

M A R F A

Media Kit 2021



Chloe Sevigny by Brianna Capozzi

MARFA is a collaborative project, presenting an intimate take on the current state of culture. It blends various disciplines of contemporary art and fashion into the format of a hardcover book.

At first, we were known as MARFA JOURNAL, then MARFAMILY and now simply MARFA and we're even more MARFA than ever before!

We offer intimate conversations with the likes of Matthew Barney, Charlotte Gainsbourg, Chloe Sevigny, Tracey Emin and Willem Dofoe.



Contributors and Collaborators

Gaspar Noe, Marc Jacobs, Pat McGrath, Harley Weir, Johnny Duffort, Pierre Huyghe, Theo Wanner, Clara Cullen, Maggie Nelson, Sean & Seng, Danielle Neu, Brianna Capozzi, Haley Wollens, Andre Walker, Tim Elkaim, Lily McMenemy.

“They just reinvented magazine design and art direction!... While other magazines are magazines, marfa journal is popular culture on paper.”
- Idea Books

“The party of the fashion month was the MARFA JOURNAL party in paris.” - The New York Times

“MARFA keeps your mind focused on what’s relevant and important, whilst has the constant need for evolving and changing and just remaining free.”
- Self Service

Fashion and Other Major Features



The VIPs of the creative world from Anjelica Huston, Ozzy Osbourne, Lana Del Rey, Chloe Sevigny, Anne Hathaway, Kirsten Dunst, Willem Dafoe, Brigitte Bardot, Charlotte Gainsbourg, Beatrice Dalle and even Larry Flynt have memorably graced its covers. Its model division includes Lindsey Wixson, Gemma Ward, Natasha Poly, Lexi Boling, Grace Hartzel, Lara Stone, Lily McMenamy, Vivienne Rohner, Catherine McNeil and many more.

Ozzy Osbourne by Alex Israel



Tracey Emin by Julia Monsell

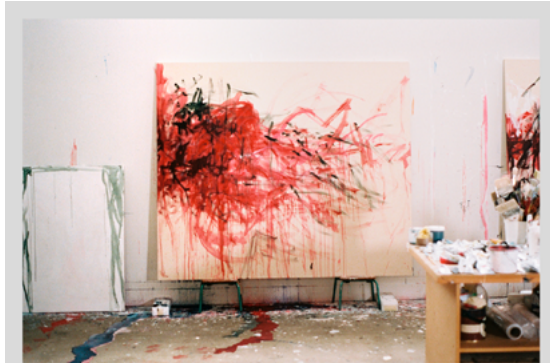
Art and Culture Major Features

Tracey Emin
Michael Dean
Urs Fischer
Paloma Varga Weisz
Jenny Holzer
Nate Lowman
Matthew Barney
Rebecca Ackroyd
John Miller
Peter Halley
Llyn Foulkes
Edward Kay
Cecilia Bengolea
Olympia Scarry
Susan Cianciolo
Hans Eijkelboom
Leelee Kimmel
Larry Clark
Alex Israel
Rudy Ricciotti
Lucien Smith
Adriano Costa
William Wegmen
Martin Bethenod
Ken Okiishi
Paul McCarthy
Rachel Rose
Ruby Neri
Lea Ceterra
Enzo Cucchi
Anne Teresa De Keersmaeker
Sara Berman
Thaddeus Mosley
Bryan Belott
Lois Dodd
Anne Craven
Lizzie Fitch/Ryan Trecartin
Rose Wylie
Jeffrey Deitch
Adam McEwen
Neal Jones
Florian Krewer
Gelitin
Lynda Benglis
Enzo Cucchi
Nicole Wermers
Agathe Snow
Trix & Robert Haussmann
Richard Mosse
Harmony Korine



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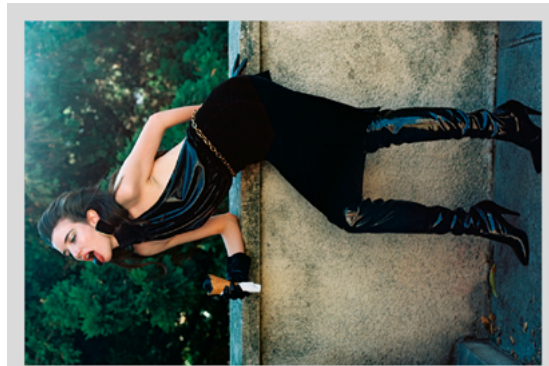
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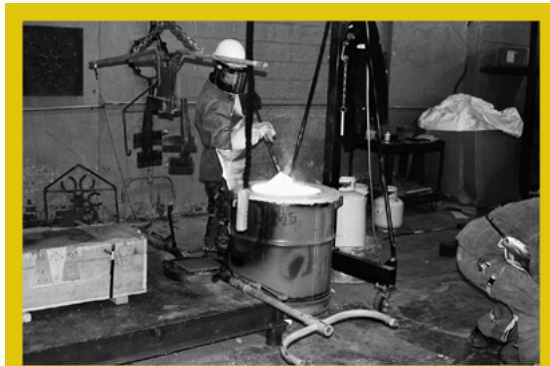
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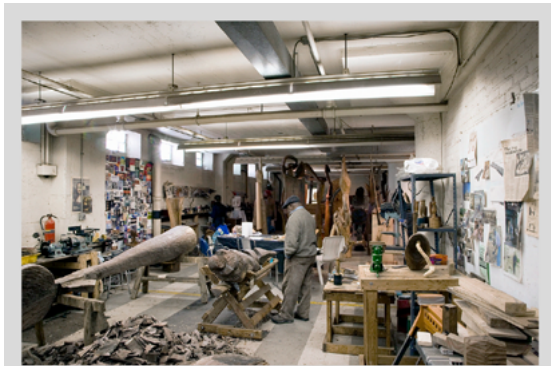
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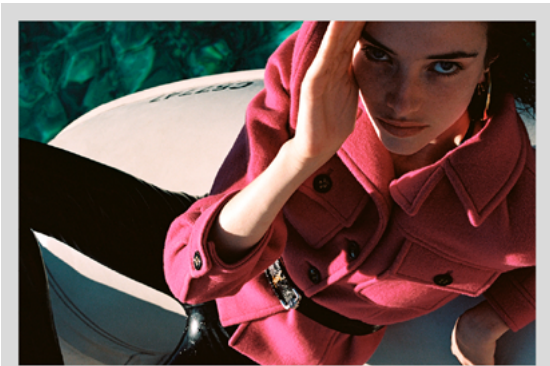
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JW Anderson by Brianna Capozzi

The Magazine

MARFA physical magazine mixes raw and personal photography with intimate interviews across 250+ pages. The biannual title is crafting itself a multi-faceted profile with a strong social media presence, public and virtual events and branded t-shirts that are true to the zeitgeist spirit of the publication.

Our Distribution

Print Run 30,000

- 40% UK

- 60% Overseas

Printing schedule

Bi-Annual Release

S/S issue

on Sale: Late March

Sign off: Early February

A/W issue

On Sale: Mid September

Sign off: Early July

Format

Hardcover, 268 pages 190mm x 230mm

LILY Defining moments in your life, what of them too?

ANTHONY I'm still nostalgically obsessed by Vivienne Westwood's *Worlds End*. I sneaked into her 1981 *Savages* show and it blew my tiny, provincial, little mind. At the time, everything else was a major Jasper Conran, lemon yellow, seersucker, city short situation, and then suddenly there was Westwood. Just phenomenal and brilliant, she changed my perception of the world. The show was frightening and raw and mental, and nobody really understood what it was. I've been fixated on the precise emotional frequency of that experience since.

LILY This sort of nostalgia which comes with a sense of repulsion and uncanniness, like wanting to bring it back to life whilst burning it down.

ANTHONY Yes! I recognise that. It's something about the blissful integration of sensation, yearning and memory. Maybe it's a regressive womb-state thing.

LILY But what about now, how are you doing now?

ANTHONY Since Covid came to town, I've been mostly on the sofa eating jumbo packs of two finger Kit Kats and not washing my hair often enough.

A SIMULACRUM OF
EATING IT'S OWN ASS
META-NOSTALGIA



Lily McMenemy by Esther Theaker



celebration of life
2019

crazy times and hopefully, when the dust settles, we all can get through to a better place.

PARINAZ Do you find it hard to work, how have you adjusted?

FLORIAN Life is very different in general, of course, the *new normal* people keep talking about, what does that mean? So much feels in limbo, and yet I am getting by. I was happy to see Gordon [VeneKlasen] recently and spend time with him. We made a show of my small paintings paired with sculptures by A.R. Penck. I have been working towards November's show that we will do together at TRAMPS and Michael Werner [Gallery]. And I still find the city to be inspiring! There are happy moments to be had, as you appreciate the small things more when so much has been taken away. Though, I'm still longing for that old heated nightlife.

PARINAZ You were telling me about the smaller paintings and how they are the first time you've exhibited works on this scale... anything else you want to say to that?

FLORIAN Sure, smaller works are more experimental for me. They open up new views that can inform my larger works, as the big paintings are a much slower process. I find it productive - shifting between two modes of making and thinking.

PARINAZ What role does narrative play in your work?

FLORIAN Narrative? I think it's important, but it must be open and ambiguous - not referring to just one story.

PARINAZ Yes, I don't buy the argument that with representational/figurative painting that a narrative of some sort is irrelevant, unimportant or bad. If a painting conjures

an experience or a feeling how is that anything other than good? It can't only be about the handling of paint and exercises in style. That's just too boring. Though, perhaps for some people it is just about that, and often those people make boring paintings!

FLORIAN Yes, I think it has to be personal somehow otherwise zzz and no fire.

Florian laughs

PARINAZ For the most part, your works feature men, and more recently there is a wild, feral cat that seems to haunt and hunt the figures. Beyond the physical depictions, might you consider a lot of your work to be portraiture? Do the men and cats in your paintings refer to you, people you know, your psyche, pathos, desires etc.?

FLORIAN Yap, I bring friends and myself often into paintings, though not always in literal ways. The atmosphere in my paintings is often a reflection of what I'm going through and feeling, yes.

PARINAZ And the cats? Has the unease and tension that surrounds you pervaded your work?

FLORIAN The cats are there because they refer to the wild times we are going through, but also because they are animals that live without rules and judgement. They possess an elegant feminine touch, even if they are not female cats. They don't have to fill normative roles as humans do, they are fluid. I admire their freedom.

PARINAZ So if we were to say painting is a journey, then what sort of journey are you on?

FLORIAN A wild voyage, driving through the night without stopping.



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Vivienne Rohner by Theo Wenner

Rates

Opening DPS - 17'000 Euro

Specified position DPS - 11'000 Euro

DPS (Rop) - 10'000 Euro

Outside back cover - 17'000 Euro

SP facing specified positions - 8'500 Euro

SP (Rop) - 7'000 Euro

Advertorial - Rates upon request



Larry Flynt by Pascal Gambarte

Distribution

Some of our stockists include institutions such as:

The ICA, The Serpentine, Tate Modern, Somerset House, MoCA and Palais De Tokyo. As well as concept stores and bookshops such as Walter Koenig, Idea Books, Dover Street Market, Mast Books, Yvon Lambert, Ofr, and 10 Corso Como.