

ART | DESIGN | EXPERIENCE | FASHION | ARCHITECTURE | INTERIORS | TRAVEL | MUSIC | FOOD | DRINK

# ART + DESIGN

LOVE | FALL of 2017 | ISSUE N°16

**YSL**  
THE  
LEGACY  
CONTINUES

**FAKE  
NEWS**  
by DESIGN  
SÖVIET-ERA  
PROPAGANDA

**URBAN NATION**  
Kunst zu lieben  
in **BERLIN**

**LOVE NEST**  
in **BUDAPEST**  
URBAN NOMADS' FOUNTAIN OF YOUTH

**Calvin Klein**

The Interview

**THE LOVE ISSUE**

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# CONTRIBUTORS



## SYBIL-ILIA SDRALLI / WRITING

### *What Lies Beneath*

Sybil-Ilia Sdralli holds a master's degree in fashion and theatre costume from Aristotle University of Thessaloniki, Greece, and a diploma in scenography from the University of Kent at Canterbury, United Kingdom. Since winning the 2001 Vogue.gr Best Emerging Journalist Award, Sybil-Ilia has worked with many publications including *Chic Today*, *Vogue Hellas*, *Vogue.com*, *KLASSIK* magazine, and others. She is currently the Social Media Creative Director for International Artfools Film Festival.

## ANGELA DANSBY / WRITING

### *Urban Nation, Fake News by Design, Love Letter to Brussels, The Legacy of Yves Saint Laurent*

Angela Dansby is a Brussels-based, American-made freelance writer passionate about travel, art, food, and wine. She has worked in publishing and communications for 20-plus years, globe-trotting along the way. Angela joins the *A+D* team as our European Features Correspondent.

## MICKY STANLEY / WRITING

### *The Man Who Would Be King, Memory of a Killer*

Mickey Stanley is the former Articles Editor for *Man of the World* magazine. He now joins the *A+D* team as our new Senior Editor. Mickey has previously worked for *Vanity Fair* and *Nylon* magazines.

## BUSRA ERKARA / WRITING

### *The Alchemist of West 24th Street*

Busra Erkara is an arts and culture writer in New York. Previously, her work has appeared in *Maxim*, *Dazed Digital*, *Vice*, and *Nylon*. We want to welcome Busra to *A+D* as our new Consulting Art Editor.

## ANTON CORBIJN / PHOTOGRAPHY

### *Memory of a Killer*

Anton Corbijn is a Dutch photographer and director who has handled all of the principle photography for U2 and Depeche Mode for over three decades. Anton has created music videos for Bryan Adams, U2, Nirvana, Depeche Mode, and Coldplay, to name only a few. He also directed the biographical film *Control*, based on the life of Ian Curtis, lead singer of Joy Division. Anton is represented by CLM Agency in New York.



## DAVID LESLIE ANTHONY / PHOTOGRAPHY

### *Cover, Back to the Present, Primary Color*

*A+D*'s Creative Director continues to amaze us with outstanding fashion imagery in each and every issue. In addition to *A+D*, David's work appears consistently in *Harper's Bazaar*, *Cosmopolitan UK*, *Marie Claire*, *Elle Netherlands*, *Vanity Fair Italia*, and numerous other publications.

## LARA ATALLAH / WRITING

### *All in Good Taste*

Lara Atallah is a Beirut-born, New York-based visual artist and writer. She holds an MFA in photography from Parsons School of Design. Her work has been exhibited in the United States and internationally. She is a regular contributor to *Artforum.com*. Her writing has also appeared in *Ibraaz*, *Flash Art*, *ArtSlant*, and *The Brooklyn Rail*.

## BETH GARRABRANT / PHOTOGRAPHY

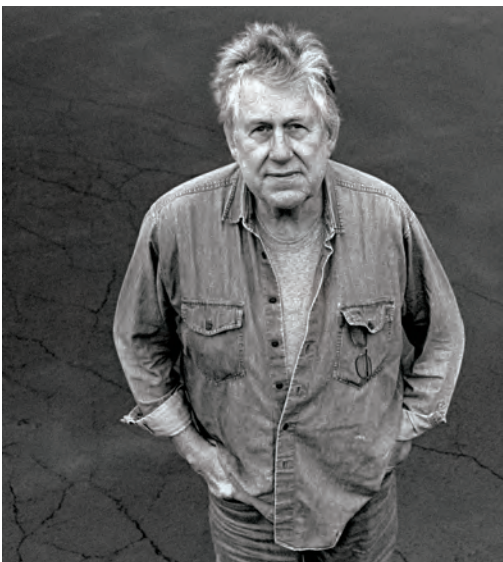
### *History in Hand*

Beth Garrabrant is a freelance photographer based in New York City. She was previously the photo director at *Nylon* magazine and, before that, a photo editor at *Travel & Leisure*.

## STAN MALINOWSKI / PHOTOGRAPHY

### *Sir Roger Moore*

Stan Malinowski took up photography in his second year of college. Over his 60-year career, Stan has photographed for *Playboy*, *Vogue*, the *Valentino Collections*, *Bazaar Italia*, and *French Vogue*. He's shot the covers of roughly 300 albums. *American Photo* magazine featured him as one of the most underrated photographers of the past 30 years. Today, at 80, Stan is caring for his five dogs, teaching himself to cook, and planning his next photographic endeavors.



# DESIGN EXPOSÉ

by ANGELA DANSBY / photographs provided by ALEXANDRA NIKONOVICH



SOVIET PROPAGANDA OF THE 1920s AND '30s TEACHES US A LESSON.

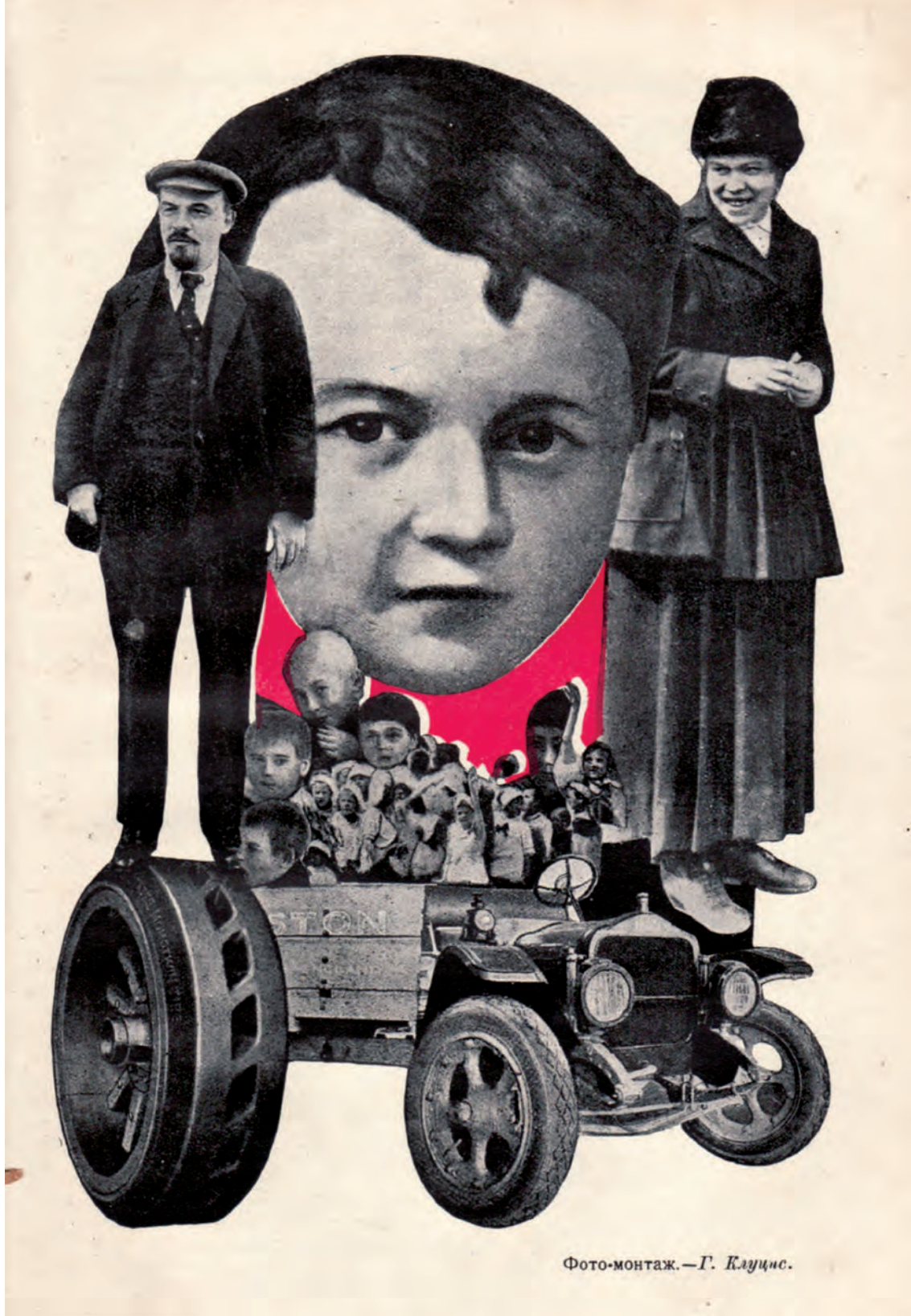
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ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО  
МОСКВА 1930 ЛЕНИНГРАД

Петроградский Русский Восточный Университет Петроград СССР. Москва, Ленинградский район, 8.



After the fall of the Russian Empire and end of the subsequent civil war, the Soviet Union was established in 1922. It gave birth to an artistic movement called constructivism, which, through propaganda and a reinterpretation of traditional art practices, created a new identity for the revolutionary state.

To mark the 100th anniversary of the Russian Revolution, this

movement is featured in a temporary exhibition called "The Paper Revolution: Soviet Graphic Design and Constructivism (1920-1930s)" at the ADAM Brussels Design Museum, which runs through October 8. It is one of several temporary shows the Moscow Design Museum—which does not yet have its own exhibition space—is staging at museums in several international cities this year.



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"The constructivists did not want to be artists, they wanted to change reality," says art historian Konstantin Akinsha, co-curator of "The Paper Revolution." "They did not believe in artwork, they believed in objects...but at the end of the day, they weren't very successful with the design of objects but [rather] paper and graphic design. So this exhibition is a very short history of utopia turned into dystopia. The movement started with an artistic and aesthetic experiment that very soon became a servant of Soviet political propaganda."

Displayed on posters, magazines, and in "vanity" books, constructivist graphic design was marked by dynamic typography, "cut and paste" photo montages, and the use of abstract forms such as black squares and red circles to create

# "UTOPIA TURNED INTO DYSTOPIA"

~ KONSTANTIN AKINSHA

a sense of supremacism. The photo montages were perhaps the constructivist's greatest conveyor, though, telling stories through imagery to a largely illiterate public.

After Vladimir Lenin died in 1924, the "Paper Revolution" reached an all-time high and the Soviet press took off. Hundreds of magazines and newspapers were published in multiple languages and distributed around the world, carrying out Lenin's belief that the "press should be not only a collective propagandist and a collective agitator, but also a collective organizer of the masses."

This publishing boom led to expensive "vanity" books featuring Communist activists and the Red Army. The books served as gifts for party comrades and foreign dignitaries. A great example in the Brussels exhibition is a steel-covered book dedicated to Joseph Stalin, whose last name translates to "man of steel."

"Constructivism coincided with an explosion of publishing in Russia which reflected the new economic policy and necessity to disseminate propaganda," says Akinsha. "Today we are talking about our post-truths and fake news. You will find their roots in constructivist design." ■

