

#staybasicly

BASICLY

BASICLY MAGAZINE - www.basiclymag.com "It's basicly!"

ISSUE 001 - 2019

SUMMER ISSUE 2019

PEOPLE

- Meeting **Geoffrey B Small**
“The tailor that will change the world with a needle and a thread”
by Giulia Massarenti
- Conversation with the Artist: **Dominique Durousier**
by Alessandro Perriello

EDITORIALS

- **MADRE TERRA**
by Camilla Vazzoler
- **SEASIDE**
by Jinling and Sun
- **AUTUMN FIELDS**
by Federica Livia Giangregorio

FASHION REPORTS

- **Milan Men Fashion Week Report**
by Alessandro Perriello
- **Pitti Immagine Uomo: Between past and future**
by Sara Lindgren

#STAYBASICLY

Best shots with our hashtag #staybasicly

Geoffrey B Small: the Tailor that will change the world with a needle and a thread.

There is one sentence about his company that Mr. Geoffrey B Small always repeats: “we are the Ferrari of fashion”. And the fact is that, that it is true. His brands started after a long journey, from the United States to a small city near Venice, Cavarzere, where his atelier and his team are based.

Geoffrey B. Small has began his career in Boston, in 1976, where he was working as a jeans’ sales clerk for Gap Stores. He spent there 20 years learning “*how to make clothes, how to design and how to take care of a customer*”. Those, since the very beginning, have been the core values of his business. “Fashion and clothes are very simple. It’s about making things and selling things, so you have to be able to make something and to sell it, and to do so, you need a customer”.

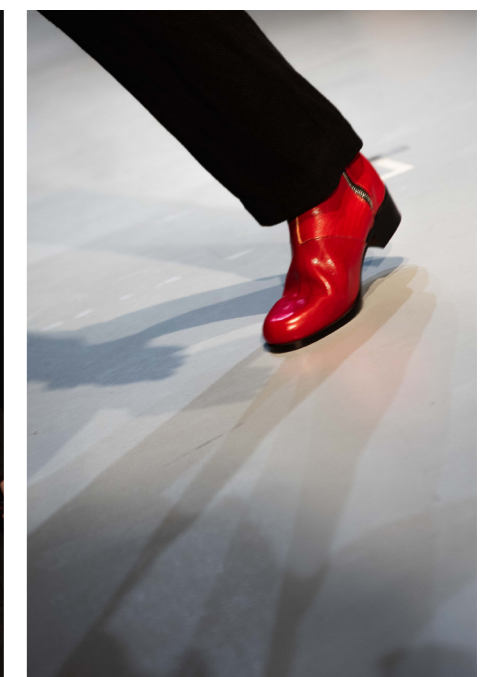
He studied business in the United States, in the university temple of the free market and got an MBA in Financial and Economics at Boston University, with some of the most important individuals of the fashion business, like Alessandro Benetton, Ermenegildo Zegna and Remo Ruffini of Moncler. But unlike some of the most famous Italian CEOs, he has a revolutionary vision and a pioneering approach to fashion that makes him and his brand completely different from the others. First of all, he is a tailor himself, a sarto, and, most of all, one with excellent skills.

In 1992 and 1993 he went to Paris to show his clothes, and he was soon noticed by **Pierre Bergé**, who defined him “*a true talent*”. Few years later, he became the third American designer in history to be officially recognized and listed on the Chambre Syndicale de la Mode’s calendar. Before Jeremy Scott, Rick Owens, Marc Jacobs, Michael Kors and Tom Ford there was Geoffrey B. Small. Together with Martin Margiela and Lamine Kouyate of Xuly Bet, he was **the first fashion designer to introduce recycled materials in his menswear collections**. That happened in 1996. Thinking about this, is easy to understand why he did a show - in February 2019 - titled “**I am not sustainable**”.

Because his brand is truly “not sustainable”. Not in the frivolous and silly way most of the brands are sustainable nowadays. He wanted to do the collection since the year before, after some curious facts in fashion: “*Patagonia has just become totally over promoted for being a good company that thinks about the environment, and it’s a lie, other ones as well. The other thing that happened was that the city of Paris decided that they are now going to have a program where Paris is going to be a “sustainable fashion city” and we are still banned from the official calendar. Nobody was doing sustainable before us, if I get credited or not I don’t care, but we know it. Nobody was doing tailoring before we started doing it, we know they are watching us, we know we are influencing them, and we like to play with them. This show tonight was a joke for them, and it’s good, they don’t want to come out very much, but they all saw it.*”

The show was a statement, a way to strongly underline the power of a heritage, of a choice, of a commitment. When you firmly believe you are making the right things, you become unstoppable, as Mr. Small is. This is why he is not scared to speak openly about the status quo or about politics, and it is also why he is not scared to spread his ideas.

The most important aspect behind the brand is also that Geoffrey B. Small and his team don’t simply make sustainable clothes, they make the best items that you can find in the avant-garde fashion industry right now. In this consumerist era, marked by plenty of examples of talentless design, shabby collections, fake influencers and big corporations that are killing genuine efforts of creativity, Geoffrey B Small stands out from the crowd. **A bright example of effort, ethic, attitude, outstanding value and supreme skills.** He knows he is one of a kind.



“We’ve been alone many times, but we are used to be alone, and now, often, we like to be alone, we feel more comfortable when we are doing something different from everyone else.” Most of all he is a free thinker, with clear ideas and a strong integrity. *“We have a long history, and we’ve never been in the [fashion] system. We had to build everything from outside by ourselves and that has given us great power. So now we are able to speak very strongly against the system because we don’t need to be in the system. Recently, in the last 10 years, we also saw that we can beat the system, so we have a freedom in the fashion industry which is unique, we’ve earned it and we don’t want to lose it. It’s something that most people can’t do.”*

Earing these sentences in this particular moment of history, which is full of politically correctness, fears, hidden truths and superficiality at its best, it is like breathing fresh air. Mr. Small was never afraid to be authentic and honest, nor to speak against the giants of fashion and the big corporations, and he knows **“people are screaming for transparency right now”** and he is ready to give them what they want, without censoring any troublesome detail. He knows this has always brought consequences in terms of visibility but he doesn’t care. When you know you are doing good, you always find the power and the means to fight (peacefully) your battle.

His weapons are intelligence, knowledge and excellent skills. There are not so many other brands that are doing what he does: **100% handmade clothes**, created using the most exceptional and rare fabrics that you can find in the market, with an incredible team doing a relentless research. All the eyes are on him, he got copied plenty of times, but this doesn’t really bother him. He knows the other brands are not able to reach the same quality he has and that they are not committed enough to use the best textiles or to create a strong, real ethic. The way he knows every single aspect of the fashion industry, of the history of fashion and of the creative and developing process is beyond impressive.

This interview came after a conversation of almost three hours about fashion, fabrics, design, politics and corporations and the full length was about 10 pages. To edit it and to cut it was the worst part, because every single detail of it was extremely interesting.

Geoffrey B. Small gets out of his comfort zone every day, confident about himself, proud of his brand and of his team. The conversation with him is a journey, a deep dive into different historical periods that he thoroughly studied and most of all that he really understands.

The notion of **“handmade”**, fatto a mano, has a very deep meaning for him.

“People have always made clothes by hand. The sewing machines were only invented 150 years ago. We have 10 thousand years of human existence making clothes with hands, not machines. If we look at it, from a sustainability point of view, it becomes clear: if you want to get sustainable, you have to go back in history, to pre-industrial revolution, and begin studying how people were doing clothes: that’s what we have been doing for the past 20 years.”

In a world surrounded by brands that adopts processes and work practices that are harmful for the human beings and for the planet, with no concerns for the future, his positions are revolutionary and there is no doubt that just few people nowadays share the same vision. *“To make an entire piece of clothing by hand you don’t need electricity or a power plant, or nuclear, or coal. You can make clothes without electricity, so, suddenly, you have all these issues solved: part of the problem in the fashion industry right now is the power consumption needed to make clothes and in my company, we don’t have such problem. If you don’t have the impediment of a factory, you can make clothes anywhere, if you have a needle, a thread, some cloths and a scissor, you can make it sitting on a bus, or in your house, or while traveling. These are things that in the old days we knew about - today we don’t - but, in my team, we are trying to bring back a lot of old “technologies” and to pass them to the next generation, because they are going to need it.”*

Geoffrey B. Small is completely aware of the difficult situation the world is facing, he knows exactly where the problems are coming from and he knows the causes and the effects.

There is a huge issue nowadays in the work chain: after the breakdown of labor that came with the industrial revolution, the workers are too specialized, so they are just able to do a little portion of the entire production cycle: most of the workers are no longer able to do the complete process, so this means they are absolutely replaceable. *“There are people that only do one part of the process and this enable the big companies to deskill the work (...) and to raise production levels higher”*, but all of these aspects had had a big impact that most of us are not considering. *“Things gets cheaper and you can make millions of tailor jackets for very little money. This process is repeated over and over into different products and technologies”* and in different countries.

When a country reaches a better level and the workers start to organize themselves in order to ask for better work conditions and for a better salary, the next step is easy: the low-cost giants just move to another country, possibly poorer, so they can create new slaves. After Vietnam there is Bangladesh, Cambodia, or Morocco and *“all these populations are left just like the other people: with nothing. They slash it, they burn it. It’s destructive. They go from one place to the other and it’s not just factory workers, it’s designers, creative people, marketing people, editors, it’s everybody and that’s why I think sooner or later they are just going to eat themselves; the entire system it’s going to collapse, because it’s so destructive”*.

And here we come at the most absurd paradox in fashion: what became complicated is what should be the main idea behind any business: *“it got complicated for somebody to make a piece of clothing, selling it to a customer, find a costumer who could buy it, because nobody knows how to make the piece of clothing anymore, because industrial revolution wiped that all out.”*

We have plenty of examples today: big company, big names, celebrity fashion designers, marketing tools, events, PR. But still, a lot of brands look like they are completely lost, because they didn’t pay attention to the core values, so they lost the focus on talent, on ethic, on quality, on values and more so, they lost their soul. *“The young designers today, they don’t need to go to Central Saint Martins, they don’t need a background, they don’t need to be big on Instagram. What they need is to learn how to make clothes well; then they need to find a customer, sell the clothes and take care of the customer. You don’t need an industry; a little community can do it. And they can do sustainable things, they can grow and they can take care of each other. That’s the way human civilization worked for the past 2000 years. It’s only the last 200 years that has become so distorted and that’s something that human race has to deal with right now.”*

You cannot manage a company just by trying to cut the costs more and more and to create slavery instead of professionalism and expect this will not lead to a catastrophe, both in human and environmental terms. You cannot deliver good products in this way, especially in a complex segment as the luxury industry.

“For us is great because there is no competition, we just keep going and the more we build our skill, the more we keep people, the stronger we are against them and the weaker they become. It’s a fortress.”

That’s why sometimes I speak so strongly: we are growing in power and we feel it, that’s why we can tell the truth. Nobody will be able to do clothes anymore except us.”

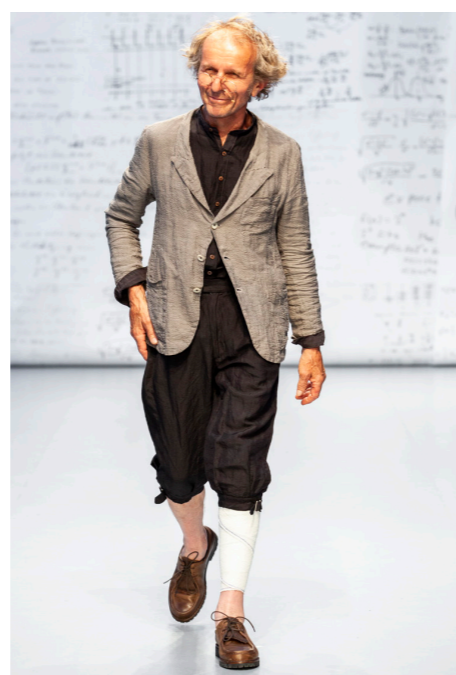
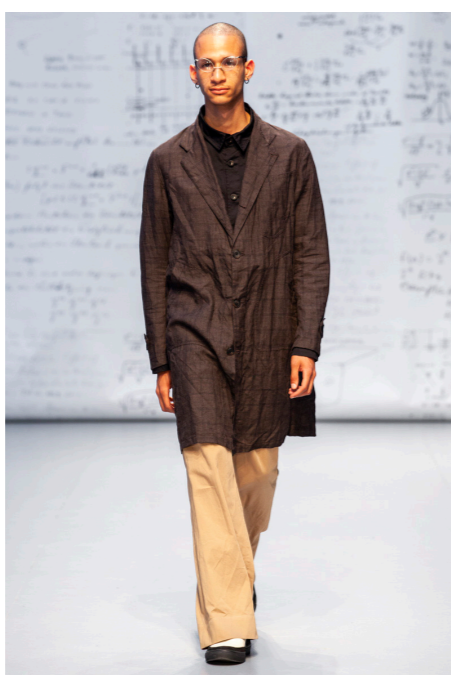
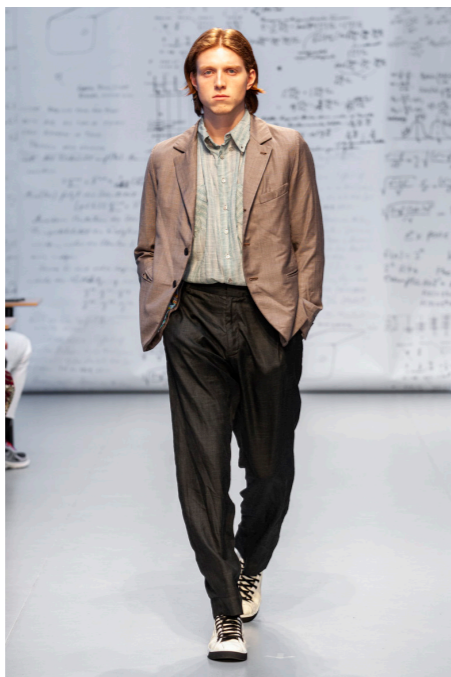
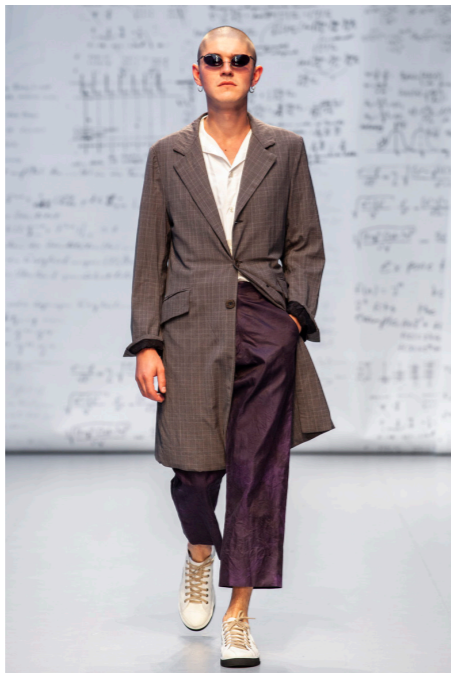
The goal is to create a bigger team, trained in a specific way: tailors that know how to make clothes and how to fix it. In this way the prices get down and the brand will be able to take care of more customers, more localized. *“It’s a long-term thing, it’s huge. Everybody talks about Microsoft and Google, but the world is going to be pretty tough if you are naked: the world is going to be really tough if we have big problems, melt downs, nuclear accidents, nuclear wars. Nothing electric works. Once all the radiation gets out, electricity stops, there is no internet, no sewing machines, no nothing. That’s what I am telling every day to my staff.”*

There is a strong need to change the main models in fashion right now. We cannot live like this is not an important issue anymore, because a big crisis is coming. To have big brands and low-cost brands simply labelling their collections as “sustainable” because this is a cool trend right now, will be even more harmful. And **it’s a lie**. When you don’t know the source of materials, when you ignore and consciously try to worsen the condition of the workers, when you produce too much pieces that are just filling the landfills and creating more pollution, you are bringing the planet towards the abysses. Geoffrey B Small stands firmly against that.

And his model is successful, and it is having enormous growth. There is an increasing number of customers that are worrying about what they buy.

“There is total hope again. We will convince people that we are better than H&M. We will beat them, is just a matter of time, ability and capacity. I know how to make clothes better than many others, which includes less expensive ones, but better. They can’t beat me that way, I know more than them. At the same time, we can educate people. We know we have to communicate more and more efficiently. If we communicate, the business is going to grow more. It’s all working, old fashion. It’s a tremendous growth, so I hope this company is going to be extremely successful. GBS customers have money and they never buy just one piece. Their guardaroba is stunning. We don’t need to sell millions of things, we know we can do small things, we can do things in community.”

It’s not difficult to understand why he is having so much success. It’s just a matter of uniqueness, and about the relationship between a human being and a special garment, some sort of art work made with the best resources available: *“when clothes are done right, it’s a personal thing, human thing.”*



Different clothes who reflect who people are. And that's what a real tailor is, a human being who is making clothes for other human beings, and, in a perfect world of tailors, every piece is different and it's made by a human being for a precise human being, for specific needs, specific bodies, psychological situations.

That's how clothes were made throughout history. Everybody made clothes by hands and tailors were important in the community. I am basically a tailor who is making things in the old way, when tailor's role in the community was important and respected and he was taking care of his community making sure that clothes protected and served the people and can last during their life."

Maybe we are not used to think this way anymore, but at the end we talk about items that are covering our body 24 hours a day. That's why one of the main traits of Geoffrey B. Small collections is given by the details, both visible and invisible.

All the clothes have a story made by different layers: there is the lining, there are the buttons, the stitching, the pockets, the labels.

Every piece creates a very **intimate relationship** with the owner, because there is always a secret part, like a special printed silk inside, or an engraved horn button, or a label that is completely plastic free, so you are wearing a luxury handmade piece that people can appreciate, touch and see but there is also an hidden part to it, that is conceived like a special relationship between the wearer and the item.

"Everybody wears clothes, but nobody really wants to wear the same clothes, so we have to put personality into the pieces. Our job is to show the world what's possible when the best people in the world work together and make clothes. We think that what can be done on the inside is as much important as what is done on the outside. We are a research company and we want to show what research has brought to us. It's an art: like in any real art you've got to have different levels, you have to see the beginning, the middle and the end, you have a story. We look at each piece, one at a time, when we develop a collection, and we try to meet that high standard on each piece. Each piece has to be a masterpiece, it has to make its own story, its own "raison d'être" and of course to be very beautiful."

This happens because Geoffrey and his team always begin to think about a garment from the inside out, and the main focus is to understand what is going to feel like when you have it on.

To reach these peaks of quality, a tailor must be an expert of fabrics. Geoffrey B. Small learned this lesson when he was studying the concept of the "Made in Italy" in its golden age, mostly through the work of Armani and Missoni. *"One of the lessons I learnt from that period of Italian fashion was that 90% of garment design was the fabric. You can take a very simple plain design and use a beautiful fabric, very special and you suddenly have a piece of clothing that is very unique and it can be sold very successfully at any price. I think most of my colleagues don't understand this, and it's a huge mistake."*

On the other side, GBS does a lot of research: they select, they develop, and they choose well. The suppliers of the company are among the best worldwide. Mr. Small has a long relationship with all of them, a bond that continues since many years of **mutual support, collaboration and admiration**.

There is **Luigi Parisotto**, from Salcedo in the region of Veneto. *"He is a living and working genius; he has a tremendous passion to create fabrics and he is the best researcher and creator in the world right now. We started to collaborate with him in 2008."* The business of his family had been decimated by the closing of another company, Tessitura Monti, in Maserada, Veneto. They had to lay-off 200 employees and they stopped all their contractor's production in Italy and moved it to India.

He could have been another victim of the globalization, a business with a tradition of excellence about to close.

But, for some reason, **Mr. Parisotto wanted to keep going**. He had a meeting with Mr. Small and they had an agreement regarding the manufacture of the fabrics for samples and for productions. Even if GBS was still a tiny company and he couldn't afford to buy a big number of meters of fabrics, they decided to try with a small quantity, much smaller than the amount that the company was used to produce. The accord worked and at the moment Geoffrey B. Small is buying between 100.000 /150.000 € of fabrics from Luigi Parisotto, and the business is not only saved, but is booming. Mr. Small cannot hide his emotions while he proudly narrates this incredible story and this is also a sign of his passion for exquisite textiles and great talents. **"All the big companies like Maison Margiela, are now going to buy there, but we feel we have a role in the rebuilding."**

The other supplier is **Carlo Colombo**, one of the members of a family specialized in hand weaving. They still use incredible wooden loom from the 30s and the result is absolutely stunning.

The third supplier of GBS is the oldest wool company in the world, **Fratelli Piacenza**, founded in Pollone, near Biella, in 1733. They started to work with the brand in 2004 and Mr. Small still consider it as an honor. They work with all the main luxury houses but “*they like working with us because we innovate, we use their fabrics, we do it in our own way, we are bringing them into a new generation, a new market, we are the only one in “avant-garde” working with their textiles and their fabrics are just so good, there is nothing such.*” Last but not least, there are **Claudio and Vincenzo Fontana**, third generation of buttons makers from Parma. Their partnership began 15 years ago, and it never stopped.

They produce buttons made with corno (horn) and “*they have incision cuts made with a laser. I’ve never seen something like this before in my life, they only have great products.*”

They were always working with no plastic, it was all horn, shell, wood, mother of pearls. For us buttons are an art. But we spend a lot, they cost 5 euros per buttons - wholesale - but for us is very important and it works, nobody has the same buttons as we have. So GBS is not just us, it’s also incredible, outstanding, Italian suppliers, the best available in the country.”

The paradox of a company like this, with its incredible heritage, value and prestige is that it’s just renown in a small niche of the fashion market. After so much effort to promote the concept of Made in Italy, to give his employees optimum work conditions, is very surprising to hear that GBS doesn’t sell in Italy.

“We have no sales. All of our business is export and we are bringing in 2 million euros a year, and the revenue is also in Italy, but we just sell to the rest of the world. We will sell to Italy when we will start to do our own stores, but the situation is bad, it’s serious and I don’t feel good about it, but it’s the reality. Right now, we are trying to put Italy back to work: we have 35 people, we are hiring unlike the rest of the luxury companies with globalization. And we are giving our employees a contratto a tempo indeterminato (permanent contract).”

They strongly believe that “*you have to keep your worker, they have to make good money and they have to stay with the company for many years: that’s how you build mastery and skills. We have an incredible story in Italy, a business that’s growing 30% a year because we are doing it in the opposite way, we are doing it in the old way, and it works. My feeling is “Viva l’Italia” we need to reinvest in it, to believe in it, to support it and to rebuilt it: that’s what we are trying to do.*”

The formal name of our company, GBS, is a “srl”, Geoffrey B. Small Made in Italy S.r.l. We have a total commitment to Italy in that sense, we are bringing a lot of money into the country, we are hiring people, with permanent contract, and we are doing more than that, because we believe that we can still make the best clothes in the whole world. The competition is good, we like it, it’s all a matter of time. Everybody sees what we are doing and they are copying it. Look at this sustainability story, everybody is trying to do what we are doing. I can show you things we did 11 years ago: people saw them, and they ripped that off, but they are not really good at it, so, in the end, they don’t really have the product, they are not getting customers, we are getting customers and that’s what the power is”. If one never saw a GBS collection this may sound pretentious, but it’s the exact truth. He made Napoleonic style before John Galliano at Christian Dior, medieval style before Jean Paul Gaultier and Alexander McQueen, he did a collection with a message about a new global feudalism in 2007.

The next one the same year was “Heroes of Another Gender” about the powerful female figures of the middle ages and of the 21st century. His collection for spring/summer 2008 was about the dangers of illiteracy of the middle class in western industrialized nations.

Then there was “Do Something”, a runway made as a call to individuals to take personal action to resolve the world’s problems.

He has a history of 17 years producing recycle design collections and he just produces a maximum of 500 pieces per season worldwide. He was the first fashion designer who introduced things that nowadays are extremely trendy and common as the inside out, the mesh, the slashed knitwear, tape bands, plastic, metal and electronic components, graffiti tags, painted leather and many more.

Even with all these incredible contribution to creativity and fashion industry, he is still **banned** from the official calendar of the Paris Fashion Week, after the Chambre Syndical of the Haute Couture changed the system and became the Federation Française de La Mode, with the advent of the big financial groups that took the helm of the fashion business, like LVMH and Kering, the ones who brought corporate financial management to the fashion. It’s quite ironical that the staff of the Federation Francais the la Mode that announced in January a 5 years plan to transform Paris in a sustainable capital of the world, is the same that 15 years ago banned from the official calendar the only designer that had been producing real sustainable pieces for the past 17 years.

“They won’t put us on it. We have tried, incessantly, diplomatically, humbly to ask them to list us and they continue to play an unbelievable game, I cannot even go into details.” They used to be on the official calendar, but the reality changed when the Chambre Syndical de La Mode was transformed and stopped being an association formed by all the major couture design houses. **Pierre Bergé**, the great visionary, **partner of Yves Saint Laurent**, had a tremendous vision for Paris in Fashion: his goal at that time was to make Paris the fashion center of the world for presentations, so he opened it to Ready to Wear clothing. The importance of the Pret-a-Porter grew internationally, the focus was the creativity, and this concept began to attract people from all over the world. **The impact was enormous.** That’s why Jochi Yamamoto, Comme des Garçon and Issay Miyake arrived, and the Belgians like Margiela, Dries, Demeulemeester and later Romeo Gigli and Valentino: because Paris was open to this, a free open calendar where the really dedicated creators could go and express themselves. In 1993 GBS became the first American avantgard brand to decide to show in Paris: “*nobody was doing this before, Rick [Owens] didn’t even exist at this time, we were the 3rd American in the history of fashion - there was Patrick Kelly and Oscar De La Renta before - but we were the first to do what we call avantgarde and our dream was to try to be the Helmut Lang or the Comme des Garçons of the US.*” But at a certain point, Bergé got pushed out from the Chambre and the politic aspect begun to change.

“Bergé got in a fight with all the interests in Paris’ fashion that didn’t agree with his view and much more with clients that supported existent major luxury houses. He left the Chambre and he tried, he threatens to start a new group to show in competition and he said among the designers that was going to show in the new group there was me. That was the first politically difficult thing for us, because we were loyal to Bergé and he got fired from the Chambre.”

Then the policy of the Chambre changed again and a new president came, Jacques Ducrier. “*They still kept us on the calendar trough the 90s but the situation continued to evolve and at the same time we had the enormous paradigm shift in the fashion industry: the multinational corporations began to attain new levels of size and power. The Chambre changed from an organization of the 23 original Paris Couture Houses, to an organization of 4/5 huge financial holding companies.*”

The leadership was no longer the one of independent fashion houses with the interest of creation,

it was major financial fashion holding companies whose interest was to monopolize the business to their interest and to take advantage of what was build up over a century and a half, as Paris was the fashion’ capital”.

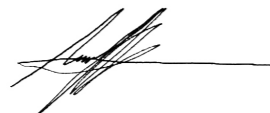
That situation changed the business a lot, because it created extreme challenges for independent and serious designers like Geoffrey B. Small. “**There was a period of 10 years where it was impossible for us to get any press and we couldn’t get on the official calendar, which also release the press. We were able to survive it and to get along with it, continuing our work because we were so fundamentally focusing on the basics, products and customers that, somehow, we manage to get through it, and then internet came along and it changed things a little bit back in the other way, so, smaller independent company actually can feel again some power from that.**”. If we would live in a world with more designers like GBS, we will not be on the verge of a natural catastrophe. The way to change the system is not easy, it’s going to take a lot of time, big efforts, a strong motivation, and the will to transform completely the mentality and the way of thinking of the consumers of our sick capitalistic society. There is not so much time left until for the planet is going to be too late for a real change, so we have to start again to **educate ourselves.** Businesses and companies like GBS are trying incessantly to bring back the attention to the concepts which matter for real: **quality, talent and ethic.** We have to concentrate again on these core aspects in fashion, we have to read the labels of each item that we buy, we have to investigate on the brands that we purchase, we have to stop turning a blind eye to the conditions of the workers and most of all, we have to buy less, but in a better way. Maybe most of us are still unable to afford the clothes produced by a brand like GBS, but **we have to try harder to make a huge change in the actual paradigm,** because there are other options.

We have to focus again on **excellence, ability and durability,** because in this overexcited and fast world the main goal of too many of us has become to buy too many unnecessary, poorly executed items that are contributing heavily to destroy the planet. But there is a different option, there is hope: the one represented by garments that are made with care, devotion, passion, attention to the details, art and expertise, products that are beautiful in a unique way and they can last for an entire lifetime and more. The change that our planet needs, can be done with a needle and a thread by extremely talented people like **Geoffrey B. Smalls and his team.**

**Which side
do you choose?**

*“people are
screaming for
transparency
right now.”*

**“There is only one goal:
to make the best clothes in the world today that are
still humanly possible, that is all we care about.”**



Words by **Giulia Massarenti**
Photo Credits **Giulia Mantovani; Guido Barbagelata**



MADRE TERRA

Photography and Styling **Camilla Vazzoler**
Model **Giorgia Croce (Elite Model Milan)**

basiclymag.com



Top Skirt **Zara**
White Skirt **Paolo Tonali**



Swimwear La Perla



Blouse Zara
Trousers Xetra



Trousers Zara



CONVERSATION WITH THE ARTIST

Dominique Durosier

Native of Vancouver, Canada, **Dominique** is a multi-disciplined Graphic Designer living in **Istanbul**, Turkey, with a passion for all aspects of design including poster design, fashion editorial, and print work. The posters are of abstract identity with a poetic expression. They blur the boundary between the modern world and the past, using photographs from the 1950s to 1980s bringing a certain je ne sais quois to each poster. Every poster is a celebration of women through the strength and sophistication, purity, and female every woman possesses.

Collage seems to be a great inspiration of your art. What are your early memories about collage? How did collage impact so strongly in your artistic expression?

My early memories of collage started from my childhood, in elementary school where art class played an influential part of my artwork today. We would cut out images and texts from magazines and make hand-made collages by cutting and pasting as part of our art projects. Collage making was a prominent component of art class. My infatuation with collage was birthed in art class. Collage, for me, was an introduction to artistic expression, experimentation and a creative process of deconstructing images to make something new.

In your collages you often mix archive images with contemporary ones. How do you balance that? What is, from your point of view, the link from past to present? Does it mean that vintage can become new or that we are simply revamping vintage images because of their appeal?

The goal with my artwork is always to create a visual that is authentic which is where pulling from the past and present to create harmony becomes of great importance. In the process of combining the past with the present, you are giving a new identity to past images and breathing new life into them. The ingredients, past images and present images, should always be balanced. It is a powerful process and the end result is striking.

In your posters, the woman is often rebuilt by using different techniques. To me, sometimes your posters inspire the born of a particular kind of woman: can you tell us about her?

The woman that is born in the deconstruction process of creating a collage is one that shows women with a renewed sense of strength, but also showing her in her emotion whether that be agony, ecstasy, sadness, or excitement. The women will reveal through her vulnerability, the strength it takes to exude your emotion to the world. Self-expression is intoxicating and refreshing, and that is what I hope to capture with every piece I create.

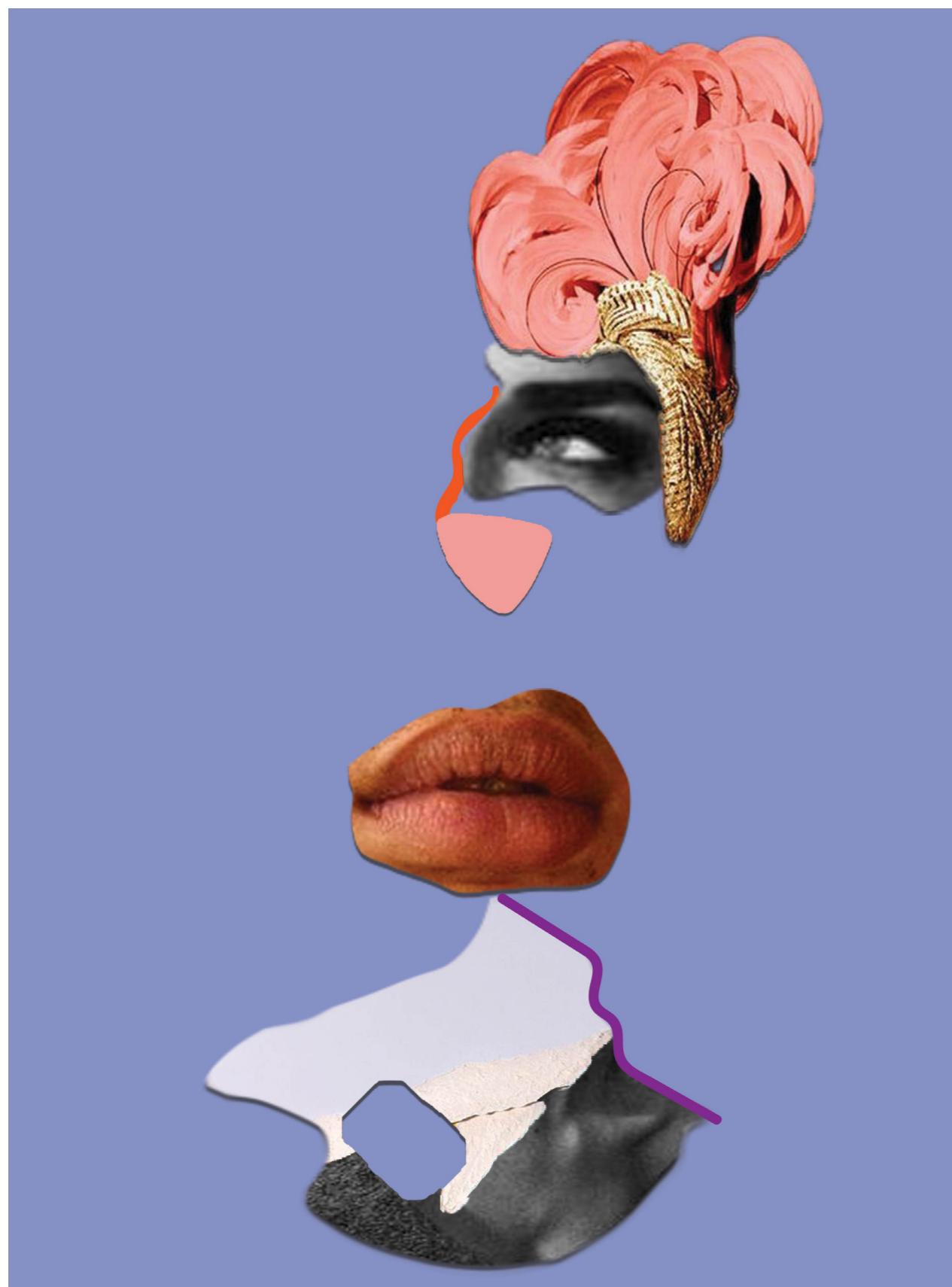
What is pop art now? Do you feel you belong to pop or are you going somewhere else?

I think that pop art is a celebration of colour. I think that the only commonality between pop art and my artwork have is the celebration of colour. I believe that my artwork has a different purpose and identity than pop art.

Do you name your works when you finish them or do you start from an inspiring title? In other words, do you name your art or does your art suggest you its name?

The title of the piece is always inspired from when the piece is completed. I digest my art upon completion and let the piece speak to me. It is a very organic process. I hope to provide insight and give each piece their own story when I come up with a title for my artwork. I believe that you should be able to tell the story when you look at a piece of artwork, however I also believe a title is an important component of art.





www.dominiqueparis.co



What is the difference between handmade collage and digital collage? Do you work digitally or do you play with images before going digital?

Both digital and handmade collage are the assemblage of mixed media with the same techniques applied in each process. However, handmade collage is the conventional way – hand cutting and pasting – to reveal rich textures which digital collage can lack, at times. Digital collage, however, has the ability to transform an image and manipulate it until it becomes unrecognizable. The production process is limitless in digital art. It is the intersection between conventional techniques and technologically advanced techniques.

You were born in Canada and you are now living in Istanbul. How do you mix these 2 backgrounds in your art?

The inspiration in Istanbul is endless. When you leave your door step, it's as if you are walking into a painting. The rich colours, textures, cultural beauty, potent flavours, breathtaking architecture and views are a feast for the eyes. It is the perfect cocktail of inspiration which is then digested and translated through my art. I think that my artwork showcases potency through colours and shapes – and that is all pulled from Istanbul. My Canadian influences also play an important role in my artwork. In Canada, we are surrounded by nature – trees, lakes, and mountains, and I think that is the underlying component of my artworks.

With your images you are suggesting a new visual about fashion, something strongly personal reminding the early works of Jean Paul Goude: do you see any resemblance with him? What is the add value you are wishing to give to a fashion photo?

I think that there is a similarity between my work and the works of Jean Paul Goude in collage. There are elements of distortion, a strong sense of style and layers of abstract components in his works which I believe are also present in my works too. I hope to add value by my innovation, creativity and dramatic transformation to give the image new energy and possibly a new feeling and identity.

- Alessandro Perriello

You can find Dominique works here

Website www.dominiqueparis.co

Instagram @dominiqueparisart

SEA SIDE

Photography **Jinling And Sun**
Styling **Sara Rosita**
Muaah **Shiyu Liu**
Model **Jilie Hoekstra (Marilyn Agency)**

basiclymag.com





Bodysuit **Just a Corpse**
Jumpsuit **Just a Corpse**
Earrings **Stylist's Own**
Necklace **Stylist's Own**
Shoes **Rosbalet**

Bodysuit **Just a Corpse**
Coat **Saldarini**
Socks **Wolford**
Shoes **Zara**
Bag **Mango**
Earrings **Stylist's Own**



Top **Elissa Poppy**
Underwear **Elissa Poppy**
Coat **Fête Impériale**
Tights **Wolford**
Shoes **Bocage**
Necklace **Vintage**



Top **Alexander Arutyunov**
Earrings **Stylist's Own**

MENSWEAR SPRING 2020 REPORT

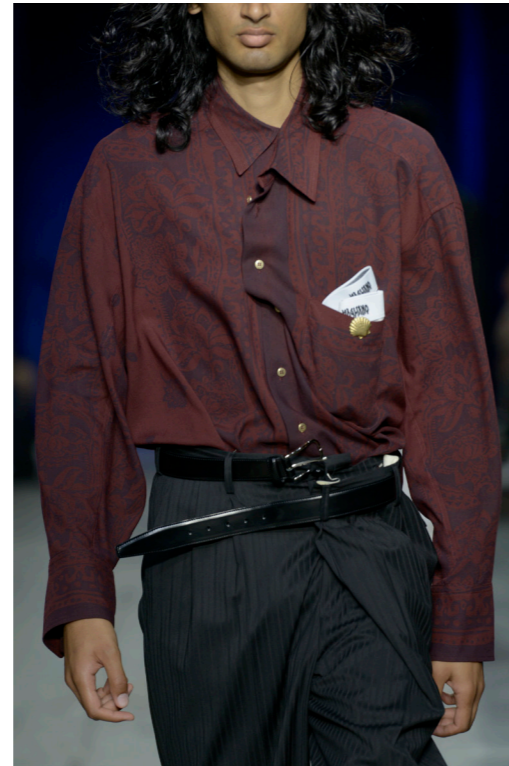
Milan Men Fashion Week

Spring 2020 Menswear collection, from New York to Paris, from London, Florence and Milan, they all screamed the same trend: **Informal Luxe**.

Being over with Athleisure, the new man is a traveler kind, whose style is a mix between sportswear and luxury, all blended by a seventy-nineties attitude mostly when it comes to oversized jackets and in general outerwear.

Proportions are relaxed, the jackets are mostly light and fluid with no use of linings; materials can be feminine and the final silhouette is fearlessly Metrosexual: high waisted pants, big-sized shirts, sandals, they all give the idea of an ease attitude, a new masculine spirit which doesn't need to scream this much, being a new statement. **Fendi, Magliano, Dolce & Gabbana** catwalks, they all spoke about this.

Speaking about accessories, apart sandals that are everywhere, the new must is the **oversized backpack** paired with futuristic sunglasses.



After the growth of China in the High Fashion market, most of the prints are inspired by the Orient and this new trend was followed by the such of **DSquared** and **Valentino**. Another must is the Animalier print, renewed by pop backgrounds, as seen on **MSGM** and **Versace** presentations. And by the way, talking about colors, who's afraid of pink? Nobody! After the Fall catwalks, bubble pink has become a real must-have even for big brands such as **Armani, Berluti, Vuitton**.

In general, bold colors are hot, right now, as previously seen on Womenswear fashion shows. They can revamp a vintage look, they are also used in the crochet or in the tie-dye, another big trend which was launched some months ago by **Chloe**, among others and now we can see in the **Marcelo Burlon** and **MSGM** collections.

Even the most sporty brands are using a touch of easiness in their catwalks: **Yousser**'s collection is very tech but was updated by fluid, pop colored jackets. It now seems that, after many seasons of Athleisure, Athleisure is now revamped by classic style.

And about class, let's talk about conceptual classic: **Lucio Vanotti** is deconstructing jackets, revamping the trench which, in his hands, turns into a geometric outerwear, essential but trendy. Another fashion dictate is present in Vanotti's collection: the beige. Beige is cool even in **Fendi, Hermes and Marco de Vincenzo** collections, often used paired by pop and acid colors.

But Athleisure is not really over, it was just revamped, as already said, by a new, classic and easy attitude. Even **Spyder** introduced a touch of beige in a very technical presentation, made of rip-stops, polyesters and lycra, sometimes presented in a more natural palette of colors.

And, finally, next big thing is, back from an obscure exile, the pouch bag. Once considered a poor accessory, the pouch was revamped by everybody, as already happened for women collections: you can wear it in so many new ways, as a bag, as a pochette. It is usually oversized, made in an endless series of material mixes, prints, leather.

We are pretty sure you will find the very one which was made especially for you..

- **Alessandro Perriello**



PITTI IMMAGINE UOMO

Between Past and Future

Florence, Italy

Once again, we find ourselves in the location of *Grotte of Fortezza da Basso*, for the latest edition - the 96th - of **Pitti Immagine Uomo**, that sees its end today. “Pitti Uomo” – says **Olivier Saillard**, creator and curator of the exhibition **Romanzo Breve di Moda Maschile (A Short Novel of Men’s Fashion)** – “is to menswear what Cannes and Venice are to cinema”. And for the occasion of this 96th edition that opened on Tuesday June 11th, the Foundation encourages us to admire (and quietly celebrate) thirty years of men’s fashion lived alongside Pitti Immagine Uomo, **from year 1989 to the current 2019**.

A Short Novel is both a catalogue, curated in fact by Olivier Saillard himself, and an exhibition that gives us the chance to relive thirty years of menswear and its evolution, crossing paths with the history of Made in Italy, and bringing back to life old memories and influences of Guest Designers and international talents, who have been its protagonists at different times of the event’s history. Men and women “*who have transformed men’s clothing into creative works*”, surprising us with daring settings, at times classic, at times outrageous.

Talking about guest designers with an international background, one of this year’s protagonists of Pitti Immagine Uomo is the **Chinese creative verve**. This season, Florence opens its doors and becomes one of the many runaways of **Shanghai Fashion Week**, with the project called **GUEST NATION**.

Part-taking are 10 designers, selected by **Labelhood**, curator of the project, retailer and incubator of emerging designers Made in China. The outcome is an exotic blend of fashion and art, Orient and Occident; an experience rich of inspirational sources, where the keywords are “*experimentation*” and “*contamination*”. Where the guest of honor’s garments, the Chinese duo **PRONOUNCE**, do not only remind us of the designs with the recognizably Scandinavian, sustainable trait, but also of the shots of the renowned photographer – also Chinese and also present at this same event – **Leslie Zhang**.

“*It will be the first catwalk ever for a Chinese brand at Pitti Uomo*” – says Lapo Cianchi, secretary general of the foundation – “*China has become one of the most fertile and dynamic territories on a global level for fashion experimentation*”. The above-mentioned duo PRONOUNCE, founded only in 2016, has already been nominated for the Woolmark Prize International and GQ Presents in 2017, and has already been awarded **The Last Fashion Buzz** (Pitti Uomo 91).

The two founders, **Yushan Li** and **Jun Zhou**, are both on Forbes’ list of 30 UNDER 30 (2017 and 2018), avant-gardist supporters of Gender Sharing. As if there were no limits nor obstacles, - two perfect heirs of the millennial perspective – the two seem to be able to push through any border and stereotype, it being cultural, geographical and of gender.



“Made in China is no longer a dirty word”, said Jason Wu, Taiwanese designer, just above a month ago. **Leslie Zhang** herself, guest photographer at Pitti Uomo 96, who works mostly with fashion and portrait, says that her main source of inspiration are her memories and the childhood spent in China.

With her pictures she aims at recreating the same settings, the same feelings, the same colors. Her pictures are timeless, elegant, and with a strong presence of the colors yellow and vermilion red – colors which are fundamental for Chinese tradition and collective and cultural imaginary – that cannot go unnoticed.

At the end of this edition of Pitti Uomo Immagine, the presence of creative minds such as the ones of Leslie Zhang, PRONOUNCE and the rest of the Chinese designers who have taken part and collaborated with project GUEST NATION CHINA has been fundamental.

The objective of the initiative is that which should actually be the objective of the whole of Pitti Immagine and the foundation in general, and hence to explore **new creative landscapes** and push beyond the limits of today’s fashion, through and – especially – beyond the aesthetic that we encounter in our everyday. Beyond that which we consider aesthetic. Beyond that which we consider, towards that which we don’t consider, that which we ignore or that we sometimes forget of.

- Sara Lindgren



AUTUMN FIELDS

Photography **Federica Livia Giangregorio**
Styling **Sharon Sgaramella, Easter Baresi,**
Verni Carla, Beatrice Zilioli
Model **Giacomo (NoLogo mgmt)**

basiclymag.com







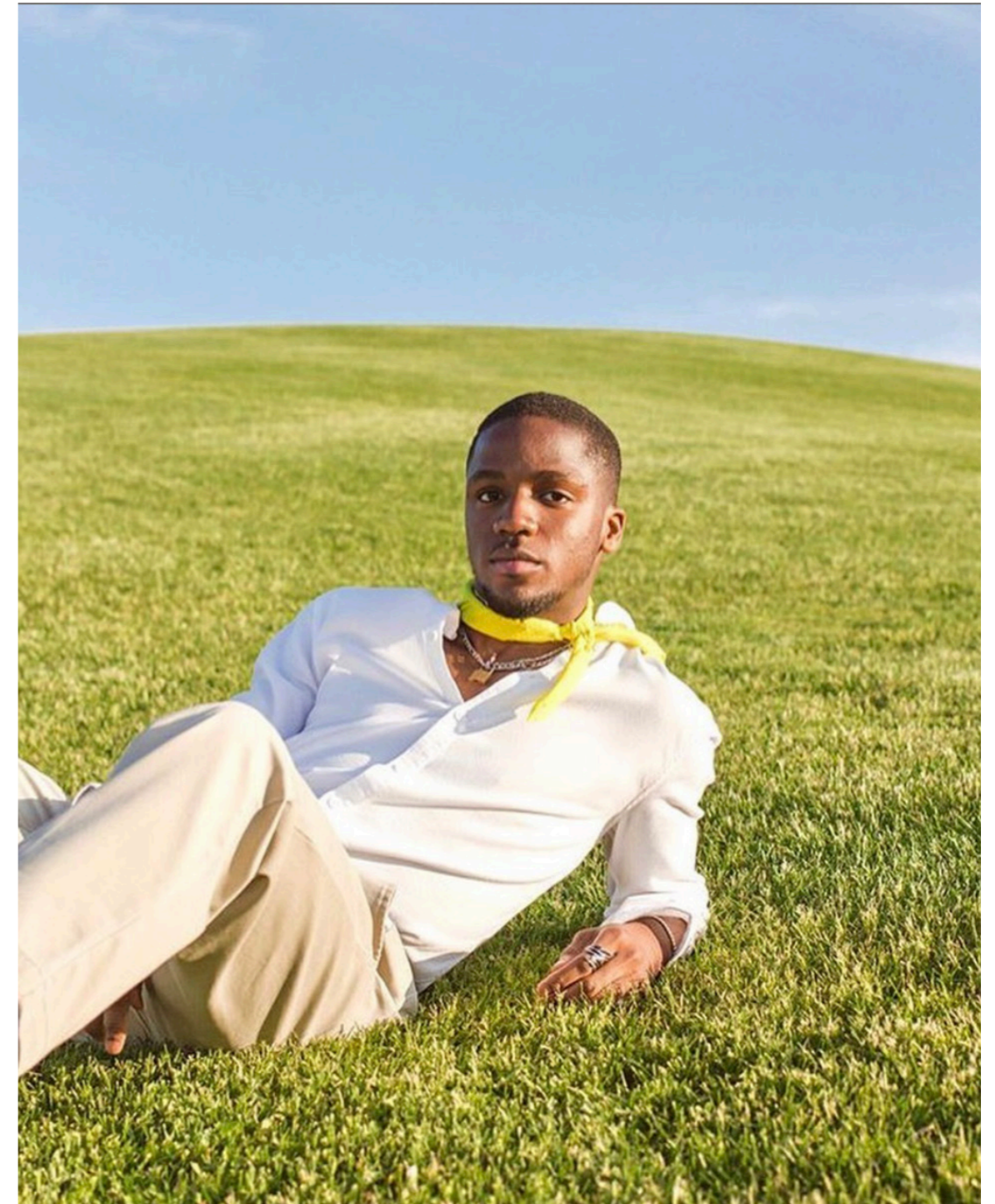
#STAYBASICLY



instagram @aprilfoool_

aprilfoool.tumblr.com

#STAYBASICLY



instagram @cindy_chau

BASICLY TEAM

Editors-in-chief and Founders

Giulia Mantovani @giuliamantovaniph
Mattia Bonizzato @mattiabonizzato

Contributors writers

Giulia Massarenti @pergoloincendiato
Alessandro Perriello @ryu1970
Sara F. Lindgren @saraflindgren

Photographers

Camilla Vazzoler @camillavazzoler
Jinling and Sun @jinling_sun
Federica Livia Giangregorio @federicalivia_photo