



GIBRIL

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GRÖSSE **179** OBERWEITE **75**
TAILLE **60** HÜFTE **88**
SCHUHE **40** HAARE **SCHWARZ**
AUGEN **BRAUN**



HEIGHT **5' 10.5"** BUST **29"**
WAIST **23"** HIPS **35"**
SHOES **8.5** HAIR **BLACK**
EYES **BROWN**

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SB How do you protect your idea of freedom in an industry that is very demarcating?
 OT Well, let's take fashion as an example. There is a common way of working despite all the changes. You create prototypes, you design them, you do a fashion show and afterward, appointment. Then, in order to make money you do some calculations, thinking about prices, pieces versus pieces that are easier to sell. Maybe, also, you understand that you make more money with selling accessories etc. There are always certain business systems, but if you completely break out of it because you realize it does not match with the way you work, you take a huge risk but you might reach something else that is more appropriate for yourself. However, it is not always possible to take that risk. Do you think you need to be an outsider in the fashion industry in order to do so?
 SB Maybe when it comes certain aspects, I've been working in fashion for a long time now and once you've seen different ways of working, you might be able to admit that some things are not fulfilling or do not represent the authentic you. So you start to ask yourself how to be most sufficient whilst being most authentic. You also have to renew yourself sometimes.
 SB How did you find out where your biggest talent or strength is?
 OT I don't know [laughs] But at the moment, it's really about focusing on making no concessions regarding the work, no matter how big the efforts are. Like saying, "Let's do it because maybe it's great."
 SB Do you think that the pandemic shaped this idea for you?
 OT Yes, I think so. I still find the energy very low, I really feel a bit uncomfortable still because a bit of things changed and the human connections seem weird to me. But there were some positive things in terms of reconsidering time and what is actually important, what is bringing joy. It raises questions of how to continue and gives you the opportunity to search for alternative ways.
 SB ...and maybe also to feel comfortable with the slowness?
 OT Sure, I don't want to sound like a grandmother [laughs], but things changed so fast for our generation. I remember my teenage years were not at all about the digital age as it is now, so I am from the generation that saw both worlds, that is able to compare. I really think we have been reaching a peak, also in terms of mass production. We need to see that some things just don't make sense, otherwise we are all just asleep with no consciousness.
 SB Do you see that change happening?
 OT I tend to think that you can see trends, first with food. But it's always difficult to judge because we often live in a bubble. In Berlin, however, I see that the level of being aware of how you consume is changing a lot. But of course the world is very big so you cannot only look at one city.
 SB It's also a privilege to live this way.
 OT Yes, I sometimes wonder how non-organic things cannot just be forbidden, you should not own be able to have the choice. The same courts for how we produce fashion.
 SB For you, topics such as upcycling have always been important, haven't they?
 OT Yes, just recently I talked about it with an old friend of mine - I was always attracted to the idea of upcycling. But it originated from an aesthetic point of view. I was fascinated by the idea of making couture with trash. Now, of course, it turned into a crucial conversation for a designer as it means to be sustainable. There is much guilt involved as well.
 SB This touches the idea of empathy. What does empathy mean to you personally?
 OT It's trying to understand and feel the person standing in front of you. And it is much about a good intention and good energy. Do you think we lost parts of our understanding of how to live in empathy?
 SB We definitely have become more selfish and programmed. We just got used to the idea of caring more about ourselves, especially also when you live abroad and far away from your family. But at the same time, I wouldn't be able to say we have less empathy than before. Maybe things are just different. Maybe the idea of having proper conversations has changed as well. We are often times just hidden behind our screens, you think you are loud and strong but actually you aren't at all. Maybe it is a conversation problem or we forget to have common sense. Either way, empathy is part of human nature and essence, we cannot live without empathy. Imagine a world without empathy.
 SB We would probably just fight and kill each other constantly. How do you think an artist is able to practice empathy?
 OT Maybe the empathy part in art is more about the message and the feeling that the artist transmits. For example, you read a book and you think it is great since it is probably talking about a feeling you can identify with. You can connect and there where empathy starts. In the end, we are all the same. And maybe this is exactly what art transmits.
 SB Does that mean for you that art needs to have a very personal origin?
 OT It depends, you can also work with different people and then it is a collective result.
 SB You also have the comparison, working as a duo on Augustin Teisoul before.
 OT Yes, there are always pros and cons. I really enjoy working alone because it brings me total freedom with no compromises. But I have to say that working with compromise is also interesting. In terms of empathy, it maybe is about the paradox. I'm alone, I'm an individual, but I'm also part of something bigger - it's very philosophical. I think it might be about understanding both sides, embracing your individuality but also the world and its wholeness... and then we are all yogs. [laughs] Well, we have a whole life to figure it out.
 SB Hopefully there will be sufficient time. Do you think that your baby has changed your perspective on life and empathy too?
 SB It's all so interesting. With babies, you really feel the most basic things in life. It makes you a bit less serious and reminds you that important things are simple. We only have one life so it is good to have reminders.



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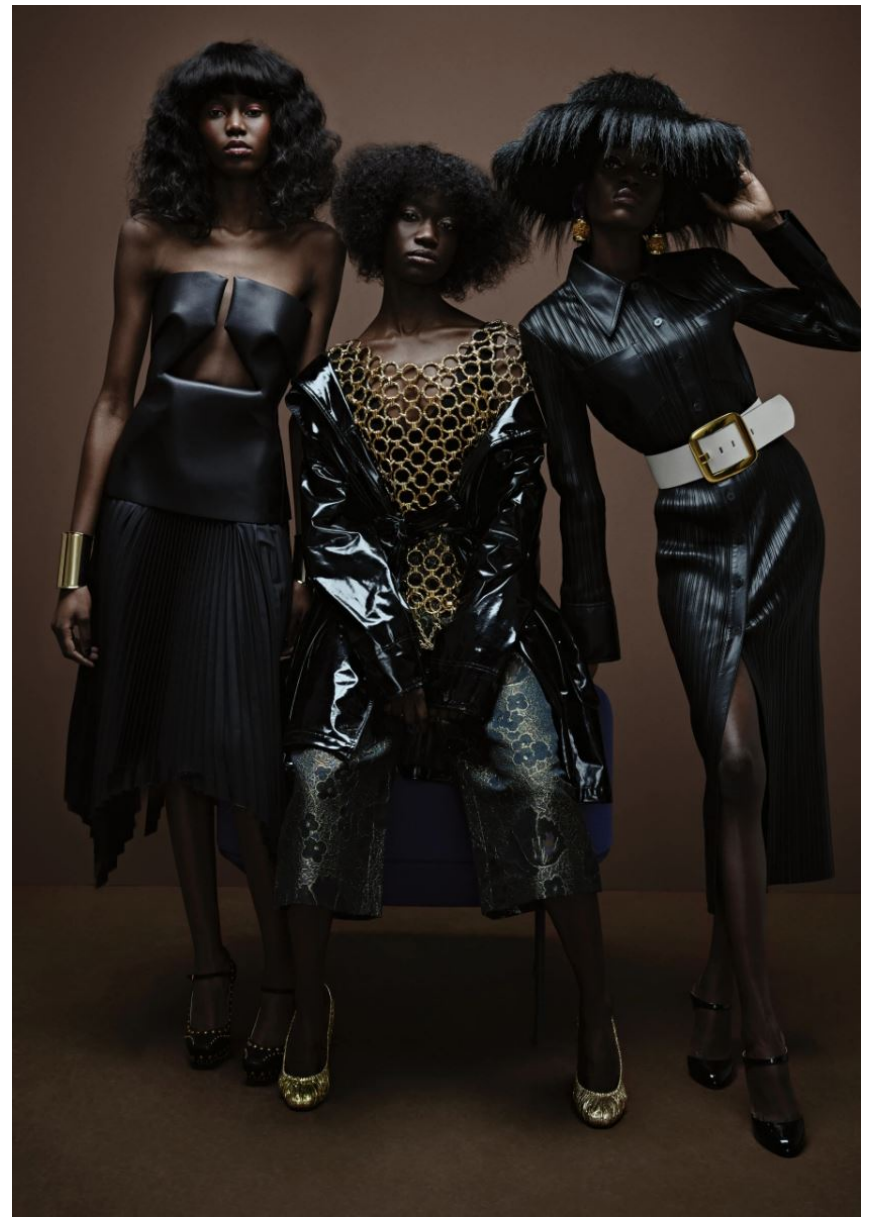
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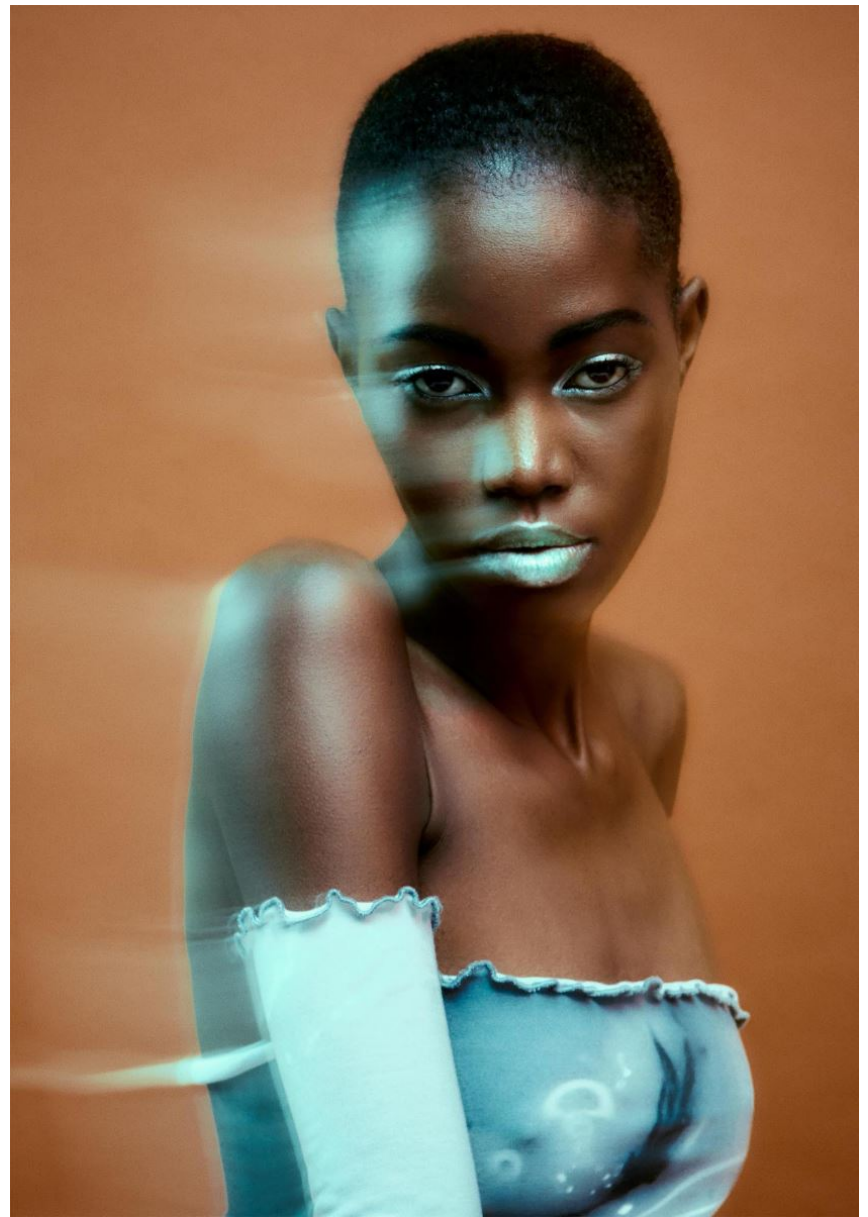
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GRAZIA | MODE

LOOKS mit GROOVE

Holt den GhettoBlaster vom Dachboden, wir wollen 'ne Runde breakdancen – in unseren neuen vom Hip-Hop inspirierten **Eighties-Styles**: Collegejacken, Poloshirts, Animal-Prints, Denim – I said a hip hop the hippie to the...

FOTOS: SINA ÖSTLUND
 PRODUKTION: NINO CERONE
 HAARE & MAKE-UP:
 SPIRI FOUNTGLOU

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Valentino
Fall 2021 Couture



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LA BANDE
BERLIN



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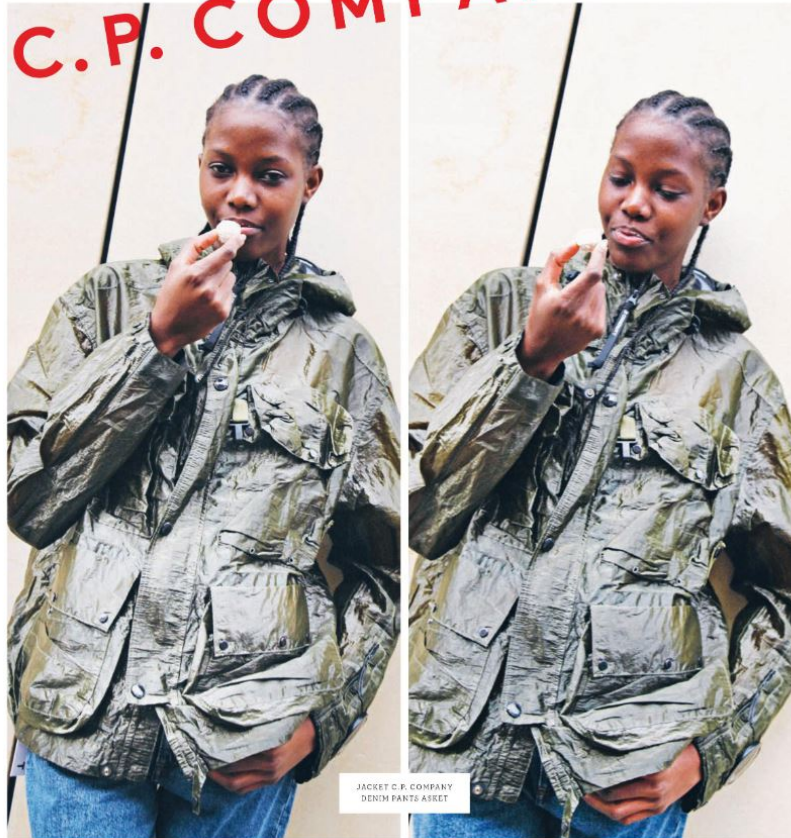
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ZUGABE:

C.P. COMPANY



JACKET C.P. COMPANY
DENIM PANTS ASKET

DOPPELT HÄLT ZWAR NICHT IMMER BESSER, MACHT ABER MEIST MEHR EINDRUCK. WAS 1998 GANZ UNSCHULDIG MIT JIL SANDER, PUMA UND EINEN GEMEINSAMEN SNEAKER BEGANN, IST HEUTE LÄNGST ALLTÄGLICHES GESCHÄFT. EDWINER-COLLABS, DESIGNER DUOS, WARREN JACKING, SO PAARUNGSWITIG WAR DIE MODE NOCH NIE. DAS LEGENDÄRE OUTER- UND STREETWEAR LABEL C.P. COMPANY, HAT LETZTES JAHR ZU SEINEM 50. JÄHRIGEN JUBILÄUM EIN BEIENDRUCKENDES PROGRAMM AUS GLEICH ZEHN COLLAB-KAPITELN AUFGELEGT, DIE ALLESAMT DAS HERZSTÜCK DES UNTERNEHMENS, DIE STOFFENTWICKLUNG UND TEXTILFÄRBUNG, AUFGREIFEN. ZUM BEISPIEL SCHUHE MIT SEBAGO IN CHAPTER 5, MEHR OUTDOOR MIT BARBOUR IN CHAPTER 7, STADION-JACKEN MIT ADIDAS IN CHAPTER 8 UND LÄSSIGE SCHNEIDEREI MIT EMPORIO ARMANI IN CHAPTER 10. 2022 SETZT DIE ITALIENISCHE MARKE DAS JUBILÄUMSPROJEKT FORT, MIT EINER KAMPAGNE DIE FÜNF KREATIVE PERSONEN VORSTELLT.

FOTOGRAFIE MICHAEL ULLRICH

274 ACHTUNG MODE

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