



1.



4.



2.



3.

- 1. Slava Mogutin, *White Parade* (2004), archival C-print, edition of 5, courtesy of Galleri S.E. Bergen, slavamogutin.com.
- 2. Michael Benisty's *Die to Live* sculpture adorned with Swarovski crystals, benistyart.com
- 3. Rafael Herman, *Light of the Dark #5*, cibachrome, 47x70 inches, courtesy of the artist, rafaelherman.com.
- 4. Backstage at Lanvin, photo by Pamela Berkovic, pamelaberkovic.com.
- 5. Guillaume Wolf, *VITAE FRATRUM (Brittany)*, 2000–2010, courtesy of the artist, guillaumewolfstudio.com.

OUTSIDE WWW

We here at *Whitewall* have the privilege of working with some of the most talented photographers, writers, and illustrators creating today. So after five years of, for many, continued collaborations, we wanted to show our appreciation for our contributors and their work outside these pages.

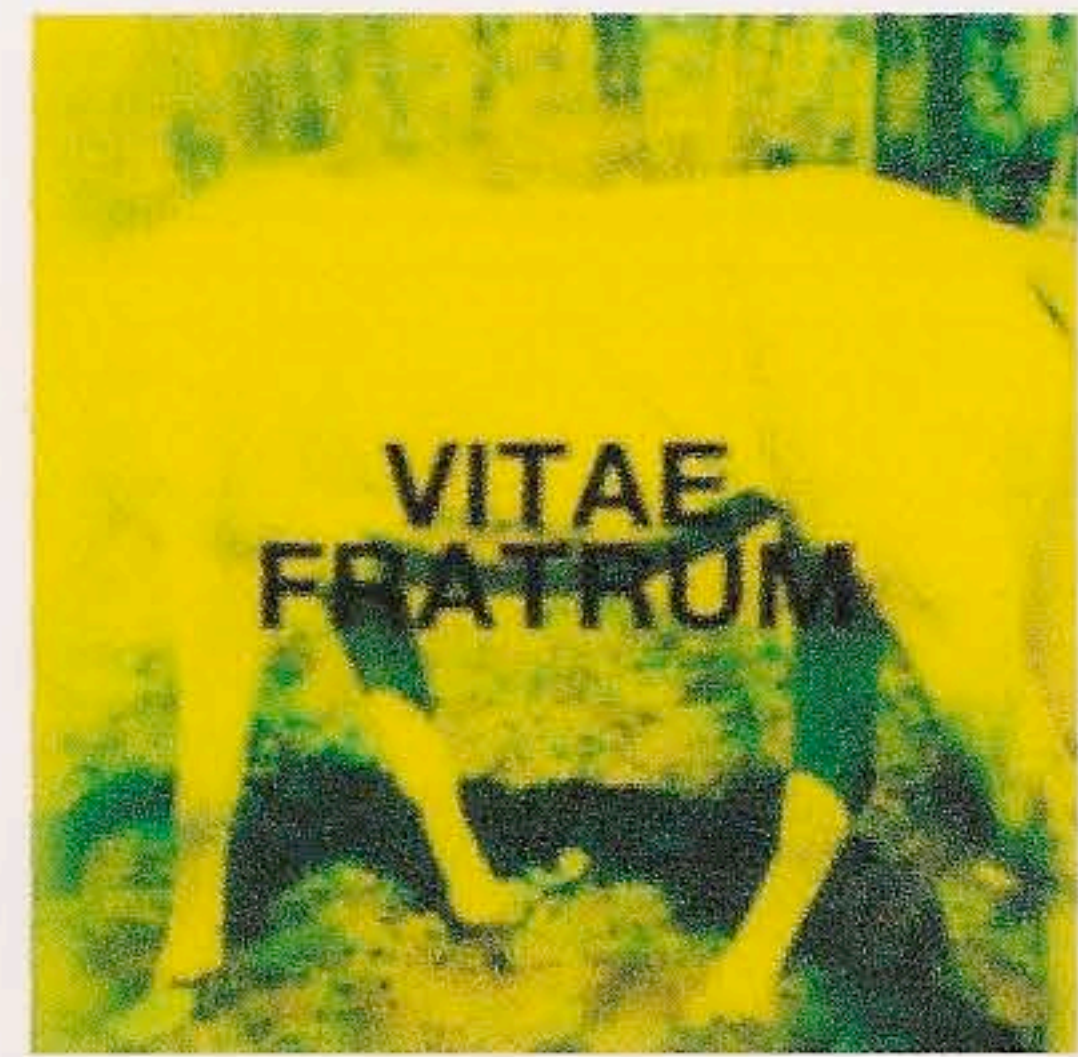
One of our longtime collaborators is the photographer, artist, and writer **Slava Mogutin**. For *Whitewall* he's photographed a range of artists like Marina Abramović (whom he also interviewed), Gerhard Richter, Rita Ackermann, Andres Serrano, Elizabeth Peyton, and Kehinde Wiley — seriously, the list goes on and on. His work has been exhibited internationally, and this year alone it is set to appear at La Fresh Gallery in Madrid, The Hole and the Chelsea Hotel in New York, the Just Madrid Art Fair, Wrong Weather Gallery in Portugal, La Petite Mort Gallery in Ottawa, JAS Gallery in Paris, and Project Space in Barcelona. This spring he'll also have work on view at the 15th Tallinn Print Triennial "For Love Not Money" at Kumu Estonian Art Museum in Tallinn, Estonia (featured on this page). We can't get enough of Slava, and apparently neither can the rest of the world.

Michael Benisty is an artist we've seen develop dramatically over the time he has shot for the magazine. Between taking portraits of people like Ai Weiwei, Evan Penny, and Subodh Gupta for *Whitewall*, Benisty realized that he could use his postproduction skills from commercial and editorial photography for conceptual digital art. In 2007 he had his show of digital art "if it disturbs you it's art." He met Nadja Swarovski while taking her photo (for *Whitewall*) and soon

began incorporating Swarovski crystals into his artwork — a natural evolution, given that Benisty grew up in Antwerp and starting working at polishing diamonds in his teens. One result of this collaboration has been *Die to Live*, a large skull adorned with a tattoo-inspired pattern of crystals on its cranium. Also in the works for Benisty is a furniture collection for kids, inspired by his adorable young daughter, Gia.

One of the photographs from **Rafael Herman's** groundbreaking series, "Bereshit" (the Hebrew word for "beginning") was recently acquired by President Shimon Peres for Israel's presidential residence. Herman created the works in the series by photographing the desert at night, using a multi-hour exposure that captures the glow of the desert's only source of light — the moon. The result is haunting, almost depicting an unknown dimension of the primal landscape. Herman, who has photographed John Chamberlain, Ross Lovegrove, and Gottfried Helnwein for *Whitewall*, was recently granted a residency at the Cité Internationale des Arts in Paris, where he hopes the glow of the great artists who have lived and worked in the City of Lights will inspire him.

The photographer **Pamela Berkovic** captures stolen moments and the drama of high fashion shows from the likes of Rick Owens, Chloé, Jason Wu, Philip Lim, Lanvin, and Valentino. Her photos of Stella McCartney appeared in *Whitewall's* Fall 2010 issue. This past December Berkovic was the official stills photographer for the artist Carter's foray into feature film, *Maladies*, starring James Franco, Catherine Keener, David Strathairn, and Alan Cumming. Her upcoming work will include a portfolio of celebrated New



5.

York chefs and their kitchens, and she is currently planning a series on the lives of ballet dancers.

Guillaume Wolf is known for his role as creative director of *Whitewall* magazine, as well as his influential art direction and illustration work for brands like Colette, Isabel Marant, and Lucien Pellat-Finet. Wolf recently released *High: Lost & Found*, a catalogue of striking new work that is overtly personal. In the series, he paired photographs of landscapes and interiors (often obscured or blurred) with bold words and phrases. Wolf shot the photos over a 10-year period during which he moved from Paris to Los Angeles. He revisits memories through this body of work, translating them into a universal visual language.