

BERNADETTE CORPORATION

BRIANNA CAPOZZI, EMMA WYMAN









Shop Rite





















EVgo

EVgo

EVgo

EVgo

EVgo

EVgo

EVgo

EVgo

EVgo

























FLECHA

BELOVED HUSBAND
1920 PEDRO 1978

BELOVED MAMA
EMMA EBAN 1925
NAOMI 1978

FOREVER IN OUR HEARTS

CASTILLO

WIFE OF
POLICIA
ANDRE E. CASTILLO

CINDY FIGUEROA
1978

1977

IN LOVING MEMORY















L.E.S. N.Y.S.

MONKEY CLAN

LAID BACK AND READY FOR LIFE





I don't chase,
I attract
abundance
SANKONA

In dog
bites
we only
had one

36



CHANEL





THE EVOLUTION OF AN ENIGMA

RIHANNA BERNADETTE FUR JACKET

By VIVIAN

Rihanna stepped out confident and fierce in her new fur jacket. She had always been a trendsetter, but this had truly outdone herself, coming from the legendary Bernadette Corporation. As she walked down the runway, she turned and whispers spread. Everyone knew that Rihanna was something else. Bernadette Corporation was renowned for its bold designs and radical approach. It was rare to see their pieces worn by anyone. Rihanna knew all about history and reputation. She was part of a small collective of artists in the 1990s, but quickly gained a reputation for their bold, subversive work that blurred the boundaries between fashion and art. Her designs were a mix of classic and modern, and challenge the status quo. But despite their underground reputation, Bernadette Corporation's influence had grown. Even Rihanna, one of the most powerful figures in the music industry, was not immune. When she had first seen Bernadette's work, she was struck. It was now - a voluminous, metallic silver - she knew she had to wear it. It was unlike anything she had ever seen, and it spoke to her in a way that no other fashion item could.

As she strode down the runway, she felt a sense of rebellion and defiance. She was wearing this jacket with a purpose, aligning herself with a movement. She felt a kinship with Bernadette's ethos, which celebrated creativity and resistance. People continued to stare. Rihanna paid them no mind. The jacket was not for her. It was for the point - to challenge boundaries.

In that moment, Rihanna was a blazer. She was wearing a piece of history, a symbol of a movement that had shaped the cultural landscape.

BERNADETTE CORPORATION is a collective of artists, writers, and designers. Their approach is interdisciplinary, challenging conventional notions of art and fashion. Bernadette Corporation's work is a mix of fashion, art, and media, and has been featured in numerous publications and fashion shows. Some of Bernadette Corporation's work includes "Youself" and "How to be a Girl," which featured Rihanna's own image. Bernadette Corporation's work is a mix of fashion, art, and media, and has been featured in numerous publications and fashion shows.

Bernadette Van-Huy is an artist and a founding member of Bernadette Corporation. The collective's recent solo exhibition at Greene Naftali features half-drawn eraser board canvases and plinths scribbling metaphors between cosmic and currency inflation. Value-drained pennies scattered on plinths are seen next to sketches of mathematical equations, chemical compounds and Leonardo da Vinci marked with inherent eraser, like palimpsests awaiting a rewrite of meaning. I talked to Bernadette about the collective's work past, present and future, and like a palimpsest it too was reedited by her.

Bernadette Van-Huy: "Interview" is such a funny word. It's so blunt. It's to the point, and then chop off half of that. When I was young, I was in a Chinese restaurant, and I wanted to find out the kind of tea they served, because I liked it. I asked the waiter, "What kind of tea is this?" and he shouted, "Hot tea."

Matthew Linde: Maybe then I'll start with an anecdote from the show, which might be altogether shallow. I noticed at the opening seeing these super young, fashionable people.

BVH: Yeah, that was a nice surprise. I wasn't expecting that.

ML: It was interesting to see this social relation still preserved in the spirit of BC today. Some of them talked to me where the afterparty might be with hushed excitement.

BVH: Were they still in school?

ML: Yeah, they were like twenty years old with an ostensible encyclopedic grasp of BC. I suppose I'm mentioning this as a segue to discuss the mythos of the collective. It seems every other interviewer confers you through this. Why do you think BC has received such cult status?

BVH: It's just breaking the rules. There are so many rules in place, that are deeply rooted, sublimated, unspoken. When one is broken, there's this huge release. You can still sense the energy even years later from photos.

For example, in our society, a person is technically alone, and has to fight to survive and succeed. That's like standing on an existential cliff, each and every day of our lives. And it acts like an invisible control mechanism. It keeps the population in line. A person for the most part, is going to submit, do what's socially accepted.

When BC started, our project was very much about contending with these control mechanisms. Under the guise of fashion.

ML: Right. I think BC's approach, this sort of fashioning distance, has had a profound effect on the department of many artists today. What do you think about this? Do you keep abreast with much art?

BVH: I don't, so I can't say. I keep up with the art my friends are doing, but that's the extent of it.

ML: And what about fashion?

BVH: I crammed so much fashion information into myself when I was in my twenties, but after that I just stopped. Cold turkey.

I've only looked at fashion maybe five times since then. It's usually because we're about to do an exhibition and then we decide it'd be funny to make a photo shoot again, to reference our fashion past. And then, because I have to pick out clothes, and choose models, I get exposed to a lot of content.

ML: So it's only ever project-based research?

BVH: Yes.

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ML: You create your own fashion cycles.

BVH: I'm like a fashion cicada.

But you know what happens each time I look at fashion, every four or so years? I see my work copied in all different corners of the internet. The plagiarism in fashion is an epidemic.

There's a way I work – I like to inject things where they don't belong. For example, I have a literary tendency. But I like to carry out that tendency, not in literature. Because when I do express it there, in its native form, I don't find it as beautiful or exciting. So it's an odd art that I like to practice. And one that's privately perverse, because the expression won't be found by many who might appreciate it, and neither will it flourish fully in the place where I plant it, since I'm a little outside of that place. It's like creating my own medium. That's when my voice comes out.

But so when I turn on my internet to fashion stuff and see my work copied for things like a Kardashian product endorsement Instagram shoot... it feels pretty surreal. When Demna takes one of my or BC's ideas, and reproduces it with Balenciaga bucks behind it, and then splashes its brand name on it... or when Juergen Teller knocks off a BC shoot, for a Marc Jacobs campaign, and pockets a cool million (?) for it, I just have to say, Demna, Juergen, why don't you kick some of that loot over my way? A commission, a collab? You know it's the right thing to do. Be more like Supreme, who collaborates with artists for the use of their work. Many of my friends and I, we're all completely incompetent when it comes to the practical side of life. Kick a corner of that loot my way, save us from playing Lotto every week.

ML: The speed of fashion is dizzying. Reporters were sometimes banned from the early Parisian couture shows in an attempt to curb design piracy, which was rife among American manufacturers. Now of course it's much less linear, as you indicate. Speaking of systems of value and chronology, the press release of the recent Bernadette Corporation show at Greene Nafatali alludes to an analogy between cosmic and currency inflation. Could you talk on this?

BVH: Our starting point for the show was the financial uncertainty of these days, since we're all experiencing it on some level. The precarity, inflation, energy prices, huge erasures of financial worth, the erasure of the middle class.

We chose coins – pennies, dimes, nickels – as sculptural material, because with the recent inflation, they've been rendered completely worthless. And we made drawings on white erase board, again, emphasizing erasure of value, which in this case, includes the artist's mark.

We were prepared for the whole show to get erased at the opening!

We mentioned the cosmos in the press release for different reasons. Usually in uncertain times, people turn to methods of trying to divine and influence the future – consulting oracles, reading tea leaves, praying. Another reason for mentioning the cosmos is to enlarge our perspective. To refresh our thinking, get it out of the rut of thinking only of our small, mundane reality. And another reason is that we hope that the cosmos re-enters our perspective in a big way. That we stop thinking in terms of a small, mundane reality.

The founding principles of modernity – which in my opinion, still dictate our perspective – these principles define the human as in a vacuum, from the cosmos as well as from each other, basically as an economic unit. They make us prejudiced in favor of vacuums and alienation, progress and technology. It's this mindset that is really obsolete.

But just the way religious fanaticism held sway for well after any use value, we need to live through a long period where these deeply second nature mindsets, like the modern one, are so clearly out of date, so clearly detrimental and bankrupt, for a mind shift to happen. That mind shift moment could be now.

The show is in part, like a procession, from earliest times, through the ages, and then is like a cursor prompt pointing at this very moment. Meaning that what we say, and do, (how we conduct ourselves towards each other), at this moment, is really important.

ML: How would you like to end the moment of this interview?

BVH: Let's say a few words about Rihanna – I decided recently I would end all my interviews with her!

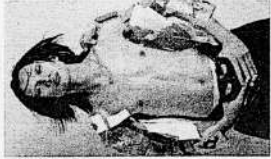
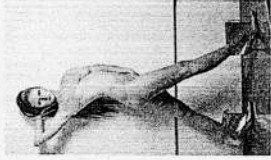
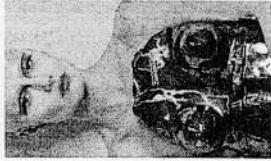
I'll ramble off a few things I love about her...

She's so larger than life. When you see her up on a jumbotron, that's her true size.

Yet she's 150% humble.

She's the lord of fun.

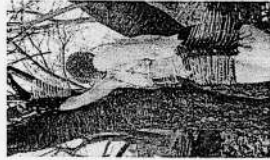
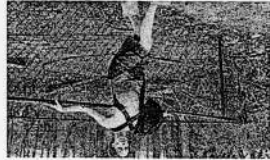
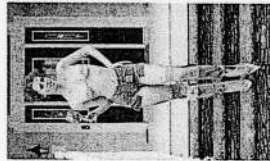
I love how she did that great Super Bowl choreography in a relaxed swagger. Instead of that hyper-pumped, bursting arteries, crazed aerobics-instructor face that some performers do.



10 9 8 7 6 5 4 3 2

1 Juli wears St. Marks Fragment, 2022, sculpture by Alix Vernet as top, gold name plate necklace by Bernadette Corporation. 2 Camilla wears all clothes by Bernadette Corporation, wig headpiece by Camilla Deterre, studded hat worn on jeans stylist's own, lace boots by ALL-IN. 3. Juli wears cap by Bernadette Corporation, nipple mesh top by Vaquera, studded belt stylist's own. 4 Camilla wears wig head piece by Camilla Deterre, top by Brianna Capozzi, silver boots by ALL-IN. 5 Apollo wears vented wool coat by Bernadette Corporation, denim gloves and lace boots by ALL-IN, leather shin guards stylist's own. 6 Juli wears Anthrax jeans by Bernadette Corporation. 7 Juli wears workwear shirt by Bernadette Corporation, studded hat and ripped t-shirt stylist's own. 8 Apollo wears dress by Bernadette Corporation. 9 Juli wears cap by Bernadette Corporation, nipple mesh top by Vaquera. 10 Apollo wears nameplate necklace by Bernadette Corporation, collage jacket by Brianna Capozzi, underwear and jeans stylist's own.

photography BRIANNA CAPOZZI, styling EMMA WYMAN, models JULI KOCEMBA @ NEW YORK MODELS, CAMILLA DETERRE @ ELITE, APOLLO, hair TSUKI, makeup YUMI LEE, casting (apollo) ATON CRAWLEY, production CHLOE MINA, photography assistant HEDI STANTON, stylist assistant SIERRA ESTEP, hair assistant YUKIE YAMASAKI. All Bernadette Corporation archive courtesy Greene Naftali, Chloë Sevigny, and Bernadette Van-Huy.



1 2 3 4 5 6

1 Bella wears cut-out jeans by Bernadette Corporation, latex flower necklace worn on leg by Vex Latex, belt bra stylist's own, lace boots by ALL-IN. 2 Bella wears lace stretch dress by Bernadette Corporation, studded belt stylist's own, denim leg warmers and lace boots by ALL-IN. 3 Bella wears studded harness sleeve top by Miss Claire Sullivan, studded belt stylist's own, lace denim shorts and lace boots by ALL-IN. 4 Bella wears bone harness by Bernadette Corporation, studded face mask, sleeves, and shorts stylist's own. 5 Bella wears slingshot bodysuit and scarf by Vaquera, leather shin guards stylist's own, lace boots by ALL-IN. 6 Bella wears cut-out jeans by Bernadette Corporation, belt bra stylist's own, hat courtesy Brianna Capozzi.

photography BRIANNA CAPOZZI, styling EMMA WYMAN, model BELLA ANSELMINI @ APM MODELS, makeup MICHAELA BOSCH, production CHLOE MINA, photography assistant HEDI STANTON, stylist assistant SIERRA ESTEP. All Bernadette Corporation archive courtesy Greene Naftali, Chloë Sevigny, and Bernadette Van-Huy.

