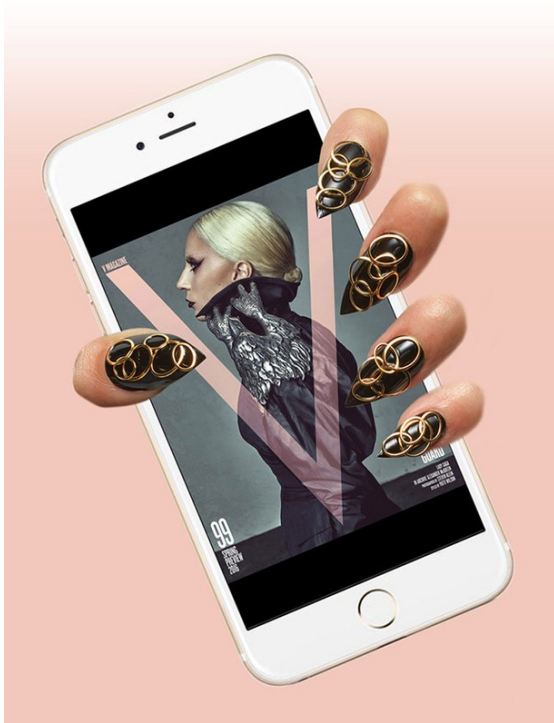


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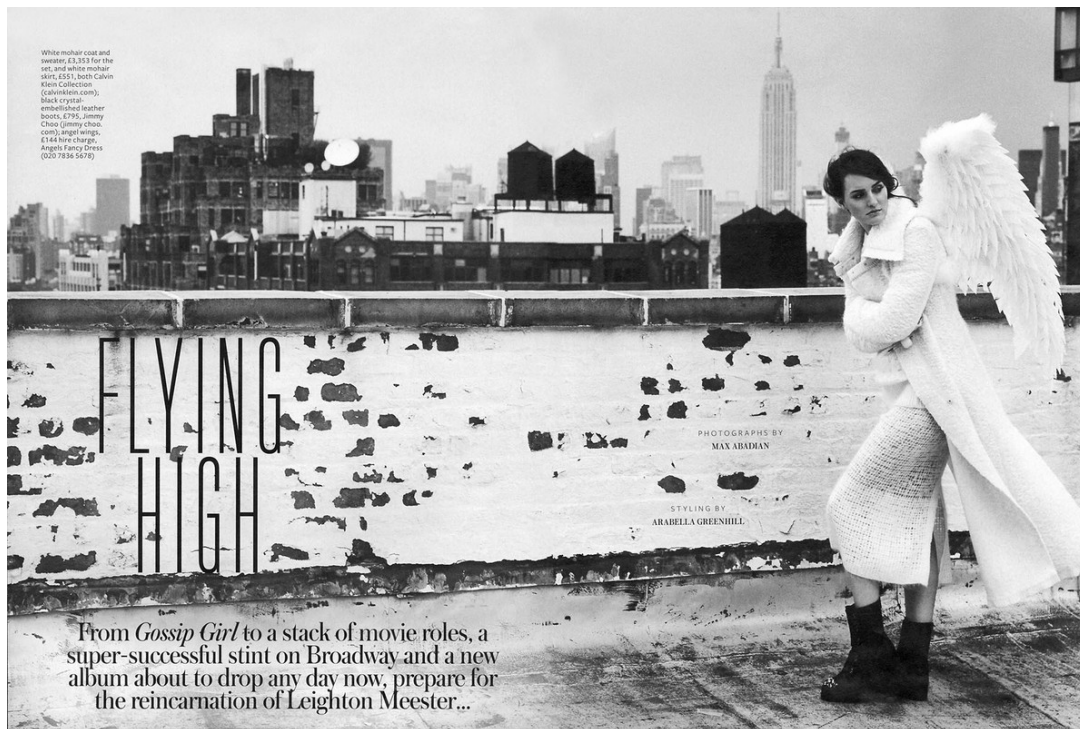
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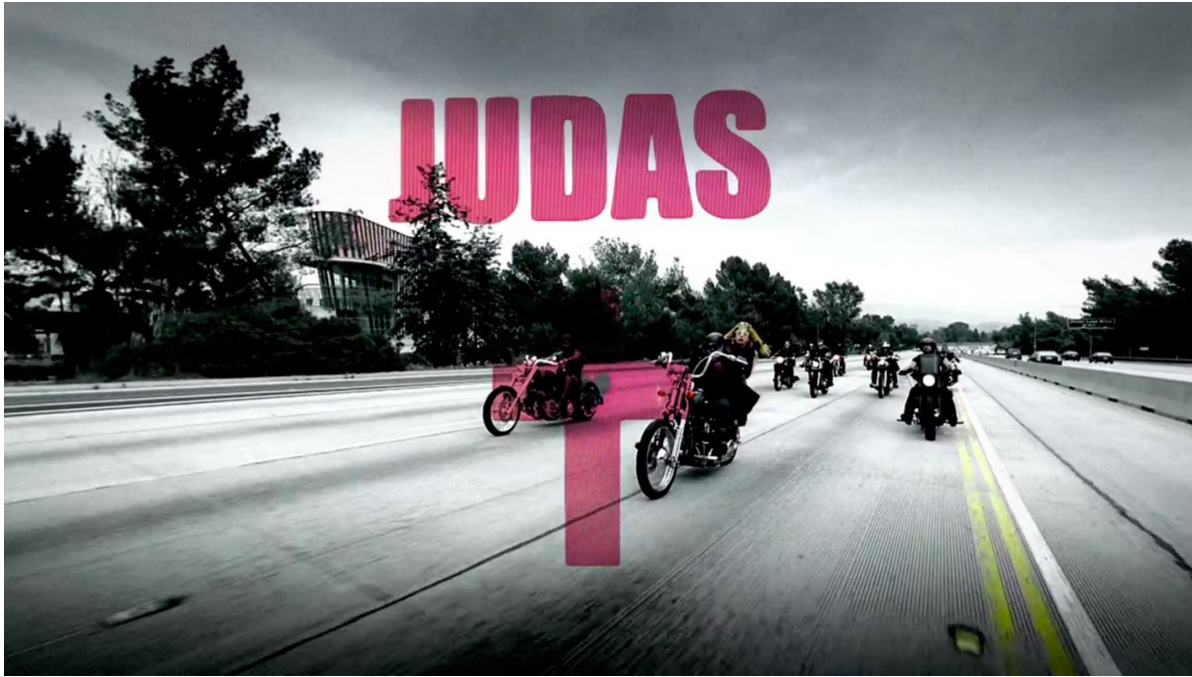
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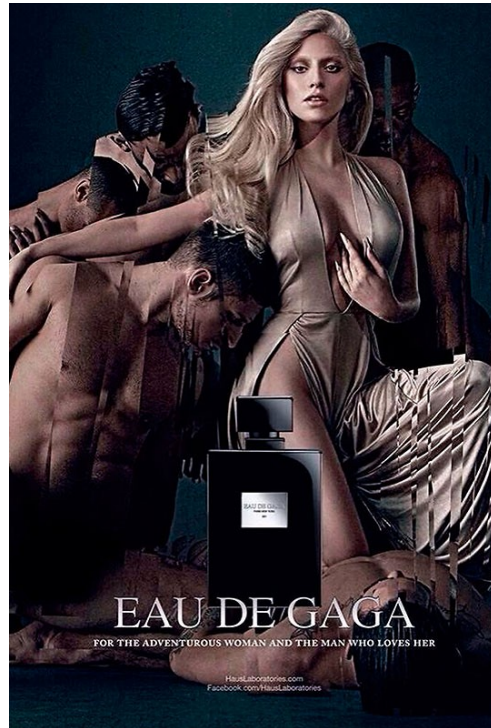
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Y a nos lo advirtió: «La fiesta de esta noche no es un evento cualquiera. Para eso podrá haber *postcard* después en el Guggenheim, ¿verdad, no vemos allí, aseguraba a *S. Mola* antes del comienzo del evento. No mintió: la cita del pasado 6 de septiembre no fue un acto más. La excusa era presentar Fame, su perfume, y estrenar el video de su campaña rodado por Steven Klein (que también dirigió el de *disfrutó*). En el interior del museo Guggenheim de Nueva York, una réplica gigante del ensueño de su nueva fragancia nos recibió con ella dentro. Solo salió de él durante 10 minutos. El resto del tiempo lo pasó metida en el megalitico obsequiando a los asistentes con una *performance* al más puro estilo de la verbi *Martina Abramović* o

la francesa Oriane: se peinó, se maquilló, se tomó una pastilla, bebió champán, se perfumó cuello, pecho y sexo y hasta más dentro. Sus invitados se acercaban hasta ella por unas escaleras y metían la mano por un agujero agujero para tocarla y acariciarla. De fondo sonaba Edith Piaf. Coronó su actuación rapidísimo la parte trasera de la cabeza y haciéndose un tatuaje de un ángel (el reconocido tatuador Mark Mahoney fue el encargado de marcarla para siempre). El público —en su mayoría, celebridades, amigos y periodistas— se pasó horas adonde a la reina *monstruosa*. Sin duda no defraudaron: tacones imposibles, jersey de rejilla, sujetador, medias y *chaleco*. Pero ella siempre quiere más. Gaga se debe a la misma una pantalla enorme en el exterior del museo retransmitía cuanto sucedía en el interior de la celda. Los monstruos de la cantante pudieron asistir en *streaming* a la

apoteosis gagaista. «Este perfume es un regalo para mis fans, quiero cambiar sus vidas», nos advirtió. Horas antes y en una habitación del hotel Mandarin, Gaga, de 26 años, charlaba con varios medios, entre ellos *S. Mola* en exclusiva para España (para quienes quieran disfrutarla en directo el próximo 6 de octubre actuará en Barcelona). Llegaba no minutos tarde. Relativamente pronto para ser tan famosa: si el número de álbumes vendidos autorizara ser impuntual, la artista, simplemente, se podría permitir no comparecer. De *Born This Way*, su segundo y último disco, se despacharon más de un millón de copias en una semana, algo que no pasaba desde hacía más de un lustro. Todo estaba milido. Intermisiones extensiones de pestañas, *cyber* gatuno, labios rosas, uñas negras y afiladas y una enorme pecunia morena. Lo más espectacular: su estilismo. Un vestido

largo con flecos rosas del diseñador libanés Basil Sedra y una corona dorada de laureles de Mordkhai by Ken Borchov. «Me gusta excederme tras una miseria. Hay días en los que no quiero que los demás me vean cansada y sin maquillaje. Todos nos sentimos inseguros. A mí me funciona ponerme un velo y un gorro; son mi *fortaleza*. Me compadezco de aquellos que no los llevan. Además, no creo que mi cara sea más interesante que un sombrero», apunta. Con ella no valen las medias tintas. En la entrevista no está permitida preguntar por su vida privada. Ha venido a hablar de su perfume, que en España ya está a la venta en Sephora. Así así, suelta alguna perla. «Cuando me pongo Fame, mi novia no puede dejar de tocarme. Mi novia, actual. Se refiere a Taylor Kinney, un modelo y actor estadounidense, con el que se rumorea, quiere casarse... Y no a

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perched on a throne-like chair in a see-through turquoise dress and a flesh-coloured body stocking, with long mint-green hair. Huge double cat's whiskers are painted behind both eyes, like a space-age Cleopatra.

"So you met Santa Claus Monster?" she laughs. "Well, I just ran into a fan who held out my YSL shoe. It was a YSL shoe with a mirrored heel that broke off in a show and I said, 'Anyone interested in next-season YSL?' and everyone screamed and I threw it. I was signing autographs yesterday and the shoe popped out of the throng and I said—hand on chest—"You still have my shoe?" And he says, "Yes, that was three years ago and I've loved you ever since."²¹

Do you feel responsible for the Little Monsters?' 'I think about them all the time. They wanted somewhere to go and someone to know, where they could escape from the reality of their own trauma and know we could tell the lie of surrealism over and over until it became true.'

She has an intensely close relationship with her followers. It's strangely maternal. She talks about Jamey Rodriguez, the 14-year-old gay American fan who took his own life recently, who was bullied and felt no one was listening. Did you feel you knew him? 'Of course I did, I feel I know all of them.' She suddenly goes quiet and I realise she's crying. 'They are so sweet,' she sighs. 'Sometimes they tell me my schedule. "Can't wait to see you in France next week!" Even if they know I'm going to be late for the evening, they'll wait outside, so I send them cookies and pizza. Look why and they say, "We just like to be near you."

Is there anything you regret? "I don't regret anything. If I'd known things back then I wouldn't be where I am now, because so much of who I am is based on a lack of fear. I have no fear. It's like jumping off buildings completely blindfolded and I don't know where I'm going to land and I don't care. You have to trust the art. If you don't trust the art, it's not going to trust you to be its fuse. It's not inanimate. The art has to trust me or it's not going to invite me to be its messenger."

I love all these rarefied art concepts, though a lot of what she says is full of contradiction. She calls her childhood 'a fantasia' but, minutes later, suggests it was all trauma and suffering. She declares herself in total control of her art – which she is – and then implies it's almost the other way round. I like the mystery of her love life: you never really know if it's male or female affection she wants, or both. I love the way she's the world's biggest pop star, yet every time we meet she strives to make an impact. Everything she says and does is full of wit, spark and invention. People at this altitude usually play hard to get.

What's the greatest misconception about you? That I would ever be concerned with there being a misconception about me," she says. "I believe very strongly that there are many people on this earth that really don't like what I do—or how I sing or what music I make—but some of those people admire the commitment to the work. That to me is more important than anything. How do I want to be remembered? I want to be remembered as brave." ■

Born This Way - The Remix is out now. *The Monster Ball Tour at Madison Square Garden* is out now on Blu-Ray and DVD. *Lady Gaga x Terry Richardson (Grand Central Publishing)* is out now.

ELLE Watch what happened when ELLE met Lady Gaga and hear an exclusive remix of *Electric Chapel* at ELLE.TV

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what music I make—but some of
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Silk organza dress by
Richard Nicoll

HAIR: JEFFREY; ARTIST: PAUL MURPHY/CANAL; MAKEUP: JAMIE KALLERHOFF; MANICURE AND PETAVERE: BRYT EMMETT; STYLING: SPENCER FINE; PROP: TONY PERAZZINI; SET DESIGN: JAMES WILSON; HAIR ACCESSORIES: LUCAS GONCALVES; MAKEUP ACCESSORIES: LUCAS GONCALVES; MAKEUP ACCESSORIES: LUCAS GONCALVES

MATTHEW

Silk-organza dress by
Richard Nicoll

MATTHEW



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