



**ODALISQUE MAGAZINE  
MEDIA KIT**

## **A BRIEF HISTORY**

**ACCORDING TO ODALISQUE MAGAZINE, ART IS FASHION AND FASHION IS ART. THE DYNAMIC WEBSITE [WWW.ODALISQUEMAGAZINE.COM](http://WWW.ODALISQUEMAGAZINE.COM), LAUNCHED IN STOCKHOLM IN 2011, AND ITS LAVISH COMPANION PRINT EDITION WAS FIRST PUBLISHED IN THE FALL OF 2014, TOGETHER THEY FORM A GLOBAL PLATFORM WHERE CONTEMPORARY ART AND FASHION MEET.**

**PUBLISHING PHOTOGRAPHY, ILLUSTRATION, SHORT ARTICLES AND INTERVIEWS WITH INTERNATIONALLY-CELEBRATED ARTISTS, THE PRINT MEDIUM PROVIDES VISUAL AESTHETICS THAT CATER TO THE FASHION ELITE WHILST CONTINUING TO INCLUDE THE MARKET-PREFERRED, HELPING ESTABLISH THE ODALISQUE PLATFORM WITHIN KEY GLOBAL FASHION TERRITORIES.**

**THE WEBSITE SERVES AS BOTH A SOPHISTICATED, CONTINUALLY EVOLVING MEDIUM FOR EXPLORING NEW WORK FROM ESTABLISHED CREATIVES, AND ALSO AS A PROVING GROUND FOR NEW TALENT WITHIN ART AND FASHION. DAILY CONTRIBUTIONS FROM A DEDICATED TEAM OF BLOGGERS SPREAD AROUND THE GLOBE AS WELL AS MORE IN-DEPTH, BI-WEEKLY INTERVIEWS AND EDITORIALS, ADDRESSING PRESSING ISSUES RELEVANT TO THE INTERNATIONAL FASHION AND ARTS COMMUNITIES, SUCH AS FEMINISM AND GENDER EQUALITY, ECOLOGICAL RESPONSIBILITY AND EMERGING OPPORTUNITIES IN THE DIGITAL AGE.**



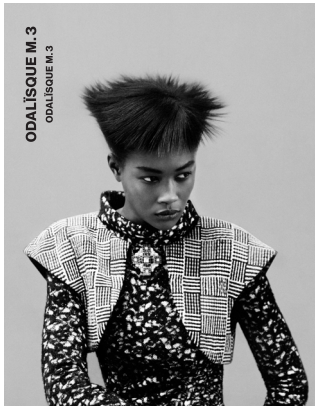
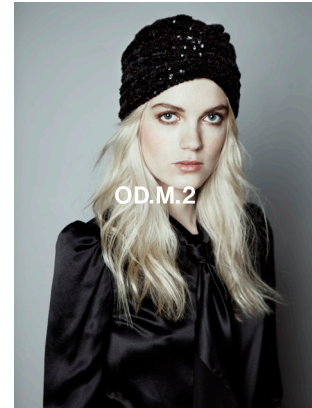
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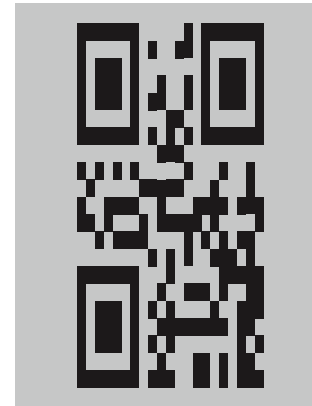
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FASHION

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MY  
DREAMS  
AWAY

DREAM  
MY  
DREAMS  
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DREAM  
MY  
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DREAM  
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AWAY

084 -  
093



ASPH

052 -  
063



ODEL



PHOTOGRAPH BY WILLIAM STELLA / FIVE  
STYLING BY JESSICA HARRIS / FIVE  
HAIR BY JESSICA HARRIS / FIVE  
MAKEUP BY JESSICA HARRIS / FIVE  
DRESS BY JESSICA HARRIS / FIVE  
SHIRT BY JESSICA HARRIS / FIVE  
PANTS BY JESSICA HARRIS / FIVE  
SHOES BY JESSICA HARRIS / FIVE  
ACCESSORIES BY JESSICA HARRIS / FIVE



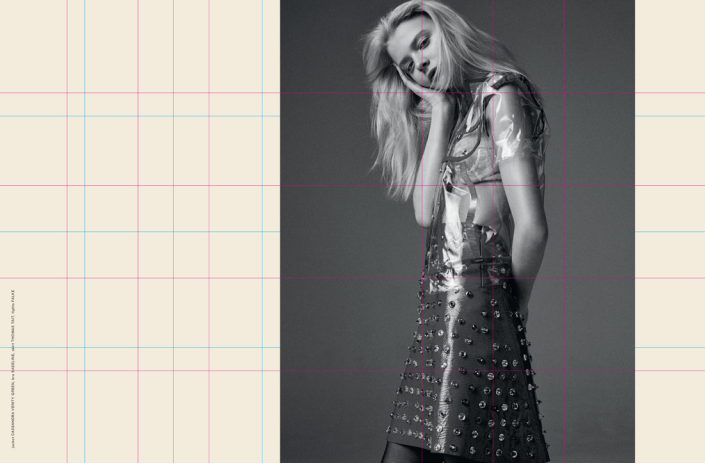
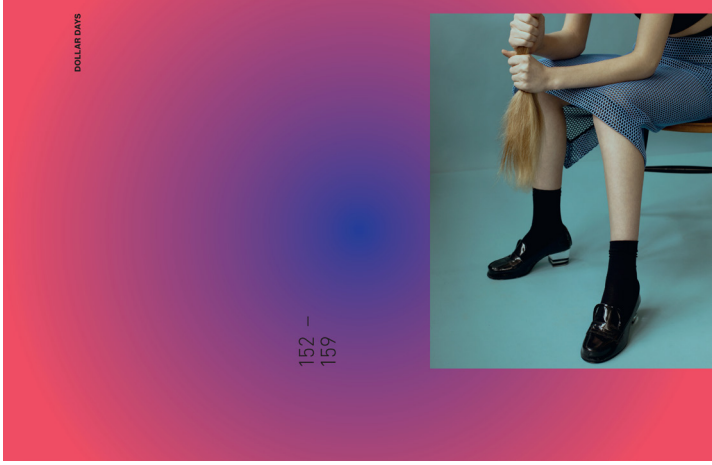
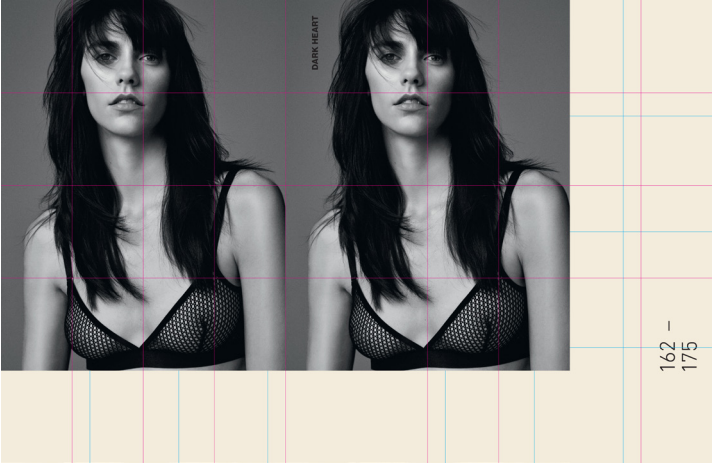
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SHOES BY JESSICA HARRIS / FIVE  
ACCESSORIES BY JESSICA HARRIS / FIVE





FASHION





# BEAUTY

IF IT WASN'T FOR THE NIGHTS

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PHOTOGRAPH BY JAMES HARRIS FOR THE NEW AGENCY  
MADE UP OF JAMES HARRIS, JAMES HARRIS PHOTOGRAPHY, JAMES HARRIS  
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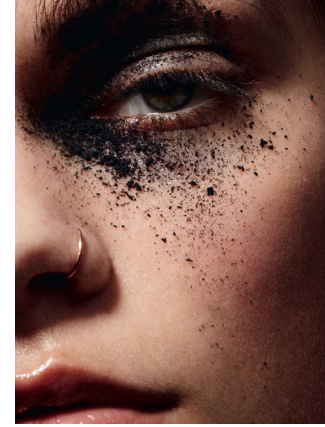


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BLACKSTAR



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# INTERVIEWS

011 A tale of bravery and passion by Alessandro Dell'Aquila  
Written by Giovanni Pisanese

Alessandro Dell'Aquila has been called "omnigenous" by fashion insiders when he quit his successful line to start over with another incredible adventure. 011, launched in February, 2010, has been a great challenge for the Neapolitan designer.

At the end of the year, with Alessandro Dell'Aquila, I was keen to reproduce the perfect story, with images and text, that would be a great challenge for the brand. On the other hand, 011 states a younger and more contemporary fashion idea with an important focus on nature. I took for a walk, with a camera, a very simple idea to be able to mix with uncomfortable refined fabrics, male silhouettes and sportswear details. Dell'Aquila's intention for fashion started in a very young way, he was appointed as the Creative Director for Gucci when he was just 21. Some years later he joined the team of Peter Dinklage, a master of tailoring. In his first step as a great designer happened in March, 1998 when he decided with his omnigenous collection. The fashion community declared that a step was taken when they saw Alessandro Dell'Aquila's seasonal and fashion collections with high-quality fabrics on catwalks. Fashioners, while working at his own collection, he didn't miss the opportunity to design for prestigious fashion houses such as La Perla, Brioni and Armani, the most elegant, important and honorable ones he has been his connection as Creative Director of the French maison Rochas in 2013.

The last two decades have been crucial for Alessandro Dell'Aquila's career in a world where fashion is quickly changing. Recently announced that the brand will stage its 011 men's and women's collections in September, closer to the time to when garments would traditionally be available for sale. Progression, international fashion houses such as Blaise Tom Flaminio, Michael Kors, Tom Ford, Tommy Hilfiger and the promising collective statements declared that they will follow this trend by heading towards a new "new new, big new" formula. Alessandro Dell'Aquila thinks that this is a great challenge to show Italian brands' potential.

At the current changes have to be seen as an opportunity to defend not just creativity, but also the brand in Italy. I know that every small Italian brand is supported by a high quality and flexible supply chain in order to compete with bigger companies in the right production time, costs and craftsmanship level. 011's 2010 collection is a great example of Italian savoir-faire and innovation, influenced by Giorino Berni's photography and by the beautiful and economic artist Tom Medley. Alessandro Dell'Aquila showcases a collection inspired by the process performed in Rome, respecting the elegant masculine tradition through the use of under shirts, dresses or lovely lace frocks.

His inspiration always comes from the most diverse atmosphere that I combine in an unusual way. Social media, photography, street style and cinema all contribute



011 - 011



to those suggestions that I reject and that become, in the end, images which are often contrasting with each other. The results are unexpected, but at the same time coherent, collections.

Social media is a powerful means for designers, and consequently bloggers have become the most influential people within the fashion system.

At Instagram is a direct and a two-way communication system. Once, a designer had just advertising campaigns and catwalks to show his or her collections. Nowadays, like and comment represent a continuous dialogue between fans and potential customers. Common people wearing your clothes by posting a picture become ambassadors of the brand in a natural way, offering new points of view. To be visible are not just a great source of inspiration, but also a natural source of response to my creation.

The Instagram account @alessandroaquila came spontaneously after Alessandro's invitation to interview 011's communication office. Moved by the designer collaboration, it displays all working activities related to the fashion brand, which are made inside the quarters to which they just moved.

At Instagram represents a delicate point of view on fashion, made of suggestions that come from daily activities within the office, from fashion magazines, photography, cinema and music. Brands such as "Madness" or "The Devil Wears Prada" represent in pop culture, and in an extreme way, the fashion system. However, there are also documentaries on "Wild and Free" or the recent video about Diana Vreeland, which offer a more profound and technical portrait of this world. "Think about electronics such as Frank Rodano's "Quadrupole" video manifesto or "Live Up" by Riccardo Donatoni, where the glamorous world of London fashion photography mixes up with the characters' real lives.

Alessandro spends his spare time having dinner with friends and watching many movies.

At I wouldn't mind becoming a Creative Director or a Costume Designer for a film. That wouldn't be a bad idea at all.

Photography by Andy Rossmann  
Stylist: Jennifer England  
Hair & Make up: Lucia Lotti  
Model: Fanny Hall / Annette Rogn / Daphia Nilsson / Hana Milan  
Creative Director: Alessandro Dell'Aquila  
Photographer's assistant: Luca Rossmann & Alessandro Oliva  
Stylist's assistant: Niccolò Andreatti  
All clothing 011

012 Interview with Jacine Pech  
Written by Felicia Schuman  
Photography by Bettie Wood (Artistic Studio)

Here in the Ukraine, raised in Sweden, Jacine Pech ended up in London to study fine art and inadvertently became a set designer. The creative ways given out of ordinary materials.

FE: Tell me about your story - how did you end up being a set designer?

JP: In one way, I have always been very interested and attentive to space, materials and objects and the way they interact with humans. For me the way of expressing this interest had been primarily within the art context. I had come to London to study fine art at Goldsmiths College and after I graduated, I wanted to extend my practice from the context of the art world, but never planned to do set design. So it was sort of an accident, a photographer asked me to help something for a shoot, and it seemed like my skill set really worked for this profession. So it took off really quickly from there.

FE: Where do you find inspiration?

JP: For me the materials are often an important point of inspiration. Different materials have different ways of behaving and expressing themselves, which can create really interesting and surprising results if one can learn how to work with their content rather than block it out.

FE: What's the best part of working with visual storytelling and creating these imaginary worlds?

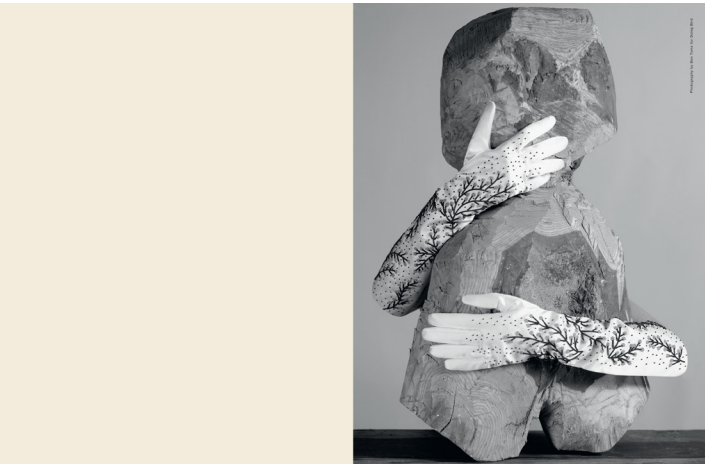
JP: In my way the recent projects I have been involved in have been moving away from the idea of a shoot being a form of "storytelling". I think we are very well equipped today to present images without the need for a narrative, so one of the recent stories I have shot with Tom Ford for example, are much more based on a relationship between my materials and objects, rather than the idea of having a character in a particular setting. We still often explore a theme though, and for me one of the best things about this job is the great variety of techniques and things that I get to explore and learn about with each shoot. From flower arrangement to making concrete, from working with a wolf to shopping for leather film at five in the morning at the film market.

FE: What's your dream project?

JP: Although I really enjoy working on short projects with tight deadlines, I do terribly miss the possibility of having a studio practice where thought and ideas are allowed to develop at their own pace. I love making furniture and also work with arranging a three-dimensional space where people move around and relate to it. At the moment my dream project would be something along the lines of building a



012 - 012





# INTERVIEWS

Yasushi x 5

MM: Are you a Home Alone fan?

YE: First movie I went to see by myself was Home Alone. Since then I have been a fan of Culkin.

MM: Has Culkin seen your work?

YE: Some time ago, I had a chance to show one of the Culkin's friends my paintings, and then she took some photos and sent them to Culkin. I never received a response from Culkin but I guess he's seen my works, in some way.

MM: Do people find your current subject (Culkin) a bit odd?

YE: Very much so, I suppose. By the way, it's been 25 years since Home Alone was released and he is still famous and recognized. I never expected this and I find it quite surprising.

MM: How much does one of your paintings cost?

YE: It depends on the series of work. For example, this one is around one million yen [ca €7,800] for a painting size 100x100cm.

MM: Do you buy art for yourself?

YE: I like buying art. I often buy my friends' work.

Full Name: Yasushi Ebihara  
Born: Ibaraki, Japan, 1976  
Lives in: Toride City, Japan  
Occupation: Painter



An interview with Penélope August  
Written by Tamasu Ogipuri

Penélope August is one of those rare actresses that gets the great roles and makes them even better. A celebrated Swedish actress of screen and stage, August was one of legendary Swedish director Ingmar Bergman's favorites, and he cast her in countless theater productions and films, including "Penny and Alexander," the Bergman film that received an Oscar for Best Foreign Language Film in 1966. Bergman also wrote the part of Anne for August in his film "Face/Off," and her performance in that film gave her the Cannes Film Festival Best Actress Award in 1971. However, for you dear readers who can't get with the highest cinematic references allow me to break it all the way down, August is also the actress who has played Mrs. Elvira (Claudia Spindler's wife Boris Valer's mother) in "The Thin Red Line," "The Phantom Menor," and in "Star Wars Episode II: Attack of the Clones." She was also in the "Seductions of Tongue" feature "The Tale of Innocence." In other words, Penélope August is big time. So despite my surprise when August greeted me at the door of her small little cottage in Stockholm wearing a flower crown. It catches me off guard. Both in the presence on screen that I was half expecting her to be wearing some sort of "New Wave" flower girl's something head, like of flowers, petals, and so on, and in the real life, she looks like a young elegant noble - something that might hint at her life's journey in the performing arts, and her standing as an exceptional, critically acclaimed character actress and director. But August is down-to-earth and tells me she is in her way to work after 10 days of vacation, her house the address for her. After 1 hour my car is in the hallway, and get settled at the kitchen table with a cup of lighter pink smooth coffee made by August herself. We have the address for her.

- I was around 15 years old the first time I was on set, she says. I was for a Bergman film. It was an emotional and overwhelming to be on set as an actress. I felt it in my blood and I don't know I had to be this for the rest of my life. She explains.  
- Paul, forward to 2005 and after nearly 30 years of working as a stage actress at the Royal Dramatic Theatre in Stockholm, interrupted with acting in feature films, August decided to try her hand at something else.  
- I did my first play with Bergman and when he retired from the Royal Dramatic Theatre, I decided that I would also leave. I felt I had to leave and try something new, she says.  
- The decision to try directing felt natural for August.  
- For me acting is like using my right hand only and with directing, it's like knowing that I have a left hand and trying it out to see what it can do on its own, she says.  
- August tells that being a single mother with three daughters meant that some projects were impossible to take on earlier but now that her children are adults her life is her own. "Directing is hard work because of the long time span of each project. Trying to coordinate it myself is like a challenge for women who are close with their kids like I was" she explains.  
- 2005 marked her directorial debut with the short film "Time Boat". In 2010 she



Bettina Beine  
Written by Nagata Inagaki / Photographica

You notice it immediately, even though you don't see it in the picture. Something is giving you something that grabs on and challenges the person portrayed. It's that extra something that gives Bettina Beine's photographs their unique nerve. As they Hollywood stars, top models, gender studies or her own investigative projects, they all have that distinguishing quality: both the photographer and the subject have left their comfort zones and ventured into uncharted territory. However, to have the courage to go beyond your comfort zone means you have to feel confident, and be willing to be challenged.  
The feelings of confidence and challenge arise because meeting Bettina Beine is an unforgettable experience, regardless of whether it is for a few hours of a photo shoot, an interview situation or even just a "never ending conversation" and life-long friendship. She takes control of the situation, invites you to participate in a new, independent atmosphere and creates a kind of twilight zone where normal rules no longer apply and where life opens up to new experiences, new perspectives - all that which is going on outside the picture...  
"I talk a lot with you, as the subject doesn't feel abandoned. I remember how lovely and vulnerable I used to feel when I worked as a model. You were made up and dressed and left on your own to allow the photographer to shoot. I do the opposite. First I create a sense of security then, as a result of the confidence that arises, I demand courage. Being photographed by me should be a memorable and positive moment, even though it may be challenging, and I'm not talking about the degree of nudity," Bettina Beine says.

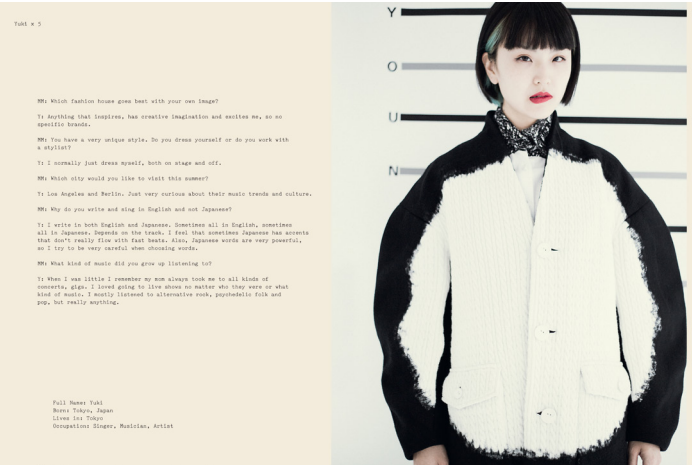
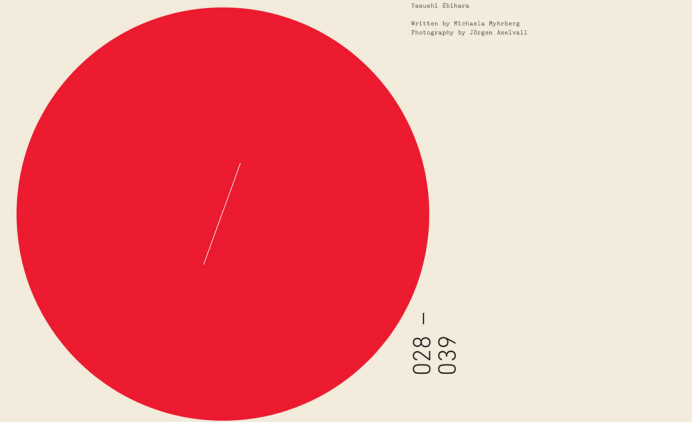
At Photographica 15th April - 15th June 2016  
Exhibition proudly produced with the  
Maison Européenne de la Photographie, Paris.



An interview with Amanda Bergman  
Written by Daria Celisano

DC: What the name Amanda? Is there something special behind the name?  
AB: The thing with Amanda is that we don't really think things over. And if there is any concept behind it, this is the concept we are trying to keep. There was a short discussion about it before we - we wanted to make sure that you would want to listen to what you're driving your car, or something similar, like moving forward, on the go, getting ready to go into. Amanda is an old film model, so that could be the only connection. We started getting gigs early on in our career, before we even decided on a name for ourselves. Someone said the name Amanda, and we all said, yes!  
DC: What made you decide to start a solo career?  
AB: There are many reasons for that, and one of them is that the band has always been doing other projects of their own. It made sense to everyone to move forward into their own careers. We are not only relying on Amanda to support our own paths.  
DC: Her project after what?  
AB: I think I'd like to have 10 minutes to hold an hour of peace and quiet. That doesn't happen very often though... I am usually with the band, which means four days and nights every week. I'm going to try, before or after a show if I get the chance, I will try to go for a run or a jog and try to keep everything as normal as possible. It's important to ground yourself.  
DC: There is a song that speaks to you the most?  
AB: There are some songs that speak to me, for sure. With my solo album, there is a certain song called Questions that I really like. When making an album, not every song is going to be the best to you, because when you record it, what every song is like an attempt, and for me, it's not necessarily the best song on the album.  
DC: What do you think is the most important thing in your life?  
AB: The most important thing that you care about the most, because they are someone close to you.  
DC: Do you have an artist that has inspired you since the beginning of your life/career?  
AB: I'm inspired by anyone who can sing and express themselves in a very honest and almost have a unique type of way of expressing themselves. For instance that Baker, I really like the way he tells his stories in his songs. It's more like a conversation type of singing.  
DC: I see in the titles of your songs, whether in English or Swedish, that most of

3 X 5  
Kunihiko Morinaga  
Tada  
Yasushi Ebihara  
Written by Michaela Ryhberg  
Photography by Jürgen Axelvall



Full Name: Tada  
Born: Tokyo, Japan  
Lives in: Tokyo  
Occupation: Singer, Modeler, Artist

An interview with Amanda Bergman  
Written by Daria Celisano

then refer to nature or nature. Why is this?  
AB: Obviously that is something I refer to often. I don't know why, but it's something easy for me to refer back to. Animals, the way things move, the way music looks, how it goes forward, it's something that is quite familiar to me.  
DC: What do you do when you have space time?  
AB: I love nature. I grew up in a tiny village in Palermo, Sweden and I love to be there and always have. I've lived there my entire life. Cities are not my natural habitat. I love being with nature, and being in the middle of nature. I am sort of an introvert that way.  
Photography by Michaela Ryhberg  
Stylist: Michaela Ryhberg  
Make up: Paul Baker / Michaela Ryhberg  
Hair: Ellen Eriksson / Agnes Roser  
Photographer's assistant: Ellen Eriksson







# ART

NEIL KRUG



Neil Krug & Phony



JORDEN AXELVALL





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IN COLLABORATION WITH CHANEL

Interview with Anna Turell / Marimekko  
taken by Veronika Pava Borzua

Entering the Marimekko showroom in Stockholm on a bleak January day, I definitely had a solid package of preconceptions and expectations. The Finnish brand that dates back to the 1960s has literally left a print on Scandinavian design history. Their bold, patterned textiles have moved my fashion and design consciousness far as long as I've lived in Sweden. The presence of oversized poppy flowers, slightly psychedelic polka dots and marine stripes always go noticed at home showers or on a rainy day when the umbrellas start popping up, amongst a sea of monochrome black outerwear. While visiting our 4 featured apartment, Marimekko pillow cases and a shower curtain were always included. These random moments with the visualist of Nordic design have left me rather desensitized to their charm. Although I am all for bold colour and pattern matching, in my mind using Marimekko's patterns is reserved for friendly librarians and retro freaks that spend their afternoons taking cinnamon buns and curling their hair into pigtails while listening to a big band playing swing. Meeting Marimekko's creative director, Anna Turell, who has been with the brand for nearly ten years, I couldn't help but wonder if her fresh perspective and years of experience in such modern concepts as a 60s dining and she could persuade the sceptic in me.

When I enter the building located on the main street of Stockholm's hip district Östermalm, in the southern part of town, I feel as though I have wandered into somebody's apartment by mistake. Marketing Manager Therese Martin greets me at the door, and we are soon joined by Lena, who, in her impeccable striped shirt and orange skirt with hand-painted floral patterns, seems to embody the perfect Marimekko designer. Both ladies are eager to show me around. Anna draws my attention to the new collection of urban house textiles, presented in the main bedroom, and shows in their one pillow case made of a curly plush traditionally used for Edwardian teddybears. After the home showing, we all drive to slip some tea served in Marimekko mugs, of course, and go through the fashion collection Anna and her team have been working on recently.

VBs I'm curious as to how you've finally arrived at Marimekko?

AT Ever since I was a child I liked Marimekko and admired my mother, who would wear it and use it in her home. In 2008 I introduced Marimekko to HM, where I was designing and created a tribute collection, using my fascination with the patterns and graphic design. Marimekko is one of the Nordic brands that has created



a recognizable stamp, a trademark like no other.

Just two years ago Anna Turell was the head of the then newest concept of HM and a 60s Store.

VBs How has your transgression between two such different brands gone so far?

AT At 60s Stores, the main focus was to think "new" and create a quality, inspiring brand concentrated on the customer's experience. We didn't have any reference to what is typically "Marimekko" yet. With Marimekko there is no need to take from the archives and rediscover. The ground idea is to design products that make the everyday life special. The very core idea of Marimekko had a lot to do with female emancipation and it was created together with the social changes that pushed women to work and take part in public life as never before.

VBs It seems Marimekko may be a feminist brand?

AT When Arni Raita founded Marimekko in 1960, together with her husband, who happened to own a small textile print company, she wanted to make the grey post-war reality a bit more colourful and make clothes that would enhance the well-being of the women themselves. They were clothes that would please nobody else but the women who would wear them. It was the total opposite of the corsets in the 1920s.

VBs It seems like a lot about Marimekko has to do with the historical references and constant renewal of the heritage. Is it a challenge or an inspiring approach?

AT It's actually just fun. I got this question often, even from Marimekko's board itself. When I visit my team, I do talk a lot about the heritage, while leaving a lot of freedom to their sensibilities and count on that they will use the handcraft and the print.

VBs What other strategy do you have to bring the modern, urban customers, to the Marimekko of the twenty-first century?

AT I think about the collections as well as the shopping experience. The thread should go from the clothes and objects, to the store, internet and beyond. We want our customers to be a part of the story, to live it and take it home.

VBs In your notebooks, there are a lot of images from Ingmar Bergman's "Persona". What kind of film would you direct if you would create a story embodying the Marimekko aesthetic?

AT I would probably follow a woman in her normal life. I am most interested in the normal day, of what real, nice people wear, not what an actress in the movie would wear. I think my own life is at its best when I have enough energy to do the little extra and add some pleasure in the ordinary lives by my favourite brand, put a special cloth on the table, some days ago we prepared a special lunch with my son. Just a simple pasta dish, but he made it from scratch, and then we put Marimekko napkins on the table.

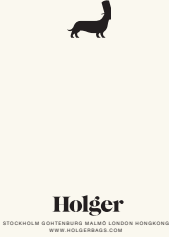
Encouraged by all the inspiring stories I've just heard, yet still fighting with my inner questioner, I share my stereotypical image of the muffin-baking retro with VBs Anna and Therese. With a glimpse in her eye, Anna pulls out the lookbook for



## IN COLLABORATION WITH MARIMEKKO



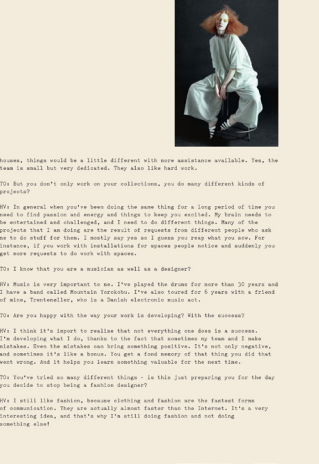
HOLGER



LINK IMAGE



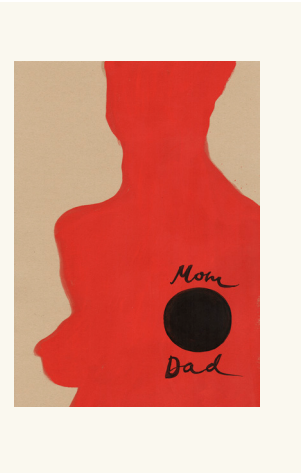
HENRIK VIBSKOV





# INSERT

Growing down!  
An exhibition by  
Jesper Waldersten  
2015.06.11 –



JP: Can you recall the first drawing that made you feel really proud?

JK: As a kid I was always quite complacent regarding most of my achievements, something that I grew to regret later on. That's life. I remember one image, it was an oil painting illustrating a wild beast suddenly attacking a woman. It was dark, gothic and I'd made a note on one of the edges that the picture would be mine forever. I turned it later.

JP: Are there any artists that have been important for you in your creative process?

JK: That's a list as long as life. Even though it rarely includes "artists" as we usually see them... there are shades, colors, notes and notes. Even at the night. If I had a bird pet it would be called Geronimo or Old School. My dog's name is Fido and I've always... I think that says it all.

JP: In a few words, how would you describe your own creative world?

JK: It's a forest to get lost in. It's big as the night and a way of living. It's forgotten to get lost. Its purpose, however, the artist's thing is to be seen, but I make sure they know that my world, my drawings, images and paintings are mine, my own and I'm sure they'll be a sympathy described in pictures and words. I'm not a writer. I'm a visual artist.

JP: Your work feels swift and sharp. Do you ever plan your work ahead, or do you improvise?

JK: Everything's got a plan. Everything's important. As much as, oh... it's all along... lightness. But life is much harder than that. We do it over and over again. As practice. The truth is that I only draw a small part of what I do. I could work twice as much if I had to. If I wanted to.

JP: How do you proceed when you get tired of yourself?

JK: I get tired of myself all the time and because of that I've found the urge to keep looking for happiness. True joy only exists in the moment. But it's a fun game to play and search.

JP: You're a very public artist. For example, I often find your illustrations in newspapers. Can you be independent in your work, or are there any subjects you avoid?

JK: As much as you wish. The artist Jan Håkonsen once gave me the advice to "own the situation". I have a voice and as long as no one else is supporting and backing it to the world, I'll have to do it. We can't stop making ourselves heard.

JP: What is the most hopeful word to you?

JK: Happiness.



**EACH ISSUE, WE OFFER DIFFERENT ARTISTS AN OPPORTUNITY TO INVEST IN A CUSTOM INSERT SHOWCASING THEIR ART IN COLLABORATION WITH ODA-LISQUE'S ART DIRECTORS.**



# PRINT AD FORMATS



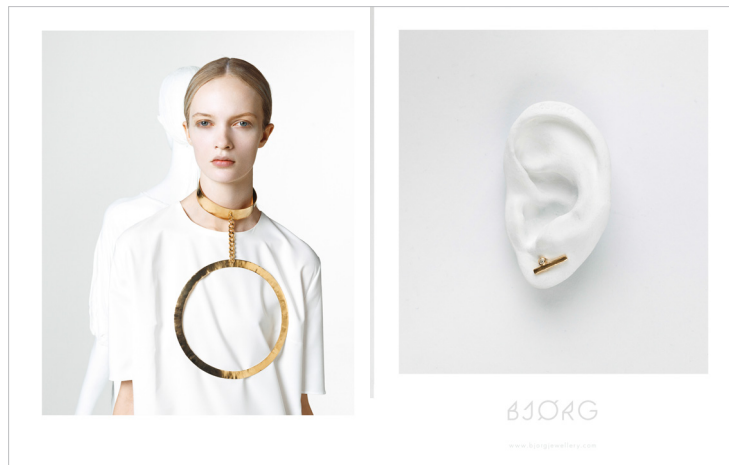
**DAGMAR**



**VELOUR**



**DR DENIM  
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**BJORG  
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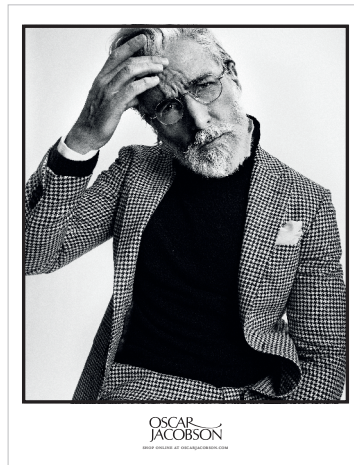
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# PRINT AD FORMATS



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**GANT**  
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**VOLVO**  
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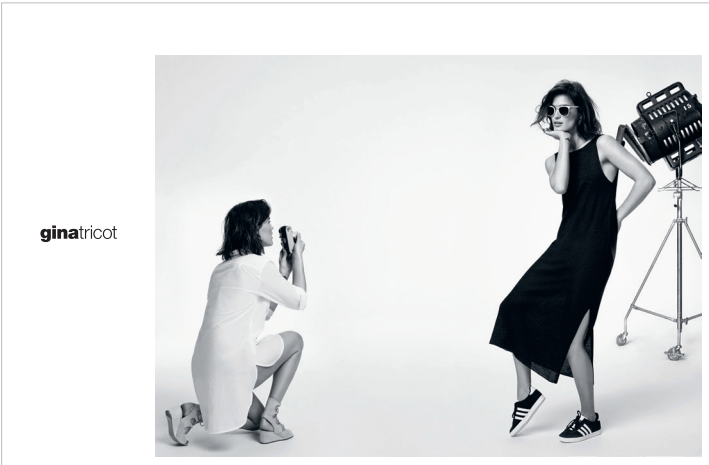
# CUSTOM CREATED MULTIPLE SHOWCASE



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SPRING/SUMMER 2015GINA TRICOT  
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## **DIGITAL**

**ODALISQUE MAGAZINE STARTED AS A DIGITAL PUBLICATION IN 2011 BY SISTERS SANDRA AND MICHAELA MYHRBERG (EDITORS-IN-CHIEF), CONSTRUCTED BY KLOKIE GROSSFELD (SANDRA'S HUSBAND AND FORMER PARTNER AT SURFACE TO AIR). OD.M'S READERSHIP WAS BUILT UP ORGANICALLY WITH THE COLLECTIVE HELP OF HARD-WORKING INDUSTRY CREATIVES, EDITORS, ASSISTANTS AND INTERNS WHO HAVE JOINED THE ONLINE PUBLISHING ADVENTURE. OVER THE PAST FEW YEARS THE ONLINE PRESENCE FOR CURRENT AND CONTEMPORARY FASHION, POP CULTURE AND NEWS, HAS GROWN EXPONENTIALLY AND OD.M IS PROUD TO BE PART OF THIS MOVEMENT.**

**OD.M'S EDITORIALS ARE UPDATED TWICE A WEEK AND POSTED ON OUR SOCIAL MEDIA OUTLETS REACHING MORE READERS, OUR EDITORIALS COME FROM CONTRIBUTORS WORLDWIDE AND FOCUS ON PRODUCTION QUALITY AND THOUGHTFUL CONTENT. REGULAR CONTRIBUTORS INCLUDE WELL-KNOWN STOCKHOLM LOCALS; JASMINE STORCH, HEDVIG JENNING, NINA HOLMA, MICHEL WIDENIUS AND JÖRGEN BRENNICKE.**

**OD.M'S NEWS, PERSPECTIVES AND OPIATES SECTIONS ARE UPDATED REGULARLY AND POSTED AND POSTED ON OUR SOCIAL MEDIA OUTLETS. OD.M ALSO COVERS BACKSTAGE DURING FASHION WEEKS.**

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Jacket BORÅS TEXTILHÖSKOLA  
trousers & jacket ACNE STUDIOS  
trousers WEEKDAY  
rings CONVERSE  
rings ANIMUS JEWELRY



Jacket & trousers ACNE STUDIOS



## SCARLET

photography by FREDRIK AUGUSTSSON  
stylist JAHWANA BERGLIND  
make up ÅSA ENGSTRÖM / Mikas Looks  
hair SAINABOU CHUNE / Mikas Looks  
model VILMA S / Mikas  
photographer's assistant MAGNUS PETERSSON



## CELEST

photography by KIM HARTLUND  
stylist ENO MOROZ / Mikas Looks  
hair & makeup SAINABOU CHUNE / Mikas Looks  
model HANNAH GUSTAFSSON / Mikas Looks

Jacket TALAN  
dress PREJADALAN  
from FRAME  
from MATTHEO

inspired 2ND DAY  
top LIBERTINE BERTHE  
and MARK TAN



### An interview with Bettina Rheims Written by Felicia Eriksson

Bettina Rheims knows exactly what she wants and talks about her work with great passion and warmth. During her career as a photographer she has explored the place of women in society, the beauty in the imperfection, the intimate and the floating identity.

It's a clear and windy day when Odalisque Magazine had the honor to meet with the French iconic photographer during her visit Stockholm for the opening of her exhibition "I'll be your mirror" at the Fotografiska Museet (Museum of Photography).

FE: The exhibition is called "I'll Be Your Mirror" what do we see in the reflection?

BR: Maybe a self portrait, among all these people at the same time. Maybe a conversation between women.

FE: How did you become a photographer?

BR: By chance. I started out as many things, and nothing. I didn't have much talent for what I was doing, you know. I was doing little jobs that you do when you don't know where you place is yet. And one day I remembered about photography that I was doing as a teenager in school, and I remembered the pleasure of being in the darkroom, and the smell and the red light. More than anything else I remembered how I loved to be alone in there and nobody would disturb me and ask me things and look at me. I didn't want anyone to look at me. So, I gave it up for ten years or so and then I went back to it. The man I was living with at that time got me a camera and I looked through the camera and figured, yeah I'm home.

FE: The darkroom was your own little space?



eyeshadow MAC pigment enlightening & MAKE UP STORE aquarius microshadow  
cheeks NARS contour blush blush  
lips DIOR rouge dior mysterious mauve



## QUANN SISTERS

photography by REBECCA MILLER  
stylist SHALA ROTHENBERG  
makeup YVESHI KURITA  
models THE QUANN SISTERS  
studio LE IMAGE PHOTO INC.

all styling EMMELLE  
makeup CHANEL



A.F. VANDERVOEST

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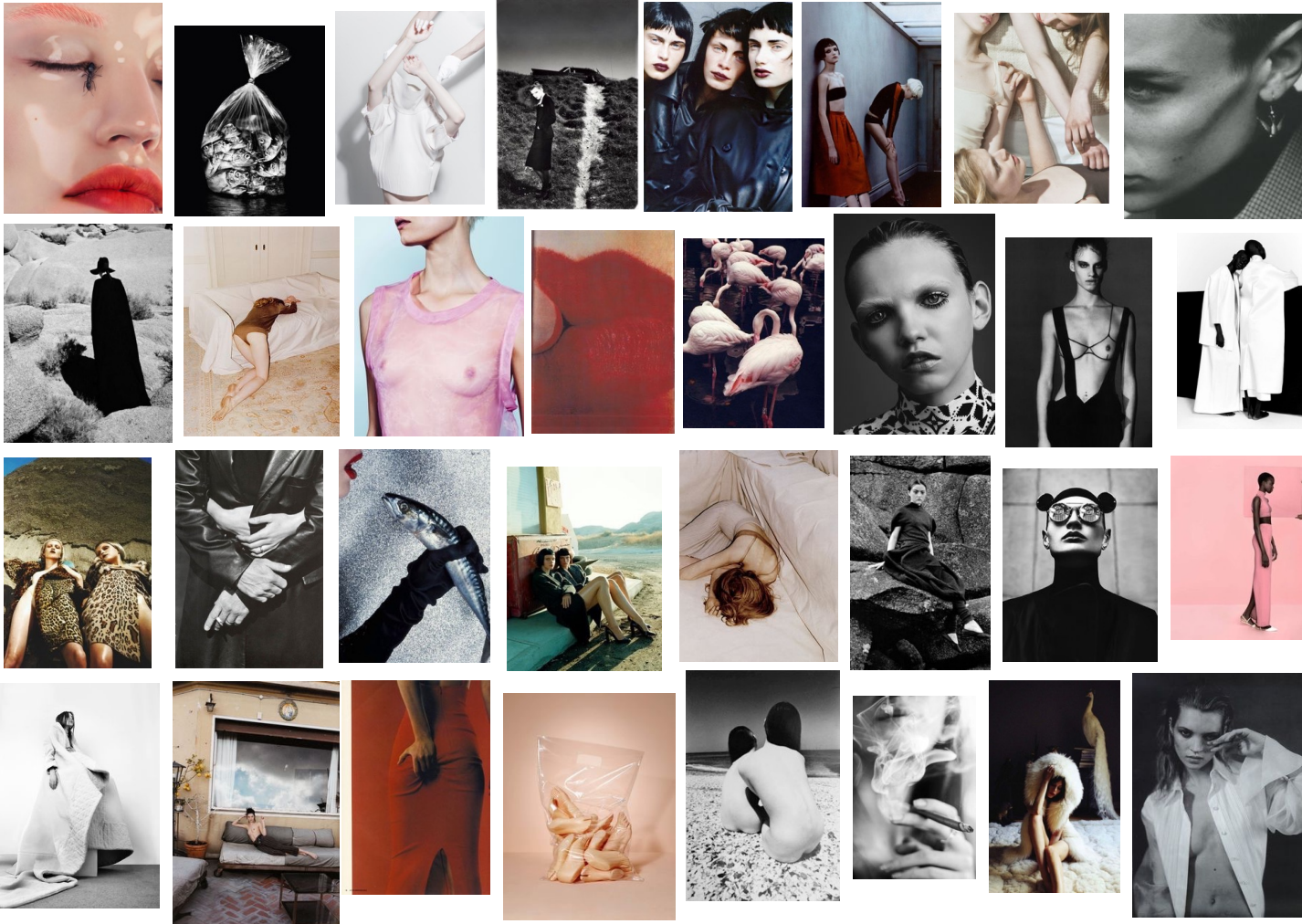
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ON SALE DATE

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20 SEPTEMBER  
11 OCTOBER

SPRING/SUMMER  
03 MARCH  
17 MARCH  
28 APRIL

## MOOD ISSUE NO.4



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