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WINTER/SPRING 17/18

18

HERO PRADA

Special limited edition cover
featuring artwork by James Jean
for Prada Mens SS18 collection

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interVIEW

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PRADA-BOY



GENTLEMAN'S JOURNAL

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Jeff Goldblum

SEEING THE WORLD OF ACTING THROUGH ROSE-TINTED GLASSES

BUSINESS

Football's new money

Is it deadline day for the sport's obscene salaries?

STYLE

Best of Collections

All brands on deck in our military-inspired AW17 edit

SOCIETY

Long live the Pugs

The private club with a habit for blackballing megastars

— Country & Shooting *Special*



This page, from left: Prada jacket, sweater, shirt, and pants; Robert Clergerie shoes. Prada sweater, pants, and belt; Church's shoes. Beauty note: Lean in to liner with Lancôme Ombre Hypnôse Stylo Eyeshadow Stick in Onyx. Opposite: Loewe shirt, pants, and belt; Falke socks; Aldo shoes.



Grigor Dimitrov è all'inseguimento di se stesso sulla scia di una racchetta da tennis, ma è troppo distratto dalla vita. Bulgaro, 26 anni, con quel sorriso, del resto, può fare quel che vuole. Ha affascinato colleghe famosissime come Serena Williams e Maria Sharapova, e oggi è legato alla cantante delle Pussycat Dolls Nicole Scherzinger. Con lei ha trascorso le vacanze a Capri.

L'Uomo Vogue: "Grisha", concorda: è lei il più bel tennista del Tour?

Grigor Dimitrov: No, direi "Feli", Feliciano López. Sono sempre stato un suo ammiratore, è sempre a posto, in forma, con quei capelli lunghi e la barbetta giusta. Vorrei avere le sue gambe, è così forte, ogni volta che va in doccia, gli dico: "Mostrami ancora i polpacci". E lui ride.

L'U.V.: Ma Feli non vince tanto come lei, che ha firmato il Masters 1000 di Cincinnati, ed è stato numero 8 del mondo.

G.D.: Io ancora non sono arrivato al livello che vorrei, avevo e ho grandissime ambizioni da realizzare. Mi considero in evoluzione costante, con tanto da imparare, dal fisico alla tecnica, dalla tattica alla gestione di un professionista, dentro e fuori del campo.

L'U.V.: È per questo che alla vigilia degli Us Open si è allenato con Nadal alla sua scuola di Maiorca?

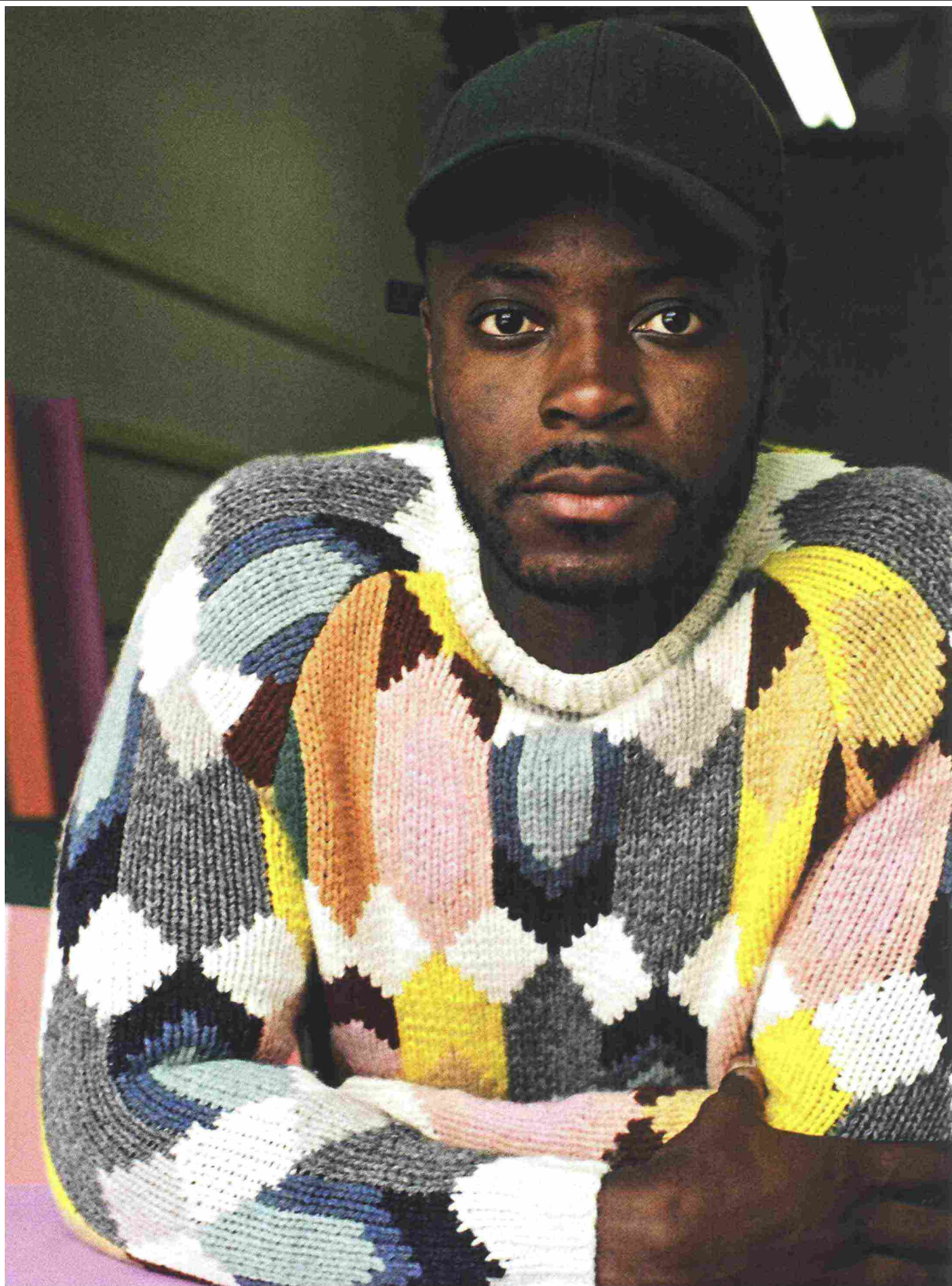
G.D.: Rafa è anche un amico, parliamo tanto, ed è un lavoratore instancabile e preciso, proprio un professionista ideale, un esempio, un'ispirazione. Allenarmi con lui è sempre un onore e un piacere, oltre che utilissimo per valutare il livello di preparazione. Perché contro di lui non sai mai che cosa aspettarti. Certe volte quando sono in difficoltà, mi chiedo fra me e me: "Che cosa farebbe adesso Rafa?".

L'U.V.: Eppure, tennisticamente, lei è stato paragonato piuttosto a Roger Federer. Anzi, era chiamato "Baby Fed".

G.D.: Nel gesto tennistico ci sono analogie; Federer resta un esempio per chiunque giochi questo sport, ma io sono lontano da quell'etichetta. Che renderebbe comunque orgoglioso qualunque atleta.

L'U.V.: Si dice: (segue a pag. 123)



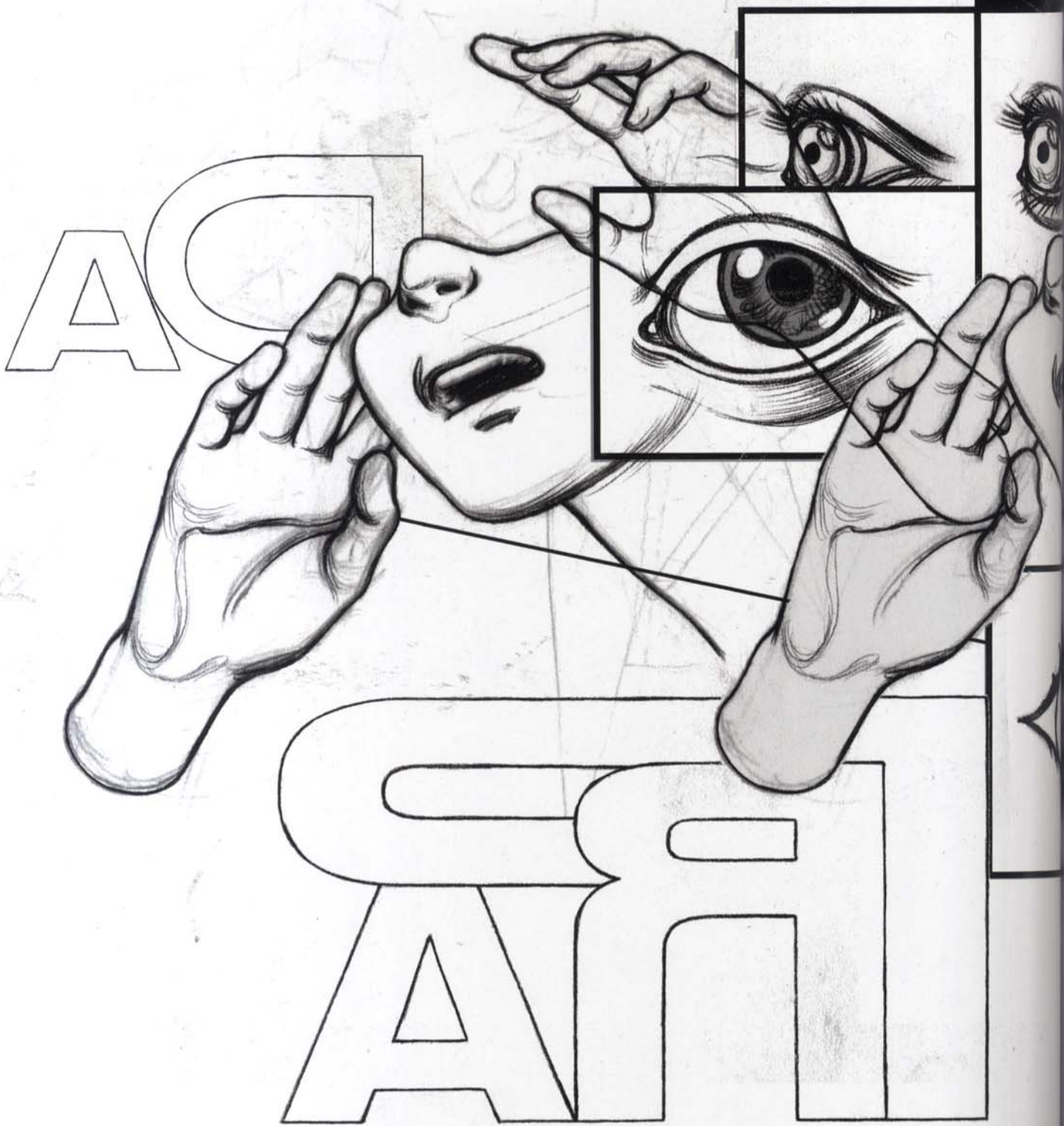


Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

TREND: ACCESSORI

Noi siamo infinito, di Stephen Chbosky (2012)*Cool da college, per avventurarsi nel mondo adulto; è la storia del regista, anche autore del romanzo.*

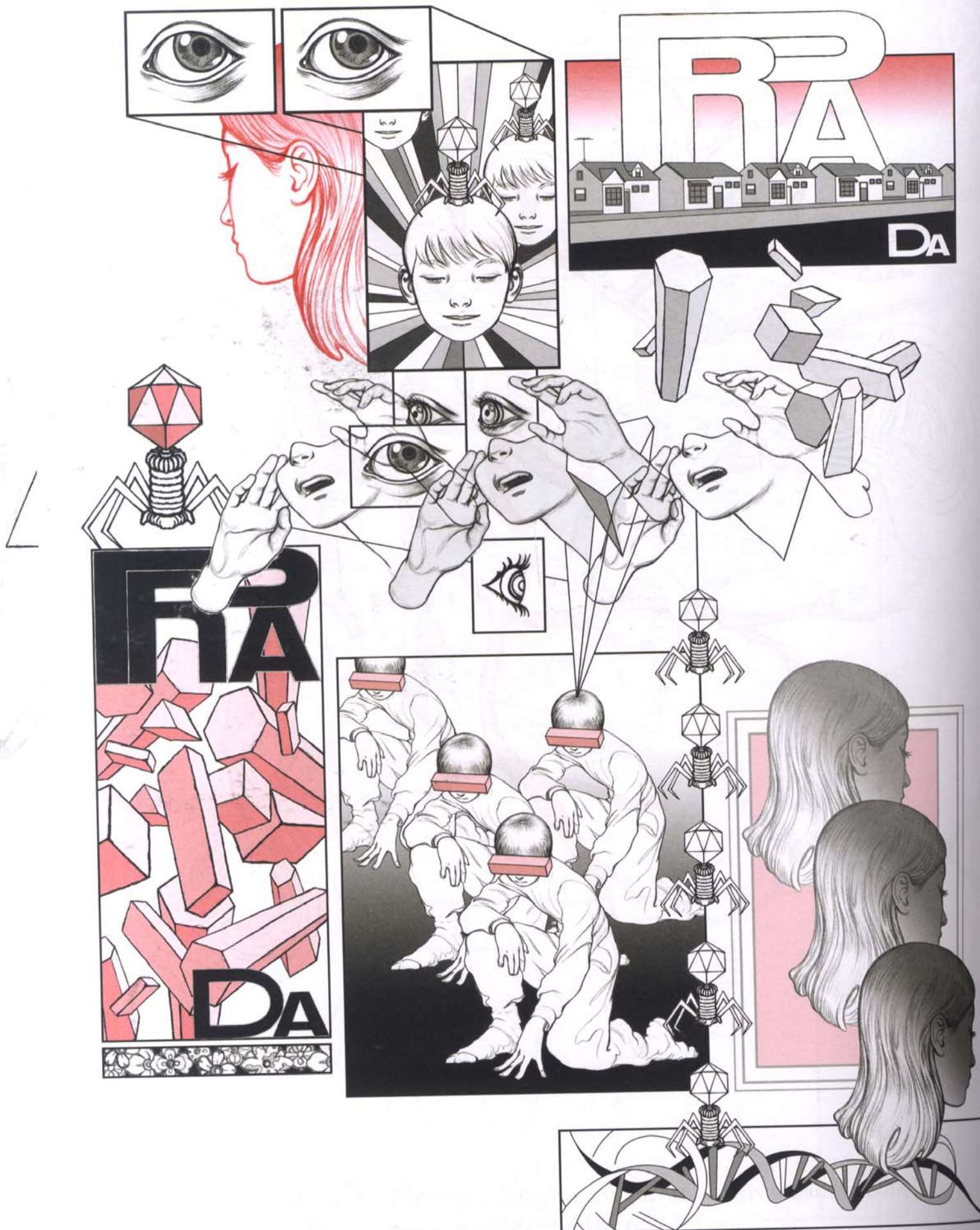
Zaino con mini moschettoni e pendagli in saffiano. Prada.





A HERO exclusive zine featuring the original artworks by artist JAMES JEAN
for PRADA MENS SS18 collection

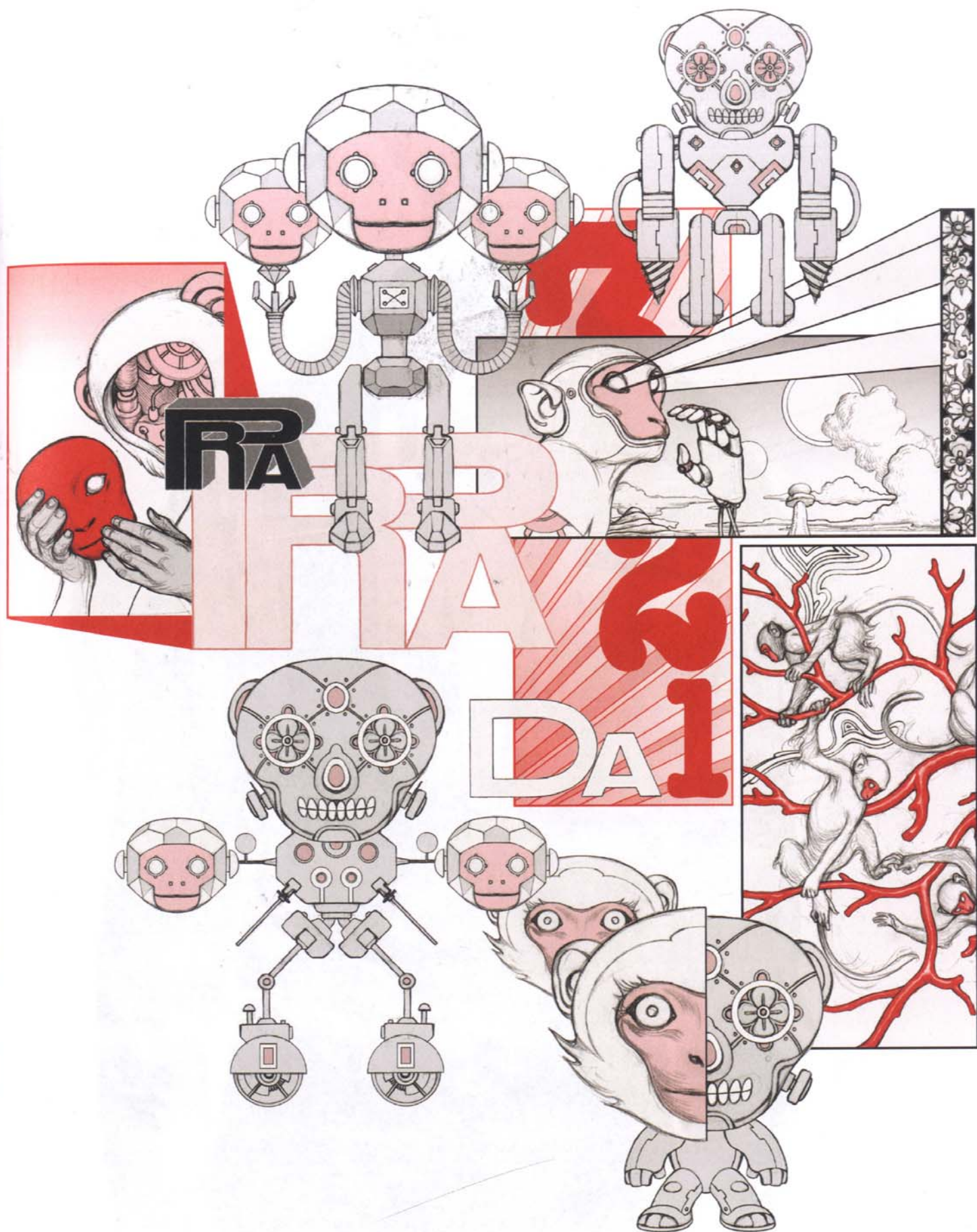
With fashion images shot by ALBERT WATSON, fashion by PAUL SINCLAIRE





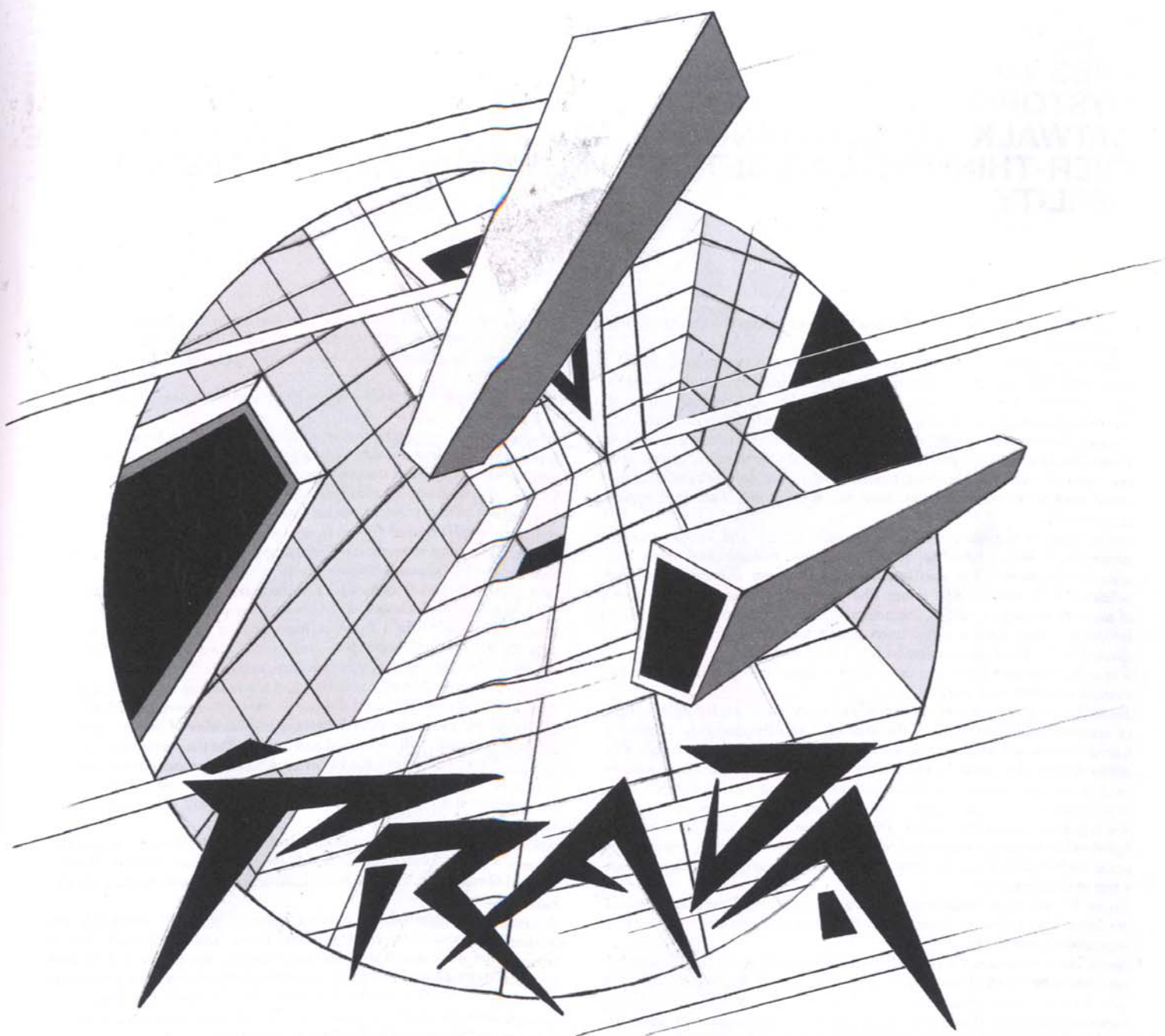
cardigan and belt by
PRADA SS18; t-shirt
and jeans model's own





jacket and belt by
PRADA SS18; t-shirt,
necklace and jeans
model's own





JAMES JEAN

INTERVIEW BY KINZA SHENN

ENTERING THE PRADA SS18 SHOW SPACE WAS LIKE STEPPING INSIDE A GIANT COMIC STRIP. FROM FLOOR TO CEILING, THE WORK OF TAIWANESE-AMERICAN ARTIST JAMES JEAN CONSTRUCTED AN IMMERSIVE GRAPHIC WORLD. ROBOT MONKEYS WITH LASER VISION, BLEAK SYMMETRICAL SUBURBAN STREETS, AND GIANT EYES WATCHING YOUR EVERY MOVE ALL ALLUDED TO A FUTURE DYSTOPIAN WORLD. AND THIS FUTURE GAZE TRANSLATED FROM CATWALK TO CLOTHING, AS MIUCCIA PRADA EXPLORED THE EVER-THINNING LINE BETWEEN PHYSICAL REALITY AND VIRTUAL REALITY.

Kinza Shenn: Talk to us about the brief you were given for the Menswear SS18 artwork.

James Jean: Prada provided inspirational images from graphic novels. They liked the concept of repeating images, of isolated moments within the framework of a comic book page. The rhythm and limited palette of the imagery was pretty clearly established from their reference material, however, the specific imagery and narrative was left up to me to create. Kinza: The idea of something human and romantically nostalgic mixed with the realm of technology-enabled fantasy made for some really interesting visual tensions in the collection. How much does your own work marry these two ideas?

James: Most of my work is concerned with fantasy and escape, though personally, I keep up-to-date on all the latest technological news and scientific discoveries. I'm also fascinated by how our culture is evolving politically and dealing with issues like gender, for example. Since most of my work employs a cast of characters, it's impossible to ignore all these influences - they need a script upon which to operate, and the script is dictated by the flood of information that I consume daily.

Kinza: So how would you say those ideas - about politics and gender for example - inform your work?

James: It's in a more emotional sense and more about exploring a feeling of optimism and innocence in the face of a rapidly changing culture. I have a two year old son, and the world he's going to grow up in is radically different from the world I experienced in the 80s. I mean, I'm currently reading about gender neutral kindergartens and learning about the dangers of pronouns. So, it's interesting to see a nostalgic return to motifs from the 80s in popular shows like *Stranger Things* and the remake of *IT*, to a kind of Spielbergian sense of wonder and fear in a world without cellphones. A lot of the conflict and drama in those stories could be easily extinguished with a text or Google search.

Kinza: To me, your treatment of virtual reality for Prada emphasised the immersive, refractive dream state the technology creates. Are dreams important to your work?

James: There is certainly a dream-like quality to most of my work, though I can't remember most of my dreams. I like to channel that dream state and have the mind make connections and leap from one moment to another. Sometimes I believe that I'm in a lucid dream state when I'm working, barely able to steer the direction of my reality through the shifting landscape of my subconscious.

Kinza: What storylines did you decide to build into the illustrations? It looked like many of them were structured into panels, like a comic book.

James: Comics are powerful in that once images are arrayed in panels, we can't help but to read and decode them sequentially. For example, a toy train on a bookshelf leads to an image of a diesel locomotive, which is then followed by a traditional mailbox that's similarly shaped. There's something there about a longing for the suburban dream, framed by rows of identical houses, and an undercurrent of suspicion that it's all an illusion. This idea of illusion is further developed by the science fiction aspects of virtual reality and inhabiting multiple avatars. Our human nature is expressed in the form of a simian android, shooting lasers out of its eyes to scan and map the environment.

Kinza: I'm curious about the premise behind the art scheme with the little bunnies and elephants? Can you tell us more?

James: This was an idea that I proposed, to have an array of different totems to populate this world. I'm fascinated and also skeptical of the power of

brands, symbols, and characters from pop culture. I suppose the nature of a totem, of it being a spiritual object or symbol, is much like how a logo can contain so much power and immediately evoke a narrative within a shared culture.

Kinza: Is that power something you like the idea of subverting, or harnessing, and why?

James: Well, it's amazing that a simple arrangement of letters and lines can form an image that induces people to line up around the block for a brick with a logo on it. That someone could get killed over a pair of sneakers. I'm in awe and humbled by that power. A face palm turns into a prayer for the attainment of that power. I rejoice when something I post on Instagram gets thousands of likes, and I weep at my folly.

Kinza: Which sci-fi works have influenced you? I know you did a piece last year on the 80s dystopian anime *Akira*.

James: As far as sci-fi movies go, I immediately think of *2001: A Space Odyssey*, *Blade Runner*, *Brazil*, *Gattaca*, *Ex Machina*... pretty standard stuff. In the realm of sci-fi, another film I think of from time to time is *Paprika* by Satoshi Kon. *Pi* by Darren Aronofsky was influential when I was in art school... I'm working with him now on his new film, *mother!*.

Kinza: That sounds really interesting, can you tell us any more about it?

James: I can't reveal much. I did two paintings that were turned into posters for the film, one of Jennifer Lawrence and another of Javier Bardem. The original paintings will be framed and displayed at the premiere at Radio City in New York. There are little easter eggs hidden throughout the two posters that will hopefully hold more meaning once people see the movie. People have dissected the painting of Jennifer, but they still haven't uncovered the last easter egg...

Kinza: Miuccia Prada has previously said that she lives very much in history. I guess a good instance of this is that even this show's futurism theme was filtered through a retro lens. As a visual artist, what's more romantic to you: past or future?

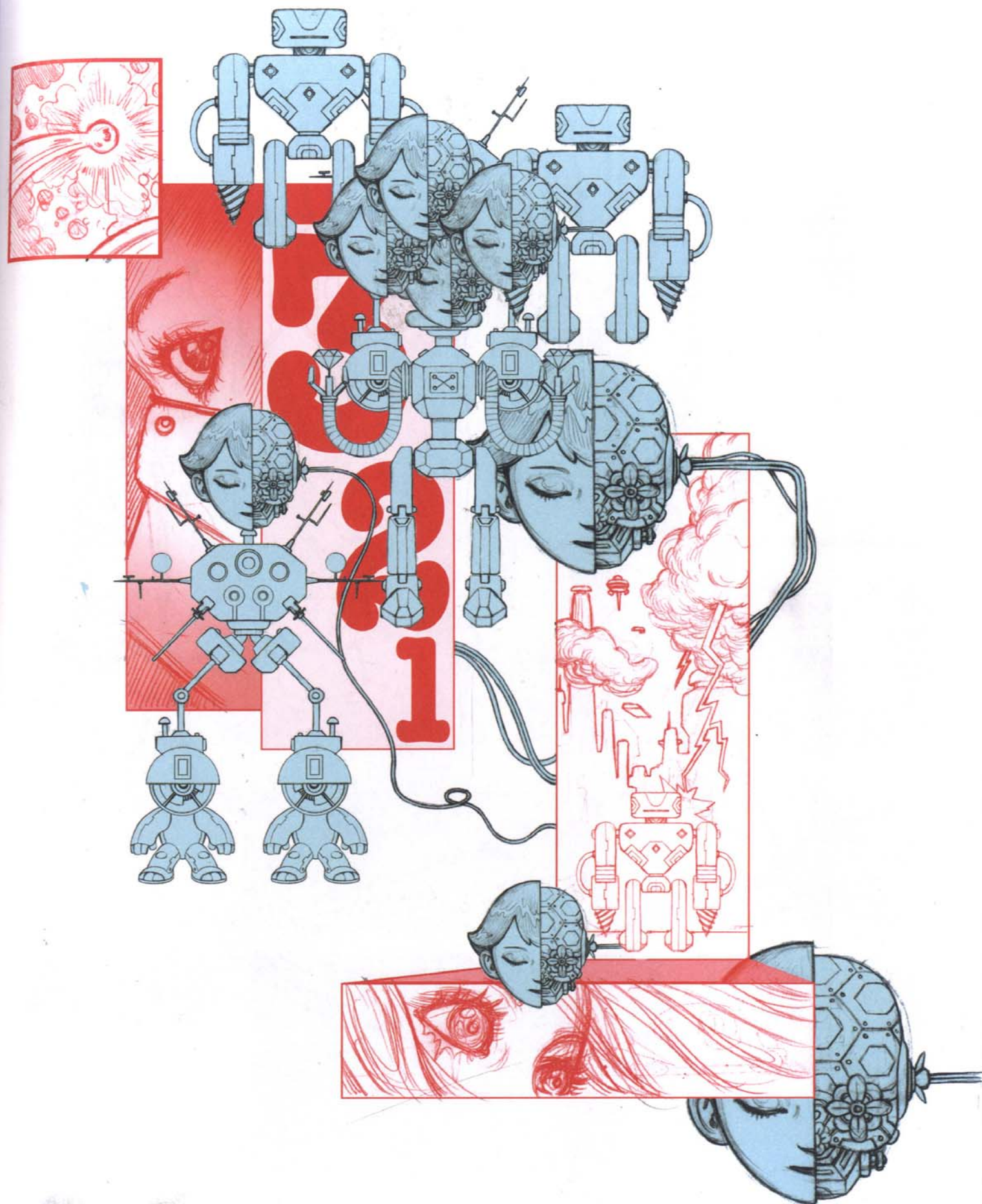
James: Speaking purely in a visual sense, I love old woodblock prints, anatomical mezzotints, etchings from Durer and Rembrandt. For some reason, that work seems so much more human, the ability to draw seemed so much more natural and fluid, even though the marks are reproduced and interpreted through a mechanical press. So, I suppose I'm nostalgic for a kind of drawing ability, a sensibility that has been lost through history, as we were on the verge of technological revolution.

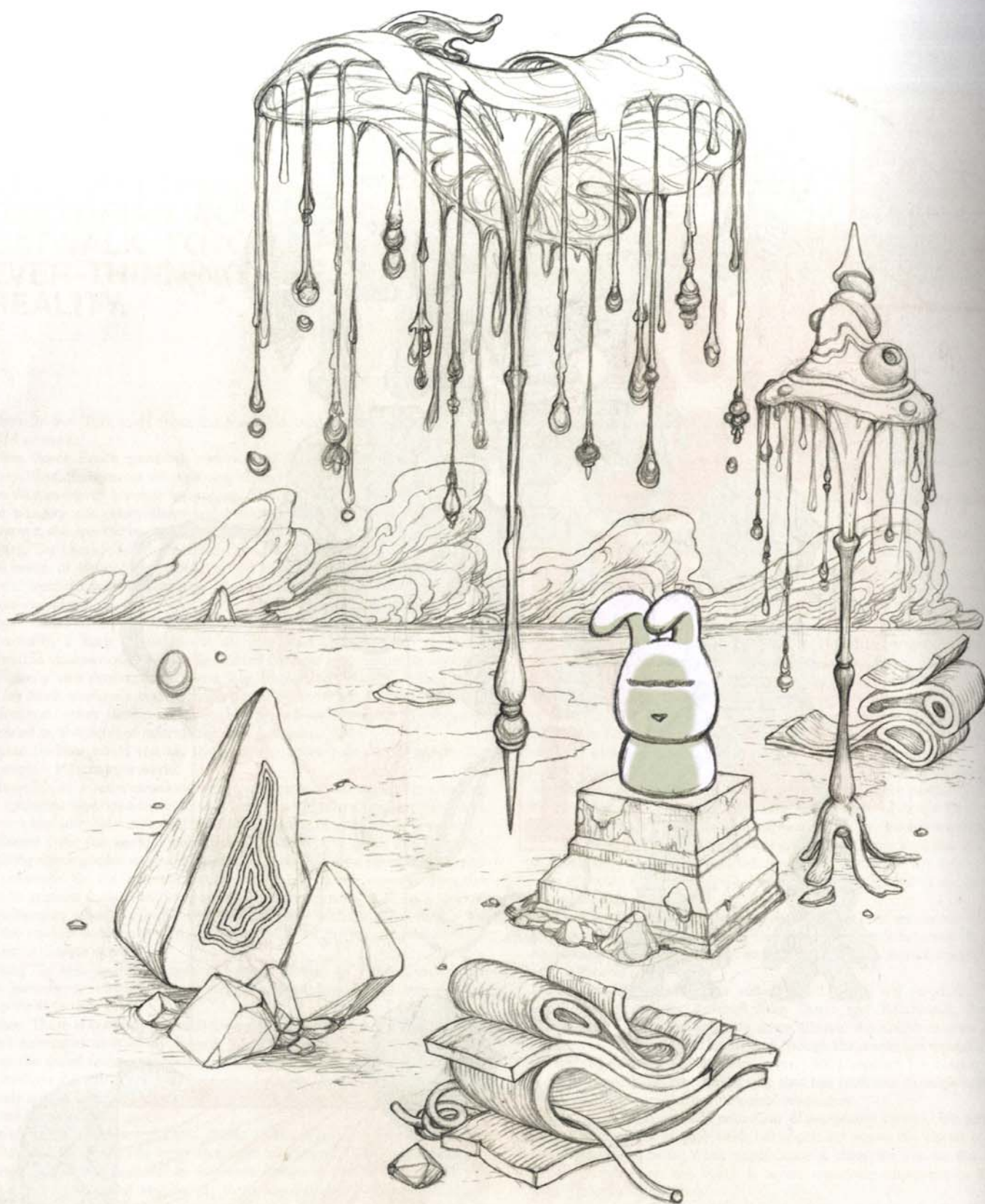
Kinza: You've also made a collection of temporary tattoos. It's somewhat similar to the idea of your work being printed across the chests of shirts, and wrapped on belts. What significance is there for you in the idea of wearing artwork on the body? It seems especially important to this 2D screen-interfacing age.

James: I was inspired to make that temporary tattoo book after seeing so many people get my work tattooed permanently. Having art exist on the body reminds us that we do inhabit a physical space, despite the allure of the virtual world, of escaping into our phones. I suppose that decorating the body is showing a reverence for the body. Eventually, we'll be able to upload our consciousness into the cloud, free from the decay and disfunction of our bodies, but we'll also possibly lose the beauty and intensity of flesh.

Kinza: How does it feel when you see your tattoos on people's skin?

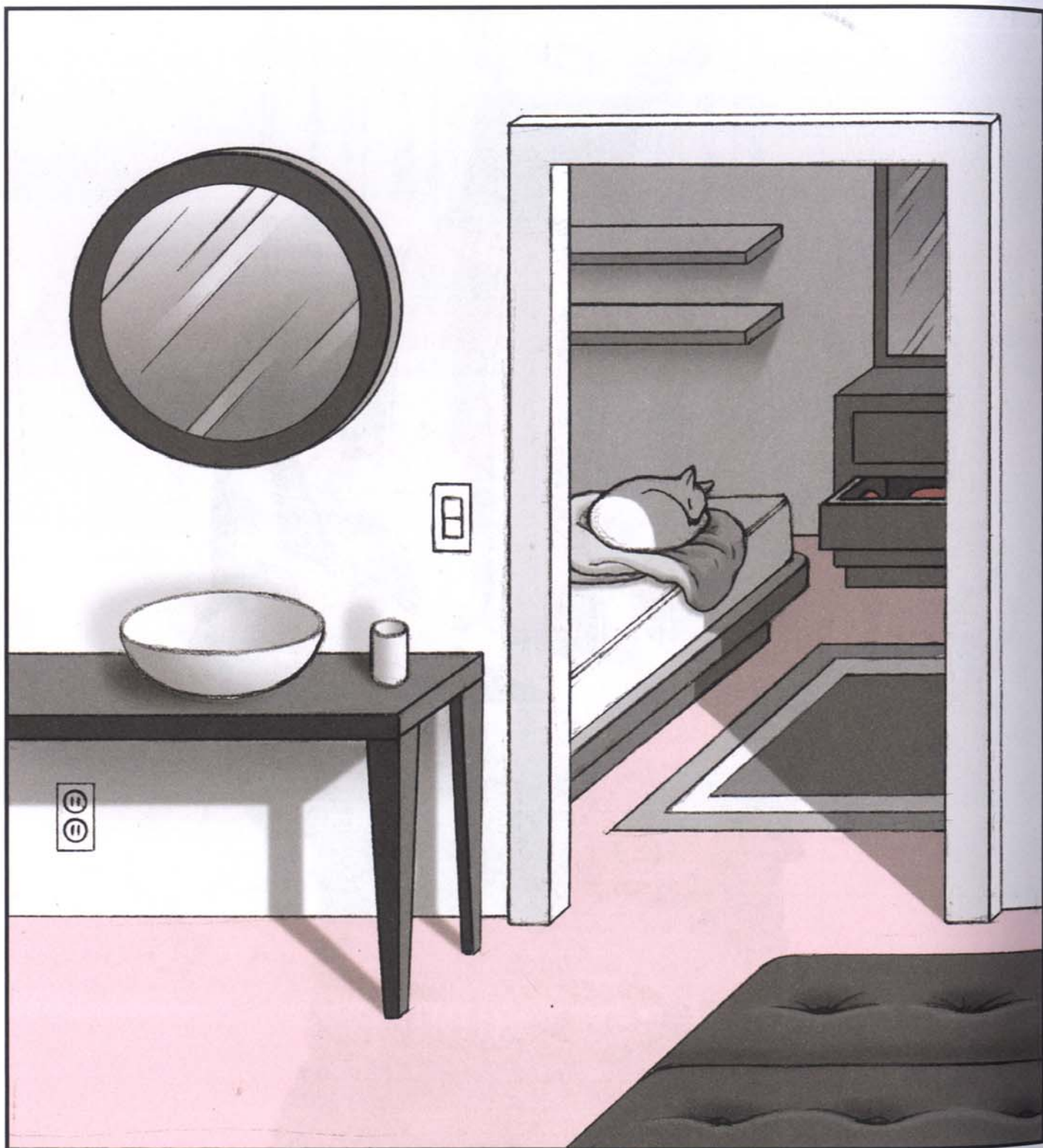
James: Usually it's pretty cool to see. But it's a bit hard to translate some of my work into tattoos because the tones and curves are so specific and subtle. Sometimes the tattoo artist is not as sensitive and it turns into a loopy mess. But when it's done well, my face contorts into a grimace of approval.





top and belt by
PRADA SS18; t-shirt
and jeans model's own





opposite
all by PRADA SS18;
bracelet model's own
models WYLIE and
TAY at REQUEST
hair PANOS
PAPANDRIANOS at
THE WALL GROUP;
make-up ANGIE
PARKER at THE
WALL GROUP;
photographer's
assistants ADRIEN
POTIER, ED
SMITH and OLIVER
WATSON; fashion
assistant WALKER
HINERMAN;
fashion interns
LEXI KELMAN and
TAYLOR HERBERT

Kinza: With the re-jig of the fashion calendar, this was a rare menswear show for the brand where no womenswear looks were presented. Did this have an effect on your work, designing for a specific gender and body?

James: As with the last couple of times that we worked together, I was not concerned with gender or the clothing - I merely provided the imagery, and Prada did the rest. They performed a kind of alchemy with the work and transformed it into something sublime.

Kinza: That's quite a trusting relationship, to hand over the artwork and trust someone else to contextualise it, is that daunting?

James: It's fantastic, actually. I love when accidents happen and the work is reconfigured into something new and unexpected. Sometimes I'll import a series of my drawings into Photoshop and let an algorithm splice and blend the images together. I like giving up control during the process and letting things explode and fall apart. During my digital colouring process, I'll cycle through endless combinations of layer effects and destroy the image using curves and other means to uncover new colour ways. With Prada, I'm very happy to let them pull apart and reassemble my work.

Kinza: Over the years, Miuccia Prada has made cases both for and against intersecting art with fashion. What distinctions and meeting points do you see between the two worlds?

James: I recognise the tension between fashion and art. Though to reconcile this tension, I think the work I've made for the collection functions in a more illustrative, decorative context. Even the philosophy behind the imagery functions as a decorative element for the collection. Art should be free from the contamination of the commercial world, though especially since Dali and Warhol, many contemporary artists are regarded like giant brands and represent an entanglement of commerce, marketing, and art.

Kinza: What similarities do you see between the Prada mindset and aesthetic, and your own work?

James: I was able to see the Fondazione Prada this time, which cemented in my mind the intellectual bent and sensibility of Prada's aesthetic and their frequent interplay of architecture, culture, and design. I suppose my work represents one toolkit in Mrs Prada's arsenal when she is seeking a kind of illustrative fantasy. Within my work I like to assemble a variety of ideas and elements from history and culture to create something that hopefully exists beyond time and inspires the imagination.

Kinza: How did it feel to enter the room with your work blown up to that immersive scale? As an outsider, it seemed poignant to the escapism of both comic books and clothes.

James: They actually kept it as a surprise - I had an inkling that the work would be applied to the environment, but they pulled it off brilliantly and on such a grand scale. I especially liked how they used black tape to delineate the corner and edge of each surface to mimic comic panels.

Kinza: And how did it feel seeing the pieces applied to the clothing?

James: It was pretty damn exciting. The anticipation and then the release... We cycled through a lot of images - I did so many drawings exclusively for this collection, many of them discarded and then rediscovered and used along the way. But all the while, I had no idea what they were doing in Milan. There's so much activity and pressure leading up to the show, and then to have all that come together and explode on the runway is incredible.

Kinza: Sci-fi can very quickly go into dystopian/dark territory, especially in uneasy political times. But in terms of clothes, there was a 50s futurism feel, related to space-age optimism. What thoughts went into this decision in mood for your art schemes?

James: Despite all the dystopian ideas that run rampant in my mind, much

of my recent work seems to end up being beautiful and optimistic in a way. Perhaps once you embrace the darkness, the only place left to go is into the light.

Kinza: What's your favourite piece from the collaboration?

James: There was a interesting bit of synchronicity when I drew a man in a VR jumpsuit, and then saw a similar look in the actual clothes. Also, the comic panels work well on the belts.

Kinza: Have you ever been tempted to take your work into the digital realm, with all of the advances in VR?

James: Actually, recently I did a collaboration with Google Tilt Brush in Sydney where I painted in VR, and the audience could wear the headsets and interact with the artwork. To create the piece, we had a dancer from the Australian Ballet use the controllers to create lines in virtual space as she danced, and then I came in and used the tracings of her movements as the basis for a virtual artwork. The technology is still young, but it's incredibly immersive and easy to learn.

Kinza: And your favourite piece of clothing you own?

James: If a favourite piece of clothing is measured by the amount of times worn, then it would have to be this pair of paint encrusted shorts that's almost like my uniform when I paint. I'm actually not that messy of a painter, but everything I own has a fleck or two of paint on it that won't wash out. In the winter, I always look forward disappearing into this Comme de Garçons peacoat that I have.

Kinza: How did you become a visual artist?

James: I went to the School of Visual Arts in NY, and after graduating I immediately began illustrating covers regularly for DC Comics and many other companies. Eventually, I stopped illustrating in 2007 to pursue my personal work full-time.

Kinza: At the runway show, songs were played like Indochine's *L'aventurier*, and bands like Parapharmacy, Taxi Girl, D.A.F. - all sorts of kitschy pop with a synthetic sound. Were you listening to anything particular while working?

James: Embarrassingly, these days, it's mainly podcasts and YouTube shows.

Kinza: Miuccia said that she became obsessive over comic books and graphic novels around the time of developing this collection. Did she talk you through any specific series or texts she looked at?

James: Some of Prada's initial reference material was Japanese manga. We wanted to preserve some of that sensibility, but make the work more universal. Some of the artists referenced included Shintaro Kago, Yoshikazu Ebisu, Tite Kubo, and Yuichi Yokoyama. Some of my own favourite graphic novelists include Chris Ware, Daniel Clowes, and Charles Burns, so there's perhaps some of that in the work as well.

Kinza: Is there anything she said during your working relationship that's stayed with you?

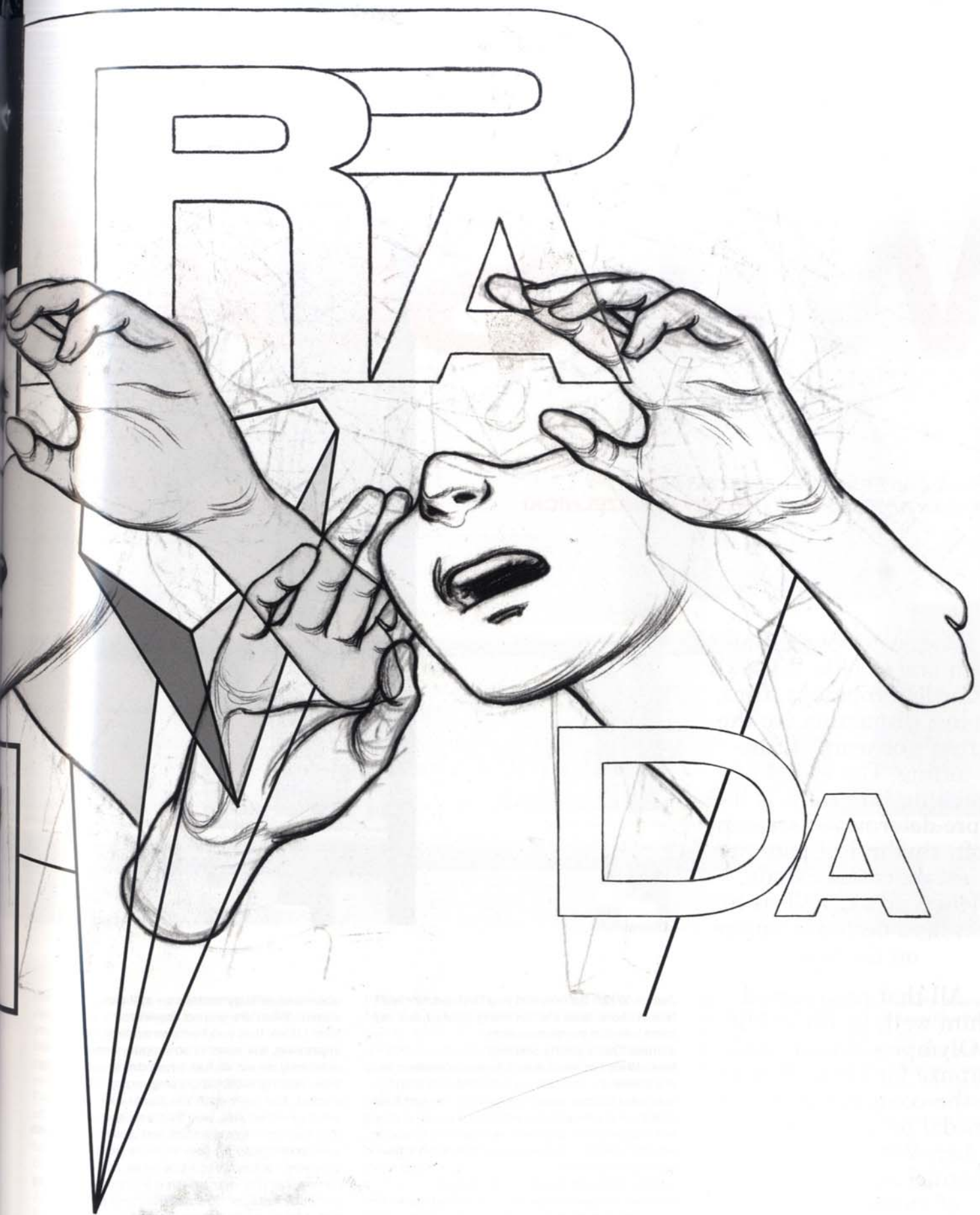
James: Well, she expressed to me that she really appreciated the "human" and direct aspect of comic books. There are a few graphic novels that venture into the abstract, but the nature and narrative structure of a book or series of images demands a human dimension. I can't recall a graphic novel that's purely abstract, though I'm sure it exists. But the nature of a graphic novel demands enough recognisable and symbolic elements to tell a story.

Kinza: Any awesome comic book series you'd recommend for someone new to the medium?

James: Some old, some new: Saga. Jimmy Corrigan/Acme Novelty Library. Most works by Moebius. *All-Star Superman*. Kramer's *Ergot* is a good anthology series as well.







Prada



Anis: cardigan en cachemire double face,
pantalon en gabardine de nylon, chemise
en popeline de coton, ceinture en cuir, chaussettes
et baskets en cuir et matière technique, **PRADA**.



John Legend Discovered Fall's Most Wearable Runway Trend



BY MEGAN GUSTASHAW



Full Text:

John Legend is a calculated risk-taker when it comes to his wardrobe. He'll wear an out-there jacket tempered with black jeans, or basic track pants in an off-kilter print. His day job as a world famous musician practically requires him to get experimental with his look, but we suspect, deep down, he's more low-key than he lets on. Last night in Paris Legend wore a straight-from-the-runway Prada look that was classic at its core but high-fashion in its fabrication. In other words, it was made for him.

The foundations of the 'fit were simple (well, simple in Prada terms): one of the Italian brand's now-famous geometric-print shirts and simple black trousers. Legend (with help from his stylist, David Thomas) then added two key elements that took the look to a much swervier place. The musician added a pair of burnished desert boots—a style that is creeping back into relevancy by the day—and a bottle green blazer with contrast color patch pockets. Prada made this jacket in a few colors and fabrics for Fall 2017; the one Legend is wearing is 100% polyester costs nearly \$3,000. While it might seem criminal to spend that much on the world's tackiest fabric, there's no denying the blazer looks like it was ripped right out of the '70s in a good way. Miuccia Prada is king.

Taylor Swift's boyfriend Joe Alwyn grins as he gets to work on gritty new drama Boy Erased about forbidden sexuality... amid claims they are 'very much in love'

By [Kate Thomas And Eve Buckland For Mailonline](#) **PUBLISHED:** 09:10 BST, 23 October 2017

He rocketed to fame when it emerged he was secretly dating pop princess **Taylor Swift**. And Joe Alwyn has seen his acting career take off in recent months, getting to work on the set of his gritty new drama, *Boy Erased*, in Atlanta on Sunday afternoon. The 26-year-old British actor was looking cool and casual in a plaid shirt and jeans as he enjoyed a break in between takes.



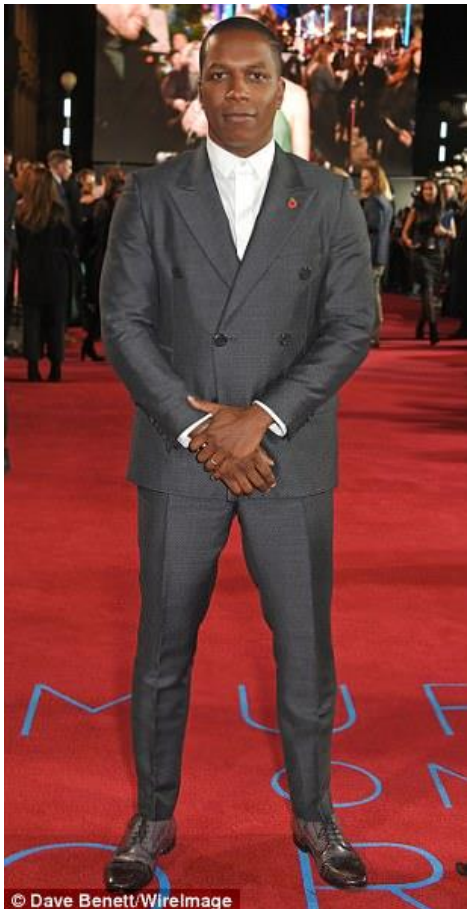
<http://www.dailymail.co.uk/tvshowbiz/article-5007661/Taylor-Swift-s-boyfriend-Joe-Alwyn-films-new-drama.html> ¹

¹ GRAN BRETAGNA-DAILYMAIL.CO.UK-PRADA-JOE ALWYN-FULL LOOK-23.10.17

Whodunnit best? Michelle Pfeiffer, Johnny Depp, Daisy Ridley and Penelope Cruz kill it on red carpet for world premiere of Murder On The Orient Express

By [Julia Pritchard for MailOnline](#) PUBLISHED: 18:19 GMT, 2 November 2017

It is one of the most highly-anticipated films of the year, featuring some of the biggest names in Hollywood. And the stars of the new adaptation of Murder On The Orient Express descended on [London](#) on Thursday night, for the film's glamorous world premiere at the Royal Albert Hall.



Star-studded: Leslie Odom Jr, who plays soldier Colonel John Arbuthnot in the flick, arrived next in a slick double-breasted suit, and posed with his glamorous wife Nicolette Robinson

<http://www.dailymail.co.uk/tvshowbiz/article-5044165/Stars-arrive-Murder-Orient-Express-premiere.html>¹

¹ GRAN BRETAGNA-DAILYMAIL.CO.UK-PRADA-LESLIE ODOM JR-RTW-03.11.17

OBSERVER

The ‘Stranger Things’ Cast Got All Dressed Up for the Season 2 Premiere

