

MOVE!

NYC

CURATED BY CECILIA DEAN AND DAVID COLMAN

MOVE! IS AN INTERACTIVE EXHIBITION
CELEBRATING ART AND FASHION, CURATED BY
VISIONAIRE CO-FOUNDER CECILIA DEAN AND WRITER
AND ARTIST DAVID COLMAN. MOVE! COUPLES ARTISTS
FROM VARIOUS DISCIPLINES, INCLUDING DANCE,
VISUAL ART, PERFORMANCE, AND THEATER WITH NOTED
FASHION DESIGNERS AND BRANDS AND INVITES THEM TO
CREATE ONE-OF-A-KIND EXPERIENCES FOR THE PUBLIC
TO PARTICIPATE IN.

ORIGINALLY CONCEIVED AND PRODUCED FOR THE
MUSEUM OF MODERN ART'S MOMA PS1 IN NEW YORK
CITY, THE INAUGURAL MOVE! WAS ORGANIZED BY DEAN
AND COLMAN IN 2010. MOVE! HAS TRAVELED
TO BRAZIL TWICE. THIS IS THE FOURTH ITERATION
AND THE SECOND FOR NYC.
EVERY MOVE! IS DIFFERENT AND SITE-SPECIFIC.

MOVE! AT BROOKFIELD PLACE FEATURES 7
COLLABORATIONS BY WORLD RENOWNED ARTISTS AND
FASHION DESIGNERS FOR A 3-DAY LIVE INTERACTIVE
EVENT THAT IS FREE AND OPEN TO THE PUBLIC.

FRIDAY OCT 2 - SATURDAY OCT 3 FROM 12PM – 8PM
SUNDAY OCTOBER 4 FROM 12PM - 7PM

Thanks to
Debra Simon and her team at Brookfield Place,
Josh Wood and his team at Josh Wood Productions:
Mimi Eayrs, Joseph Augello, Chris Keslar
Tom Palmer and his team at PSA and Allyson Higgins-Halfpenny
Scott Cooke at Optimist Consulting for press
And all the participating artists and fashion designers

MOVE!

AT **Brookfield Place**

ROB PRUITT DIANE VON FURSTENBERG
PROENZA SCHOUER RYAN MCNAMARA KATE GILMORE
ITALO ZUCHELLI FOR CALVIN KLEIN MENSWEAR
OLAF BREUNING CYNTHIA ROWLEY LIZ MARKUS YARNZ
JAMES KALIARDOS ELANA LANGER ANDREA HIDANO

The Visionaire co-founder Cecilia Dean and the writer David Colman will bring the latest iteration of their art and fashion exhibition MOVE! to Brookfield Place. Seven teams of artists and designers have created participatory installations that make snapping a selfie look like child's play. - [The New York Times](#)

...the launch party for MOVE! [kicks off] a three-day festival in which participatory art experiences collide with the glitz and glamour of high-end fashion. First presented in 2010 at MoMA PS1, MOVE! is the brainchild of writer David Colman and Cecilia Dean, co-founder of art-fashion magazine Visionaire. -[The Wall Street Journal](#)

With fashion moving in an ever slightly more populist direction, this is perhaps part of an ongoing movement to involve the general public in the still-snooty precincts of high art and high fashion." -[New York Magazine](#)

MOVE! at Brookfield Place reprises an earlier version that Dean and co-curator David Colman presented in 2010 at PS1 in response to a request from the institution's director to bring fashion to the museum. Early on, it was decided that there would be "no clothing on mannequins or art on the walls," said Dean, who is the cofounder of Visionaire. "It was all about movement and human energy and being interactive." -[WWD](#)

A green-screen runway, a custom selfie-patterned DVF wrap dress, a dance for a macaron, and a chance to look like the opposite gender, are just a few of the fashion-meets-art activities - or "movements" the public can take part in (for free!) this weekend in New York." -[Whitewall](#)

Guests including models Cory Bond and Alex Lundqvist, art historian and curator RoseLee Goldberg and makeup artist James Kaliardos were there to celebrate Cecilia Dean and David Colman's installation. -[NY Post](#)

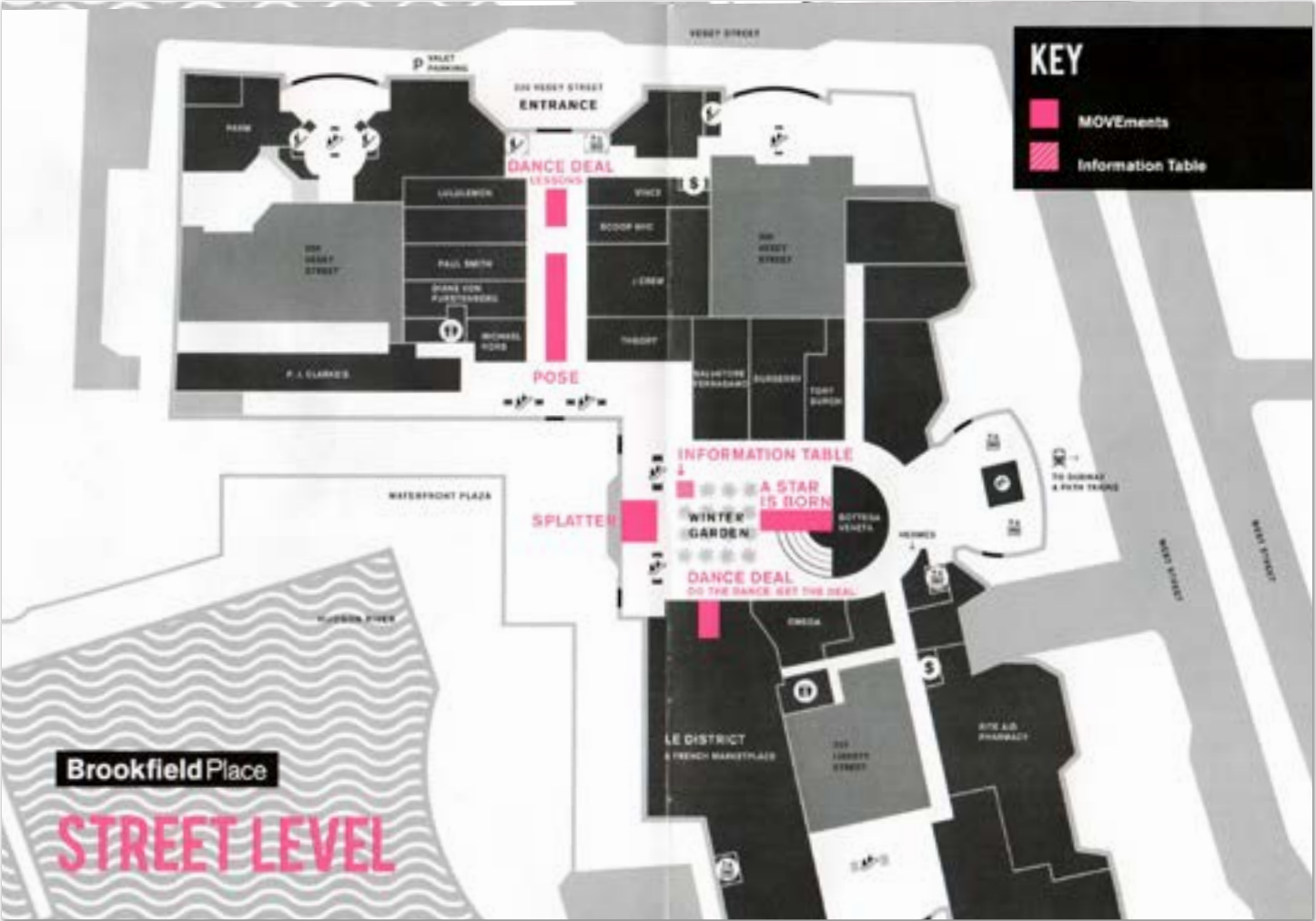
...a new art installation is using the power of such transformations to make a statement. In collaboration with MOVE!, an interactive art and fashion exhibition taking place from October 2 to 4 at Brookfield Place in downtown Manhattan, makeup artist James Kaliardos and DJ Chelsea Leyland have created a powerful video to help people look at both gender and themselves in a different light. - [Refinery 29](#)

With their ongoing project MOVE!, Visionaire founder Cecilia Dean and artist David Colman connect visual artists with fashion designers, to often surprising effect. -[W Magazine](#)

...though the installations at MOVE! come out of collaborations between artists and designers, many of the resulting performances don't feature any art or clothes. Following up on their previous success, Dean and Colman are re-launching the series this weekend. -[Women in the World, New York Times](#)

Visionaire magazine co-founder Cecilia Dean and writer David Colman debuted MOVE! on Thursday night at Brookfield Place. The exhibit pairs big name artists across a variety of mediums with their counterparts in the fashion world. -[The New York Observer](#)

"That was ludicrous and humiliating," said art historian Claire Bishop, still lingering on the edge of the red carpet. "I was kind of enjoying it." -[The Wall Street Journal](#)



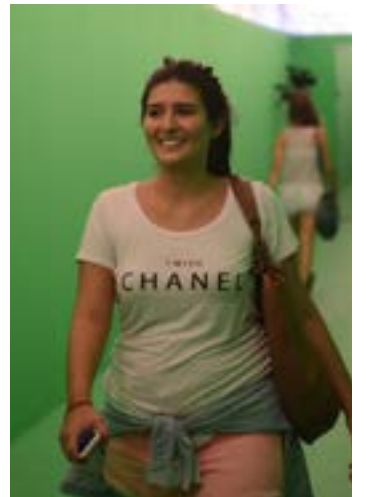
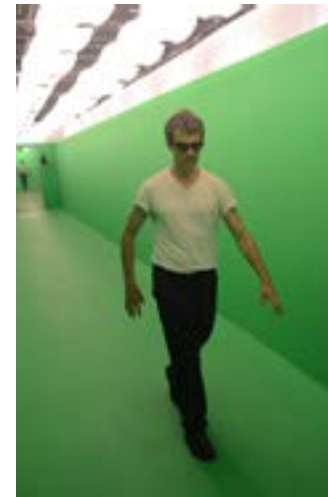


MOVEMENTS

LOOKS

ROB PRUITT & PROENZA SCHOULER

In pop artist Rob Pruitt's take on fashion, participants are directed to strut down a long, green-screen runway. Upon exiting, they are confronted with a time-delayed video link of themselves superimposed into one of the most fabulous runway shows in the world, elevating them into the fantasy realm of supermodeldom.



POSE

**RYAN MCNAMARA &
DIANE VON FURSTENBERG**

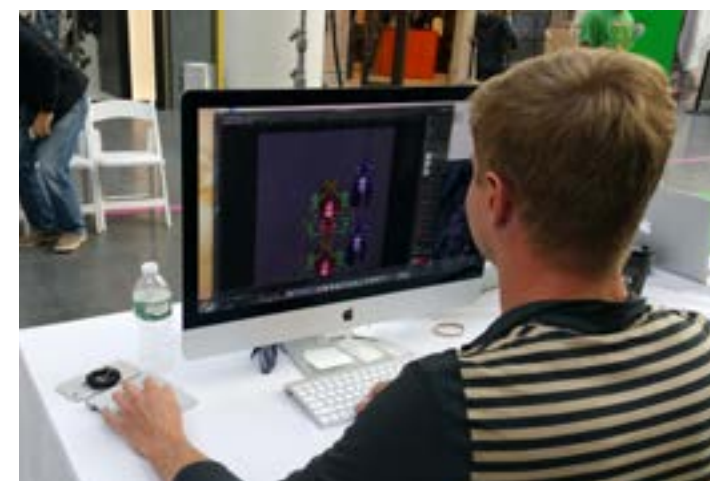
Participants put on a DVF wrap dress and are given a quick make-over. Then, McNamara photographs them in methodical, precise poses. The photos are instantaneously edited and digitally silhouetted to create an intricate, repetitive textile pattern. Participants can then actually purchase a DVF wrap dress (via PrintAllOver.me) made from the same textile bearing their pattern, taking the concept of selfie-absorption to a new and kaleidoscopic level.

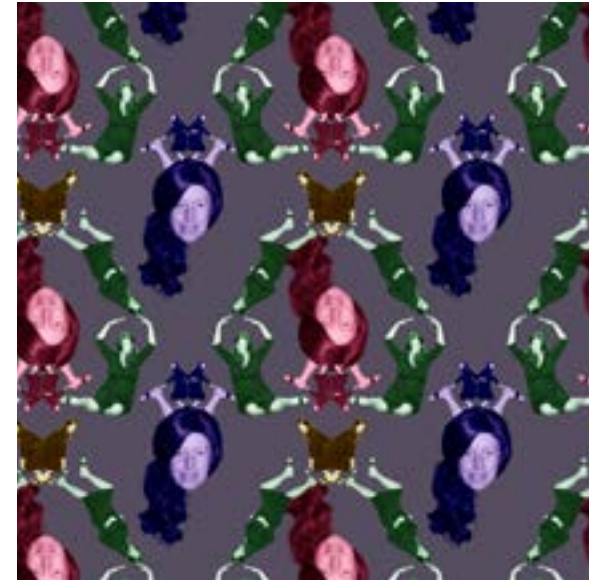
Makeup & Hair: Ashley Lenee & Kessia Randolph

Photography: Dana Jensen

Graphic Designer: Sam Roeck

Digital Technician: Jonathan Rios





MOVE!

AT Brookfield Place

SPLATTER

OLAF BREUNING & CYNTHIA ROWLEY

An engaging enquiry on the difference between artwork and frock, Splatter also puts the participant in the role of the creator, carnival-style. It starts with a great white wall of canvas drawn with shapes of apparel patterns; in front of this wall is a scaffold lined with cups of paint. Participants are given five balls each; whoever successfully knocks three paint cups onto the canvas gets a prize — one of the “artworks,” made from the canvas when it is taken down and cut up.

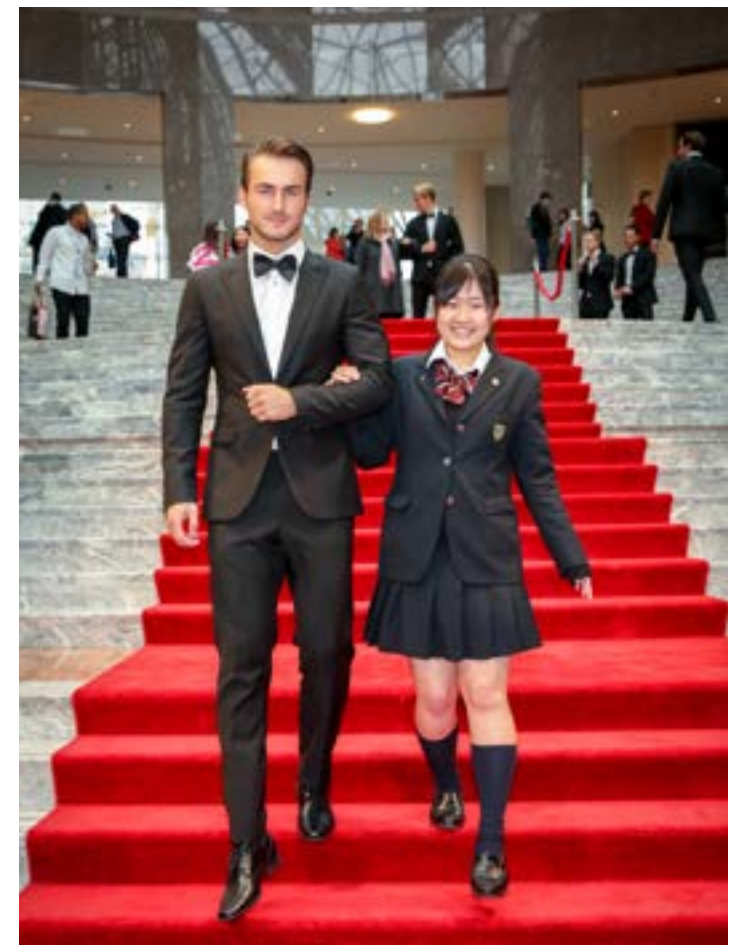


A STAR IS BORN

KATE GILMORE & ITALO ZUCHELLI
FOR CALVIN KLEIN MENSWEAR

Designed to draw the average person into the fantasy realm of red-carpet premieres, awards shows, state dinners, and court receptions, Kate Gilmore's "A Star is Born" consists of a luxurious red carpet that descends down the Winter Garden's majestic marble staircase and culminates in the middle of the grand atrium among the palm trees. Participants are escorted (with great ceremony) down the red carpet by two dazzlingly handsome male models; at the end await the paparazzi to crystallize and capture the moment for eternity.

Red carpet: ABC Carpet & Home
Photography: Jonathan Grassi
Models: Soul Artist Management





FIFTEEN MINUTES

LIZ MARKUS & YARNZ

Painter Liz Markus possesses a unique sensitivity to nostalgia, color and style. Markus interviews participants, one by one, about a special time in their lives and what they were wearing when it happened. Then, working quickly (15 minutes, actually), she translates those memories into a vivid and romantic painting on a silk scarf, which will, when dry, go to the person pictured — allowing the sitter to one day become truly wrapped up in a blurry, happy memory.





CROSSOVER

JAMES KALIARDOS & COS BAR

Participants have the unique opportunity to have their gender flawlessly transformed by world-renowned makeup artist, James Kaliardos, and his team.

As participants are transformed from female to male and male to female, the action is captured by cameras mounted to the mirrors. Videos are live-streamed onto a screen for everyone to watch, along with before and after portraits.

Makeup & Hair: Angela DiCarlo, Hiroko Takada, Aja Winston, and Nichole Zuravleff.





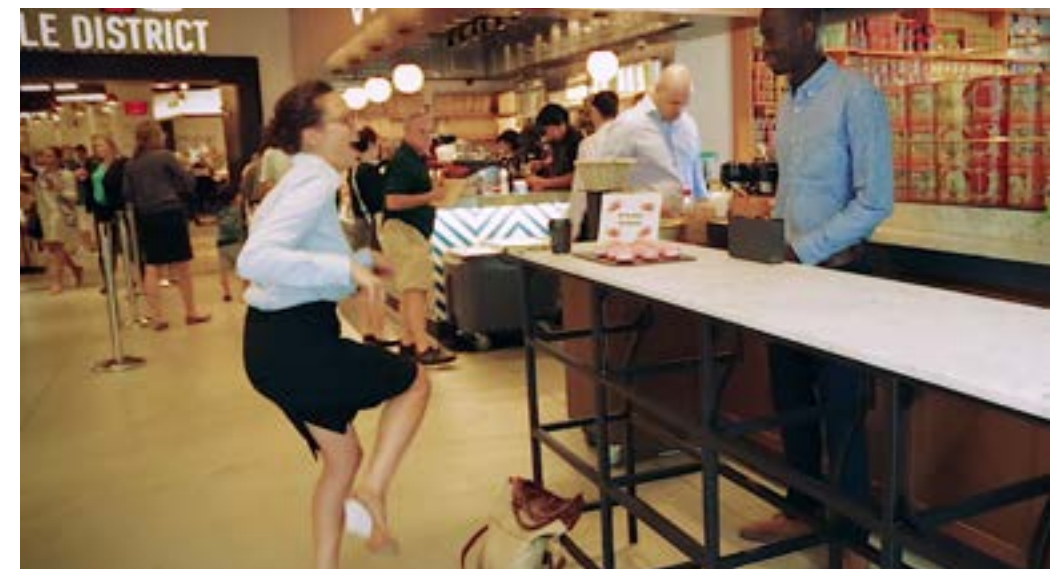
DANCE DEAL

ELANA LANGER & ANDREA HIDANO

A radical new way to connect the expression of positive energy, the quotidian realm of commerce, and dance, Elana Langer's "Dance Deal" reminds us that positive movement carries a concrete value. Throughout the 3-day event, guests can exchange dance skills for delectable macarons from her collaborating Pastry Chef Andrea Hidano at the high-end French food destination, Le District. This work turns people into performers with every bite.

Dance Deal is simple:
Do the Dance, Get the Deal.

Music: DJ Hewlett Santos



PRESS

TOTAL PLACEMENTS: 33

TOTAL CIRCULATION/UNIQUE MONTHLY VISITORS: 225,983,939

KEY STATS

- **#MOVEbrookfield** —> Over 1,600 posts on social media tagged across Instagram, Facebook and Twitter - including 1,000 on Facebook and 470 on Instagram.
- Over 46,000 likes and comments on Instagram alone
- Combined social reach across Fb, Twitter and Instagram: 4,700,000
- 500 new followers gained in just a week → @brookfielfplny now counts more than 5,000 Instagram followers
- 347,000 people in the New York area reached via Facebook ads
- +84% in website traffic over the period Sept 28-Oct 4 vs. Sept 21-Sept 27, with 5,036 sessions registered on Oct 1st (most traffic over one day ever received), thanks to the combination of paid, earned and owned media.

- @NYC, 631,000 Instagram followers
- @AmandaLepore, 142,000 Instagram followers
- @iamtomchang, 56,500 Instagram followers
- @Cynthia Rowley, 51,300 Instagram followers
- @VisionaireWorld, 38,500 Instagram followers
- @HariNef, 30,300 Instagram followers
- @ScoopNYC, 29,300 Instagram followers
- @GayLetter, 28,800 Instagram followers
- @thecorybond, 28,100 Instagram followers
- @WilliamYan, 24,600 Instagram followers
- @MargaretRussel, Editor in Chief of Architectural Digest, 24,500
- @thedailyfrontrow, 23,700 Instagram followers
- @JamesKaliardos, 18,400 Instagram followers
- @YvonneForce, 7,300 Instagram followers
- @PatrickMcMullan, 15,400 Instagram followers
- @DVF, 884,000 Twitter followers
- @DailyFrontRow, 122,000 Twitter followers
- @RackedNY, 70,000 Twitter followers
- @Cynthia_Rowley, 26,700 Twitter followers
- @luxurydaily, 30,700 Twitter followers

THE WALL STREET JOURNAL

W JONES | News Corp ***** MONDAY, OCTOBER 5, 2015

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HEARD & SEEN

A Red Carpet for the Hoi Polloi

By DARRYN KING

Zara Zakrzewski, a natural-sciences student at Fordham University, went straight from class to an event at Brookfield Place at the World Financial Center on Thursday night. There, she found herself making a grand entrance, slowly descending the red carpet-draped marble staircase on the arm of a tuxedoed male model into the Winter Garden Atrium, where her picture was snapped by awaiting paparazzi.

"I didn't know what to expect, but I was not expecting that," she said.

Ms. Zakrzewski had arrived at the launch party for MOVE!, a three-day festival in which participatory art experiences collide with the glitz and glamour of high-end fashion. First presented in 2010 at MoMA PS1, MOVE! is the brainchild of writer David Colman and Cecilia Dean, co-founder of art-fashion magazine Visionaire.

The common feeling driving many of the experiences at MOVE! is of being thrust into the spotlight.

Barbara Ragghianti, who works for a luxury jewelry brand, had her own taste of stardom.

She walked briskly down a green screen-flanked runway while a woman with a clipboard called out instructions: "Keep going, keep going—no, don't come back!"

When Ms. Ragghianti finally made it off the runway after her second attempt, she discovered her performance had been seamlessly inserted into actual fashion-week footage. "I never thought I'd look at myself on the runway, but it actually wasn't as bad as I thought it would be," she said.

Another instant runway star, Tom Leonardis, president of Whoop, Inc., similarly expressed wonder at the sight of himself on-screen. "There I was—a

model!" he said. "At 5-foot-5-and-a-half!"

Elsewhere at the festival, outgoing types could learn and perform dance moves in exchange for free macarons, or acquire their own personal Diane von Furstenberg wrap dress—printed all over with a kaleidoscopic pattern of their face.

Willing subjects could even sit for gender-switching makeovers.

On Thursday night, an arsenal of Yves Saint Laurent beauty products were de-

ployed to wipe out all traces of femininity from the face of New York Magazine writer Dayna Evans. Sporting thicker brows, harder edges and a five o'clock shadow, Ms. Evans completed the transformation by donning a baseball cap and leather jacket.

"I feel like I'm in a Halloween costume," she said.

The obvious centerpiece of the festival, however, is the staircase and red-carpet experience. For around three hours on Thursday, six male



PHOTOGRAPH BY MICHELLE MCQUEEN ©

THE WALL STREET JOURNAL

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10-YR TREASURY ▲ 1.19/32, yield 1.909% OIL \$45.54 ▼ \$0.16 EURO \$1.1214 YEN

& SCENE

Hoi Polloi, With Paparazzi Included



Above, Quonno Mitchell, Rodney Patterson, Mykel Smith, Zela Elzein and Joel Fitzpatrick at the launch party for MOVE!, a three-day festival. Left, Neki Salbana. Below, guests get makeovers at the event and, far left, a transformation on display.







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Under-dressed

AMANDA Lepore braved plunging New York temperatures to hit a series of parties in her trademark corset and pasties. The trans-

gender nightlife fixture's first stop Thursday was Brookfield Place's Winter Garden for art and fashion installation *MOVE!* Guests including models **Cory Bond** and **Alex Lundqvist**, art historian and cura-

tor **RoseLee Goldberg** and makeup artist **James Kaliardos** were there to celebrate **Cecilia Dean** and **David Colman's** retail installation. **Cynthia Rowley** and husband **Bill Powers** were on hand to throw paint in a performance-art act with **Olaf Breuning**. Lepore, along with her pasties, later waited outside in the cold, blustery rain for a taxi to take her to **Grace Jones'** book party.

Geena lands role with Jon

GEENA Davis, 59, has been cast as the daughter of **Jon Hamm**, 44, in new indie movie "Marjorie Prime." The "sci-fi dramedy" follows an elderly woman, played by 84-year-old **Lois Smith**, who interacts with a holographic re-creation of her husband as he looked at a younger age. The film starts shooting in the Hamptons on Oct. 11. "We may have met at all those glamorous celebrity parties I go to," joked Davis when asked if she knew Hamm before landing the role "over the phone." Davis — who nearly made the Olympics archery team in 1999 — has put down her quiver. "I'm not competing. It takes so much practice — four hours a day," she said. Instead, she's used her free time to this year launch the Bentonville Film Festival — in the Arkansas town best known for being Walmart's HQ. She's also anticipating next year's 25th anniversary of her 1991 classic with **Susan Sarandon**, "Thelma & Louise." "We've been talking a lot about a way to celebrate," Davis told Page Six over the phone as she had her hair colored. "Like do a live stage show with clips from the film."



Sightings . . .

EMILY Blunt, **John Krasinski** and their 1-year-old daughter, **Hazel**, visiting the Children's Museum of Manhattan . . . **ISABEL** and **Ruben Toledo** celebrating their fragrance collection Hothouse Beauties at a dinner attended by **Debi Mazar**, **Jonathan Adler**, **Simon Doonan**, **Susanne Bartsch** and Lane Bryant's **Linda Heasley** . . . **IMAN** dining with some fellow supermodels at Scarpetta in the Meatpacking District . . . **MICHELLE Pfeiffer** and **Naomi Watts** in the audience at Broadway's hot show "Hamilton."

NEW YORK OBSERVER



r Sarsgaard.



Cecilia Dean.



Sir Richard Branson.

Visionaire magazine co-founder **Cecilia Dean** and writer **David Colman** debuted *MOVE!* on Thursday night at Brookfield Place. The exhibit pairs big name artists across a variety of mediums with their counterparts in the fashion world. **Ryan McNamara** was paired with **Diane von Furstenberg**, while **Rob Pruitt** partnered with Proenza Schouler's **Jack McCollough** and **Lazaro Hernandez**. Fine artist **Kate Gilmore** arrived at the exhibit's debut arm in arm with her collaborator, **Italo Zucchelli** of Calvin Klein Collection.

Brits were given a top honor on Friday night at the Cinema Society's New York Film Festival blowout, held at the not-yet-open PH-D Terrace on 55th Street. The eve was co-hosted by NYFF's overseas counterpart, the British Academy of Film and Television Arts and served to highlight their work in several films debuting at the fest, including **Danny Boyle's Steve Jobs**. **Sting**, the self-proclaimed Englishman in New York, celebrated his birthday on the arm of wife **Trudie Styler**, alongside fellow it-couple, **André Balazs** and **Uma Thurman**. ■



This Is What It Feels Like To Have Your Gender Transformed With Makeup

by gaby wilson 19h ago

There are certain ways we think men and women are supposed to look. Before we're even able to fully realize what gender means, we're presented with gender role standards and stereotypes — pink is "for girls," blue is "for boys," this sort of thing is feminine, that sort of thing is masculine, etc. — enforcing a gender binary that leaves no room for anything in between two seemingly opposed ideals. But what would happen if you tried to push against those ends? To bring them closer together? That's one of the questions the "Crossover" installation at Brookfield Place's Move! exhibition set out to explore.



The exhibition, curated by [Vice](#) co-founder Cecilia D'Amico and New York Times writer David Colman, paired artists with noted fashion designers to create seven unique experiences like "Fifteen Minutes," an installation that would send participants away with a silk scarf depicting one of their memories, "Splatter," the fashion version of a carnival game, or the installation I went to, "Crossover," which used makeup to transform participants' gender expression before their eyes.



The day before I went to "Crossover," I was told the session would take between 30-40 minutes, and for "best results," I was instructed to bring a baseball cap to cover my hair and wear a top that was not "too feminine" — not too hard since I dress almost exclusively in oversized T-shirts but I digress. Upon arrival, I was greeted by the lovely Move! team and world-renowned makeup artist James Kalandor, whose most recent work you'd recognize was painting [Miley Cyrus'](#) face for "Saturday Night Live." These were the people who would hold my hand (and apply a synthetic 5 o'clock shadow to my face) through this makeup transformation.

"We were going back and forth on what I would do. Would I mud wrestle with makeup, with pigments? We were thinking about all these different things," James explained. "I've done this sort of thing back and forth through the years, and every time I've made [...] a woman into a man, this more masculine part of themselves emerges, their behavior, just by doing the makeup. Just by having this topical, artificial cosmetic applied to their skin, they're able to sort of behave in a way that they're usually not able to behave in."

"We were going back and forth on what I would do. Would I mud wrestle with makeup, with pigments? We were thinking about all these different things," James explained. "I've done this sort of thing back and forth through the years, and every time I've made [...] a woman into a man, this more masculine part of themselves emerges, their behavior, just by doing the makeup. Just by having this topical, artificial cosmetic applied to their skin, they're able to sort of behave in a way that they're usually not able to behave in."



The whole process of transforming me into the ~dude version~ of me was antithetical to my regular beauty routine: darkening under the eyes, thickening the eyebrows to very near [Drake](#) levels, adding hair in general. It was surreal. But James isn't wrong. After seeing myself with even just the exaggerated "ruddy complexion" as he describes it, I felt I needed to posture differently, tilt my head up, broaden my shoulders, smile less (but only a *little* less).



"I feel like girls especially have to behave a certain way. Even if you're not thinking about it, it's so engrained in you from the time you're a tiny girl," James said of the emotional change that comes with his makeup transformations. "It's so nice to have five minutes or an hour or whatever where you can experience something else. ... And the guys, too. I feel like guys fight it first, but then, they get into a softer way of being. It's funny to me the way makeup does that because we're not dealing with the body. We're not putting in breasts or stuffing your crotch, it's just the face. Just how we perceive ourselves every day."



create my scruff, James first brushed Aquaphor onto my chin. Then, with a Swiffer sheet, made lew up balloon statically so it would pick up a bunch of pre-cut teeny tiny synthetic hairs. When yer of hairs was picked up, James applied them to my face by slowly rolling the balloon on the as where a beard would grow.



While the prickly feeling of my new 5 o'clock shadow was super unnatural, James was quick point out that a lot of things we accept as normal — like the "classic" red lip — are inherently normal. If you saw someone born with red lips, that would be...weird, to say the least. Beauty of the "Crossover" installation is its ability to force participants to consider, and even enjoy, the gray area between gender binaries. Not all women are supermodels, and not all men built like a [Men's Health](#) magazine cover. "We choose to perceive a man and a woman in a tain way, but to me, I hope this shows people who sit here that there's a lot of variation ween a man and a woman," James explains. "It's not just these archetypal gods and goddesses i we're brought up to believe. There's a lot of in-between."



WOMEN IN THE WORLD

IN ASSOCIATION
WITH THE
NEW YORK TIMES

Fashion’s ultimate It Girl grows up

After 25 years at the red-hot nexus of art and high fashion, Visionaire’s Cecilia Dean is ready for her second act

BY KATE GREENHAWOOD 10/02/15

Cecilia Dean is not exactly famous, but among an ultra-stylish subset of top designers, editors, and fashionistas she’s practically a household name, the sole female member of the triumvirate that has run the fashion world’s hippest media empire for the past 25 years. Founded in the mid-80s, their first magazine, *Visionaire*, won a fanatical following with New York’s art and fashion luminaries. (For years, the magazine’s Fashion Week bacchanals were among the most coveted invitations of the season.) Together with two college friends, James Kaliardos and Stephen Gan, Dean had a hand in some of the fashion world’s most venerated titles, *V Magazine*, *V Man* and *CR Fashion Book*, the much-anticipated new magazine by French Vogue editor Carine Roitfeld.

So when it was announced late last year that Dean and Kaliardos were separating from Gan, the fashion world was floored. (Dean and Kaliardos will now concentrate on *Visionaire*, while Gan will focus on *V*.) But while news of the split came as something of a surprise, Dean’s gradual drift has been evident for years, as her interests have broadened beyond fashion to include film, performance, events and public art. On Friday she will be presiding over the latest iteration of MOVE!, a popular event that unites all these forms in daring and unexpected new ways.

The debut of the show in 2010 was a smash success, thanks to installations like the one produced by the design team, Proenza Schouler and artist Dan Colen. As part of their contribution, they left a half-dozen fashionable items unattended at random street corners in Manhattan — a single shoe next to some trash cans in Harlem, for example, or a stray opera glove hanging from a tree in Central park. Hidden video cameras captured the reactions of passersby who came across these random works of art. “There’s sometimes a sense when you’re at a fashion show or in a museum that you’re not smart enough or pretty enough to be there,” Colman says. “But we keep it fun and engaging. Your waist size is not a disqualifier here. There’s nothing that will make you feel like you’re too dumb to understand.”

MOVE! originated in 2010 after powerhouse curator Klaus Biesenbach approached Dean and her friend, the artist and journalist David Colman, with an intriguing creative challenge. As the executive director of MoMA PSI (the Long Island City-based, more experimental arm of The Museum of Modern Art) Biesenbach had lobbied to expand the museum’s traditional definition of art to include architecture, music and performance. He asked Dean and Colman to come up with an idea that would convincingly commingle fashion and art in a way that had not been attempted before.

The concept they eventually came up with merges fashion and performance in ways that are surreally provocative yet still accessible. “We don’t think fashion is what waltzes down the runways in Paris,” says Dean. “It’s about how normal people engage with and relate to what they’re wearing. We had zero interest in showcasing fashion on mannequins or nailing a bunch of gowns to the walls.” In fact, though installation at MOVE! comes out of collaborations between artists and designers, many of the resulting performances don’t feature any art or clothes.



COURTESY CECILIA DEAN BY PAUL MINTY FOR EDOUARD BENOIST

Following up on their previous success, Dean and Colman are re-launching the series this weekend. Their show opens to the public on Saturday under the glassy atrium at *Brookfield Place*, an austere Wall Street edifice across the street from the former World Trade Center. This year’s lineup includes some of the best known fashion designers and visual artists on the scene today. Performance artist Ryan McNamara and Diane Von Furstenberg co-created an installation called *POSE*, which invites participants to don signature DVF wrap dresses while they’re meticulously posed and photographed by McNamara. The image is then stamped onto a textile and repurposed back into a dress. The result is a meta fashion experience: a DVF wrap dress imprinted with tiny patterns of you wearing said DVF wrap dress.

Another standout installation is *A STAR IS BORN*, a wry take on modern celebrity that was produced by artist Kate Gilmore and Italo Zucchelli, a Creative Director at Calvin Klein. A pair of sexy, solicitous male models guides visitors to the atrium’s main floor from a glamorous red-carpeted staircase. But as soon as they reach the last step, their short taste of the luxe life is marred by a crew of “paparazzi” making catcalls and popping flashbulbs from nearby trees. More straight-forward, (but equally fun) is *CROSSOVER*, a nod to America’s recent wave of Caitlyn-fueled trans-mania. Created by James Kaliardos and the luxury cosmetics purveyor Cos Bar, the installation relies on a vast array of Yves Saint Laurent Beauty products to completely transform guests from male to female or female to male, as a bank of overhead cameras live-streams their amazing transformations across the globe.

1/6



This is a photo from MOVE! in Brooklyn where Ryan McNamara worked with participants on making a pattern for MOVE! at Brookfield, see how it was step-by-step and print the patterns on apparel.

COURTESY CECILIA DEAN

In many ways MOVE! is a natural extension of Dean's work at Visionaire, an anomalous cross between a magazine and an art project that can fetch thousands of dollars an issue. Its contributors list reads like the unlisted directory of the world's creative class — a weird mash-up of talents from Stella McCartney to Stephen King, Jeff Koons to Jill Sander. Part of the genius of Dean and her co-founders is their ability to convince these elites to collaborate on the project without receiving a single cent in return. (Every publisher's dream.) In a way, it's the ultimate vanity project; a magazine that inspires the creators of every issue to try and out-do the creators of the one before it. As a result, throughout its history, the magazine has continued to defy expectations, continuously shape-shifting and reinventing itself.

It's also been far ahead of its time. Paper was growing obsolete at Visionaire long before the dawn of the Internet. Various issues have been produced out of metal, glass and wood, as well as portable stereoscopes and lightboxes produced specifically for the publication. One issue featured a box packed with vials of different scents, each of them matched to a particular image. (A photo of Kate Moss and her daughter was paired with the smell of "motherhood," which in Moss's case at least, apparently smells very sweet. A steamy Karl Lagerfeld shot of a naked male model covering his package with a loaf of bread was paired with the scent of Paris's Poilâne Bakery.) Visionaire's "Larger Than Life" issue featured a nearly seven-foot tall Lady Gaga peering out from the cover, and was later certified by The Guinness Book of World Records as the largest magazine ever made.



Cecilia Dean and model Byrdie Bell attend the Oaklen runway show at New York Fashion Week, Spring 2011. (Mireya Aciens/Getty Images)

Even after 25 years with the publication, Dean remains clearly excited by her day job, as a wildly inventive, indie counterweight to the mainstream glamour of Vogue and Harper's Bazaar. But after spending much of her life cozily ensconced in fashion's innermost sanctum, she also seems eager to explore new territory. A former model, she was once loath to venture beyond the more luxurious stretches of Manhattan, Milan, London and Paris. Today she lives with her boyfriend David Selig in gritty-chic Red Hook, in a fenced house overgrown with tomato vines and patrolled by dozens of free-range chickens.

Selig, a well-known restaurateur and chef, is also a fanatic surfer. After closing down his restaurant, Rice, a downtown New York mainstay, he teamed up with an associate to open Rockaway Taco, a cheery beachside outpost in a bleak Queens neighborhood that's quickly becoming the new hipster capital of the world. More recently he purchased an abandoned concrete lot in a blighted neighborhood and transformed it into an acre of lush, bucolic farmland where he grows everything from kale, tomatoes, hops. He named the place Edgemere Farm; Dean frequently escapes there when she needs to escape Manhattan. WITW caught up with her there last week to talk about MOVE!, the shake-up at Visionaire and her plans for the future.

Women in the World: In what ways has your background with Visionaire influenced your vision for MOVE!?

Cecilia Dean: Visionaire to me has always been about cross-pollination. It's art, it's fashion, even music — it's totally multidisciplinary. Each issue of Visionaire is radically different, so you are also dealing with new formats. So in a funny way, MOVE! contains the DNA of Visionaire, but takes it to an event level rather than an object level. It's designed to be accessible rather than elite. Lately we at Visionaire have been very interested in public art. It didn't start out that way, but because of the nature of what we do, over time our publications have become very expensive and very exclusive. With public art however, you can really open up and speak to a much larger audience.

WITW: Visionaire has always managed to maintain an air of exclusivity, but MOVE! seems almost defiantly democratic. Have you ever pared down the exclusivity of Visionaire and invited the masses to participate?

CD: Last year we produced 45 t-shirts and sweatshirts for the Gap, all with different artist images from Visionaire. It was so fun to do something of such high quality, and still be able to sell them for \$29.95, which for me was amazing. I know everyone always wants to sell stuff for really expensive, but we were thrilled when we could sell something for under \$50. We never sell anything for under \$50. Our issues probably average \$500, and our last issue had a deluxe edition that sold for \$5,500.

WITW: What is it like to build such an influential and indescribable publication from scratch?

WITW: How does your home-life, raising chickens in Red Hook, balance and support the artistic career you have made in the city?

CD: Art and fashion are such funny industries. It is very easy to get stressed out or upset over particular things that happen during the course of a day. So it feels great after a long day at work to hop on my bike and ride back to Red Hook and see my boyfriend David. If I am upset about something I will start to describe it to him and realize how ridiculous it sounds in the real world. I think it is really important to keep that perspective. The real world has real problems. It makes you realize how privileged we are being able to work in the creative industry, just doing what we love every day.

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Visionaire, issue #63, FOREVER

"Working with CGI artists, Visionaire transforms 2D photographs into 3D reliefs, pounded into 6x10-inch embossed metal plates...the inkless and paperless publication aims to take the durable capabilities of high-performance, weather-resistant gadgetry and apply them to the medium of the art and fashion image."

COURTESY CECILIA DEAN



CECILIA DEAN CURATOR

Born and raised in Northern California and Long Island, New York, Cecilia Dean was modeling during high school in New York, Paris and Tokyo (photographed by Richard Avedon, Mario Testino, Steven Meisel, and others), when she met Stephen Gan and James Kaliardos, then ambitious fashion students at Parsons School of Design. After she graduated from Barnard College, Columbia University in French and English literature in 1991, the three of them launched Visionaire, a unique new hybrid of fashion magazine and art multiple, the success of which they followed up with the downtown style bibles V Magazine, in 1999, and the male-centered VMAN, in 2003. Dean is a visiting professor in the Communication Design department at Parsons, has participated in the School of Visual Arts' mentoring program, and has lectured extensively in NYC, Seoul, Moscow, Sao Paulo, Hamburg, and Zurich. Long admired for her sense of style, she has been cited on numerous international best-dressed lists.



DAVID COLMAN CURATOR

Born and raised in rural Wisconsin, David Colman studied English literature and art history at Brown University and studio art at the Rhode Island School of Design. Moving to New York in 1993, he began his career writing about culture and society for Women's Wear Daily, Artforum and Vogue. Soon, he was writing about fashion, art and design for the New York Times, where he has now been a regular contributor for over 15 years. In addition, Colman has regularly produced fashion shoots for the Times and edited special issues for publications like New York magazine.

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