



Camicia stampata,
cravattino e cintura
di pelle, **Prada**.
Pantaloni a vita
alta con pincés,
**Ermenegildo
Zegna XXX**.
Stivaletti, **Tod's**.
Pagina accanto.
Completo in fresco
di lana e camicia di
popeline, **Salvatore
Ferragamo**.
Foulard, **Hermès**.
Coppola, **Stetson**.
Ha collaborato
Martina Festa.
Modello Lamine
Faty@Fashion.
Trucco e pettinature
Denise Grundmann
per Shiseido
e Bumble and
Bumble. Set
designer Marcus
Vinicius de Queiroz.

Anarchy In The USA

VOGUE ITALIA 834

NEW ITALIAN BEAUTY

PAG.125

foto di ANDY MASSACCESI

Stefano Sollima porta
in America il nostro modo
di fare cinema. Il segreto?
Ascoltare, ma non troppo.

di MALCOM PAGANI

Roma, metà anni 80, Piazza Navona. Turisti che sciamano, architetture del Bernini sullo sfondo e ai tavolini di un bar, in divisa da cameriere, Stefano Sollima. Passa un amico: «Ti andrebbe di darmi una mano come fonico alla parata militare del 2 giugno?». Risposta affermativa, esistenza che cambia per sempre e arruolamento definitivo in un microcosmo che con il tempo si è allargato a dismisura. Quasi quattro decenni dopo, armando un immaginario che ha affascinato Hollywood, il regista ha portato il tricolore a Los Angeles. Un primo film, *Soldado*, con Benicio Del Toro e Josh Brolin. Un secondo in preparazione, *Without Remorse*, in cui Michael B. Jordan interpreta gli incubi di Tom Clancy. Una serie televisiva in arrivo, *ZeroZeroZero*, che più internazionale non si può. A Sollima, la soluzione del giallo sembra semplice: «Credo che in America si siano interessati alle mie opere dopo *Acab* e la serie *Gomorra*, e che il motivo di questa improvvisa curiosità risieda in una prospettiva abbastanza inesplorata dal loro cinema».

Quale?

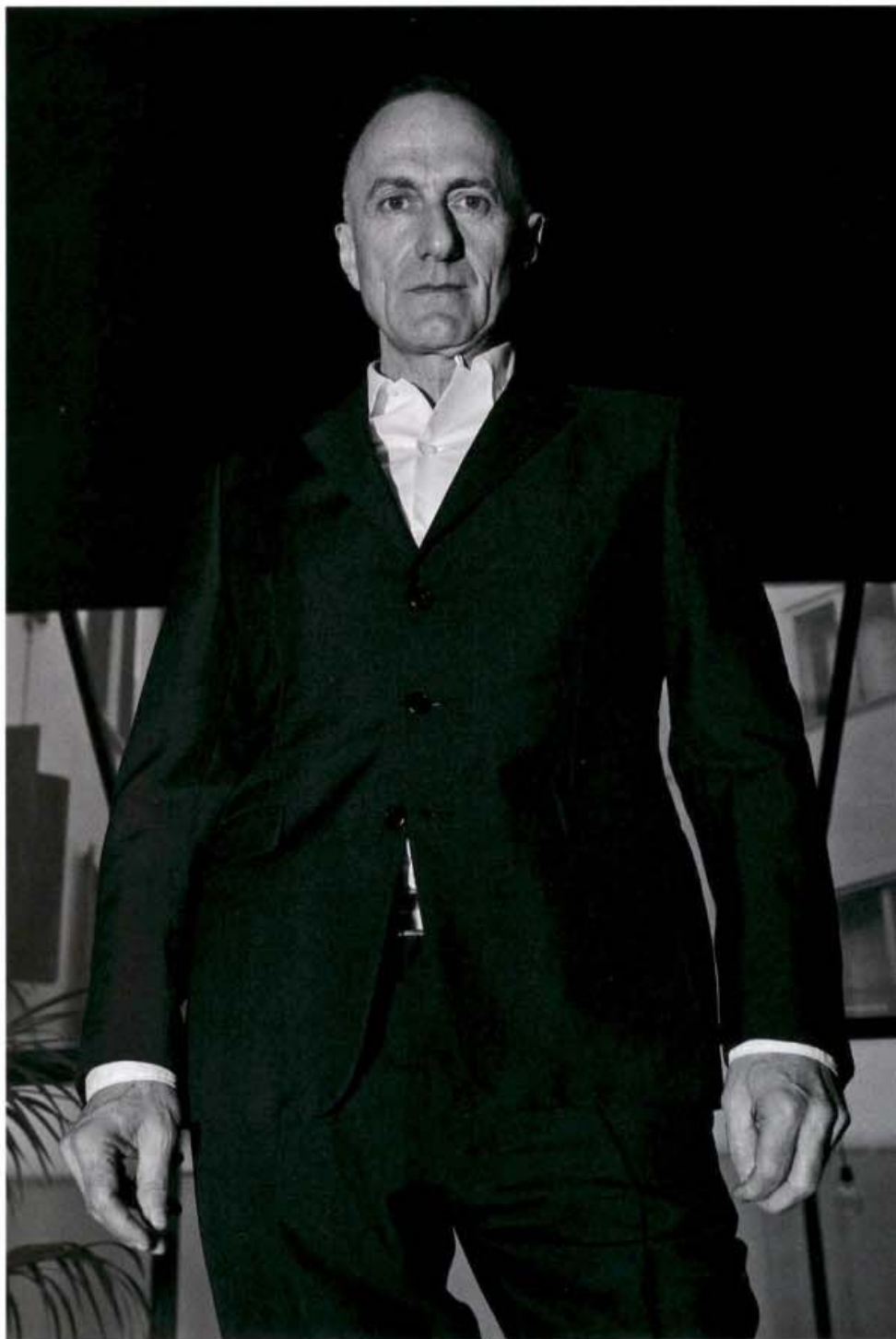
L'uso del cinema di genere in una chiave intellettualmente più accattivante. Un genere d'autore in cui i codici di un certo cinema fossero riconoscibili, ma con una cifra stilistica molto più decisa di quella a cui a Hollywood sono abituati.

Lei, Sorrentino e Guadagnino a camminare nel territorio in cui De Sica, Fellini e Bertolucci erano di casa. Come mai il nostro cinema torna ad affascinare l'America?

Forse perché facciamo parte di una generazione che pur cresciuta con il cinema americano non ne ha mai covato il mito, e che a sua volta si è scrollata di dosso l'eredità di alcuni padri nobili.

Il risultato?

Un cinema personale che si rivela accattivante proprio perché non rifà pedissequamente il verso al già visto, e che riesce a raccontare storie a livello globale nel rispetto di una for-



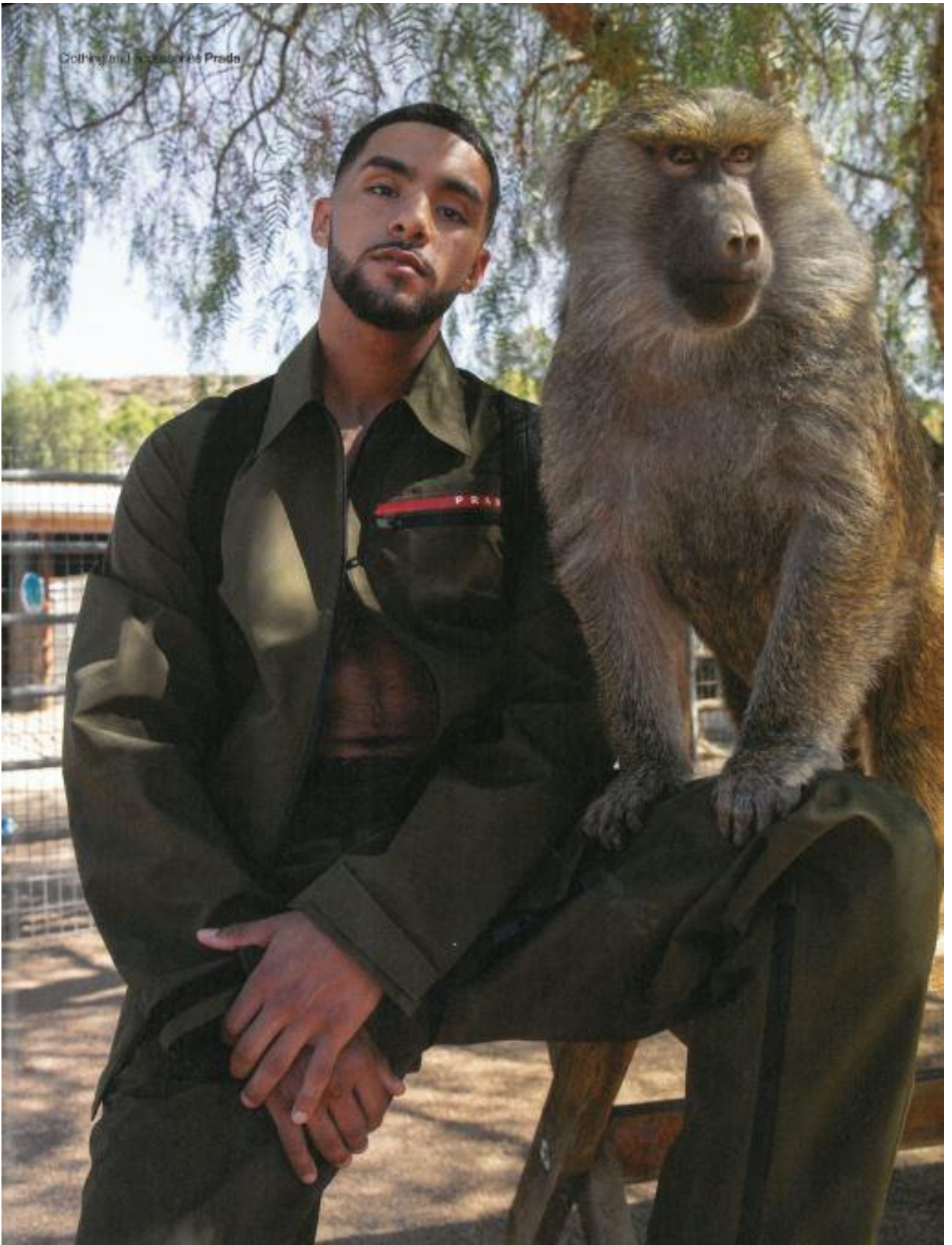
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SOPRA. Il regista Stefano Sollima, 53 anni, ha in produzione a Hollywood due film e una serie tv con cast internazionali. Abito e camicia PRADA. Grooming Daniele Falzone @ Atomo Management. Fashion editor Nicolò Andreoni. A cura di Nick Piras.

Clothing and accessories Prada



USA – PAPER – PRADA – WINTER 2019

LOUIS PARTRIDGE

PHOTOGRAPHY BY MARTA LITERSKA
FASHION BY DOUG BROAD

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All clothing PRADA

When you're a 16-year-old boy, liking skateboarding, Dave, and Patty&Bun is pretty standard, but for rising star **Louis Partridge**, the past few years have been far from ordinary.



WORDS BY TORI SHARP

Having played Maid Marion in a school production of *Robin Hood* at the age of ten, Louis Partridge's thespian life began early and, having been encouraged to find an agent shortly thereafter, his career has been steadily gaining traction ever since. He got his first taste for professional acting in a short film by Charlie Manton called *Beneath Water* back in 2014, telling me how, when this job finished, he felt a pang of homesickness for his new work family, missing the people who had "taught him loads." This sense of family chemistry is something that Partridge has been lucky enough to find once again, this time on the set of *Medici*. He tells me how the cast were a unit, describing a football match in a small Tuscan town — locals vs. the Medici XI — as one of his most memorable moments whilst shooting the Italo-British historical drama. Filming abroad in rural Italy, whilst all of his friends were at school in "grey and rainy London," was an experience that Partridge will never forget.

His upcoming project, *Enola Holmes*, in which he stars opposite wunderkind actor Millie Bobby Brown, wrapped filming at the end of the summer: "it was the most surreal experience of my life," Partridge tells me. When asked about working

with another actor his own age, he modestly states that he has a lot to learn from Bobby Brown. While on set, he says, they could switch from being "two kids laughing over stupid things to being professional," a skill that the *Stranger Things* alum has perfected, and that Partridge is now working on too. Despite acting alongside some of Britain's greats, such as Fiona Shaw and Frances de la Tour, as well as Burn Gorman, Partridge seems remarkably relaxed, perhaps emblematic of his current state of mind. He seems to know what he is doing, and what he wants, citing Luca Guadagnino and Martin Scorsese as two directors he would love to work with. Clearly a man of great British taste, his dream dinner party guest list includes Ricky Gervais, Holly Willoughby, Sacha Baron Cohen, and Phoebe Waller-Bridge. Talking about his motivations, and what he looks for in a script, Partridge transcends his age, stating that he likes to play a character with "something to relate to, and then build from." Despite this drive and passion, he must return to school to undertake his A-levels, although he says that he would certainly prioritise filming, a smart move from a young actor who is definitely one to watch.



All clothing PRADA

Grooming Brady Lea at The Only Agency using Kevin Murphy and MARS. Production Tessa Favis. Special thanks to Espero Studio.





PRADA

Layered black looks and colour-blocked cagoules were splashed across the brand's catwalk in Shanghai.
Shirt, £545, by Prada. Hat, £150, from Found and Vision

搭配 / *Accessory* /

Outdoor jacket

时髦浪漫
冲锋衣



【品牌·单品】Prada 冲锋衣

冲锋衣、短裤、袜子 Prada
内搭 Hermès
鞋子 Burberry

现如今冲锋衣无论从设计到搭配都不再是老气的爸爸款了。更时髦的颜色，更夸张的口袋设计，色彩鲜艳，造型街头，才是现在对于冲锋衣的定义。通常腰部的松紧抽绳设计是必不可少的，会让你的身材比例看上去更好。

034 BAZAAR Men



Patchwork Nylon Coat
拼色尼龙外套

米白色衬衫
拼色尼龙外套
卡其色短裤
紫色皮鞋
拼接针织长袜
均为 Prada

글 잘 쓰는 박정민



배우 박정민은 책과 함께 밤낮 깨어 있고 끊임없이 사유한다.
그의 쓸 만한 진담 같은 농담과 농담 같은 진심.

PRADA

Prada Men's FW20 Unveiled a Couple Cool New Bags

These two bags are perfectly Prada in every way

By [Megs Mahoney Dusil](#) • Jan 31, 2020



While not all men find themselves inclined to carry a bag, nearly every dude I know would gladly take a Prada men's bag. Yet when it comes to bags, strictly *for men* and *for women* has become a thing of the past, as majority of collections from both have been geared toward appealing to a broader audience.

Prada's Men FW20 show graced Milan a couple weeks ago and while many were buzzing about the clothing and show space itself (Prada creates a world of beauty, in every detail) a couple new bags hit the runway and are worth sharing. There was a compact crossbody as well as a larger duffel amidst an

incredibly new and youthful runway collection. Also, there's a pair of sneakers that will surely be all the rage.



The duffle is incredibly cool, pairing durable nylon with leather accents around the logo and corners of the bag. While this could be used for the man on the go carrying his work items and gym items together, I see it as more of a weekender bag, perfect for short trips. The other design is a smaller crossbody in Saffiano leather with a nylon strap. This bag is the answer for the man who needs to carry things and doesn't want to use his pockets, while also working perfectly for ladies as well.



When asked about the show, Mrs. Prada shared *“Let me say what’s the point of this show, that in the big—not ‘confusion’—but the complication of the current time between the world going wrong or going better, the discussion on sexes, on surviving or not... I thought to give an indication that the only thing that makes me calm and optimistic is to give value to work... to give value to things that matter in your life and your work. And so the creativity is mixed with technicalities, which is a little bit similar to the Secessionist period when ideas, creativity, and actual work had to be all together.”*





