

# SHOT

M A G A Z I N E



PERIODICAL MAGAZINE - REGISTERED AT THE COURT OF ROME, 307 IN DATE 12-27-2013

13

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# MOSCHINO



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**ALBERTA FERRETTI**



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THE OYSTER PERPETUAL  
YACHT-MASTER 42 IN 18 CT  
YELLOW GOLD WITH A BLACK  
DIAL AND AN OYSTERFLEX  
BRACELET.







**BIDIRECTIONAL ROTATABLE  
BEZEL**

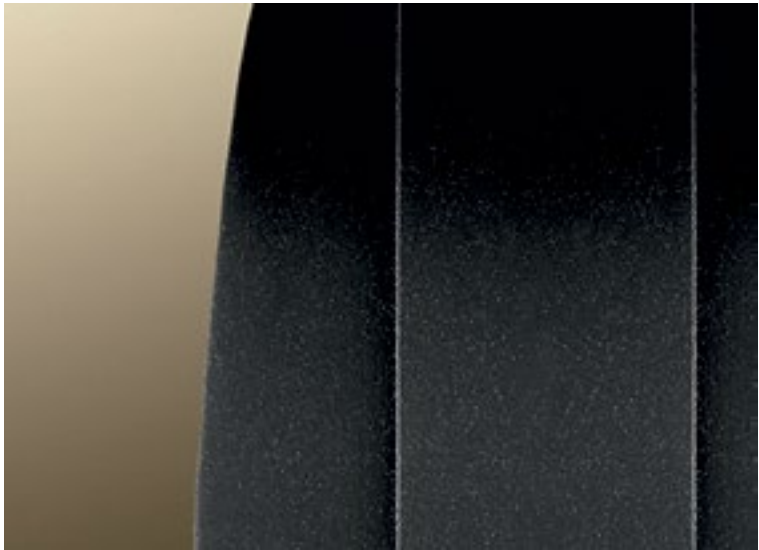
TIMING THE DISTANCE



**BLACK DIAL**  
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**18 CT YELLOW GOLD**  
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HIGHLY RESISTANT AND DURABLE



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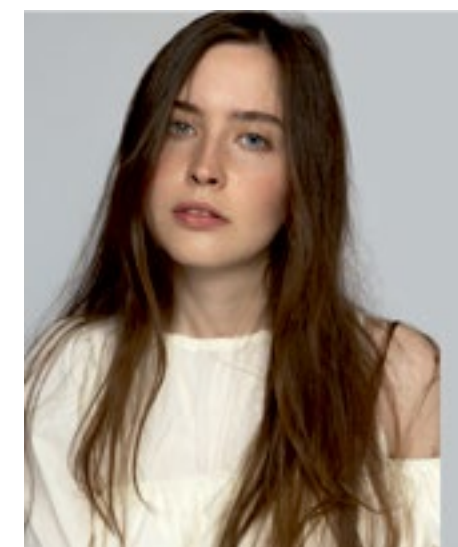
\* **Azienda certificata green.**  
**Il nostro impegno concreto**  
**per la tutela dell'ambiente**

The thirteenth edition of Shot Magazine has emerged this year as an oath to humanity. We have slowed down our pace in order to better observe what happens within and discover new ways of achieving an intimacy with ourselves as well as understanding how we can have an impact in the world. As always, we are committed to making our magazine not simply a product of leisure, but also an instrument that one may use as a telescope to look within themselves, or a magnifying glass to explore at the world. We do so by collaborating with one of the most innovative printing teams, attentive not only to the sartorial quality of our publication but also to its impact on the planet. By carefully following our process from start to finish, from its birth to its future, we wish to create a magazine that represents a journey. We conceive of ideas, we allow them to grow, we collaborate with others, we walk into new realms: we also change in the process. It is only by paving a path within our psyche that we can solve the issues of our current circumstances: through an exploration of the human being, we wish to come to terms with hopes, solutions and visions for the future.

**Alex Amok** – *bigshot360 CEO*



The human condition is a colourful ensemble of experiences, values and visions that differ yet converge, meet yet diverge, wrangle yet intersect. In this issue, we have brought together a diversity of languages and philosophies from across the world to find the core of what it means to be human. From painters to philosophers, photographers to entrepreneurs, sculptors to designers: each and every single one of these has an important contribution to complement and widen our knowledge of the world, as well as ourselves. Simply by encountering ideas, something in the world can change. The language we use, the faith we foster and the beliefs we cultivate are able to transform our reality. It is precisely by being open to a plurality of visions and ways of living and viewing life that we can change something, in a world that so often closes itself behind the veils of immovable conviction or stern scepticism. This is our ancient sureness: only by attempting to understand others, we can create something new and greater. We can only do so if we are prepared to delve into ourselves and question everything we do and believe in. We must look within, to then see outwith.



**Erin Rizzato Devlin** – *Creative Director*

#### SHOT 13 SPECIAL EDITION

This issue is the truest form of Shot.

To inaugurate our first, completely green and environmentally friendly magazine, we have decided to create a special edition that is completely naked, pure, bare of all that is irrelevant. For this reason, we have embraced our cause by purifying our philosophy and transforming our opening cover into a creative project. This represents the soul of the deep commitment of all of those who have contributed to our issue, and have rendered it a sincere dedication to our nature. The environment has become the centrepiece of our journey within the human being, which has been guided and viewed through the eyes of painters, philosophers, sculptors, academics, entrepreneurs and our team of professionals. This issue is a celebration of our philosophy, which we have appreciated and stood by since the first day, from the very first to the last step of each number. This is a promise, which we wish to keep fulfilling and bringing forth as our greatest success. This is an oath to nature, to our beliefs, commitment and reverence. With this issue, I am pleased to present to you a great achievement of our journey. Welcome to Shot 13.

*Photographer: Alex Amok*  
*Model: Dasha Kondratieva*  
*Make-Up: Claudia Utano*





## TOY STORIES

Photos of Children from Around the World  
and Their Favorite Things



# THE INNER CHILD

GABRIELE GALIMBERTI



The Italian poet Giovanni Pascoli wrote that within us all lives a small child, with an everlasting sense of wonder which allows them to touch the world with awe and imagination. Whilst we grow older, they stay young; whilst our voices rust in time, their clear sound sings with the chime of a bell. As we struggle to hear the voice of this little child, we must not forget that what brings us all together is the fact we have been one ourselves. These photographs present a glimpse into the life of children all over the world, in an exploration of their favourite toys and means of play. In this encounter, the renowned photographer Gabriele Galimberti talks to us about his project 'Toy Stories', walking through his own childhood, projects and visions for the future.





#### How was your project ‘Toy Stories’ conceived?

The story of this project is quite simple: around 2011 I was working for an Italian magazine and I decided to couch-surf across 56 countries and be hosted by someone different each week. Before leaving for my journey, a friend phoned me asking if I would photograph her daughter, who at the time was 3 years old and lived in the countryside of my homeland Tuscany. When I arrived there she was, playing in the stables with her toys: a rake, a shovel, a wheel barrow. I remember being so impressed by her precision in ordering her toys, that I immediately had to take a photograph. Once I left for my travels I decided to do the same, so I started looking for children to photograph with their toys ordered around them. This project was born from a simple intuition. In the space of two years, I have photographed around 70-80 children with their toys and I still continue today, after ten years.



#### What is the mission of ‘Toy Stories’?

I decided to only photograph children who were between three and six years old, as our lives at that stage are oriented mostly towards play: we are old enough to make some choices, but too young to worry about other things. In the range of two years, I photographed around 70-80 children and I am still photographing children with their toys to this day, after ten years. I hope that one day in the future I will have thirty or forty years’ worth of photographs where one is able to notice an evolution in how children play and engage with toys all over the world. I believe that in my photographs it is already possible to observe some differences relating to social class, geography, status, yet the most beautiful thing is that there aren’t great differences between which toys children play with across the world.





**What is the value of play, in your opinion?**

I have met a lot of characters in my experience photographing children: some happier, some more possessive, other more curious. At a very young age, it is already possible to notice tendencies within children towards one personality or another, but I believe this may be more connected to their family environment, rather than the toys they play with, which are mostly chosen by their parents. At six years old however, it is more probable that a child is able to make his own choices relating to toys, overriding the interests of their parents. I do not know how much a person's toys affect their life in the future and I do not wish to make any statements on the matter, as I simply enjoy to delve into people's lives and return with a story, to document their experience from within.



**What is one episode that touched you particularly?**

I was particularly touched by my experience in Beirut, where I was photographing a Palestinian child who only possessed one toy. When I arrived, this boy did not want to be photographed and began to cry. His mother however was pushing us both, although I was prepared to leave, as she had heard of my project and wanted a Palestinian child to be included within it. For the next few hours, I attempted to approach and play with the child until he allowed me to take a photograph. It was touching to see how meaningful this was for the mother, who incarnated the struggle for recognition of an entire country and people.





**What has travelling taught you during the course of this project?**

This is a very difficult question to answer: I have been travelling for over 15 years, amongst various different projects, and I have learned so much, yet I am still unable to define what this may be. One of the main lessons certainly involves interacting with others, learning what hospitality is and how to respond to it. I believe the most important lessons I have learned have happened within, as I have changed so much since the first day I left home. I remember being fifteen years old when immigration in my hometown in Italy was prolific, and I remember noticing how different those people were from me. It is funny to think how much has changed, as now I would be the first one to open my doors to other people. Travelling has the power to change us.



**What are the main differences you have noticed in children throughout your journey?**

I have noticed that although the shapes of toys may change, the essence generally remains the same. The main differences I noticed were in extremely poor countries, where play takes on completely different forms, or in extremely rich countries, where kids are unable to even choose their favourite toys amongst many. In some very large countries where social inequalities are ubiquitous, these great differences are endemic: in the US or Brazil, for example, the toys of a wealthy child are in stark contrast with those of a child living in favelas. I have noticed that the children who possessed the most toys would also be the most possessive, making it harder to approach them and gain their trust. This is something I have noticed in adults too, in my experience travelling all over the world: often those who have less and lead a simpler lifestyle are also more welcoming and hospitable.





#### What is photography to you?

My photographs are almost always accompanied by the stories I write, so images and words are combined for the purpose of storytelling. In all my projects, I already see the photographs I wish to take: through the natural elements that people allow me to access in their lives, I construct my photographs, combining real things with the composition and order that defines my language. I would define my work as closely related to journalism, as I have also been recognised as a photojournalist in the World Press Photo prize for my project 'The Ameriguns'. However, my photos are not spontaneous events: they are planned and ordered according to the language of my storytelling. It is a strange balance of documenting things but also making things happen. I enter people's homes to observe and tell their stories through my photography: I never photograph places, I always photograph people.



#### Do you have any projects on the horizon?

I have a lot of ambitious ideas and I am not sure whether I'll find the resources and time to pursue them. At the moment there are two main projects which I take to heart: these are a new adventure as I have been asked to develop my 'The Ameriguns' into a video project, and a new photographic series with particular focus on humans and their environment. I also have other ideas for the Toy Stories project, particularly focusing on the education of children, thus moving into their later years. What keeps me alive day by day however is a combination of several minor projects which are done and dusted in a shorter timeframe, fuelled by my personal projects which develop over the course of several years.



# BARE BONES

OMER GA'ASH



As the human skin merges with the surface of the earth, new landscapes are forged: the human body does not merely stand in contrast with its surroundings, standing with arrogant will, but rather blends with its environment and becomes an organic part of it. Cradled at the feet of a tree, resting within the bed of a dried river, sprawled upon the cover of a warm desert or curved over the golden stalks of an open field: bodies are able to blend into the colours, movements and shapes of their environment, adapting to circumstances. Through the poetic imagery of the photographer Omer Ga'ash, an exploration of the naked bodies of women and men is undertaken against the background of natural spaces. The environment becomes a place where human presence can be more than just detrimental, pollutant, dangerous: it is graceful, fluid, natural.









With a background of dancing, architecture, graphic design and mapping, Ga'ash proposes a combination of disciplines to express the self and the relationship to its surroundings. The shapes and patterns of the bodies within his shots, in fact, reflect the possibility of a symbiosis between humanity and environment, artifice and nature, that has never been proposed before. Bodies become ways to map, measure and define the environment in a selfless way, by belonging to it rather than attempting to dominate it. A crown of people posed on the dusty desert, resemble the shadow of a tree reaching to the sky; the figures trapped in the cracks of a rock, perfectly fit into each other; a pyramid of women holding each other up recalls a mountain in the background. Bodies interact with each other by imitating, blending or leaning onto each other, whilst the surroundings make sense of their interaction. Curves, lines or shapes that take place in nature are replicated by the gentle and collaborative movement of muscles, limbs, skins. Sculpting the environment through human flesh, Ga'ash's photographs seem to respond to the need to seek solutions and peaceful ways to interact with one's locus. They are a radical statement of belonging, of identity, of symbiosis. These images present a timeless vision: the human body, naked as it came, is deprived of the specificity of clothing and rather become a universal element. Textures merge, creating human landscapes and earthly communications.

By shifting the narrative of our present perception of the human being, Ga'ash is able to repropose a new manner of interacting with the environment that not only supports us or complements us, but also resembles us. Naked and content, these bodies become the bare bones of our earth.







# *MOVING* BODIES

MEIJI NGUYEN

The human body carries us throughout space, gathers the scars of time and coats our very being: it is the vessel of skin and flesh that transports us across dimensions, carrying feelings, intentions and experiences towards our destination. With such vision in mind, the photographer Meiji Nguyen presents a portrait of the human body in its various forms and purposes: whether this is a mother whose womb is heavy with human life, a ballet dancer stretching her tight muscles in an arabesque or someone standing poised behind a drooping hat. Skins are shiny and counterposed to minimal backgrounds, allowing for their freshness and radiance to emerge as a source of light. Bodies meet in perfectly measured embraces, merging into each other or fitting together as a jigsaw. Flamboyant settings merge with the clarity of poses and gestures, where these human bodies seem to emerge from backgrounds of artificial distraction. The true thing in these pictures is only skin: in an exploration of bodies, postures and gazes, human presence becomes the subject of these collections, where a unique language is forged with compelling expressiveness, yet does not require a single word. In the works of Nguyen, the human body takes flight, balances simplicity, dances with reality.



**How did you begin taking photographs?**

My photography journey started during a trip to India with my cousin, where she let me use her manual Canon film camera. She set everything for me, all that was required from me was focusing, framing and pressing the trigger. I will never forget the feeling while I waited for the film to be finally processed so I could see the final prints. I was so fascinated by how I was able to capture story telling moments of my trip, through the use of photography. My cousin noticed my growing interest in photography and she lent me her precious camera to practice and experiment with. That's how my love and fascination for photography began.

**What is your favourite painting?**

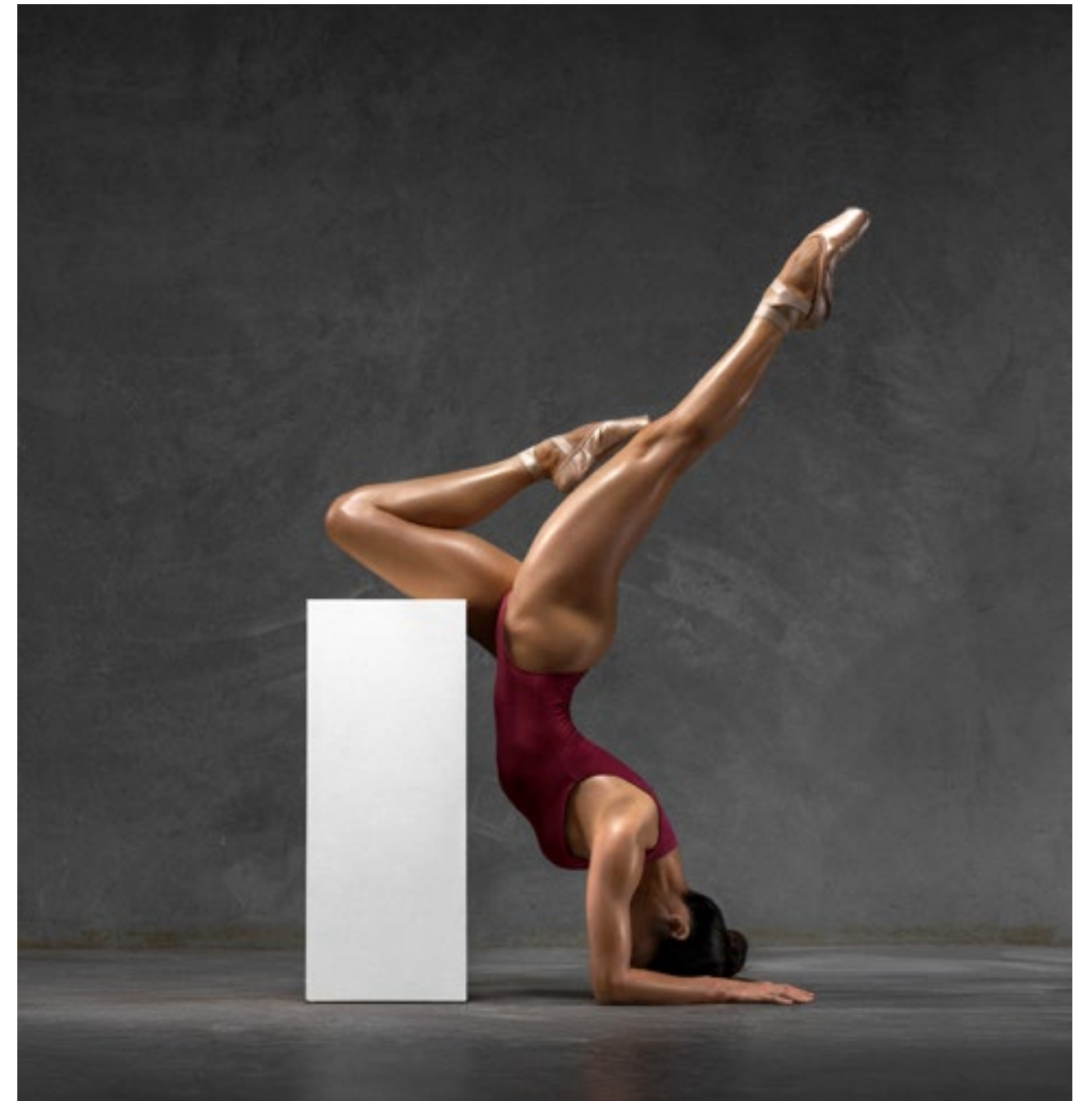
To be honest, I never had a favourite painting. Instead, I have come across some paintings that, at the time, have moved me and triggered emotion. I feel that our appreciation for art and types of art, changes with time depending on our age, knowledge and life experience. It's forever evolving. I'm someone that appreciates all forms of art, from street art to grand masterpieces you would find in museums.











**What are the connections, if any, between art and your photography?**

Renaissance paintings and sculptures would have the most significant influence in my photography work. It's most recognizable in how I select to pose the model, the hand gestures, and facial expressions. Photography is my tool for creating art. A photographer is able to use a camera and their photography knowledge to produce art, just as a painter would use traditional brushes to paint. There's a genre of photography called Fine Art Photography. A Fine Art Photographers objective is not only to capture what is in front of the camera but to also produce a creative expression. Photography is a tool that helps us deliver messages, expressions and stories in a creative form.

**What is beauty to you?**

I love the phrase "Beauty is in the eye of the beholder". To me, beauty is a combination of many factors such as colour, texture, movement, form and shapes that are aesthetically pleasant for one to look at. The definition of beauty can vary from person to person. Depending on one's age and life experience their perception of beauty will change too.



# ONLY A SUITCASE TO HOLD

BRUNO CATALANO

Of mixed and Mediterranean descent, Bruno Catalano was born in Morocco in 1960. In 1975 he was forced into exile with his family. Having landed in Marseille with the hope of starting a new life, he retains in his memory the pain of his own uprooting. At 18 he became a sailor, then an electrician; at 30 he encountered art and clay sculpture through artists such as Rodin, Giacometti, and César. From that moment he decided to devote his existence to sculptural art. His art evolved from clay to bronze and he sculpted larger and larger figures, thus achieving remarkable technical feats.

In his series 'Les Voyageurs', bronze bodies have been carried with a boat to stand at the entrance to the Arsenale, amongst other places in Venice. The figures of these unfinished men and women, cradled by the frenetic rhythms of modern life, merge into the surroundings around them: their absences become whole with the often overlooked places of the present moment. As they carry pieces of their past as their luggage, their bodies remain torn by the separation and exile from a place in which they were rooted. Situations are contrasted with destinations, stillness with migration, emptiness with openness, nothingness with richness.





**What has inspired your series ‘Les Voyageurs’?**

I think it is mainly my family history, the transgenerational transmissions, which inspired this traveller series. Indeed the Catalanos were originally Spanish Jews who were expelled in 1492 by Isabella the Catholic, and then emigrated to Sicily. My grandfather left Sicily to settle in Tunis and later in Morocco. Then in the 1970s, my whole family left for France. In several generations, we have circum navigated the Mediterranean. I believe that above all, it is the fact of having been uprooted that has a direct relationship with my work. I had this significant experience of exile: having to leave your country leaving almost everything behind. My sculptures represent the significant moment when you have to leave, suitcase in hand, and you have to move forward despite everything.

**What does the absence of your statues translate to, in your own life?**

The absence of the body but, above all, the gesture of tearing, a fundamental part of my work which I perform on each sculpture at the wax stage (just before the stage of fusion) thus making each copy unique, since each tear is different. The tear reminds me of someone who is not in his right mind, who has pain in him. To burn, to tear: these are words that were often used in my youth in Marseille. I think that absence, dearth, separation are constituent elements of any identity. People often ask me about this absence, but few speak of the suitcases that accompany each of my figures: only the loaded suitcase creates a connection between the head that thinks and the feet that walk. It represents the weight of experiences, memories, and very personal things like remorse, regrets. It also reflects an attitude: taking your suitcase and leaving also means knowing how to be courageous and determined.



**Travel has been an essential part of human culture, particularly across the Mediterranean. How can this enrich us?**

I think that travel, and immigration, is a source of benefit, innovation, dynamism, work and cultural openness in the world. It also allows us to become aware of the problems of many countries in the world, to develop empathy, curiosity, the ability to listen. But my sculptures don’t just talk about travel or immigration, they talk about the journey of our lives in general, our awareness, our vulnerability, our remorse, our regrets, all those things we had to part with in the journey of our life to move forward.

**‘It’s not about the destination, but the journey.’ Do you agree?**

Yes I quite agree. I think the path is more interesting than the destination, especially the detours and the failures. My first traveller sculpture happened by “accident”. Twenty years ago, I started sculpting full men walking with a suitcase in their hands. One day, when I was casting a sculpture in my studio with the help of my neighbour (at the time I had transformed my apartment into a small foundry, which is strictly forbidden today), it broke. The next day I had to participate in a small art fair in Aix en Provence in France, so I decided to repair this broken sculpture by welding the top and bot-

tom together with a suitcase but keeping a hole in the middle. When I saw the result, I immediately knew that my next years of work were going to be devoted to this. When I presented the sculpture the next day at the show, it sold immediately.

**How to you find rootedness in the rhythm of modern life?**

In truth, I am very solitary and, as I work a lot, my whole life revolves around my work, the people I meet often become traveller models, I have very few friends and I rarely go out. Being self-taught, I quickly realized that I had a lot of work to catch up on and that I had to do more than the others. This rhythm of work has remained the rhythm of my life. I once read an ITW by Isaac Asimov that said: “I write for the same reason that I breathe, because if I didn’t, I would die”. It may seem a little romantic or presumptuous but that is really what I live and feel with sculpture. As a result, I don’t have the feeling of living in a more “modern” life than 30 years ago, I do exactly the same things (apart from using my smartphone). Even my way of sculpting is not modern: I actually represent the modern characters of our time, but using a very old artistic method which is bronze. I don’t think I’m rooted in “a modern life” but rather I am rooted in my values.



# TRAILS OF LIGHT

HELIDON XHIXHA

FIRETTI

CONTEMPORARY



Helidon Xhixha (B.1970), is an established contemporary artist who holds a prestigious role in the international contemporary art scene. His innovative vision and technique have been delivered through his monumental public art installations, where he redefines the relationship between a sculpture and its environment.

Helidon Xhixha is renowned for his many achievements and distinctive style which has generated worldwide recognition from critics in numerous countries. Xhixha holds an impressive portfolio of monumental installations permanently placed in significant locations around the world.

Over the last two years, Xhixha has tapped into the art scene of the UAE, placing monumental sculptures in both Abu Dhabi and Dubai, whilst working on other international projects across the globe, in collaboration with Firetti Contemporary.

In July 2021, Helidon Xhixha in collaboration with SHOT Magazine and Firetti Contemporary participated in a solo open-air exhibition titled Trails of Light. The exhibition was set within the stunning scenery of Costa Smeralda, a well renowned Italian seaside resort in Northern Sardinia. Through a display of 7 sculptures, Xhixha emphasized the importance of light as the main source of energy for all living organisms and the global ecosystem. Only with enough light is growth and life possible, being understood as the power of vitality and the fundamental source of life.







In August 2021, Firetti Contemporary in collaboration with Jumeirah Golf Estates (JGE), a world-class residential golf destination offering luxury homes and leisure facilities amidst two internationally-acclaimed championship golf courses, launched the continuance of IMPRINT, a solo exhibition of Helidon Xhixha held by Firetti Contemporary in March 2021. The installation of two monumental sculptures entitled ICEBERG and EARTH were placed within the JGE community, standing as an astounding manifesto in support of the awareness of Global Warming and the melting of polar glaciers, embracing the message behind IMPRINT. The collaboration and launch of this project was inaugurated under the patronage of Dr. Saeed Mubarak Kharbash Al Marri, CEO of Dubai Culture and Art Authority, for IMPRINT: Art for Public Spaces.

In December 2021, for the 50th Anniversary of the UAE, Xhixha's monumental sculpture Pillar of Fortitude had been placed at Dubai International Financial Center (DIFC), the leading financial hub for the Middle East, Africa and South Asia (MEASA). The sculpture is dedicated to the glorious celebration to mark the 50th National Day Anniversary as the nation commemorates its milestone Golden Jubilee. The sculpture measures 7 meters in height alluding to the numeric 1, representing the 7 Emirates of the UAE, standing tall and united, soaring upwards into the sky, towards a prosperous, limitless future. To further commemorate the anniversary of the UAE, The Triad by Xhixha was placed at The W, Yas Island, Abu Dhabi, the only hotel in the world to be located atop a Grand Prix racetrack.

In conjunction with the launch of Art Dubai, Xhixha participated in a sculpture park launched by DIFC titled A Harmony of Different Voices. The launch of the Sculpture Park presented viewers with 62 Awe-inspiring Artworks by Various artists and galleries from all over the world. The exhibition is ongoing till October 2022. For this occasion, Xhixha presents two monumental EclisseD'acciaio and The Moon.

Firetti Contemporary strives to continue to work on public art projects alongside Helidon Xhixha and is proud to announce the 2022 edition of Trails of Light taking place from July to September in Costa Smeralda, Italy.





# WHEN DARKNESS BEGETS BEAUTY

ANNIE KURKDJIAN

FIRETTI

CONTEMPORARY

Unlike painters of her generation, Annie Kurkdjian does not portray literal representations of conflict, nor does she resort to idyllic escapism. Instead, her oeuvre is defined by a gentle, whimsical, painterly voice that unexpectedly and uncannily captures the full force and brutality of war and violence. As quoted by Kurkdjian: "I'm trying to express all that anger in paintings, because it's the most peaceful way to express anger, I think, art. It's like Post Traumatic Disorder, but I'm managing it in artistic ways. It's the best therapy."

Informed by academic studies on psychosis, Kurkdjian's paintings are playful yet darkly provocative, shrewdly embodying the fragility of humanity. The painterly voice that Kurkdjian found for herself consists of a dark, acrid world softened by warm earth colours. The despair sits beside a constant search for mercy and dignity, at times sensuous, at others exposing shame. Above all, Kurkdjian takes inspiration from life and its instabilities, carving out a world through her art even as she tries to fathom and make sense of it. "Surfaces become concave, legs stretch into arms and the eyes become fixed inwards, extending beyond the canvas, into unforeseeable places that are forbidding yet tempting and sensuous. The destination could be redemption, but might as well be loss and darkness."





**What is the fondest memory of your childhood?**

My father. His smell, his hands, his smile. He was brutally murdered when I was 12. Everything that comes from him is the fondest memory of my childhood. I keep all the objects he used, all the gifts he gave me, everything I was able to save related to him. Enough to create a museum.

**How did art find you?**

I could not have a very normal childhood because in my country there was war, my family was devastated. Too often I only had the white space of a paper to draw the things I dreamed of and couldn't have. I managed my frustrations this way and my friendship with white spaces has become very solid over the years. The white canvas became a refuge, a family, a shelter where I hid to protect and rebuild myself.

**What does it mean to be free?**

To be free is to have a reason to live which is also having a reason to die. To have something for which you are ready to give everything and from which you are ready to receive everything. This opens up space in front of us to spread our wings. Because we all have wings, but they need wide spaces.

**Can anger be a positive feeling, in your opinion?**

Anger cannot be a positive feeling, it can destroy us. But we can also use it as an engine to rebuild something better. One must have received a lot of love, have a healthy soul, to be able to use anger positively.

**What gives you hope?**

What gives me hope is the sense of duty, the desire to complete the task entrusted to me. The idea of bringing my part in this world, something that only I can and must do... and the love of doing it as well as possible.

**What is the antidote to violence, in your opinion?**

Beauty, Truth, and Goodness are the antidotes of violence. All three can be extremely violent too, terrifying if the soul is not prepared. But they liberate and heal. When Truth is out, lies enter a horrible agony. When Beauty puts its hand on disorder, there's also pain – just like in Botticelli's painting "Pallas and the Centaur". Beauty getting the horrified centaur by the hair. Just to establish harmony and peace in the end.







# Canon EOS R

SYSTEM





# FASHION RIVALS

Photographer: Meiji Nguyen  
Photography Assistant: Nigel Gaunt  
Fashion Stylist: Suzana Paravac  
Designers: Casey Booth  
Designers: Anna Armoire  
Designers: Manya Nofal  
Hairstylist: Celeste Di Dio  
Makeup Artist: Clare Mac  
Models: Liz Tyler  
Models: Emma Johnson  
Videographers: Khiem Thien Nguyen  
Jarryd West  
Special Thanks: Julie Moran  
Studio: M-Studios









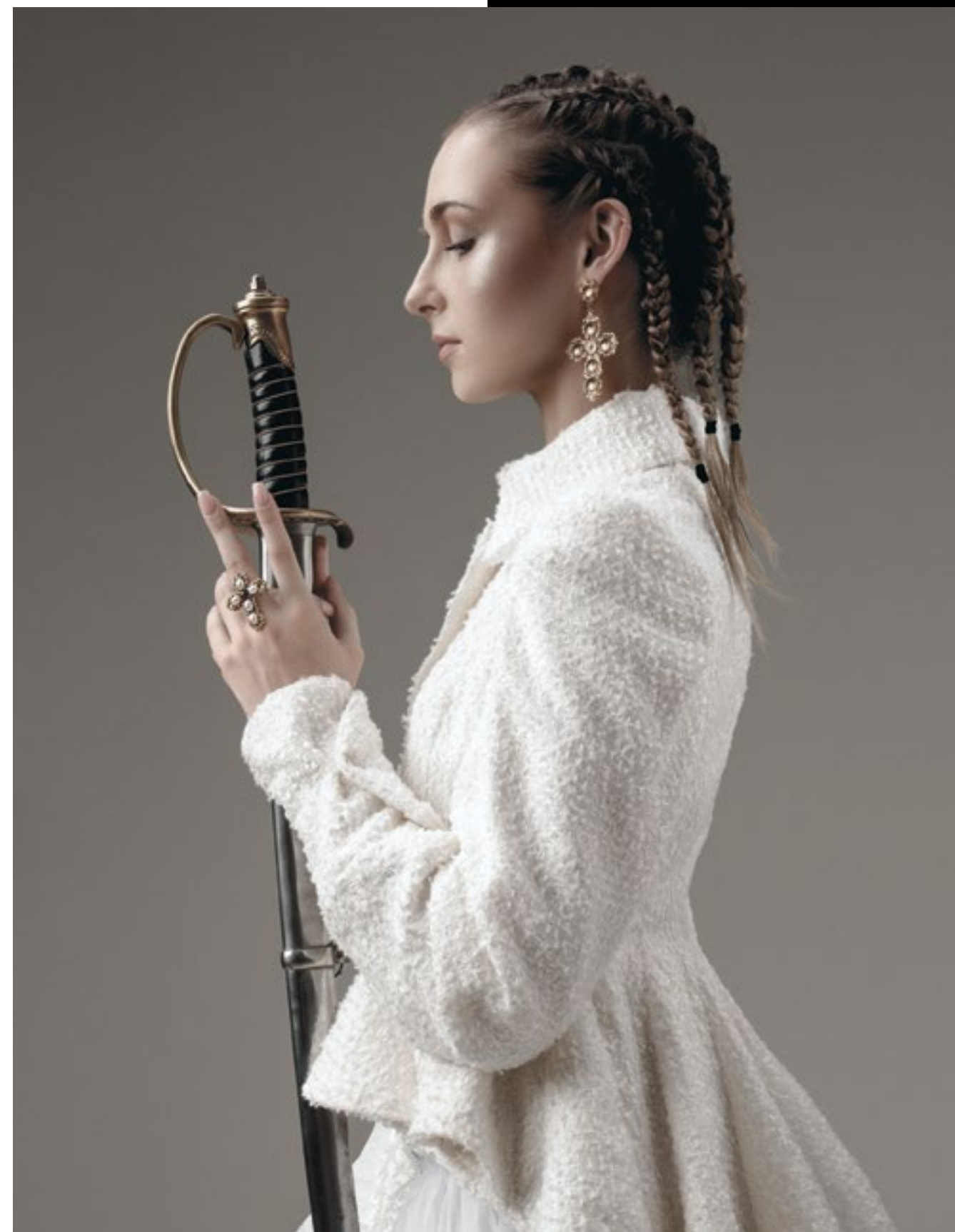














# Alien Goddess

TOTAL LOOK ERMANNO SCERVINO

Photographer: Ina Cenus  
Make-up and hairstyle: Serena Pravato  
Styling: Arianna Tancorra  
Model: Maguette Tiam @womenmanagement  
Location: Sardinia



















# ARYA

BOUTIQUE SAILING CHARTER

Your thoughts are birds of passage.  
Let your mind blow in the gentle winds of the imagination.  
Take wing, set sail.  
Look within yourself.











Whilst the mind unfurls  
its offerings to the sky,  
upon the shivering skin  
of a faint earth  
a gentle tremble shakes  
its sacred soil:  
as gentle curls of smoke,  
thoughts of freedom  
are called just like water  
turning to vapor,  
then condensed as rain  
falling to quench  
the thirst of the mind.  
As a pair of binoculars  
setting eye on  
the lunar soil of hope,  
thoughts are never  
heavy as a small bird  
with broken wings,  
ready to depart their earth.









# ARYA

BOUTIQUE SAILING CHARTER



**MIRKO ARBORE**  
CEO - ARYA SALES

Arya is not simply a vehicle that allows for sailing, it is a way of sailing. It is a vision, a philosophy, a world in itself.

This is a concept that we have been pushing forward since the beginning, to deeply connect the owner to the sea and all its possibilities. We believe that this connection is an essential feature to seek one's core. In order to find yourself, you must be immersed in a natural space, where you can feel familiar with the things and people that surround you. Puglia is a place where this can happen easily: as the cradle of Arya, this environment has defined our philosophy from the very first day. Through the natural elements of this land, our ideas and designs have emerged as a way to understand not only the world, but also ourselves. Each vehicle wishes to accompany its voyagers on a similar journey, bringing them closer to their environment and the people with whom they share these special moments. At the same time, it brings them closer to themselves.

Arya means luxury. Our vessels are a place where a series of elements converge: elegance, art, culture. With our projects, we wish to bring together beauty and comfort, values and leisure, presence and history in a unique place of self-discovery and tranquillity. We do so by granting access to a space where one can spend time with valued people in peace, without having to worry about proving what they are worth to anyone, but rather simply being. By finding the time for good company and caring for others, Arya becomes the opportunity to discover oneself at its fullest. This is the greatest achievement of all: bringing you together with the sea, others and yourself.

The relationship between elegance, art and culture is created by design, which determines the shapes that in turn inform your experience. Just as the collection of the elements - air, water, earth and fire - Arya brings together the diverse elements of creativity to create a product that can not only be functional, but can also complement one's imagination. Similarly to a painting, it is the eye that creates art. Each eye will focus on different elements, enhancing one thing, whilst ignoring another: we learn to appreciate and adore those details that we exalt and ignore those that do not speak to our soul. Through Arya, we wish to impart a new lesson: we must relearn what is meaningful to us and understand how to pursue that. To see beauty through our own eyes and chase it to the horizon.



THE WOMAN WITH A PLAN



MAYE MUSK





A beauty icon, dietician and a woman with a plan: Maye Musk can boast a lifetime of success, beauty and adventure in many fields. Born in Canada, Maye lived in South Africa for many years before moving to the US, where she still resides and find the comforts of a welcoming home. Coming from a background in nutrition studies, she has achieved two Masters of science which have enabled her to pursue a career with her nutrition business, through speaking, consulting, counselling, writing and media work, as well as becoming Ambassador for Big Green, a non-profit company cofounded by her son Kimbal Musk to teach people how to grow food and eat better. As a mother of three children, nothing has stopped her from working hard for her dreams. In her words, ‘I have never told my kids “You’ve got to work hard”. I just worked hard, and they followed my example’: this has led her to become an inspiration for their projects and work ethos, as well as making her a proud mother due to their extraordinary achievements.

In her book ‘A Woman Makes A Plan’, Maye imparts practical advice by drawing from her life experience on how to change one’s life through the choices they are able to make. Here she focuses particularly on career, where the harder one works, the luckier one gets; on family, as the people one loves go their own way; and on health, claiming there is no magic pill. According to her, by making room for discovery, but always being prepared for the unexpected, one can live a life of adventure and excitement. Having pursued a successful career as a supermodel since a very young age, she has become one of the first models who can claim to have had four billboards in Times Square in her 60s, as well as becoming the oldest covergirl in her 70s. By defeating the previous standards within the fashion industry, Maye has established herself as the face of a new beauty ideal which does not wilt with the passing of time, but rather keeps flourishing. ‘Ageing doesn’t scare me at all’, she claims, ‘you can handle the bumps each year’. In this interview, the ‘woman with a plan’ converses with Shot Magazine to give space to some reflections on her life, values and future.

A CONVERSATION WITH MAYE MUSK

**What is the first thing that comes to your mind when you hear the words Freedom, Passion, Values, Change?**

In my opinion, Freedom is the possibility of having a choice; Passion means enjoying your personal and professional life; the two most important Values are honesty and kindness; and Change is simply the ability to find a better way.

**If you had to choose three meaningful events that had a deep impact on your life, which ones would they be?**

Having three wonderful children; leaving an abusive marriage; studying for two master of science degrees to become an expert in nutrition: these are the most important events that have had a deep impact on my life and have shaped me.

**What would you say to the female generations to come?**

Be strong, don’t accept criticism which is not true. If I could give a piece of advice to my younger self, it would be this: don’t allow people to insult you, as they are not your friends if they do so.

**How would you like to be remembered?**

It seems people consider me a strong divorced woman, a single mother, a model and an entrepreneur. I would like to be remembered as a woman who didn’t fear aging, and encouraged other women to feel the same. I do not often think about living forever, but I would be happy so long as medical sciences keep me going as strong as I am now.



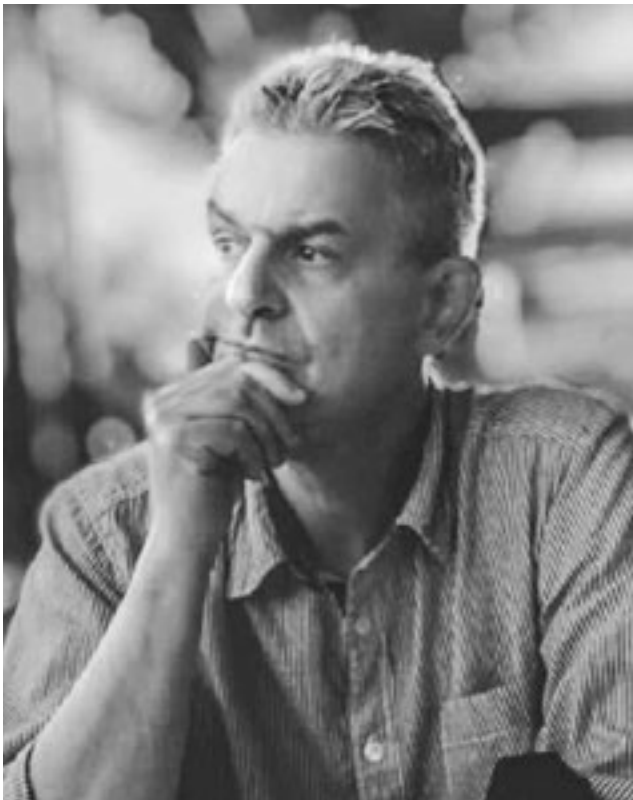




# ANYTHING CAN CHANGE

SAM VAKNIN

*As the source of most of our problems is not the pollution or environmental degradation but rather the human being, Alex Amok, the founder of Shot Magazine, and creative director Erin Rizzato Devlin further discuss and explore the theme with the contribution of narcissist, professor and author Sam Vaknin.*



**Alex Amok:** Hello, I’m the owner of Shot magazine we are here because in our next issue we’re working to understand more about humans to understand the problem of our current situation. With us is Erin, the director of our magazine.

**Erin RD:** As Alex has said we’ll be focusing on the themes of the human mind and introspection as a tool for change. We would like to start by asking you to introduce yourself to an audience who may not know you personally. How would you define yourself?

**Sam Vaknin:** I was born when the last dinosaurs were going extinct, so I had a lot of time to complete several doctorates in medicine, physics, philosophy et cetera. I also spent two decades as a venture capitalist, a businessman, an economic advisor to governments before I switched to psychology 26 years ago, and ever since I’m a professor of psychology in several universities and the author of books in every known discipline. The human mind is one of my favourite topics as it is by far the most complex system, far more complex than the universe it self. It’s an endless, bottomless pit you could spend several lifetimes studying and know nothing about it by the end.

**ERD:** After all the experiences you’ve had in the past, what has led you in the direction of psychology and why did you choose to focus on this field?

**SV:** I was diagnosed with a narcissistic personality disorder twice; this had destroyed my life several timesand so at one point I said to myself: it’s time to get to the bottom of the issue and try to understand what is malfunctioning. As I mentioned before, I was an economist and a physicistso the transition to psychology was in itself very traumatic because psychology is not a science: it’s a form of glorified literature, a taxonomy very similar to the botany of Carl Linnaeus, so it’s simply a series of classified observations about the human condition. When i entered this this field, I started to write fiction and poetry, discovering that I was disintegrating as a scientist and reappearing more and more as a human being. I was impressed by the transformative power of psychology and I decided to delve deeper. Now I’m still scuba diving in it.

**ERD:** You speak of this personal transition from “scientist” to “human”: this internal journey that people have to under go with in themselves to spark some change is essential. What led you to change?

**SV:** I’m still hyper rational, self-interested and self-centered, it’s just that the previous regime was not working. This is known today as “Narcissistic Personality Disorder”, an attempt to survive and extract favourable outcomes from the environment: narcissism is a little like a recipe on how to cook your life, so that the result is an excellent Italian dish. This however brought me down many, many times: I lost tens of millions of dollars, i lost my wife, I lost my life, I ended up in prison, so I thought there were strong indications that this was a problematic recipe. I began asking myself, what is the malfunction or glitch in the human code that allows such things to happen and develop? This is in complete defiance of evolutionary theory, where adaptations either lead to survival or extinction and are driven by mutations, so you can never have a lifelong malfunction or disease. Yet here we have an exception: human beings.

**ERD:** I like what you were saying about the human mind. There is a Norwegian philosopher called Peter Zafppe, who describes the human mind as antlers that weigh on us. Do you think that the human mind is something that ultimately condemns us or saves us?

**SV:** I think the human mind is a complex system that has emergent properties, which are geared toward experimentation. Consequently, many of us are not going to procreate to pass on the outcomes of these bad experiments. There is a need for such experimentation on a massive scale because a complex system cannot be captured fully:

there is no way to predict them. As Kurt Gödel said: if a complex system is complete, it’s not perfect; if it’s perfect, it’s not complete: this is the human mind. The human mind had reached a level of complexity that far surpasses anything known in the universe, and the universe itself. Even if we were to mobilize every quark and every atom in the whole universe it would still not provide us with sufficient computing power to predict what you’re going to do in the next minute, so the only way is heuristics, experimentation. Nature gave up on us: it’s not an accident that we have wars, self-inflicted pandemics, mass killing.

**ERD:** If we export this argument to our modern society, is technology a positive or a negative thing in your opinion?

**SV:** Technology is a big word, of course. We are undergoing so many unprecedented unparalleled transitions that it’s no wonder that we are falling apart individually and collectively, because there’s too much happening. Take for example technology: for the first 50 000 years, the aim of technology was to extend the human body and the human mind, nothing else. Then in the 1990s some what of a tectonic shift had happened: technologies were focused not on extending the human mind or the human body, but on escaping from reality. The organizing principle of technology today is to evade reality, to reframe it, to falsify it, to escape it. Of course a smartphone or a laptop extends your mind, but it extends your mind mainly to allow you to escape reality. No need to tell you that the forthcoming metaverse is absolutely about an alternative reality.

**ERD:** What are we escaping?

**SV:** It is not the first time that we are transitioning from reality to less-than-reality. The first time was about 10 000 years ago, when we transitioned from agriculture to cities. The process of organization in the city is a virtual artificial space, it’s less real than the land or the farm or the village; it’s constructed according to fantasy and imagination on a planet which is entirely inside the human mind. In other words, the city is an extension of an image in the human mind. It’s not the same with a farm, where the land is the constraining factor, you are much closer to reality. The city was the first time that we started to escape reality: people did not produce their own food, they only engaged in administration and entertainment, the two main functions of the city. In a way the metaverse is a similar transition from more reality to less reality. I don’t think we are escaping from, I think we are running towards. We are creatures of limitless potential, even the most stupid among us. The human being is a fabric of dreams. You can take away food, drink, air and even freedom from a human being, and they will survive. You can torture them and they will survive. But you take away their dreams, and they will die by their own hand or just naturally. We are made of dreams, we are stardust.

**AA:** In a way, the internet is a new religion. The metaverse is the new paradise.

**SV:** Yes, in a way we are in a process of going inwards: the internet, social media and so on are about realizing the fantasies of the mind, playing with the imagination and with what the mind has to offer. By comparison to our imagination, our fantasies and the capabilities of our mind, reality looks very dull and limited. I think that’s the overriding sentiment of this age. People are mostly bored: now they call it entertainment, but it’s not that. If you think about it, what are you doing when you’re watchinga netflix movie? You’re consuming another person’s mind. We are creating exchanges of minds, big marketplaces where we are trading the products of the mind and this is why it’s irresistible. That’s why people get seriously addicted, because the mind is infinite.

**ERD:** So would you say that all these mechanisms that we’ve found to explore the mind, are excuses for making connections with other

people and their minds?

**SV:** Until the 1990s we were under the illusion that if we want to explore our mind and the minds of other people, we would have to somehow socialize, pay the price of being with another person in order to enjoy the fruits of that person’s mind. No one liked it, no one wanted to be with other people, as other people are annoying, boring, demanding. It’s not pleasant to be with other people, that’s the dirty secret of psychology, the taboo that no one dares to break. Then we discovered that technology was enabling self-sufficiency, as we can exchange the products of the mind without suffering the consequences of having to be with other people. That’s exactly the reason why people don’t want to return to the office after the pandemic, they want to stay at home alone because they don’t want to be with their colleagues anymore as it was a highly unpleasant experience. Aristotle was seriously wrong about this when he coined the phrase ‘zoon politikon’: we are not social animals, we were coerced in to social structure and cooperation by the exigencies of the very difficult environments we found ourselves in, but no one ever liked this. So we have constructed technologies which will allow us to do exactly this: to remain at home, cocooned, atomized, self-sufficient, never leaving this cell and still having access to the theme park attractions of all the other minds. Is it an accident that when we have finally gained access to the minds of all humanity through the internet, suddenly we started to isolate ourselves physically? The two trends are coincident but it’s not a coincidence.

**ERD:** In an age of individualism, of being atomized, separated from others, what are the costs of not living with other people as much? Does this not come at the cost of empathy?

**SV:** First of all, no one says that you should have empathy. No one says you should have anything at all: human traits and behaviours are functional, goal-oriented and adapted to highly specific environments. For example, if you were cast alone on an island, you don’t really need empathy, it’s a learned thing. In the world of the future, we’re going to need a lot less of these qualities. Empathy, the ability to communicate, compromise and negotiate: all of these will be much less needed. They were good for the for the first 50 000 years of homo sapiens but these are now not necessary for survival or adaptation. We are entering “homo sapiens 2.0” and “homo sapiens 2.0” is a very fancy way of saying “narcissist”. The men and women of the future are going to be narcissists and a small minority of them are going to be psychopaths. This is the positive adaptation of the future that will allow these people to survive, prevail, accomplish and rule. I know this is a very dystopian view, but it’s dystopian only because you have a memory of the past. To the members of these generations it would look totally normal. The paradigm of mental health is narcissism and psychopathy: there is no such thing as mentally healthy and mentally ill, there’s only adapted and not adapted, functional and dysfunctional, happy and not happy. So what today is narcissism, tomorrow will be the new normal. Today’s empathic people will be treated in clinics, because empathy would be a negative adaptation.

**ERD:** In such a world that you en vision, where is the space for intimacyand should we find spaces for intimacy in the first place?

**SV:** Why do you need intimacy? The problem is that you’re borrow in-organizing principles, structures and concepts from a period in history that is dying and that will have no place within 10 years. For instance, 31% of adults in the Westare lifelong singles: they don’t have intimacy nor a single relationship all their lives. Already half the human species in industrialized developed countries has opted for a lack of intimacy as a ruling principle of their lives. They organize themselves around a lack of intimacy and they seem to survive. What replaces intimacy is now consumerism, self-indulgence, entitlement, making love to yourself. Intimacy was a way to bond with other people because if you did not bond with other people you were dead, but it’s no longer needed.



Everything you need you have at home, it is delivered to you. Why do you need anyone else? And if you don't need anyone else, why would you invest your energy in intimacy? That would be against evolution: if you don't need other people, investing energy in intimacy is contrary to survival. It's easier for me I think, because I'm a narcissist: I never had empathy or access to emotions so I roam this world much better. I have been in this future world long before anyone else so I grasp it and I see clearly where it's going. The statistics are absolutely unequivocal now. Intimacy is not a part of anyone's identity, it's a learned behaviour skill, therefore it can be unlearned.

**ERD:** I think this view stands quite in contradiction with human experience, because there is no such thing as an existence in complete isolation. In order to fulfil very basic needs, we need to interact with people. I think it's quite impossible to avoid intimacy. The moment we're born, we're in a in a space of intimacy, even if we don't want to.

**SV:** Let me give you two statistics: 60 years ago a typical child was raised by 4.3 adults including grandmothers, grandfathers and parents. Today a typical child is raised by 0.7 adults: 43% of children are raised in single parent families. In 1980 a typical person had 10 friends. The average listin 2020 went down from 10 to 0.9. The signs are clear and indisputable, you can't argue with with data. I've been to Canada where I spent two weeks, I ate well, I laundered my clothes, I watched movies, I had a very busy time yet I didn't see a single human being. Actually, I saw one person in two weeks and that was the neighbour: he came out with his dog and when he saw me, he apologized profusely and ran back into his apartment and slammed the door. He thought he was invading my space. This is where it's going: young professionals live like that all over the world, alone in 30 square meter apartments with netflix and two cats. Cats and dogs: that's the face of the future.

**ERD:** What is happiness then?

**SV:** I think happiness has been largely replaced with gratification, so when people are gratified, they say that they're happy. Most people are gratified by consuming goods and services and by consuming the bodies and mind of other people who they objectify. Consumption is the new source of happiness. The reason why it was so easy to replace happiness with gratification is because happiness had never been defined adequately. Gratification is clear-cut: you buy a new television, you're gratified. The great thing about gratification is that to be happy you need other people, to be gratified you need only yourself. It's another example of self-sufficiency.

**ERD:** On the same line of thought, is there not something within this mentality of consuming that makes us realize there's a difference between 'having' something and 'being' something?

**SV:** Not anymore. Of course there used to be such a distinction but even then, you couldn't be unless you had. Having was a precondition for being. Not only having property, but having academic qualifications, having a belief in god, et cetera. You needed to have in order to be, so the transition was easy. Today we identify being with having so to be is to be seen. We all need to be seen as we realize that we exist through the gaze of others. We have learned to identify being with having and today if you don't have you are not and I give the example of the homeless: the homeless doesn't have, so he's not seen. Now you need to be seen because if you're not seen you're dead. If the organizing principle of society is consumption then if you do not consume then you are not. Your very identity crucially depends on a perpetual act of consumption, it is a ritual, it's an affirmation of belonging, it's an integration into a collective spirit, it's being accepted. It fulfils all the functions of mothering and all the functions of religion and of course this consumerism is a religion, as Amok said. All this ties into narcissism because as I said, gratification and consumption

can be practiced without other people in isolation so you could be your own god. Superiority is not needing other people because you have more than they do.

**AA:** I am a little bit more optimistic. I travel a lot and I have seen a lot of changes. I don't think the final destination is psychopathy for all, what you say is specifically referring to this present post-covid moment, where war, fear, manipulation, media are prolific. Intimacy is a benefit, in my opinion. We have to start with intimacy with one self, for example, not necessarily with others. If I find intimacy with myself, maybe I can learn to look at others from a different point of view and perhaps reverse this process. Maybe the greater travel is not inside the universe, but inside our mind, our soul, our childhood.

**SV:** Unfortunately the data don't support what you're saying. There is clear picture in the past 40 years, long before the pandemic. Intimacy is a benefit, of course. In some environments everything can be a benefit: in Nazi Germany for example, it was a benefit to be a psychopath, so everything is context dependent. In July 2016 the famous magazine 'New Scientist' had a cover story telling parents to teach their children to be narcissists, because the world rewards narcissism. If you look around and you see that narcissists make more money and are more gratified, travel more, study more, occupy all the positions of power, then the positive adaptation would be narcissism. It's a social process. When the environment changes, we luckily change too. I don't know what empathy is, but I would prefer to have intimacy in my relationships, to have long relationships. But I have an obligation as a social scientist to the truth hand to the facts regardless of my preferences. Only a bad scientist mixes his opinion and his preferences with the science. Maybe the whole conversation is mistaken if you're talking to me, Sam Vaknin, as a human being, then of course I may give you totally different answers, but if you're talking to me as a social scientist then the picture is so overwhelmingly clear that there is no way for me to say otherwise unless I'm seriously misleading.

**AA:** I see that new generations are growing differently, they use social media in a different way, they even look totally different. What are your thoughts on this?

**SV:** The problem with the studies of younger generations are not supportive of your optimism. I see that you're very distressed and it's understandable. I'm older than you, I live in a world which feels like an alien planet and I'm a narcissist. Imagine, the world today looks dystopian even to an old narcissist! I think the main problem with younger generations is that they look at the older generations and they see that relationships are a bad idea, they look at the rate of divorce, at the rates of cheating and extramarital affairs, at the betrayal and the pain and the hurting. These generations have witnessed the utter failure of all the strategies of earlier generations and their reaction is to avoid them. They're saying, we are going to avoid relationships; relationships are really bad and guaranteed to fail so we're going to avoid them. We're going to work from home, we're going to fit into the gig economy. Members of these generations refuse most of the job offers they receive, they prefer to work in McDonald's, flipping hamburgers. They're looking for gigs, they have far less sex than my generation, and far fewer sexual partners. There's an epic pandemic of sexlessness among these young generations which is an exceedingly bad sign because, exactly as Freud, said sex is a prime barometer indicator the force of life, the eros in the libido. These people don't have sex anymore, they engage in activities like video games, which are escapist, not goal oriented activities, just numbing. So what I'm trying to say is that yes, you're right: the younger generation has witnessed all the failures of the previous generations and they are not likely to repeat these failures, but that's because they gave up on life.

**AA:** What's the solution for this, in your opinion?

**SV:** In economic societies, there is noway to treat the individual efficaciously, so we need to look at societal solutions and here the message is a lot more optimistic compared to what I said in the very beginning: nothing in human nature is cast on stone, so if you reshape the environment, everything can change dramatically. The two things that need to be done require a lot of political will and courage, a lot of social mobilization. Then we will see an increase in mental health, a restoration of intimacy, the functioning of relationships, a precipitous decline in anxiety, depression and suicide. While I'm very optimistic that if we re-engineer society minimally we will have disproportional good outcomes, I'm very pessimistic that these changes will actually be implemented. The recipe is known, yet the will is not there because there are too many business interests involved. The nexus between politics and money has become totally corrupt and pernicious. I think two things need to be done: first, we need to accept that some forms of speech are toxic and some ideologies are dangerous and we need to act against them either by banning them out right or at the very least by countering them. These ideologies are detrimental to people's mental health. The second step is to limit the usage of technology and to ban certain technologies. Technologies are already banned all the time, for example you're not allowed to clone a human being although that's utterly possible.

**AA:** Yes, I think the solution is to verify all actions by users on the internet, so that you would do the same things you do in normal life because you are responsible of your action.

**SV:** Absolutely, internet verification is essential. In fact, I have quite a few highly specific ideas in mind. For example, I would limit the use of social media to two hours a day, I would not allow you to be friends on social media with someone you don't know or haven't met in real life, I would force you to verify your identity either by submitting documentation or via blockchain technology, we should criminalize the use of pseudonyms, I would ban the use of likes, which create envy, competition, anxiety. We need to ban relative positioning practices, I would not allow twitter to limit speech to 140 characters, because there are studies that show that if I limit your speech you become much more aggressive. Overall, I mean regulating and limiting the features and force of the internet so it conforms much more closely to reality, to become an extension of reality, not an escape from reality. The minute people feel that the air is clear ideologically and they cannot use technology to escape reality, they will be forced into reality and into each other and the social fabric which had disintegrated completely will reintegrate. It's like a wound: humanity is wounded, we need to let it heal. I am a firm believer in the potential for healing and for going back to a functional situation between people. What I don't believe in is the will to make this happen.

**AA:** I think metaverse is going to die quickly, and I hope this starts a new era called "the inverse". We shall see.

**SV:** We have to wait, many things can change. Anything can change. But I can tell you one thing: if there is any hope, it's not in the west. Some parts of the world are still far more human and far more connected than the west, these are the centers where transformation can begin and spread. Sorry I couldn't give you light and hope, but I'm committed to the truth.

#### AN AFTERTHOUGHT, FROM PROF. VAKNIN TO SHOT MAGAZINE

Sometimes, civilizations reach a point where the only way out is a reset and starting from scratch. I fully believe that we are at such an inflection or tipping point. What more needs to happen? We need to transition from cities back to nature, both mentally and physically; we need to force people back into families and communities by monetarily penalizing certain asocial and antisocial behaviors; we need to redesign and reform the workplace by seamlessly integrating it with the community and the home. But it should be obligatory to work with other people face to face. Workplace intrusions into private time should be criminalized; we need to ban certain types of immersive technologies (the way we ban cloning, for example); we need to certify people to use certain kinds of technology the same way we run background checks on people who use guns today; we need to educate children regarding sex and its physiological, medical, and mental implications. Similarly, we need to inculcate in children the importance and benefits of intimacy and long-term relationships; we need to license parenting. Prospective parents would be required to complete a curriculum in child psychology, relationship management, age-appropriate technology use and so on; We need to enforce age-related restrictions on entertainment venues such as nightclubs, the use of alcohol in campuses, and other measures; education is a public good. We need to de-privatize it. We need to reorient education around the twin concepts of phronetics and eudaimonia, as well as life skilling. Finally, psychology should become an obligatory subject starting in middle school. Lifelong self-auditing and journaling should be taught and encouraged as ways to obtain insight and secure introspection.



SKYZZLE



# INNER LANDSCAPES

ÁNGELES PEÑA



In Agnès Varda’s farewell to filmmaking, she declares that “if we opened people up, we’d find landscapes”. Be it the whirling pool of ocean waters, the sculpture of a wing enclosed in ice, the mellow figure of a tree covered in snow or the imponent silhouette of a black mountain, Ángeles Peña allows us to glimpse into her soul and land through her suggestive photography.

Always inspired by the sublime power of nature, the photographer grew up amongst the Patagonia mountains, bearing witness and documenting the variegated character of such landscapes. By exploring the textures, patterns and inhabitants that represent the skin of this environment, she is able to capture in single instants the forces that are constantly moulting and conditioning our land, as well as the intimate relationships between these objects and their contexts. Her photography seems to challenge the motionless measurements of time and space, as it reflects the busting energy of hot springs, the passing of seasons, the misty songs of the sea meeting the coast and the melting mountain waters.

By recording this relentless and inevitable transformation, Ángeles Peña portrays nature as a new born, alternative vision of what has been surpassed through these rituals of passage: in her words, “cold, water and ice are inexhaustible objects of study” as they are constantly transforming from one instant to the next and never preserve the same shape, pattern or form. Her project aims to represent not the landscape, wild and hostile in the eyes of man, but the path that humanity must walk to understand its insignificant role in perspective to the whole. Through her powerful landscapes, she intends to communicate how everything belongs to the rest, and to blow away their dichotomous nature by sewing together the sea and the sand, the piece and the place, the eye and the land.

*“I don’t photograph a landscape, but all of what happens in it. The path, the road taken in its interior. I try to speak from within the landscape, not from a distance.”*

- Ángeles Peña





## AGUAS DE MONTAÑA

At the bottom of the universe,  
lies a rock placed  
at the opening of  
two lustrous edges,  
brushed with black ashes  
and an intense azurine core,  
an ice wound  
by the breast of the earth.  
Open to the skies,  
a crater of water levigates  
its circular pond  
through crystal grounds,  
carving its cavity  
with irreversible calm.  
As a mess of stars,  
falling from the night  
depositing as stones  
arising as a vapor fog  
foaming as white waves:  
shapeless unity  
inhabits the black body  
of a mountain, streaked  
by the timid course of waters,  
meeting, shifting,  
unfurling, pouring, roaring,  
singing, whirling.  
An island of ice stems  
the sea, it is all  
that is left.







#### LAPONIA

Small bodies of white unfurl  
awakening from their slumber:  
tender and gentle  
figures and bodies lay tired  
in their pallid stature.

Dawn shakes their sleepy heads  
of snow, as they rise  
in the gleaming sunshine,  
slowly melting their candid cloak  
slowly growing their ancient trunk.



## TIERRA VOLCÁNICA

A mist arises  
as the hot breath  
of the air,  
as the fumes  
of sacred prayer,  
as the fog  
of transcendence,  
as the streams  
of crying water,  
as the smoke  
of black earth.  
The darkness  
beneath the skin  
of firm magma  
appears as  
puddles of ink,  
igneous  
and blackened  
by the passage  
of fire.  
Ancient wrath  
is formed  
at the heart  
of the stone,  
its ashen origin  
at the eruption  
of light.







PAISAJE DICOTÓMICO

A fine thread is pulled  
between the two as one.

The presence of borders fortifies  
the faint illusion of identity:  
the sea pulls at the sand,  
as a child tugging its mother;  
the black body of a mountain  
stands as a holy idol against  
a background of white;  
the scar of the land limits water,  
as the abrasion of soft skin  
made of openings and closure.

A fine thread is pulled  
between the two as one.



# BORDERLESS

TEAMLAB



*All photo credits: Exhibition view of MORI Building  
DIGITAL ART MUSEUM: teamLab Borderless,  
2018, Odaiba, Tokyo  
© teamLab*

When art meets technology, what happens to the human? This is the question that permeates the works of the creative collective teamLab, a variegated group of artists, inventors and thinkers from all over the globe. In their works, borders are shattered to forge connections amongst visions, perceptions and realities. By exploring the relationship between the self and the world, this project attempts to revolutionise the way in which we interact and we perceive our place in relation with our surroundings. Technology becomes a creative way to interact with one's reality and realise that this, in truth, is a fragile yet miraculous continuum. In this interview with teamLab we discuss beauty, techné and transcendence in relation to the human experience.



**Describe teamLab. How did it all begin? How do you combine such a great variety of talents, disciplines and ideas?**

teamLab was founded in 2001 by Toshiyuki Inoko and several of his friends to create a “laboratory to experiment in collaborative creation”, i.e. “teamLab”. teamLab’s interest is to create new experiences through art, and through such experiences, we want to explore what the world is for humans. teamLab has been creating art since the beginning. Our aim has always been to change people’s standards of value and contribute to societal progress - this has not changed since the very start.

In the beginning, teamLab had neither the opportunity to present ourselves, nor could we imagine how to economically sustain our art creation. On the other hand, we believed in the power of digital technology and creativity, and thus kept creating something new, no matter which genre it would turn out to be. While we took part in various projects to sustain ourselves, we increased the number of technologists such as architects, CG animators, painters, mathematicians and hardware engineers.

As time went on, while teamLab gained passionate followers among young people, we were still ignored by the art world. Our debut finally came in 2011 at the Kaikai Kiki Gallery in Taipei, as we were invited by the artist Takashi Murakami. Since then, teamLab has gained opportunities to join major contemporary art exhibitions in cosmopolitan cities such as Singapore Biennale 2013. In 2014, New York PACE Gallery started to help promote teamLab artworks. These fortunate factors allowed teamLab

to expand rapidly. Finally in 2015, we were able to organize our own exhibition for the first time in Tokyo. These events further accelerated our evolution and gave us opportunities to exhibit internationally in New York, London, Paris, Singapore, Silicon Valley, Beijing, Taipei, and Melbourne among other cities. Ever since the founding of teamLab, we’ve created through the process of collaborative creation as a collective. teamLab is a laboratory by a team, a place where the team experiments, a place for experimental creations.

teamLab’s creativity is based on “multidimensionality,” where members with different specialties create together by crossing their boundaries, as well as their “transferable knowledge,” a type of knowledge that can be shared and reused. As a result, teamLab generates what we call ‘collective creation’, the creation of something of higher quality by a group, thus strengthening an entire team. An individual person may not be directly involved in the project but his or her shareable knowledge might be. This continuous process of creating and discovering the transferable knowledge at a high speed yields the power of the group.

Knowledge can be uncovered in all parts of the creative process. If small, detailed, yet versatile knowledge is shared by a team, this will develop into a strength, leading to new projects or the improvement of present artworks. This results in an overall improvement in the quality of our creations.



**What is your fundamental mission?**

teamLab aims to explore the relationship between the self and the world and new perceptions through art. In order to understand the world around them, people separate it into independent entities with perceived boundaries between them. teamLab seeks to transcend these boundaries in our perception of the world, of the relationship between the self and the world, and of the continuity of time. Everything exists in a long, fragile yet miraculous, borderless continuity.

**What is teamLab’s relationship to nature? Is it inspired by nature? In service of nature? Beyond nature?**

teamLab sees no boundary between humans and nature, and between oneself and the world; one is in the other and the other in one. Everything exists in a long, fragile yet miraculous, borderless continuity of life. One of the most prominent exhibitions that uses actual nature is called teamLab: A Forest Where Gods Live, our lifework that takes place in an ancient forest in the historic Mifuneyama Rakuen Park in Kyushu. The annual exhibition is based on our Digitized Nature project, whose concept is that non-material digital technology can turn nature into art in its natural state without harming it. Technology is not in conflict with nature, but has the potential to enhance it.

Using the 500,000 square meter forest as a canvas, teamLab projects

light, colour, and moving forms onto rocks, caves, and sacred trees that date back between 300 and 3,000 years. Lost in nature, where the boundaries between man-made garden and forest are unclear, we are able to feel like we exist in a continuous, borderless relationship between nature and humans. We exist as a part of an eternal continuity of life and death, a process which has been repeated for billions of years. It is hard for us, however, to sense this in our everyday lives because humans cannot conceptualize time longer than their own lifespans. In other words, we can understand that the world of today is a continuation of the same world from yesterday, but more distant ages, like the Edo Period, feels like a different world and non-continuous. We cannot perceive the long continuity of time; there is a boundary.

The megaliths and caves in this forest that have formed over a long period of time into the shapes and textures we see now remind us that today is an extension of that long continuum. As we use these shapes and textures, which embody incomparably longer time than humans do, and turn them into art in their entirety, it allows us to transcend such a boundary, making us feel that we are part of an eternal continuity of life. teamLab attempts to express the life that exists atop the long continuity of time by using entities that possess a vast trove of time, and hopes to add another layer of meaning in this land.





Credits: teamLab, Drawing on the Water  
Surface Created by the Dance of Koi and Boats –  
Mifuneyama Rakuen Pond © teamLab



**teamLab is transcending many boundaries in human perception and experience. What do you believe to be the greatest limitations of the human being?**

We believe that perception, either consciously or subconsciously created by humans, is a limitation. This is not to say that limitation is necessarily a bad thing - if anything, limitation itself could be thought of as something humans have created. We created teamLab Borderless from the idea that boundaries don't actually exist in our world, and in a way from the belief that a borderless world is a beautiful one. In order to understand the world around them (which is a wonderful thing to do), people separate it into independent entities with perceived boundaries between them. For example, when people try to understand the universe, they may use the word 'earth'. In doing so, they subconsciously create a boundary between 'earth' and 'things outside of earth' - a boundary that does not actually exist. That boundary is created despite the two existing in continuity, like a gradation. When trying to understand the forest, humans break it down into trees, separating the tree from the whole. Humans then cut the tree into cells to recognize the tree, cut the cells into molecules to recognize the cells, and cut the molecules into atoms to understand the molecules, and so on. That is science, and that is how science increases the resolution of the world. But in the end, no matter how much humans divide things into pieces, they cannot understand the entirety. Even though what people really want to know is the world, the more they separate, the farther they become from the overall perception. Humans, if left alone, recognize what is essentially continuous as separate and independent. Everything exists in a long, fragile yet miraculous continuity over an extremely long period of time, but human beings cannot recognize it without separating it into parts. People try to grasp the entirety by making each thing separate and independent. This may sound like a paradox, but teamLab seeks to create artworks that navigate the confluence of art, science, technology, and the natural world. Science, as mentioned earlier, increases the resolution of the world, and attempts to understand the world.

We are experimenting in a way with the idea that by making visitors a part of the artworks, without boundaries, people will be able to perceive the world physically. It may be that in trying to perceive and understand all the various things in the world that are difficult to understand, we humans subconsciously create limitations. We believe that there are no limitations when it comes to the imagination of humans. teamLab seeks to create artworks that transcend the limitations that bind us, whether it be in technology or recognition - to rid the limitations created by the illusion of boundaries.

**How can technology transform or complement art?**

We could say that technology is the core of our work, but it is not the most important part. It is still just a material or a tool for creating art. We use digital technology to try to express the things that are difficult to express with words. teamLab believes digital technology can expand art and that art made in this way can create new relationships between people. Digital technology enables complex detail and freedom for change. Before people started accepting digital technology, information and artistic expression had to be presented in some physical form. Creative expression has existed through static media for most of human history, often using physical objects such as canvas and paint. The advent of digital technology allows human expression to become free from these physical constraints, enabling it to exist independently and evolve freely. No longer limited to physical media, digital technology has made it possible for artworks to expand physically. Since art created using digital technology can easily expand, it provides us with a greater degree of autonomy within the space. We are now able to manipulate and use much larger spaces, and viewers are able to experience the artwork more directly. The characteristics of digital technology allow artworks to express the capacity for change much more freely. Viewers, in interaction with their environment, can instigate perpetual change in an artwork. Through an interactive relationship between the viewers and the artwork, viewers become an intrinsic part of that artwork.

In interactive artworks that teamLab creates, because viewers' movement or even their presence transforms the artwork, the boundaries between the work and viewers become ambiguous. Viewers become a part of the work. This changes the relationship between an artwork and an individual into a relationship between an artwork and a group of individuals. A viewer who was present 5 minutes ago, or how the person next to you is behaving now, suddenly becomes important. Unlike a viewer who stands in front of a conventional painting, a viewer immersed in an interactive artwork becomes more aware of other people's presence. Unlike a physical painting on a canvas, the non-material digital technology can liberate art from the physical. Furthermore, because of its ability to transform itself freely, it can transcend boundaries. By using such digital technology, we believe art can expand the beautiful. And by making interactive art, you and others' presence becomes an element to transform an artwork, creating a new relationship between people within the same space. By applying such art to the unique environment, we want to create spaces where you can feel that you are connected with other people in the world.

**What will save us, in an age of ecological crisis? Art or technology?**

The answer to this would be both art and technology, or maybe the key will be a realm that cannot be divided into the two categories of art and technology. We artists may not be able to solve the problems that face us immediately, however, we believe that the actions of humans can be changed through the senses. In other words, we believe that people's sense of values can be changed through art.

**What are teamLab's upcoming projects for the future?**

We have many exhibitions and museums set to open around the world that we are preparing for as we speak. Just to name a few current exhibitions, teamLab: A Forest Where Gods Live in Mifuneyama Rakuen, Kyushu, as part of teamLab's Digitized Nature project, is the annual signature exhibition in the historic Mifuneyama Rakuen Park that digitizes and turns the ancient forest into art; teamLab: Borderless Hamburg, housed permanently in Hamburg's newly-opening Digital Art Museum, will boast 7,000 square meters of labyrinthine floor space with ceilings up to 10 meters high; teamLab's Untitled permanent exhibition is scheduled to open at "Nowhere" in Utrecht, the Netherlands in 2024, commemorating Europe's first center dedicated to digital art; teamLab: Impermanent Flowers Floating in a Continuous Sea in Kumu Art Museum, Tallinn, featuring ever-blossoming flowers repeating the cycle of life and death in a continuous sea, transports the visitors into an immersive experience to explore borderless relationships between the self and the world; teamLab: Massless Beijing, a 10,000-sqm immersive museum to launch in Beijing in 2022; teamLab: Borderless Jeddah in Culture Square, Jeddah, where teamLab and the Saudi Ministry of Culture open the first Middle East location of the record-breaking museum.





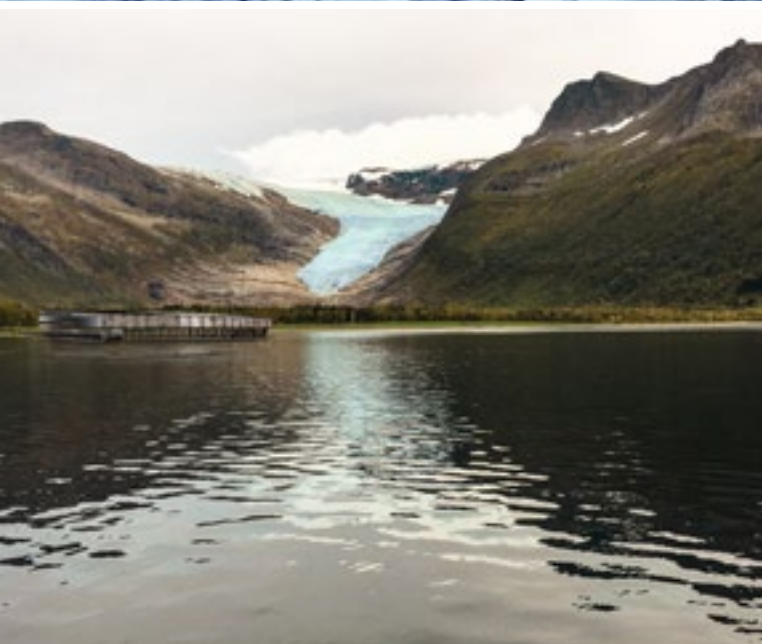
# SVART

Svart is the first energy positive off grid resort to inspire travellers to care for the protection of nature preservation and the importance of the polar region in global environmental issues and education via the integration of local community. Building a unique environment through cutting edge design comes with clear obligations -creating a sustainable destination by reinforcing and optimising the operation and revenue profitability of the hotel, as well as establishing a full circle initiative linking all aspects of design and operation for achieving zero waste and off-grid solutions. The goal is to create a seamless experience through superior craftsmanship. Bringing nature inside by focusing on the awakening of all senses with stress on touch, smell, sound for the delivery of thorough indulgent experience and body and soul revitalisation, through innovation and technology.



SVART is redefining luxury through technological innovation, stunning design and exceptional guest journey by creating an utopian visionary destination where the Founders and Project core pillars of what modern building design can achieve is showcased. Svart's mission is to provide a destination for international tourism and local visitors an experience that becomes one of the top "must—see" destinations in Scandinavia and globally. Through close collaboration with key top industry professionals and new luxury hotel sanctuaries, compelling service, unparalleled experience, multi-trip packages, dynamic online marketing we aim to develop development a new innovative off-grid hotel model to showcase better greener sustainable travel.

The name 'Svart' means black in Norwegian, a direct tribute to the dark blue ice of the Svartisen glacier. In old Norse, the word for black and blue is the same. The hotels' name is a reference to the natural heritage of the ancient Svartisen glacier and its precious natural surroundings. The hotel is cradled within the incredible Helgeland coastline, close to both Bodø and the Nordic gem, Lofoten and just above the Arctic Circle where summer days last forever and winter are lit by the breath-taking Northern Lights. Located within the arctic wilderness of Norway's Meløy municipality, Svart will perch atop the crystal-clear waters of the Holandsfjordenfjord, at the base of the glacier itself.







# FOREST↑IS

HOTEL

FORESTIS is located in a densely wooded area, 1,800 m above sea-level, with a view of the Dolomites. The area's unique and outstanding natural character had already prompted the Austrian monarchy to establish a tuberculosis sanatorium at precisely this special site.

FORESTIS lies in a sheltered sunny location on the southern slope of the Plose mountain in the South Tyrolean Alps, directly opposite the impressive massifs of the Dolomites UNESCO World Heritage Site. The extraordinarily pure Plose spring water, fresh mountain air, many sunny days and mild climate, where Adriatic currents meet air masses from the North, have a favourable effect upon the health and well-being.











With FORESTIS, Teresa and Stefan have fulfilled a long-cherished dream. Influenced by their international experience, they approach this place with a fresh perspective and a multi-faceted understanding of hospitality. Together with their team they are hosts who live and love mindfulness towards people and nature.

The architecture of FORESTIS is inspired by the same natural features that were once decisive in establishing a sanatorium. The excellent water, air, sun and climate are reflected here in equally authentic materials. Stone, from which the spring emerges, glass, as clear as the air, warm materials

that warm like the sun, and the wood that grows best in this climate. Outside and inside, these natural materials are in harmony with each other, just like nature itself.

The origins of FORESTIS go back to the year 1912. Doctors were commissioned to carry out various environmental studies at this location. The outstanding conditions here prompted the establishing of a tuberculosis sanatorium, built by architect Otto Wagner in accordance with the doctors' ideals. Today, FORESTIS is still building on these results.





BEYOND

# FROZEN TIME

NAMIBIA





The Namib Desert is a landscape of seemingly endless spaces, profound tranquility, and extraordinary light. One of the most spectacular areas on earth, this pristine desert wilderness is one of Africa's most compelling natural regions. Defined by infinite horizons, striking landscapes and craggy mountain heights, &Beyond Sossusvlei Private Desert Reserve is a 12 715 hectare (31 420 acre) private concession of iconic dunes and arid desert in this vast place of nothingness.



The spectacular dunes at Sossusvlei, arrayed in magnificent hues of orange, buttermilk, pumpkin and sienna, are part of the Namib Sand Sea which is the biggest dune field south of the Sahara. Towering over a vast, dry pan, these lofty dunes, shaped by sands millions of years old, are among the highest in the world. Known as the Living Desert, the dunes of the Namib abound with wildlife and over 114 bird species. Emerging from the landscape is &Beyond Sossusvlei Desert Lodge, a spectacular masterpiece of glass, rock and steel pavilions with a bold geometric structure at the centre. The lodge extends over an ocean of dunes and gravel planes, in perfect harmony with its elemental surrounds. The guest area features floor to ceiling, frameless glass panels that fold away to reveal unobstructed desert vistas. An inviting central-island bar and comfortable sitting room allows for convivial conversation, while a number of smaller spaces offer a more intimate option. The interactive kitchen design allow for guests to create their own dishes and menu should they wish to. A range of singular interior and exterior dining spaces ensures guests never dine in the same place twice. A fine selection of wines from an impressive walk-in wine cellar complements sublime meals, while the Lodge Shop displays Namibia's finest craft offerings. Other signature features include a one-of-a-kind gym, elevated and ideally positioned to catch the desert sunrise while doing an early-morning yoga session, or quick session on the treadmill before breakfast. A two-part wellness centre offers a treatment room and a private spa-bath, as well as a wet treatment room with a shower and bath, complete with its own skylight for early-evening star-gazing.



At sunset, wildlife is drawn to a nearby waterhole, a double bonus to sundowner time in the desert. The Sossusvlei skies, one of the world's few Dark Sky Reserves, are a wonder-world of constellations. Every evening, guests are invited to celebrate these magnificent skies with a resident astronomer at the on-site, world-class observatory. Cradled against the ancient mountains, &Beyond Sossusvlei Desert Lodge is renowned for its superlative accommodation overlooking the starkly beautiful Namib Desert. 10 exquisite suites offer the sophistication of simplicity, reflecting chic desert-inspired minimalism, and the two-bedroomed Star Dune Suite is ideal for families or groups of friends, who prefer more privacy. Desert adventures abound here, and small-group, personalised guest activities are on offer. Options include a Sossusvlei Excursion to climb 'Big Daddy' and a visit to Deadvlei, exploring the secrets of the dunes on foot and quad bike on the Desert Spirit Experience. Discover the ancient San Bushmen era on the Desert People Experience and the fascinating geology in the area on the Desert Rock Experience. Sip sundowners on a Desert Drive, strap on your boots for the Big Dune Walk, an exclusive adventure with the only private reserve featuring the iconic star dunes of Namibia, go stargazing, hot air ballooning, hiking, E-biking and unwind with Healing Earth Wellness Treatments.









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