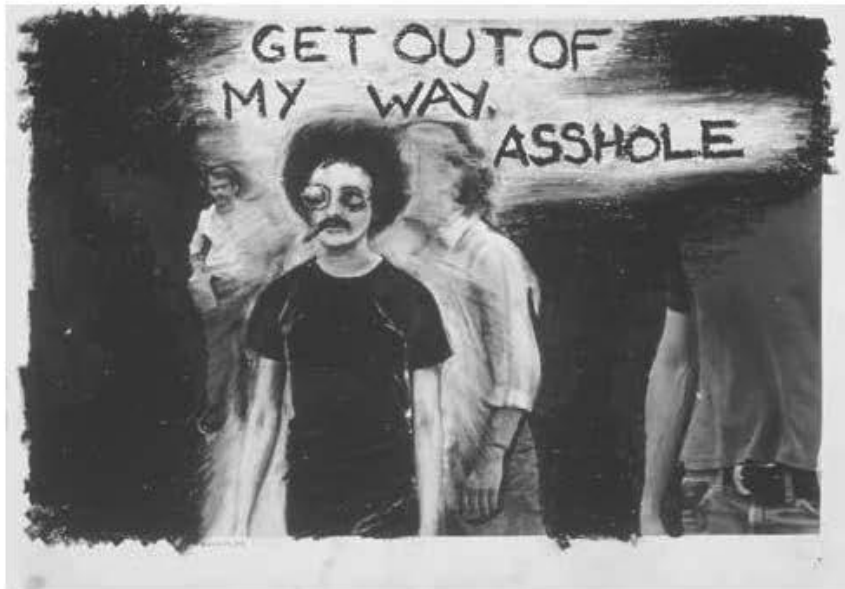
Golden Lion Award for Best Artist at the 56th Venice Biennale in 2015 \*



Adrian Piper, *The Mythic Being: Look But Don't Touch*, 1975. Silver gelatin print, oil crayon. 8" x 10" (20.32 x 25.4 cm). Photo credit: Tom Powell, courtesy of Lévy Gorvy, New York. Private Collection, USA. © Adrian Piper Research Archive Foundation Berlin

One of the reasons I am not doing interviews or talks about my artwork for now is that I have already said more on this topic than any sane person could possibly want to read or hear. Most of it is listed at <http://adrianpiper.com/docs/AMSPCV.pdf>, in Section 12. I said all that because at the time, no one else was saying it; and I felt the need to add my own artistic ideas and concerns to the general discourse. It was the right decision at that historical moment. Unfortunately, circulating those ideas within the shared discourse also had the unwanted side effect of sabotaging those ideas themselves, which mostly revolve around the concept of an unmediated relationship between subject and object in the indexical present – the immediate here and now. This demands of every viewer an intense engagement with one's own concrete experience of the work. But by talking and writing about this kind of relationship to my artwork, I in effect mediated that relationship through my discourse about it, thus undermining the ability of viewers to enter into it! The result was that the artwork itself was often, and usually incorrectly, viewed through the lens

of my pronouncements about it, as autobiographical. That I had asserted P was taken to be a statement about me, rather than about P. Instead of inquiring into the nature and implications of the object I had made, much writing that was supposedly about my work was in fact about reporting on the inner states the writer took me to be expressing by having made those pronouncements. Art criticism was replaced by biography – not the field I signed up for. Actually I don't think what I have to say about my work is all that interesting anyway. It's only a very small part of the public meaning of the work, which is constituted out of the multiplicity of perspectives we all bring to it. I would much rather hear what other people think about the work itself (not about me; about the work). That's the way I get to learn something new about it, by discovering the very wide variety of ways it affects other people. That new feedback opens up my worldview and nourishes my creative process. So I've concluded that it would be best for me to just get out of the way, so that others can have a go at it for themselves. Please do.



Adrian Piper, *The Mythic Being: I Am the Locus*, 1975. Five gelatin silver prints, oil crayon. Each 8" x 10" (20.3 x 25.4 cm). Detail: photograph #5 of 5. Collection of the Smart Museum of Art, Chicago. © Adrian Piper Research Archive Foundation Berlin



Adrian Piper, *The Mythic Being: I Am the Locus*, 1975. Five gelatin silver prints, oil crayon. Each 8" x 10" (20.3 x 25.4 cm). Detail: photograph #3 of 5. Collection of the Smart Museum of Art, Chicago. © Adrian Piper Research Archive Foundation Berlin



Adrian Piper, *The Mythic Being: It Doesn't Matter Who You Are*, 1975. Three gelatin silver print photographs altered with oil crayon. 8" x 10" (20.3 x 25.4 cm). Collection of the Spencer Art Museum, Lawrence, Kansas. © Adrian Piper Research Archive Foundation Berlin

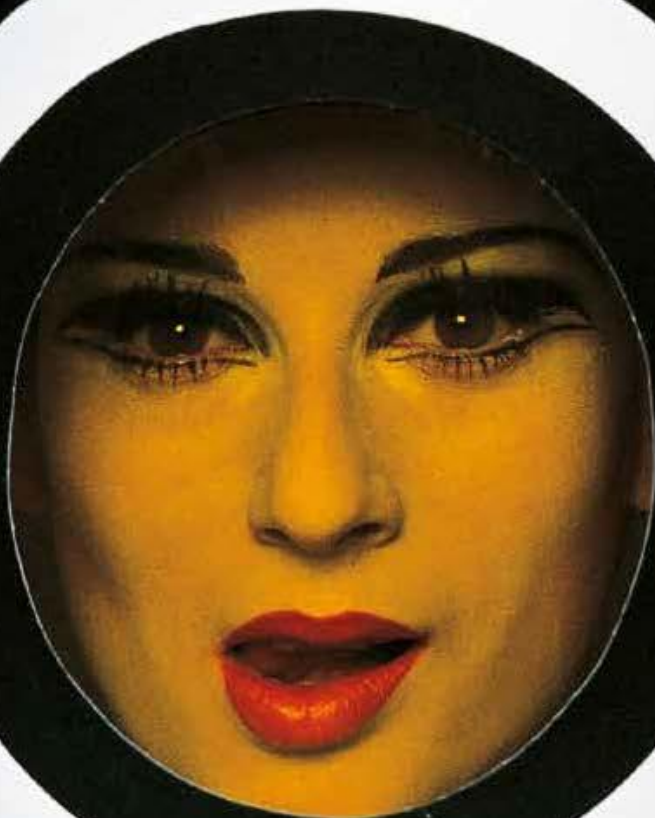


DRY

# #WILD SIDE



Pop Illusion, Yves Saint Laurent new male uplook, is a rainbow of daring colours, lights and effects to be mixed and matched according to the desired effect: glamorous and precious or bold and psychedelic. In this page. On a base of Touche Éclat All in One Glow Foundation, a cream hydrating foundation, a dust of Blush Volupté in N. 1, Singulière, and highlights with Touche Éclat Glow Shot, in N. 2, Sunrise. Eyes are enhanced with Couture Palette Pop Illusion, in particular solar pink and gold, magnified with Couture Eyeliner N. 9, Or Radical. On the lips, the glossy pink from Lip Palette Collector. Opposite page. The sensual effect of Volupté Liquid Colour Balm, that combines treatment and male up: hydrates, plumps and colours. In 12 ultra bright shades, here N. 7 Grab me Red. All by Yves Saint Laurent Beauté



# FLOWERS OF MY LIFE





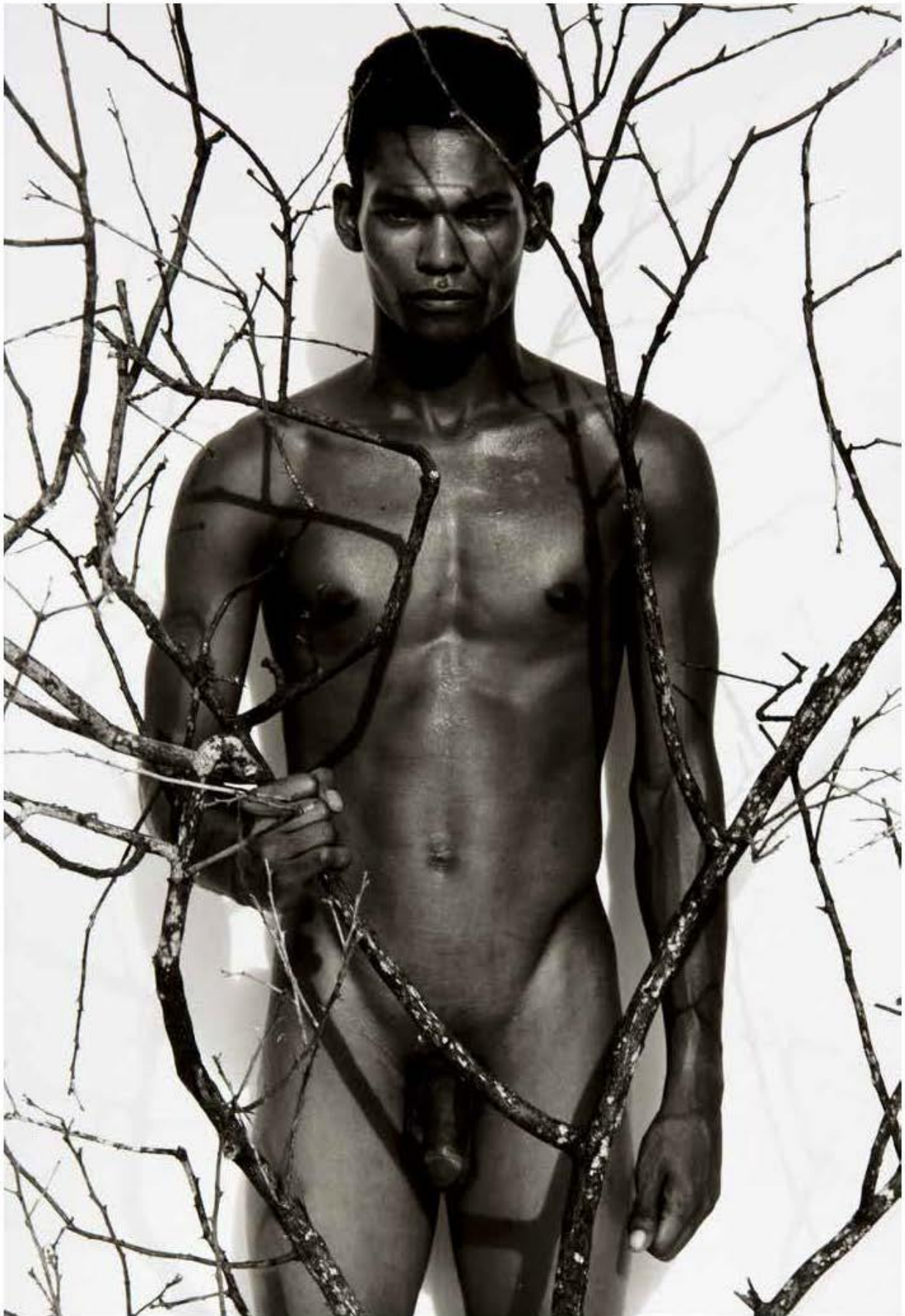
"Beauty is born first and foremost of culture. In fact, just as the Greeks wanted to teach us, where beauty is born, reason is born too."















"I learned it was possible to create masterpieces even when you have little to start with by watching the grand Italian cinema of Visconti, Pasolini and Rossellini."



"Exercising memory as a need. The urgency of a snapshot that captures the present, subtracting it from the vicissitudes of time. The celebration of creative genesis, and ultimately delicacy, passion and sensitivity turned into a savvy eye and introspection...These are the primary tools one needs to approach photography and its subjects. When all is said and done, they are yet another form of love." Gian Paolo Barbieri, 80, is one of the most influential photographers of the second half of the 1900s, and ranks among the fourteen best fashion photographers in the world. His works have been exhibited in the most prestigious museums on the planet, and are now being gathered together to create the archives of the foundation that bears his name. The materials Barbieri produced over the course of his more than sixty-year-career and now conserved in these archives, and include fashion photos, shots of iconic members of society, anthropological research, eroticism, landscapes, still lifes and images from the photographer's private life. There are a total of 910,000 negatives, 6,915 positives, more than 600,000 digital files and over 40,000 images that have never been published before. Through books, photo exhibitions, gallery shows, events, lectures and meetings, this image patrimony is now being put at everyone's disposal, from fans and devotees of the world of photography and art to people organizing lessons and training for young people in workshops and classrooms. [www.fondazionegianpaolobarbieri.it](http://www.fondazionegianpaolobarbieri.it)

# DANCING PIRATES

CRITIQUE AND POLITICAL ENGAGEMENT IN CONTEMPORARY ARTISTIC PRACTICES



Throughout history many visual artists have adopted a range of strategies and approaches to engage with the political status quo characterizing their native countries, as well as to respond to those issues hitting the international arena at large. Whereas freedom of speech, social equality, institutional transparency and civilians' security have been threatened, artists have often taken action to antagonize and criticize those cases of injustice. In order to raise their voices and articulate a critical position, authors have often crossed the boundaries conventionally defining artistic work, taking on new "hybrid" roles within the social sphere. While some of them have focused on re-shaping the contemporary concept of critique, others have worked towards the actual mobilization of resources and people to fight against local institutions, transgressing the rules set by political power and embracing actual dissident roles. Few questions remain: what models of political engagement are to be considered as relevant today? Is effectiveness the sole measure of their relevance? And lastly, what do they bring respectively into artistic and political discourse?

What role is art playing in relation to the current social and institutional order? Can art be a real catalyst for social change? And, if so, what conditions does it need to fulfil in order to drive such transformation? The trajectory that runs from the Modern Avant-garde up to the present has been constellated by a great number of relevant projects that, not only left a mark on the level of critical discourse, but also motivated a re-articulation of existing power structures. Here, I would like to narrow down the potential scope of my enquiry to focus on few key examples that specifically relate to the last decade. In recent years we can count numerous artists who have developed entire series of works or projects tackling vital social concerns. Each of these practitioners has adopted different approaches to articulate

a critical position, generate a meaningful debate or even instigate a tangible impact. I wonder if, by looking at some of these actors, we might be able to outline few significant paradigms defining the nature of critique and political engagement within contemporary practices.

Mexican artist Pedro Reyes is definitely one of the main figures who recently stood out for articulating a sharp critical commentary of our society. Working across different media, ranging performance, sculpture and durational projects, Pedro Reyes has addressed key issues, both of international relevance as well as specific to Central America's context. In 2008 Reyes collaborated with local authorities in Culiacán (Mexico), to develop "Palas por Pistolas", an explicit





critique towards the high rate of deaths by gunshot that sadly defines this region, but also towards practices of drug trafficking, money laundering, and organized crime that are generally hitting the country's social fabric. For this project the artist invited local citizens to give up their guns in exchange for coupons that could be traded in local stores. The weapons were then crushed through a public act, melted and turned into shovels to be distributed to various art institutions and public schools, encouraging adults and children to engage in the action of planting 1527 trees. Plantings have been later re-staged and performed in a number of locations and art venues such as San Francisco Art Institute, Vancouver Art Gallery, Maison Rouge (Paris), the Lyon Biennial and others.

Whereas the main goal of Reyes' projects is to raise awareness and shed light on daily tragedies such as the reality of Mexican drug cartels, we can see how their critical content mainly articulate through a pedagogical gesture or a linguistic shift. As the purpose of a given object is erased and re-converted, the object itself automatically enters a new semantic territory. Reyes' re-calibration of collective symbolisms and imaginaries also emerges in "Doomocracy", an immersive exhibition organized by Creative Time and staged at the Brooklyn Army Terminal in the fall of 2016. Structured like a trajectory of different environments and performances, each one hinting to the "horrors" of our times – the irreversible process of global warming, Trump's delirious presidential campaign, the understatement of gun violence, the demonization of abortion, etc. – the project sits in between the theatre of grotesque and the parody of a haunted house.



Another important project that developed through a circular movement of conversion and repurposing is Theaster Gates' on-going "Dorchester Project". This still-growing initiative started off in 2009 when the artist purchased an abandoned two-story building in a neglected area in the South side of Chicago and converted it into a cultural hub and a venue for community gatherings. To ensure the sustainability and further growth of this intervention, Gates had produced a series of artworks employing the scrapped materials collected from those same abandoned interiors. All revenues from sales of those works have been in turn used to fund further estate acquisitions, renovations as well as to promote all those activities involving the local communities, instigating a process of cultural reclaiming of an area for long deprived by poverty and crime. In the case of this project, the artist moves beyond a symbolic gesture, literally stepping out from what might conventionally define his "area of expertise" as visual artist. Not only he takes advantage of the market as a way to ensure the sustainability of the project, he also embraces a set of actions that pertain to other fields of practice, such as urban re-qualification.

In this regard, Tania Bruguera represents a prominent example of an art practitioner who has constantly worked to question modes of political engagement within art discourse, re-imagining the role of the artist and pushing the boundaries of artistic practice towards the reality of the social realm. Through the challenging nature of her performances and social actions, Bruguera has for long claimed the urgency to re-think both cultural production and consumptions as based on participation and engagement rather than passive spectatorship >>

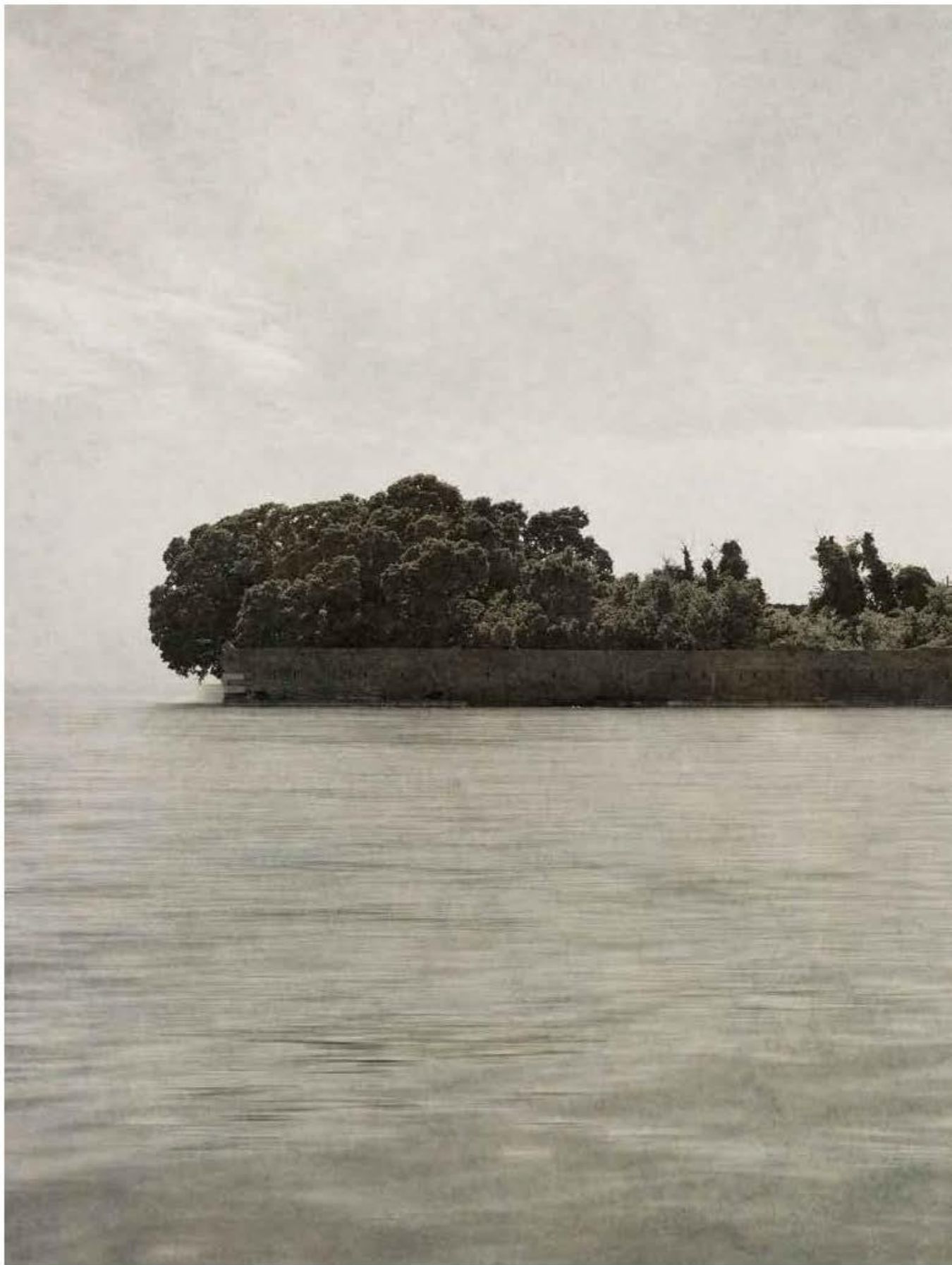


88 89

DRY

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It is the silence of the lagoon, immersed in a sea of marshland, where time seems suspended. Portraits of islands where the buildings are mostly in ruins. Old powder legs, convents, barracks, outposts, now abandoned and overtaken by nature, who has become the protagonist. It is a work about the memory of places, exuding a sense of the passage of time that was, that has been and that continues to be.



116 | 111

# MEMORIES

DRY

PHOTOGRAPHY NICOLA VINCI  
FASHION LEONARDO PERSICO



Georgia ▲ White silk dress with black bow, leather and PVC gloves

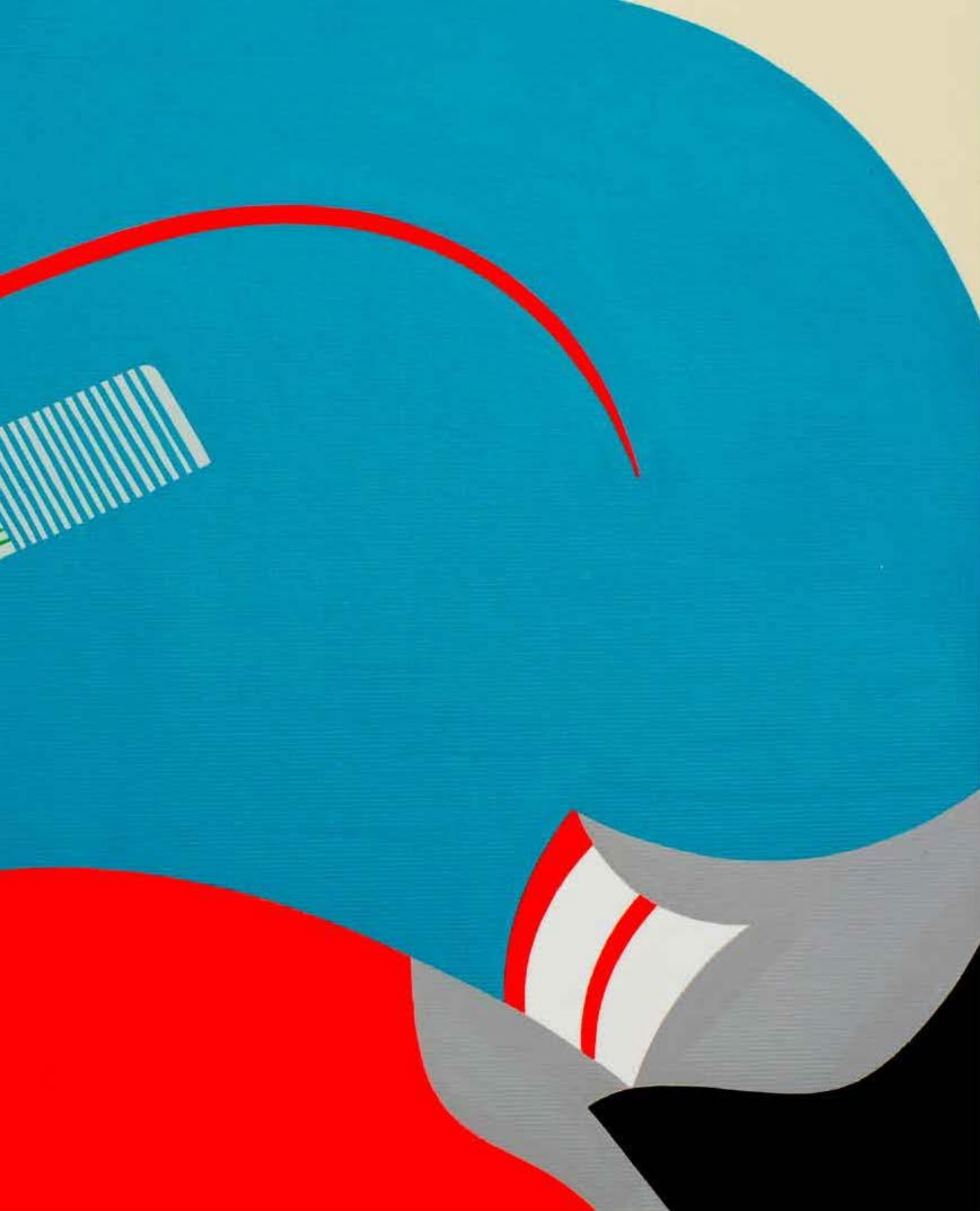
Kim ▲ Long dress over cotton jumpsuit and PVC gloves. All Chanel

Kim < Wool and silk crepe dress with embroidered spider, black mesh boots Christian Dior  
Cap with crystals Gianluca Capannolo



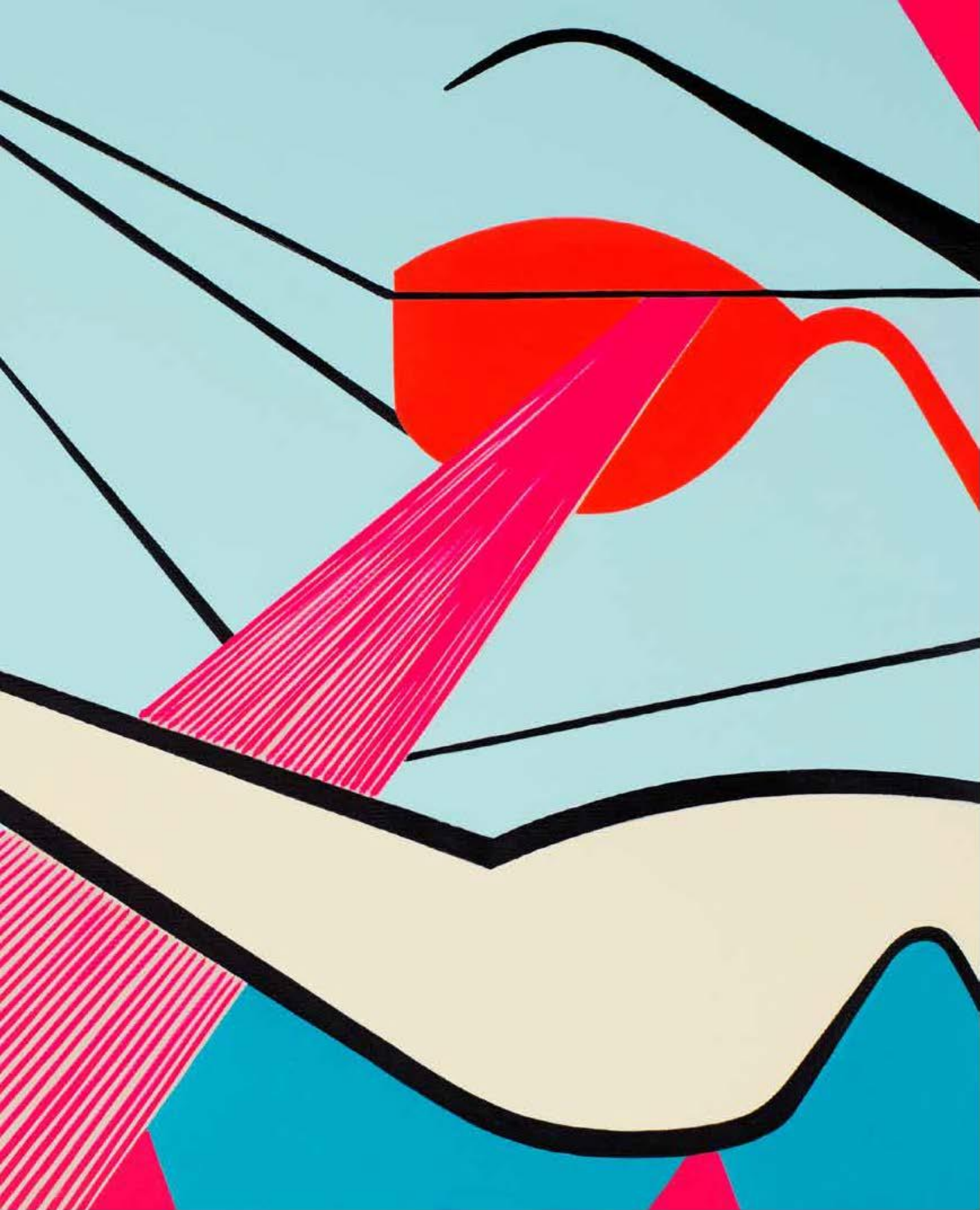






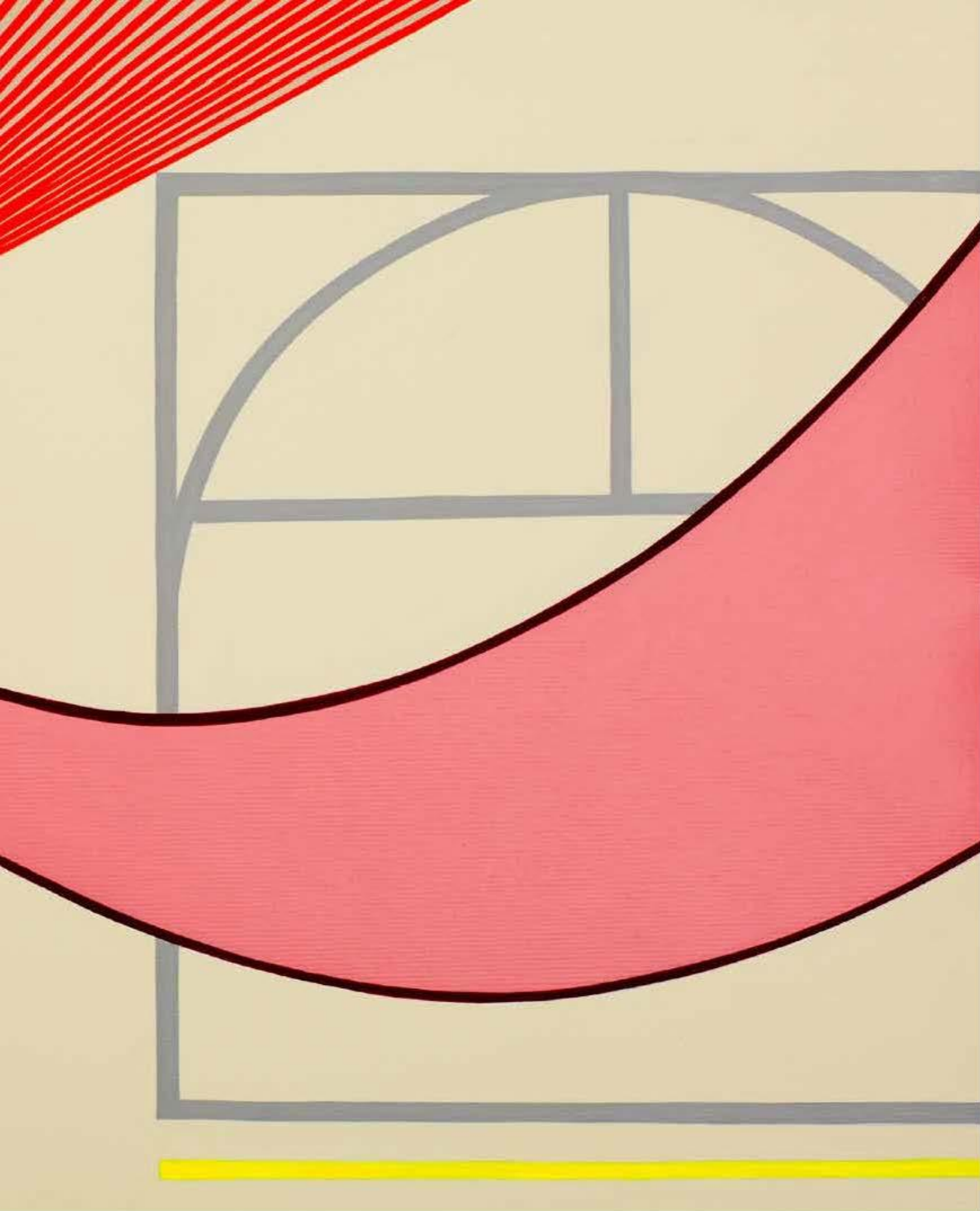
Ester Grossi ▲ Chromatism 01 2018. Acrylic on canvas, 31x50cm.  
Velvet sunglasses Prada Optique giant scarf 140 in plume twill Hermès Mary Jane shoes Gucci





Ester Grossi ▲ Chromatism 02 2018, Acrylic on canvas, 31x50 cm.  
Two-toned sunglasses Fendi Kan I bag with FF logo design and flowers embroidery inspired by Italian Futuristic art Fendi Square-framed glasses Moschino Iridescent sunglasses Versace





Ester Grossi ▲ Chromatism 03 2018. Acrylic on canvas, 31x50cm.  
Yellow lenses and translucent frame sunglasses Rag&Bone Shelley heritage in fine twill silk Bulgari Square silver Chaîne d'ancre Hermès bracelet Hermès



**ALESSANDRA**  
**BACK TO ROME WITH LOVE**

DRY

PHOTOGRAPHY TO NITHORIMBERT  
FASHION MICHELA GUASCO



Rome. A balmy January afternoon in a park that has been the set for countless iconic films. Among those taking a walk in this unexpectedly spring-like day there are some who recognize her. They come to take selfies with Alessandra Mastronardi, born in Naples in 1986, and among the few Italian actresses who enjoy international fame. Nominated at the most recent edition of the Critics Choice Awards in America for her work in the enormously successful Netflix series "Master of None," Mastronardi has starred on the set with Woody Allen, been directed by Anton Corbijn, and honors a number of positions she holds in and outside the world of cinema, for example as brand ambassador for Chanel. But despite it all, she remains wonderfully Italian. In this magic photo series – amid transparent plastics, eyeliner and oneiric passages – she is shown playing a surprising, neo-futuristic Anna Magnani/Barbarella, and shares herself through a sincere, openhearted interview.

PVC ruffled cape worn over tweed suit Chanel



But with a different outcome! I studied "Pier Angeli's" life, as they called her in California. It's an incredibly sad story. When she was really young she traveled to America and started working right away. But Italians didn't appreciate the way she'd turned her back on her home country. I read some uncomfortable interviews done here in Italy by very aggressive journalists. She lived a lonely life, caught between a hyper-protective family, marriages gone sour, love stories ended by others... She wasn't a very lucky woman, but it was wonderful to have the chance to play her, even in just a few scenes... I think we should do a film about her. She was fascinating.

Yes, she wasn't that well known in Italy, but she became a star in the US, thanks in part to her relationship with James Dean. Virna Lisi comes to mind to... She rescinded her contract with Paramount, giving up a Hollywood career, and moved back to Italy for love. How many boyfriends have you had? Can we ask you that?

(Laughing) No, no. That's top secret! But not many. I haven't had very many love stories. Thank God, because I'm just 32!

We know you've dated, and then dated again, cross-Channel actors... Did you move to London for love?

I moved to London because I wanted to try something new. It wasn't just for love. I needed a change of scenery. I wanted to grow up a little on my own, to see something new. I wanted to test my limits, see what it was like to start over from scratch, because that's exactly what I did.

Despite your young age, you already have an extensive curriculum. Have you ever had some free time to ask yourself: "What should I do now?"

(Laughing) Yesss! I've tried waiting around. There have been bad years. Between one production and the next, oh yes!

What do you do when those moments arrive?

You want to keep your spirits up, because one of the biggest problems actors face is that we're always waiting for a phone call, and that sucks! Unfortunately, legally we're considered freelancers, but in reality we're not. In fact, we're anything but free! We're bound to productions, directors, things that happen...

Are you especially careful when they offer you a script? Or do you let yourself get carried away by the desire to stay active, more than the desire to make choices?

Maybe I was hungrier in the beginning, less so now. Generally speaking my mom is the one who judges the script. I read the script once, then enter a kind of limbo. I take some time and think about it, then I pass it to my mom and say: read it, let me know what you think. Usually her reaction is all I need to see.

On the set, are you in charge of what you do? Because unlike theater actors, as a film actor you never know what will come out of a scene...

For me, if you feel in control then you're not acting. You're not doing your job to the best of your ability. When you're too self-aware in those moments, you're not connected. It means you're not letting yourself get dragged into the scene, the script, the direction. I really believe in teamwork, especially in this profession. We're all in it together. In America they use the word "crew." That's the way it is. I add my creativity, but if the director wants something else, then you have to express a certain emotion or move in a certain way, display specific character behavior. You have to keep a flexible mindset and be ready to abandon your own impressions of that scene and let yourself get carried away. You NEED to lose control!

Have you ever acted naked? Have you ever been asked to shoot a hardcore

sex scene?

I've been naked, but not completely. And I've done love scenes. Those are the most complicated, the most complex, because you have to completely lose control, and one of my limits may be my own fear of losing control. Here the profession helps me relax, free myself up and say: okay, now you're no longer in control. I'll handle it!

Are you comfortable with your body? Do you do anything to improve it, or change it?

I've learned to love my body. I've learned to look at myself and say, "That's a defect, but that's okay." Of course now I'm more careful than I used to be... When I was younger the only thing I did was throw some cream on my face and body after taking a shower. Now I've got a makeup case that's twice the size of my shoe bag!

You've played Micol Fontana, one of the sisters of the Roman Sorelle Fontana Atelier. What kind of relationship do you have with fashion?

It's a marvelous, incredibly beautiful game. It takes me back to when I was living in Naples, wearing my mom's dresses. It's a beautiful game that lets you pretend to be all the different women you have inside, without necessarily being on a set. That's why, when people ask me about my style, I always feel like the question is too limited. Women have thousands of styles! How dare you?! (Laughs) If a woman wants to feel sexy, she can put on a pair of heels and a slinky black dress. That ways she's no longer classical, but sexy!

What value does shopping have for you?

It's had a therapeutic value. I used to go out to shop and come home with bags full of stuff, then the next day I'd take them back, one-by-one. Not anymore. I'm more careful now. I look at the labels and material first.

So you're a fan of self-aware shopping too?

Oh yes. Today I start by looking at the price tag. Then I tell myself "wait, be patient, this won't last a week... a month from now it will have a hole, a year from now it will be threadbare..."

But I can see you have a passion for shoes...

Yes, I love them! (Laughs) Shoes and handbags!

When you were a little girl, what was Chanel for you?

True style. For me Chanel was the history of true style; the height of fashion!

What was your reaction when they asked you to become brand ambassador?

I practically cried! It was a dream come true! I'd collaborated with other stylists over the years, but I never imagined that Chanel could create such a feeling of family. It's the warmest, most united fashion house I've ever worked with. They really take care of you!

Being looked after by Chanel is unquestionably the best thing one could hope for! Have you ever met with Karl Lagerfeld? Do you get along?

Yes, we've met. I've always been in awe of Karl, and every time I meet him I freeze up. All I can do is smile. He sees me just standing there, smiling, so he starts talking to me in French, which I can understand but can't speak. So in order to avoid answering in English and reveal that I probably misunderstood what said, I just stay silent!

How do you see your future? Would you like to have children, a family?

I take it day by day. I'm sure I'll have kids. They'll come sooner or later. I feel good about life right now, serene. I'm in no hurry!

# CAROLEE SCHNEEMANN

## FREEDING THE FEMALE BODY FROM THE RHETORIC OF PATRIARCHY



For almost sixty years Carolee Schneemann has stood out as a key pioneering figure operating across a variety of artistic forms and discourses, experimenting and pushing the boundaries of research and production. Besides playing a key role in the emergence and subsequent developments of performance, body art, video art and other visual languages, she has been one of the core representatives of the feminist avant-garde. After being awarded in 2017 the Golden Lion for Lifetime Achievement during the 57th Venice Biennale and, after MoMA PS1 has recently presented an extensive retrospective of her oeuvre, *Kinetic Painting*, we have asked her about her practice and feminist position in relation to the present socio-cultural context.

Throughout your career you worked with different media, languages and formal possibilities. However you have always maintained a strong relation to painting...

Painting is key to my entire artistic process. I was trained as a painter; my discipline and perception are rooted within painting, and so is my way of looking at things, the way I articulate form. Through my work I inhabit the tradition of mark-making and, all those energies that are embodied and are part of muscularity are translated through a perceptual process. So for me painting is the key to approach any other materiality.

Is that why it was so important for you to define yourself as a painter? My work originates from the tradition of painting but it also looks way back into Palaeolithic formulations. Those are my influences and they are visceral not virtual. I depart from a visceral and painterly experience of collaged fractures and propositions to then move into virtuality. Also, because I was forbidden authority in any realm that I was devoted to, I felt I was given a kind of crazy gorilla permission to enter into any material that I needed to work with. So I wasn't necessarily trained in film, video...neither I was trained to use the machinery that was needed in order to engage with Kinetic processes or motorized sculpture. I was not trained because nobody ever said I should have access, I just went wherever I felt I would need to go.

I wanted to ask you about the role your cats have played within your oeuvre. They have often been a key reference, either by becoming the subject of your pieces or by entering your artistic thinking, correct?

Yes, cats have taught me a lot about concentration, about time, when to slow down, when to speed up, where to pay attention. For me cats have always embodied a point of encounter between nature and culture, between a harmonious domestic interiority and an idea of wildness and unpredictability.

But also, on a symbolic level, cats are somehow associated with a certain conceptualization and representation of femininity...

I have done research on the history of the cat as being a demon, as an entity to be despised. In the most extreme realms of hostile patriarchy the cat equates to the female genital as a pussy.

It represents something uncontrollable, full of mystery and that, as such, does not align with male domination, or male configurations of phallic power and erotic definitions. So these deformations of the domestic cat somehow correspond to deformations in the idealization and representation of the female body.

You often questioned the idea of the woman as necessarily falling into binary categorizations: either being an erotic subject or a mother, being a professional or a nurturing figure, being a whore or a saint...I was wondering, do you think these dichotomies or binary structures are still present and relevant?

At the moment there is a very fierce movement to re-define gender. At the same time the primacy of giving birth, the womb and the fact that almost everyone human on earth is born from a vagina indicates the female body as the origin of human replication. However in all cultures that we inherit those territories are defined by male power. The need to control product, the need to control offspring, the need to control what the female can create - to the exclusion of her life as an artist - originates from masculine definitions. So being a mother, nurturing, all of those aspects that still remain physiologically unique to women have been and still are questioned and redefined within patriarchal structures. Within the Judeo-Christian culture we inherit, the primacy of women is that she would make a product and that product belongs to men.

What about the objectification of the body? Through your work you criticized the idea of the female body as a fetishized object and proposed instead the idea of an embodied subject. Do you think the rhetoric of objectification is assuming different forms within today's media?

Within the scope of these traditional and contemporary definitions women are able to redefine their authority and to occupy several dimensions, they can choose now, but they still do so within a patriarchal structure. And so the struggle emerges in this tension towards something more humane, more generous, something more affiliated with human necessities. However, the present socio-cultural context is hit by a combination of greed, fascism, hyper-masculinity, especially here in the United States the situation has gone crazy. It has become severe and, when male power is really



challenged and threatened, it is willing to destroy everything in terms of my understanding of cultural history. Instead of aiming to compromise or conciliate they will blow up whatever they see as confusing and opposing them. The other problem concerning the feminine has to do with glamorization and commodification. Our cultural context has been so much defined by aesthetic decoration, which culminates with cultural and consumerist phenomena like glamour and merchandizing.

I feel though as the digital might offer an even greater opportunity for that fictionalization of the body to take place. The idea of the image of a woman being constantly photo-shopped in order to match a certain beauty standard...I am also thinking about the advent of phone apps that allow you to instantly filter and modify your facial traits so to aspire to a fictional version of yourself...

Yes, to fictionalize yourself, to idealize yourself and this generates a tremendous conflict of principle. All that we've been trying to establish is to eliminate taboos, to bring forward what physical experiences actually are rather than having them deformed by the fear and hostility of male culture. Again that would concern female orgasm, maturation, menstruation...all those physical manifestations that make the female body a source of the divine and the disgusting...

In that regard, your work often implied a very carnal manifestation of the body, and even emphasized elements that, within our culture, tend to be considered as repulsive and even "disgusting": I am talking about fluids and flesh...why were those elements so crucial to your artistic proposition?

I never considered those experiences that were integral to my body to be disgusting...that's why it was such a struggle to integrate them, there has always been so much denigration surrounding certain physical experiences...even the most natural and normal ones were often considered as taboo when I was growing up. I learnt that my own physical experiences were very much integral to my sense of the sacred, to my sense to nature, and that I should hold them for their most ancient potentialities and fight against the projections of hostility and disgust.

What do you think it means to be a feminist today? Given that the rhetoric we have been discussing have transformed throughout the years and yet they are persistent...

What's your guess? What do you think it means to be a feminist today?

I guess not aligning with the expectations that are projected onto me as a woman of my age. In my very personal and micro-experience at least...and that relates to how I manifest my body, how I choose to live my life on many levels...

Yes! For me being a feminist has always to do with fighting for our

rights, for our integrity to choose our physicality, to defend the position of our bodies. However that has also very much to do with economic privilege, with the possibility to sustain yourself, to take care of yourself, to feed yourself, afford the medicine that you need, live in a place where you can have a respectful care for your body and, if you are mother, for your children. This country has one of the worst infanticide history, so many cases of babies dying because they are not cared for properly... unless you are well off. As soon as you are well off everything becomes difficult but possible. Also, compared to other cultures, the degree of suppression that we have subdued is tremendous, we have a lot of freedom! We expect to be able to travel and not to be victimized, not to be attacked, not to be prey. Culturally women have always been preyed upon and the "Me too" movement in the United States is making that so clear and so vivid.

What do you think about the growing number of sexual harassment cases that are coming out right now?

Whether women are coerced or choose to participate in masculine power I still believe those cases are exceptional and unacceptable. The structures that we have inherited from history, from religion, from medicine, from literature, from language are all male-dominated and male-shaped. Although that's been shifting and changing, the resistance to equity is extremely volatile. In Europe and in the United States we are experiencing a renewed momentum of hyper-masculinity, of militaristic dominating organizations taking form again. So what would be ideal and humane, protective of our ecology, is still increasingly under threat, it is a very fragile situation.

I was wondering about your recent retrospective at MoMA PS1. Do you think this show is framing your work in a way that is different from previous exhibitions? Is it emphasizing a particular aspect of your career?

I am thrilled, it's a remarkable exhibit and that's because I had the chance to work with some very brave and determined curators. In the past there has been a severe resistance to show the full history of my work due to my approach to the representation of the body. My use of the body is a key defining element across my entire research and production. The installations, the full dynamic of what I build and make has been subdued by the images of the body. To some extent such approach had been received and analysed as feminist authority, or as representative of feminist authority and, as such, integrating feminist embodied experience. At the same time, those embodied experiences, that particular way of inhabiting and representing the body, has sometimes prevented me from showing my entire artistic production. However I feel this exhibit is finally providing an extensive and articulated retrospective of my entire career.







Ruffled bodysuit, and lace pants: David Koma



# BODIES THAT MATTER

What is most important is to cease legislating for all lives what is liveable only for some, and similarly, to refrain from proscribing for all lives what is unlivable for some.

Judith Butler, *Undoing Gender*

Much as parts of Western society would like to think of sexuality and gender as finite, dualistic matters, ideas about a 'third gender' and different shades in the spectrum of sexuality have been a part of other cultures for a very long time. The traditional Dineh of the Southwestern US acknowledge four genders: feminine woman, masculine woman, feminine man, masculine man. The term 'third gender' has also been used to describe hijras of India, Bangladesh and Pakistan, who have gained legal identity, fa'afafine of Polynesia, and sworn virgins of the Balkans. As attitudes shift in our own culture, it is becoming very clear that gender and sexuality aren't by any means fixed or linked to each other. One's gender identity and sexuality are separate and unrelated, and may be shifting and adjusting in time. Official attitudes to sexuality and gender are shifting too, with Germany's Federal Constitutional Court ordering the creation of a new term covering intersex people, using a "positive name for the sex" for birth certificates by the end of this year, and laws in some states in the U.S. allowing an 'X' choice for non-binary identifying people on their documents. More than one-third of transgender people describe themselves as non-binary, which is defined as "people whose gender is not exclusively male or female, including those who identify with a gender other than male or female, as more than one gender, or as no gender, identifying as a combination of genders or not identifying with either gender at all." While intersex people are born with sex characteristics, such as chromosomes, gonads, or genitals that, according to the UN Office of the High Commissioner for Human Rights, "do not fit typical binary notions of male or female bodies", and are, therefore, physically, in an unclear position on the spectrum of the medical definition of the sexes. Traditionally, when a child showed signs of being intersex (as a medical condition it might not have external signs for years or just be present at chromosome level) doctors and parents would choose a gender and change the genitals accordingly, a practice that has thankfully been condemned in recent years.

Art has played with gender and sexuality for a long time, Man Ray famously photographed Marcel Duchamp as Rrose Selavy in 1921, a female persona he kept throughout his life. Andy Warhol's Ladies & Gentlemen series is based on portraits of mostly black and latino drag queens and transsexual women, one of the subjects being the famous queer activist Martha P. Johnson.

New media Chinese artist Lu Yang's 2013 work *Uterus Man*, can be interpreted as a representation of the intersex body and the refusal of traditional gender identities. As the artist said "The human embodiment of *Uterus Man* is a Japanese man named Mao Sugiyama." The Japanese painter, asexual artist/activist had his genitals removed and then served as food during a performance piece. Sugiyama's intention in the operation was not to be 'transsexual'; he didn't receive a constructed vagina in exchange. His crotch is now devoid of sexual

organs. The question of gender representation and identity is central to many works by a new generation of visual artists, queer and otherwise. "There's a tradition of queer night-life spaces being places that people needed, to figure out who you are, not having a support group or a family in a way, and some of the communities that have come out of that. It's queer people starting a club to have a place to go basically, a safe space." says transgender video artist Wu Tsang, whose debut documentary, *Wildness*, explores the relationship non-conforming non-binary subcultures develop with and inside clubs and their role as places where they can build a sense of community and identity.

Let's not forget that much as we, the privileged few, might give some things for granted, it's just yesterday's news that US Secretary of Education Betsy DeVos has de facto refused to defend trans youth who are refused entrance to the bathroom of their choice.

By February 14th 2018 at least four transgender people were fatally shot or killed by other violent means in the US, where the current administration's anti-civil rights stance has spurred a rise in hate crimes.

Homosexuality is illegal in 70 states worldwide, only a handful of states give the option of a 'third gender' or 'no gender' on official documents. Much as the world's understanding and acceptance of LGBTQ+ people is evolving and changing, the rise of alt right and hard right forces all over the world, as a sort of pushback against progress, means it cannot be assumed that all is well in the world for the LGBT+ population. Which is probably why Christopher Bailey, who will step down from Burberry's board on March 31st, decided to dedicate his last collection to the plight of LGBTQ+ youth.

The ready-to-buy February show gives more than a nod to homeless queer youth with its teenage-on-the-run mix and match layers, gender-fluid styling and a healthy splash of a revised version of the classic Burberry check with an added rainbow flag (the rainbow is the main motif of the emotional show, appearing on everything from puffer jackets to accessories). The brand has also shown its support to the cause by making substantial donations to the Albert Kennedy Trust, the Trevor Project and ILGA, organizations which all aim to raise the voices of and mobilize LGBTQ+ communities.

"My final collection here at Burberry is dedicated to - and in support of - some of the best and brightest organizations assisting LGBTQ+ youth around the world," said Bailey. "There has never been a more important time to say that in our diversity lies our strength and our creativity." Whether it's non binary or non traditional gender identity or sexual orientation human nature itself hasn't really evolved. Refusal of gender stereotypes and homosexuality have all been part of being human for a very long time, attitudes towards a different approach to gender and sexuality though, are evolving. Representation and visibility in art, pop culture and fashion (like Moschino using a host of non-binary models for their FW 18 menswear show) can only help push us towards a brighter, more diverse and accepting future.

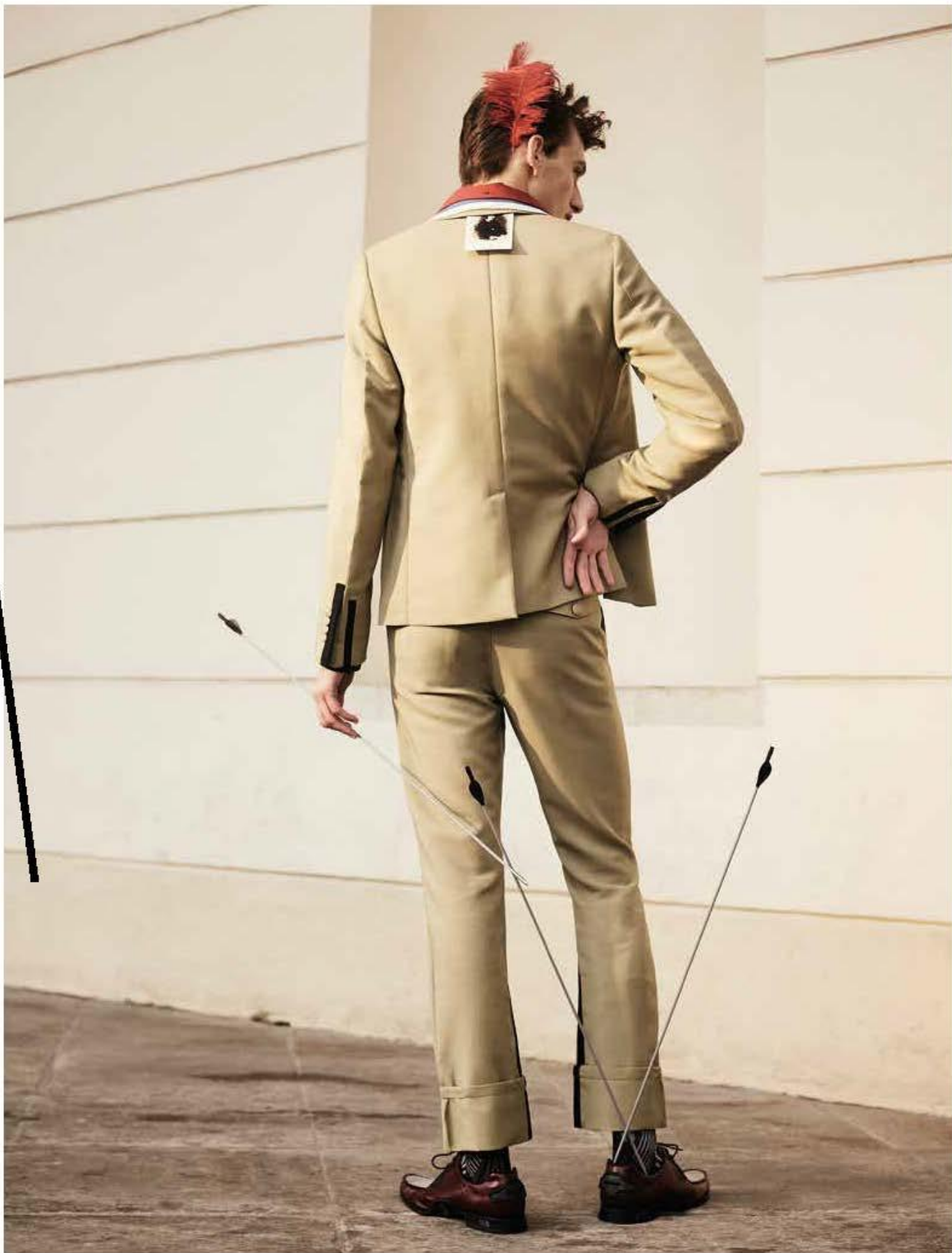






**BACK THOUGHTS (ALL ITALIAN SAINTS)**

PHOTOGRAPHY MARCELLO ARENA  
FASHION RICCARDO MARIA CHIACCHIO



THE THREE GRACES  
◀ Silk top, shirt, vest and pleated skirt Versace  
Socks Calzedonia

ACHILLE O'AMORE  
▲ Suit, shirt, shoes and treading socks Prada





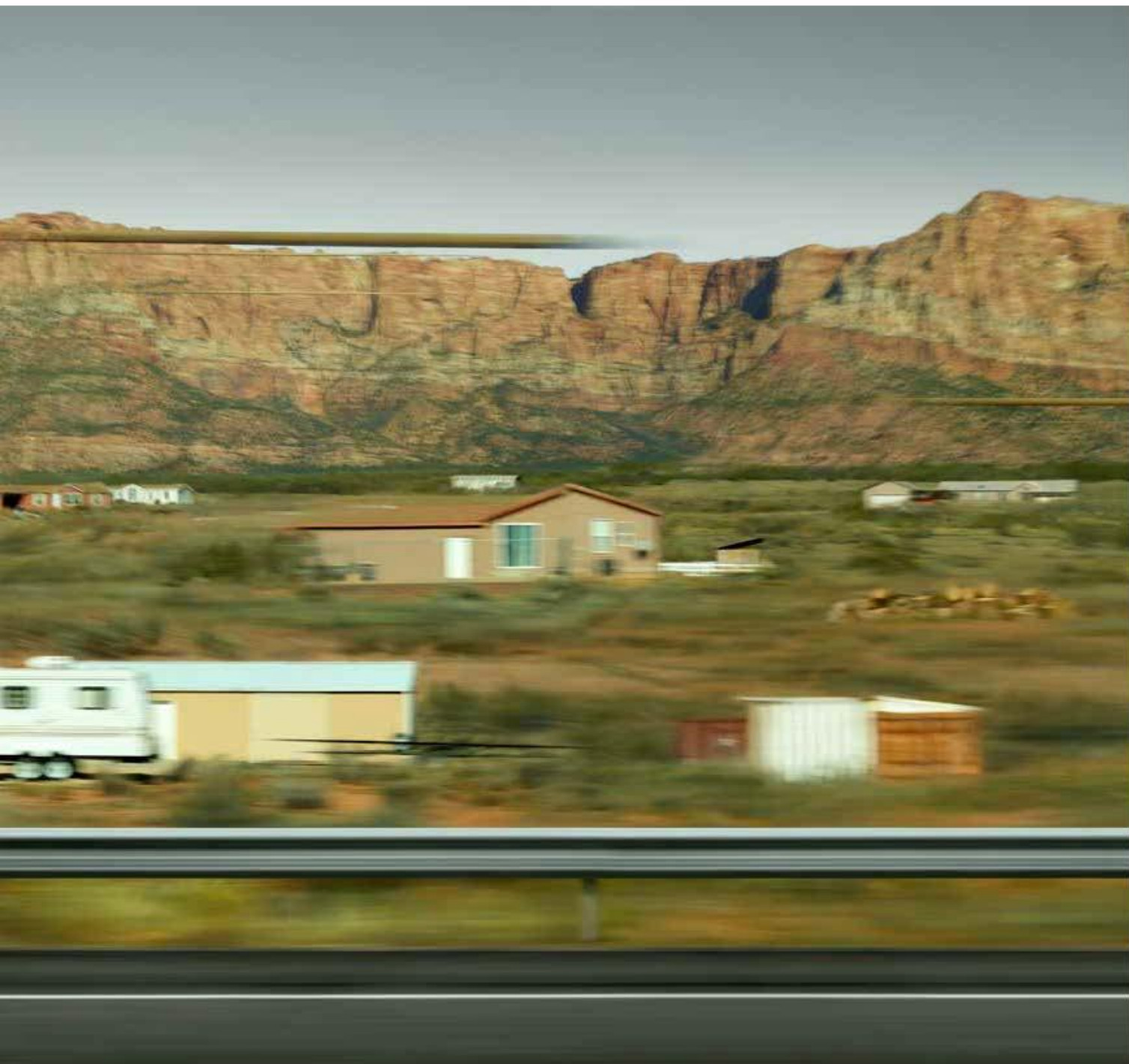
OOO I CAN'T LIVE WITHOUT YOU  
Trenchcoat with glitter hearts J.W. Anderson Cotton shirt Lanvin Necklace Tiffany & Co.  
Shoes customized by stylist J.W. Anderson Socks Calzedonia

R E A L I T Y A N



GURSKY'S METAPHOR IS THE IDEA THAT EVERYTHING IS HAPPENING A

D A R T I F I C E



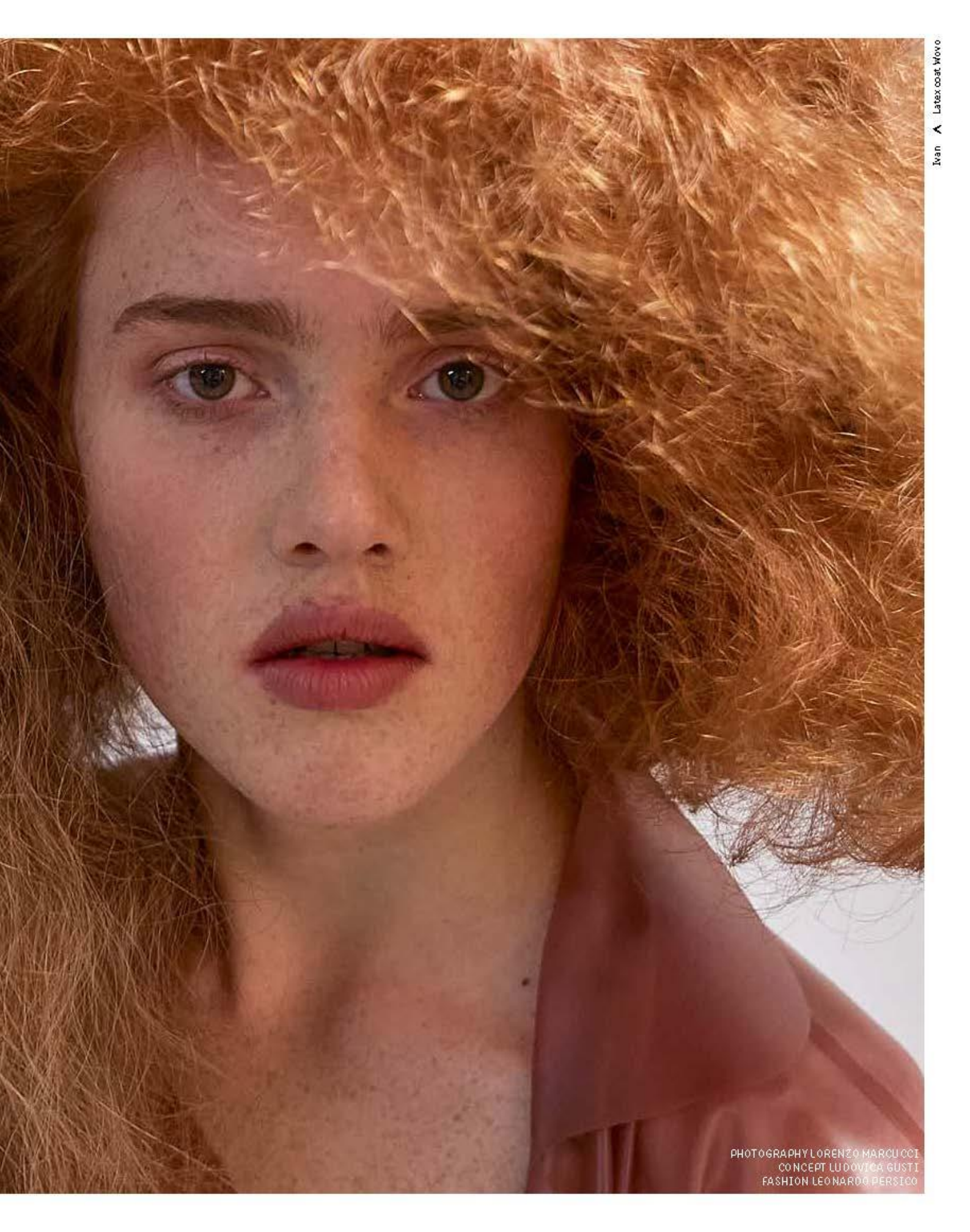
LL AT ONCE ALL OVER THE WORLD TO AN INCOMPREHENSIBLE DEGREE



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200 | 201









Marianna Rothen ▲ The Hot Spot  
Courtesy Steven Kasher Gallery

# BEAT, POP, SHAKE, ESCAPE

HOW ROME'S PIPER CLUB BECAME A HOME FOR BEATNIKS, ESCAPISM, MUSIC AND POP ART IN 1960S ITALY

The 1960s saw the highest possible expression of the concept of escapism, of estrangement from a world that had become too restrictive, like children's clothing squeezed over an adult body. It was an absolute escape into space, beginning with Russian cosmonauts in 1961 and culminating with American astronauts who, in 1969, landed on the moon. Escape from the rules and systems that authorized the rebellion, dragging young people into war, censoring rock music, denying civil and human rights. Courageous revolts supported by both self-consciousness and a loss of self-awareness, by political commitment and drug use, by everything from the naturalist hippy lifestyle to hyper-technology that helped young minds create computers in the family garage.

London and San Francisco were two epicenters of this flow of rebellious energy that washed over the world and overturned habits and customs, splitting families and universities, governments and feelings; an energy that materialized first and foremost in music, which dragged forth and anticipated that invisible bond that social media create today. It drew people out of their homes, got them to dress differently, turned them all into characters, erased the discretion of conformism: music was always there, the soundtrack for courage, for living on the road, for fleeing mom and pop and the examples they set.

Young Italians fled their homes too, getting changed and putting on makeup out in the street – as famous Italian singer and songwriter Renato Zero tells us – then dashed off to the Piper Club in Rome. For Italians the Piper Club was the headquarters of escapism, a locale that made history, so much so that for a period it was shut down by local police because “young people aren't studying anymore.” In the afternoons, it opened for adolescents who weren't yet allowed to go out at night.

Thanks to the Piper, the creative and revolutionary Italian image broke free of Fellini's *Dolce Vita* stereotype, becoming part of an international movement that united the pop concepts of Warhol's Factory with the exhibition of exceptional artists followed by an extraordinary audience.

Luchino Visconti, during an interview held in the Piper in Via Tagliamento, claimed he was always there when Patty Pravo came to sing. He too was fleeing home to run to a place that was meant for more than just dancing and listening to music.

The club was the brainchild of Giancarlo Bornigia and Alberico Crocetta, who transformed an old cinema, decorating it with artworks by Claudio Cintoli, into a space that could welcome all those who wanted to escape a certain kind of music. They created a new temple,

one capable of exalting the size of the crowd gathered there to have fun. Everything was part of the show, everyone participated more or less knowingly, in an ongoing event and milestone in pop culture and female emancipation in Italy.

The first DJ to play at the Piper (in 1967) was a woman: Janice Munro, a marvelous young woman who came down from London to fill up the space for a live concert, and then to liven up the discotheque. Once the discotheque was ready and the club began opening in the afternoons, longstanding cultural and artistic barriers broke down: up to that point Italy had only had nightclubs, playgrounds of the well-to-do.

Italian counterculture had finally found a home, and just as was taking place in British and American clubs, here young Italians experimented with new forms of avant-garde shows. Inspired by Andy Warhol's *Exploding Plastic Inevitables*, they created happenings that blended fashion, visual arts and music in new and unexpected ways.

Italian artist Mario Schifano, echoing Warhol and his discovery of the Velvet Underground, Nico and Lou Reed, presented the show “Le Stelle di Mario Schifano” (Mario Schifano's Superstars) at the Piper Club, featuring a psychedelic band which, in addition to a lightshow created by the artist, projected scenes of films shot among Vietnam guerrillas, bits of westerns starting Tom Mix and films of his own artistic making on large panoramic screens set around the club.

Everything was connected. Schifano's first girlfriend – Anita Pallenberg – was with Brian Jones and then Keith Richards. They were friends with the Rolling Stones, who would blow up alongside The Beatles in 1963-64. This led Piper Club to host big bands like Pink Floyd, The Who, Duke Ellington, Lionel Hampton and others. In Rome, just as in other cities, people protested by dancing against the obtuseness, bourgeoisie and hypocrisy of the adult generation. Pink Floyd went onstage barefooted, and the first afros appeared in the crowd. It was all due to the energy that exploded during those parties and happenings, when Italians first learned to run away from home dressed to the nines, then strip, trip and dip into hippie clothing a few streets away.



Sleeve photograph for *A Nice Pair* (double album release of *A Saucerful of Secrets* and *The Piper at the Gates of Down*), 1972. Photo by Aubrey Powell at Hipgnosis. Pink Floyd Archive. This photograph shows Iain 'Emo' Moore, a friend of the band and sometime roadie, wearing a pair of 'psychedelic goggles' or 'cosmonocles' devised by Pink Floyd's first lighting designer Peter Wynne Wilson: welder's goggles with coloured lenses and a glass prism inside each lens added to distort the view. The photograph was taken by Aubrey Powell in his own flat, reputedly without any extra set dressing. (Pink Floyd, *Their Mortal Remains*, V&A Publishing, 2017 © Victoria and Albert Museum, London)



# VENUS AS A BOY

HOW TO ESCAPE BY FLORA PHILLIPS

To wish to escape is not a necessary condition of fear.

Escape can be something one does in the face of fear, and by this I mean that it can be liberating.

Art is now almost an establishment of escapement in its own right. For centuries individuals have sought to break free from convention, society, rules and mentalities in order to find something deeper, richer, freer.

The camera lens, however, proposes somewhat of a paradox, both for those behind as well as in-front of it. This artificial eye is a frame for whatever its controller chooses to focus on, with whatever it chooses not having much capability to escape out of its enclosure once the shutter is pressed. As we have all heard, "the camera never lies" – leaving any chance of escaping the truth (whether aesthetically or psychologically speaking), quite impossible.

At first, Greenwich itself was the 'escape', though merely due to the fact that it was outside of my usual route into London on the trains. There is something about being 'over the river', that quite literally transports the mind and body into another sort of sphere. I have never been to Greenwich previously, and following our shoot after the daylight had faded into a musky and then rich navy-blue sky, we took a walk down and along the river. Julian, ever so endearingly, grew up here, with our location being his family home.

Roaming around someone else's parents' house was a venture further, beyond what I might normally consider as my right in being a guest in another residence. Then, quite suddenly but without a second thought, I'm naked. It sounds drastic, perhaps shocking and even unnecessary (particularly since this was on a very, very cold day at the beginning of January in England). In the moment, however, it felt entirely natural and almost outside of normal consideration, doubt, or indeed fear.

There was something so liberating about being so honest. In a stranger's house it isn't easy to find a reliable hiding place. But I realised very quickly that there wasn't any need or desire for one.

I wouldn't call it bravery, as such – more like an inherent liberation of mind, body and spirit.

I think it is so important to be able to spend some time 'outside' of ourselves, to close our eyes and open our mind to alternative ways of seeing, thinking and feeling. Not only physical, but psychological spaces can be claustrophobic, unwelcoming and hostile.

Everything felt free, comfortable, without any tension or friction, in one of those wonderful atmospheres in which laughing and being

deadly silent are both equally appropriate ways of behaving.

Moving around, jangling as I always do with my jewellery-clad fingers and ears, accompanied little, delicate chimes to the dance we did around the shooting space, trying to capture that perfect chiaroscuro. That, I think, is one of the most precious things about silver metal; it's interaction with the light, and subsequently with our skin, our eyes, and our ears when we hear its gentle "chink".

My jewellery is a part of my person, my image of myself (whenever I try to imagine it), and to see it present there in the photographs as we went through them reminded me of how much more than aesthetic value they held to me. They have a symbolic, sentimental value to me. I call it my 'armour' for a reason: defence against danger, strength and utility to take hold of opportunity.

The light was gentle, soft and numbingly cold all at the same time. There was both a freshness and a familiarity in the house – a home to many – but to me it seemed a real place to escape and express. One never usually estimates how one might react to be naked in someone else's house with nothing but jewellery or a white shirt to wear. I am happy not to have had to think or expect too much. This became something of a life-standing lesson to me: to not overthink things too much; to be aware and awake to what's in front of me, in a single moment, rather than attempt to guess what comes before or after it.

One could go on and on romanticising all of this, and while in many wonderful ways it is highly romantic and poetic, I should insist that the naturalness and effortlessness, the quiet contemplation and self-possession of thought and feeling which this experience administered, was ever the more valuable and memorable.

I think, and I sincerely hope, that these pictures speak for themselves. That the light, the shade, the surroundings, and the compositions, all "chink" together harmoniously and uniquely. They combine both the deeply personal and artistic objectivity, as that which makes such powerful pieces of art, and in particular portrait photography.

To step outside of oneself - out of one's clothes or out of one's everyday conscience – is the ability to escape not out of fear, but curiosity and creativity. Opening one's mind open the eyes, the ears, and all forms of senses to entirely new spaces. To create photographs which encourage us to do this – to go beyond its frame or borders – to escape beyond its physical or aesthetic boundaries – is a liberating art and experience; an extraordinary escape.

The human body is the most beautiful garment. Models know it very well, having, if necessary, to walk with extreme nonchalance in barely there sheers, practically undressed, wearing their nudity as the most precious accessory. If the body is the garment, the skin is definitely the fabric that outlines its shape, whether opulent or ephebic. The beauty of smooth, toned and glowing skin is an indisputable element of charm regardless of age and size. And what is the secret? Cosmetic pampering and daily maintenance top to toe.

# LIFE STARTS WHEN FEAR ENDS

## A CONVERSATION WITH MOATAZ NASR

On the eve of the presidential election, seven years after the start of the so-called Arab Spring, what remains of the Egyptian uprising? In January 2018 Egypt announced that citizens would head to the polls at the end of March. Incumbent president Abdel Fattah al-Sisi, who took power in a military coup in 2013, is widely expected to stand for re-election and win the first round. Tension is already rising, and the country appears headed for a crucial showdown. DRY met with internationally acclaimed Egyptian artist Moataz Nasr to talk about this situation. Based in Cairo, Nasr is deeply committed to the local art scene, and provides insight into the way his work relates to Egypt's political situation and what art can do to foster change.

In 2011 at Galleria Continua in San Gimignano, Italy, you showed the photo series "January 25." The title refers to the Tahrir Square protests, which lasted for 18 days and resulted in former President Mubarak's resignation. You realized several artworks inspired by that pivotal moment... What special meaning do those days have for you?

The revolution was an inspiring moment for every artist in town... Energy and enthusiasm were strong, and hope for change was at its highest. Everybody thought we were entering a new, better era, and we were sure that everything was going to be good. With all that positive hope, at that moment everyone felt inspired. You could see inspiration in any corner of the city, in the streets, on the walls, in people's chants. Now it's all history. It's all over. But at that moment the spirit of the revolution was inspiring a lot of my works.

The photo series came about spontaneously. I saw the same people over and over again in Tahrir Square, and they became more than familiar; they became like family, so I took pictures of them. At first they seemed like icons of a historical moment, but soon they became tools for political propaganda. They left Tahrir Square, and journalists, TV shows and radio programs started inviting them in every day. Suddenly they were everywhere. It was so strange to see how they were sold to the media and exploited by the government. For me, they turned into decorative objects, similar to the tourist knick-knacks you can buy in small street markets. That's why I went back to those photos, transforming those people into little ceramic figurines I can put on a shelf.

Then, in 2012, you created the Elshaab series...

Right, as well as a series of environmental and interactive installations called "Maze," which consisted of labyrinths made of strips of lawn grass. When people walk into the installation the path isn't clear. They don't know where to go. They don't know if there is a way out. The grass-maze reproduces, in Kufic calligraphy, the insurgent

slogan from Tahrir Square: "The people want the fall of the regime." At that time, people just wanted to be free. We were all dreaming of the fall of the regime, and people were chanting everyone, demanding this change. But nobody figured out what would happen next. Nothing was clear to us, and when we suddenly discovered we were free of the regime, there was a dilemma: what direction do we take now? That's why I created the garden-maze. I wanted to reproduce that feeling of uncertainty.

In an older series (Man-Made, 2006), you addressed mankind's inability to freely choose its own path. You depicted men wearing blinders, comparing them to horses...

Yes, well at the beginning of 2000 people in Egypt were suffering a lot; police and religious institutions controlled us constantly. I could feel it, and it was a bad feeling, so I wanted to present that in a tough, shocking manner. It hurt me to see how much we were being controlled and forced in one direction without any room for choice. That's also why I founded the Darb1718 Art Center in 2017, a place where people can show their work, speak up and express their thoughts free of fear. It's been difficult from the start. The government closed the space for a year almost immediately after it opened, and I finally managed to open it again in 2008.

Do you think that people are still being controlled?

Things are even worse. I think we are at a historic low point.

You represented Egypt at the last Venice Biennial, presenting an immersive video-installation called "The Mountain." Stepping into the Egyptian Pavilion in Venice was like walking into a small village in southern Egypt. Sand covered the floor; visitors could feel the humidity and smell a delicate, dusty scent. A monumental, five-channel video installation showed a 12-minute film. You told a short story – a fable – starring a young woman who defies prejudice and longstanding fears. Where did you get this idea?

I wrote the story a long time ago when I was around 19 and wanted to be a novelist. I used to write short stories and put them in my agendas and notebooks. After my father passed away in 2006, my brother brought me all those old journals that I had abandoned in his house years ago, and I rediscovered some of those stories. One night I was with some friends out in the desert. We were sitting by the fire, and everyone was telling stories. When my turn arrived, I recited "The Mountain," and a friend said "Moataz this story should be a movie!" I replied, "Why not?" and I started to develop the plot. I made a lot of changes in the story. For example, in the beginning





the main character was a boy, but I turned him into a girl. I created the script over six years because my original intention was to create a feature-length movie. But then I was chosen to create the Egyptian pavilion at the Venice Biennale. I was stunned because usually the authorities don't choose artists who are not connected to the government. I had a tight deadline – the opening was just a few months away – and a small budget, but I realized I could readapt the script and create a video-installation. That's what I did. I shot the film in ten days, using my voice as narrator.

"The Mountain" is set in a tiny Egyptian village, a place that seems timeless. What connection exists between this fairy tale setting and the real situation?

The entire story is about fear. That's why I added the inscription "Life Starts when Fear Ends" at the entrance to the pavilion. Today we're all living in a world of terror. Fear is the easiest way to control people. And that's true not only for Egypt, but for the whole world. Look at what's happening everywhere... Look at what Donald Trump is doing by building this wall with Mexico. Listen to what he's saying every day. It's all about fear. When you want to control people, the easiest way is to put blinders on them and feed their angst and fright. That makes it easier for you to control them. For me it was also crucial to change the sex of the main character from male to female, because men have controlled this world for too long. And what have they accomplished? They mainly use their power for destruction. Women are the ones who raise men. Every woman who is a mother, a wife, a daughter, is the same person who can put fear or strength into a man. I think that women can make a difference and produce change. They can put good things into men. That is why I choose a girl – Zeena – as the main character.

American writer H.P. Lovecraft said that mankind's oldest, most powerful emotion is fear. What is "fear" for you, and are you afraid of what is happening right now in your country and in North Africa and the Middle East in general?

For me, fear is a mental state. It is something that happens in the mind, and if you get rid of it you can do a lot of good things in life. A long time ago I was afraid too, but I worked on it and managed to overcome it. Of course I'm still concerned about some things, but I try to get over these concerns immediately. When you're scared you can't move a step forward. You can't become a better person. It's all about overcoming your fears. We spend our lives trying to get over them. Fear is what stops you from doing the right thing for yourself and for other people. I've seen the walls of fear fall down several

times during my life. In 1989 I saw a fear-wall come tumbling down in Germany. I saw another one fall down in Tahrir Square when, for the first time ever, Egyptians took to the streets to demand freedom, change and a better life.

You are deeply engaged in Cairo's cultural life and you run Darb1978, a cultural art center that has been active for over a decade. You also created the international art biennial "Something Else," with a second edition scheduled for November 2018. What value does social engagement have for you as a person and as an artist?

For me, Darb1718 is an art project in and of itself. I will always be proud of it. Once I started to gain international recognition I knew I could go live in Europe, but I didn't want to leave my country because I think that even the smallest person can make a big difference in this world. Maybe it's a stupid decision, but I wanted to stay here and to do something for people here. Art gave me a lot, and I decided to create a place that could help young artists and provide them with some of the same opportunities. That's how the idea for Darb1718 was born. We've been growing slowly, and today Darb1718 extends for more than 1,000 square meters and is considered one of the foremost contemporary art institutions in Egypt and North Africa. We still don't have money though, because we're not allowed to do any fundraising. Everything in Egypt is under control, but we are managing it anyways. A lot of people volunteer, and friends have given us some donations. We're working with the few resources we have, and I hope that Darb1718 will remain just my project, but will become an institute managed by other artists. Every young artist who can help us grow is welcome. A similar spirit of cooperation and engagement with the territory also drove my experience with the biennial. I wanted to make it possible for young, local artists to meet other artists and curators from different countries around the world. I also wanted to show international curators and intellectuals that some good things are happening here, that Egypt is not just a land of suffering.

You've often said that "love and hope keep us alive," and a good part of your work seems to be a hymn to hope. What hopes do you harbor for your country at a difficult time like this?

Well... I have a lot of hopes for my country and the new generations growing up within it. The most important of these is undoubtedly the hope for a better education for everyone. But I think that none of my dreams for my country can become true while we are ruled by a military government. I hope to see a civil government, a democratic government. I hope that our country will finally be ruled by people who care about it, and not by those who are only interested in power.



Moataz Nasr ▲ Elshaa b 2012. 25 ceramic characters about 27 x 6 x 10 cm each. Courtesy Galleria Continua, San Gimignano / Beijing / Les Moulins / Habana. Installation view, The Tunnel, 2012 / Galleria Continua / Beijing. Photo by Oak Taylor-Smith

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Kensuke Koike A Something like scales 2013, switched vintage photo, 15.1 x 9.8 cm.  
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