

# WONDER

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THE  
FASHION  
ISSUE

RIVER VIIPERI  
ALEXANDRE CUNHA  
BAARTMANS & SIEGEL  
DAVID DEL RIO  
TATE MODERN









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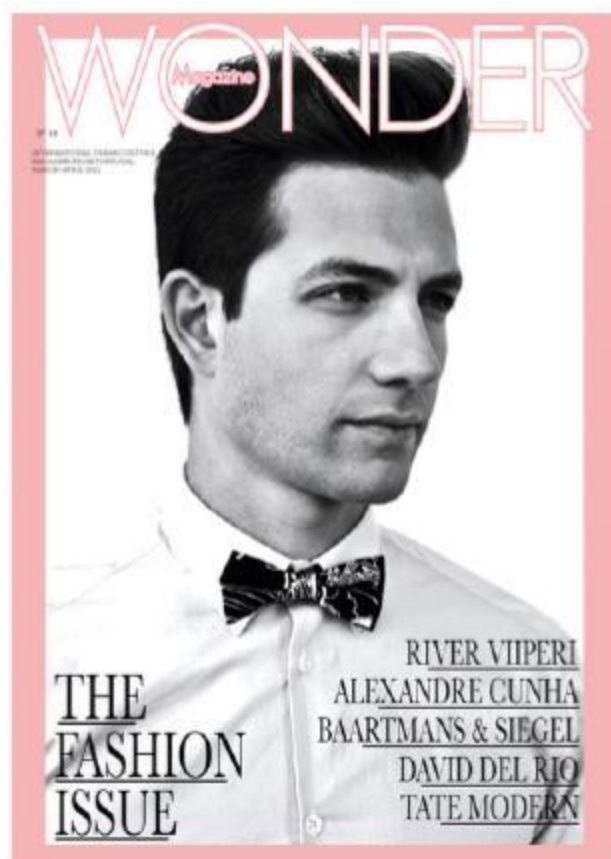
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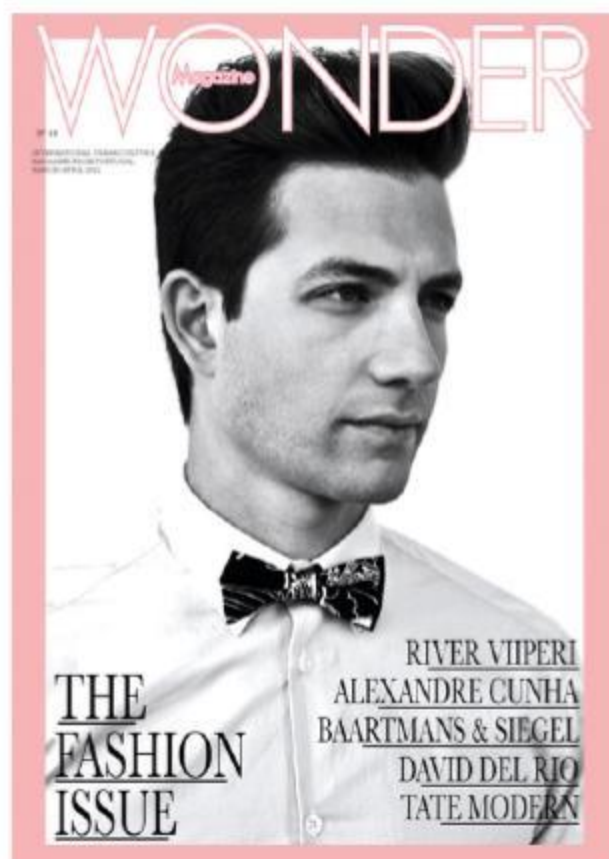


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# PELAYO DIAZ

By *Vanessa Nunes*











Although the online universe is certainly peopled by blogs written by women, the fact is that the boys have shown they also can do it. Pelayo Díaz, a Spanish boy from Oviedo living in London, is part of that famous group. *Kate Loves Me* (Moss of course. Any doubt?) is the result of the passion of this *It boy* also known as Prince Pelayo.

But Díaz is not only loved by the British model, as it seems to have done the rest of the fashion universe. As if he were a member of royalty, he has already appeared in the pages of almost all publications that are out there, from the I-D to Nylon Magazine, L' Officiel Hommes, several international editions of Vogue, GQ and Elle. Has honored with his presence in fashion shows from New York to Milan, specially in Prada and Dolce & Gabbana, where he's next to another members of the online elite such as Bryan Boy or Gala González (Inside Am-Lul's Closet). At the same time, he is constantly chased by Scott Schuman (The Sartorialist) and Yvan Rodic (Facehunter). He confesses that, in fact, he has never wanted to dedicate his blog only to fashion. Initially it was an area where he could show off to his friends and family how his daily life in a new city was. There were no predictions about the success he's going to achieve. Pelayo said in an interview that revealing his life on a blog it's very different from what most ordinary mortals show on Facebook.





A comparison that, although is kind of logic, cannot explain the phenomenon of being followed closely by a retinue of visitors who had already exceeded (a lot) his first million.

Just being a little bold and living a star life, Pelayo fascinates everyone with his style inspired by James Dean but adapted to his frantic life and absolutely cool: pompadour like in the 50's, biker leather jacket, kilt, doc martens and maybe... one of his famous costumizade t-shirts.

These beautiful t-shirts are not the product a blogger who wants to become a designer. In fact, it's in the opposite way. Díaz started his blog in 2007 exactly when he moved to London to study fashion design at the prestigious Central Saint Martins.

And for those who want to demonstrate his talent, his first collection is ready right now, with online coverage right across the blogosphere, included obviously his own blog. "Nobody Knows" is the title of this deconstruction and asymmetry exercise of the female wardrobe in pink, white, black and camel, thought for this winter.

He's now working as a consultant and accessories designer for the Spanish David Delfin. In this case, it's fair to say that what it shines, is gold.





# BRETT BAILEY

By *Diana Bello*



**B**rett Bailey used to be a dancer. Now, he dresses up people for magazines. His unique style has shown us who Bailey is. The way he does it, the way he uses his confidence had made him one of the best in the fashion industry.

**How would you describe yourself as person and as a fashion stylist?**

Famous.

**Do you connect those 2 components (the way you are as a person and the way you are as a fashion stylist)? How do you connect them to get the perfect result in your works?**

Myself as a stylist and as a person are the same. Everyday I'm living to explore something new.

**You've said RED is your favourite colour. Why? What does that colour make you feel that others don't?**

Doesn't it make everyone horny?

**So far, you have been doing remarkable jobs whether it's for magazines or for artists. Is there any job that stands out from the others? And why?**

Shooting Wang Xiao with Damon Baker in New York was most liberating. During the shoot she rode another model like a horse, whipping her 20 inch black ponytail to the same rhythm as the anal beads she flung over head. The anal beads flew off and broke the lens of the camera whilst Damon was there capturing the moment with a pout.

**Many artists say that they get inspiration from life itself, and from their own lives when creating their art works. How do you feel about that? Do life and people inspire you?**

I think it's all about the experiences you create for yourself. You have to be living to be inspired.

**Do you remember your first work as a stylist? How did it go?**

Styling the football team in high school. Well.... undressing them and making them pose for my online portfolio. It didn't go over too well with their parents.

**You started your career as a dancer. In what way did the dance help you to figure out exactly what kind of stylist you wanted to be?**

For me, dance was always a way to escape reality. Fashion is just an extension of that creative release.

**Working as an artist is a challenge. Do you consider yourself lucky enough to be working as a stylist for such great names, for being represented by a great agency as well?**

Luck had nothing to do with it hunny.

**Did you create good relationships in the fashion business?**

No, I'm terrible. If you give it to me I'll pour milk on it, put my friends in it and push it in a pool etc. Evidently I'm better at burning things.

**The fashion business is constantly changing. How do you keep up with those changes when you have to create something new? That you probably have all the time...**

They'll never catch up.

**Nobody knows what the future holds, but do you have any wild dreams you would like to see coming true someday?**

Right now I feel like all my dreams are coming true. I have my glass slippers and my rent is paid.

**And now, in the present, what's next for Brett Bailey?**

I am currently curating 250 pages of a major fashion magazine for the first time. After that, dance in Zanzabar!









# RODERICK ROMERO

## HUTS FOR THINKING

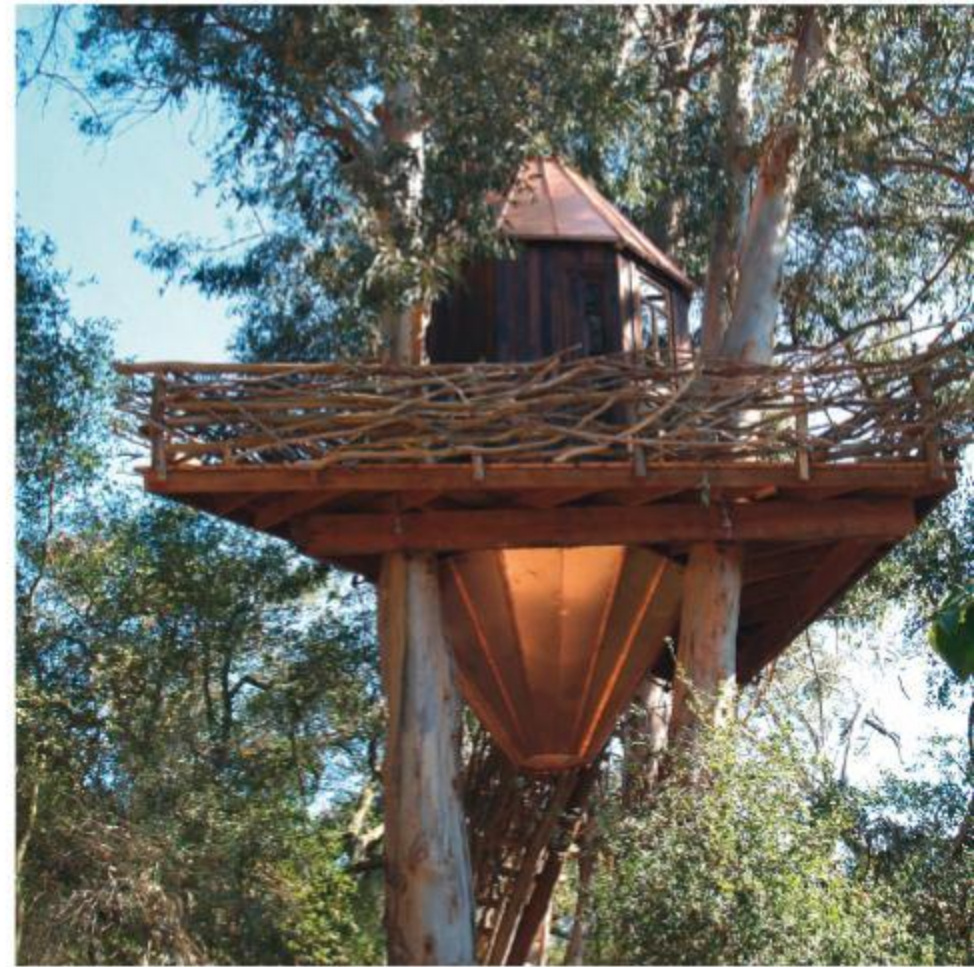
By *Marta Bran*

**D**o you remember of your first hut? Probably we all have built a tree-house, a hut, a shelter or a hideout when small, or, at least, we imagined it. But this magic desire of building our own universe alone or in company goes further than a child's play.

Roderick Romero for instance, started designing tree-houses when he was 5, assisted by his older brothers. Now he runs a studio in New York City next to/with his wife, Anisa Romero. *Romero Studios* is his label since 1997. He's in charge of the most intuitive part of the dialogue between the nature and the tree's structure "in situ", and she's responsible for all the technical and architectural drawings. Among their clients there're big names such as Justin Timberlake, Joan Baez, Sting, Donna Karan, Val Kilmer y Julianne Moore. This phenomenon based on the return to a primitive state, and meanwhile contemporary, both as an aesthetic and conceptual vision, is noticeable in the past decades, and not only among famous people as the named ones. That's a trend we can find everywhere, from the most amateur to the most commercial version as hotels, restaurants, construction companies and any other business that, using huts, adds technology and design. In most cases they're affordable options for a medium consumer. We can appreciate it in *Treehotel*, a hotel complex in the north of Sweden and only 60 km from the polar Arctic circle. There we can enjoy six tree-houses designed by different architects, each one with its own style. *New Zealanders Pacific Environment Architects* and Germans *Baumraum*. do also have similar projects, but developed in group.







Apart from this commercial line, we must reference the one which is known as the biggest tree-house in the world. Ten floors lead this tree-house up to 30 meters held up by six trees. Horace Burgess is the owner and the builder of this magnificent hut situated in Tennessee, USA. It was build 16 years ago, when Burgess started to give shape to that big "House of the Lord" as he says, after having an illuminating vision. It's clear, there're huts that go beyond the architectonic and formal interest, and there're others that are just magic, a kind of "huts for thinking". That's exactly the travelling project's title of Galician Eduardo Outeiro, a plastic artist and researcher from Galicia, northwestern of Spain. His work focuses on the everyone's need of meeting again with themselves, and... is there any better place than nature? It's completely necessary to run away from the city as a therapy, but also to get inspired and reach the perfect state for creativity.

Many philosophers and artists had their own tailor-made huts, with different styles and appearances: Henry David Thoreau, Martin Heidegger, Virginia Woolf and Lawrence of Arabia among the most distinguished. Photos, scale models and texts about this project will be available to visit until 22nd January in Andalusia, south of Spain, at the Centro José Guerrero de Granada.

We all live in different spaces, hide in many corners, but, which one is really ours?











# JOHN TIERNEY

By *María Senra*

“**T**he pictures I make are charts of wanderings”. Although John Tierney painted on and off the years, he didn’t pursue the life of an artist.

Born in Massachusetts in 1958, came to Europe to study first in Ireland. After spending two years with the Peace Corps in Africa (Togo), he travelled the world for four years before beginning to paint in 1987.

But he chose the academic route and the responsibilities of his successful career left little time for outside interests.

It was after he retired as a criminology professor at Durham University in the UK he has been spending his time perfecting the art of oil painting.

John Tierney is fascinated by light: the way it reflects off surfaces, creates shadows, sets mood and highlights elements of a person, a street, a building or landscape. “I was fascinated by the city and its light”, said Tierney.

His travels to Los Angeles, New York and Helsinki, where his three sons live, exposed him to very different lighting conditions and allowed him to push the boundaries of his work.

Los Angeles became one of Tierney’s primary muses.

After completing a series of paintings representing the singular Paul Smith clothing store in Melrose and encouraged by his son, he gave one to the famous British designer and he decided to feature the painting on a women’s scarf sold exclusively in the Melrose store.







On his travels, he decides to take his camera along to record whatever attracts his attention. Some of these photographs are the starting points of some of his paintings.

"I like the way photographs freeze time and present me with the accidents. It's a kind of serendipity of frozen time. And I love those surprises", says Tierney.

"Cobble Hill Cinema" is a good example of this as well as "Windy January, Santa Monica Pier".

John Tierney's paintings in and around Joshua Tree National Park captures the stillness, the silence and the luminosity of the desert, the subtle hues and varied shapes of the rock formations, the bright lights and the deep shadows. "Barker Dam", "School Bus".

Tierney's paintings are rendered in a highly realistic style. He uses oil paints to enhance the luminosity of each picture and his compositions are distinguished by their vibrant colours, the interplay of light and shadows, and the juxtaposition of form and space.







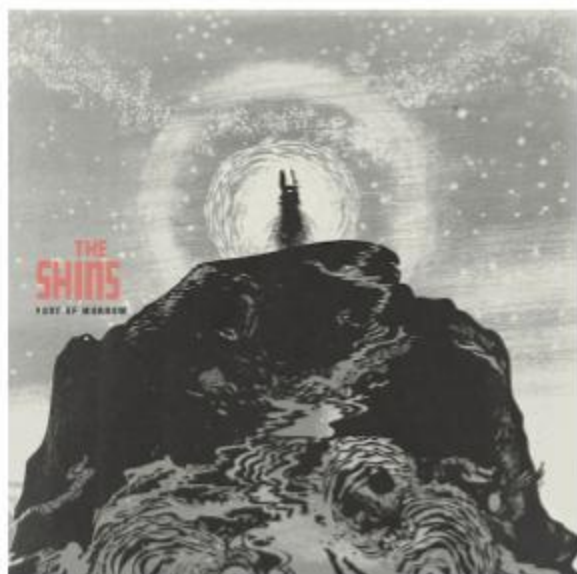




# BRAND NEW

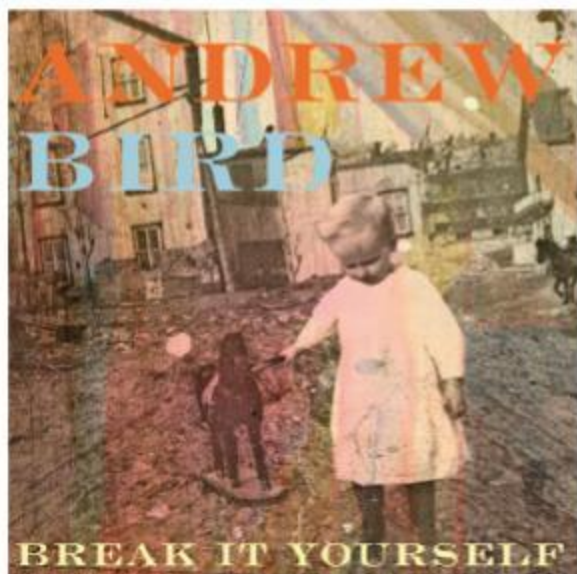
By Carolina Bento

The Shins - *Port of Morrow*



The creators of “New Slang” are back with their 4th studio album, after five years of interregnum. The Shins present the single “Simple Song” (available for streaming at their website since January) as their visiting card of Port of Morrow (2012), which will be launched on 20th March. Although they started as one of the promising bands with the quality mark of the independent label Sub Pop Records, this new disc comes from Aural Apothecary, the label founded by the vocalist John Mercer.

Andrew Bird - *Break it Yourself*



The 6th March marks the Andrew’s Bird return. The musician and multi-instrumental from Chicago is back strong and vigorous, as we can note in the single “Eyeoneye”.

These 14 new songs, produced in his barn restored into a studio, are the only thing since Noble Beast (2009).

Kaiser Chiefs - *Start The Revolution Without Me*



13 new songs from the british Kaiser Chiefs represent their 5th studio album after four years rocking the music festivals. “Little Socks” one of the themes presented last May, and “Kinda Girl You Are”, recently published, will compete with singles such as “I Predict Riot”.



# BRAND NEW

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La Sera - *Sees The Light*



Katy Goodman, Vivian Girls bassist, presents on 27th March the next work after her first solo as *La Sera*. *La Sera* (2011) her homonymous album - has a sonority that lead us to the 60's and 70's rock. In "Sees the Light", we can appreciate the pushing guitars and drums under the Goodman's harmonies. The LP is once again coming from the Seattle label, Hardly Art.

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Miike Snow - *Happy To You*



The swedish band arranged the arrival of their new album since the homonymous one from 2009 for 27th March. "Paddling Out" is the debut single, already with videoclip, and the last one of the 10 songs. Compatriot Likke Li, shows her talent in theme "Black Tin Box".

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White Fence - *Family Perfume – Vol. 1*



Tim Presley, again as White Fence, publishes two albums: *Family Perfume – Vol. 1*, which will be out 3rd April, and a second volume that will be available in stores at middle spring. The chosen *single*, among 14 themes, is "It Will Never Be".

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# ANIMAL COLLECTIVE

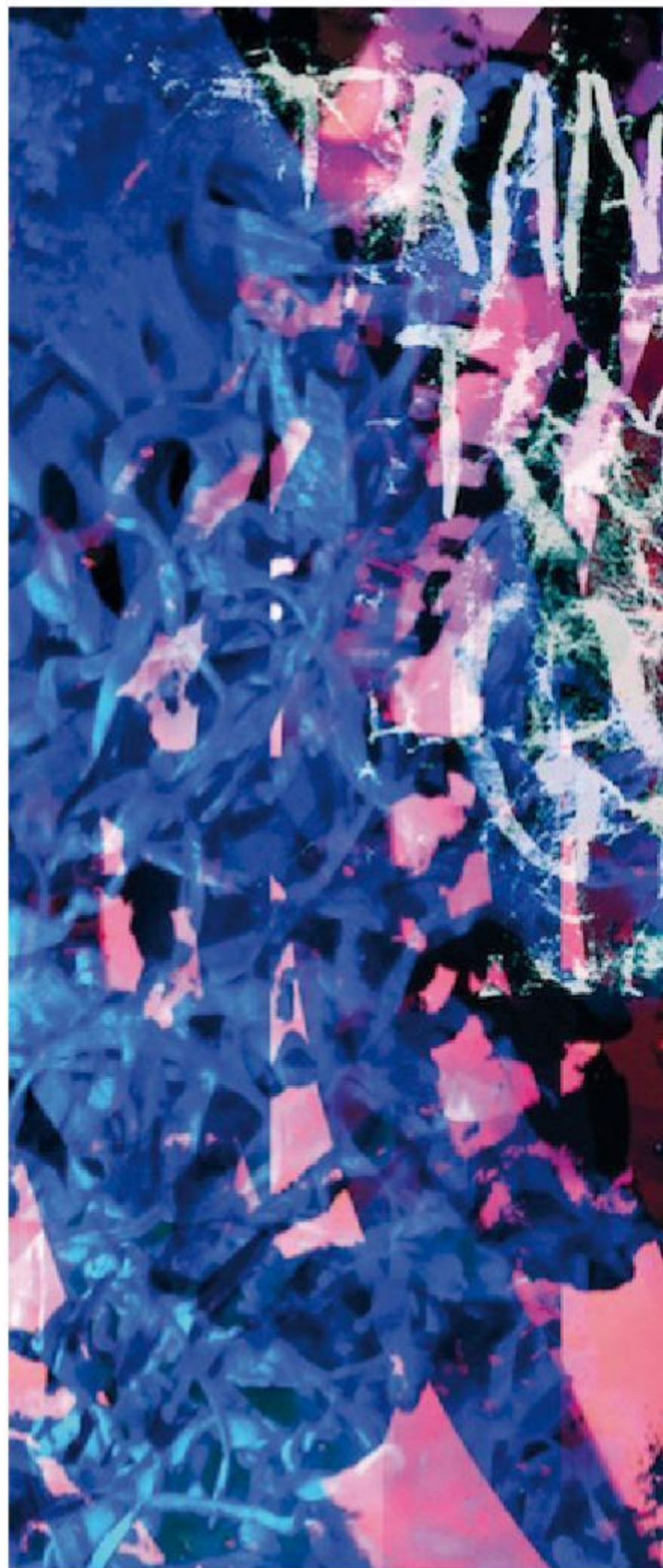
By Teresa Carvalho

**A**nimal Collective, the band from Baltimore, Maryland, started with four friends who grew up playing and recording music together. Each member took their own artistic name: Avey Tare (Dave Portner): vocals, guitar, synthesizer, keys, piano and percussion; Panda Bear (Noah Lennox): vocals, percussion, synthesizer and guitar; Deakin (Josh Dibb): synthesizer, guitar, vocals, percussion and beat box; Geologist (Brian Weitz): vocals, synthesizer and percussion.

Animal Collective, the band from Baltimore, Maryland, started with four friends who grew up playing and recording music together. Each member took their own artistic name: Avey Tare (Dave Portner): vocals, guitar, synthesizer, keys, piano and percussion; Panda Bear (Noah Lennox): vocals, percussion, synthesizer and guitar; Deakin (Josh Dibb): synthesizer, guitar, vocals, percussion and beat box; Geologist (Brian Weitz): vocals, synthesizer and percussion.

Their debut album *Spirit They're Gone, Spirit They've Vanished* (2000) was the starting signal for a career that, even with good and bad points, lasts till our days. They have already published eight albums, such as *Sung Tongs* (2004) and *Feels* (2005). In 2009 they brought out their eighth album: *Merriweather Post Pavilion*, that reached the 26th position on the United Kingdom's list and swept the USA's Top 20, not only setting them as a commercial band but also their increasing their popularity in the international blogosphere. After the success of *Merriweather Post Pavilion*, they recorded the EP "Fall Be Kind" and presented "ODDSAC" in the Sundance Film Festival at 2010 – a film that represents the virtual version of their musical work. Nowadays, each member of the band lives in a different city (Lisbon, Washington, Brooklyn and Owings Mills) and they all meet together in New York to work. They're now recording their next album. Last year, the 25th July Animal Collective regaled the audience at the Centro Cultural de Belém (Lisboa, Portugal) with unpublished songs. One of their "corporate" images is just the process of preparing the song's repertory for the shows, which will be recorded afterwards in the studio. A kind of an early present for their followers.

Fans are waiting, impatient for the next album launching that certainly will give them the continuation of an original sensorial experience, just like Animal Collective made them used to.









# MY SAD CAPTAINS

By Teresa Carvalho

**T**he London-based band My Sad Captains (name inspired by a poem of Thom Gunn) is formed by Ed Wallis (voice and guitar), Nick Goss (guitar and sound technology), Jim Wallis (drums, keyboards and vocals) and Dan Davis (bass).

Their debut album *Here and Elsewhere* was released in 2009 by the prestigious label Stolen Records. This is a nice and clean, that transmits a sense of intimacy and melancholia. Songs such as "Great Expectations", "All Hat And No Plans" and "Ghost Song" tell us about the remarkable ability they have to get closer to the public through their songs, providing a sense of belonging and surroundings. When listening to the melodies and the lyrics, it is inevitable the recognition of some of their own dramas and wails.

After some live performances and the recognition for the quality of their first album, My Sad Captains shake once again the rock alternative panorama using their second album *Fight Less, Win More*, released 7th November last year. The creating process of this new album was kind of peculiar. While everyone was celebrating Thanksgiving Day with their families, Ed Wallis went to San Francisco where, alone, wrote most of the material that would eventually lead to the band's second LP. This "exile" gave the writer and vocalist the inspiration and atmosphere necessary for the elaboration of new themes. After returning to England, Wallis met the other members, in order to give life to what was still a draft. Then moved to a farm where, all together, and taking advantage of the invaluable creative moments that came from a long time of conviviality and intimacy, filed the edges and created an album that, till today, has been widely acclaimed by critics.

The mixture was charged on Larry Crane, editor of the magazine "Tape Op". He added a new sound-perspective from the point of view of someone who hears something for the first time and with distance due to it, the final work was enriched.

The album *Fight Less, Win More* starts with a song that immediately stands out: "Orienteers". However, even if there's no link between all of them, it's almost impossible to control us and not to listen song after song.

My Sad Captains is definitely a name to retain, and their audience will certainly appreciate and enjoy their shows.









# THE BIG PINK

By Teresa Carvalho

**I**t was in 2007 when the two friends and multi-instrumentalists Robbie Furze and Milo Cordell came together and formed the duo “The Big Pink”. The choice of the name was inspired by the debut album from Canadian rock band *The Band*.

Their first album *A Brief History Of Love*, released in September 14th 2009 by 4AD label, was produced by themselves with Rich Costey mixture. According to Cordell, this album is intended to express “all that love encompasses: the good, the bad, the dull, the exciting, the dreams, the nightmares, everything”.

In fact, when listening to the disk, we are faced with a kind of trip through the ups and downs of love. We can highlight from among several themes: “A Brief History Of Love, Too Young To Love” and the acclaimed “Dominos” and “Velvet”. It passes on a compelling and intoxicating feel that draws us and does us crave for more.

After being awarded with the NME Philip Hall Radar Award and a very successful tour, they shared the UK Arena Tour of Muse. This partnership turned out to give them the opportunity to make a remix of their song “Undisclosed Desire”.

The new album of the duo *Future This* was produced by Paul Epworth (known for his previous work with artists including Adele, Florence & The Machine and Friendly Fires) who represents the help they needed to put exactly what they wanted on the album.

The album was released last February and it provides us with a pop sensibility, however, completely aside its essence *electro-rock*. Songs such as “Stay Gold” and “Hit The Ground (Superman)” are two examples of maturity and musical quality acquired and expressed in this new work.

Even keeping the initial formation, sometimes the duo counts on the collaboration of other artists, such as Zan Lyons and Victoria Jean Smith, currently.









# MOONRISE KINGDOM

By *Diogo Torres*

**A**fter the sixties in a New England island, Kara Hayward and Jared Gilman play the roles of a young couple in love that run away from the city they live in.

The peculiar peace and calm of the island is disturbed by this event, as well as their residents' life.

The search is quickly started by the local sheriff played by Bruce Willis, and their parents played by Bill Murray and Frances McDormand.

The film, that counts on a great cast, was directed by Wes Anderson (*The Royal Tenenbaums* or *The Darjeeling Limited*) and also written by himself with Roman Coppola.

Bruce Willis, Bill Murray, Edward Norton, Harvey Keitel, Frances McDormand, Tilda Swinton (nominated this year for the best actress in a leader role in the Oscar's for *We Need to Talk About Kevin*) and Jason Scharzman, among others.

A real ensemble film, as the others of Wes Anderson. Unique characters with touches of personality.

The dynamism of dysfunctional families and not very orthodox with a scathing sense of humor.

These are the constant features presented on Wes Anderson work, and this film is not the exception.

We'll enjoy an unconventional comedy plenty of well-constructed characters.

*Moonrise*

*Written by Wes And*

*Directed by*

*Comi*



# *Kingdom*

*Anderson & Roman Coppola*

*Wes Anderson*

*Coming Soon*









# ALESSANDRO CASAGRANDE

*By Diogo Torres*

## TRUE COLOURS





**F**ashion photography was created and developed by following molds that have become almost a standard. The elaborated sensuality, the unnatural pose and the intense post-production. All them details resulting in a composite unnatural but extremely seductive and superficial.

Alessandro Casagrande emerges as a photographer whose main aim is to capture the honesty. There is eroticism, of course. But there are no gimmicks. Or if there, they are disguised by natural and simple pictures where the human subject prevails.

As Terry Richardson, and up to a point, the german Juergen Teller, photograph makes their audience into a kind of voyeur, who looks through the keyhole. What is on the other side of the door is a universe very close to reality. Without the named tricks. Finding a naked model and surprised by the photographer lens. Or, on the other hand, a curious look at the camera in an attempt to be discovered. The human sight is all that matters. The sight and the body. Nobody looks for the fantasy *a la* Annie Leibovitz or David LaChapelle's strident plasticism.

"I'm inspired by all the beautiful things and everything that gives me emotions. I love working with feelings even when



I am shooting with models, feel their emotions and capture that moments. So I prefer the instant snap shoot and shoots” says Casagrande.

On his tumblr (<http://bighousediary.tumblr.com>), Alessandro Casagrande presents a world built by everything that inspires him. “My work is like dreaming with open eyes. I think that everyone wants their passion to be their own work. I love shooting, I love thinking about my projects and seeing them realized”.

Two years ago Alessandro Casagrande decided to take seriously his passion for photography and turn it into a profession. “I have always had a passion for photography but it’s like two years since I have realized that I want it to be my profession. Moving to Milan was what I needed to understand it”. He started studying at the Italian Institute of Photography and just after two weeks he had the opportunity of working in the Jacaranda studio as a photographer. Nowadays he works independently.

But his passion isn’t just photography. He’s also interested by the vast world of art. Of any kind. “I am developing so many projects: editorials, research of nude photography and I am going on with my passion for the visual art as well, with my paintings. Now particularly I am working on a project that studies the body nude forms and colours for a future exhibition.”



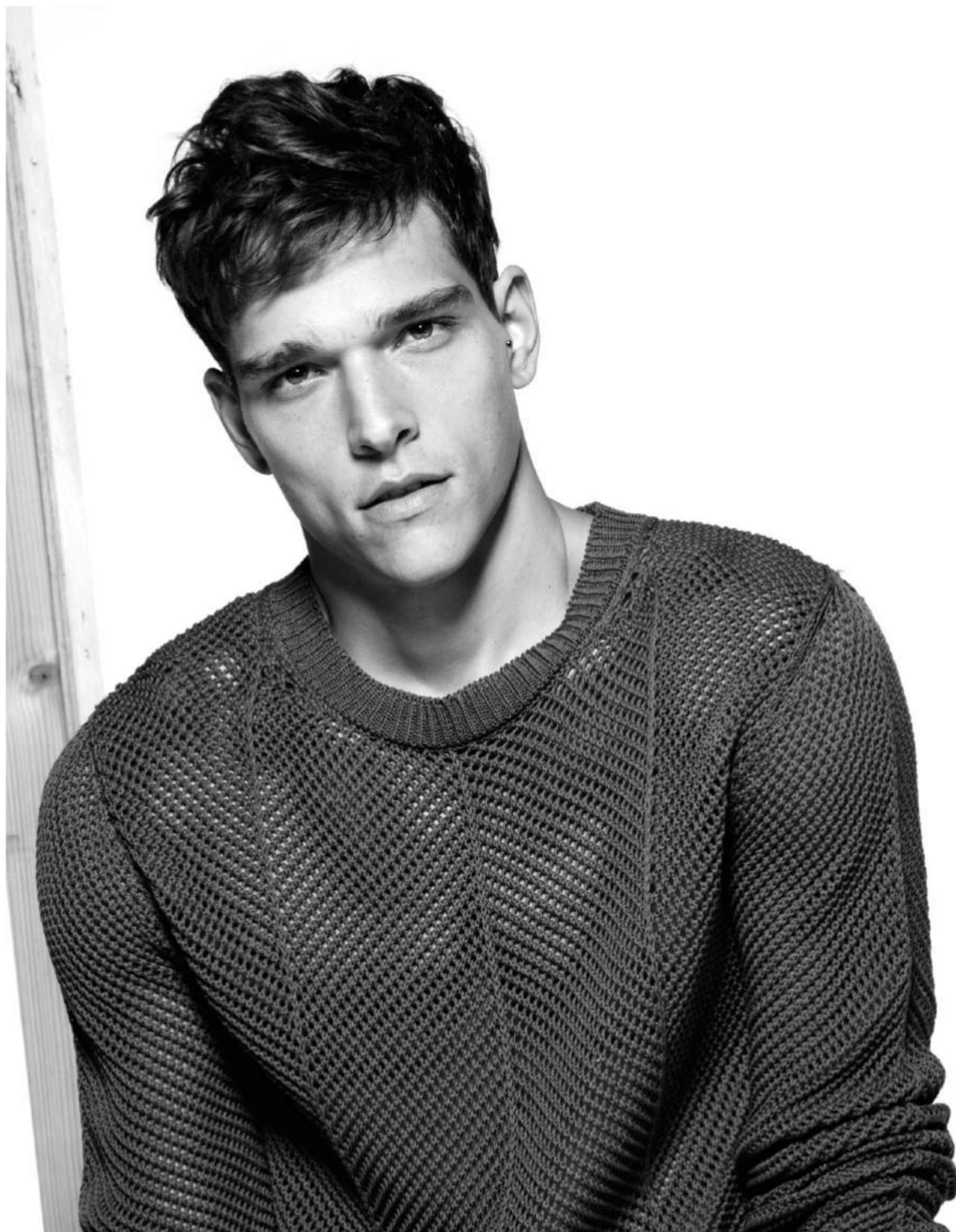














# ALEXANDRE CUNHA

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*By Cláudia Sérgio*

He had never thought about pursuing a career in the fashion world, but an invitation changed his life. Now, he's one of the most requested models in America and Europe and realized that the important thing is sending a message through his work.



**First of all, how did you get into the fashion business?**

Fashion got into my world when two girls, who already work in the fashion business, approached me on the bus on my way back from school. They told me I should go to their agency. And I went. With my mother and my sister.

**You must receive a lot of compliments because of your work. What are your best characteristics as a professional model?**

Being there at the moment. Understand the final product that the client is selling. Facing the challenge of creating and producing images that are timeless.

**How do you face the critics? The good ones and the bad ones.**

They are the result of my work. I face them as a narrative of the professional and public life I've signed for. If my work is good, then good critics will come with it. But I try not to be ruled by that by reading what people who don't know me write.

**You are represented by agencies in America and in Europe. Do you find it easy to manage?**

Yes. I've been travelling a lot between America and Europe to work. Although, there are weeks I find it very exhausting, but I love travelling and being always moving from a place

to another. I "land" in NY and Paris.

**Do you remember a specific moment that has changed you as model and as a person?**

Yes. When my booker Frederic, from Paris, explained me that a picture you take has to say something to the person who's seeing it.

**Posing to the camera or *passerelle*?**

Posing to the camera.

**Is there any job that you remember to be the one that had a special and defining meaning?**

The first job I did for the brand Bowen, last year in August, had a big impact on me, because it was a day after I did my tattoo - "Life is my present" - and it turned out to be the campaign theme - "Be Yourself". We did a photoshoot and video job with a lot of energy.

**Which fashion designer would you like to dress you?**

What would you like to dress me?

**Did you ever feel uncomfortable with something you had to wear?**

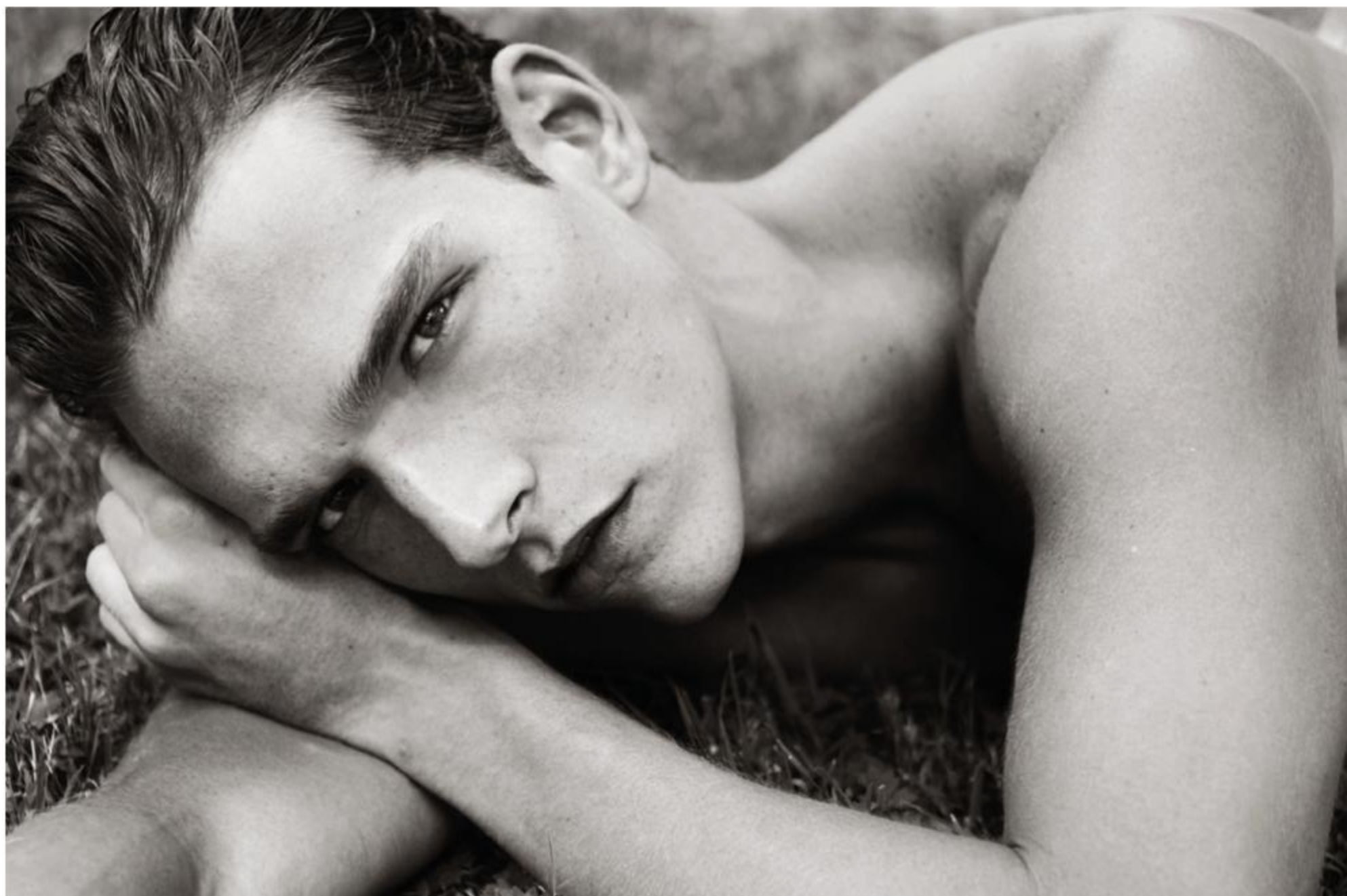












The codpiece that the girls use to not mark the pants. It's horrible. We had to wear it on a show where the pants were tight and white.

**Autumn/Winter or Spring/Summer?**

The sun and the sky!

**Now you have some notoriety, because of some of the works you have done. How does it feel to see your effort and hard work recognized?**

Very thankful, honestly!

**With such crazy schedules, is it hard to manage your personal and professional life?**

First things first. And they change with time. We just have to know them, to put them in their right place. But I always find a way to see my family, friends, to work, to date, and to stay close and to be alone.

**No doubt that fashion is a big business. Don't you feel that there's some injustice, when you see everything that is spent, whether it's for a show or a campaign, when we live in such an unbalanced world?**

Social injustice that causes behavioral injustice is not directly related to the model work. We make art and create

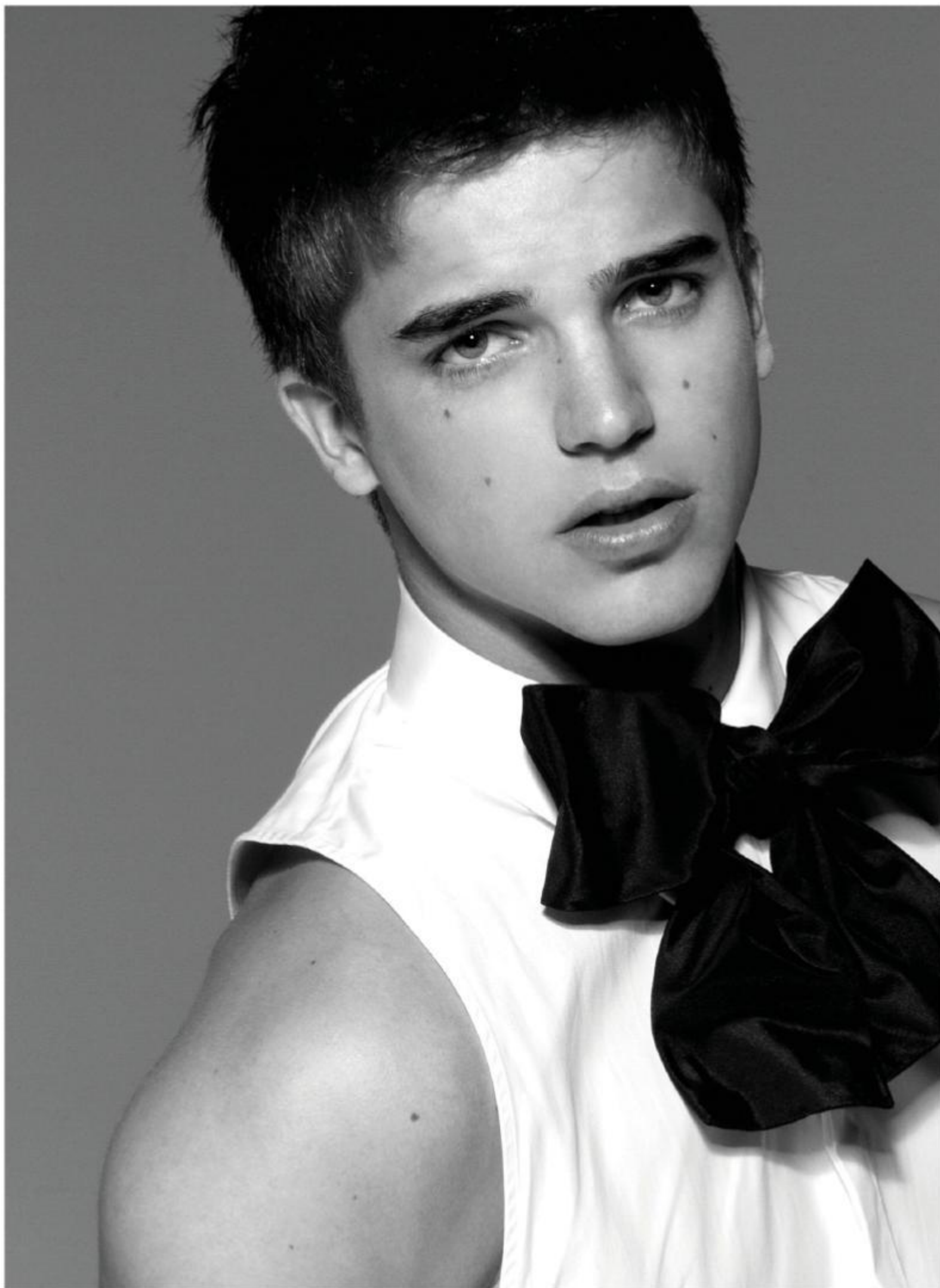
images. How they are sold and bought is a social problem with which we all are involved and share responsibility. It generates a lot of money for a simple matter of supply and demand.

**The modeling career is short. Do you have any dream or dreams you would like to see coming true when you leave this job?**

Many! They always come and go in my head. Some of them happen sometimes. Others, shape themselves along the way.

1st Picture  
Photo by Sabine Villiard - [www.lgaparis.com](http://www.lgaparis.com)  
Styling : Aurelien & Alexandre  
Sweater: Dries Van Noten  
Other photographs by François Rousseau / Paul James







# RIVER VIIPERI

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*By João Morais*

They say the future is in our hands. River Viiperi has shown us that. He has been in campaigns for Versace for H&M, Calvin Klein, Tommy Hilfiger, you name it. And like he says, it's all about who you know. That's true.

<http://www.facebook.com/riverviiperiofficial>  
<http://twitter.com/RiverViiperi>



**Did you have any expectations when you first got into the fashion business?**

I actually didn't. My first few months of modeling were really bad I even thought about not doing it, but then I booked a job in Paris and things started to get better and better after I came for my first time to the US.

**Working in the fashion business can make you feel a lot of different things. As a model, what makes you nervous?**

Nervous? I don't really get nervous that often. I wouldn't be able to tell you a specific thing that makes me nervous.

**Have you learned something that was important enough to change you as a human being? What did that change?**

Nothing has changed and nothing will change. I'll always be the same, the only thing that is changing is me learning more and becoming more mature.

**What fascinates you most in this business?**

Hm... Interesting one (laughs). Well, everything is different, it's a really different way of living, so everything fascinates me.

**Were you disappointed with some job you've done?**

Sometimes you are happy, sometimes you are not. I just focus on doing my best in every job, and try to be me with everyone (a little cheeky bastard). (laughs)

**There are a lot of young people breaking in the fashion business. Do you think it's easier now to be a model than it was years ago? Are the standards not that high?**

The fashion industry has definitely changed, all the androgenic type of boys, and all that is something new, I think. So it is kind of easier to get into it as long as you are tall, if you are not tall you better be really amazing good looking. (laughs)

**This career can open so many doors. Do you have anything special you would like to achieve, or something else you want to do in your future that has nothing to do with fashion?**

Yes it does. You meet so many people and in this life it's all about the contacts right? And I'm definitely going to try to pursue an acting career. That's my dream. Wish me luck!

**How do you decide to say yes or no to a job?**

I don't. That's why we have agents. They know everything we don't, so we better listen to them.





**Do you see this moment right now – model career – just as work, or do you see it as a big part of your life that has been shaping you to pay attention to simple things and important things as well?**

It is definitely the most important part of my life so far. I live alone, I work, I travel, I'm a more responsible person, more mature and learning everything about life right now. Best school I've been in so far, and I have been in a lot of schools. (laughs)

**Fashion can you give good things like travelling. Do you like that? Does the fact that you are constantly in touch with different cultures and people inspire you to be better, to be the best in what you do?**

I love traveling. The only bad part is that it's not actually fun to travel alone, at least not for me. Meeting different people and different cultures have nothing to do with me being a better person or be the best in what I do. Just teaches me more about the world.

**Besides of every bad things that the fashion business has, what good did it brought you, specifically?**

Friends, experience, work, knowledge about life, there is a lot of good things.

**Can you mention some people you would like to work some day?**

Everyone I haven't worked with so far... That's one of my goals.

**To finish, do you feel blessed? Do you feel like you can make a difference in this world, a difference to help others?**

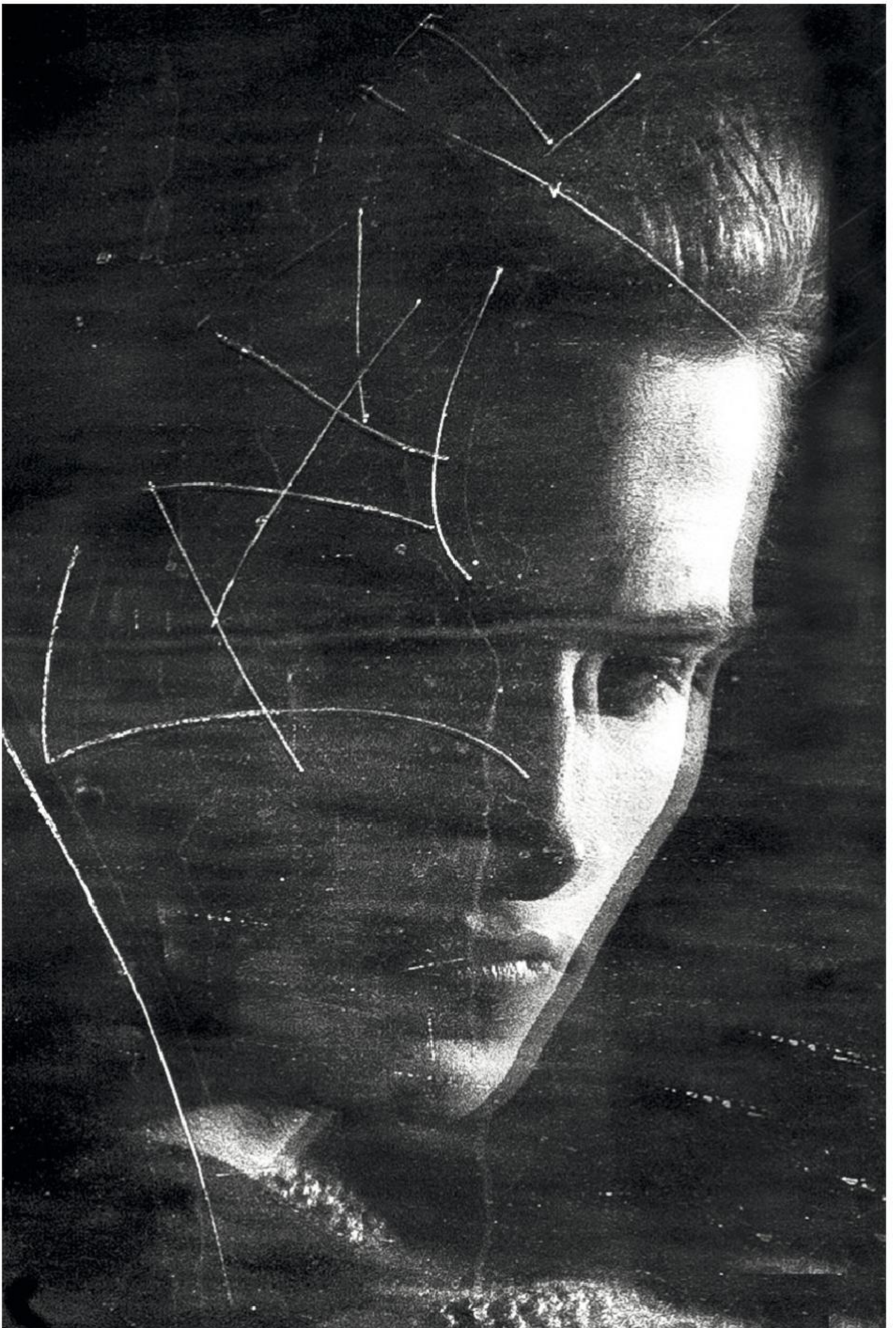
I'll try, but I don't think fashion can change the world. It might change people, but the world is really big. (laughs)  
My question is why do I sound so boring and serious in interviews? (laughs)



# ALL OF THE LIGHTS

PHOTOGRAPHY BY ENRIC VIRGILLI  
STYLING BY LAURA RODILLO  
MAKE-UP & HAIR BY MARÍA LOSA  
MODEL ISAAC NAVARRO













ALL SUIT BY EMPORIO ARMANI  
SUNGLASSES BY PERSOL









BLAZER BY H&M  
JEANS ZARA  
BELT BY EMPORIO ARMANI

















JACKET BY CUSTO JERSEY  
SHIRT BY ZARA



A black and white photograph showing the profile of a man's head and shoulders. He is wearing a white, collared shirt. The lighting is soft, highlighting the texture of the fabric and the contours of his face. The background is plain and light-colored.

# FRAGMENTS

PHOTOGRAPHY BY MARTA HIPÓLITO  
STYLING BY TIFFANY MAURICIO  
MAKE-UP & HAIR BY CARLOS GONÇALVES  
MODEL HENRIQUE FELLER - ELITE LISBON





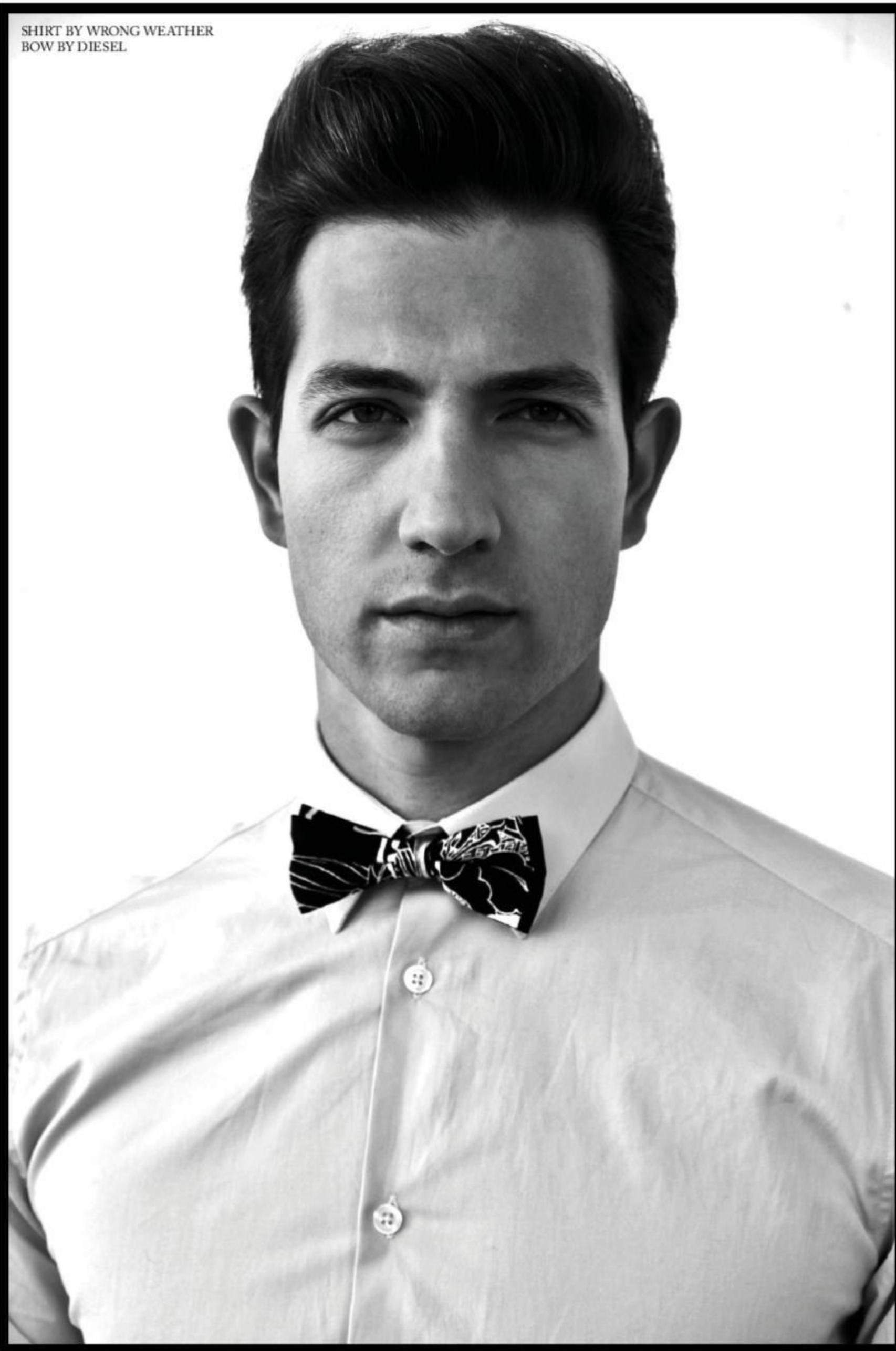


SHIRT BY GANT  
SUIT BY MIGUEL VIEIRA





SHIRT BY WRONG WEATHER  
BOW BY DIESEL



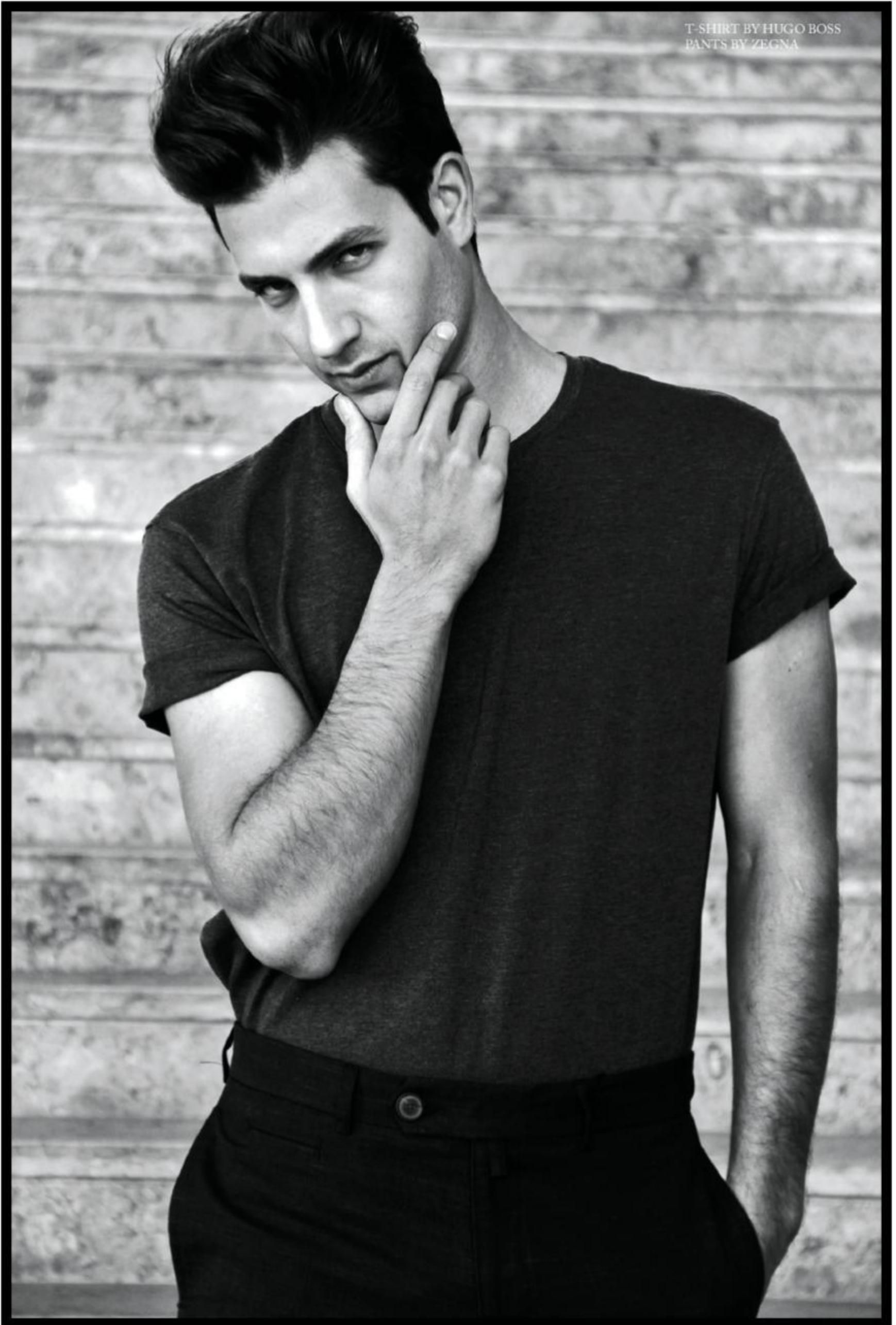


SHIRT BY H&M  
VEST & PANTS BY MANGO





T-SHIRT BY HUGO BOSS  
PANTS BY ZEGNA





SHIRT BY H&M  
BLAZER BY DECENIO





SHIRT BY DECENIO  
SUIT BY DECENIO









# BAARTMANS & SIEGEL

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*By Diogo Torres*

Baartmans & Siegel are probably one of the most promising duos in the fashion panorama. Wouter Baartmans and Amber Siegel, Dutch and British, intend to conquer the menswear with its very own identity.



**What is the essence of the brand Baartmans & Siegel?**

We would describe our brand's essence as modern traditionalists who combine fine detail and engineering to create progressive menswear. The brand is emotionally and culturally sophisticated, but is playful in its artistry and rejoices in controlled flamboyance. Reassured and assertive but never overpowering, the brand always communicates in a considered tone.

**How did this partnership start?**

We met in 2006 at Viktor & Rolf in Amsterdam. Initially when we first met it seemed like we were polar opposites, however through working together we learnt that actually in between us lies a specific aesthetic - which marries well. We were united in our dedication to menswear and also to our quest for desirable, accessible indulgence. It was a natural evolution for us to share creative views. We graduated with first class distinctions - from London College of Fashion in 2010 - where we created joint collections and since then have been continuing to evolve our now seamless partnership. Our daily personal and work lives are a continual, revolving reality of ping-pong dialogue - a direct result of mirrored partnership.

**Right after you graduate from the fashion school you started growing very fast in the fashion industry. How**

**did this happen? What is the key to your success?**

Being launched by Harrods was such a fantastic, prestigious honor. Since 2010 it seems like a hectic blur - we were awarded the Harrods Launches award and were propelled immediately into the industry, running full speed, and since then working on new exciting projects and collections. We have been lucky enough to have support from fantastic mentors and industry leaders, helping us evolve and build our label. Each season we look forward to experimenting and creating new ideas - and creating a formula - in which life can commence. Waking up to new challenges and questions allows an air of freedom and excitement - which is, for us, irresistibly rewarding and stimulating.

**For what kind of men do you create your clothes?**

Our garments and collections appeal to those who appreciate approachable, considered luxury and quiet indulgence. We believe in creating garments that enhance the best visible and internal traits of the wearer.

The Baartmans and Siegel man is one of varied landscapes, defined by past and future.

**Now, that Baartmans & Siegel is established in the fashion business, what would you like people to connect your brand with?**











Seeing men in our garments continues to be exciting and interesting. While our clothes seem to us, so specific - it is fantastic to see a wide range of men, drawn to the collections and our brand, connecting to our aesthetic and moulding this to their own identity. We would like people to feel effortlessly lured to our garments, appreciating the quality and ease of wear. We wish people to feel a connection of investing in modern classics, adaptable, considered luxury for the discerning male.

**What is the biggest influence that the duo Viktor & Rolf has in your creations and way of creating them?**

We were at Viktor & Rolf at quite a special moment. They were in transition in many ways, and we were privileged to be there at this time of change. One of the main lessons that we learnt, and continue to repeat in our own label is the importance of balance. Balancing bold statements with small details, refining ideas and execution. Also the Dutch are highly efficient, so being in a very structured and organized yet inspiring environment was great training.

**Your collections are very influenced by Cinema, as well. What do you try to get from that and what makes you want to put it on your clothing lines?**

We largely look at aspects of popular culture within the past 100 year, which we marry with technical aspects we wish to explore, as well as, fabrications, pattern and colour. We tend to look at themes and masculine characters, which conjure a specific feeling, setting the tone and definition of the collection. We are more thematic, than conceptual in our approach. We constantly collect digital, paper and fabric scrap and notebooks, adding thoughts and sights that we find interesting. Which we then look to incorporate in subtle ways to our garments. We are inspired by many artists across varying fields and medias. Our Spring Summer 2011 collection was based on the aquatic novels by Jules Verne. In our Autumn/Winter 12-13 season we looked at early communist art posters and graphic advertising from the 1960s. To us Art movements or developments in our social popular culture, are just as important as the artists and the work that they produce.

**Why did you guys decide to “bet” only in Men’s clothes?**

Menswear always appealed. There is something comforting and inspiring by such structured form of DNA dressing and then taking this history, and evolving it to a modern context. Embracing successful aspects of the past and creating future and present classics with stimulating innovation. Menswear has an effortlessly grounding style which we found to have a hypnotic appeal, which we were caught in from the early stages of our independent creative studies. It seemed to be a quiet progression - decided for us - rather than by us, but the definite correct selection. Saying this, menswear for us is not necessarily a solo aspect of our brand, but for now it is our focus definition and whole brand.

**There are any plans for a future line for Women?**

We are often asked when we will be expanding to womenswear. We receive private orders from women, or women buy the menswear in the size extra small.

We started as exclusively menswear, but as we develop and go through popular demand, we see that many of the styles are easily transferable and appealing to both genders. As a new brand we wanted to create a concrete aesthetic signature and then develop in new avenues after that. So, in the future, potentially yes, but imminently, unfortunately not yet.

**About the SS012 “Dust Drifters”. What can you tell us about it? How did that idea come?**

This season we started looking at the creation of a character derived from an arid landscape, one that has risen and been re-absorbed by a transitory atmosphere.

We wanted to examine the idea of romanced travel, adventure and exotic, looking specifically at internally generated masculinity, which travels to an outward, defined aesthetic of individual aspects, particles, fibres, grouping together to form a unity.

“Dust Drifters” concentrates on the unity of physical representation of man and the unseen, silent insertion into an isolated natural landscape. Invested strength inhaled, and digested particles of the earth, propel a lost soul to modern incarnation.

We looked at the sedimentary building of character, which we literally translated and represented through the use of defined stripes. Washed out, frayed, fine cotton shirts draw inspiration from the sun-fired Arabian terrains. Crème silk crepe shirts provide a nomadic flexibility of comfort, style and functionality.

**When can we get this new collection?**

The Spring Summer season is currently available now at The shop at BlueBird as part of their ‘Best of British’, Harrods, Daniel Jenkins, Wolf & Badger at their new Dover Street store, and The Sid Concept store in Saudi Arabia.

**Back to the men’s scenario. How do you see it nowadays?**

Our inception to menswear was most opportune. With general rising strength from conscious male consumers and the focus on menswear within the industry, particularly the British menswear scene, we have been given a supportive and incubated growth period, along with our other menswear designer friends and contemporaries- quite a special moment to be part of really. London has a long history of producing channeled creativity- embracing the exocentric- combining the past and present to create the new. We are thrilled to be part of this new-yet grounded landscape. The British Fashion Council just announced the new menswear showcase for June 2012, in London, which is set to be an exciting event and will focus on the strength and growth in creative menswear through a cross cultural curated progra-



programme championed by industry leaders. It looks set to be an exciting event, which we are looking forward to being part of with our MRTW Spring/Summer 2013 collection.

**Can you mention some fashion designers you're inspired by, or had a big impact on what and how you do your creations?**

Dries Van Noten, undoubtedly continues to be inspiring and important to us.

His creative strength and defined aesthetic is extremely relevant each season. For us he really executes the fine and difficult balance of accessible and creative. His fabric combinations are always so tactile and seductive while his cuts are irresistibly refined.

**Who's the client you would like to dress one day? Is there only one?**

There is never only one. Our view of menswear is more viral and tribal. Men who have vibrancy, grounding, panache and a subtle, yet dominant self-reassurance. Men who we would love to see wearing our clothes would be Willem Dafoe, Jeff Bridges, Lapo Elkann, Mark Newson, Jarvis Cocker, Ryan Gosling, Waris Ahluwalia and Adrien Brody. To name just a few...

**To finish, what comes next? Are there any upcoming surprises for those who follow your art?**

So far every season has presented unexpected new directions and opportunities, we are never sure of our exact future. Each season we have been concentrating on building our brand aesthetic and handwriting. We look forward to our new exciting collaborations expanding our UK, European and international retail points, as well as building and extending our range of accessories and casual wear. After just finishing a fast-paced season of our Autumn/Winter collection 2012-13 supported by the Dutch Embassy, presenting in Paris January, Men's day of London Fashion Week, our first solo show and British Fashion Council installation, the new season Spring/Summer 13, we hope to be just as lively and fun.

Later this season we will be at the London Showrooms with the British Fashion Council in NYC, and we are pleased to announce we are now one of the new 'Venture' designers at Centre For Fashion Enterprise. Building the Baartmans and Siegel man continues to be rewarding, challenging and ever evolving.













# DAVID DEL RIO

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By *Marta Bran*

He has just presented his collection Manhattan Transfer in Mercedes Benz Fashion Week Madrid, inspired by the *happy twenties*. The elegance, the attention to details and the innovation of his pieces don't left the critics, the textile industry and the audience quite specialized indifferent.



**When we begin to achieve success, we remember everything that let us to get up there: hours of work, the family and friends support, old small and big dreams that little by little come true... How have your childhood influenced your career as a fashion designer?**

The truth is that I have always been connected to the fashion world in one way or another. I started when I was 11, riding showcases in the clothing store of my great-aunts. In fact, later, after finishing the secondary school, I started my career as window dresser. The window-dressing was a profession that began to emerge in Spain in the early 1990s. This circumstance was favourable and soon I could start working as a freelancer and also for a multinational company in Madrid, Barcelona, Japan as well as here, in Galicia. I consider myself lucky because I'm now consolidating the foundations I have gained over the years, but meanwhile, I decided to take the risk, leaving a comfortable and well paid job to train me and enter the textile creation.

**Before arriving at the Mercedes Benz Fashion Week Madrid, you already had the honor of owning the Debut 2011 first prize...**

Yes, the Debut catwalk is a platform that allows us to mature and make visible our work. The day after, there have been a few open days with some of the leading companies of Galician fashion.

A great opportunity in which came up some job offers. Furthermore, it stresses your collaboration with Saint Martin's College in London in 2010 and recently, with the New York artist Alyce Santoro...

Collaboration with Saint Martin's College in London allowed me to know it from the inside. While there, I realize that in most of peripheral design schools like Esdemga, there are also talent and quality. Not everything depends on being in a strategic place, fortunately... From this experience, I cannot forget the learning at a professional and personal level that meant to carry out the project *The Mad Man*, with the French artist Romain Arnette.

Next to Alyce Santoro the starting point was to draw up a sound suit. We had to work with a fabric made with recycled cassette tape and cotton, in which a total of 50 bands and Galician musicians were recorded. To be an audible tissue, you only need to slide the head of a radiocassette or walkman on the surface. So, I thought... let's reinterpret the Galician regional costume!

**On the February 5th you presented your A/W collection "Manhattan Transfer" in Madrid's international catwalk. The reference to the *happy 20s* is clear, what is that due to? How do you make it visible?**

The *happy 1920s* is very common in fashion, and perhaps may appear boring. However, for me it remains as an inspiration source and a great potential in all senses.











From the economic point of view, for example, it establishes connections with our present. The 1920s began with waste, easy credit and the installment sales. Later, after this period of opulence, came the Great Depression. Unfortunately we are in a similar situation, which I intend to confront with an ironic point of view, "If life gives you lemons, make lemonade!".

In my work, the transgression of women's way to dress in recent years has a strong presence. It is a true reflection of how is getting release socially. Clothes have more relaxed cuts, they left behind the corsets. Curves are insinuated, but that's all. Fabrics and all materials used allude to the excess of the "american way of life". Embedded semi-precious stones and skins as a complement. They're the *Flappers* in the style of Coco Chanel designs with their hats skullcap shaped.

**What do you think if we make a sensitive approach to the collection? What's the smell? What's the sound? How much does it weigh?**

It smells like couture, craftsmanship, dedication, enthusiasm... and it sounds like cabaret... (laughs) Berlín cabaret... Marlene Dietrich, the German instrumental music of the twentieth century... *Happy 1920s* also reached Europe. How much it weighs? (laughs again) I like that you made me this question! I have a 26 pounds male coat, although most of tissues are very light.

**No doubt, your outfits are loaded with small details of tradition and modernity, that from my point of view, make them unique. What has it meant to you to make them?**

Yes, it is true. I am interested in the small details because my goal is not to compete with large firms, but try to make artist's garments. So my collection is so traditional and there are so many unpredictable elements, as for example the coat so heavy I told you, the *petit point* carpets with pearls and minerals embroidery. Making this type of clothes is perseverance and lots of hours of work, including the friends and family support during the development process. Think about the laborer of one of my dresses, which has 17,000 pearls sewn one by one forming camellias...

**Your collection's graphic image contains a clear allusion to the figure of comedian Harold Lloyd. Why him?**

Firstly, Harold Lloyd works very well as a graphic element because of his recognizable image. In addition, despite the fact that it was one of the best paid actors and known at that time, it is now one of the great forgotten. But what definitely convinced me that this was the perfect image for my collection, was the final scene of film *Safety Last* (1923). Harold scale one of the tallest buildings in Los Angeles, and hangs the clock. It's a great metaphor of the desperate desire of vital and social rise in the United States of that era, *the happy 1920s*.

**This may be an indiscreet question, but... what happens after the spots of an international catwalk as the Mercedes Benz Fashion Week Madrid?**

Well... we all are nervous, too much stress... Models come and go so fast and you have to dress them even faster. Backstage, just before leaving, models are placed in a single file in order. Each front has a make-up artist, and backwards a hairdresser on a chair. While I was overseeing the last few details... (laughs) ...there were anecdotes. For instance, a model got one of the mineral pearl strap broken. So I had to take it out and remove from the ground all the small pieces in order to avoid accidents. In the end, everything is solved, and even when you're touched some tears appear. It is normal... not everything is so frivolous as it sounds. Yes, it is true that there are many spot lights, so much press, "important" people... but by my side, on my team work, my close friends, that have nothing to do with the fashion world, have been next to me. Four people very important to me.

**To finish... can you tell us any of your plans for the future?**

Right now I want to learn and get more experience at Purificación García, the company in which I am currently working. In the future I will keep on creating artist's garments, and the possibility of having my own firm. On one hand, having an atelier to create in a closer and individualized way. And on the other one, being able to participate in showrooms to get to the stores. Anyway, without quitting the chance of being on catwalks as Mercedes Benz or collaborations. They are... thoughts, dreams, wishes... hard to get. Here's the importance of perseverance, work and being sharp at every minute, attentive.

**Thank you so much for letting me know you a little more. We hope you keep succeeding in your career.**

Thank you too, it was a pleasure. See you soon!



# TATE MODERN

By *Lexa McCool*

**T**he Tate Modern in London is the most visited Museum of modern art in the world.

It's part, along with Tate Liverpool, Tate Britain and Tate St. Ives, of the group known as Tate.

The gallery housed in an old electric power station has about 4.7 million annual visitors and is a must-see in London.

The District of Southwark turned to a "fashionable place" after the opening of Tate Modern at the beginning of the 21st century.

Since its opening, the museum promotes important temporary demonstrations of modern and contemporary art or major artistic movements, becoming the third major London attraction. The architect Sir Giles Gilbert Scott, creator of typical red telephone booths, designed the majestic building in the 40's. The impressive chimney/tower stands out in the whole building and reminds us the industrial power that accompanied his construction.

The Bankside Power Station was decommissioned in 1981 and reconverted in the magnificent gallery that opened its doors to the public on May 12th 2000 by Swiss architects Herzog and de Meuron. The project, the result of an international design competition held in 1995 was won by, until then unknown, the swiss architects.

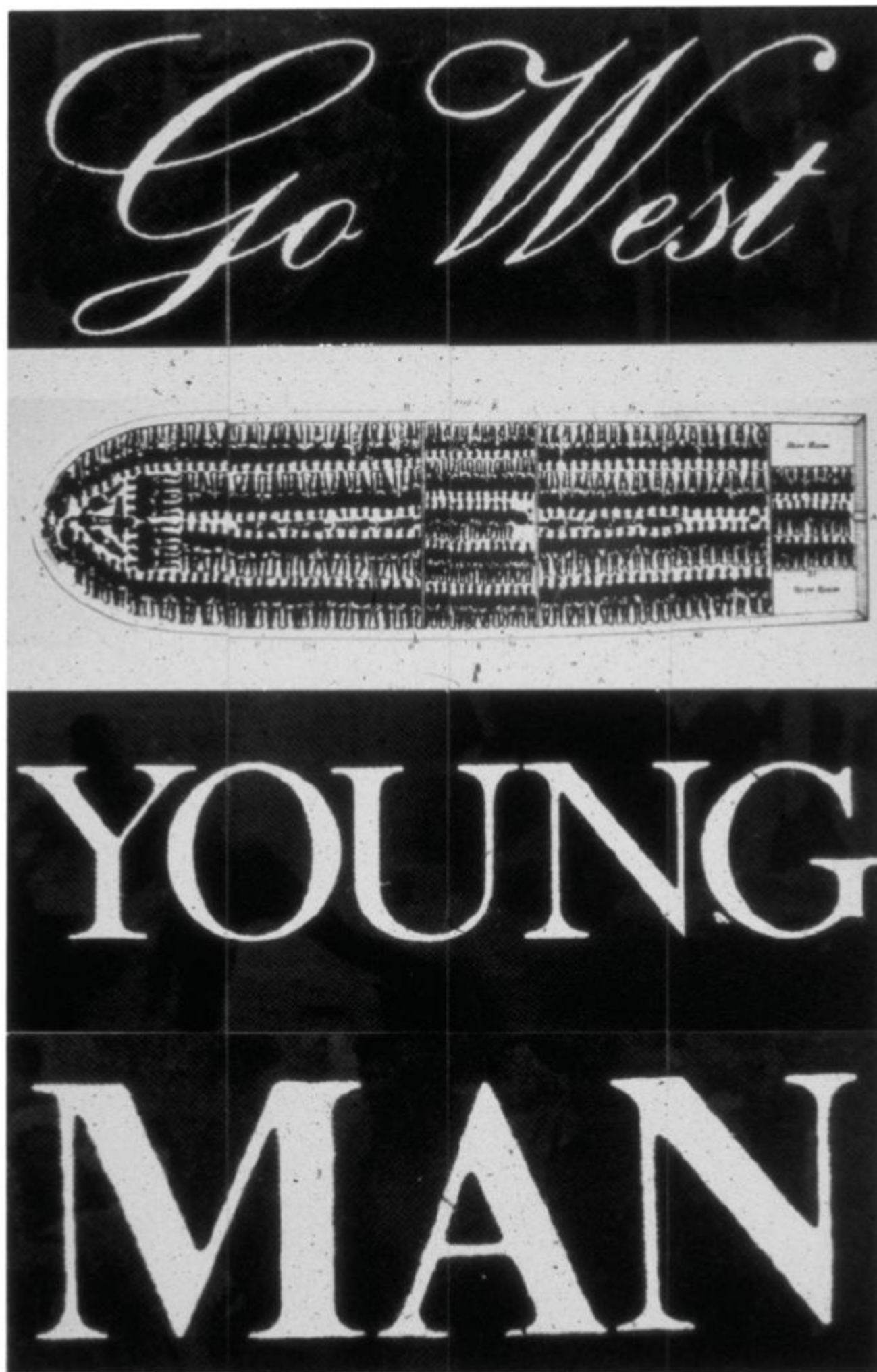
The idea of redesigning an existing architectural structure wasn't new and the winners of the competition adopted a strategy to reverse most architects, challenging the audience to discern where ends the ancient building and the new one begins.

The proposal of Herzog and Meuron, seems to have perfectly succeeded, responding the conceptual dilemma of a contemporary Museum being at the same time a neutral space to allow the exhibition of artistic works and be a piece of art for itself, attracting the public by its architectural individuality.

Traversing the Millenium Bridge on the South Bank of the river Thames and overlooking St. Paul's Cathedral, Tate Modern has become a serious case of success worldwide. That's why is being considered for its enlargement. Once again the duo of Swiss architects will be in charge of the Museum's expansion which will increase 60% the exhibition area.

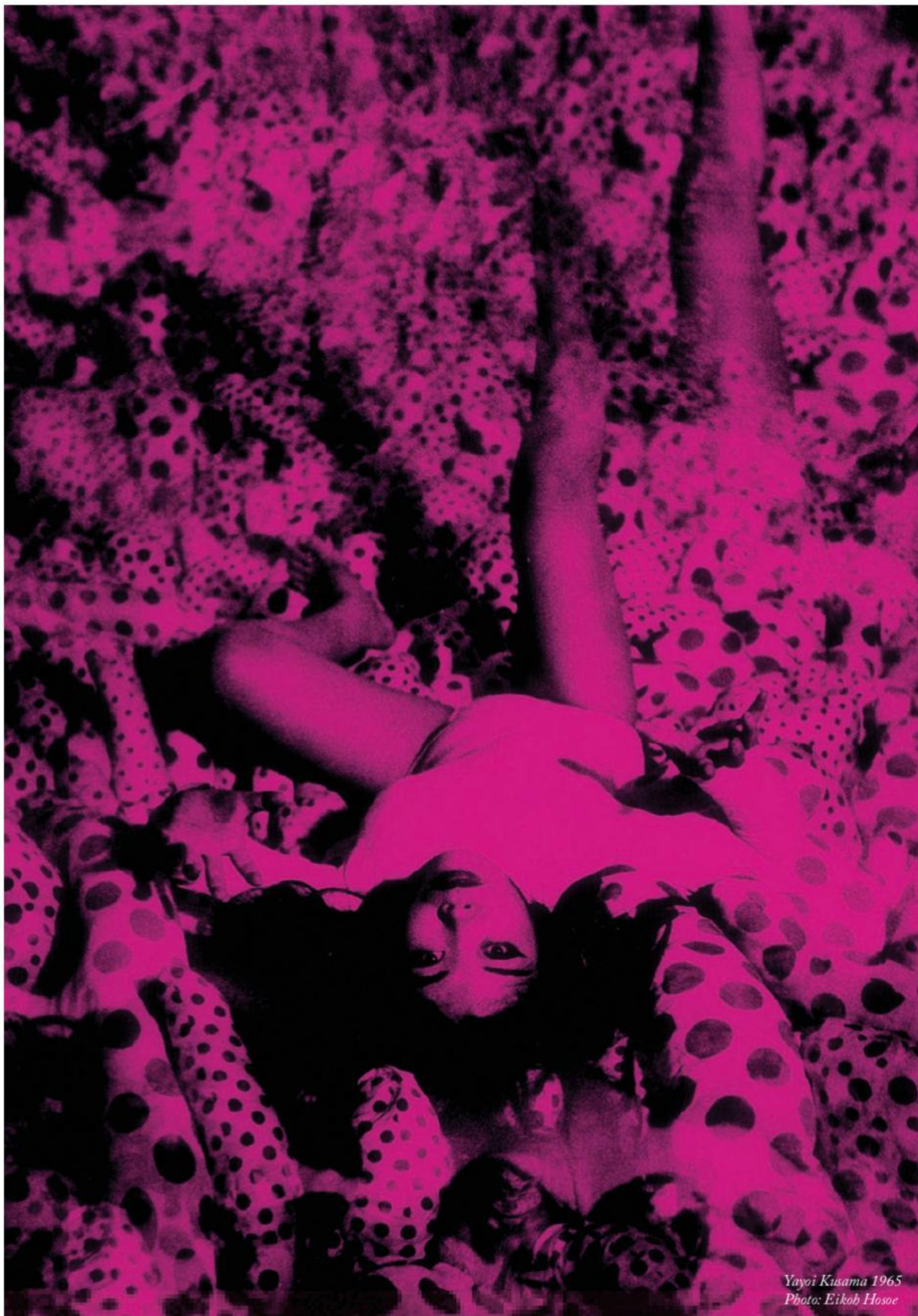
The Belgian Chris Dercon is the director of Tate Modern since 2011 and he says "it's assumed the Tate Modern 2 already for 2012, where a giant pyramid-shaped attachment will be build, as well as the reform of central tank". After celebrating ten years of existence in 2010, one of the largest museums of modern art, wants to invest in global art. The permanent collection is exposed on three floors (3, 4 and 5) and each wing is focused on one of the most important moments in the history of 20th century art: Surrealism, Minimalism, the postwar Abstraction in Europe and USA, and the three interconnected movements: Cubism, Futurism and Vorticism. The works date from 1900 till the present of reowned 20th century artists such as Warhol, Dalí, Picasso, Matisse, Rothko, etc. These works are not exposed chronologically, but by thematic segments. Undeneably one of the biggest hits of Tate Modern has been its annual Unilever Series which supports many artists to make temporary installations for the Turbine Hall. A vibrant defense of analog film will be on display at the vast Turbine Hall until March





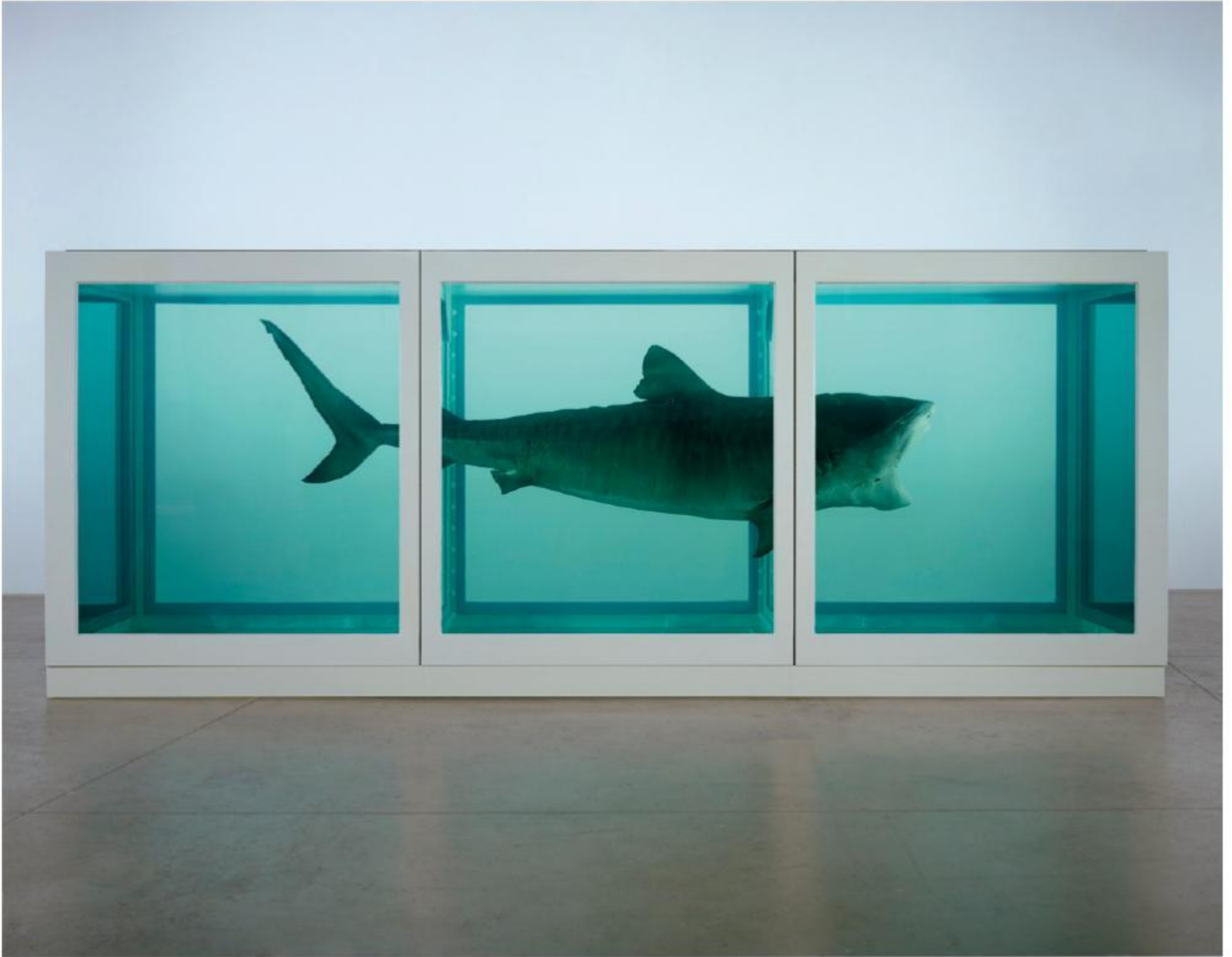
*Keith Piper  
Go West Young Man 1987  
Tate*





*Yayoi Kusama 1965  
Photo: Eikoh Hosoe*





*Damien Hirst  
The Physical Impossibility of Death in the Mind of Someone Living 1991  
Glass, steel, silicon, formaldehyde solution and shark. Photographed by Prudence Cuming Associates*

2012, "Film", a poem filmed by British artist Tacita Dean. 11 minutes in silence, 35 mm projected on a giant white monolith that is 13 meters high situated at the end of a dark Turbine Hall. It is the first work in "the Unilever Series" dedicated to the moving image, and celebrates the techniques of analog film rather than digital. The work evokes the mysterious black monumental monolith science fiction from classic film "2001: A Space Odyssey".

The film looks like a surreal visual poem, including images of the natural world, among others, with the epic wall of the Turbine Hall in a montage in black and white, color and hand painted.

To Tacita Dean, the 16 mm film is the most risked one. "Only film has this aspect, this impression of motion when someone approaches the screen" she said. To the director of Tate Modern, Chris Dercon, museums may be the only places to watch films if analog Labs revelation close the doors and businesses of production of film rolls stop producing.

The gallery of several million of pounds received a seal of approval from the Queen and proclaimed its place in the London skyline!

It is impossible to stay indifferent to the singularity of Tate Modern! It is unthinkable to go through London and not indulge ourselves in the most famous galleries of modern and contemporary art in the world! And everything for almost nothing, when art is priceless!



# MODALISBOA *FREEDOM*

Photos by Rui Vasco

**A** time marked by ineffectiveness of the capitalist system and political-administrative structure of Western countries, many people raise their voice in view of the terribly situation on fashion industry. Shallow, useless or expendable are some of the adjectives that often act as attacks to fashion and its professionals. But on the contrary, it's an industry with an unexpected soundness.

In the middle of this fatalistic panorama the 38th edition of the Portuguese iconic fashion event, ModaLisboa, emerges. The presentation of the national winter collections for 2013 took place on 8th, 9th, 10th and 11th March at Praça do Município, Lisbon. The event attracted to downtown, industry, press and curious fashionistas. All elements of a community who wants to be dynamic, energetic and, following the motto, freedom. Freedom to express themselves and growing up. In three different spaces, Paços do Concelho, Praça do Município and Pátio da Galé, designers such as Luís Buchinho, Dino Alves and Nuno Gama presented the trends for the next cold season. I've been there and I bring the best of these four fashion days.



*By Diogo Torres*

*Photo by João Bacelar*











## LUÍS BUCHINHO

One of the most fashionable acclaimed names, Luís Buchinho decided to take the Portuguese tradition and tribute to its idiosyncrasies.

The Portuguese identity represents a kind of Genesis for a extremely feminine and fluid collection.

The Portuguese pavement aesthetic decorate the ambience combining harmoniously urbanity and cosmopolitanism. An elegant silhouette, in which the body is highlighted and valued for its curves.

A dichotomy between the structure of some garments, such as coats, and the fluidity of dresses, perhaps in an attempt to take us to the sea, one of the greatest Portuguese topics. The black, white and blue were the dominant colours. Silk, wool and polyester crepes, and some printed built the basic structure.

Earlier in Paris, Luís Buchinho's collection proved to be the best of the day, and in my opinion, probably the best of this edition of ModaLisboa.

## NUNO BALTAZAR

Nuno Baltazar winter proposals are inspired by *The Man I Love* (1924) by George Gershwin and Ira Gershwin and the play *Nelken* (1983) by Pina Bausch.

The designer presents his female pieces, sophisticated and sensual, in urban and glamour looks.

There is a great emphasis on the shoulders and on the sleeves, adorned with drapings that already work as Baltazar mark.

The silhouette, despite such femininity, comes up with male influence cuts, but with fluidity. The movement is the king and the rigid frame is not part of the DNA of the pieces. Black and warm colours such as red blood, cinnamon or the oranges are also complemented with neutral tones, like the nude or coal. We must highlight accessories, such as clutches or the long gloves.

A collection that follows the conceptual line of the designer, without leaving us disappointed. The ideal customer is a contemporary, independent and energetic woman. Those are the qualities that clothes reflect.

## MIGUEL VIEIRA

Following the tribute to the Portuguese pavement, it's time to the *Fado*. This time by Miguel Vieira, one of the most successful designers of Portuguese industry. The designer impinged on the soul and roots that characterize the *portugalidade*, searching in traditional neighbourhoods and *Fado* houses. But what he was looking for was not a return to the past, but the appreciation of contemporaneity came from old *Fado*.

"Vestir o Fado" (dress up the *fado*) was the title of this collection for men and women, remarked by classic cuts and details. The traditionalism of black with green, red and beige points.

A well structured male silhouette and a female one playing with different lengths.

Satin, velvet, silk, wool or sequins were in the materials.

In general, a successful collection which follows the molds the designer got us used to and, of course, in a very commercial way.

## FILIPE FAÍSCA

With the following concept presented to the press, "Eu Luto Tu Luto Ele Luto Nós Luto Vós Luto Eles Luto", Filipe Faísca returns with a collection that gets hold of the female body and manages to withdraw everything that makes it unique and attractive.

A sublime parade opening, counting on Flor, the model, rocking the catwalk in a black dress and a dramatic rain hat. What came next was a variety of looks, sober but with an urban twist touch appealing sensuality.

A structured silhouette with some hard outlines and materials as the muslin, knitwear, cotton lace and leather.

The predominant colours were the obvious black, but also grey, green and indigo blue.

The designer finished this thirty-eighth edition, making mourning his departure and arrival point.

















Collections of Alexandra Moura and the Valentim's Quaresma technological "virus" have also been remarkable.

Throughout these four days of fashion in Lisbon, the common feeling was the need of revitalizing what most Portuguese aspects. Just remember Luís Buchinho or Miguel Vieira collections.

Paying attention to the characteristics that make the Portuguese unique and try to redeem themselves from this crisis of values in which they are immersed, as well as many countries in the world. And by taking this we will be free, honouring the Freedom concept the fashion week chose.





# VIDEO

## THE BEST COLLECTION

### PART X



Moby - *Porcelain*

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Hurts - *Better Than Love*

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Lana Del Ray - *Born To Die*

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# VIDEO

## THE BEST COLLECTION

### PART X



Charlotte Gainsbourg feat Beck - *Heaven Can Wait*



Bob Dylan - *Things Have Changed*



Two Door Cinema - *Something Good Can Work*

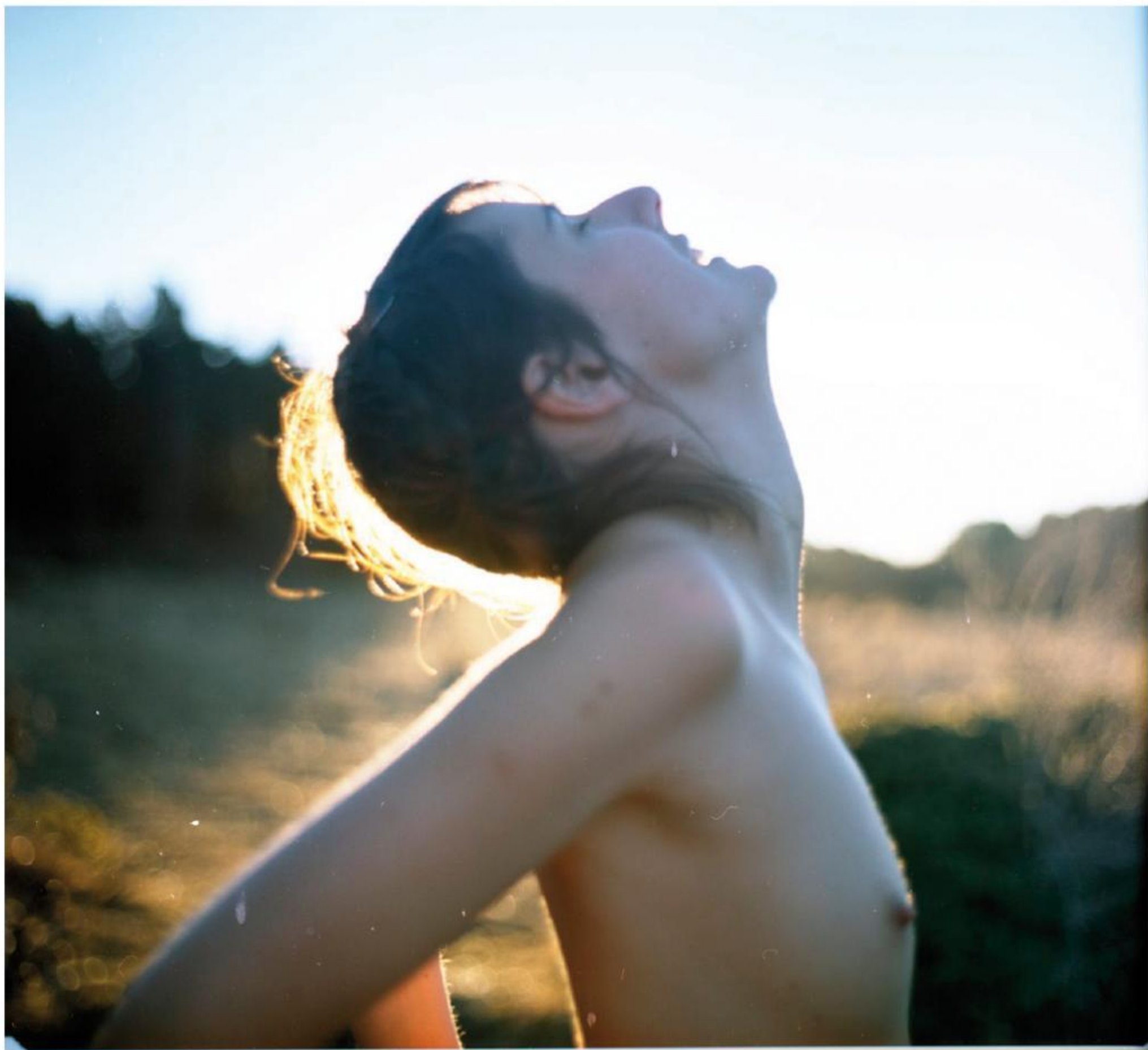


# PEOPLE'S PHOTOGRAPHS RANDOM DIARIES

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BY  
RITA LINO





















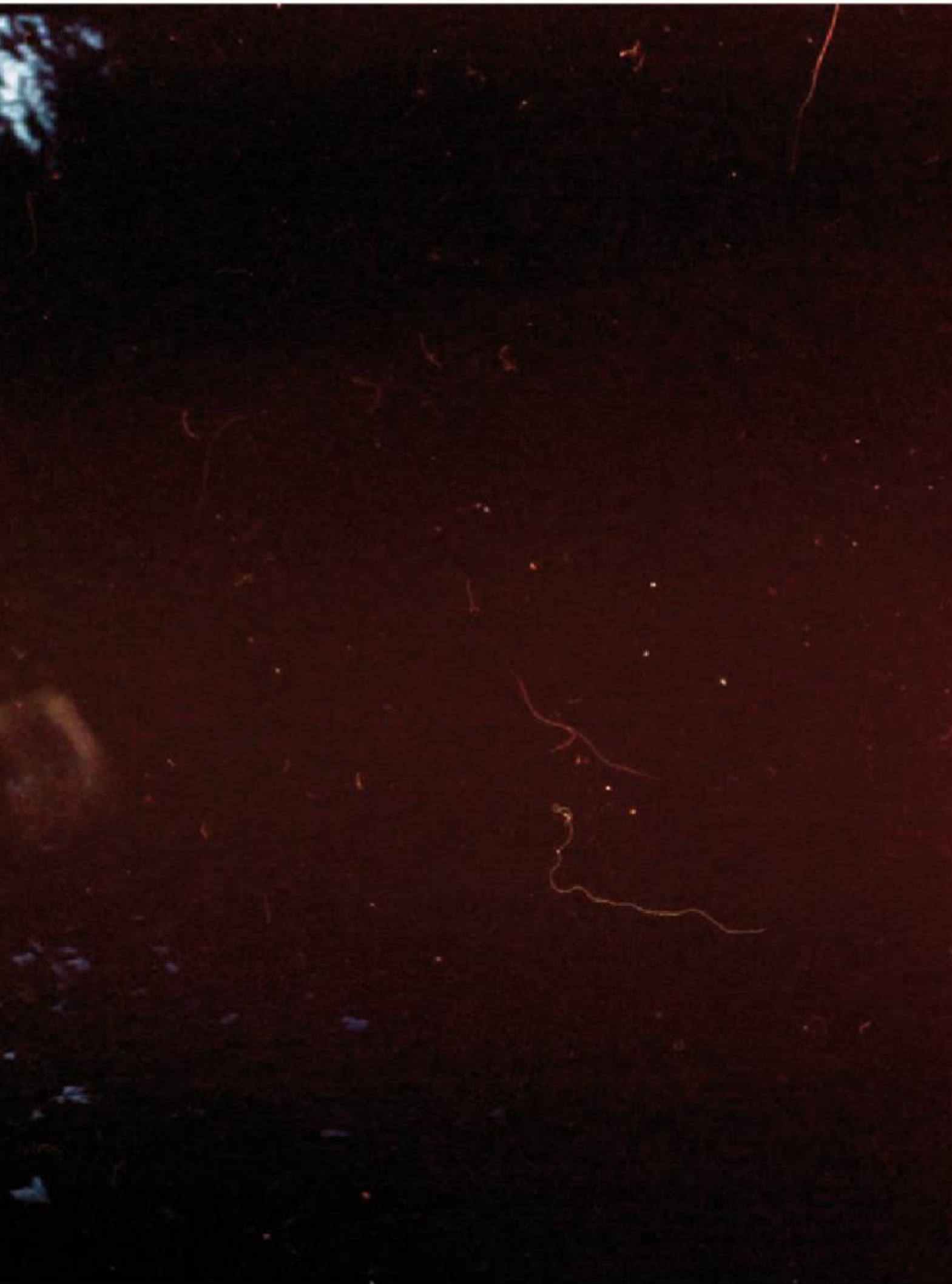














# MARCH

## THE TROUBLE WITH BLISS

In theaters: March 23rd, 2012



**T**he Trouble With Bliss tells the story of 35-year-old Morris Bliss (Michael C. Hall), who is clamped firmly in the jaws of New York City inertia. He wants to travel but has no money; he needs a job but has no prospects; and he still shares an apartment with his widowed father (Peter Fonda), who treats Morris with a mix of disdain and exasperation. When he finds himself juggling a bizarre relationship with the sexually precocious 18-year-old daughter (Brie Larson) of a former classmate and the advances of his very forward neighbor (Lucy Liu), Morris realizes that even though his life is unraveling, it's also opening up in ways that are long overdue.

## THE DEEP BLUE SEA

In theaters: March 23rd, 2012



**M**aster chronicler of post-War England, Terence Davies (*The Long Day Closes*, *The House of Mirth*) directs Rachel Weisz as a woman whose overpowering love threatens her well-being and alienates the men in her life. In a deeply vulnerable performance, Rachel Weisz plays Hester Collyer, the wife of an upper-class judge (Simon Russell Beale) and a free spirit trapped in a passionless marriage. Her encounter with Freddie Page (Tom Hiddleston), a troubled former Royal Air Force pilot, throws her life in turmoil, as their erotic relationship leaves her emotionally stranded and physically isolated. The film is an adaptation of British playwright Terence Rattigan's 1952 play, featuring one of the greatest roles for an actress in modern theatre.



# APRIL

## BLUE LIKE JAZZ

In theaters: April 13rd, 2012



**B**lue Like Jazz by Donald Miller spent 43 weeks on the New York Times Best Seller list and has sold over 1.5 million copies to date. The semi-autobiographical story was adapted for the screen by Miller, Steve Taylor and Ben Pearson. In Blue Like Jazz, Don (Allman), a pious nineteen-year-old sophomore at a Texas junior college, impulsively decides to escape his evangelical upbringing for life in the Pacific Northwest at one of the most progressive campuses in America, Reed College in Portland. Upon arrival, Reed's surroundings and eccentric student body proves to be far different than he could possibly imagine from the environment from which he came, forcing him to embark on a journey of self-discovery to understand who he is and what he truly believes.

## SOUND OF MY VOICE

In theaters: April 27th, 2012



**I**n SOUND OF MY VOICE, Peter (Christopher Denham) and Lorna (Nicole Vicius), a couple and documentary filmmaking team, infiltrate a mysterious group led by an enigmatic young woman named Maggie (Brit Marling). Intent on exposing her as a charlatan and freeing the followers from her grip, Peter and Lorna start to question their objective and each other as they unravel the secrets of Maggie's underworld.



# MARCH APRIL

## FLORENCE AND THE MACHINE



### **Date / Place:**

March 27th & 28th / Casino de Paris - Paris - France  
March 30th / Cologne E- Werk - Germany  
March 31st / Ancienne Belgique - Brussels - Belgium  
April 1st / Amsterdam Paradiso - Holland  
April 3rd / Royal Albert Hall (Teenage Cancer Trust) - London - UK  
April 14th / Santa Barbara Bowl - Santa Barbara - USA  
April 15th / Coachella Festival - USA  
April 17th / Grand Sierra Resort - Reno - USA  
April 18th / Mondavi Center - Davis - USA  
April 20th / Comerica Theatre - Phoenix - USA  
April 21st / The Cosmopolitan of Las Vegas - USA  
April 27th / Hennepin Theatre - Minneapolis - USA  
April 28th / Eagles Ballroom - Milwaukee - USA  
April 29th / Peabody Opera House - St. Louis - USA

## SNOW PATROL



### **Date / Place:**

March 30th / The Fillmore Miami Beach - Jackie Gleason Theater - USA  
March 31st / Jannus Live - St. Petersburg - FL - USA  
April 2nd / The Tabernacle - Atlanta - GA - USA  
April 3rd / Ryman auditorium - Nashville - TN - USA  
April 4th / Bogart's - Cincinnati OH - USA  
April 6th / Club-Washington DC - USA  
April 10th / Electric Factory - Philadelphia - PA - USA  
April 12nd / Orpheum Theater - Boston - MA - USA  
April 13rd / Terminal 5 - New York - USA

# *MARCH* *APRIL*

## RADIOHEAD



### **Date / Place:**

April 9th / Key Arena - Seattle, WA - USA  
April 11st / HP Pavilion - San Jose, CA - USA  
April 12nd / Santa Barbara Bowl - Santa Barbara, CA - USA  
April 14th / Coachella Festival Indio, CA - USA  
April 17th & 18th / Foro Sol Mexico City - MEXICO  
April 21st / Coachella Festival Indio, CA - USA

## DREAM THEATER



### **Date / Place:**

April 19th / Olympic Hall - Seoul KR  
April 21st / Mata Elang Indoor Stadium - Jakarta ID  
April 24th / Orix Theater - Osaka JP  
April 26th / Civic Hall - Fukuoka JP  
April 28th / Prefectural Art Theater - Aichi JP  
April 30th / Arena Yokohama JP



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# NÃO SEI QUANTAS ALMAS TENHO

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Não sei quantas almas tenho

Não sei quantas almas tenho.  
Cada momento mudei.  
Continuamente me estranho.  
Nunca me vi nem achei.  
De tanto ser, só tenho alma.  
Quem tem alma não tem calma.  
Quem vê é só o que vê,  
Quem sente não é quem é,

Atento ao que sou e vejo,  
Torno-me eles e não eu.  
Cada meu sonho ou desejo  
É do que nasce e não meu.  
Sou minha própria paisagem,  
Assisto à minha passagem,  
Diverso, móbil e só,  
Não sei sentir-me onde estou.

Por isso, alheio, vou lendo  
Como páginas, meu ser.  
O que segue não prevendo,  
O que passou a esquecer.  
Noto à margem do que li  
O que julguei que senti.  
Releio e digo: "Fui eu?"  
Deus sabe, porque o escreveu.

*Fernando Pessoa*





# WONDER

Magazine