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LUCY'S 116

Photographer Andrea Klarin Model 1 Tina @IMM Bruxelles Model Agency
Model 2 Lauren @Dominique Models Stylist Sidney Figeys Hair&Makeup
Keiko Hamaguchi All Hunkemöller opposite page All Maison Lejaby

New
Lingerie

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إذا نظرنا إلى الأمور بالأسود والأبيض
وأردنا أن نكون معتدلين في التفكير.
نختار الرمادي. أما في الحب، فنحن نعبر
بالألوان. وهذا الشعر لدينا الكثير من
الحب للإطلالات الراقية أحاديّة اللون التي
اختارناها لك.

التصوير: Andrea Klarin
المساعدة في التصوير: Christophe Busting, Chloé Clément,
Alexia Dewaele و
Sidney Figéys
التنسيق: Winona Andujar
المساعدة في التنسيق: Keiko Hamaguchi
الشعر والمكياج: Dominique Models لدى Jenna Peiz
الموقع: W Studio Bxl

فستان من النول من Atelier ExC
مئسس داخلية من Maison Lejoly

Somewhere between
BLACK AND WHITE

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PRIMA DONNA



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ALWAYS RYUICHI

ON THE EVE OF A NEW ALBUM, OUT IN MARCH,
THE RENOWNED COMPOSER RYUICHI SAKAMOTO
REFLECTS ON THE ETERNITY OF SOUND

PHOTOGRAPHS **RACHEL CHANDLER** FASHION **RON HARTLEBEN**
WORDS **RYUICHI SAKAMOTO** AS TOLD TO **DOMINIC TEJA SIDHU**

Transformation is a very real impulse that is inherent in nature. I like transformation, ever since I was a child. Maybe from the third grade or so, every time I came home from school, I was staring at the mirror not understanding what I was seeing or why I was looking. I used to just stare, in my Japanese state of mind, for a long time—not a practice, just a habit. What is this abnormality? What is this thing called *Ryuichi*?

Once I put on my mother's lipstick, she was very angry. Another time I tied my father's favorite tie around my neck, but it was too long, so I took scissors and cut it in half. In college, sometimes I would wear my girlfriend's outfits. (I was probably the first musician in Japan to wear a skirt on stage in the '80s.) I did makeup. I had a makeup box I would take with me—it was my everyday tradition. Beauty is and has always been my interest—beauty as the strange mix of tastes you like: what kind of sound you hear, what kind of face you wear.

I used to be in love with my bad side, but two years ago I battled cancer, so I have been trying not to enjoy and exaggerate my bad side so much. All the negative qualities will help the cancer, I thought! It's kind of my joke. But it's not really this tendency that caused the problem. I have always had all these small brains inside my head. I don't have a big brain, I have 25 small

brains—or it could be less, maybe 12—many small personalities. I go back and forth between them and my personality changes. Sometimes, it's a persona or a character, sometimes I become pure machinery in the form of a man. I flip an internal switch, like robotics. Whatever the situation requires, I turn the switch from one brain to another. It can last for one second—very quick—or much longer. But particularly after healing the disease, I have had to learn to become one person, with all those different dimensions—only one. I used to have so many options, different moments and gears, but now I'm just one person with different layers inside of me.

I have a method to my music. According to this method, it's easy for me to write conventional music, I'm trained. But I am now resisting the method—I want no method. When I decided this, I didn't know where I should start, so I tried many different things. One of the things I tried is, as soon as I wake up in the morning, as usual I hear some pitch, some note. Sometimes it's a piece of music, existing music like Mozart, or sometimes something unknown, just a tone. So I listen to me, inside, and there's a pitch, and I start creating, to tune my sixth sense to the pitch I'm hearing inside. Then, if I like, I add another pitch to go along with it. This morning I heard a pitch when I was chanting. When you

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RICK OWENS
JACKET RICK OWENS
SWEATER PRADA
GROOMING KEIKO HAMAGUCHI
LOCATION HIGHLIGHT STUDIOS

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