

Stephen Friedman Gallery

Harpers Bazaar
The Power of Creativity in Crisis
June 2020

BAZAAR

The Power of Creativity in Crisis

Inspired by adversity and crafted in isolation, a rich portfolio of luminous, uplifting original works by our favourite artists, designers and writers.

the POWER of CREATIVITY

Inspired by adversity and crafted in isolation, a
rich portfolio of luminous, uplifting original works
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DAVID SHIRKLEY / ARTIST
*'Unstaid (I Was Having a
Really Bad Time)' (2020)*

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It is striking how often great works of art can spring from times of crisis. Van Gogh produced his most celebrated painting, *The Starry Night*, from the asylum where he was battling depression, while Frida Kahlo only picked up her paintbrush after suffering a near fatal bus crash. A massacre inspired Picasso's *Guernica*, and Virginia Woolf brought her dead mother back to life in her novel *To the Lighthouse*.

The phenomenon of 'post-traumatic growth' is well attested by psychologists: when life's certainties are overturned, and we face our own mortality, we may find ourselves exploring beyond our creative boundaries.

The Covid 19 pandemic has already seen many examples of such fine thinking responses - from scientists abandoning protocols as they race to devise a vaccine, to luxury goods brands ceasing production and giving over their factories to the manufacture of hand sanitizers, face masks and personal protective equipment.

Others have found themselves responding artistically in an attempt to make sense of the crisis, or to lift others - an equally valid and important reaction. As Marina Abramovic points out overleaf, Marise's way of coping with the horrors of World War II was to paint flowers. For him, it was a wise choice to turn his mind towards simplicity and beauty,' she says.

Several weeks ago, we decided to approach world-renowned artists, designers and writers, from Antony Gormley and Penelope Lively to Giorgio Armani, to seek their contributions. Created specially for this issue of *Bazaar*, the results - joyful, powerful, poignant, profound - appear on the following pages. Each one is a uniquely personal reflection that helps to illuminate this extraordinary moment in human history for the rest of us... LUCIA SLATER



PETER PHILLIPS / CHATWIND
IMAGE DIRECTOR, COO MAKE-UP

ROCKANDA ILINCO / DESIGNER
'Being at home has meant I have been able to spend more quality time with my daughter Emilia. We've started daily "afternoon art" classes, and it's certainly the part of the day we both look forward to. Inspired by Picasso, this sketch is the result of a project I set for her. I think she's really captured his style and use of colour, but mostly I love that it's something we made together, and that has brought us so much joy in these otherwise strange times.'



PIERRE RAIMBER /
HERITAGE DIRECTOR,
CARTIER

'The bird in a cage was a symbol of occupied France in the war, so the Cartier artist-director Jeanne Toussaint's decision to turn it into a piece of jewellery was a statement - one of defiance and of hope.'



LOHAINA HIMID / ARTIST
More Than She Spends (2020)

'My mother was a textile designer and patterns were her passion. This work is for her.'

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Giorgio Armani

I am deeply troubled by the severe, serious, epochal event that is taking place around us. However, I stay positive. Crises are necessary in order for us to evolve, change, and mature; and I am used to crises of all kinds. Indeed, this situation inevitably brings back memories of the war, which is something that I experienced in the first person. The fear, for myself and my loved ones, is just the same. I remember how tough those years were, but I also remember the way my mother was able to make the most difficult moments less painful for us children. And I recall how, alongside our neighbours, we tried to lead a normal existence. With the passage of time, I have realised how precious that form of solidarity was: pain unites us all, and each of us, depending on our means, can contribute, so that it is less intense, so that recovery is swifter. At this time of extreme turmoil, which includes a huge economic crisis, when extraordinary measures are needed, I think it is essential to give. We must all play our part. Personally, I feel I have to do a great deal, in different areas: certainly with donations, but also, given the urgent need for emergency equipment, by switching my Italian production plants to the manufacturing of single use medical overalls. I have ensured that all this happened as quickly as possible. I myself was set to embark on a career in the medical profession, and I have immense respect for doctors, nurses and medical staff they are on the front line, every day, risking their health and their lives. A gown is not much, but it is an indispensable device: a tangible way to express my proximity with all of them, and my gratitude for their commitment and self-sacrifice.

This crisis is a massive call to solidarity, but it also bids us to slow down, because a more human dimension requires a more human sense of time: not as hectic, hasty and absent-minded as we have been used to, of late. Slower times, during which we can comprehend and sustain each other. Fashion should also slow down: we should produce less, and produce better. Producing fewer shows, for example: all those trips around the world are a waste of resources, and cause serious damage to the planet. I have always believed that this excessive need to show more and more collections and special capsules, saturating stores with too much merchandise, responds to a strong need of the system, rather than true demand from customers. Fashion should build on this experience and take stock of priorities, adopting a responsible approach. We can - and we must - be more responsible, both as producers and as consumers. This tragedy is teaching us how important it is to save, to make do with less, and make things that are better. We must pay more attention to the environment, and to quality. From now on we must strive to create wealth but also to create things that last, with the least possible impact on the world we live in; there is only one planet Earth, and we must preserve it.

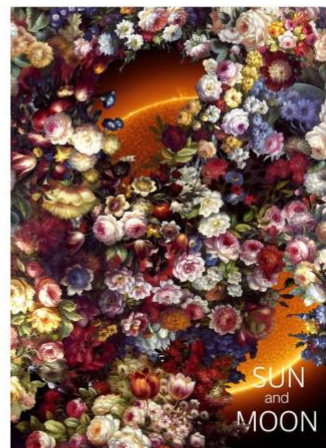
In conclusion, I think this crisis could serve as an opportunity for all of us. We need to think about what is happening, and use it to our advantage, to understand what was wrong. And we must work together, because it is only through a collective effort and commitment that we can truly start again, and look proactively to the future.



Giorgio Armani (centre)
in 1942, with his mother
Maria, his brother Sergio
and his sister Rosanna

Giorgio Armani

GIORGIO ARMANI / DESIGNER



JIM LAMBIE / ARTIST
Sun and Moon (2020)



CAROLINA BUCCI /
JEWELLERY DESIGNER

'A pendant is something fragile built at home, but it doesn't come alive until you take it outside and hold it in the breeze. Somewhere in that, I saw a parallel for the moment: the worry, the boredom, the new habits are all a way of preparing to go out again and "stand in the breeze". That is when we will all see what we have learnt and hopefully find some meaning.'

ROSE WYLLIE / ARTIST
The Yellow Face (2020)
'Stuck at home in isolation, I followed up a literary thread between Rodin, Rilke and Balzac. I found a marvellous snapshot of Balzac smoking, which I felt needed to be drawn. I drew a few more unrelated profiles on the same page, then translated them into oil paintings on large paper in yellow and black.'



PHOTOGRAPHS COURTESY: JANE TILLOTSON/LORENA AND DORIS ARMANI

Harpers Bazaar
The Power of Creativity in Crisis
June 2020

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NATHALIE DU PASQUIER / ARTIST
'Click On Any Button If You Are Not A Robot' (2020)
 'I don't have anything else to say about our
 future as robots.'



DEBORAH ROBERTS / ARTIST
'Taking a Stand' (2020)
'My hope is that the kindness and
real compassion for others that have
recently emerged will not fade or
disappear once we are eventually let
out of our confinement.'



ALPH LAUREN / DESIGNER

NOT OUR AD: COURTESY STEVEN FREEMAN'S ALLIUM, LONDON. ONE YEAR ROBERTS GALLERY, SPACE GALLERY AND HAMMILL'S WITH DAVE'S 2000 © REBECCAH LIVERLY

By Penelope Lively

A pandemic creates a continuous present, a precarious now into which we are locked. We who live through such a time must see beyond it, must see what may come out of it. We have been here before – not us, but other generations, in other times. War times. Our enemy is very different – intangible – but the climate is the same.

Out of war time came music, art, literature, Britten's War Requiem, Stanley Spencer's First World War paintings, Henry Moore's shelter drawings from the Second World War, Wilfred Owen's poetry, Evelyn Waugh's 'Sword of Honour' trilogy and Elizabeth Bowen's novel *The Heat of the Day*. And much, much more. Experience was digested, considered, seen with a forensic eye, the eye of creativity. And out of something dire came works of art, the expression of human ingenuity.

Our enemy is invisible, this time. Not for us 'the monstrous anger of the guns', but something more insidious, invincible in another way. It is invasive, it is everywhere, it can sneak into any life, and into yours, it devastates. But – and this is the shining light, the clear and obvious light – we shall win, because a virus is impervious and intimate, whereas humanity is ingenious, responsive and above all, creative. Scientists will create a vaccine, others will distil this experience, see if for what it has been – a time apart, a time that tested us, a time so unanticipated that it knocked us for six, but a time not to be wasted, a time to be made fertile, a time that we can shape with our own perceptions and hand on to other generations in a different guise – experience made to resonate, to flower.

We, us – not I, me. We are all in this, every one of us – there is a community of experience. Again, the parallel with war time. The virus is indiscriminate, reminding us forcibly of our common humanity. We will get through this experience differently – tragically, for some – but none of us can escape it. And when it is over – when at last this eternal now becomes a past – the interest, the excitement, will be to see how all those for whom this experience has been some kind of inspiration have found ways to reflect it – music, language, visual arts – which will turn it into some strange multi-faceted event. And all of us who were there will recognise something of our own lives.

This extraction of something positive from a situation that seems entirely negative is going on right now, not necessarily in what some people are actually doing at the moment, but in the effect it is having in their creative potential. People are storing responses, reactions, without even realising that they are doing so; in years to come they will become a blessing, will now be ignored for that.

I am eighty-seven; I may not see what lifts from the dark days of 2020, but I am confident that many of you are out there, all you who are sifting this experience at this very moment, stashing away images and impressions that you will one day formulate into something other, a reflection of how it was to be here today, in the midst of this.



STUART VEYERS / EXECUTIVE
CREATIVE DIRECTOR, COACH



MARTIN CREED / ARTIST
Work No 3,047
The Way The Other Way' (2018)

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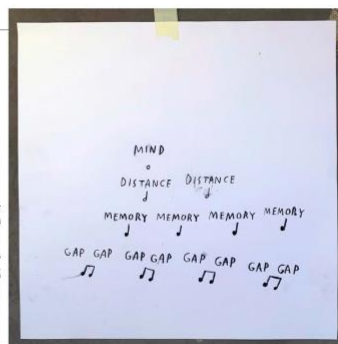
AMANDA HARLBCH / CREATIVE CONSULTANT, CHANEL

I have discovered space in time again – a bit like the open-endedness of exploring as a child. This present tense is a state of grace... like the spring.

EMILY HARRIS ART PRIZES FOR WOMEN'S WORLDWIDE COLLABORATION WITH THE WASTES/CHARLÉ GALLERY IN LONDON AND COLLEZIONE HARRINGTON REGGIO EMILIA, ITALY

CHRISTINE SUN KIM / ARTIST
Mind Overmid (2020)*

This is based on the musical rhythm pyramid: one whole note, two half notes, four quarter notes, eight eighth notes. I used this format to express the process of detaching (or protecting) myself from the news.



SANDRA CHOI / CREATIVE
DIRECTOR, JIMMY CHOO

"It's important to keep a positive mindset during these challenging times. The world is fighting something invisible to the eye that can be mentally and emotionally draining. For me, nature provides much-needed escapism; watching it continue to flourish as we all essentially stop has been so inspiring to me. Mother Nature continues with her own rhythm, and the blossom trees in my garden are providing light at the end of the tunnel. If we do the right thing, there will be an end to this."



EMMA TALEOT / MAX MARA ART PRIZE FOR WOMEN WINNER
3c, 7E, 8c, 9c, 10c, 11c, 12c, 13c, 14c, 15c, 16c, 17c, 18c, 19c, 20c, 21c, 22c, 23c, 24c, 25c, 26c, 27c, 28c, 29c, 30c, 31c, 32c, 33c, 34c, 35c, 36c, 37c, 38c, 39c, 40c, 41c, 42c, 43c, 44c, 45c, 46c, 47c, 48c, 49c, 50c, 51c, 52c, 53c, 54c, 55c, 56c, 57c, 58c, 59c, 60c, 61c, 62c, 63c, 64c, 65c, 66c, 67c, 68c, 69c, 70c, 71c, 72c, 73c, 74c, 75c, 76c, 77c, 78c, 79c, 80c, 81c, 82c, 83c, 84c, 85c, 86c, 87c, 88c, 89c, 90c, 91c, 92c, 93c, 94c, 95c, 96c, 97c, 98c, 99c, 100c, 101c, 102c, 103c, 104c, 105c, 106c, 107c, 108c, 109c, 110c, 111c, 112c, 113c, 114c, 115c, 116c, 117c, 118c, 119c, 120c, 121c, 122c, 123c, 124c, 125c, 126c, 127c, 128c, 129c, 130c, 131c, 132c, 133c, 134c, 135c, 136c, 137c, 138c, 139c, 140c, 141c, 142c, 143c, 144c, 145c, 146c, 147c, 148c, 149c, 150c, 151c, 152c, 153c, 154c, 155c, 156c, 157c, 158c, 159c, 160c, 161c, 162c, 163c, 164c, 165c, 166c, 167c, 168c, 169c, 170c, 171c, 172c, 173c, 174c, 175c, 176c, 177c, 178c, 179c, 180c, 181c, 182c, 183c, 184c, 185c, 186c, 187c, 188c, 189c, 190c, 191c, 192c, 193c, 194c, 195c, 196c, 197c, 198c, 199c, 200c, 201c, 202c, 203c, 204c, 205c, 206c, 207c, 208c, 209c, 210c, 211c, 212c, 213c, 214c, 215c, 216c, 217c, 218c, 219c, 220c, 221c, 222c, 223c, 224c, 225c, 226c, 227c, 228c, 229c, 230c, 231c, 232c, 233c, 234c, 235c, 236c, 237c, 238c, 239c, 240c, 241c, 242c, 243c, 244c, 245c, 246c, 247c, 248c, 249c, 250c, 251c, 252c, 253c, 254c, 255c, 256c, 257c, 258c, 259c, 260c, 261c, 262c, 263c, 264c, 265c, 266c, 267c, 268c, 269c, 270c, 271c, 272c, 273c, 274c, 275c, 276c, 277c, 278c, 279c, 280c, 281c, 282c, 283c, 284c, 285c, 286c, 287c, 288c, 289c, 290c, 291c, 292c, 293c, 294c, 295c, 296c, 297c, 298c, 299c, 300c, 301c, 302c, 303c, 304c, 305c, 306c, 307c, 308c, 309c, 310c, 311c, 312c, 313c, 314c, 315c, 316c, 317c, 318c, 319c, 320c, 321c, 322c, 323c, 324c, 325c, 326c, 327c, 328c, 329c, 330c, 331c, 332c, 333c, 334c, 335c, 336c, 337c, 338c, 339c, 340c, 341c, 342c, 343c, 344c, 345c, 346c, 347c, 348c, 349c, 350c, 351c, 352c, 353c, 354c, 355c, 356c, 357c, 358c, 359c, 360c, 361c, 362c, 363c, 364c, 365c, 366c, 367c, 368c, 369c, 370c, 371c, 372c, 373c, 374c, 375c, 376c, 377c, 378c, 379c, 380c, 381c, 382c, 383c, 384c, 385c, 386c, 387c, 388c, 389c, 390c, 391c, 392c, 393c, 394c, 395c, 396c, 397c, 398c, 399c, 400c, 401c, 402c, 403c, 404c, 405c, 406c, 407c, 408c, 409c, 410c, 411c, 412c, 413c, 414c, 415c, 416c, 417c, 418c, 419c, 420c, 421c, 422c, 423c, 424c, 425c, 426c, 427c, 428c, 429c, 430c, 431c, 432c, 433c, 434c, 435c, 436c, 437c, 438c, 439c, 440c, 441c, 442c, 443c, 444c, 445c, 446c, 447c, 448c, 449c, 450c, 451c, 452c, 453c, 454c, 455c, 456c, 457c, 458c, 459c, 460c, 461c, 462c, 463c, 464c, 465c, 466c, 467c, 468c, 469c, 470c, 471c, 472c, 473c, 474c, 475c, 476c, 477c, 478c, 479c, 480c, 481c, 482c, 483c, 484c, 485c, 486c, 487c, 488c, 489c, 490c, 491c, 492c, 493c, 494c, 495c, 496c, 497c, 498c, 499c, 500c, 501c, 502c, 503c, 504c, 505c, 506c, 507c, 508c, 509c, 510c, 511c, 512c, 513c, 514c, 515c, 516c, 517c, 518c, 519c, 520c, 521c, 522c, 523c, 524c, 525c, 526c, 527c, 528c, 529c, 530c, 531c, 532c, 533c, 534c, 535c, 536c, 537c, 538c, 539c, 540c, 541c, 542c, 543c, 544c, 545c, 546c, 547c, 548c, 549c, 550c, 551c, 552c, 553c, 554c, 555c, 556c, 557c, 558c, 559c, 560c, 561c, 562c, 563c, 564c, 565c, 566c, 567c, 568c, 569c, 570c, 571c, 572c, 573c, 574c, 575c, 576c, 577c, 578c, 579c, 580c, 581c, 582c, 583c, 584c, 585c, 586c, 587c, 588c, 589c, 590c, 591c, 592c, 593c, 594c, 595c, 596c, 597c, 598c, 599c, 600c, 601c, 602c, 603c, 604c, 605c, 606c, 607c, 608c, 609c, 610c, 611c, 612c, 613c, 614c, 615c, 616c, 617c, 618c, 619c, 620c, 621c, 622c, 623c, 624c, 625c, 626c, 627c, 628c, 629c, 630c, 631c, 632c, 633c, 634c, 635c, 636c, 637c, 638c, 639c, 640c, 641c, 642c, 643c, 644c, 645c, 646c, 647c, 648c, 649c, 650c, 651c, 652c, 653c, 654c, 655c, 656c, 657c, 658c, 659c, 660c, 661c, 662c, 663c, 664c, 665c, 666c, 667c, 668c, 669c, 670c, 671c, 672c, 673c, 674c, 675c, 676c, 677c, 678c, 679c, 680c, 681c, 682c, 683c, 684c, 685c, 686c, 687c, 688c, 689c, 690c, 691c, 692c, 693c, 694c, 695c, 696c, 697c, 698c, 699c, 700c, 701

This drawing, of an elderly woman exploring the natural world and finding portals to other dimensions, is part of a developing visual narrative in my work, where the protagonist with the most agency is an elderly woman. She's perceived as a lone future survivor who has to rely on her wits and wisdom to formulate new ways of living. This narrative seems to be especially poignant in our current situation. It's not only a story of an individual contending with a world where everything they once took for granted has been stripped away, forcing them to acquire new knowledge and forge more sustainable relationships with nature, but it also focuses on the elderly and their role and status in society. In lockdown, we've all been able to reconsider what we value.



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LIBE MACDONALD / ARTIST
Dwell (2020)

"Here in France, we can only travel to our nearest supermarket or pharmacy. My house and atelier are in a very rural area, so I can't buy any materials - these pieces are made on vintage paper from old postcard books or political magazines, or fabric from my local brocante. Isolations forcing me to think about my artistic expression in a new way. It feels more raw and intuitive than ever, and I love this level of closeness to my heart and mind, with no distractions."



LIBE MACDONALD / DIRECTOR OF ARTS AND CULTURE, HARPER'S BAZAAR
"Van Cleef & Arpels for a May's Roof have costume dress - part of a 1945 exhibition to raise funds for war victims."



DOMENICO DOLCE AND STEFANO GABBANA / DESIGNERS

"We really hope this will end soon. We like to think that we will experience another renaissance, in which human beings will be the priority, and where beauty and creativity will be the nourishment for the intellect and the heart."

ILLUSTRATION: JAMES HARRISON / COURTESY: V&A MUSEUM

MAO GIMBELING / ARTIST
March 2020 (2020)
"The subject of *March 2020* is the contradiction of our situation: here we are, surrounded by the threat of coronavirus while immediately before our eyes is the triumph of spring. A magnolia blossom rises in defiance of the creeping greys threatening to engulf it. The fragile flower speaks of our current moment, loud with uncertainty, vulnerable but yet alive."



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CELIA PAUL / ARTIST
Rome, Great Road Street, Night (2020)

"It's difficult to describe the nights in central London since the lockdown - the silence feels more intense than in the countryside because of the contrast with how it used to be. On the first night, I felt very alone and afraid, but gradually I've begun to value the peace and I have been painting well because of it. I haven't seen a living soul, apart from supermarket staff, for weeks. It's a bit like being on a silent retreat. I live and work in a flat directly opposite the British Museum. The shadows cast by the lamps in the museum forecourt throw spooky shadows on my ceiling. When I can't sleep, I lie in bed and watch the shadows and listen to the stillness."



ROSE CAYE / FOUNDER, THE VAMPIRE WIFE

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PIERRACOLO PICCOLI /
CREATIVE DIRECTOR, VALENTINO

"Thence we came forth to rebuild the stars" -
Inferno, Canto XXXIV line 139, from
The Divine Comedy by Dante Alighieri



E quindi uscimmo
a riveder le stelle
Inferno XXXIV, 139

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June 2020

The
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KATE DONACHEL / ARTIST
"The Soul Expressions" (2020)
Inspired by Baruch Benet Benonim's
"The Soul's Expression"



SILVIA VENTURINI PRINZI / DESIGNER
"In Dark Times We Must Dream With Open Eyes" (2020)
By Nico Faselli

"It is important to be conscious in the moment we are in. The relationship we have with time, in this moment, is something very new. This new normality of course brings mixed emotions and uncertainty; however, change also gives us the courage to stay stronger together. Creativity has always been a form of self-expression, a message of strength and spirit, especially when we are faced with great adversity. Sometimes the most simple message can also have a powerful impact on us, that art work by the artist Nico Faselli creates such a connection with humanity. We can't simply dream of our future, we all must be the ones shaping it for the world."



SORROW, SOUL-SEARCHING and SILVER LININGS By Deborah Levy

'Grief, at the moment when they change into ideas, lose some of their power to injure our heart.' This inspiring quote from Marcel Proust is calming and gentle. It is a most welcome tone, given I am writing this at the peak of the coronavirus pandemic of 2020.

In a general mood of uncertainty and anxiety, I seldom the kind of tone that would be least creatively helpful to my own writing would be a loud, cheerful monotone, or any kind of sarcasm that seeks to undermine my own feelings. I would know that both these tones make grief of all kinds, yet I suspect they have no hope of metamorphosing into ideas. Is that true? If so, why?

Creating anything new always involves taking a risk. Sarcasm and false cheer are not a risk because they rely on something we already know how to do. Maybe they are the equivalent of a sentence such as, 'She placed her hands on her hips and rolled her eyes.' When we move away from the small vocabulary of gestures that protect us from feeling whatever it is we feel, or we take a break from the habits of our thinking, it opens a window and lets in the air. There is new emotional weather in that air and we need it to create anything that matters.

A risk is a complicated action in both art and life. Unless we are totally ruthless, we set of before the risk we have chosen to take stands a chance of turning out all right. It reminds me of when I started secondary school, aged 12. We girls were told by our teacher that one pupil's father had recently died. For this reason, the girl was to be allowed to sleep at her desk every day, her head resting on her hands. One afternoon, out of the blue, I reached over and tickled her under her arms. It was a personal dare, but I anticipated she would be woken up from her coma of grief. It was the first time any of us had heard her laugh. She and I became best friends.

As for grief changing into ideas, perhaps this is the point of art. Ideas tend to hover above us rather than beneath us. We have to want to reach for them, and if they're any good, they will be hard to get. Actually, that's not always true. Sometimes they jump out at us at a bus stop when we appear not to be looking, but I believe the 'not looking' is a strategy to lure it out of hiding.

In my own writing, everyday life and total mystery have equal status. Or to put it another way, Reality and Enigma are the twins (certainly not identical twins) that I work with when writing anything at all. When they find a way of co-existing on the page, something inevitable happens. The heart of whatever I am creating starts to pulse. Then it is. There. I can feel it beating along with my own heart. That's on a good day when I don't burn the toast. Here's to more of those good days for all of us.



DONATELLA VERSACE / DESIGNER

"Versace and the Medusa are, and always will be, interconnected. Right now, I see a Medusa that is taking on a familiar yet constantly evolving shape, whose lines are blurred but, at the same time clear. She has thousands of facets, as if engraved from precious stones. We are working to imagine what our new future will look like, and the Medusa symbolises strength, she is magnetic and captures you with her gaze, never letting you go. That's exactly how I envisage our future to be."

RANA BBIGUM / ARTIST
"WFS" (2020)

"I started doing watercolors in 2018 during my residency with Tate St Ives, to capture the changing light. I've been taking my paints everywhere ever since, to the park and when I am travelling. When I work with the watercolors, I focus on the brush, the consistency of the paint, how I apply it and how it reacts to the paper when applied. Doing so immediately takes me away from any stressful situation and thoughts."



BILLEN COOPER / ARTIST
"Bliss" (2020)

"I've drawn Julia and her sister Tams before. Both in their early twenties, they came to London to study. Julia is my printmaking assistant and we collaborate on a regular basis. During lockdown, I've been thinking about them, isolating together in a tiny London flat, separated from their parents and three siblings who live in the family home in Italy. Of course, no one knows when they might visit again. This painting evolved over a couple of weeks as I imagined the sisters' tender relationship. The sight of spring blossom slowly appearing made the situation on the outside even more incomprehensible."

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IAN GRIFITHS /
CREATIVE DIRECTOR, MAX MARA

'Adjacent to my desk at Max Mara there is a board where I pin my icons – women from history who inspire me. It is an Dorothy Parker to Marilyn Monroe. Now that I'm working from my cottage in Suffolk, I have painted off some of them to keep me company in my makeshift studio. Sitting on my desk today is the Kurkov model-turned-war photographer Leo Miller. She reminds me of the courageous people who are getting us through the war against coronavirus; that's why she's at the forefront of my thoughts on how we will want to dress when this is all over. When Picasso painted Miller, he gave her a yellow complexion. He said this was meant as an acknowledgement of her warm personality and brilliant intellect. When I walk into my garden, there are cheeky, cherry daffodils and wild primulas everywhere. So for me, today, it's all yellow.'



LUCIA BORCINI / HEBTAGOR CURATOR,
BULGARI

'Our founder Sotirio Bulgari suffered a career-defining crisis when his first store in Naples was ransacked. Rather than return to his family in Greece, he re-started his business in Rome, with just 80 cents in his pocket. He produced ornate silver jewellery, which the Italians considered exotic, and it proved hugely popular. We've been in Rome ever since – what could have been a disaster was actually the making of the company.'



VICTORIA DE ARTELLA / ARTIST
CREATIVE DIRECTOR, DONNA KARAN
"Thank you to all the doctors, nurses and healthcare staff who dedicate their lives to the sick and console themselves to saving other people's lives."



MARINA ABRAMOVIC / ARTIST

'During World War II, many artists were concerned with the disasters of the war and representing them in their work. But Henri Matisse was painting flowers. For him, it was a wise choice to turn his mind towards simplicity and beauty. We are at war again, but this time it is the silent and isolated war against coronavirus. While you are quarantined at home, why not take a bouquet of flowers, or even find a houseplant you already have? Put it in front of your window, sit in a chair and absorb the shape, the shadows and the beauty of the living thing in front of you. Being present like this might help us to centre our mental energy and to fight against the fear of the virus.'

Taken in April 2020 in
Abramovic's flat in Mexico,
where she was quarantined
during rehearsal for her show

Harpers Bazaar
The Power of Creativity in Crisis
June 2020

Chandra Livia Candiani

Il silenzio è cosa viva

L'arte della meditazione




Lasciare spazio intorno ai gesti ordinari, dargli una stanza, li fa brillare, permetterà che aprano un varco nell'oscurità in cui di solito viviamo, nel nostro quotidiano sono. Allora, pian piano, si ricevono le visite della consapevolezza: sono i miracoli del noto.



A woman with dark hair is lying on her back on a white, wrinkled sheet. She is looking upwards with her mouth slightly open. Her legs are bent at the knees and raised in the air. Her arms are resting on her chest. She is wearing a light-colored, patterned top. The background is a plain, light-colored wall.

NRAN GOLIN / ARTIST
Thorn Tipton On Her Back, Brooklyn, NY (2020)



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'The paradox of today is that we feel both isolated and connected (temporarily, we hope) in the collective fear of a threat that we cannot see. But we are host to many lifeforms. The biosphere is the result of symbiosis as much as survival of the fittest. This time of withdrawal may be a good time to reflect, reinforce and feed our complete physical connectedness with all living beings.' □

The
POWER
of
creativity