

## 2 TRAVEL

LIMITED EDITION

907 of 1000 Numbered copies

OBJECT

Cardboard portfolio with loose pages., string closure

WEIGHT

1.16 lb

SIZE(LxH)

8.50 in x 11.00 in

From the beginning, we thought of Visionaire as an album of inspiration, a collection of our favorite images, which could take on any number of possible themes and formats. Looking at this issue (and later at Issue 6, The Sea), people took to describing it as a cross between National Geographic, a children's book (The Little Prince comes to mind), and a fashion magazine. This seemed pretty accurate. At that time, travel - physical travel around the globe as well as metaphysical travel of the mind - seemed a natural topic for our second issue (more than a decade later, it's hard to remember why). But studying Mats Gustafson's Istanbul watercolors and Juan Botas's Spanish bullfight, we were reminded how one can find the romance of a faraway land, mythical or real, so alluring. With the first issue to show, it was much easier to convince artists and photographers we didn't know or had never worked with to let us publish their personal work. Mats Gustafson, Bruce Weber, Kenny Scharf, Serge Lutens, and Todd Oldham appeared in Visionaire for the very first time. The designer Isabel Toledo (who is also the wife of contributor Ruben Toledo) insisted on tying up each individual issue with black thread that mimicked the string Ruben had drawn around the sun on the cover. The Washington Post called it "Paper and ink as performance art" - as great a compliment then as it is today.



## 3 EROTICA

LIMITED EDITION

719 of 1000 Numbered copies

OBJECT

Loose printed paper pages in corrugated cardboard box.

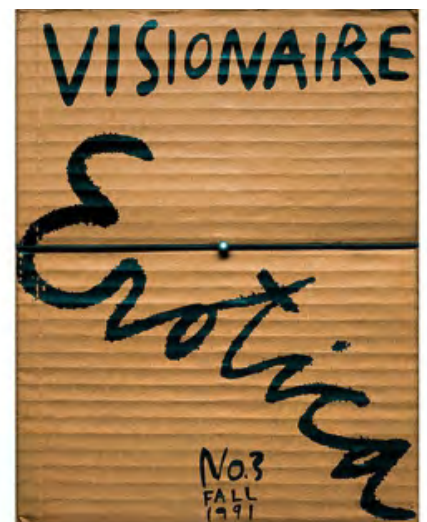
WEIGHT

2.00 lb

SIZE(LxH)

9.00 in x 11.00 in

Jean-Paul Goude showed us his sexy drawings - naughty "doodles" stashed away in his carnets intimes. Also around that time, Mats Gustafson



showed us a couple of the first male nudes he had ever done. And so the idea for our next issue was born. To us, the brown corrugated box sleeve held shut by a black elastic band represented a certain rawness and reminded us of those raunchy magazines that arrive in the mail in a plain brown-paper envelope. Mats also provided the "illustrated" writing for the cover. (We did not realize that he had also drawn the logos for Interview and Mirabella.) Inside, the credits were written out on a rickety old typewriter. They say sex sells, and EROTICA flew out of the stores (after Issue 1, it is the hardest issue to come by). In printing Steven Meisel's anatomical close-up we came to an important realization. Namely, that Visionaire was here to print things that no other publication would. We were worried that some of the material might shock our printers until we found out that they had dealt in hard-core pornography. Compared to what they were used to seeing, our stuff was nothing.

## 5 THE FUTURE

LIMITED EDITION

1170 of 1500 Numbered copies

OBJECT

Loose printed paper pages in plexi sleeve.

WEIGHT

2.50 lb

SIZE(LxH)

9.00 in x 11.00 in



We imagined the future and doing something that lived up to our name, Visionaire. With this issue, we moved up to 1,500 copies and started experimenting with more expensive materials, like Plexiglas, which had to be bent by hand to make the hard sleeves that held the contents. A die-cut circle on the cover enabled different images to "peek" through, so we delivered issues with different first pages to different stores: a reduced version of Stephane Sednaoui's collaged faces, a Mats Gustafson spiral, a face photographed by Steven Meisel, and a fashion shot by Satoshi Saikusa. All took their turn as part of our cover on bookshelves. The Future was also the first time we used metallic foil stamping on the cover, which is something we've done again and again since then.

## 6 THE SEA

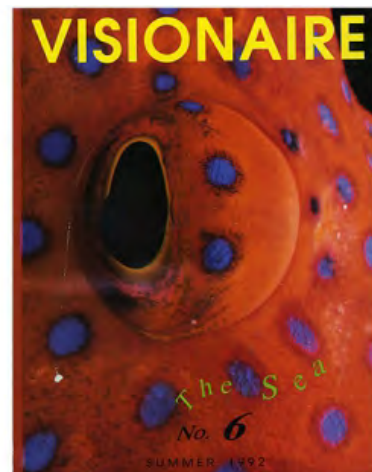
LIMITED EDITION

1500 Numbered copies

OBJECT

Printed accordion style book.

WEIGHT



1.75 lb

SIZE(LxWxH)

8.50 in x 1.00 in x 11.00 in

We were inspired by ancient Oriental watercolor books, Egyptian manuscripts, and children's books, and imagined a long, long (long) accordion fold with pop-ups. The construction, devised by Stephen, consisted of two panels glued back to back with the pop-up elements built right in. This seemed to be a clever, streamlined strategy as it avoided having to print on both sides, but in the end, it was complicated enough that the factory could only produce fifty or so copies a day. At any rate, it was our first issue that could be considered "bound" or "book-like" because all the pages were connected. We tracked down a special underwater photographer who gave us the close-up of the fish on the cover, and for our own part, spent quite a bit of time at the New York Aquarium tracking the white whale that appears inside. The issue ends with a metal fish made for us by the Spanish designer Sybilla, which came embedded in a foam-core final page. When the issue appeared, people asked us, "If this is a fashion publication, why all the pictures of fish?" We tried to explain it with answers like "Visionaire is a fashion publication that is not only about clothes." A self-fulfilling prophecy?

## **7 BLACK**

LIMITED EDITION

1374 of 1500 Numbered copies

OBJECT

Cardboard portfolio with loose printed pages.

WEIGHT

1.88 lb

SIZE(LxWxH)

16.75 in x 0.25 in x 11.00 in



With Black, Visionaire doubled in size - and also in price. The issue was inspired by the season's all-black Comme des Garçons collection (which Bill Cunningham photographed and we got to print); by Edward Gorey's macabre cartoons (which we also got to print, sometimes as eerie backdrops for the Comme des Garçons dresses); and by artist Antoni Tapies, who was having a retrospective at the Museum of Modern Art around that time (whose work we did not get permission to print). Black was about darkness, the night, shadows, and what you may or may not see when you squint your eyes. A traditional artist's portfolio case, tied with three black ribbons, provided the concept for the packaging. The die-cut letters were based on tears Stephen had made with scrap paper that enabled, once again, different first pages to peek through the cover. Bruce Weber's photograph of a cowboy in the night, François Berthoud's sinister fashion illustrations, and 1,500 original photo collages (yes, 1,500 were made by hand, with no two

alike!) by young photographer Kristina Colovic, were among the most cherished contributions to this issue.

## 8 THE ORIENT

LIMITED EDITION

989 of 1500 Numbered copies

OBJECT

Cardboard case with loose printed pages.

WEIGHT

1.50 lb

SIZE(LxWxH)

5.50 in x 0.50 in x 14.25 in



This issue came out quite late because we had all spent our Christmas holiday in Thailand getting “inspired.” We realize now what a privilege it was to be able to take so much time off in those days! The type on the cover was executed in three different metallic foils, and the case was tied closed using different colored ribbons, so the reader was able to choose the color combination that he or she liked best. The issue, which opens left to right, in true Eastern manner, explores the splendor of the mythical East (imagine Madama Butterfly or Turandot), from portraits of Chinese opera singers and Indian maharajas to the burgeoning Orientalist trend in fashion at the time. We took full advantage of the long, narrow panoramic format (one we would repeat in later issues) to provide the perfect showcase for Stephane Sednaoui’s breathtaking photographs of India.

## 9 FACES

LIMITED EDITION

1500 Numbered copies

OBJECT

Foam case with loose printed pages.

WEIGHT

1.81 lb

SIZE(LxWxH)

10.50 in x 0.75 in x 13.00 in



We envisioned FACES as an album of one hundred portraits. The die-cut cookie-cutter technique we love so much came into full play and enabled Mario Testino, Cecilia Dean, and everyone else in the issue to claim, “My face is on the cover.” Inside, Raymond Meier, who is known for

stunning still lifes, created a face using a rock, a shell, and a paper clip and artist Andres Serrano contributed an image from his Morgue series. Portraits by Mats Gustafson and Ruben Toledo of women such as Liz Tilberis, Grace Coddington, and Vivienne Westwood remain some of the lasting favorites. Other contributors to this issue included Martin Margiela, Ann Demeulemeester, David Seidner, Stephane Sednaoui, Steven Klein, and Lady Bunny.

## **10 THE ALPHABET**

LIMITED EDITION

1500 Numbered copies

OBJECT

Cardboard case with loose printed pages.

WEIGHT

1.75 lb

SIZE(LxH)

11.25 in x 14.25 in



Greg Foley, who had been collaborating with us on our cover designs since the day he graduated from Rhode Island School of Design, really went to town with this one. He sliced out every letter he fancied and created one gigantic collage that we then photographed and printed. The concept was exciting: The B from Harper's Bazaar and the V from Vogue could all appear on our cover, along with many other famous typefaces. In the end it even became a kind of guessing game: "Name that logo." The only drawback was that for months after this cover was made, there was not a magazine, phone book, or cereal box in the house that didn't have a hole cut out of it. The holographic metallic foil stamping also made this one of our most memorable covers. As for the contents, we assigned each of the contributing artists a different letter of the alphabet. For the first time, the directions were very specific, but even so, many artists took the challenge and proceeded as if they had been given carte blanche. The painter Alexis Rockman invented a new animal in P is for Porcupig, and Juan Gatti created a massive three-panel collage, S is for Sex Sea.

## **12 DESIRE**

LIMITED EDITION

1500 Numbered copies

OBJECT

Satin covered cardboard case with loose printed pages.

WEIGHT

2.10 lb

SIZE(LxWxH)



9.00 in x 1.00 in x 11.50 in

This was our collaboration with DIFFA, Design Industries Foundation Fighting AIDS, and an opportunity to support a cause very close to Visionaire. Anneliese Estrada, DIFFA's creative director and our friend, came to us to raise awareness and money through art. The art dealer Paul Morris helped us gather all the original artwork printed in the issue, which was then exhibited at Charles Cowles Gallery and auctioned, with all of the proceeds benefiting DIFFA's charitable programs. The issue came in a red-satin case with bone latches, modeled after Chinese brocade jewelry boxes. These were made by hand in China, and the work took forever. The fabric refused to adhere to the boards due to, the factory wrote us, "the humidity caused by the monsoon." Each edition opens with an actual print of a three-dimensional photograph of Shalom Harlow shot by Stephane Sednaoui. Sixty more artists contributed their own sexy and suggestive imagery, including Steven Meisel, Barbara Kruger, Nobuyoshi Araki, Nan Goldin, Ross Bleckner, David Armstrong, Jack Pierson, Steven Klein, and Bjork.

## **14 HYPE!**

LIMITED EDITION

413 of 2000 Numbered copies

OBJECT

Cardboard sleeve with loose pages.

WEIGHT

1.47 lb

SIZE(LxH)

11.50 in x 16.00 in



New York City newsstands jam-packed with a million titles, all screaming for attention, gave us the idea for the theme. HYPE! was our parody of the media and a spoof on the tabloids. Visionaire had become known as the fashion magazine that didn't carry advertising, but this issue was full of "ads." Funny slogans and tag lines were added to every page. Mario Testino's photo of a Brazilian swim team became a "Drink Milk" campaign. Sixties supermodel Veruschka posed for a make-believe tabloid cover, Helmut Lang sent in an ad for Helmut Lang Industries ("The only company that loves you") photographed by David Sims. There was plenty of editorial content, too. Vogue's editor-at-large, Hamish Bowles, penned an interior-design piece about the "vintage suburban" family room of TV sitcom character Roseanne. Inez van Lamsweerde and Vinoodh Matadin shot a story on New York fashion that featured models computer montaged into New York interiors. We don't know if people got the joke (to this day, some people think that all the ads are real), but we laughed ourselves silly.

## 15 CINDERELLA

LIMITED EDITION

2000 Numbered copies

OBJECT

Flocked paper portfolio with printed book.

WEIGHT

1.72 lb

SIZE(LxWxH)

9.50 in x 0.50 in x 11.25 in



The theme of this issue was the much-loved-and very fashiony-fairy tale "Cinderella." We imagined we were making a film and asking each of the various directors (contributing artists) to shoot a scene. Raymond Meier portrayed Cinderella's ride to the castle and the magical moment when the glass shoe fits. Mats Gustafson transformed the pumpkin into a Rolls Royce. Bruce Weber cast the sexy prince. Our fairy godmother was played by legendary fashion editor Polly Mellen in one scene and by legendary drag queen DJ Lady Bunny in another. The one constant was the shoe, a vintage Roger Vivier for Christian Dior from the archives of the Metropolitan Museum of Art. It was like a game, in which everyone was doing his part, not knowing who else was participating and not knowing how any of the others' images would turn out. Even Glenn O'Brien, who contributed the text, did not see any of the visuals and was only briefed on various segments of the story. Once all the artwork and Glenn's text arrived, like magic, everything fell into place! It was like watching the shoe fit at the end of the story, right down to the pink-velvet ribbon chosen to go with the dusty-blue flock cover. It had to be FedExed from Switzerland and arrived just at the stroke of midnight!

## 16 CALENDAR

LIMITED EDITION

2000 Numbered copies

OBJECT

Curved plexi case with loose pages.

WEIGHT

1.56 lb

SIZE(LxWxH)

11.00 in x 0.50 in x 5.50 in



We were intrigued by the idea of doing an issue that was practical, that served an everyday purpose and as a daily source of inspiration. CALENDAR was all that and more. For the case, we came up with a CinemaScope panoramic

panel made of Plexiglas, the arched design of a television screen enabling it to stand upright. The issue became a real object that one might come across in the home section of any store. It gave us great pleasure to walk into an office six months or so later and see it on someone's desk, the current week on display. It was difficult, but fun, to assign fifty-two weeks to fifty-two different artists. Of course, all the main holidays went first: a Mario Testino New Year, an Inez van Lamsweerde and Vinoodh Matadin Valentine's Day, a Ruben Toledo Easter, a Marc Jacobs Fourth of July, a Mats Gustafson Thanksgiving, Ellen von Unwerth Christmas, and a François Berthoud New Year's Eve. The backside of each page featured a Bibliography of Fashion by Richard Martin, who was the curator of the Costume Institute at the Metropolitan Museum of Art.

## **17 GOLD**

LIMITED EDITION

2000 Numbered copies

OBJECT

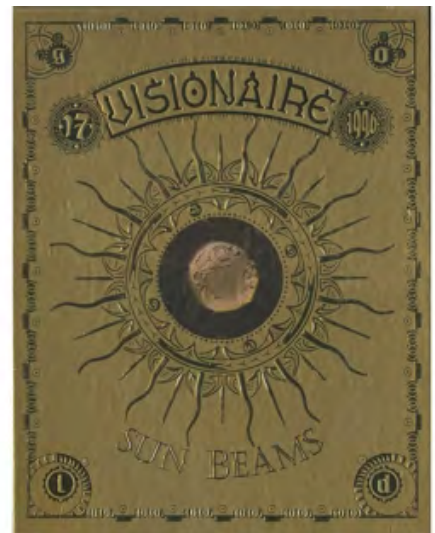
Cardboard box with loose pages.

WEIGHT

1.88 lb

SIZE(LxWxH)

9.25 in x 1.00 in x 11.75 in



For some time we had imagined a gilded issue—heavily embellished, incredibly ornate. GOLD gave us the perfect opportunity to go for baroque.

The cover of the issue was hologrammed, embossed, and foil stamped, all on an already solid-gold background. Up until this point, it was one of the most extravagant and delirious issues we had ever created. There were seven pages of Philip Taaffe's gold stars foil stamped onto vellum, which ran an average of a dollar per page - a slight extravagance considering we had at least another fifty pages to fill. Inez van Lamsweerde and Vinoodh Matadin's fashion photographs featured gold-foil stamping on top of four-color prints - crazy in theory but even more so in practice, when sometimes the only foil-stamped element was the stud earring in the model's ear! Cecilia tracked down OrigamiUSA, who folded a gold-paper goldfish for each issue, and Todd Oldham contributed actual gilded-metal halos. Such frivolities—not to mention the leap to 2,500 copies - came thanks to this issue's sponsor, the Japanese department store Beams.

## **18 FASHION SPECIAL**

**LOUIS VUITTON**

LIMITED EDITION



2500 Numbered copies

**OBJECT**

Louis Vuitton signature canvas case with loose pages.

**WEIGHT**

3.60 lb

**SIZE(LxWxH)**

9.25 in x 1.00 in x 11.75 in



Every issue of Visionaire is, to some degree, about fashion, but Issue 18, was the first all-out Fashion Special. Forty-four artists, photographers, and image-makers were asked to give their personal interpretation of clothing selected from the collections of forty-five of the world's most innovative and influential fashion designers. Highlights of the issue included Nan Goldin's collaboration with Helmut Lang, Jurgen Teller shooting Hussein Chalayan, Terry Richardson's take on John Bartlett, and Craig McDean's nine-page life-size foldout featuring Comme des Garcons. But the real surprise was the packaging: a deluxe monogrammed portfolio designed and produced specially for Visionaire by Louis Vuitton. People went wild. Some couldn't believe that the case was real. By the time the launch party was thrown at Mr. Chow in New York City some three weeks after the issue appeared, all 2,500 copies had sold out. It is among the most rare and sought-after back issues. Needless to say, we wish we had done a limited-edition run of ten thousand.

**19 BEAUTY**

**LIMITED EDITION**

386 of 2500 Numbered copies

**OBJECT**

Cardboard case with loose pages and a lipstick, eyeshadow and mascara inside.

**WEIGHT**

2.80 lb

**SIZE(LxWxH)**

9.25 in x 1.00 in x 12.00 in



Beauty really was in the eye of the beholder, starting with the cover itself. The packaging - a mirrored mylar case featuring a limited-edition Visionaire lipstick, mascara, and lip gloss, made especially for the issue by our sponsor, Prescriptives - was a topic of endless debate. Everyone had a different point of view. Some on our editorial team thought that by putting makeup on the cover, we would be sending

the wrong message: "To be beautiful, you need this." Others argued that cosmetics symbolized contemporary beauty and loved the idea of walking into a bookstore and seeing actual products floating on the cover of a book. Still others reasoned that seeing your reflection on the mirrored mylar cover, the message was simply: "This is beauty staring you in the face!" Oddly enough, the commercial implications of putting our sponsor's product right on the cover never came up in our discussions. In fact, contrary to what one might think, it was our idea to feature their products prominently on the cover, not theirs. More visions of beauty were played out in the pages of the issue: Contributors included makeup artists and hairstylists, such as Serge Lutens, Kevyn Aucoin, François Nars, Dick Page, Topolino, Danilo, and our very own James Kaliardos, who transformed Cecilia Dean into three different races.

## **21 DECK OF CARDS / THE DIAMOND ISSUE**

LIMITED EDITION

3000 Numbered copies

OBJECT

Vinyl case with deck of playing cards inside.

WEIGHT

3.20 lb

SIZE(LxWxH)

7.75 in x 2.00 in x 9.50 in



This issue provided two rare opportunities, among the many others that accompany the making of each issue of Visionaire. First, we were able to hand over entire series of images (in this case, card suits) to individual art directors. Fabien Baron conceived the House of Hearts as a meditation on motion with dancer Ushio Amagatsu of Sankai Juku. M/M, Paris realized the House of Spades in a variety of Parisian butcher shops. Lee Swillingham and Stuart Spalding portrayed the House of Clubs in - where else? - nightclubs. And Visionaire worked with thirteen artists to build the House of Diamonds. Mario Testino shot John Galliano as the King while Inez van Lamsweerde and Vinoodh Matadin photographed Iman as the Queen, dressed, fittingly, in Alexander McQueen. A Bruce Weber boy toy was the Jack. The second opportunity was the incorporation of diamonds, courtesy of the Diamond Information Center, DeBeers and H. Stern, into each picture, which required the highly insured shipping of millions of dollars worth of jewels to all parts of the globe. The 3,000 issues were packaged in individual jewelry boxes, each with its own lock and key, and offered a real diamond for one lucky subscriber. Our launch party took place at The "21" Club in New York, a former speakeasy that we transformed into a faux casino complete with card tables. Another lucky winner walked away from the evening with a diamond necklace.

**22 CHIC**  
**MARIO TESTINO**

LIMITED EDITION

108 of 5000 Numbered copies [2 Copies]

OBJECT

Linen sleeve case with printed book.

WEIGHT

3.30 lb

SIZE(LxWxH)

9.50 in x 1.00 in x 12.25 in



Chic marked our second collaboration with a guest editor, this time Mario Testino. Together we assembled a scrapbook of chic based on Testino's idea that "chic between people finds its ultimate expression in collaboration." Accordingly, almost every image is the collaboration of two or more artists: Richard Avedon and Gianni Versace; Helmut Lang and Elfie Semotan; Wolfgang Tillmans, Kate Moss and Camilla Nickerson; and David Sims and Melanie Ward, among others. Each of the 5,000 issues included an actual piece of the Versace dress Madonna wore to the Evita premiere, a Paloma Picasso lipstick imprint on a cocktail napkin, a letter from Catherine Deneuve to Yves Saint Laurent, and swatches of fabric from Pucci, Missoni, Paul Smith, and Solstiss. And we did our first double launch, at Maxim's in New York and at Pavillon Ledoyen in Paris, which was our first event abroad.

**23 THE EMPEROR'S NEW CLOTHES**

**KARL LAGERFELD**

LIMITED EDITION

5000 Numbered copies

OBJECT

Wooden case with clasp closures containing loose printed cardstock pages.

WEIGHT

4.00 lb

SIZE(LxWxH)

12.50 in x 1.50 in x 15.25 in



This was our nude issue. Setting fashion aside but keeping style intact, fashion designer Karl Lagerfeld picked up his camera for Visionaire and photographed fifty of the world's most

beautiful people. Over the course of nine months, ensconced in his private Paris studio, he captured men and women as they shed their clothes to reveal their true physiques - and their true selves. Subjects included supermodels Amber Valletta, Linda Evangelista, and Karen Elson, actors Rupert Everett, Julie Delpy, and Demi Moore, industrial designer Marc Newson, and New York City Ballet's principle dancer Nikolaj Hubbe. Presented in a custom-designed, blond-wood painter's box, the rich, sepia-toned prints were packaged like bon bons, with chocolate-colored flock and ribbon.

**24 LIGHT**  
**TOM FORD FOR GUCCI**

LIMITED EDITION

96 of 3300 Numbered copies

OBJECT

Plexi case with batteries for plastic light panel and series of plastic transparencies.  
[batt. dead]

WEIGHT

4.50 lb

SIZE(LxWxH)

15.00 in x 5.50 in x 1.50 in



Visionaire teamed up with fashion luminary Tom Ford and Gucci on an issue devoted to the theme LIGHT. This was our most ambitious project to date in terms of content and production. There was a conscious effort on the parts of both Visionaire and Ford to steer clear of fashion and to focus on what we considered to be fine art images. LIGHT introduced a new cast of contributors to the Visionaire fold: artists such as Sam Taylor-Wood, Andreas Gursky, and Christopher Bucklow, art director Peter Saville, animator Hayao Miyazaki, and architect Toyo Ito. Then there was the issue itself. That winter found us doing everything from sourcing the state-of-the-art, paper-thin filament that would literally light up the issue (a couple people in our office were nearly electrocuted in the process!), to negotiating the price for 33,000 batteries. The end result: twenty-four large-format transparencies self-contained in a super-sleek, fully-functional light box - the first battery - operated publication! Only 3,300 copies were made.

**25 VISIONARY**

LIMITED EDITION

5000 Numbered copies

OBJECT

Plastic sleeve encased cardboard sleeve with loose



pages.

WEIGHT

3.50 lb

SIZE(LxWxH)

13.00 in x 1.00 in x 13.00 in

When we hit the landmark number 25, we seized the opportunity to make an anniversary issue of greatest hits: brand-new work by some of our all-time favorite visionaries issued in an op art-inspired case the size of a standard twelve-inch album cover. In keeping with the greatest hits theme, musician Towa Tei produced the Visionary soundtrack CD to accompany our picture album. The album featured contributing teams Mario Testino and Carine Roitfeld, Isabel and Ruben Toledo and choreographer Twyla Tharp, and Karl Lagerfeld and Yohji Yamamoto. David Bowie curated a special section featuring artists Tony Oursler, Tracey Emin, Gavin Turk, and Beth B., and eight young designers envisioned their work in a section called New Visions.

## 26 FANTASY

LIMITED EDITION

219 of 6000 Numbered copies

OBJECT

Round cardboard case with loose round cardstock pages.

WEIGHT

3.50 lb

SIZE(LxWxH)

13.00 in x 1.50 in x 13.00 in

Fantasy is the subtext of every issue of Visionaire, but with this issue we pushed the boundaries to the fantastical. A round box housed round, unbound artwork. Each of the cover elements - photographed by Inez van Lamsweerde and Vinoodh Matadin - was produced exclusively for FANTASY: The dress was designed by Nicolas Ghesquiere for Balenciaga, Viktor & Rolf made the banner, and Jeremy Scott created the gold porcelain doll's head and hands. It was the first time we published Tim Burton, Gregory Crewdson, and Marcus Piggott and Mert Alas. There was a special section curated by Isabella Blow featuring, among others, David LaChapelle, Mariko Mori, and Tim Noble and Sue Webster. Each issue included an Hermes mask that many wore to the masquerade ball launch party.



## 27 MOVEMENT

LIMITED EDITION

266 of 6000 Numbered copies

OBJECT

Spiral bound book.

WEIGHT

3.00 lb

SIZE(LxWxH)

4.75 in x 1.00 in x 12.50 in



One of our most conceptual issues - not only because it was based on the abstract notion of motion but also because the images were printed on vellum, a near-transparent material that enhanced the stop-motion effects of the photographs. We used another technology - lenticular photography - to create the 3D front- and back-cover images of Kate Moss swinging to and fro. In fact, those images were created by an all-English team: Nick Knight took the picture, Peter Saville art directed, and Alexander McQueen and Katy England did the styling, which made perfect sense when we launched the issue at Harvey Nichols in London. Other contributors included designers Martin Margiela and Hussein Chalayan, artists Ross Bleckner and Tony Oursler, illustrator François Berthoud, and photographers Steven Meisel and Steven Klein.

## 28 BIBLE

LIMITED EDITION

180 of 6000 Numbered copies [case missing]

OBJECT

Injection molded acrylic case with printed book.

WEIGHT

7.75 lb

SIZE(LxWxH)

11.50 in x 3.00 in x 15.75 in



Our millennium issue: “the greatest story ever told” retold in images by modern-day artists and photographers. The intent was to make an issue that was visually provocative but not blasphemous or gratuitously shocking. We worked closely with Dr. Royal Rhodes, professor of religion at Kenyon College, who helped us excerpt passages from the King James Bible. Mario Testino photographed Adam and Eve (dressed in Martine Sitbon and

poised to prune with Hermes hedge clippers); Wolfgang Tillmans contributed the Crucifixion; Andreas Gursky's image of a rave became the Exodus; Mary Ellen Mark envisioned a modern day Mary and Joseph; and Steven Meisel imagined the Apocalypse in a series of eerily foreboding fashion images inspired by the painter Odd Nerdrum. As if tackling the Old and New Testaments wasn't already enough, Visionaire collaborated with industrial designer Philippe Starck to create special packaging for the issue. His concept? A molded-plastic "energy sphere." The case was a major undertaking as well as a technical challenge, and there were times when it looked like it would take a miracle to get it produced. But several months after conception, The Bible appeared in all of its glory.

## **29 WOMAN**

LIMITED EDITION

134 of 6000 Numbered copies

OBJECT

Plastic case with printed book.

WEIGHT

4.00 lb

SIZE(LxWxH)

9.50 in x 1.00 in x 13.75 in



In this issue we explored the multifaceted nature of woman - as model, Madonna, muse, and more. Highlights included the eight-part black-and-white series by Inez van Lamsweerde and Vinoodh Matadin and Brana Wolf, which featured such supermodels as Gisele Bundchen, Maggie Rizer, and Frankie Rayder in the nude, save for a Louis Vuitton cape draped here or a fur stole dangling there; Nobuyoshi Araki's photograph of a Vanessa Beecroft performance; and Nick Knight's life-size image, the very feminine, naked Natasha (née David). Packaged in a multiplaned, mirrored case, the issue is a vertically bound volume of red ultrasuede whose pages are filled by Cindy Sherman, Nan Goldin, Beth B, Kara Walker, Sam Taylor-Wood, Sarah Moon, Jane and Louise Wilson, Adam Fuss, Richard Phillips, David Bowie, and others.

## **30 GAME**

**LOUIS VUITTON**

LIMITED EDITION

6000 Numbered copies

OBJECT

Signature printed plexi glass case with a leather rope tie closure with a Louis Vuitton compass. A set of 16



blocks inside.

**WEIGHT**

26.00 lb

**SIZE(LxWxH)**

8.25 in x 5.50 in x 8.25 in

Visionaire 30 is not only a collection of art, it is also a game. Taking as our starting point the Louis Vuitton Challenge, the qualifying round of sailboat races for the America's Cup, we assembled teams of artists, photographers, and image makers to represent each of the participating countries: Australia, France, Italy, Japan, Spain, Switzerland, and the United States. Accordingly, there were seven versions. In the spirit of games, the issue came in the form of a puzzle in which sixteen cubes, when placed in the correct configuration, form one of six possible images. The cubes, along with a portfolio of all forty-two images, were packaged in a silk-screened Lucite case created for us by Louis Vuitton. Alex Katz and Mary Ellen Mark participated for the U.S., Tracey Moffatt and Patricia Piccinini for Australia, Serge Lutens and Pierre Joseph for France, Maurizio Cattelan and Francesco Clemente for Italy, Yoshitomo Nara and Takashi Murakami for Japan, Pedro Almodovar and Juan Gatti for Spain, and Roman Signer and Pipilotti Rist for Switzerland.

**31 BLUE**

**LEVI'S**

LIMITED EDITION

6000 Numbered copies

**OBJECT**

Cotton denim jacket with printed posters inside a cardboard box.

**WEIGHT**

6.50 lb

**SIZE(LxWxH)**

16.00 in x 11.75 in x 1.00 in



With Blue we fulfilled two dreams: to make an issue of large-format, poster-size images and to sew the issue into a custom-made garment, in this case, a limited-edition Levi's turn-of-the-century One-Pocket Sack Coat. With Levi's as the sponsor and blue as the theme, much of the artwork focused on Americana. Inez van Lamsweerde and Vinoodh Matadin photographed Shalom in an American-flag T-shirt. Richard Phillips overlaid a 1970s-style smiley face on a detailed drawing of a sneering girl. Marcus Piggott and Mert Alas treated us to an iconic close-up of Kate Moss wearing a Levi's collar piece reconstructed to read "Levi's." Gus Van Sant shot a blue-eyed albino couple from his upcoming film project, and Justine Kurland provided her



dystopic view of suburbia. More contributions came from Fabien Baron, Greg Foley and Orfi, David Armstrong, Nan Goldin, Terry Richardson, and Gary Hume.

### **32 WHERE?**

#### **HERMES**

LIMITED EDITION

3000 Numbered copies

OBJECT

Leather case with pencil and paper postcards.

WEIGHT

2.00 lb

SIZE(LxWxH)

9.00 in x 2.00 in x 7.50 in



Stephen met Jean-Louis Dumas, the president of Hermès, in Moscow one snowy winter night. Jean-Louis carries around a little sketchbook wherever he goes and uses it to record all of his various travel experiences. Years later, the idea came up for this Hermès travel pouch - designed by Jean-Louis himself. We were traveling a lot at the time and were amused by the idea of a collection of imaginary, faraway places and the silly postcards that say things like "Greetings from Mars." Contributors included Andreas Gursky, Mary Ellen Mark, Wolfgang Tillmans, Bruce Weber, Lauren Greenfield, Peter Lindbergh, and Jeff Burton. The postcards were made individual not only by the singular vision of each contributing artist but also by the original graphic treatment on the reverse side of each of the fifty-five silver-edged images. They also proved to be excellent party invitations. We sent boxes of them to friends in such far-flung places as Tokyo, Bangkok, Paris, and Brooklyn, which they then mailed back to us with the requisite postage stamps, and the inevitable wear and tear of shipping and handling.

### **33 TOUCH**

#### **FENDI**

LIMITED EDITION

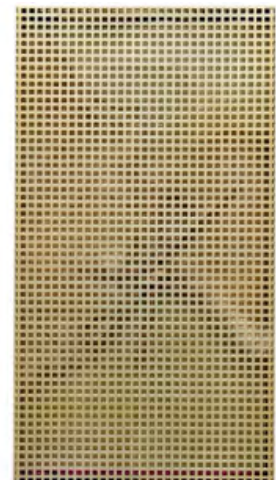
127 [and] \_\_\_ of 4400 Numbered copies [Two Copies]

OBJECT

Metal case with loose printed cards in pony skin.

WEIGHT

6.00 lb



SIZE(LxWxH)

17.50 in x 9.50 in x 2.50 in

Artist and longtime Visionaire contributor François Berthoud outdid himself when he interpreted twenty of our favorite new looks from the fall/winter 2000-2001 collections, which were all about excess and sensory overload. Elements such as pop-ups and cutouts represented a journey back to our roots, but whereas in the past we could only afford to use one or two of these techniques in an entire issue, this time each page received multiple treatments. Flocking, foil stamping, sculpt-embossing, and honeycomb extension gave the feeling in print of fur over metallic lace over sequins over a dress with leather appliques over patterned stockings. Our collaborator Fendi's tactile ready-to-wear collection that season was a key source of inspiration. The unbound illustrations were wrapped in a wearable pony-skin cache-col and housed in a brushed-gold metal box. Highlights include designs by John Galliano, Alexander McQueen, Viktor and Rolf, Junya Watanabe, and Helmut Lang.

### **34 PARIS**

#### **HEDI SLIMANE FOR DIOR HOMME**

LIMITED EDITION

6000 Numbered copies

OBJECT

Metal case with printed book inside.

WEIGHT

10.53 lb

SIZE(LxWxH)

19.00 in x 14.00 in x 2.00 in



Curated by Hedi Slimane, the design director of Dior Homme, PARIS was in many ways a reaction to our tendency toward the baroque - one that we had just fully indulged in the previous issue, Touch. For Paris, leading architects, artists, and designers portrayed the City of Light as the City of Tomorrow, with clean, spare lines and a strict white, gray, and black color palette. The issue was a testament to Hedi's reductionist aesthetic and an exploration of a burgeoning new movement: art that has its base in architecture. To this end, architect Greg Lynn designed a lacquered gray monolith with an interior topography engineered to hold the bound book as though suspended in space. Contributors included architects Neil Denari, Andreas Angelidakis, and Dominique Perrault; video artist Chris Cunningham; artists Thomas Demand, Elisabeth Ballet, James Casebere, and Craig Kalpakjian; graphic designers H5 and John Maeda; and the French band Air.

### **35 MAN**

## LIMITED EDITION

620 of 6000 Numbered copies

## OBJECT

Vinyl sleeve with printed book.

## WEIGHT

3.50 lb

## SIZE(LxWxH)

9.50 in x 0.75 in x 12.00 in



Having done an issue on woman, we decided the time had come to do one on man. Mario Testino, in his second run as guest editor, conceptualized the ultimate men's magazine complete with past icons and new heroes, advertisements from the 1970s, photographs made by famous women of their men, and man as seen by contemporary artists. Neville Wakefield edited an all-vellum section of video stills, Will McBride contributed a section called Manliness, and Mario Testino did Man at Work. More than one hundred contributors participated, including photographers Richard Avedon, Nick Knight, Mario Sorrenti, filmmakers Larry Clark and Sofia Coppola, gallerist Sadie Coles, music-video director Hype Williams, artist Sarah Lucas, and models Cindy Crawford, Gisele Bundchen, and Claudia Schiffer.

## 36 POWER

### LIMITED EDITION

5000 Numbered copies

### OBJECT

Plastic case with printed book.

### WEIGHT

5.00 lb

### SIZE(LxWxH)

16.00 in x 0.75 in x 16.00 in



Visionaire has always been about the power of image making. With POWER, we took nature and beauty as our starting points and combined these natural elements with holographic papers and supernatural printing techniques. Thomas Demand's hyperreal image of grass (actually 72,000 cut blades of paper) stood in contrast to Inez van Lamsweerde and Vinoodh Matadin's surreal cover collage featuring Bjork. We used Shiseido face powder to silk-screen a portrait by makeup artist Tom Pecheux, turning makeup into art. Housed in an iridescent injection-molded case, POWER welcomed contributors such as Nick Knight, Mariko Mori, Thomas Struth, Roni Horn, Warren du Preez and Nick Thornton Jones, Wolfgang Tillmans, and Peter Fischli/David Weiss.

### **37 VREELAND MEMOS**

LIMITED EDITION

4000 Numbered copies

OBJECT

Cotton cloth wrapped cardboard case with printed book.

WEIGHT

3.60 lb

SIZE(LxWxH)

11.50 in x 1.50 in x 9.00 in



One day a mysterious package arrived at the Visionaire offices. It was a large box containing more than four hundred original memos from Diana Vreeland to her staff at Vogue. The package had been sent to us by a contributor who preferred to remain anonymous at the time but who had been on the receiving end of some of this legendary inter-office correspondence. It turned out to be the legendary photographer Richard Avedon, with whom we had developed a close relationship and who decided these needed to be seen. In some ways, the experience was like stumbling upon fashion's Holy Grail. We had heard stories about these memos but were stunned to find out that they actually existed. Dating from 1966 to 1972, the memos, which were dictated to Vreeland's secretary from the sanctuary of her bathroom each morning, covered topics ranging from the wacky (the use of freckles or the utter importance of dog collars, for example) to the divine (the genius of Halston). But more importantly, the Vreeland memos provide a rare glimpse inside the mind of one of the most influential women in fashion history. With help from Alexander Vreeland and David Remnick at The New Yorker, we received permission from Conde Nast to publish nearly 150 of the memos in an edition of 4,000. We soon discovered just how many Vreeland fans there are out there: we received more single copy orders for VREELAND MEMOS than for any previous issue.

### **38 LOVE**

**TIFFANY'S & CO.**

LIMITED EDITION

4000 Numbered copies

OBJECT

Cardboard case with printed book.

WEIGHT

3.30 lb

SIZE(LxWxH)

7.75 in x 3.00 in x 10.75 in



In many ways, this issue was a response to the events of the past year. For us at Visionaire, love meant going back to our roots to create an issue with a literal human touch, something hand-made with an easy, uplifting message. For our contributors, love meant many different things. Steven Meisel contributed some of the first photographs he'd ever taken, shot on the street outside of New York modeling agencies ("I love...FASHION"); photographers Mario Sorrenti, Craig McDean, and Peter Lindbergh gave us glimpses into their personal lives through portraits of their kids; and Tim Noble and Sue Webster gave us "Instant Gratification," a self-portrait in dollar bills ("CAN'T BUY Love"). LOVE also featured thousands of feathers gathered by milliner Philip Treacy, thousands of flowers curated by pop singer Kylie Minogue, and the pop group Destiny's Child sent us their favorite fan letter. There were also words of love, a first for Visionaire: original poetry and prose by Joyce Carol Oates, Kenneth Koch, Jonathan Safran Foer, and T. Cole Rachel. Each issue came with a silver heart designed by legendary jeweler Elsa Peretti. All of the artwork and tokens of love were inserted by hand into 4,000 vintage novels making each issue an actual one-of-a-kind object and a true labor of love. The issue brought us back to the first days of Visionaire, when each issue was hand-assembled on the floor of Stephen's apartment. Only then, of course, the hands doing the assembling were our very own.

### **39 PLAY**

LIMITED EDITION

0 Numbered copies

OBJECT

Wooden case with series of 16 small printed books inside.

WEIGHT

5.40 lb

SIZE(LxWxH)

8.00 in x 2.75 in x 12.00 in



Visionaire was conceived as a platform for innovative still photography, but by issue 39, the magazine began to experiment with the moving image. PLAY developed as an issue devoted to film, featuring the work of directors like Pedro Almodóvar and Darren Aronofsky, as well as high-fashion lensmen like Nick Knight and Craig McDean. Presented in collaboration with Sony PlayStation, the issue melded the high-tech worlds of gaming and video with the retro, lo-fi, tactile sensibilities of flip-books. "We had never worked with filmmakers until this issue," explains Visionaire founder Cecilia Dean. "Submitting a single image wasn't so interesting for them, so we came up with a way to compress footage into a printed format that felt familiar to us." From Karl Lagerfeld's footage of a blooming flower to Baz Luhrmann's film of a sultry cancan dance, PLAY took a vintage publishing format and placed it resolutely in the present. For his flip-book, Steven Meisel imagined model Amber Valletta as "Little Edie" Beale from Grey Gardens. "I filmed Amber because I wanted to try

something different,” Meisel says today. “Amber is a great actress and takes characters the extra mile. And I love ‘Little Edie’ because eccentricity is always inspiring.”

## **40 ROSES**

**DAVID SIMS**

LIMITED EDITION

3000 Numbered copies [Two copies]

OBJECT

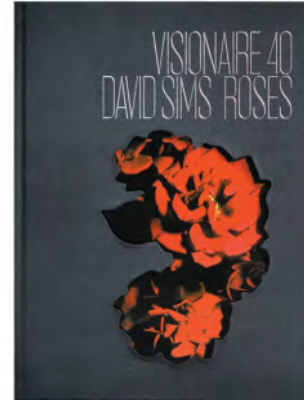
Printed book.

WEIGHT

4.50 lb

SIZE(LxWxH)

11.25 in x 0.75 in x 15.25 in



**CELEBRATE SPRING WITH ROSES!** Occasionally, the pages of Visionaire are devoted to the vision of a single person. For issue 40, David Sims shared a deeply personal body of work in which he returned to the primary school he attended as a child to photograph the wilting roses on its grounds. As Sims explained at the time, “The fragile and temporal qualities of flowers are well used as a visual metaphor for youth. But when I look at these roses close up and trace their own knocks and dents, I find a greater beauty and a complexity in their imperfections. The roses represent for me a very definite point in life and a state of mind.” The resulting images were bound in a book and arrived with a signed print from the photographer — providing, in an issue that meditated on impermanence, one image to cherish forever.

## **41 WORLD**

LIMITED EDITION

899 of 4000 Numbered copies

OBJECT

Cotton bag with printed book.

WEIGHT

8.50 lb

SIZE(LxWxH)

10.25 in x 1.00 in x 15.25 in



Issue 41 couldn't have been produced without the aid of a DSLR camera. **WORLD**, sponsored by Gap, is the most democratic issue of Visionaire to date. And it all began with a simple chain letter and a brief that asked everyone — anyone, in fact — to submit one photo of what life looks

like in their part of the world. Within months, Visionaire had amassed thousands of images. The chosen 250 works were bound in a Cheetos-orange corduroy book and tucked inside a matching tote bag, designed by Emma Hill, who went on to become creative director at Mulberry. For photographer Craig McDean, whose contribution ultimately combined elements of several different locales, the issue summed up life at that very moment. “I did a collage because, at the time, my definition of ‘world’ could not be represented by one place,” McDean explains. “The elements of the collage include shots of London I took when I was working there as a photographer and the L.A. beach at which my daughter and I spent a lot of time.” The work underscored McDean’s understanding of the world as constantly evolving. “Elements like architecture and geography are never static—they are always moving, growing, changing.” WORLD sought to capture exactly that.

## **42 SCENT**

LIMITED EDITION

4000 Numbered copies

OBJECT

Vinyl case with printed book and 21 sample vials of perfumes.

WEIGHT

3.50 lb

SIZE(LxWxH)

6.50 in x 1.75 in x 12.00 in



In its ongoing assault on the five senses, Visionaire gained acclaim for a 2003 issue that deconstructed the elements of scent, pairing twenty-one experimental perfumes — produced in collaboration with International Flavors & Fragrances (IFF) — alongside twenty-one equally innovative images. Mario Sorrenti’s (literally and figuratively) chilling photo of icebergs paired with the scent of cold by perfumer Vera Degen and Mert Alas & Marcus Piggott’s image of Kate Moss and daughter, Lila Grace, paired with the scent of motherhood by Christophe Laudamiel. Brilliantly, David Bowie’s smell of success smelled vaguely rotten, symbolized in a Dan Forbes photo of sand slipping through Iman’s sinuous fingers. Having just come off an infamous diet in which he shed over 90 pounds, Karl Lagerfeld sought to capture hunger: the scent of bread baking at Paris’s legendary Poilâne Bakery. Perfumer Sandrine Malin distilled the carb-laden essence, and for the accompanying image, Lagerfeld photographed model Brad Kroenig in the nude, with just a loaf of bread covering his private parts. For IFF president Nicolas Mirzayantz, the issue pushed the limits of what he and his company thought possible. “Visionaire encapsulates everything in which we believe,” he says. “It stretched our creativity in a new way. We were excited, stimulated, and energized.” Much like everyone else involved.

### 43 DREAMS

LIMITED EDITION

42 of 1000 Numbered copies

OBJECT

Cardboard case with printed book.

WEIGHT

6.00 lb

SIZE(LxWxH)

14.00 in x 1.75 in x 18.50 in



For Dreams, the challenge was to produce a magazine without ink, instead rendering images via a high-tech laser-cutting process in which artworks (by Simon Periton, Rachel Whiteread, and Nick Knight, among others) were literally burned into paper. Slipped into a book of multicolor foil, the resulting pages were haunting in their shadowy nature — much like dreams are in theirs. The young girl in Adam Fuss’s photo took on a ghostly quality, barely perceptible until the laser-cut is reflected onto the foil page and the image suddenly reverts back to photography. Perception and reflection became the game for each image. In a year-end roundup in The New York Times that surveyed the greatest ideas of 2004, Michael Kimmelman selected DREAMS as a breakthrough, writing that the issue’s pages were “vaguely akin to holographs or old daguerrotypes, as is the implicit magic that comes with finding a face or flower, as if conjured up, out of the darkness.”

Limited Edition of 1000 numbered copies

### 44 TOYS

LIMITED EDITION

2421 [and] 2658 of 4000 Numbered copies [N.B.

One of each state]

OBJECT

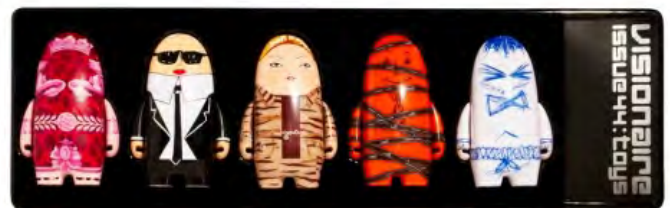
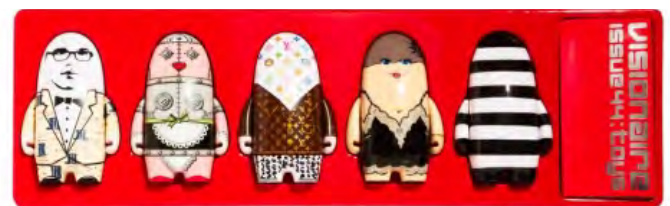
Plastic toy figurines.

WEIGHT

5.00 lb

SIZE(LxWxH)

18.50 in x 2.25 in x 5.75 in



With the set of limited-edition designer Kidrobot toys that comprised issue 44, Visionaire just wanted to have fun. But it (inadvertently?) set off a



worldwide craze for the ten delightfully witty humanoid characters created by designers like Karl Lagerfeld, Miuccia Prada, and Marc Jacobs for Louis Vuitton. Complete with mini accessories like cell phones, cameras, and martini glasses, this army of toys was part of one of the most highly sought-after Visionaire issues ever — grown adults behaved a lot like children in attempts to get their hands on a copy. For Kidrobot founder Paul Budnitz, the series defined a moment for his toy label, expanding beyond its strictly street fan base. “We were really just kind of emerging,” Budnitz remembers. “We were focused on working with graffiti artists and street artists, and Visionaire was a way for us to connect with designers, which was really fun.” While most of the issue’s toys wear innocent smiles, Budnitz saw a vaguely sexual element in their slightly phallic shape, which was designed by Visionaire’s Greg Foley. But he concedes, “at the same time, they were very sweet and modern and sophisticated.”`

#### 45 MORE TOYS

LIMITED EDITION

85 [and] 198 of 2000 Numbered copies [N.B. One of each state]

OBJECT

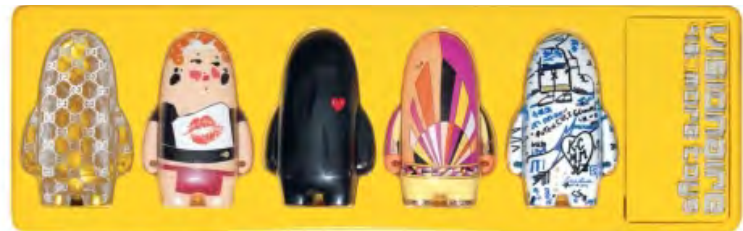
Plastic toy figurines.

WEIGHT

5.00 lb

SIZE(LxWxH)

18.50 in x 2.25 in x 5.75 in



Following the runaway success of TOYS, Visionaire and Kidrobot followed up with a second set, featuring ten more wildly clever and creative takes on the original toy shape, this time by designers like John Galliano, Helmut Lang, and Stefano Pilati for Yves Saint Laurent. “Everyone sort of nailed it,” says Kidrobot founder Paul Budnitz. “There was no one who didn’t create something totally unique and beautiful.” Not to mention highly covetable. Just like the original set, MORE TOYS sold briskly and became an instant collector’s item.

#### 46 UNCENSORED

MARIO TESTINO

LIMITED EDITION

2000 Numbered copies

OBJECT

Plexi case with printed book.

WEIGHT

6.20 lb



SIZE(LxWxH)

10.00 in x 1.25 in x 13.00 in

Issue 46 wasn't the first Visionaire guest-edited by Mario Testino, but it was the first in which, rather than sharing glam snaps of models and celebrities, the photographer revealed a keen sense of contemporary art, curating a selection of scintillating artworks themed around desire and sex. "Mario has an incredible eye for art," says Visionaire founder Cecilia Dean. "But it's an aspect of his personality that, until then, hadn't been expressed in a publication." In **UNCENSORED**, Testino selected sexually provocative works by artists like Marlene Dumas, Thomas Ruff, Ghada Amer, and Tracey Emin, many of which were rendered on customized tactile inserts like latex. "Sex is so integral to life," Testino says. "If it wasn't for sex, life would not exist. From that, one can derive so much inspiration." And that he did. The issue also contained a special portfolio of the photographer's unpublished work, including five original prints of couples in their most intimate moments. And because it wouldn't be an issue about sex without someone or something Brazilian, a tiny swatch of supermodel Gisele Bündchen's bedsheets was included in each copy. All of which earned the issue an **EXPLICIT CONTENT** label—completely deservedly.

## 47 TASTE

LIMITED EDITION

4000 Numbered copies

OBJECT

Vinyl case with printed book and dissolvable gel taste strips.

WEIGHT

3.50 lb

SIZE(LxWxH)

6.50 in x 1.75 in x 12.00 in



After tackling scent with issue 42, Visionaire again teamed up with IFF to push the boundaries of **TASTE**, which proved to be no easy task. As Cecilia Dean explains, "It was one of the most difficult issues editorially, because many visual artists had a difficult time thinking in terms of taste." Still, others delighted in testing the limits of IFF's crack team of flavorists. Jenny Holzer, for example, hoped to stump them by suggesting metal and jet fuel as the flavor of adrenaline, though ultimately IFF prevailed and a flavor was born, matched with one of Holzer's signature text pieces. Dispensed in convenient, self-dissolving flavor strips (so one couldn't spit it out!), the resulting series of tastes ran the gamut, including everything from mother's milk (Yoko Ono) and mint lemonade (Karen Kilimnik) to glue sticks (Thomas Demand) and a rare gourmet pine nut (by famed chef Ferran Adrià). Bruce Weber's photograph of a young boy (paired with the flavor of cherry licorice) reminded readers of the associative power of taste, which IFF president Nicolas Mirzayantz knew about all along. "We knew we were connecting with people in a deep-

seated way,” he says. “There is something so primitive and primal about taste, which is why we saw such a strong, emotional response from people.”

## **48 MAGIC**

### **VAN CLEEF & ARPELS**

LIMITED EDITION

0 Numbered copies

OBJECT

Series of printed lenticular cards.

WEIGHT

3.90 lb

SIZE(LxWxH)

6.25 in x 2.00 in x 7.25 in



For issue 48, sponsored by Van Cleef & Arpels, Visionaire invited filmmakers and fashion photographers to supply video footage that would be compressed into lenticular cards — an artful take on a medium that had previously been used chiefly as novelty. “Usually when you see lenticulars, they are executed in a goofy way,” says Visionaire founder Cecilia Dean. “We wanted to elevate the medium by marrying the technique with very serious artists.” MAGIC featured startlingly beautiful video works by Sofia Coppola, Spike Jonze, Pedro Almodóvar, Gus Van Sant, Wong Kar Wai, Philip-Lorca diCorcia, and Mariko Mori, among others, and was made extra magical with the limited-edition, 18-karat gold Van Cleef & Arpels Alhambra charms that came embedded in each issue’s case.

## **50 ARTIST TOYS**

LIMITED EDITION

147 of 4000 Numbered copies

OBJECT

Plastic toy figurines.

WEIGHT

4.00 lb

SIZE(LxWxH)

13.00 in x 2.50 in x 15.00 in



For issue 50, Visionaire imagined a set of toys as animal companions to the designer figurines from issues 44 and 45. Consisting of elaborate nesting dolls silk-screened in designs by artists like Alex Katz, R. Crumb, and Tim Noble & Sue Webster (whose creation glows in the dark!),

ARTIST TOYS came complete with playful accessories like ears, antlers, and horns. “The toy project was sweet on the outside and charming on the inside,” says artist Rob Pruitt. “I simply tacked Winston Churchill’s great quote (‘A riddle wrapped in a mystery inside an enigma’) to it, decorated the surface with images of my beloved panda, and crossed my fingers that it would provoke the person playing with it to ponder our collective fascination with this beautiful, threatened creature.” Was ARTIST TOYS a magazine? A multiple? Art or commerce? Many debated whether Visionaire was any longer even a publication — which must have been the goal all along.

## 51 HARMONY

LIMITED EDITION

4000 Numbered copies

OBJECT

Plastic case with cardboard puzzle pieces.

WEIGHT

11.20 lb

SIZE(LxWxH)

8.00 in x 8.00 in x 8.00 in



Issue 51 might be the greenest art publication ever produced. Sponsored by Lexus to celebrate the launch of their first hybrid car, HARMONY arrived as a set of six oversize (nearly 3 foot by 3 foot), double-sided puzzles, printed with work by artists like Robert Wilson, Vik Muniz, and Maurizio Cattelan and produced using recycled paper board and nontoxic inks in a sustainable factory. But HARMONY wasn't just an exercise in green, it was also tons of fun: the various puzzles could be pieced together to create unique, one-off, customizable artworks. It all just fell into place.

## 52 PRIVATE

LOUIS VUITTON

LIMITED EDITION

1321 of 2500 Numbered copies

OBJECT

Plastic case with printed book.

WEIGHT

9.70 lb

SIZE(LxWxH)

13.00 in x 2.00 in x 16.50 in



For the third issue of Visionaire sponsored by Louis Vuitton, photographers Mert Alas & Marcus Piggott — known for their relentlessly glossy imagery — presented a series of work that was decidedly more gritty. PRIVATE sought to capture fleeting, intimate moments with celebrities and supermodels like Lindsay Lohan, Gisele Bündchen, Marc Jacobs, Drew Barrymore, Naomi Campbell, and Chloë Sevigny. Somewhere along in the process, the clothes happened to come off, making for rare, risqué, uncalculated photographs of some of the most famous people in the world. Shot on closed sets on which only the subjects and the two photographers were present, PRIVATE showcased Mert & Marcus’s uncanny ability to show men and women not just at their sexiest and most jaw-droppingly gorgeous, but also at their most intensely personal.

### 53 SOUND

LIMITED EDITION

4000 Numbered copies

OBJECT

Series of 6 vinyl records and 2 CDs.

WEIGHT

7.00 lb

SIZE(LxWxH)

13.25 in x 3.00 in x 13.25 in



With issue 53, Visionaire conquered the fifth and final sense: hearing. SOUND arrived as a set of five 12-inch double-sided vinyl records, boasting artwork by Cindy Sherman, Robert Longo, Raymond Pettibon, and Ryan McGinley, among others. The records featured music and sound pieces by musicians David Byrne, U2, Michael Stipe, Courtney Love, Cat Power, Laurie Anderson, Adrock, Lee Ranaldo, Antony & the Johnsons, Thurston Moore & Kim Gordon (Sonic Youth), Malcolm McLaren, Andrew WK, Danger Mouse; Artists Yoko Ono, Cerith Wyn Evans, Helmut Lang, Christian Marclay, Doug Aitken, Gary Hill, Vito Acconci, Mariko Mori; Bands The Knife, Littl’ans, Unkle, Animal Collective, SunnO))), Gang Gang Dance; DJ’s Paul D. Miller (DJ Spooky), miss kittin, Trevor Jackson, Towa Tei, Nigo, Hiroshi Fujiwara; Fashion designers Karl Lagerfeld, Alexander McQueen, Stefano Pilati; and many more. The issues came complete with a MINI “vinyl killer” — a toy car equipped with needle and speakers that played the contents by “driving” the records. The issue made for the first self-sufficient sound system of its kind — and certainly the most artful one to date. Of course, the issue included CD’s so one could download the issue onto his or her iPod for more easy listening on the go. Even David Byrne, who contributed a one-minute song, admitted that “there were songs I loved and added permanently to my playlist.”

54 SPORT

LACOSTE

## LIMITED EDITION

4000 Numbered copies

## OBJECT

Series of 4 sets of 3 cotton polo shirts in vinyl cases.

## WEIGHT

8.00 lb

## SIZE(LxWxH)

13.75 in x 3.25 in x 17.50 in



When it came time to celebrate the 75th anniversary of Lacoste, Visionaire had an idea: use the polo shirt as an artist's canvas to create the first-ever wearable publication. Realized in full-color, full-coverage photographic printing, the polo shirts in issue 54 featured eye-popping artworks by Nick Knight, David Byrne, and Thomas Ruff, just to name a few. And it almost went off without a hitch — almost. No one imagined that Inez van Lamsweerde & Vinoodh Matadin's image of a nude woman screaming would elicit the ire of Lacoste's conservative factory workers. They demanded from the company's CEO a letter authorizing the construction of the raciest polo shirt known to man. The note was happily provided, and shortly after, SPORT came to be. For a polo shirt that reinterpreted vintage posters of Pedro Almodóvar movies, art director Juan Gatti took inspiration from the street. "Pedro loves shooting on the street, especially around cinema walls where there are many posters—torn and pasted over. Thus arose the idea. I tore actual posters and then we took a picture for the polo shirt." For artist Richard Phillips, SPORT captured his process from start to finish. "At the time of the project," he recalls, "I had just created a drawing and painting of Coco for my first exhibition at Gagosian in New York. It was inspired by a runway beauty shot. On the back of the shirt we reproduced the preparatory drawing of Coco, and on the front we printed the image of the completed painting. The shirt became a physical representation of the complete creative process."

## 55 SURPRISE

## LIMITED EDITION

4000 Numbered copies

## OBJECT

Series of printed pop-up images.

## WEIGHT

10.00 lb

## SIZE(LxWxH)

11.00 in x 9.00 in x 12.50 in



Visionaire issues often find their origins in commercial publishing techniques like lenticulars and flip-books, then elevate them to new artistic heights. Issue 55, SURPRISE, reimagined the children’s pop-up book by adapting work from artists like Yayoi Kusama, Andreas Gursky, Cai Guo-Qiang, Sophie Calle, Steven Klein, and Steven Meisel into three-dimensional paper sculptures. To execute the mind-bogglingly complex pop-ups, Visionaire called on renowned paper engineer Bruce Foster, who shared his infinite wisdom. “Many of these techniques had never been done before,” says Foster. “So each one was challenging in its own way.”

**56 SOLAR  
CALVIN KLEIN**

LIMITED EDITION

3000 Numbered copies

OBJECT

Printed book with plastic sleeve.

WEIGHT

5.50 lb

SIZE(LxWxH)

12.00 in x 1.00 in x 16.00 in



Summer 2009 seemed more colorful than usual, thanks to the boldly innovative Visionaire issue, SOLAR. Inside a sleek all-white case resided an all-white board-bound book featuring an all-white embroidered bird by Roe Ethridge. The book featured artworks by Alex Katz, Peter Lindbergh, Ryan McGinley, and David Sims — each printed using breakthrough color-changing inks. When viewed indoors or under artificial light, the issue, sponsored by Calvin Klein Collection, was completely stark in its black & whiteness. When exposed to direct sunlight, however, the artworks reacted to UV rays and bloomed into full color — and inspired actual items of clothing, too. Calvin Klein Collection’s Francisco Costa and Italo Zucchelli produced women’s and men’s pieces, respectively, made of fabric dipped in the same color-changing inks. Even Yoko Ono was impressed. “I love experiments on the paper itself in publications,” Ono says, looking back. “Visionaire is the only magazine I know of to make such far-out statements. Every issue is so daring and enjoyable. We all wait for the next one to come out. Bravo, Visionaire!”

**58 SPIRIT RTW  
TRIBUTE TO ALEXANDER MCQUEEN**

LIMITED EDITION

0 Numbered copies

OBJECT

Metalized embroidered silk case with loose paper pages inside (paper has seeds of wildflowers embedded in it).

WEIGHT

4.40 lb

SIZE(LxWxH)

9.00 in x 2.00 in x 12.50 in



Several years before issue 58 came to be, Alexander “Lee” McQueen came to the Visionaire office to discuss collaborating on an issue that ultimately never happened. One day, the staff was discussing a potential issue printed on seeded paper, and the next day, news came that McQueen, one of the most brilliant creative minds of our time, had passed away. The team took this as a sign and dedicated SPIRIT to him. The issue set out to commemorate McQueen’s life and career by publishing the imagery that had defined it. From the iconic Nick Knight image of Devon Aoki with a pin through her forehead to the haunting Inez van Lamsweerde & Vinoodh Matadin portrait of the designer himself, SPIRIT amassed photographs that, like McQueen and his revolutionary fashion, were completely unforgettable. Mario Sorrenti collaborated with fashion editor Camilla Nickerson producing a photo — based on the sacrificial lamb — that current Alexander McQueen creative director Sarah Burton describes as “incredibly moving” and “powerful yet heartbreakingly fragile.” Printed onto pulp paper embedded with seeds, the issue could be planted to transform into a garden of wildflowers — a statement about the transience of life and fashion that honored the designer’s vision.

## **60 RELIGION**

RICCARDO TISCI FOR GIVENCHY

LIMITED EDITION

3500 Numbered copies

OBJECT

Wooden case with printed hard cover book.

WEIGHT

14.00 lb

SIZE(LxWxH)

11.50 in x 2.80 in x 13.75 in



No designer draws on religious themes to quite such glorious effect as Givenchy’s Riccardo Tisci. Thus, it made perfect sense that Tisci came on board to guest-edit Visionaire’s 60th issue, RELIGION. Housed inside a distressed wood case lined in black Plexiglas, a book of images revealed Tisci’s world and the inspiration behind his work. Naturally, the works were loaded with



symbolism, like a photo of Tisci suckling at the teat of Marina Abramovic — an image the performance artist says echoed the relationship between art and fashion. “When Riccardo was asked who I wanted to collaborate with,” Abramovic recalls, “I said the only thing I want is to collaborate with you. That was my ultimatum. I said to him, This is the situation: do you admit that fashion is inspired by art? Well I am the art, you are the fashion, now suck my tits! He’s very shy, so it took him a while to come around. But he did. During the shoot, I wanted to be in a state of mind as if I were delivering the emotions of the artist whose work is being used as inspiration —luminous yet strong. Art is giving. Art is nourishing. Art is oxygen to society. I was thinking what the title would be, and I thought of The Contract.” For Tisci, it was an opportunity to meditate on his past and present. “Visionaire was a truly important moment of reflection for me,” he says. “This collection of work celebrates inner truths, inner dialogues, and moments which words cannot quantify.”

## **61 LARGER THAN LIFE DELUXE**

LIMITED EDITION

250 Numbered copies

OBJECT

Recycled synthetic paper.

WEIGHT

18.00 lb

SIZE(LxWxH)

57.25 in x 79.00 in x 0.25 in



The Visionaire team had long desired to break the Guinness record to become the world’s biggest magazine, but it required a partnership with a man like Nizan Guanaes to ultimately make it happen. Guanaes, founder of Africa, Brazil’s biggest advertising firm, is the kind of outsize personality who might sponsor the world’s biggest magazine — just for kicks. And everything about issue 61, LARGER THAN LIFE, is big, from its proportions (91.4 by 125.7 cm for a standard copy, 145.9 by 200.6 cm for a deluxe version) to its cover star — the insanely famous and internationally regarded Lady Gaga. She is photographed by Inez van Lamsweerde & Vinoodh Matadin (a team of supersize talent) to introduce an issue that contains work by Marilyn Minter, Ed Ruscha, and Bruce Weber. There is an epic, biblical, mythical quality to many of the images, from Marina Abramovic’s portrait with a snake to Philip-Lorca diCorcia’s photo of a “tree of knowledge.” Karl Lagerfeld interpreted the size theme by shooting himself in a forest of perfectly toned, endlessly long legs. “Trees are like columns of a nonexistent temple,” Lagerfeld explains of his inspiration. “So there is a feeling of mythology to it.”

## **62 RIO**

LIMITED EDITION

3000 Numbered copies

**OBJECT**

Cardboard case with plastic stereoscope and 18 plastic slides.

**WEIGHT**

2.50 lb

**SIZE(LxWxH)**

6.00 in x 6.00 in x 6.00 in



Ten years ago, an antique stereoscope was presented at one of our weekly brainstormings. We were all so taken with this compact object that allowed us to immerse ourselves in a 3D world by simply looking at double-image slides through this little device. Stereoscopes were the main source of travel images and pictures of current events from around the world back in the 19th century. Today, as interest in 3D technology grows, Visionaire took the decidedly analog approach to achieve the same mesmerizing effect. Visionaire 62 RIO features a series of 3D images interpreting Rio: supermodel Gisele Bündchen nude in 3D by Mert Alas & Marcus Piggott; controversial transgender model Lea T by world-renowned artist Maurizio Cattelan with Pierpaolo Ferrari; sexy Adriana Lima on the famed Copacabana sidewalk by painter Richard Phillips; a capoeira dancer engulfed in colored smoke by filmmaker Cary Fukunaga; the ultimate sambadrome by 3D video artist Marco Brambilla; and more images by Karl Lagerfeld, Marilyn Minter, Sølve Sundsbø, Vik Muniz, Adriana Varejão, Rimon Guimarães, Bãrrao, and Eli Sudbrack. The stereoscope and art slides are packaged in a 3D lenticular case: one featuring art by Fernando & Humberto Campana, the other featuring art by Beatriz Milhazes.

**63 FOREVER**

**LIMITED EDITION**

163 of 1500 Numbered copies [also available in Gold edition]

**OBJECT**

Stainless steel and aluminum.

**WEIGHT**

6.25 lb

**SIZE(LxWxH)**

9.50 in x 2.25 in x 11.25 in



In its relentless pursuit of pushing the idea of the printed magazine to new progressive heights, Visionaire has pioneered issues that are wearable, edible, audible, sprayable, playable, magical, tactile, digital, and now — with its 63rd issue — indestructible. The world-record breaking collectible limited-edition art and fashion publication

strives one step closer along the path to immortality with Visionaire 63 FOREVER. Working with CGI artists, Visionaire transforms 2D photographs into 3D reliefs, pounded into 9x12-inch embossed metal plates. Conceived with the support of G-Shock, “The Toughest Watch in the World – the watch that never breaks,” 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. Complete with an all-metal case acting as a frame, each issue comes with 10 embossed “pages” by contemporary artists and fashion photographers. Mario Testino contributes the ultimate contemporary fashion icon, Kate Moss, the most recognizable face in the world. Photography duo Inez & Vinoodh capture the iconoclast, Lady Gaga. Fashion designer and photographer Karl Lagerfeld celebrates the grace and strength of the nude male form by photographing his muse, Baptiste. Craig McDean photographs a skull wrapped in vines dating from the mid-1800s used to obtain spiritual guidance. The artist duo Gilbert & George appropriate the icon of Queen Elizabeth’s bust taken from British currency, sparking conversations about value, immortality, royalty, life and death. Yoko Ono creates a new text piece and asks the viewer to gaze at their reflection in the mirrored metal and read, “Grow Love with Me”. Other contributions by Maurizio Cattelan and Pierpaolo Ferrari, Solve Sundsbo, Steven Klein, and Richard Avedon. All product shots by Plamen Petkov.

## **64 ART JOHN BALDESSARI RED EDITION**

LIMITED EDITION

20 of 500 Numbered copies [Also available in Green and Blue editions and two states of Platinum edition]

OBJECT

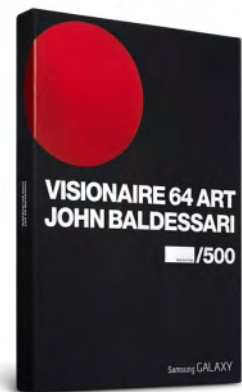
Canvas clad portfolio case.

WEIGHT

5.00 lb

SIZE(LxWxH)

18.80 in x 12.80 in x 1.90 in



Visionaire 64 ART in collaboration with legendary conceptual artist JOHN BALDESSARI marries modern technology with old-world process, pop culture with high art, digital with analog. The issue is divided into 3 editions: Red, Green, and Blue. Each edition contains 10 loose 12X18 inch black & white portraits with embossed color interventions by John Baldessari. Sold separately in a limited quantity of 500 numbered copies. The case converts into a horizontal or vertical display using the built-in foldout stand. The Red edition features James Franco, Miley Cyrus, Marina Abramovic, Ranveer Singh, Yuna Kim, Karlie Kloss, Pedro Almodovar, Drew Barrymore, G-Dragon and Ed Ruscha. Created in partnership with leading innovative technology company Samsung Electronics, Visionaire 64 ART exploits the current ease of digital and emailable self-portraits with the time-honored craftsmanship of printmaking. Co-founders

Cecilia Dean and James Kaliardos brainstormed with Baldessari at his Venice Beach studio and conceived of an issue comprised of self-portraits (aka “selfies”) transformed into art with Baldessari’s “color interventions”. Baldessari remarked, “I’ll probably be most remembered for putting dots over people’s faces, so it’s funny to do an issue devoted to selfies of famous people.” Visionaire then invited a roster of contemporary personalities to contribute self-portraits that were printed in black & white on high-quality archival paper. The images were then altered with embossed shapes and colors created by Baldessari. Dean commented, “Self-portraiture has existed since mankind’s earliest visual records. And, now we live in an age of self-celebration and constant surveillance in which nearly everyone carries some form of camera. It seems ironic and hilarious that an artist so famous for putting dots over people’s faces would devote an issue to the technology that celebrates face-time.” The Visionaire partnership embodies Samsung’s passion and commitment for enriching people’s lives through art and culture by crafting meaningful and innovative products. Through this partnership, both companies work together to break down creative boundaries and build diverse communities dedicated to imaginative, original, and passionate expression.

**65 FREE  
MIAMI EDITION**

LIMITED EDITION

0 Numbered copies [see below; also an LA and NYC state]

OBJECT

12 Posters

SIZE(LxW)

39.00 in x 25.00 in



NYC marks Part 3 of Visionaire 65 FREE with a brand new set of 12 Art Prints given away for FREE in Times Square and via FREE ART Trucks which is the only opportunity for the public to get their FREE ART! Visionaire FREE and its corresponding moving public installations are presented in partnership with Stella Artois. In December 2015, Visionaire mounted a sprawling installation on the beach in Miami during Art Basel, giving away tens of thousands of art prints to the public. In late February 2016, Visionaire gave away 12 new Posters via an outerspace-themed installation in the pristine lobby of CAA during Oscars Week in LA.

Marc Jacobs rewards creativity by giving away 3 Pre-Fall (as yet unreleased) designer handbags to the most creative posts. Eligible participants must collect all 12 Posters, take a photo of them all together, and include

#GiveArtNYC @visionaireworld #MJVisionaire

(By using #MJVisionaire, participants agree to the terms and

conditions of the contest. Details at [visionaireworld.com](http://visionaireworld.com))

GRINDR has partnered with Visionaire to promote Visionaire 65 FREE to its 200,000+ daily users in the New York City area. From May 5 to May 8, the groundbreaking app will feature in-app messaging as well as 12 specially designed profiles dedicated to each of the FREE posters inviting users from all over the city to come get FREE art.

FREE is an opportunity for artists to leave their mark in this world by offering beautifully printed contemporary artworks worthy of framing and hanging in your home. We are passionate about powerful images and celebrate the artists who make us think and see the world differently through their vision.

In Stella Artois' quest to inspire others to leave their mark as part of the "Be Legacy" campaign, Stella Artois is proud to support these world-renowned artists and allow NYC art lovers to take home their highly coveted prints for FREE.