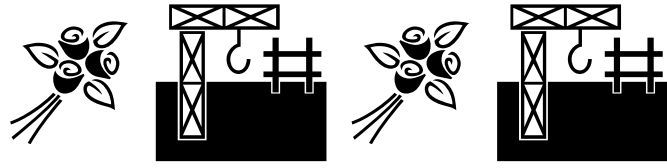




ZAZA

VOLUME #1

OCTOBER 2023



A world of dreams and
adventures awaits! Let's go!

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Zaha Hadid is my
favorite architect.

In basketball terms, she's what you'd call a

**GENERATIONAL
TALENT.**

I don't need to explain much.
Her work says everything loud & clear.



Changsha Meixihu International Culture & Arts Centre

Changsha, China

115,000 m²

The Changsha Meixihu International Culture & Arts Centre incorporates a contemporary art museum (MICA) with 8 exhibition galleries centered around an atrium, 1,800-seat theatre with supporting facilities, and a multipurpose hall that connects directly with Line 2 of Changsha's new Metro System.

The small theatre is characterized by its flexibility. It can be transformed to different configurations to accommodate a broad range of functions and performances that span from small plays, fashion shows and music performances to banquets and commercial events.



Fornebubanen Metro Stations

Oslo, Norway

8 km

Inspired by Norway's mountainous landscapes and fjords that have been eroded over millennia, the Fornebu Senter station's design carves canyons and spaces for the flow of people. Both entrances of the new station define 2 distinct civic spaces at street level, and reflect the full spectrum of scattered light that varies with the ever-changing Oslo sky

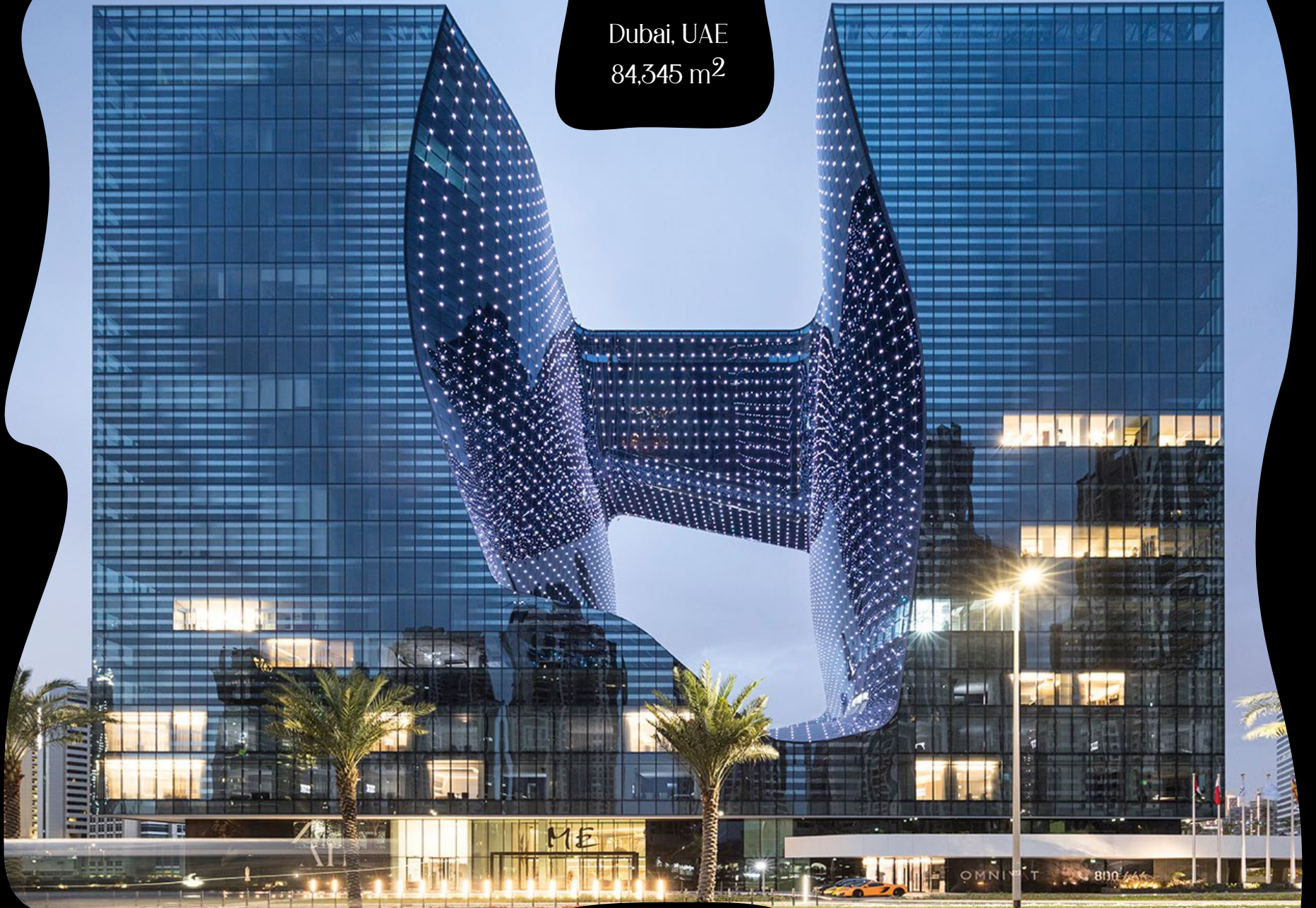
To the south, a layered, orthogonal pavilion and public piazza extend the Cartesian geometries of its surrounding urban fabric. To the north, an oval canopy sits within the natural landscape of the community park in which it is located. These contrasting geometries continue below ground to merge along the length of the station's platforms. Atmospheric lighting throughout the station fluctuates in tune with the time of day to enhance passengers' well-being.



Opus

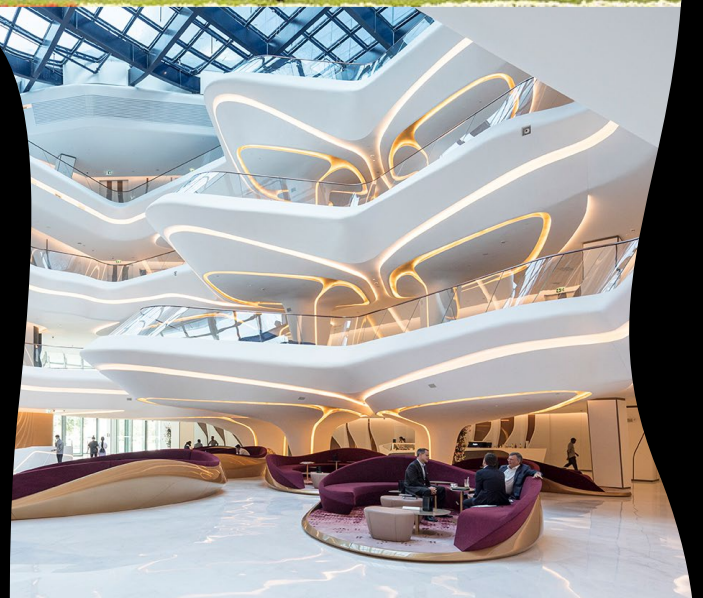
Dubai, UAE

84,345 m²



The Opus is located in the Burj Khalifa district adjacent to downtown Dubai and Business Bay on the Dubai Water Canal. Exploring the balance between solid and void, opaque and transparent, interior and exterior, the design was presented by Zaha Hadid in 2007 and is the only hotel in which she created both its architecture and interiors.

During the day, the cube's facade reflects the sky, the sun and surrounding city; at night, the void is illuminated by a dynamic light installation of individually controllable LEDs within each glass panel.



King Abdullah Petroleum Studies and Research Centre

Riyadh, Saudi Arabia

70,000m²



KAPSARC is a non-profit institution for independent research into policies that contribute to the most effective use of energy to provide social wellbeing across the globe.

The campus incorporates 5 buildings: the Energy Knowledge Center, the Energy Computer Center, a Conference Center with exhibition hall and 300-seat auditorium, a Research Library with archives for 100,000 volumes, and the Musalla, an inspirational place for prayer within the campus.

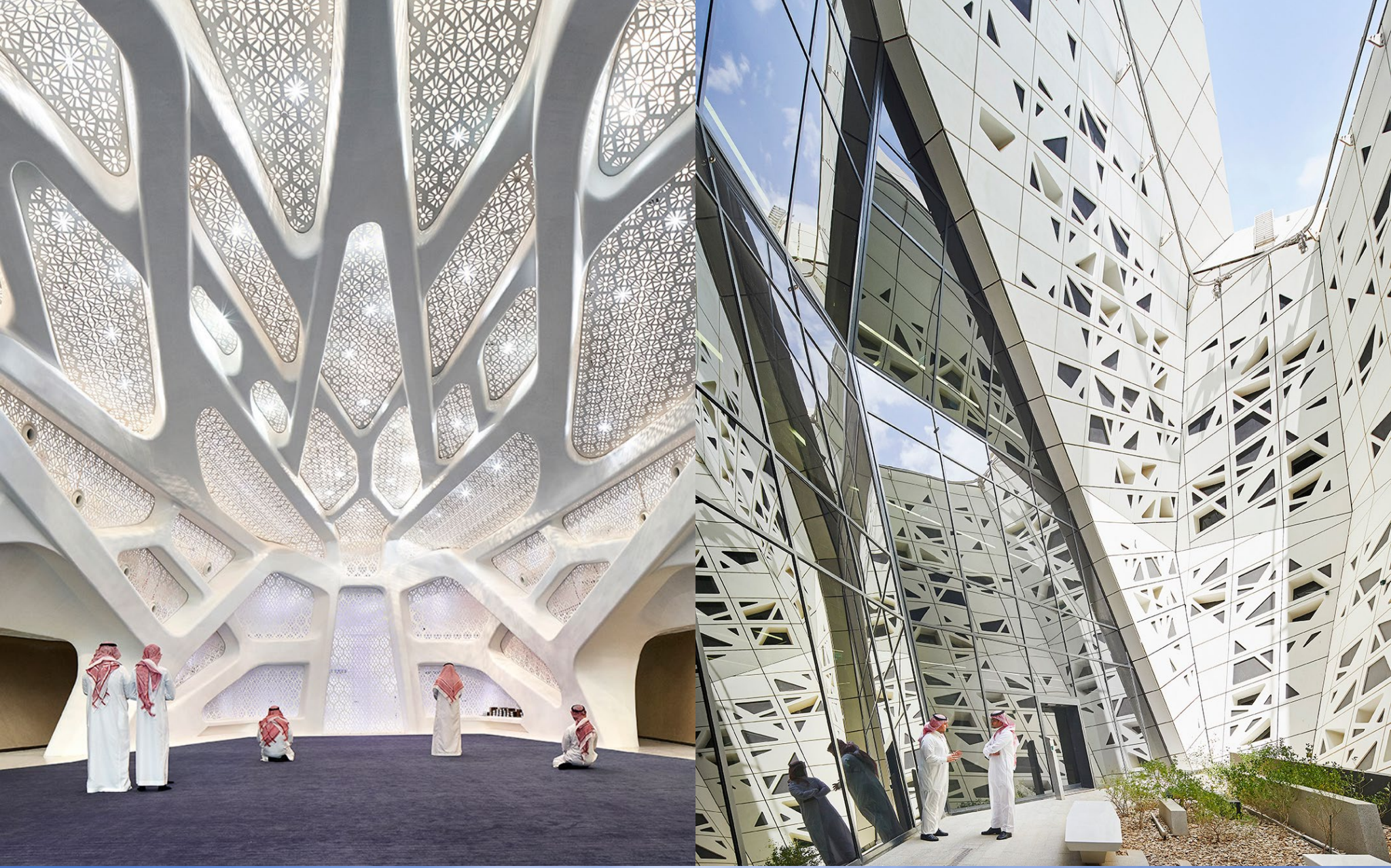
Hexagonal prismatic honeycomb structures use the least material to create a lattice of cells within a given volume. This determined KAPSARC's composition as an amalgamation of crystalline forms that emerges from the desert landscape, responsive to both environmental conditions and internal requirements.

KAPSARC's design has solid technical and environmental considerations at its core, integrating the 5 departmental buildings as a single ensemble with interconnecting public spaces.

This was Zaha Hadid Architects' first project to be awarded LEED Platinum certification by the US Green Building Council, as the center is designed to minimize energy & resource consumption in light of the Riyadh Plateau's environment.

All KAPSARC's water is recycled and reused on site and 100% of irrigation water is from non-potable sources. 40% of KAPSARC's construction materials have been sourced from within 500 miles, and 30% of materials made with recycled content. 98% of all wood is certified by the Forest Stewardship Council (FSC), and 4,000 tons of waste are separated and diverted from landfill.





The most interesting part about Zaha's architecture is that it wasn't about the shapes, so much the space.

“Buildings and programs need to break open and embrace each other, even interpenetrate. This requires spatial complexity and openness.

Most of my projects, public and private, aspire to this life enhancing increase in connectivity.”

The goal of this publication is to share the nascent glimpses from past and present contributors to the future. How will you use the fruit yielded from their foresight?

Maybe “**If only I knew then what I know now**” isn't impossible.

The wise will warn you against hunting white whales, but the best place to look is the uncharted.

So thank you, Zaha. This project is dedicated to you and everybody else living in tomorrow.



CHITRA GANESH

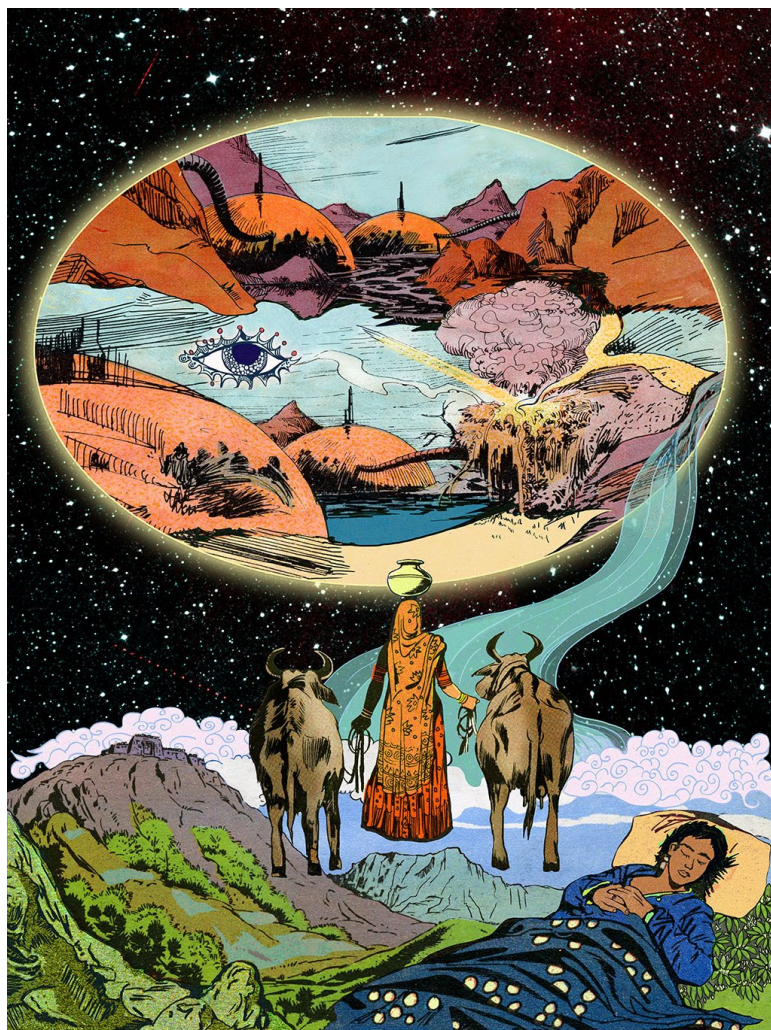
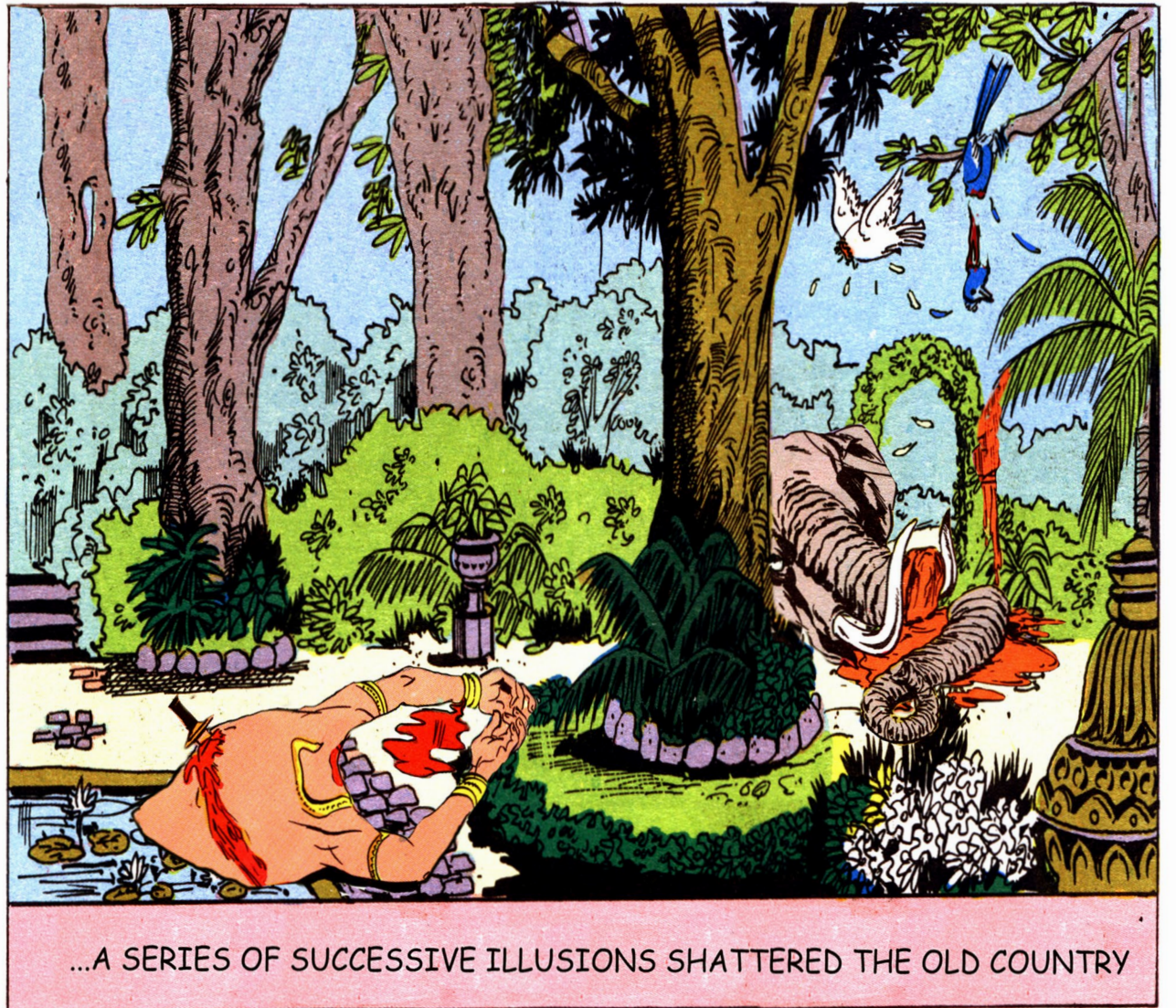
Brooklyn, United States of America

“Engaging with feminist thought allowed me to see how rigid constructions of female sexuality and gender-based power are not merely reflected, but constituted and obsessively reiterated in storytelling and visual culture. In the process I noticed that social hierarchies and codes are upheld just as frequently via the absence and repression of narratives perceived as threatening to our world order, be it between lovers or empires. And so the gaps in official history, the open fields where history and myth meet, became a central engagement in my work. These gaps and fissures are evident in seemingly benign tellings of traditional, mythological tales that are intended as cultural enrichment or entertainment for children.

Such stories routinely celebrate sex and violence to tell an engrossing tale, only to ensure their repression at story’s end, insisting upon appropriate behavior and gender expression by inventing disastrous consequences that accompany any attempt to transgress social norms. At the core of my work across media is a commitment to excavating and reiterating such narratives of transgression that have been systematically excluded from the official canons of history, literature, and art.”



“My installation, photography and sculptural work is inspired in particular by mythological narratives, present day imperialism and queer politics, old Bollywood images and songs, lyric poetry, and erased moments in South Asian history. Taking these stories and integrating them with my own mythic imagery and text, the hybrid world of drawing and sculpture articulates both historical conflict and psychic transformation, embedded in a feminist and queer sensibility. Much of my visual vocabulary across media engages the term ‘jungle’ (literally ‘of the jungle’, connoting wildness and impropriety), an old colonial Indian idiom (still) used to describe women perceived as defiant or transgressing convention. I’m deeply indebted to and inspired by feminist writing that dismantles traditional structures in favor of radical experiments with translation and form including that of Clarice Lispector, Anne Carson, and books like *Mrs. Dalloway*, and *Beloved*. In layering disparate materials and visual languages, I aim to create alternative models of sexuality and power, in a world where untold stories keep rising to the surface.”



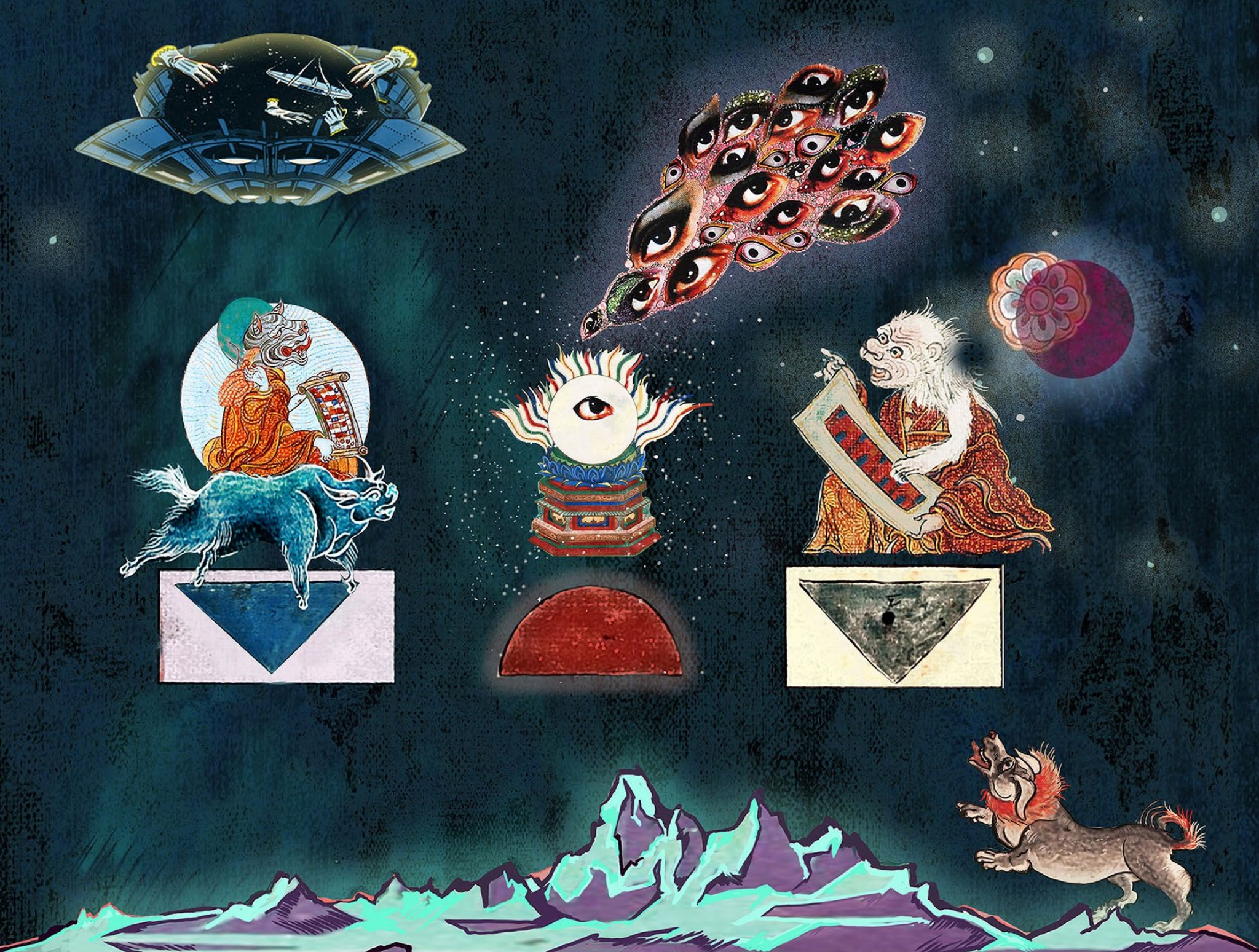
“I was an avid Amar Chitra Katha reader as a child, both in New York City where I grew up, and during regular visits to India. Returning to these stories as an adult, I saw how the comics reproduced certain patterns of representation: heroes and heroines were always light skinned, while the rakshasa figures were very dark; other evil characters were often bearded, either a conscious or unintentional reflection of religious and caste-based bias. I’m interested in the mythological form and how it helps us ask questions that seek to find out who we are, where humanity is headed, what constitutes a human, and what justice looks like.

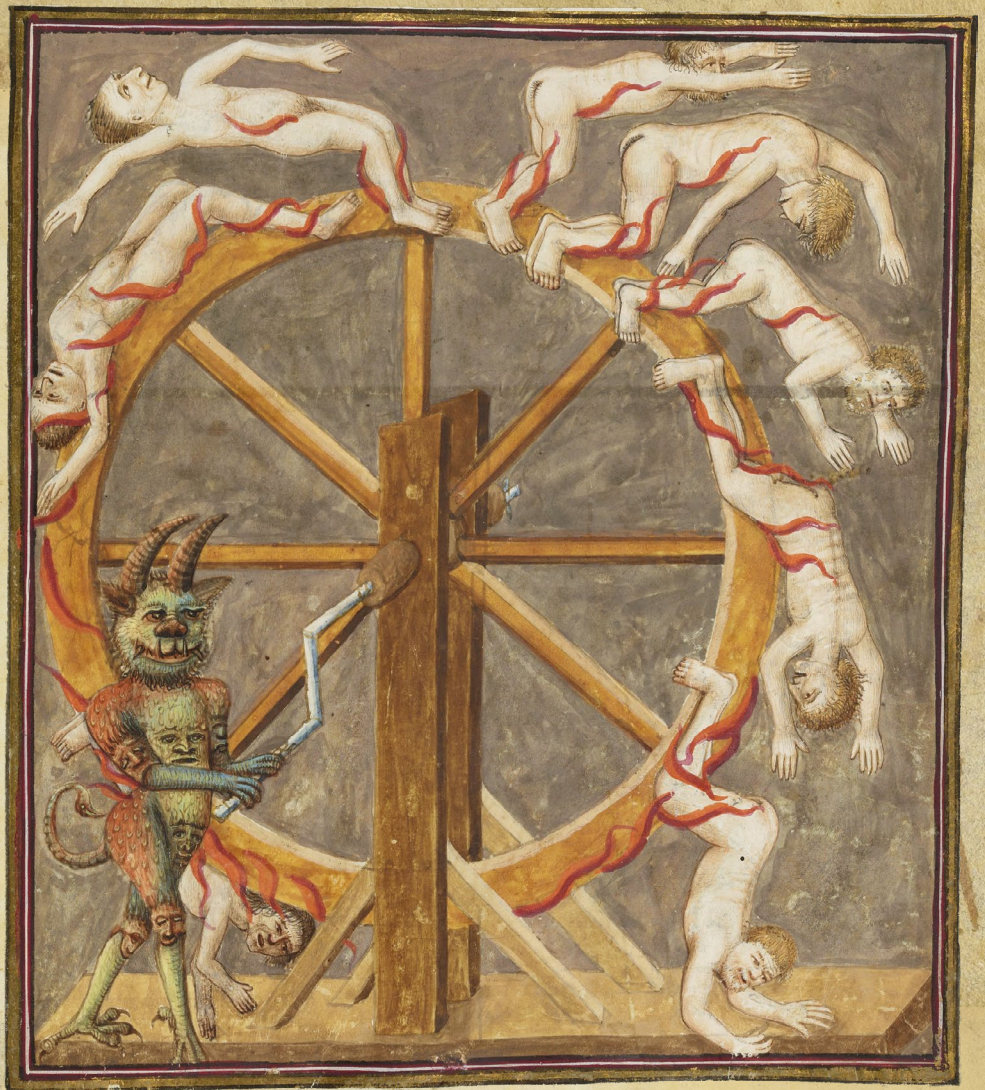
I construct each comic frame by merging pen and ink drawings with appropriated fragments drawn from the Amar Chitra Katha compendium. I then write a new textual narrative for these images to create a fragmented and surreal narrative structure. My aim is to create a mythology that poses questions rather than giving clear answers; one in which ‘good’ and ‘evil’ are no longer constitutive categories organizing our worldly experience. In contrast to the traditional epic monomyth structure, which centers on the hero and his journey, my works feature women as protagonists in their own right, actively articulating their pasts and shaping their futures.”

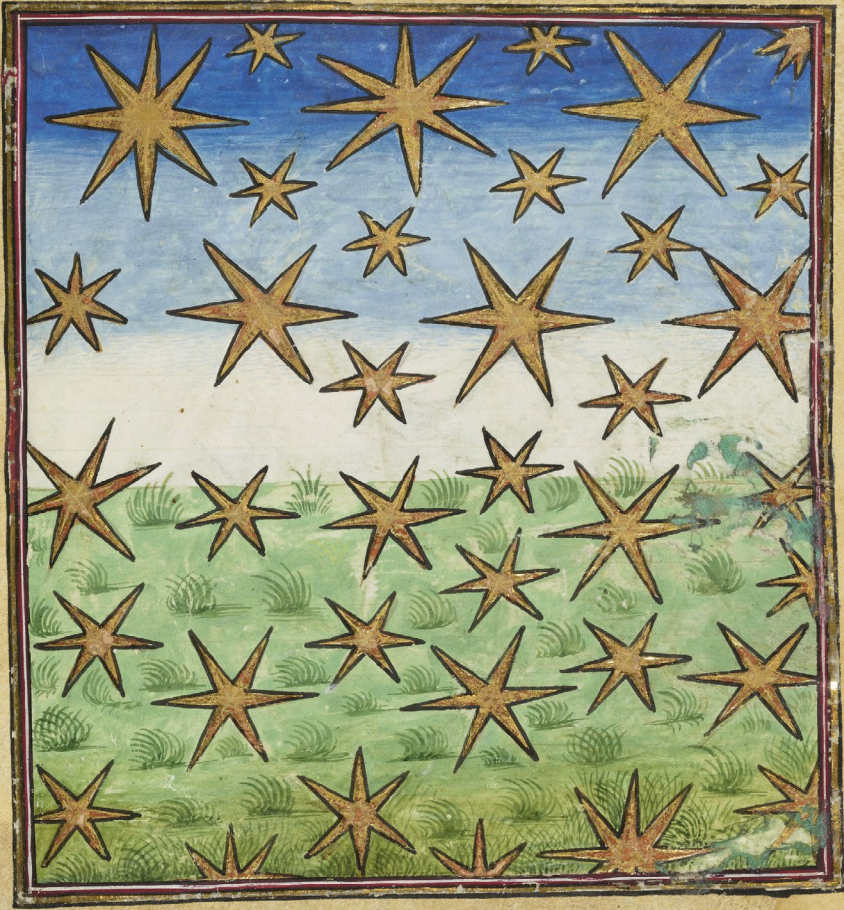


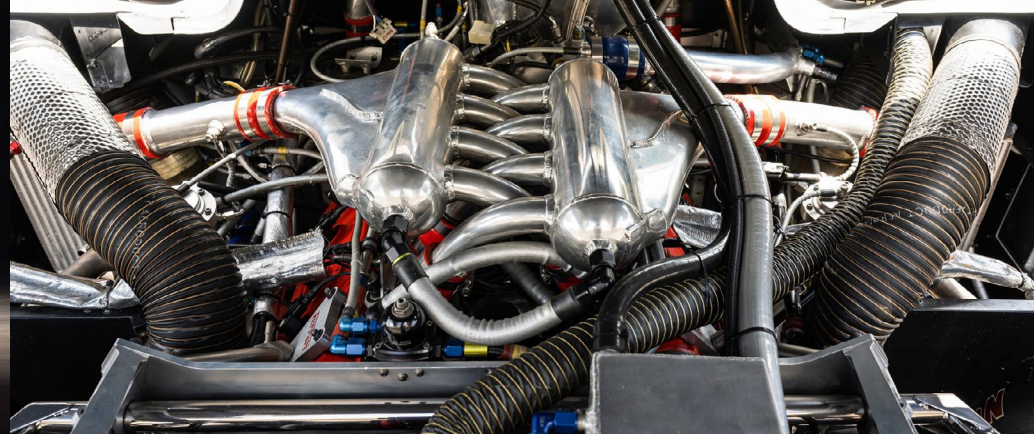
“Storytelling and word building are very important in my work. I often integrate image and text, allowing parallel visual and written narratives to occupy a singular frame. I hope these multi-layered images provide an opening of sorts for the audience to enter the work — a third story or position which the viewer may inhabit, stepping into a shared dreamscape. It is a way to connect to what is around me, and what liberatory possibilities might be hovering at the edges of our perceived reality.”

“My own material process helped give things an intellectual framework, thinking through ideas of representation, colonialism, sexuality, and power. Even though the practice appears varied in that way of producing works across a broad range of media, there are some core threads and interests that run through it all. For example, an interest in the presence of the hand and in figuration, and how bodies that are gendered or mis/read as female often serve as the site where material violence and social conflict get played out. I’m also thinking about the shape-shifting possibilities of myth, the physical and psychic limits of the body, the idea of circular or non-teleological time, and new ways of embodying desire. The way you would talk about time in painting or poetry would be different than in animation, although all three are excellent media through which to think about the passage of time.”









Lancia LC2

"Following a promising year with the LC1 Group 6 prototype, Lancia ramped up the project in 1983 with the LC2. Learning from the 1982 season, Lancia and Cesare Fiorio had to design almost an entirely new car. With Ferrari in Fiat's pocket, the LC2 got a Ferrari heart and a dramatic closed bodywork. Design decisions focused on keeping pace with Porsche and the 956

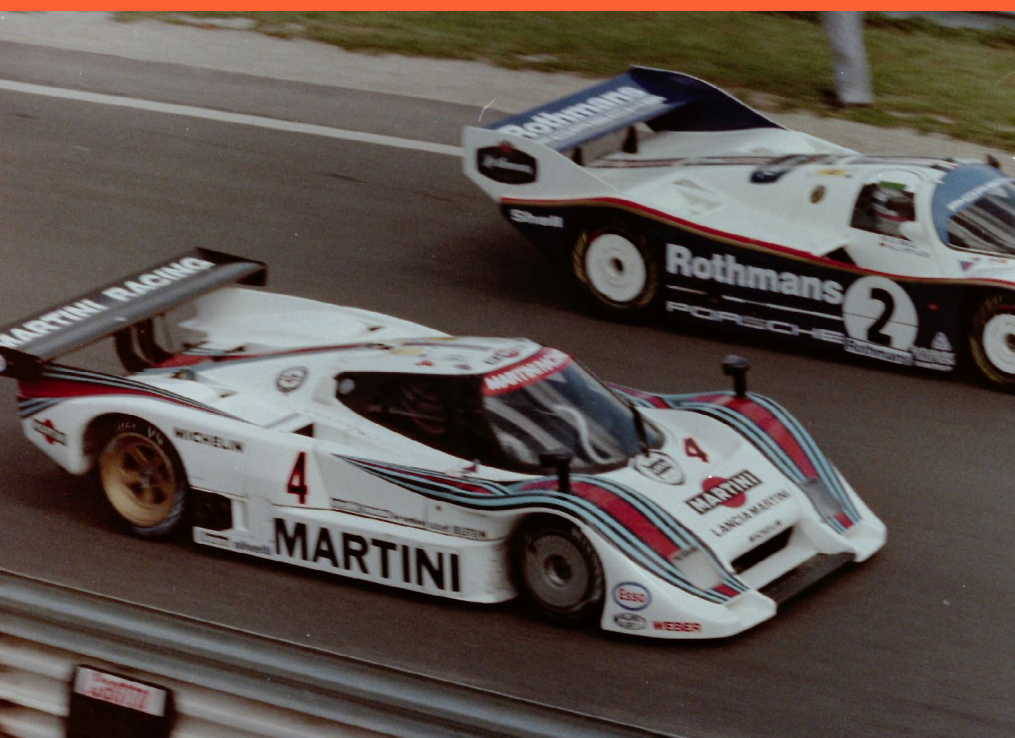
The body was similar to the LC1. It had a large front opening that fed both the front radiator and the twin intercoolers. Along with a large rear wing an under body was created to provide 'ground effects'. Over the 3 years that Lancia actively raced the LC2, its body slowly evolved.

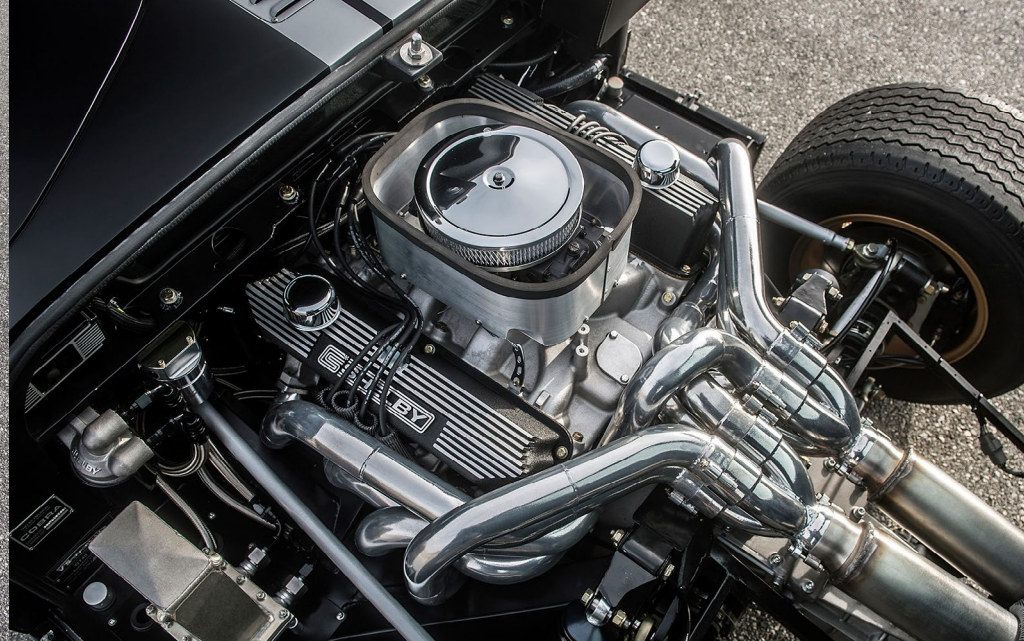
Under the Martini Racing banner, Lancia debuted the LC2 at the 1000 km of Monza and faced the Porsche 956 for the first time. The car posted a promising pole position, but suffered from tire problems for the remainder of the season. The car only won a European Endurance Championship round at Imola with drivers Teo Fabi and Hans Heyer.

By 1985, the LC2 project looked fleeting compared to the Porsche 956 steamroller. At Mugello a car placed pole only to have its engine fail. Silverstone, Le Mans and Hockenheimring also ended with retirements. Despite some promising moments, the car only beat Porsche at SPA when the race was cut short out of respect to Stefan Bellof's fatal crash at Eau Rouge.

Only one car was used in the 1986 season and predictably, the car was pulled mid-season for lack of results. At the season opener in Monza the car finished one minute behind the leading Porsche."

Top Speed	219 MPH
Production	1983 - 1986
Engine	Ferrari 90° V8
Aspiration	Twin KKK Turbochargers
Valvetrain	4 Valves per Cyl, DOHC
Fuel Feed	Marelli Injection
Displacement	183.93 in ³
Power	800 bhp @ 8800 rpm
Specific Output	265.43 bhp per liter
Transmission	Hewland 5-Speed Manual
Drivetrain	RWD
Curb Weight	1874 lbs
Length	189.0 in
Width	70.9 in
Height	41.9 in
Wheelbase	104.9 in





Shelby GT40 MKII

“After an increasingly successful two year program, Ford and their partner Shelby American continued to campaign the GT40 in prototype endurance racing. The 1965 version of the GT40 proved itself capable and was primary opposition for Ferrari’s P2. For the new season, Ford concentrated on developing the MKII GT40 which would compete against Ferrari’s radically different 330 P3.

The Daytona Continental was the first race of the season and for the first time was a 24 hour event. Main competition to Ford came from the Ferrari P2, Chaparral 2D and the new Porsche Carrera 6. During the race, the Chaparrals retired as did the one of the Ferraris. In the end the GT40s endured and took the top three positions which put the pressure on Ferrari to deliver their new 330 P3.

Sebring, the second race in the series was also a GT40-led event. They were followed by 3 more GT40s giving Ford the first four positions.

Monza saw the debut of the 330 P3 as entered by Spa Ferrari SEFAC. This car did remarkably well and won the race. Its Lucas fuel injection system and stunning low body were a sign that this 330 was going to be great competition for Ford at Le Mans.

The next race was the most important of all, the 24 hours of Le Mans. Spa Ferrari SEFAC had entered two 330 P3s. Fortunate for Ford, both 330s would retire, one due to a crash and the other with transmission problems. This left Ford with an easy 1-2-3 victory. For the first time in history an American car had won Le Mans.”



Top Speed	205 MPH
Production	1964-1969
Engine	7.0 liter 427 FE V8
Aspiration	Natural
Valvetrain	2 Valves per Cyl, Pushrod
Fuel Feed	Holley 780CFM 4-Barrel
Displacement	427.0 in ³
Power	485 bhp @ 6200 rpm
Specific Output	69.32 bhp per liter
Transmission	4-speed or 5-speed manual
Drivetrain	RWD w/LSD
Curb Weight	2450 lbs
Length	163.0 in
Width	70.5 in
Height	40.5 in
Wheelbase	95.0 in



EDDY KAMUANGA ILUNGA

Kinshasa, Democratic Republic of Congo

"I work much on human figures as they are the foundation of humanity. I draw upon my personal experiences and I try to question reality through these figures. The abstract background represents a grey, hazy past – a history that we are not able to grasp nor understand due to the fact it was written in an insincere way."

"I have a strong relationship with painting. For me there is a sort of life in paintings; when I see them in museums I see a life after beyond the artist's signature. Paintings transform over time. In twenty years, I will look at my works and they will probably be different. I am also interested in other media, for example during my researches I took pictures and made films that I have never exhibited. This summer (2018) I am going to present in Austria a series of photographs of the Mangbetu people."





“There is a particular moment that inspired me: the first time I saw a vitrine full of objects from our colonial past in the Royal Museum for Central Africa at Tervuren. It raised a lot of questions for me. This was about two years ago (2016).”

“I approach these signs, these ideographs, as a pre-colonial savoir-faire, which has existed for centuries. Today, these symbols do not exist as the society they are from was eradicated by colonialism. They were once used in politics, justice, religion, however, today they have been erased from the memory of the Congo.”

“Belgian colonizers destroyed people’s history, dignity and past. Congolese leaders who should know this history do the same. Last month I saw with my own eyes an entire village displaced to build a road to a Chinese mine in Bas-Congo. Leaders made agreements with the businessmen to move the graveyards, but they were destroyed.”

“Looking in my iPhone, I became fascinated. I found out that these circuit boards are made of minerals (coltan) found in Congo. I was shocked that many villages are destroyed by other countries exploiting these minerals.”

“It’s not only about war. There are people in forced labor or children working in mines. There’s a way to exploit minerals without corruption. What bothers me is it’s done without respect for human rights.”





“Porcelain was important in upper-middle-class families. I remember these objects in my house and my father beating me when I touched them. Later, it shocked me that porcelain was used to pay for the slave trade. I made the connection between those objects and this tragic story.”

“Porcelain was not only used to pay for slaves, but to buy land and influence — a system of corruption established by the Portuguese and Belgians. The same thing happens today with American, European, Chinese, Pakistani, Lebanese businesses exploiting mines without giving any benefits — reducing society to forced labour. I try to question the responsibility of our leaders who make corrupt agreements, and also ours as a society.”

“I grew up with a sense of loss, not having any notion of the past through my background or education. Most Congolese don’t have a sense of history. Understanding the present through the past is central to my work. I see art as a way to raise awareness about the conditions and contradictions under which people live. I don’t have trenchant opinions or play the judge; I show my view calmly and allow others to form theirs.”

“Kinshasa is always contradictory, fragile but brutal — which is what I try to capture in my painting in a formal way. I’m inspired to see different worlds coming together; people living in chaos but partying. It’s like the beauty of a painting that at the same time represents such a harsh reality.”







Feng guan (鳳冠)

Type:
Bridal crown

Location:
China

Province:
Shandong (山東)

Dynasty:
Qing (Manchu)

Make:
Metal structure w various materials (feather, coral, metal, stones, textile, glass)

Dimensions:
9.1 x 6.7 x 4.3 in (23 x 17 x 11 cm)

Identification number: ID 34031 (State Museums in Berlin Online Collections)



"In the past, the most striking part of a bride's dress was the *feng guan* (lit. "phoenix coronet"), a special type of traditional Han Chinese headwear which symbolized good fortune. Originally worn by empresses and noblewomen, these hats were also worn by commoner women for their wedding ceremonies during the Ming and Qing dynasties. This custom began during the Southern Song (1127-1279), when the first emperor of the Song Dynasty rewarded a village girl who saved his life.

This *feng guan* consists of feather enamel, metal, pearls, stones and fabric. The shimmering turquoise feathers of the kingfisher *fei-tsúi* (*Alcedo bengalis*), which is native to all of China, are used to produce the feather enamel, namely only the flag without a keel. The crown has the shape of a hemispherical hood, the rear half of which is cut off so that it only covers the forehead and extends to the middle of the crown. A vertical, long-labeled band of starched red fabric, which is stiffened by an extensive brass wire grille, runs around its rear edge. It is held by a wire frame composed of a punched wide edge of gilded brass sheet, bent to the shape of the human forehead.

The headband of the bridal crown is broadened at the lower edge by a network of wax pearls in a "herringbone" pattern. On the network there are pearl pendants with four-petalled crowns that enclose drop-shaped gemstones of four different types. The outside of the bridal crown is richly covered with feather enamel ornaments.

A group of nine flying phoenixes is arranged above the headband. All birds have a brass wire loop in their beaks, into which a pearl pendant is loosely hooked. Different groups of dragons form the main ornament on the head of the crown. In the center there is a medallion dragon *tuan-lung*, crowned by two opposing dragons on two levels one above the other. There are small flying phoenixes between the groups of dragons."



Nemrut Dağ

Type:
Monument / shrine

Date:
mid-1st century BCE

Constructed by:
King Antiochus I

Location:
Turkey

Region:
Anti-Taurus Mountains

Discovered:
1881

Height:
7,050 ft (2150 m)

“When the Seleucid Empire was defeated by the Romans in 190 BC at the Battle of Magnesia it began to fall apart and new kingdoms were established on its territory by local authorities. Commagene, one of the Seleucid successor states, occupied land between the Taurus mountains and Euphrates. Commagene had a wide range of cultures, which left its leader Antiochus I Theos (r. 62– 38 BC) to carry on a peculiar dynastic religious program, which included Greek and Iranian deities as well as Antiochus and his family. This religious program was possibly an attempt by Antiochus to unify his multi-ethnic kingdom and secure his dynasty's authority.

Crowning one of the highest peaks of the Eastern Taurus mountain range in southeast Turkey, Nemrut Dağ is the Hierotheseion, or “common dwelling place of all the gods next to the heavenly thrones”, built by Antiochus I as a monument to himself. It is one of the most ambitious constructions of the Hellenistic period - the syncretic design and colossal scale make it a feat unequalled in the ancient world.

The most important area to the cult was the 164 ft (50 m) tall tomb of Antiochus I, which is flanked by five 26–30 ft (8-9 m) sculptures of Apollo-Mithra-Helios-Hermes, Tyche (Commagene fertility goddess), Zeus-Oromasdes (Ahuramazda), Antiochus, and Heracles-Artagnes-Ares. These statues were once seated, with names of each god inscribed on them. The heads of the statues at some stage have been removed from their bodies, and are now scattered throughout the site.

The pattern of damage to the heads (notably to noses) suggests that they were deliberately damaged as a result of iconoclasm. The statues have not been restored to their original positions.”

Crocodile-Head Figure Pendant

“This large pendant of a broad-shouldered standing male with a crocodilian head may be one of the many funerary offerings reportedly recovered in 1962 in southern Costa Rica on an uncultivated plot of land controlled by United Fruit Company.

The head and body were expertly cast from gold-copper alloy in two pieces using the lost-wax technique. The bipartite work is connected at the neck with a chain-link join. This feature, rare in metal works from the Americas, allows for articulated movement of the body so that it may swing freely from side to side. The spherical metal clapper inside the head would have transformed the pendant into a sonorous accessory when worn.

Two small stylized crocodiles in profile emerge from either side of the nose, while larger stylized crocodiles that protrude from spiral ear ornaments echo the smaller open jaws. Crocodilian imagery appears frequently in gold pendants from Costa Rica and Panama. The head is crowned with an elaborate headdress composed of four pillars supporting four spirals with spiky protrusions radiating outward.”



Type:
Metal ornament

Date:
11th–16th century

Location:
Costa Rica, Burica Peninsula,
Puerto Gonzalez Viquez

Culture:
Chiriqui

Medium:
Gold (cast alloy), pyrite inlay

Dimensions:
H. 6 x W. 4.125 x D. 2 in (15.2 x 10.5 x 5.1 cm)

Accession Number:
1979.206.1064 (MET Museum)



Sword, Scabbard and Baldric

“This sword was made for ‘Ali Dīnār Zakariyyah Muhammad al-Fadl, the last independent sultan of the Keira dynasty in Darfur. The forged and engraved steel blade was evidently part of his regalia, since both the quillon tips bear his personal seal. Its hilt and scabbard have wooden cores decorated with embossed gold and silver sheet, silver filigree, brass, glass paste, leather, velvet, silk and ivory.

The design of the hilt and quillons derives from the European knightly sword of the Middle Ages, with its large cruciform cross-guard. The straight two-edged blade is engraved with Arabic inscriptions, including a dedication to ‘Ali Dīnār, and roundels, squares and panels with talismanic inscriptions, some of them in cabbalistic script.

‘Ali Dīnār stepped into the 1880s as a young man during some of the most turbulent years in an era of strife and disorder. His father, Emir Zakariyah, was never Sultan himself but rather the brother of the last Sultan of Darfur, Ibrahim Garad, who was killed in battle when Darfur was conquered in 1874 by Zubeir Pasha and annexed to Egypt.

Various revolts were suppressed by the Egyptians until December 1883 when governor Rudolf Karl Slatin was forced to surrender to Sudanese religious reformer and political leader Muhammad Ahmad ibn al-Sayyid ‘Abd Allāh, known as al-Mahdī.

Following the overthrow of al-Mahdī’s successor in 1898, the Anglo-Egyptian government allowed the popularly supported ‘Ali Dīnār to rule over Darfur and extended their support and advice. A small tribute was imposed upon ‘Ali Dīnār in recognition of his allegiance to their authority. Relations continued in this manner until ‘Ali Dīnār, allowing himself to be influenced by Turkish and possibly German intriguers, repudiated his allegiance to the Sudan, refused to pay his tribute and assumed an impudent and hostile attitude.

A rebellion led by ‘Ali Dīnār in 1915 to support the Ottoman Empire during World War I provoked the British to launch a punitive expedition, in which he was killed on November 1916. His Sultanate was incorporated into the Anglo-Egyptian Condominium, which lasted until Sudan’s independence in 1956.”

Type:
Weapon

Date:
1312 AH (1898–99 AD)

Location:
Sudan

Dimensions (sword / scabbard):
42.2 in (107.2 cm) / 36.5 in (92.8 cm)

Identifier:
MTW 1132 (The Khalili Collections)

BONY RAMIREZ

Salcedo, Dominican Republic

“A theme for me is born from an idea. You take a simple idea and expand it. For example, the theme for the body of work I’m currently working on is Caribbean culture. So I am looking at all the different aspects that make Caribbean culture unique from others. Usually, you have to pick a theme that you like and that you will enjoy, that’s how I choose one, things that I like to talk about! The most important issues for me personally are the immigrant experience in the United States, the erasure/denial of Blackness in the Dominican community and growing up LGBTQ+ in a religious Latino household.

My Dominican heritage has molded my art practice into a unique view of the Caribbean/Dominican experience and culture. More recently, I realised the importance of giving Dominican culture the place it deserves in contemporary art. We are such a creative and vibrant culture! Rich in landscape paintings, sculptures that come straight from our African ancestors, and a world view that is unique to the Dominican individual. Our experiences and culture is similar to most countries in the Caribbean, so anyone from the Caribbean can feel represented in my work. In such divisive times we all need to come together and show the art world the beauty and power of the Caribeños!”



"I've always loved art ever since I can remember. I don't know where I got it from; like most Dominican children, we didn't grow up in artistic households. I started drawing religious icons, since that's mainly the type of art you would find in a Dominican home."

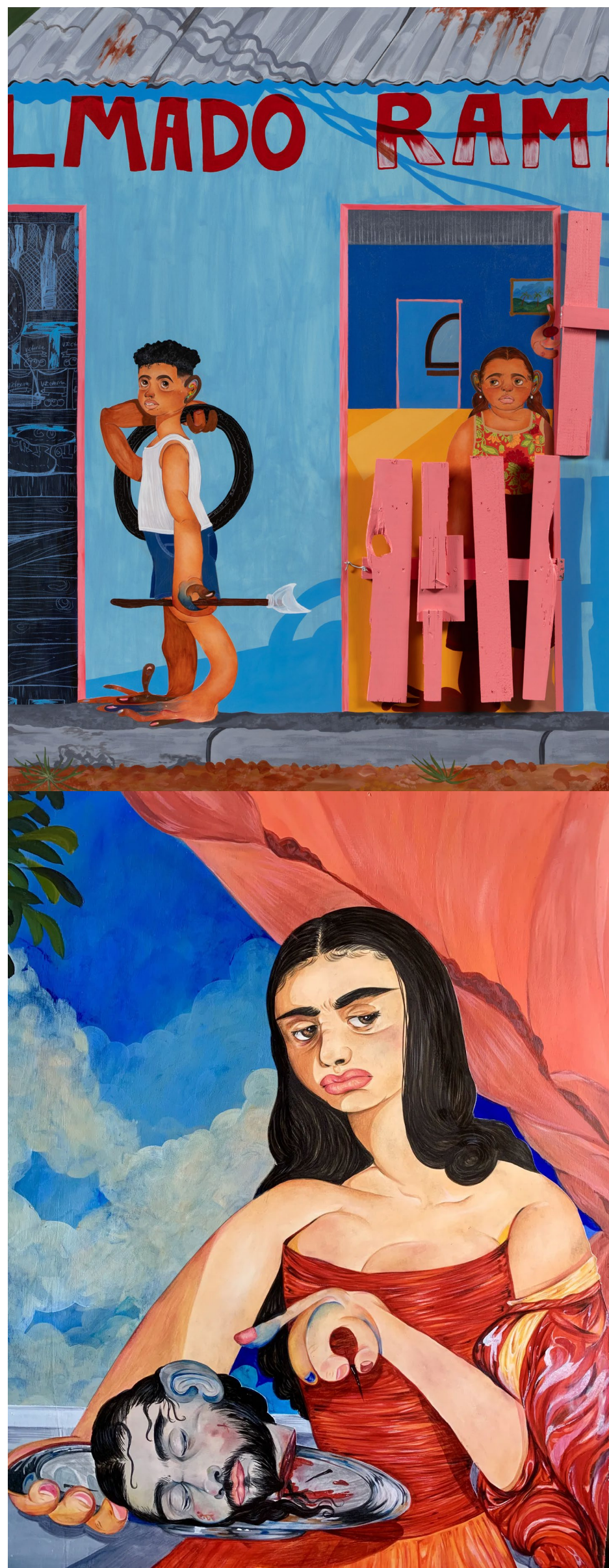
"I grew up in the countryside of DR, so the streets are not even paved – they're just rocks, dirt and lots of trees. I feel like Caribbean culture is so rich and wonderful, and it's sometimes overlooked because the Caribbean itself is very small, but our people and our cultures are very complex and full of color. I look a lot into the tropical landscape of the country and our people. Our unique customs and traditions, the trees, the beaches, the animals are all an important part of my creative feed. I also look a lot into interior design, mainly French and English 19th Century castles."

"Ever since I got to this country in 2009, I haven't been back to the Dominican Republic. All of my work is from my mind. I don't use photos as references. Depicting my childhood experiences and scenes from where I used to live is a way of not letting go of my memories. In the process of making a painting, I've had to force myself to remember specific plants or objects that I want to paint. I have to remember. I don't have references in front of me, and I don't Google because it's not as genuine as a memory."

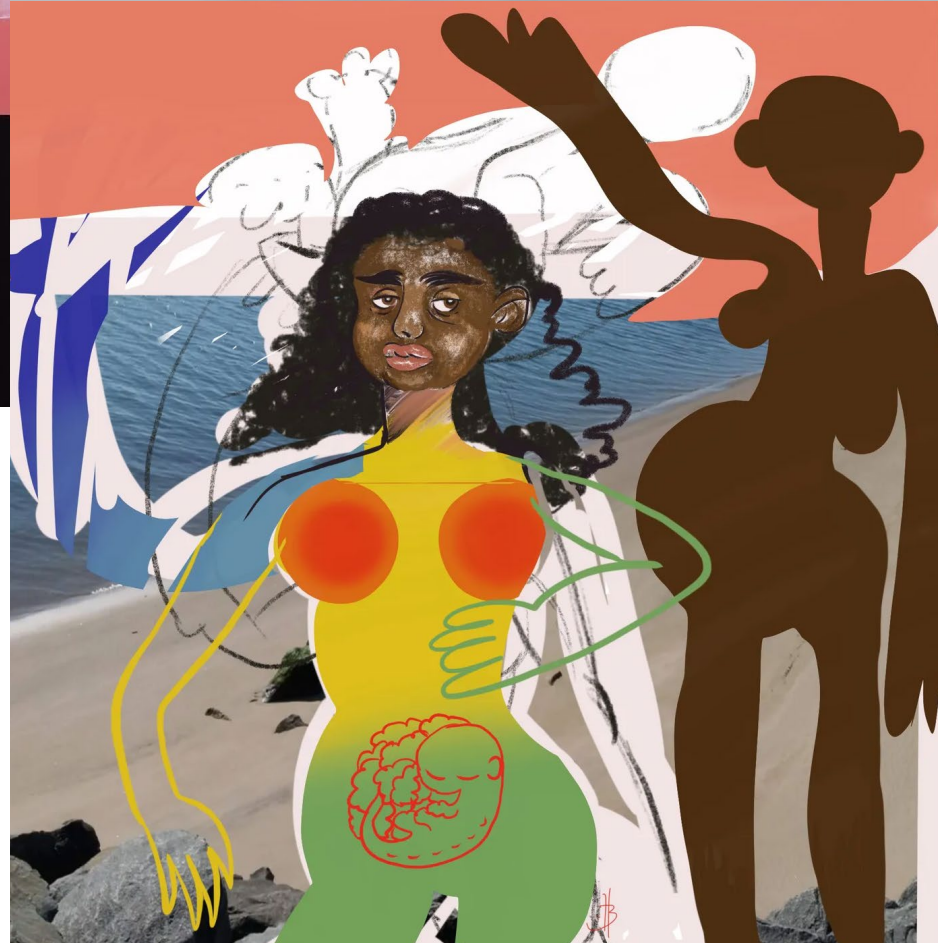
"My work has changed a lot. I started with a style more guided for children. At some point I wanted to be a children's book illustrator, so my early works are cute little characters. Later, I realised that I wanted my work to be stronger and with a bigger purpose. My characters turned into full blown adults with an exaggerated anatomy. My subjects are bold yet strange, often appearing mysteriously oversized or contorted."

"I always try to make my figures interesting enough so they're just more than a pretty image. Even if it's a negative reaction, as long as it made you look, I know that I did my job."

"This unique style later caught the attention of different galleries and curators, and it has taken me to places I thought I'd never reach as a self-taught artist. Initially [not being able to attend college] really affected me mentally, thinking: 'How am I going to get into the art world with no higher education or connections?' So my path to success was really blurred. How was I supposed to grow as an artist and have teachers recommend me for different exhibitions and positions? It seemed really impossible, so I was stuck in that negative mentality for about two whole years."



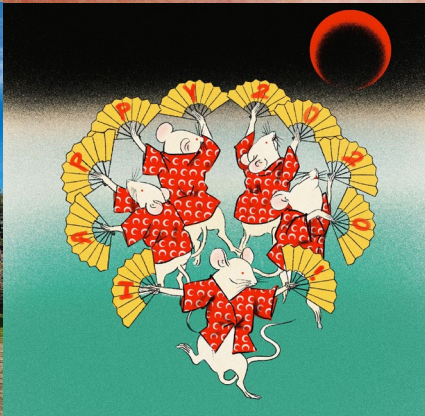
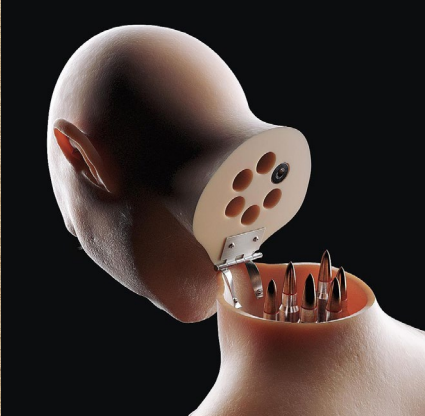
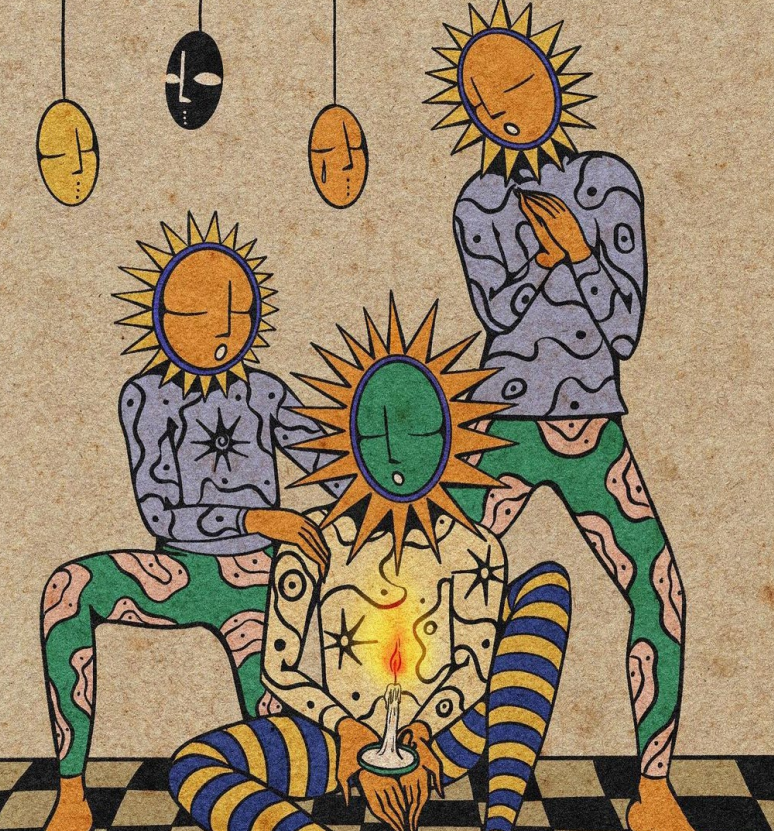
“I like to refer to my aesthetic as ‘Caribbean Luxury.’ When the figures are placed in interiors, I try to make them as luxurious as possible, without any Eurocentric appeal. On the other hand, another big part of my work is to make sure to show the Caribbean beyond just resorts and beaches, which is what we’re known for here. Often, these places are only seen as tourist venues. It’s a reality that it’s a major export, but we’re more than that. That’s why I depict things that are very, very specific to the Dominican Republic and country life in the Caribbean. When you’re not from Latin America and the Caribbean, it is difficult to understand my work. I’m personally not the type of artist that likes the viewer to come up with their own meaning of the work. I prefer to tell the viewer what they’re seeing.”

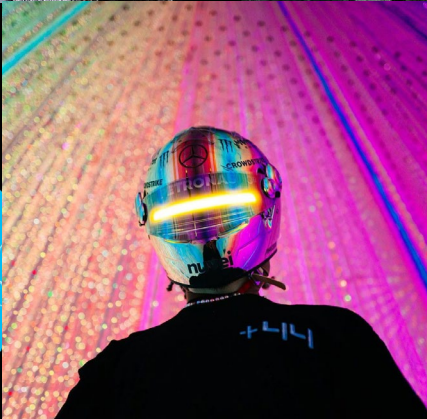


“We’ve been forgotten for so long in history, whether it’s Latin American or Caribbean history, our cultures, or our traditions. We are not talked about. Now that we have become more seen, I think we will have a real place in history for future generations. That’s one of the things that I hope to achieve - to give the world a different version of what the Caribbean is through my work. “

“I see museums as vessels for history. When the museum doesn’t have us in it, it’s difficult for the future generation to really learn about us. I have seven museum acquisitions and I have cried each and every time. Museums were my school. It was where I went and still go to learn. Those were my influences because that’s what I was exposed to. Not artists like me, you know? You barely see our people represented and if they’re represented, it’s most likely in a demeaning manner. When I’m dead and this museum still has my paintings, our people will say, ‘Okay, this is what we were.’ They will see accurate representation of what the Caribbean is.”









DIEGO GUILLEN

Creative Director: Diego Guillen

"I am passionate about the seventh art, futurism and science fiction. Like Star Wars, Matrix or Stanley Kubrick's films. I was inspired by the Matrix for my third year collection. The theme was 'the city girl after confinement'. I saw covid as a bug in the matrix, capable of reconfiguring our relationship with clothing. It is especially from the costumes and the images that I draw information, to interpret it in my own way. For my Bachelor diploma, the first feature film by Georges Lucas THX 1138 was the primary inspiration for the collection. The film tells the story of human beings living underground, in a capitalist, oppressive and oppressive society. A very dark film, asking the question of our place in the future. What will we become, what is the ultimate outcome of the consumer society? As for the collection which will be released soon, it will be imbued with the films Alien and 2001, A Space Odyssey. Other famous couturiers, like Thierry Mugler, are also inspired by cinema and guided me. Courrèges too and his very futuristic approach or Rick Owens and his post-apocalyptic vision. But Pierre Cardin is my true master. He is a pioneer of his time, passionate about astronomy and space, he is a true 'creator of futurism'."

KOLTSON

Creative Director: Robert Rodriguez

"Koltson is a name that really spoke about the brand and what I wanted to do with it, as opposed to the brand being my surname. I wanted to collaborate with different artists and artisans and really do something that was a bit more sustainable locally — supporting our local communities, vendors and fashion industry here in New York with domestic production. By collaborating and supporting local artists, artisans and communities, Koltson seeks to build a sustainable platform that will change the way we look at fashion. Intertwining art throughout this eveningwear collection. From a business side, I never go in with expectations. For me, it's about doing something beautiful that has a different meaning behind it."





EKAYA

Creative Director: Palak Shah

"In general, the way saris were sold and presented in India at that point in time lacked a sense of pride and vision. As youngsters, we were always excited to shop for western wear. We never found ourselves drawn towards the traditional garments. Whenever we saw conversations around international brands, they spoke about their craftsmanship, but that wasn't the case with our Indian brands. That's what triggered an emotion in me because a lot more craftsmanship goes into making our garment as compared to pieces manufactured globally. That got me thinking and I attempted to initiate a conversation around it - from dwelling on the rarefied weaving techniques to underscoring the beauty of the indigenous textiles and the hours of dextrous hand work which goes into a handloom product. Moreover, I initiated a dialogue about inculcating a sense of pride in investing in a homegrown, India proud label - crafting pieces, which are strongly linked to our heritage, but impossibly contemporary in their appeal. Back then, the Banarasi sari was synonymous with something which someone's mom was going to wear. So at Ekaya, we recontextualised the timeless Banarasi - while keeping its soul and sanctity intact and lent it a contemporary touch."

LADO BOKUCHAVA

Creative Director: Lado Bokuchava

"I always start the creating process with a pattern. It is the most important part for me and I spend most of the time on patterns – I can throw out multiple samples until I create a perfect one. Most of my complex looks consist of many details that are detachable, which makes them multifunctional and comfortable to wear for any type of body, and also on different occasions. I don't like to take a single direction. That is why I always mix a lot of ideas together to create contrasts. The one thing I always tend to use in my collections is futuristic detailing. Even when I use a detail from the past, I develop it in a new way, so that the look itself has a futuristic vibe. So probably, the future is the most inspiring for me. Today, fashion is more full of contrasts than it has ever been before. It's free from restrictions and frames, and brands aren't just for one type of person only. I love it when a piece can be seen from different opinions/points of view and has different sides, when it is multifunctional. In general, I have always liked designers who use contrasts in their collections, who mix together couture and urban styles. So yes, probably this is all very organic for me. When I work on my collections, I always try to mix different styles in every look. I don't want any of my looks to have only one direction, being only classic or brutal. That is why I mix all these styles and directions together. Sometimes I like to mix something very dreamy and soft with something very spooky, or maybe a Victorian costume mood mixed with futuristic elements."



ANARCHISM AND ART

The following excerpt is from the essay *Anarchism and Art* by Mark Mattern, published in the *The Palgrave Handbook of Anarchism* released in 2019. Any views or opinions are solely those of the author and do not necessarily represent my own.

“I turn now briefly to three of the tensions that I have glossed over or ignored earlier in this chapter. First, the infamous critique by Murray Bookchin of so-called lifestyle anarchism has an analogous counterpart in the world of art. Bookchin accused contemporary anarchists who are pursuing interstitial, prefigurative strategies of focusing too narrowly on their own ‘lifestyles’ and not enough on larger social movements and solidarities. In the world of art, this takes shape as a tension between free individual artistic expression and larger social linkages and responsibilities. Do artists have a responsibility to produce works of art—including so-called realist art—that recognisably and directly address social injustices and potential (anarchist) remedies? And whatever the answer to that question, should the artist attempt to link to larger social movements? Without attempting a definitive answer here, I will only note that the tension is inaptly posed as a strict duality. In practice, whether intentionally or not, prefigurative art often functions politically in ways that reverberate socially beyond the artistic or practical intent of the individual artist. For example, whatever their intentions, graffiti and street artists attack the state and capitalism, while building a culture of anarchism at street level. Moreover, the Do It Yourself (DIY) dictum that permeates prefigurative anarchist communities is actually misleading, in that most anarchists do ‘It’ within communities of solidarity and mutualism. So DIY might more accurately be called Do It Together (DIT) or Do It Ourselves (DIO). All that said, large-scale social movement is difficult, and perhaps impossible, without intentional collective effort. Bookchin’s critique at least alerts us to potential pitfalls of individual expression untethered to larger movements for social change.

Second, many artists with anarchist sympathies face a difficult choice between making a living as an artist and rejecting the commodification of art within a capitalist political economy. How can you create art and derive material sustenance from it without participating in the very markets that commodify art and define a capitalist political

economy. How can you create art and derive material sustenance from it without participating in the very markets that commodify art and define a capitalist political economy? There is no easy answer to this conundrum, and I offer only two qualified illustrations of anarchists' efforts to resolve this tension. One is the artist cooperatives recommended by Camille Pissarro that would allow artists to sell directly to buyers. However, as pointed out by John Hutton, these cooperatives would not directly challenge the market system per se; they would just allow artists to eliminate part of the market by circumventing the middle dealers. Another is the willingness of many DIY punk musicians to live essentially in poverty in order to avoid participating in a capitalist political economy, foregoing recording contracts and corporate advertising that would compromise their values. However, most of these musicians manage this only for relatively brief periods. When faced with mortgages and growing family obligations, most eventually either make necessary compromises or leave the DIY punk scene entirely.

**For them, this is more than a hollow
exhortation or utopian vision.
It is a way of life.**

Third, is the artful life in its more profound sense really possible? Can a world be created where the characteristics of art define the character of life itself? For example, can the distinction between work and play really be eliminated and, with it, alienation? Or is a certain amount of drudgery necessary to produce the goods and services needed to meet all basic human material and psychological needs? Again, I can only here suggest two brief, tentative responses. One is the simple observation that many artists already merge art and life, wholly or partly. I have already mentioned DIY punk musicians' efforts to resist commodification. These same musicians live by the DIY principle applied to art: do it yourself, and do more of it, while avoiding or eliminating mindless work and consumption. As I write elsewhere, 'For them, this is more than a hollow exhortation or utopian vision. It is a way of life'. As a second response, if we are to lead a more artful life, our material 'needs' will likely have to be scaled back, and careful distinctions made between needs and wants. We must be willing to produce more art and fewer consumer goods, transforming a current economy of excess into one of frugality and sufficiency. Our lives would be richer—and more artful—for it."

OSANG GWON

Seoul, Korea

“I had started [my] work since 1998 when I was a university student, and made a debut in Seoul, 1999. Traditional sculptures such as trees or rocks are too heavy to be handled on me. That is why I tried to make lighter sculptures. I started the Photo-Sculpture, the so-called Deodorant Type series, to make easy and light sculptures by using photographic papers, to be free from heavy and complicated traditional media. As photographs are invented from paintings, it is one of the mediums of two dimensions. My works have toed the line between the two-dimensional and three dimensional. However, the origin of my works is still from sculptures, from the three dimensional. I hope that the works are visually figurative, but their meanings are abstract. The external methods could be cognitive in that the methods are similar to the study of traditional sculptures or paintings. The subject matter ranges from everything I encounter online and offline, as a man born in [a] metropolitan city, and they are always driven by the questions on sculpture itself or on the history of sculptures.”





“I was born in the third-world country’s big city as a member of a middle-class family and brought up with seeing all the generations of arts through the magazines. Other things are The ‘Seven Wonders of the World’ when I saw in 80s on the magazine, [UFOs], and novels by Murakami Haruki.”

“I don’t know about other artists, but I believe that art making is a collective outcome of well trained sense and intuition of the artist and not something [that] comes out of a logical result. About the fragmentation in my work, I think it is due to the issue involving the way that a 2-D object becomes a 3-D object; the size of photograph [is not] special.”

“Most of the references of my recent works are from classical marble sculptures. These marble sculptures have some structural tricks. For example, to protect fragile parts, such as the ankles of the figure, meaningless objects are arranged around the calves or ankles including baby angels or fruits like grapes, cloths or animal skins, animals, trees or baskets. I mapped out the works where the contemporary products are entangled with these classical sculptures.”

“One work takes normally two month or more. Recent work such as <Milwaukee> – a man with a Harley-Davidson motorcycle - takes seven month. The most important thing I consider while I’m working is leaving the flatness of the photo. It’s not easy though.”





“Maybe because of my laziness? I don’t feel the need to work with images that are special and precious when taking my role as an artist. [The images I use] can be easily found around me or in any civilized city on earth through magazines or internet; they are very close to me and easily attainable.”

“While many Asian artists make artworks generally based on identity and political issues, artists working in Korea seem to make artworks that are not associated with ethnic backgrounds or countries but rather focus on fundamental issues that we experience living as a human.”

“I think there are lots of ranges in the category ‘sculpture’. Propaganda is only propaganda - it has nothing to contribute to studies of the arts of mankind.”

“I have interest in showing the generation that I live in now. The daily life in the metropolitan cities is similar throughout the whole world. Most people are walking and taking subways while looking at their smartphones. The reactions through my works are almost the same as every city. People in contemporary metropolis are exposed to consumption culture like advertising directly or indirectly. I don’t think I am fascinated by it, rather I show the world we are living in together.”





MONCLER

POC

PARKER



JUGGERNAUT

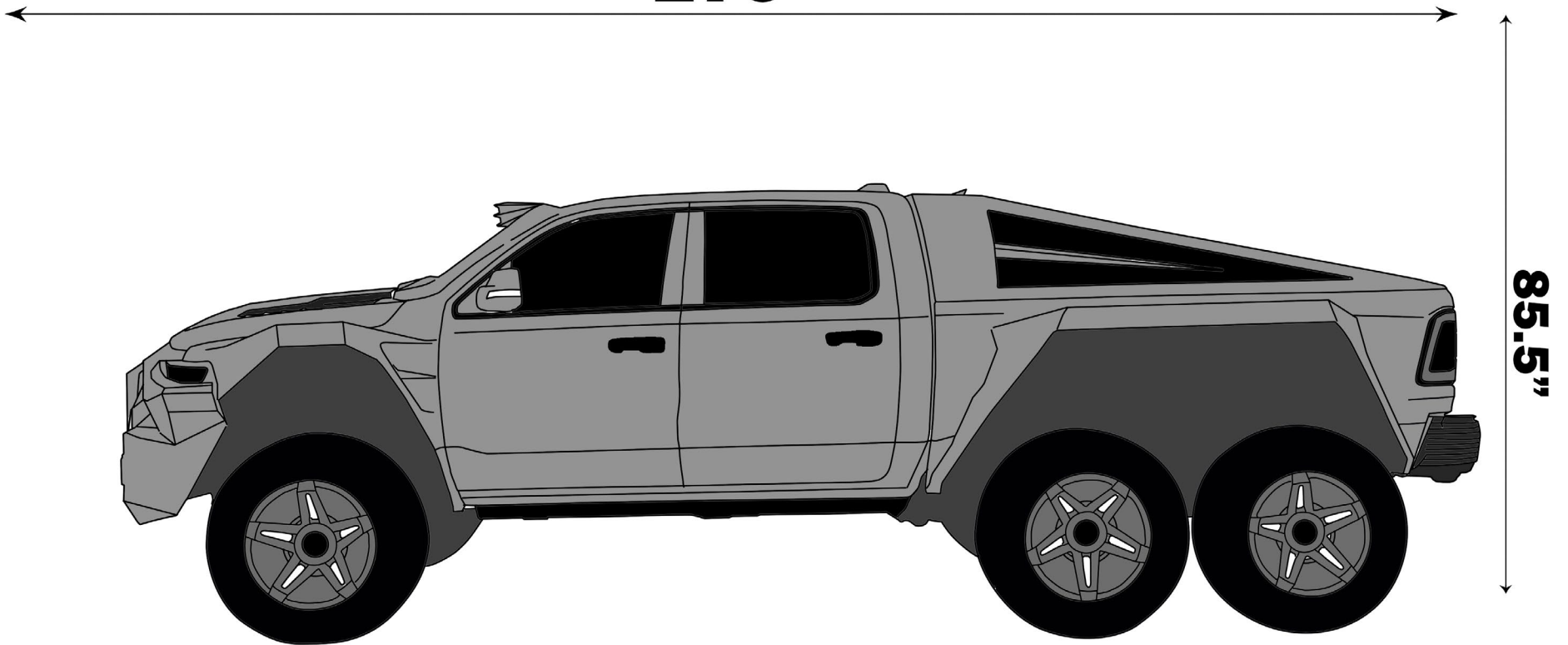


“It’s called the **JUGGERNAUT**, and Florida-based Apocalypse Manufacturing describes it as its ‘most aggressive vehicle so far’.

Somewhere underneath all the madness there’s a RAM pickup, while under the bonnet there’s a modified 6.2-litre Hellcat V8 that’s sending 850bhp to all six wheels. The Juggernaut is 7.35 ft tall, 8.12m wide, and 22.67 ft long. Those tyres are 40-inch monsters and the wheels are 22-inches despite looking more like trolley castors in this company. Oh, and those madcap arches obviously allow for ridiculous suspension travel, which Apocalypse says it has tested by jumping the Juggernaut ten feet into the air over 50 times.

There are five different drive modes (Sport, Drag Race, Baja, Rock and Mud) as well as a custom off-road mode where you can save your favorite settings. There are locking diffs too, plus steel front and rear bumpers and a high-performance cooling system. Probably for the best. Apocalypse says the Juggernaut will tow over 9,000kg and that the interior is “one of the largest cabins ever produced” that will comfortably seat a 7-foot-tall person.”

275"



- 40" Tires
- Independent Front Suspension
- 20,000 Lbs Towing Capacity
- 850 HP Supercharged V8 6.2L
- Luxurious Leather Interior
- Fully Integrated SEAMLESS 12" Head Unit
- Surround Birds Eye Camera
- Rear Mirror Live Cam
- Hand Fabricated Steel Bumpers
- Parking Sensors & Front Trail Camera
- Heated & Cooled Seats
- Panoramic Sunroof
- Power Steps
- Harmon Kardon Audio System
- Locking Differentials
- Full Time 6 Wheel Drive
- 5 drive modes: Sport, Drag Race, Baja, Rocks, Mud
- Blind Spot Monitor
- The Largest Rear Bench Seat In The Industry Anywhere.
- Live Cold Air Intake Hood Scoop
- DANA 60 Axles!
- POWER ROLLING LOCK BED COVER WITH REMOTE.
- Over 8 Feet In Bed Space Water Proof Storage
- Dual Exhaust & Optional 100 Gallon Aux Tank
- Cooling system designed for Hot Climates and Desert Use

**TESTED IN THE GUMBALL 3000
FROM TORONTO TO KEY WEST
AVERAGING OVER 100MPH THE
ENTIRE TIME.**

**TESTED BY TRIPLE F OFFROAD
AND JUMPED OVER 100 TIMES.**



“This one-of-a-kind creation is essentially a compilation of our greatest builds.”

- Joseph Ghattas, owner, engineer and head designer of Apocalypse Manufacturing

“Apocalypse 6×6 prides itself on installing proven Mopar engines through their conversion process. As result of the full conversion, the Apocalypse trucks outfitted with the tuned Hemi Hellcat engine can easily achieve 850 horsepower propelling its super vehicles from zero to sixty miles per hour in just 3.7 seconds.

Through our patented tandem axle technology the Apocalypse 6×6 series of trucks can be used to travel long trips or as an everyday driver. The unbreakable middle axle, has been perfected to eliminate wheel hop or bumpiness therefore creating a luxury travel experience for the driver and passengers.

We have shipped over 30 Apocalypse 6×6 trucks around the world in nations like Canada, Dubai, India, New Zealand, Brazil, Mexico, Germany and Cambodia.”



REFERENCES

I did not create, nor do I own, any of the artwork seen in this publication. All rights belong to their respective authors. Please go explore and support the artists/institutions that resonated with you!

Front cover: Schab 1 (Austria) by Charles Fréger (2010-11)

Back cover: TWO CAVITY FIGHTERS by Mark Kostabi (1992)

1. Namesake

All designs and images available courtesy of the Zaha Hadid Architects [website](#). Click any of the projects below to visit their landing page.

[Changsha Meixihu International Culture & Arts Centre](#)

[Fornebubanen Metro Stations](#)

[Opus](#)

[King Abdullah Petroleum Studies and Research Center](#)

2. Chitra Ganesh

 [chitraganeshbkn](#)

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 chitraganeshstudio@gmail.com

All text in this section are adaptations of interview excerpts from Chitra herself, which were pulled from this 2022 interview with [The Creative Independent](#) and this 2023 interview with [Indian Express](#).

Artwork in order of appearance:

Untitled from *A Delicate Line: Corpse She Was Holding* (2010)

Panel 4 "Series of Illusions" from *Tales of Amnesia* (2002/07)

Moonwalk (2023)

Mural of Kali for *Eyes of Time* exhibition at the Brooklyn Museum (2014-2015)

Urgency from *Multiverse Dreaming* (2021)

"Ancestral Visit" from *Orchid Meditations* (2023)

"Adventures of the White Beryl" from *The Scorpion Gesture* (2018)

3. Manuscript Detail

Title: *Livre de la Vigne nostre Seigneur*

Translated Title: *End of Time in the Middle Ages: The Vineyard of Our Saviour*

Origin: c. 1450–1470 (before 1463?)

Language: Middle French

Form: Codex

Support: Parchment

Dimensions (leaf): c. 240 × 170 mm.

Holding Institution: University of Oxford

Shelfmark: MS. Douce 134

Miniatures in order of appearance:

fol. 121v: Thieves are hung over fires.

fol. 083r: The souls of the proud and vain-glorious are broken on a wheel by a devil.

fol. 046v: The eleventh sign: the dead rise from their tombs.

fol. 088r: The Rivers of Hell: Cocytus.

fol. 085r: The avaricious. Souls in boiling cauldrons (includes pope, bishop, cardinal, monks).

fol. 077v: Descent of the damned into hell.

fol. 047r: The twelfth sign: the stars fall.

fol. 084r: The wrathful.

fol. 087r: The pool of fire and brimstone (Rev. XIX, 20).

fol. 098r: Lucifer with lesser devils.

fol. 042r: The second sign: the sea descends out of sight.

4. Hot Rod

All text and images are adapted from the [Lancia LC2](#) and [Shelby GT40 MK II](#) articles by Supercars.net.

Additional images for the LC2 were pulled from [Sotheby's](#), and additional images for the GT40 were pulled from [Shelby American Inc.](#)

5. Eddy Kamuanga Ilunga

 [eddykamuanga](#)

Featuring a combination of interview excerpts from the [@londonart blog](#) and the [Financial Times](#).

Artwork in order of appearance:

The Collective Unconscious (2017)

Abandonnés (2015)

Contrecarrer 1897 (2021)

Fragile 1 (2018)

Oubliez le passé et vous perdez les deux yeux (2016)

Fragile 6 (2018)

Deprived of the Past and the Present (2017)

6. Camera Roll

Page 1 (from left to right):

"Julie Foster, Portugal" (1977) by [Albert Watson](#)

Photo from the Spanish festival *Las Luminarias* by [Christian Tierney](#)

Photo of scavengers from the series *Mass Garbage Dumps of Cite Soleil, Haiti* by [Antonio Bolfo](#)

“Hindu Puja ceremony for tourists and religious pilgrims at the Dashashwamedh Ghat in Varanasi, India” (2019) from the series *Arc of a Name* by [Ed Kashi](#)

“Issa Lish, Vogue Japan, New York City” (2019) by Albert Watson

Editorial photo from [Abdulla Elmaz](#)

“UNTITLED -- 5” (2021) by [Djeneba Aduayom](#)

Page 2 (from left to right):

“The Flowers (Small)” (2023) by [Prince Gyasi](#)

“CT0001 - Kendrick Lamar, Main Stage” by [Christian Tierney](#)

Editorial photo by [Abdulla Elmaz](#)

“ISSA RAE - CULTRD_3” (2020) by [Renell Medrano](#) for *Cultured Magazine*

“Truck Drivers” (2013) by [Vasantha Yoganathan](#)

“Jazzelle Zanaughtti, Masthead Magazine, NYC” (2017) by Albert Watson

Photo of a sleeping child from the series *Mass Garbage Dumps of Cite Soleil, Haiti* by [Antonio Bolfo](#)

7. Wonders of the World

All artifacts receive full attribution in the section itself, but the body text incorporates different sources in addition to each item’s catalog description to provide a more complete view of the artifact and its place in history.

Supplementary information for the following was obtained from:

Feng guan - *Chinese Auspicious Culture* by the Beijing Foreign Language Press.

Nemrut Dağ - *UNESCO World Heritage Centre, BiblePlaces, World Pilgrimage Guide*.

(More images available [here](#))

Crocodile-Head Figure Pendant - All information pulled from [catalog description](#).

Sword, Scabbard, and Baldric - *THE MIRACLES OF ALI DINAR OF DARFUR* by L. B. Jureidini, *THE YOUTH & LAST DAYS OF SULTAN ALI DINAR “A FUR VIEW”* by Major J. E. H. Boustead, and an article about the history of Darfur from [Britannica](#).

8. Bony Ramirez

 [bonyramirezz](#)

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All text in this section is adapted from interviews with Bony - specifically, his 2020 interviews with [Something Curated](#), [It’s Nice That](#), [Gallery Gurls](#), and [Les Nouveaux Riches](#), along with a small segment of his bio on [New American Paintings](#).

Artwork in order of appearance:

Horse #1 (2019)

The Last Day, Ultimo Día En El Campo (2021)

Salome (2019)

Caribaby: The Carnaval (2020)

If Plantains Could Fly (2022)

Waterfront (2019)

Dónde Están Los LimónCILlos? (2020)

El Tiguerazo! (2020)

9. For Your Feed

Each image in this section is hyperlinked and takes you to the original creator’s Instagram page. I encourage you to look into every one of them - they are all onto something. Here’s the full list:

Page 1 (from left to right):

[chazzydawg](#)
[atli_sigursveins](#)
[degournay](#)
[cdaura](#)
[rickonmen](#)
[officiallyvisbii](#)
[stonecollages](#)
[lenamacka](#)
[filmdecay_](#)
[running.files](#)
[lunablaise](#)
[p1zzly](#)
[_miki_kim](#)
[parametric.architecture](#)
[eric_hagan_art](#)
[craig_green](#)
[fignyc](#)

Page 2 (from left to right):

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[arch.design.only](#)
[joevaux](#)
[comrade.intl](#)
[brutgroup](#)
[el_stitch](#)
[elrevel](#)
[lewishamilton](#)
[jungraphy_](#)
[spaceage_addict](#)
[alexpenfold](#)
[jihoonkm](#)
[olgacbozalp](#)
[shotbyowen_](#)
[chloeandchenelle](#)
[elvisbarlowsmith](#)
[muddycap](#)

10. If Looks Could Kill

DIEGO GUILLEN

 [_diego_guillen_](#)

 [diegoguillenfashion.myportfolio.com](#)

Text taken from an interview conducted with Diego by [Les Carnets du Luxe](#).

KOLTSON

 [koltsonbyrobertrodriguez](#)

 [robertrodriguezofficial](#)

 [koltsonnewyork](#)

 [koltson_official](#)

 [koltson.com](#)

Press Inquiries:

 melissa@mvccommunications.com


Sales Inquiries:

 nicola@koltson.com

Text taken from an interview conducted with director Robert Rodriguez by [Women's Wear Daily](#).

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 [ekayabanaras](#)

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Text taken from an interview conducted with director Palak Shah by [Vogue India](#).

Lado Bokuchava

 [ladobokuchava](#)

 [ladobokuchava.shop](#)

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Sales Inquiries:

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Text taken from an interview conducted with Lado by [METAL Magazine](#).

11. Anarchism and Art

Mattern, M. (2019). Anarchism and Art. In: Levy, C., Adams, M.S. (eds) The Palgrave Handbook of Anarchism. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-319-75620-2_33

12. Osang Gwon

 [osang.gwon.9](#)

 [gwonosang](#)

 [osang.net](#)

 gwonosang@gmail.com

NOTE: It appears that a couple of these interviews were originally conducted in Korean, so the English translations were sometimes a little wonky. I've slightly fixed the grammar here and there where things felt confusing to clarify the overall statement.

Text was pulled from this 2016 interview with [The Artling](#), this 2011 interview with [DEZINE Magazine](#), and this 2009 interview with [Aesthetica Magazine](#).

Artwork in order of appearance:

Singapore (2013)

Reclining Figure - Planets (2023)

Holy Mother & Ultra Monster (2013)

Metabo (2009)

Head of a Daoist Immortal in Ming Dynasty & Birds (2015-2018)


Sculpture From the Flat (2013)

2011, January (2012)

13. Wildcard

This issue: [Apocalypse Juggernaut](#)

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Additional text pulled from this article by [Topgear](#).

If you made it this far, thank you so much for reading!

For more of my projects, you can check out my website:

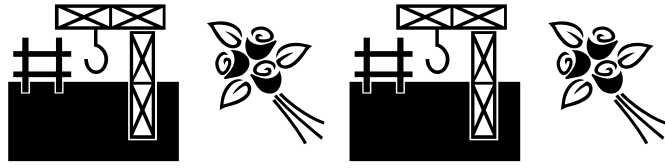
 [preeth.me](#)

Or reach out to me via email:

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This concludes ZAZA VOL #1. See you in December :)





adventures awaits! Let's go!
A world of dreams and



ASAS

VOLUME #1

OCTOBER 2023