with much gang-pride. And a New World Order has certainly affirmed itself if Demna Gvasalia now is creative director at Balenciaga. Yet, now that the initial enthusiasm has worn off a little, his aesthetic debt to Martin Margiela's work is so apparent one could even think of plagiarism. And this is where the comparison with the nineties hits hard. This edgy and inclusive beauty – definitely a Caucasian and not multiracial code – certainly looks like a dramatic break, but what really comes across in the end, rather than genuine underground expression, is mere marketing, displayed with an evident and self-satisfied cynicism that fascinates as much as it repels. The Gvasalia brothers win, and they know it, because they have occupied a conspicuous gap in the market. Glenn Martens' confused mash-up, acid and frenzied like some pages out of Burroughs, is harder to digest, but at least it's more sincere, authentic, and definitely less derivative.
Is this a New World Order? One would say so. New, certainly, for age and methods. Old, maybe, in its avid aspirations and craving for power. What remains of the Nineties are the one-time authenticity, energy and naivety.

MIA WASIKOWSKA (PAG. 131)
BY ROBERTO CROCCI

Confucius said "Everything has its beauty but not everyone sees it". It seems to me that this is the right aphorism to whet Mia Wasikowska's curiosity, who at this time is on the other side of the world in her own apartment in Sydney. "We should all be surrounded by beautiful things", she tells us over the phone, "beauty is important because it is subjective, each of us has different criteria of what is beautiful and what beauty is. I think a lot of people have the wrong idea about beauty, it should be less materialistic and more about what makes you feel happy, feel good. For me, absolute beauty is... my grandchildren, Olympia (2) and Oscar (5) they are the most beautiful things, even when they fight or scream at each other. They live in Canberra, I miss them all the time. Beauty is to spend a whole day with my friend Sara in Los Angeles, being able to afford a day to devote to ourselves, just reading abook by the ocean. "The calmness with which she measures her words, denotes both sensitivity and intelligence, rare for her young age -26 years- also unique, especially for the world of Hollywood, a world in which she earned her first television role with the HBO show, In Treatment with Gabriel Byrne. "When I was a kid I was all about contradictions, sometimes I was very quiet and then I could really be hyperactive and crazy. I was probably quieter in social situations. I think I have a reputation for being quite shy, but I don't think I'm too shy. I was just reserved, I respect other people's privacy. I guess I lived in a bit of a fantasy space in my mind." After The Kids are all Right, directed by Lisa Cholodenko - nominated for Oscar and winner of 2 Golden Globes (2010) - Tim Burton choses her for Alice in Wonderland, a role with which she returns to the screen in May in "Alice Through the Looking Glass", this time directed by James Bobin. "Alice is a very nice person. She is very strong, she knows who she is even if society around her tries to suppress her, make her conform. She is a solar person, confident, she is herself and this fact makes everybody around her happy, she has a postive effect on people. In the first movie she was awkward and uncomfortable, but now she is very determined to help the Mad Hatter (Johnny Depp) and even if her character gets tested during her adventures, at the end she succeeds and becomes even stronger. You can say this film has a feminist tone... I would hope everyone would be a feminist. Feminism is just about equality, really, and there's so much stuff attached to the word, when it's actually so simple. I like to play Alice, she is really fun." Before becoming an actress, Mia studied for years to become a dancer. "I started dancing when I was 8 years. At 12 I could stand on the tips of my toes. I was training 35 hours a week. It had become an obsession. Then, during puberty, I realized that my body was not suitable, I would have never become the dancer I wanted to be. Ballet is about perfection, while cinema is just the opposite, it's about imperfections and how to explore them. Acting suits me better. Just being physically aware can be another aspect to your character, and allow you another tool in taking someone on. Also, with dance, you learn to channel nerves into energy, it really helped me. And then, if I have to be honest, film costumes are much more interesting. Like the ones for "Alice Through the Looking Glass", designed by Colleen Atwood (3 Oscars -including the first Alice - and 8 nominations). "These costumes are really important in the movie, because they tell you about the world in which they (the characters) live, and because Alice travels through time. Colleen's creative process is beautiful, she wants your input, listens to your ideas ... to the point that the next time you go to a fitting, your ideas are in the costumes, always with her twist, which is always more creative then anything you can think of. For her it's all in the details, the looks, the colors, the cut, the fit. The new Alice lives her emancipation through what she wears, she is really comfortable with herself, she is a captain of a ship, wears a uniform, dresses in unusual ways, wears pants when women only wore skirts. Also talking about beautiful customes, I love the ones that Fellini had in his movies, for him they were museum pieces. The looks of the costumes constructed by his designers were dictated by the actors' physical appearances, with the clothes heightening the personalities suggested by the actors' features. Another passion of Mia's is reading, she loves books. "Right now I'm reading "Disgrace" of J.M. Coetzee, South African writer and essayist, 2003 Nobel Literature Prize winner; next on my list is "On Beauty" by Zadie Smith, Edward Morgan Forster, also like the Italian Elena Ferrante, her stories are very compelling. Let's finish with her beauty: secrets for a relaxed and youthful face? "I kind of suck at this (she laughs), the less I do the better I look. I think that if you eat in a balanced way and you feel good about yourself you don't need make up. Right now it is not a priority. I wash my face at night and put moisturizer on and then I do the same again in the morning. If I don't have to "work" at it, I never use make up, unless I have to attend a particular event, then it's my team that makes me more beautiful than I could ever do myself. I'm lucky."

CHIARA MAZZOLENI (PAG. 156)
BY MAURA MADEDDU

Even if at first sight, with her long blonde hair and simple style, she could be taken for any North European tourist on holiday in Italy, Chiara Mazzoleni from Bergamo is one of the new – and most interesting – faces on the catwalk. Nothing about her is what you would expect from a girl of 20: shy, beautiful in an elusive way, exactly like her own definition of beauty: "I think beauty is something that doesn't exist. It is the way we see things based on our experiences and feelings. It is what makes us feel good and gives us peace of mind … While I have no precise canons regarding female beauty. One feature I do value is very pale skin". Skin like hers, skin in which she learned to feel comfortable at a young age: at the age of 16, in 2012, she took part in Elite Model Look. She found the process challenging: "At first I was very insecure, being judged on my physical appearance was tough", she explains. "However, getting to the finals, then the first jobs and being thought well of by the experts gave me a new maturity: now I don't pay much attention to what people think of me". After the competition came her proper launch thanks to The Fabbrica agency, "a real family" that gives her the opportunity to walk down the most important runways. And it matters little to her that within the fashion system, fashion shows are being seen as passé: she likes them a lot. In September 2015, she made her first appearance in New York for the SS 2016 show of Proenza Schouler, Hugo Boss and Calvin Klein; in Milan it was the turn of Prada, followed by Alexander McQueen in Paris. Then came Givenchy during the last menswear shows in January, then Jason Wu, Michael Kors, Oscar de la Renta and Fausto Puglisi during fashion week in March for AW 2016. There was also an increasing number of photo shoots for many international magazines: and for L'Officiel it was a date not to be missed. Top of the list of her favourite stylists are Italian names: "It seems obvious to say so, but Prada's style is truly matchless. Every season I am surprised by everything: I love their materials, their colours, their lines. And I greatly admire Fausto Puglisi, also as a person." She is very keen on art and in her free time loves to paint and she has set aside her dream of becoming an archaeologist for the sake of fashion: "I'm pleased that this side of me has come to the surface. But don't ask me to choose my favourite painter, because I couldn't! The art movement that I feel reflects me most closely is Impressionism. Art and fashion is a combination that has always been the subject of discussion. Can these two things come together? "I don't think fashion is necessarily art. It can become it. Certainly, it is an expression of beauty". Beauty explored, beauty perceived. For us, Giasco Bertoli portrays his beauty. This photographer does not start from fashion but arrives at it through the photographic instrument, in order to tell a story and turn the model into the protagonist. An emotional story like a breath of fresh air and a desire for freedom, about a girl who plays on the beach wearing the most beautiful pieces from the early autumn collections, letting the sun and the wind of Normandy caress her skin, stunningly white and radiant.