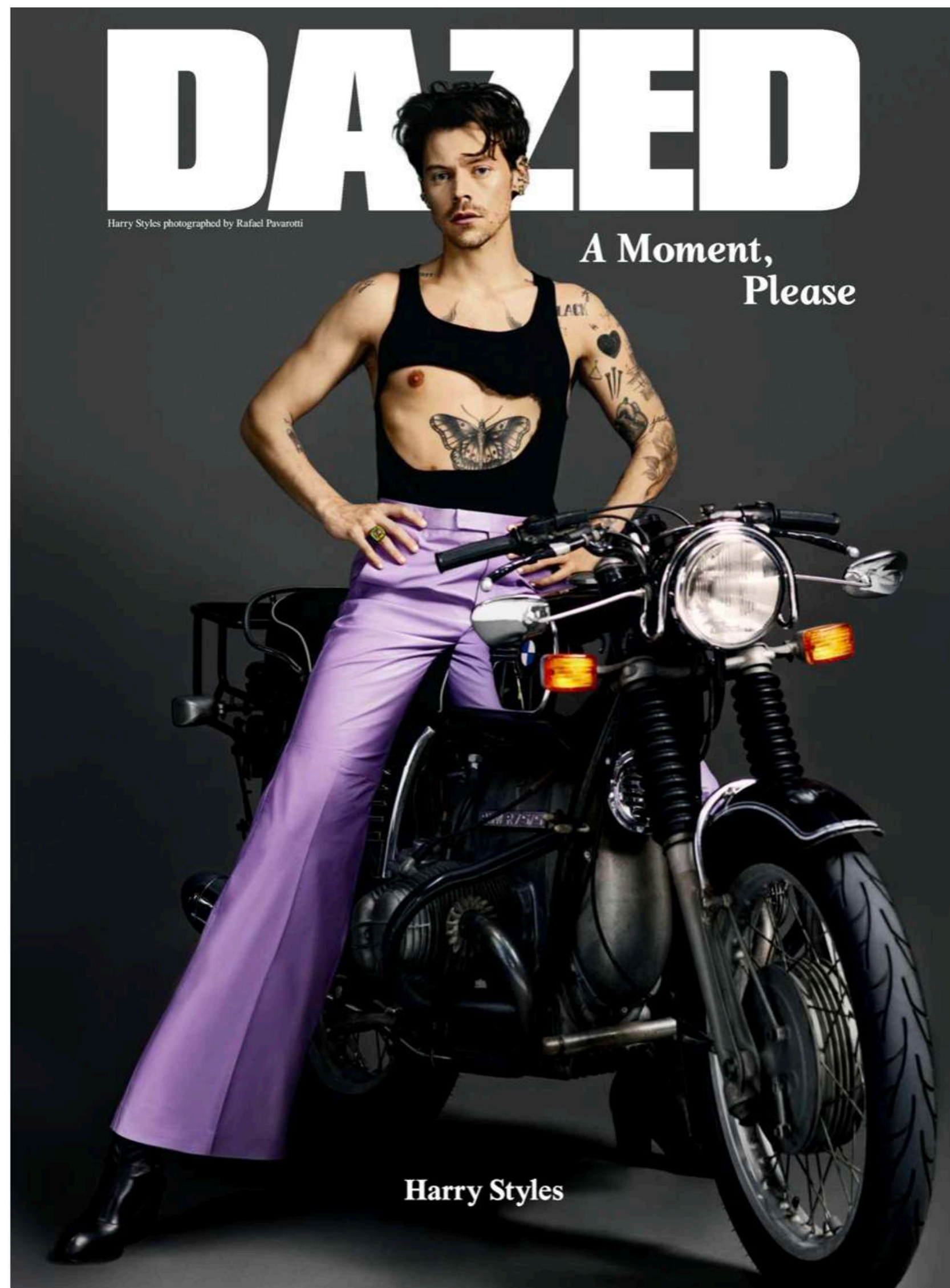
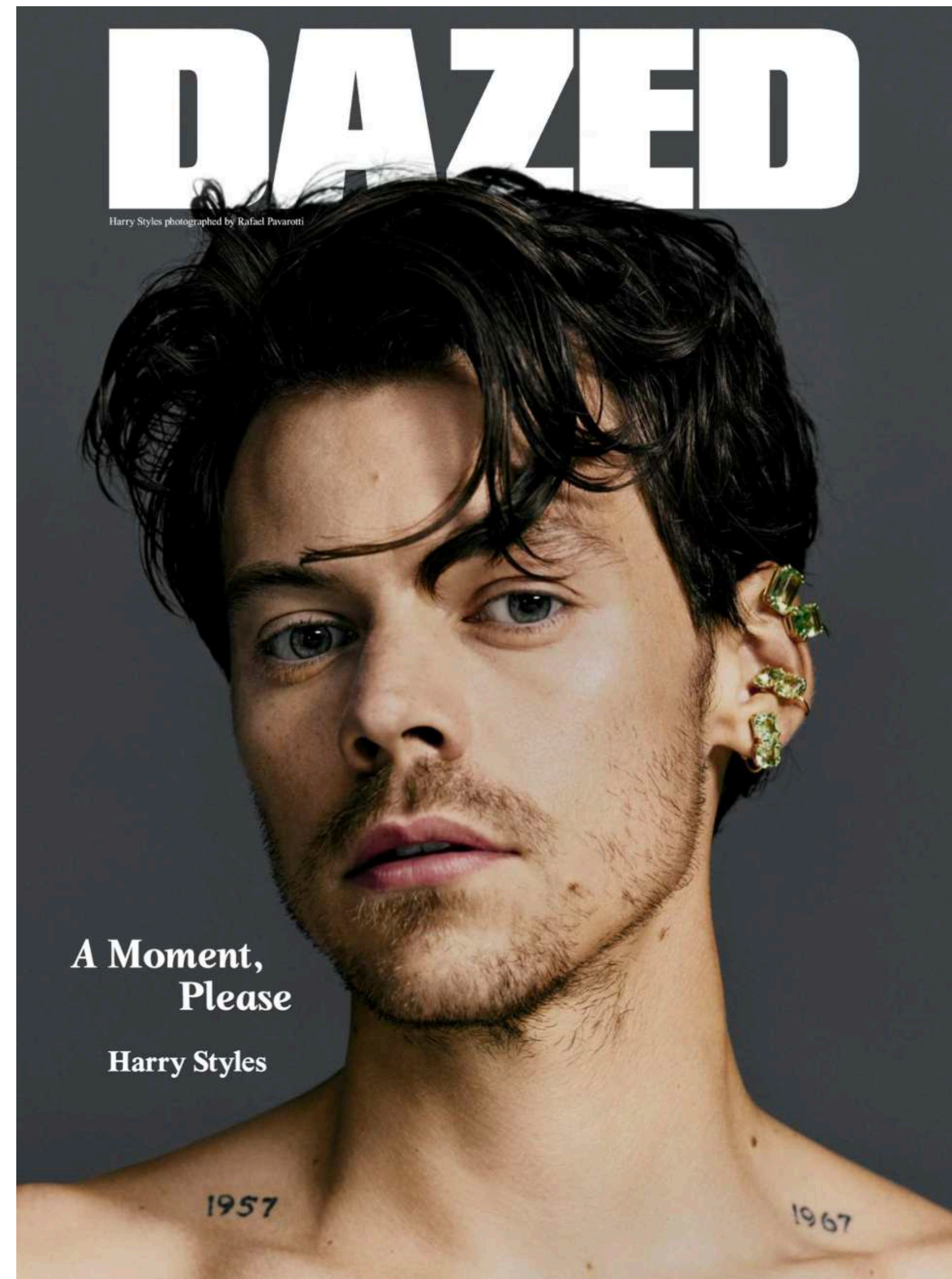


DAZED ANALYSIS



- The dazed cover features the singer Harry styles.
- He is styled by Ibrahim Kamara & photographed by Rafael Pavarotti.
- There are two covers for this issue.
- Harry is wearing custom made clothes and leather boots by Gucci. Earrings & Rings - Swarovski
- In the left cover Harry is posing with a bike, giving off a more masculine and biker aesthetic.
- The other cover is a more feminine aesthetic with a close up shot of his face with the beautiful earrings.

- Both the covers have minimal text and a plain grey background with Harry in main focus.
- You can't really tell what is inside the issue.





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SWAROVSKI Collection
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All custom-made clothes
and leather boots GUCCI,
crystal and gold-plated
Millenia clip earring set
and crystal and aluminium
Daisio cocktail ring
SWAROVSKI Collection
I by creative director
GIOVANNA ENGELBERT,
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serum, the Pleasing Pen
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- The contents page is minimal with a simple layout.
- It has a page with a full size Fendi ad on the other side of it.
- The contents are divided in three categories - Agenda, Main and Fashion.
- There are different sub-categories under these with a few lines of summary.
- The contents page also features the magazine covers at the bottom of the page with credits.

CONTRIBUTOR'S/ Contact PAGE

This page has name of
all the people working
with the magazine

There are 10 different
categories of
department.

Each category has the
names of the people
who work in that area
along with their
contact details.

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contact detail given so
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advertisers or other
people to contact the
right person
conveniently.

There is also
another big Fendi
ad on the other side
of the contributors
page.

EDITOR'S LETTER

Ibrahim Kamara is the editor-in-chief of Dazed magazine.

In the first paragraph he talks about what creation is for him and explains beautifully the power of creation.

Creation for me has always been an extension of the mind, a world where we can be free and dream without limits. Through creativity, we can traverse differences and reconcile disparity, remaking the world anew with our hands. It offers us the freedom to discover who and what we want to be. As creators, it is our duty to imagine, to inspire, to challenge, and to find courage and comfort in the process of amelioration.

In the other paragraphs he talks about working with Harry Styles. He also mentions that he wanted the focus to be in identity which is a very important topic to explore in today's world.

He talks about traveling, the different fashion editorials that explore topics like pregnancy and motherhood, space and fantasy, etc.

If the Shoe Fits

IBRAHIM KAMARA, EDITOR-IN-CHIEF

Creation for me has always been an extension of the mind, a world where we can be free and dream without limits. Through creativity, we can traverse differences and reconcile disparity, remaking the world anew with our hands. It offers us the freedom to discover who and what we want to be. As creators, it is our duty to imagine, to inspire, to challenge, and to find courage and comfort in the process of amelioration.

After styling the inimitable Harry Styles and exploring his creativity with him, I wanted this issue to focus heavily on topics of identity. It was a beautiful experience dressing Harry, who was very brave with how far he was willing to push himself. There's a particular look that I assumed he would not be into, but it was the first thing he wanted to try out. He was very open to being collaborative and to being pushed.

After travelling to Senegal and the Gambia with Malick Bodian, I was inspired by seeing the landscape of my childhood through adult eyes with friends. When I was growing up in Africa, part of my identity came from my tribe. But I also defined my identity through my lived experiences, a creative tension I looked to reflect on in this issue. For the story with Styles, we wanted to explore the star's famously unfiltered fashion sense while digging deeper to uncover his quintessence. In the event, I found it in a pair of kitten-heel shoes, which serve as a common thread binding the characters we created with Harry for the shoot.

These threads are an idea that recur throughout the issue, in stories like Dazed fashion editor Imruh Asha's shoot with photographer Will Scarborough, which riffs on a popular meme to offer wildly differing takes on its subjects. For my story with Carlijn Jacobs, we went to space to explore the idea of rebirth. It was new territory for us: typically, stories about faraway galaxies are told through fiction, so it was interesting for us to feel out our issue theme in the cosmos.

Elsewhere in the edition, our fashion editor-at-large, Claudia Sinclair, shoots a story about pregnancy and new motherhood, and how babies grow into their autonomy despite the identities we impose on them; we travel to Bangladesh to celebrate the first anniversary of the nation's first school for the hijra third gender community; and the uniquely talented Gabriel Moses captures, in cinematic style, five graduates using design to unravel their own history and heritage. Arca and *The Matrix Resurrections* screenwriter Aleksandar Hemon discuss digital-versus-IRL duality; Paulo Almeida spends time with the Jacu community in the north-east of Brazil; and an interactive atlas brings together perspectives on gender everywhere from Korea to Mexico.

As we draw the year to a close, the issue is a reminder of the many driving forces – cultural, personal, political – that continue to shape our identities in 2021, even as we, in turn, shape them. Perhaps you'll find yourself somewhere in the pages of this magazine, too.



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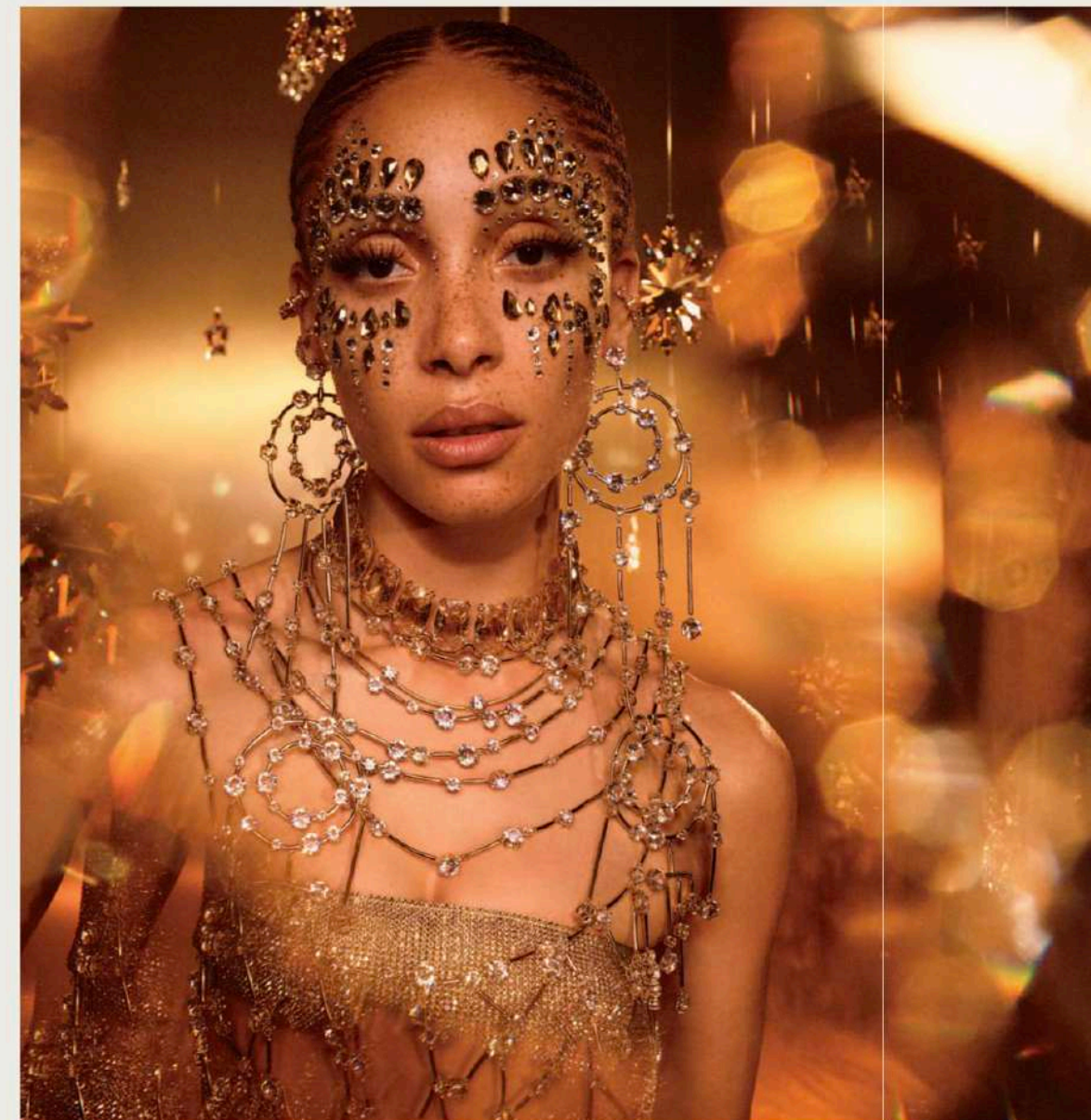


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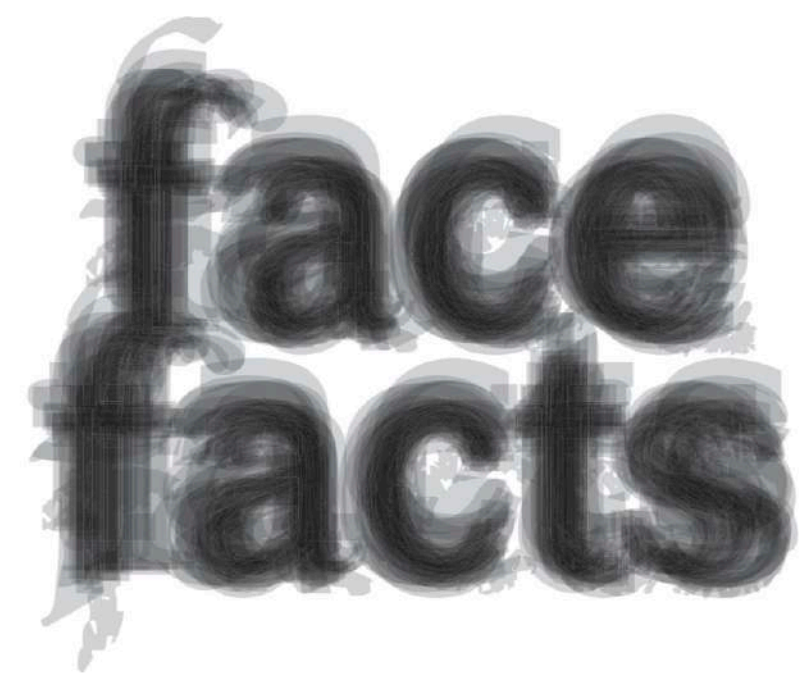
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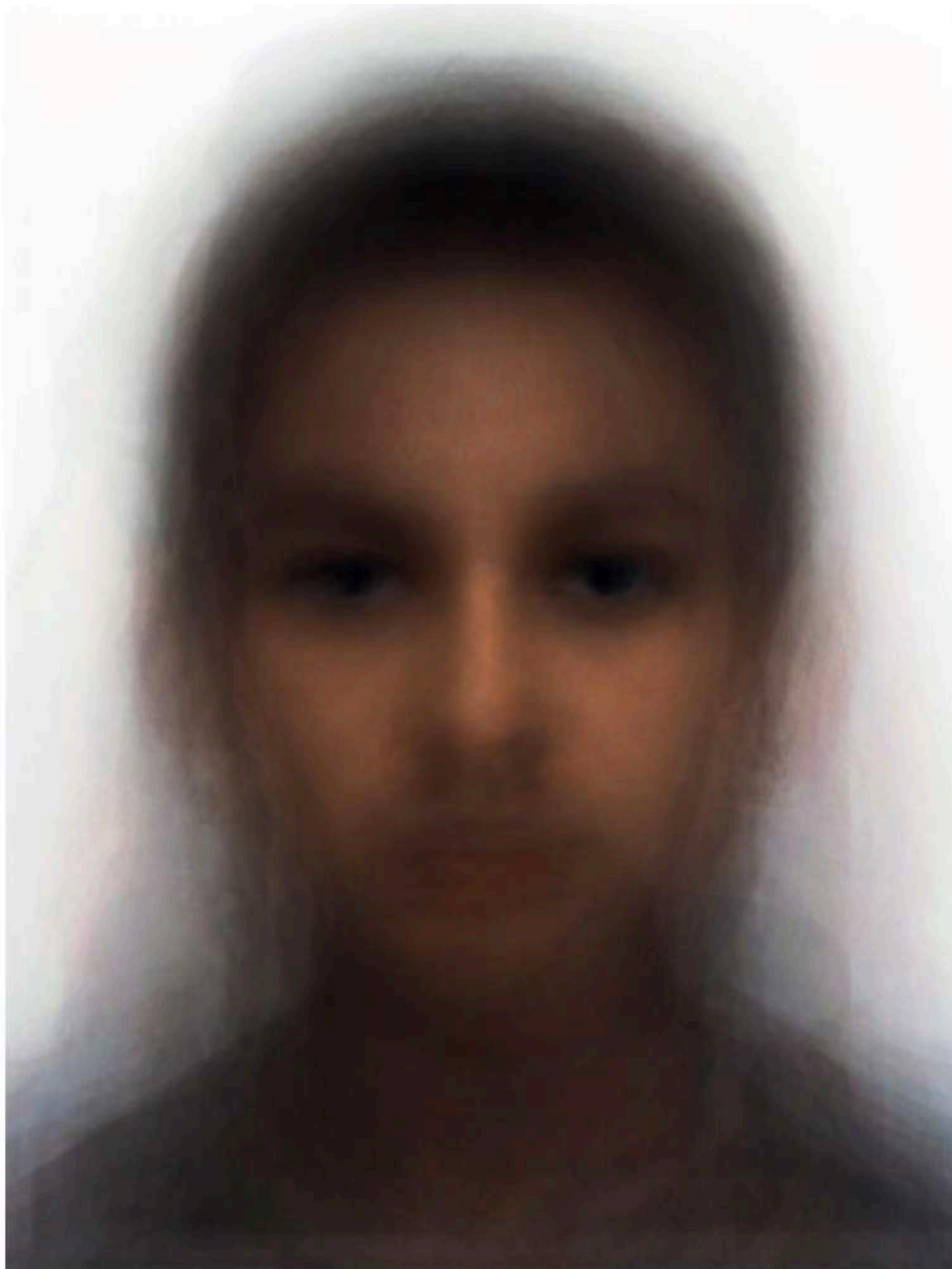


The advertisements are just like any other magazines. They have full page and double page advertisements of brands like Fendi, Swarovski, Tiffany & Co., Valentino, etc.

Features/Articles



Let's face it: no one likes their passport headshot, especially when it's reprinted in an international magazine. When we asked all of the issue's contributors – from stylists and PRs to writers, rappers and editors – to submit theirs, we threw them into a blender and hoped for the best. Stare into the eyes of winter 2021 – the spawn of a new era



Atlas of Identity

Across the world, notions of gender are informed by context, place and endless possibility –the past and the future, in conversation. From North America, Brazil and Fiji to Pakistan, Kenya and Australia, we've collected a gamut of perspectives touching on ancient and modern identities, from travesti to two-spirit and muxhe, exploring how gender is interpreted, imposed and imagined today. Scan the QR codes to hear and see more

TEXT GRIFFIN WYNNE

A major tactic of modern transphobic rhetoric – especially against non-binary or genderfluid people – is that we're making this up. That our identity isn't rooted in anything. That it isn't real. It's imperative, then, to look at the history of gender-nonconforming people outside of white, western perspectives. In doing so, we can fight transphobic narratives that our existence is a trend or fad, help contextualise the lived realities of modern trans people, and show that transness isn't just valid – it's resilient, too.

Finding this connection to a greater trans community, one that spans time and space, has been both healing and humbling. It's been an abrupt invitation to ex

nonconformity. For this people across to them. What been shaped by beautifully and common threat on gender and people are internalism. That m work, one that

and land. And that white people's understanding of gender – even the rejection or subversion of it – is permanently informed by western ideology.

In an email, Charlie, a Dine scholar born and raised within the Navajo Nation wrote, "I know you said that you wanted to showcase how gender variance is not 'new', yet by mapping out, there is this assumption that 'gender' is universal, which reinforces the settler colonial logic of gender." In my efforts to host as much trans representation as I could, I didn't realise how much I was still pushing my own narrative. To assume that gender even exists is to impose western ideologies.

As terms like 'non-binary' become more common, and your mum gets better at using the singular

📍 **Mena**
(Middle East & North Africa)

QADEERA

is an LGBTQ+ blogger and podcaster from the Mena countries.

"Being Arabqueer was acceptable a long time ago in the Mena region, especially among Middle Eastern cultures. Brown people have been very accepting towards the LGBTQ+ community; some of them believed that when a man is queer it brought good luck to the village. Trans folks have been a part of many cultures in north Africa and they were treated as gods during pharaoh times. Through my pages, I raise queer voices and acknowledge the fact that, yes, we are here, we exist and we ain't going nowhere, babe – no matter how much you pressure us to be silent."

📍 **Botswana**

TLOTLO CANDICE 'CARMELO YOKO' KENALEMANG

is a creative living in Botswana.

"I work for an NGO called LeGaBiBo (Lesbians, Gays and Bisexuals of Botswana) centred around serving the queer community in Botswana. One of the pressing issues being faced in the community is understanding gender non-binary in its full scope. As a genderfluid person, I don't think the way that I dress has anything to do with how I identify, but it is seen that way, which is incredibly frustrating, because it breeds unnecessary comments. Like, I am trying to come across as a man if I'm 'too masculine-presenting', or I'm 'confused' if I'm wearing skirts because that's 'feminine-presenting'. People don't usually understand when I say my pronouns are he/she/they because I am genderfluid and that's how I

📍 **Kenya**

LETOYA JOHNSTONE

is a Kenyan model, activist and director of Official Toy Toy Models.

"We have different cultures in Kenya here and so, to each their own. As a transgender woman living in the Kibera slums, poverty is a big issue – [I am unable] to secure jobs because of my gender and sexual orientation. Here in Kenya, before colonisation, transgender persons were regarded as a higher power's gift and they were highly respected. Intersex people were regarded as gods, and this means that peace was there, because people understood the power of gender variance. Most of the inequalities that the intersex, trans and gender-non-conforming communities go through are rooted in colonial laws. It's the reason why seeking justice, healthcare services and even documentation is still a challenge. An individual should be able to express how they are, because that is their authentic self."

AVA HEATHER MRIMA

is a trans woman from Kenya that works for Jinjingo, a Kenya-based organisation for intersex, transgender and gender-nonconforming people.

"Jinjingo means 'my gender' and has created a wellbeing environment for intersex, gender-diverse and transgender people to live great lives since 2012. We've had many engagements – both with state and non-state officials – to try and address some of the structural issues that the community faces. One of the key pillars we have been working on is mental health and

With the sex recession hitting hard even before the pandemic forced us off the streets, we're getting laid less than ever before.

But do we care that much? In reality, it's the internet's gatekeepers – not the horny and online – who set the agenda when it comes to sex, enabling self-discovery on the one hand while pixellating our desires when they threaten to disrupt the bottom line.

With marginalised voices increasingly pushed from view, it's time for a new frontier in fucking

TEXT ANASTASIIA FEDOROVA

Defining sex is tricky. Is it an electrifying moment of skin-on-skin contact? A string of DMs typed with one hand, peppered with half-hearted selfies? A four-minute video streamed from a remote server? A neural pathway fired up by the sight of a jockstrap, or a pair of latex gloves? Truth be told, deciphering sex today is all but easy – and its very definition is shifting in a way no sexed class could have hoped to brace us for. In all its slippery multiplicity, does sex remain something exciting, radical, intriguing and simply worth having for digital natives?

The last few years have brought about an onslaught of "puritecnical" media tropes suggesting a "sex recession" among Gen Z – terms backed and disseminated not just by viral social media microtrends, but by studies carried out by the British Medical Journal, the University of Chicago's General Social Survey and researchers at Rutgers University and the University of Albany, to name a few. It seems that almost every university is keen to quantify exactly how Gen Z is not having it, or having it differently. The recurring reasons surveys tend to cite for their findings mainly revolve around changes in family and social structures – people get married later and live with their parents for longer, social media, streaming and pornography boost screen time; the pitfalls of hookup culture meet with a general decline in mental health.

And let's not forget the Covid-19 pandemic, which has (perhaps irreflexibly) altered the meaning of physical intimacy. The complexity of the current conversations about young people and sex, however, tend to quickly eclipse the narrow insight given by out-of-context stats. Today, learning about sex encompasses consent and pleasure, polyamory and kink, queerness, asexuality and the broad spectrum of gender identities. Moreover, understanding sex also means taking into account the ways it can mirror the structural glue of our society: misogyny, transphobia, racism, power dynamics. Talking about sex

in 2021 is more complex, uneasy and problematic than ever. Is this enough to put us off having the conversations – and sex itself – altogether?

If we take a step back, it feels as if any attempt at breaking down today's vacillating libido will likely trigger a reflection on the future of sex as a whole. Sex is part of our identity, creativity and consumption on and offline – a valuable commercial resource, a battlefield and an ever-evolving system. We're probably curious, above all, about how (and if) we can connect to our bodies, and to each other, in a world which seems to continuously find itself on the cusp of apocalypse, as the last decade has demonstrated. The best question to ask, then, is not whether Gen Z is having more or less sex – but rather, what does sex mean for Gen Z? And how does the sex we're having today impact our future?

"Millennial teens had heteronormative sex advice in the pages of glossy magazines, but this generation has access to a smorgasbord of inclusive sex-education content: from kink, gender and sexuality-inclusive creators ranging from doctors and healthcare professionals to pro-dommes and gender activists," says Poppy Scarlett, a pleasure educator and owner of the online sex toy boutique Self & More.

TikTok, she points out, plays a major role in shaping the narrative of sex for the younger generation. "The conversations which are taking place are more inclusive than ever. Young people are rejecting the penis-in-vagina-focused sex ed of the past and speaking plainly about their frustration with heterosexual dynamics. We are seeing young people use humour to call out the fact that they've experienced some bang-average sex and acknowledging that they deserve better. While these quippy videos mainly serve to entertain, the more people that know that a tight vagina isn't necessarily a good thing, or that two minutes of P-in-V sex doesn't eat the mustard, the better."

TikTok, which reached one billion monthly users in September, reflects the paradoxical nature of sex conversations online: despite the app's community guidelines being strict about nudity and even mentioning the word 'sex' – often written as 'sexxs' or 'x3s' by users looking to evade censorship – there is a vast amount of sex-driven content on the app, with hashtags like #kinktok reaching

-Dazed has a very different set of articles that focus on social issues, gives voice to certain people, that bring forward on going topics, development news, etc.

-It's helping different communities and creatives come forward by discussing about them and the problems they are facing. Also how these people have overcome adversities.

the Pleasure PRINCIPLE

Dazed

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In reaction to our issue theme, Sam Rock plunges us into familiar scenes, and invites us to find ourselves in the crowd. Bouncing off previously unseen images from the photographer taken at a Spanish festival, Irina Baeonsky explores the meaning of shared identity today – and our tireless search for something greater

“Every day brings us the news, yet we are poor in noteworthy stories,” wrote Walter Benjamin in *The Storyteller: Tales Out of Loneliness*. In the heat of the frantic, brimming now, a rehearsed iteration of this 1936 musing holds true: quantity always has and, to some extent, perhaps always will trump quality. In the eyes of others, we exist and gain purpose through dissemination and multiplicity; being everywhere at once; amassing ever-growing legions of pixelated devotees, friends, contacts, data, experiences. Our legitimacy, personal and collective, is acquired through quantitative credibility. Surplus. Our legacies are awash with excess. After all, holy consumerist precepts beam brightest on a pedestal of hoarded waste.

Somewhere between the grotesque and the playful, the adrenaline-pumping western metropolis freezes and repeats, *ad infinitum*, the paradoxes at the pulse of our everyday.

We move together, but mostly apart – in communities made of individuals, each irreproducible, each uniquely chiselled, daily,

by the crisp gust of city life, yet each surrendered to solipsistic autopilot, caught between a need for attention and an inability to give it. We, as communities, are only as strong as the structures we build; if the buildings we erect are riddled with hostility, designed for profit-making, facades and accommodating for haste as its primary motion, can their disaffected tribes of dwellers, rulers and visitors be any better?

We move together, but mostly apart – self-styled pawns of neoliberal cosplay by day, lustful, starving psyches by night. Just like the hollowed-out blocks of concrete we define, and that define us. Still, the tangible quotidian only makes up a sliver of our experiential reality. Physical spaces are, increasingly, eclipsed by the cybernated, our individual and communal selves sublimated and subjugated to the mighty cloud. Through it, we gain quantifiable – if algorithmic – purpose. We feel seen. We are loved.

We move together, but mostly apart – the strange times we zigzag through have loosened our semantic grip on words, notions, pillars, realities

we thought immutable. The earthly borders once used to officiate division are now epidemic. Along with them, our deepest fragilities are exhumed. We fear, yet desire, our fellow others’ gaze. We dread yet crave that very same touch.

We move together, but mostly apart – we move in herds of lone wolves. Solitude is endemic, yet shared. Solitude is the self-reflective glue of our communal cohesion. Solitude enables introspection. On a bad day, it induces unwarranted, narcissistic self-loathing. On a good day, it triggers humility. Self-understanding. Self-love – and, through it, love for others. The more time we spend alone, be it in our hearts, our heads, our bodies, the better we understand ourselves. The likelier we are to defrost our capacity for compassion, receptivity, empathy. We are as unique as we are alien. Each one of us signifies otherness to someone else. If we all are other – are we all the same?

We move together, but mostly apart – infantile insecurities, coyness and concerns of inadequacy aside, togetherness, *real* togetherness, brings joy,

and we know it. Community is, above all, warmth. Large, sweaty crowds cushion us into catharsis. They liberate the asphyxiated self. In their blissfully suffocating crunch, we can breathe. In their slapstick barbarism, we find peace.

A methodical psychonaut once said that the cost of sanity in this society is a certain level of alienation. What if, in accordance with our slippery linguistics, we reconsidered this term altogether? What if alienation were made communal? If we all detached from what we once deemed sacred to wilfully congregate around a new, bespoke totem? Loneliness needn’t be fatality – the other always has, and always will, be vitally needed. Solitude hatches the egg of communion.

In moving apart, we move together.



When Bangladesh’s first school for the hijra third gender population opened in 2020, it brought generations of stigma and misrepresentation into sharp focus. A year on, how has it changed the landscape in Dhaka and beyond? Alongside images of the wider hijra community, the school’s founders and students reflect on their achievements, the long shadow of colonialism in the country, and the hill that still needs to be climbed



MOYNA, 25

KHUSHI, 29

TEXT SHUPROVA TASNEEM

Gridlocks, mega-infrastructure projects, the constant clanging and drilling of construction – in Dhaka, the capital of Bangladesh, it’s easy to forget that this fast-expanding city, where everything is malleable, replicable and new, is also one of the oldest settlements in south Asia.

Witness to the rise and fall of empires and home to settlers from Portugal and Armenia to Afghanistan and Iran, Dhaka has been the centre of diverse influences and radical cultural shifts for centuries. This November, in the old town of Kamrangchaur on the city’s western edge, Bangladesh’s first religious school for the third gender community, the *hijra*, celebrates its first birthday.

The easiest way to reach the school – named the Dawatul Quran Third Gender Madrasa – is to walk across the steel bridge that connects an island on the Buriganga River to the rest of the old town. Past the busy lanes showered by sparks from small mechanic shops and the iconic Dhaka tea stalls jostling with modern-looking stores next door, it’s impossible to miss the madrasa’s large, navy-blue

sign on the slope across the bridge. Its weight, too, is felt across the wider hijra community. Among Bangladesh’s LGBTQ+ population and specifically those identifying as hijra, the school represents acceptance. “I don’t have the words to tell you what it means to be able to come here,” one of the school’s students, Shahenaz Shahari, tells me. “I had been trying for almost three years to get someone to teach a few of us some proper verses, at least during Ramadan, but no one was willing to take us on.”

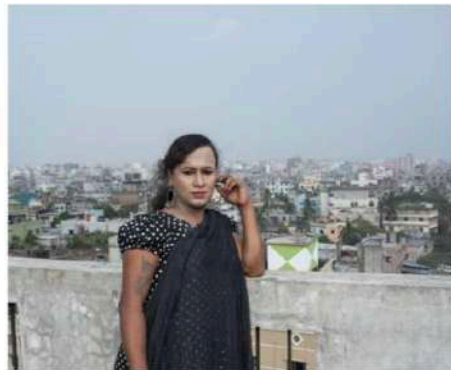
Today, there are no existing Bangladeshi laws which specifically recognise transgender identity, and the colonial era’s anti-LGBTQ+ legislation, though hardly enforced, is still in place. Most of the Indian subcontinent’s transgender population have traditionally been forced to leave their homes and join all-hijra communities. In the absence of social safety nets, many are forced into sex work, and have almost zero access to education and professional work. Although Bangladesh recognised the hijra in 2013 by including the option for a “third gender” in official documentation including passports, deep-rooted prejudices exist today.

“This bridging of the gap, the fact that *hijras* (teachers) and the hijra are together in a madrasa here is a very important milestone for us,” Shahari says. “From a young age, we have been spurned by society. Even in the poorest of families, children are taught about their faith, but we are deprived of that.” Twenty-eight-year-old Muskan, another student at the school, underlines its importance in creating a sanctuary for the local hijra community. “There are many more rights I will be fighting to claim in the coming years, but for now, I have a safe space, where I can be myself and pray in peace,” she explains. “For someone who is used to getting very little, this is a lot.”

And the school is expanding. In just a year, the madrasa has opened up 25 other branches across the country and today reaches more than 500 students. Now, they have plans to launch a residential madrasa for hijra youth in the capital. Here, alongside religious education, students will be offered formal education under the government system and the option to learn technical skills to improve employability. “My dream is that, one day, the hijra who graduate from our madrasas will not only

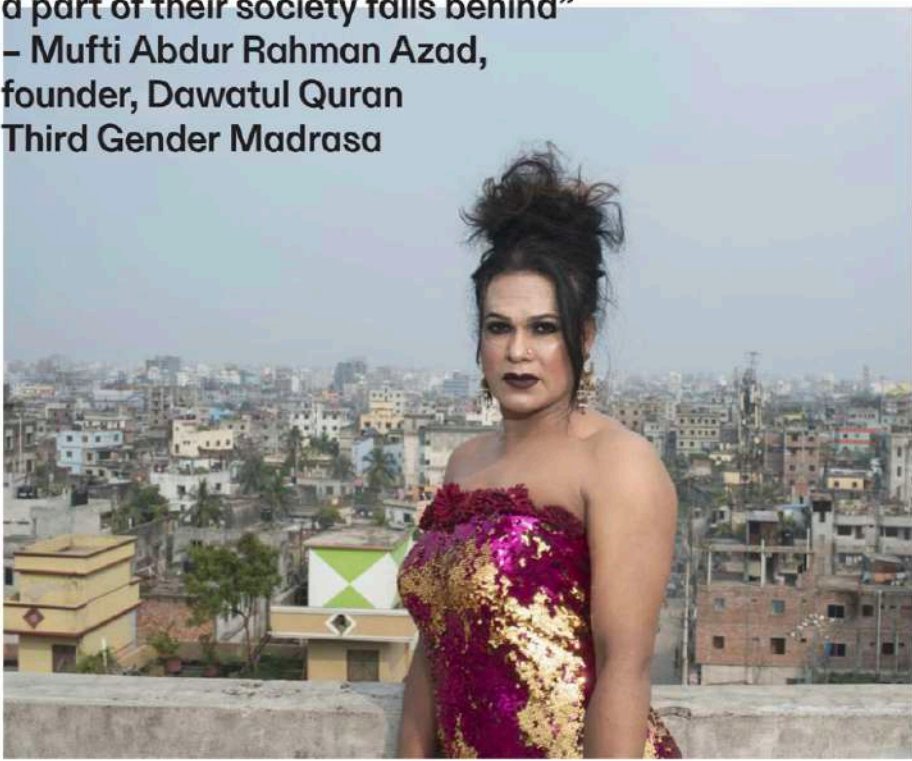


LORA, 23



SUMONI, 25

“No country can go forward while a part of their society falls behind” – Mufti Abdur Rahman Azad, founder, Dawatul Quran Third Gender Madrasa



JONAKI, JONAK, 29

-The articles have their own set of photography and styling(in some) done.

-A good example of an uplifting article is the one called “Higher education”. This article talks about a school for Hijras in Bangladesh and how has the experience been for them so far.



photography RAFAEL PAVAROTTI
styling IBRAHIM KAMARA

Harry Styles: Full Speed

Off the back of the critical acclaim for *Fine Line* and a myriad of film parts taking him from global to stratospheric, Harry Styles adopts his newest mantle. Enter Pleasing, his first business venture, which puts beauty, naked ambition, collaboration and sustainability front and centre. This time, it's personal...

all jewellery worn throughout SWAROVSKI Collection I & II by creative director GIOVANNA ENGELBERT

ENTER THE VOID

The film that freed our minds at the switch of the millennium, *The Matrix*'s conversations around digital and analogue freedom, alternate realities and identity dysmorphia sparked memes, myth and legend, changing the way we think about AI, and the internet, forever.

Like *The Matrix*, *Arca*'s forthcoming *KICK ii*, *Kick iii* and *kick iiiii*

TEXT ANNA CAFOLLA

The late novelist and poet Ursula K Le Guin once told an interviewer of her discomfort with being referred to as a science fiction writer: "Don't shove me into your damn pigeonhole, where I don't fit, because I'm all over. My tentacles are coming out of the pigeonhole in all directions." The kinds and multiple, metaphorical limbs of thinkers like Le Guin flex into the future to imagine sublime worlds humanity and technology have yet to harness. I use 'sublime' in the sense of the sublime art theory that Wordsworth, Burke and Kant built upon, where speculative futures inspired by art can be noble, splendid and absolutely terrifying.

The Matrix arrived on the cusp of a new millennium and articulated this widespread sense of wonder and fear in technological advances. Filmmakers Lilly and Lana Wachowski's sci-fi epic interrogated nascent anxieties about hacking, computers, a Y2K bug-bitten world and artificial intelligence, while also pointing to the possibilities for dual, digital identities and redefining societies bolstered by personal freedom and liberation. *The Matrix* amassed a cult following, created its own vocabulary and a legacy that traverses pop culture from fashion to contemporary film, and inventors conceiving new technologies in its image.

Though its theses have remained pertinent over the last two decades, now, in 2021, and approaching *The Matrix Resurrections* release, that liminal historical space pulsates. Nearly two years since Covid struck, our digital existence overshadows our physical selves more than ever, and workers have untethered themselves from offices to work remotely online. What's more, as writer Andrea Lawy Chu declared in her 2019 book, *Females: A Concern*, *The Matrix* can be acknowledged as an allegory for transgender life. "We have dysphoria. The Matrix is the gender binary. The agents are transphobia," she wrote, suggesting that the red pill symbolises

hormone therapy. There's a sibling of kinship and with Morpheus's crew, th to build new, tangible w live out identities. I'm like Neo/Thomas Anderson Wachowski confirmed this in 2020, when she expressed that it had been a society today feels m for this transformative po The music of Venezu list, producer and singer Alexander Ghersi similar through our collective Ja culture and art. Ghersi I follow up last year's *KICK* with parts ii, iii and iiiii – four albums combining to thrill- ingly stretch pop structures and interpolate genres from reggaeton to bubblegum and electro. Through time, we experience *Arca*'s various self-states, the narrative influenced by her experiences as a trans non-binary woman, digital duality, and the complexities of love, sexuality and gender. She is fearlessly open-hearted about what both pop and personhood can be, with a belief in transformation, collectivism and rebellion that is also infused in *The Matrix*.

Joining Ghersi in conversation is Aleksandar Hemon, the Bosnian author, Guggenheim fellow, musician and co-writer of *The Matrix Resurrections* with Lana and David Mitchell, as well as the celebrated TV series *Sense8*. His books, including *The Lazarus Project*, *Nowhere Man* and his memoir, *The Book of My Lives*, navigate dystopia, conflict and migrant identities, frequently centring on people who are caught between two worlds.

Reflecting on *The Matrix*'s most urgent themes, Ghersi and Hemon talk technological terror and hope, digital and dual existences, and the shared mission to move beyond binaries – as well as killer soundstems and hovering dancefloors. Our conversation is most fervent when we discuss speculative fiction, and artists' responsibilities to imagining new worlds. As Le Guin also said, "The future of science fiction is just a metaphor for now," however splendid or terrifying that may be.

previous spread, left: all custom-made clothes and leather boots GUCCI; crystal and gold-plated Milenia clip earring set and crystal and aluminium Dekis cocktail ring SWAROVSKI Collection I; this page: all clothes and custom red circle MARCO RIBEIRO; tights and socks worn throughout IBKAMARASTUDIOS; leather kitten-heeled shoes worn throughout COMME DES GARÇONS HOMME PLUS; crystal and rhodium-plated Memoria clip earring set and crystal and rhodium-plated Memoria cocktail rings SWAROVSKI Collection I; white crystal and rhodium-plated Stella rings SWAROVSKI Collection II



TEXT LYNETTE NYLANDER

NEW YORK CITY, NEW YORK

Trust Harry Styles to bring new meaning, quite literally, to Halloween. *Harryween*.

In the final leg of his sold-out Love On Tour series of shows, his six-person band took to New York's Madison Square Garden on the weekend of Halloween. On the bird-call from their faithful leader, his legions of fans turned up to the concert in fancy dress. Crowds outside gathered in traditional All Hallows' Eve getups of ghouls and goblins, and many paid homage to Styles' signature style (think feather boas, kick-out flares and heavy-set platformers). Not one to miss out on the chance for a display of style, Styles appeared on stage as Dorothy from *The Wizard of Oz*, complete with a sparkly blue pinafore with matching bow, and of course, ruby-red slippers (his band make up the Tin Man, Glinda the Good Witch et al). All outfits are courtesy of Alessandro Michele, Styles' friend and creative director of Gucci, of which Styles has long been a brand face.

Enveloped in the rapture, the crowd hangs on to every minute of his husky growl and swivel of the hip as he breaks out into a spooky rendition of Britney Spears' "Toxic". But put aside Styles' Mick Jagger swagger, and the crowd, made up of all ages, races, genders and sexualities, feel bound to something a little deeper than just the look-and-charm of the 27-year-old performer. Affirmations of beauty are swapped, expression is celebrated and friendships are formed under the umbrella of the pop phenom. Case in point: "#holotoutfit" (Styles' Love On Tour outfit, in case you were wondering) hit 37 million views on TikTok in the US alone.

"It's funny because I don't think of myself that way [as a style icon]... but bringing people together is the thing I'm most proud of. [At the shows] I get kind of a front-row seat to see a bunch of people getting in a room together and just being themselves. Not coming to the front of the stage, because they're hanging out at the back, dancing like nobody's watching. Having the most basic version of a good time. Humans interacting and accepting each other," says Styles, expressing wonder at the real of his committed fandom, the Styles. "A room full of people just loving each other is so powerful."

LOS ANGELES, CALIFORNIA

A few weeks ahead of our conversation, Styles quietly emerges at an airy photo studio in Los Angeles for his Dazed cover shoot. Despite the furiously quick turnaround from inception to execution of the shoot (things in HS's world happen quickly and meticulously), the star is in wonderful spirits. Perfectly on time, and flanked by a burly and ever-present security guard, he's quiet and reserved but polite, greeting everyone with a northern accent that's been slightly tweaked by his years in LA. Immediately, you're struck by his presence. A certain sort of wanton sex appeal that even the most hardened of critics couldn't resist radiates when he looks you in the eye, something he's careful to do when you are in conversation. (A recent study suggested Styles' sea foam-green eye colour was the most beautiful in human existence.)

He's dressed in a fitted baby tee and low-slung jeans, kept just so by an umber-brown belt, and finished with a crocheted skull beanie that reads 'attainable', though I am not quite sure it would

look as uncontrived on anyone else. He wears clothes unbelievably well. But that we already knew: the aforementioned face of Gucci is often feted as our generation's Bowie in his fearless, genderless and boundary-less approach to fashion. He's donned a frilly gown on a *Vogue* cover and gets your grandma's card (OK, it was actually JW Anderson) a permanent spot in the V&A. Our shoot is no exception in bringing on the glam. As photographer Rafael Pavarotti readies his camera, Dazed's editor-in-chief

Ibrahim Kamara takes Styles through the proposed looks for the shoot. He immediately grabs an angelic cream look of a Rick Owens webbed sweater, a Galliano corset, and a Comme des Garçons kitten heel from the splatter of Polaroids affixed to the wall. A psychedelic Prada jumpsuit complete with Swarovski choker is another favourite, and a Balenciaga look with top-hat aplomb is quickly greenlit. At ease in front of the camera, he slips from one look to another, each more fantastically concocted than the last. He's the right side of confident and seems, through observational content.

It's a far cry from the vision of the fairly sheepish Harry Styles from One Direction: 16 years old, with a mop of curls. Despite the group's mega-success of over 70m albums sold worldwide, we perhaps never knew the potential of what lay beneath until the release of *Harry Styles* (2017), his breakaway solo album after the group's hiatus and a revealing look at someone whose enigma had been overshadowed by headlines and hysteria.

"I was 16 [when One Direction started], I just kind of finished school and didn't really know what it was that was happening," he explains. "Everything was really new and exciting and I didn't know how long everything was gonna last. It kind of became like, 'Wow, how long can we keep this going?' because I really didn't expect any of this to happen."

"There was a time when I was younger, and I was in the band, when I would have been afraid for everything to have stopped. I didn't necessarily know who I was if I wasn't in the band. Now, the idea of people going, 'We don't like your music any more, go away' doesn't scare me. I think there was a time when it did. It gives me the freedom to kind of go, 'Great! I'm not working from a place of fear. I'm working from a place of wanting to work stuff out, and try different things.'"

It's a sum of parts that has worked well for Styles. His sophomore album, *Fine Line* (2019), went double platinum in the US and won him Grammy, Brit and Ivor Novello awards, with *Rolling Stone* ranking it among its 500 Greatest Albums of All Time, a feat that he has finally had time to reflect on. "I think things are hitting me for the first time," he says. "It really is the first opportunity where I felt like I had time to take it in since leaving home, to be honest. So, going forward, I'm just going to take things in as they're happening – how nice some of those things are, how not nice some of those things are – and observe them. When we get back to some semblance of normality, I will check in with parts of myself and make sure I don't lose myself again and get pulled back in."

"There was a time when I didn't know who I was if I wasn't in the band. Now, the idea of people going, 'We don't like your music any more' doesn't scare me. I'm not working from a place of fear"

While conquering music, he dipped his toes into the silver screen with a role in Christopher Nolan's *Dunkirk* (2017). He used a world tour that was paused due to Covid to take on a trio of new movie roles. He has a much-anticipated role in *Don't Worry Darling*, a psychological thriller set in a utopian California starring *Midsommar*'s Florence Pugh. Directed by Olivia Wilde, whom Styles began dating during filming, the film isn't due for release until September 2022. A 12-second clip has been ripped on to fan accounts and cumulatively got over a million views on YouTube. His relationship with Wilde has been a daily feature of celebrity gossip rags, though the privacy around it is closely guarded by Styles and images of them together are scarce. "I've always tried to compartmentalise my personal life and my working life," he explains. Paparazzi snaps suggest the two are very much in love though any assumptions on his love life are curtailed for his Dazed cover story.

My Policeman, an adaptation of Bethan Roberts's 2012 novel, centres on husband Tom Burgess, played by Styles, and wife Marion Taylor, played by Emma Corrin. Set in Brighton in the 1950s, the film follows David Dawson's character Patrick as he falls in love with policeman Tom and a tug of war of emotions between the three begins. The story explores homosexuality at a time when it was expressly forbidden. Both films offered Styles room to grow as an actor. "I like to challenge myself and do something different and movies are definitely where I feel most out of my comfort zone," he reflects. "I'm coming from music where I don't think anyone really knows how it works, but I am somewhat in my comfort zone! But in movies, when I show up, I'm the new guy. I haven't been [an actor] for a long time and that's really cool. I feel like I've learned so much and life is about learning."

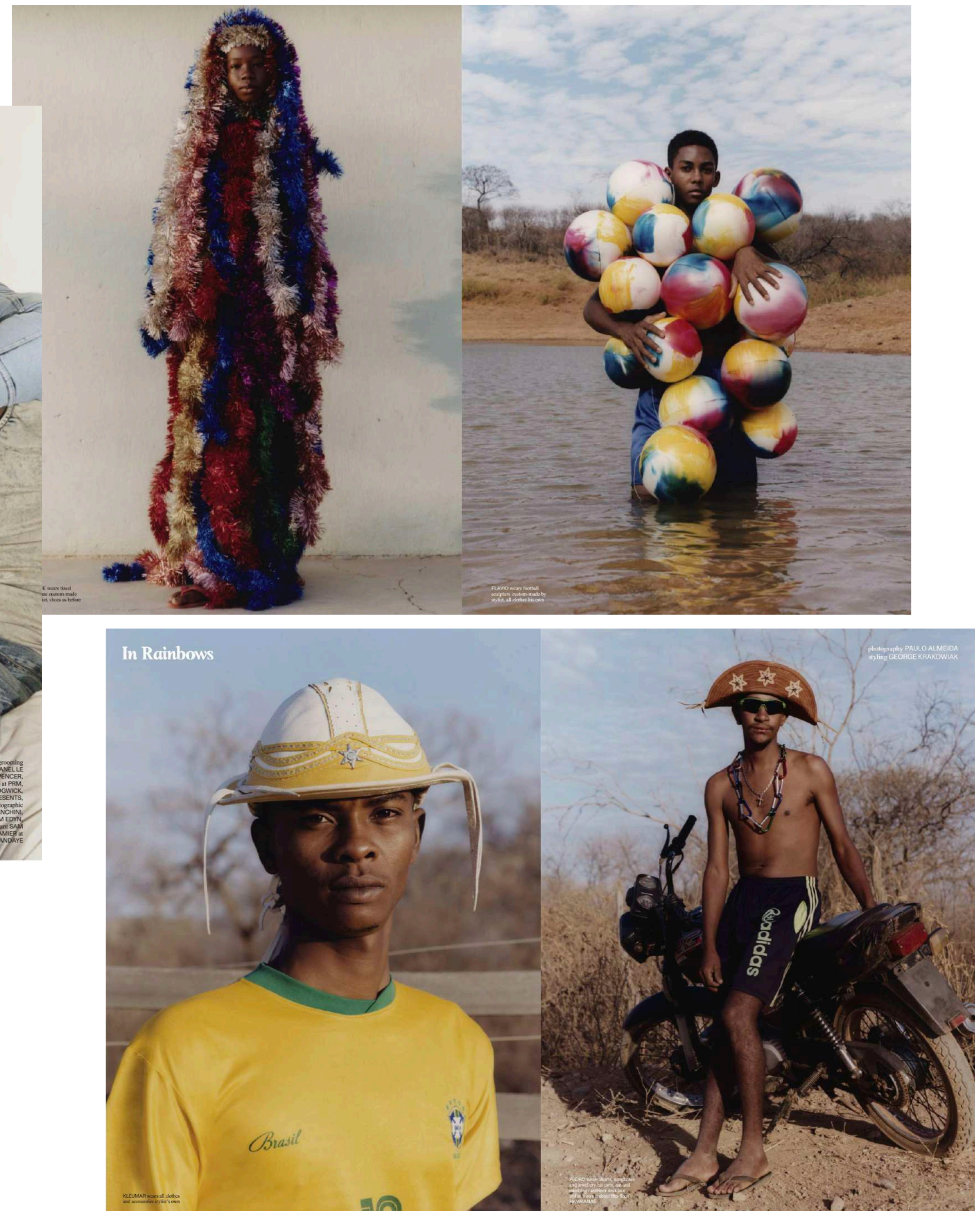
And as much as acting is an education, it's also incredibly personal for Styles. "[With acting] you're trying to remove a lot of yourself and key into someone else," he explains. "On the most basic level, it's like being a kid and you're playing pretend. I am not a very confrontational person. I think I'm pretty chill, so then when you have a character who is like that, it's fun to explore." Styles has never had formal acting lessons, and instead reads scripts with a partner and immerses himself in the "humanity of the character". "I think music and acting really aid each other in a lot of ways. In my experience, a lot of the time when I've gone to do a film I've felt like, 'Oh, I'm probably not gonna do any music for a while because I'll be so focused on that.' And then I actually find that, by the time I get home

-The article layouts are very creative and artistic in Dazed.

Fashion editorials



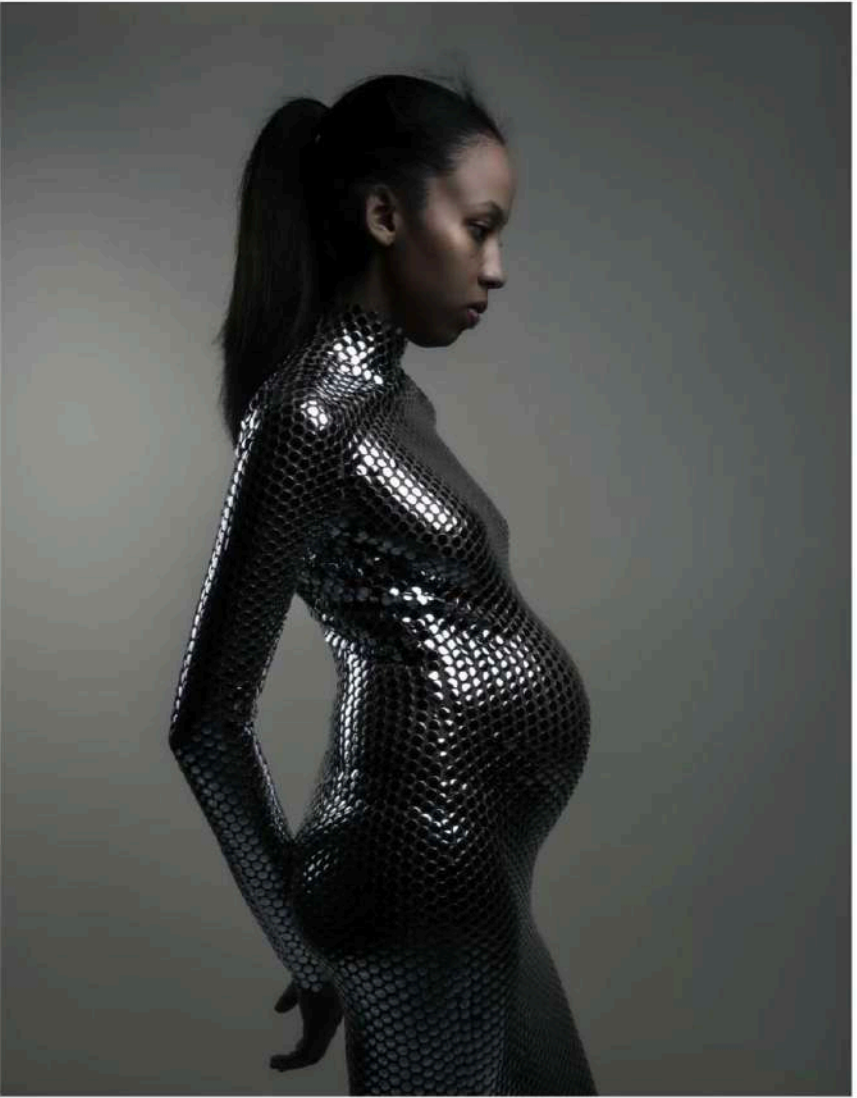
The fashion editorial in Dazed are also very unique. Each set of editorial has a message to it.



Within You,
Without You

The shoot about
pregnancy and
motherhood.

photography JET SWAN
styling CLAUDIA SINCLAIR



previous spread: TIA wears polyester catfishes KIMBLE,
sequined jumpsuit ALANNAH AYLMER,
gold corset and gold ring CARTER from the Cline collection
this page: TIA wears sequined jumpsuit dress BURBERRY

Dazed



GUAVA wears stretch viscose and cotton
dress BOTTIGA VENETA, cotton and silk
underwear MARC O'POLO

85

How It Started



APPROX wears blue
nylon jacket and magenta
nylon pants MOORE
KNOWLEDGE, orange and
purple puffy pants
WOLFF, hooded
nylon boots LOCWE,
nylon boots LOCWE,
face for boots MONCLER
+ CRISTIAN DRAKE,
polyester puffy gloves
SNOW PEAR

How It's Going

photography WILL SCARBOROUGH
styling IMRUH ASHA



APPROX wears bikini
and shoes styled in a
non-over corset, worn in
nylon and polyester flowers
backpack worn as underwear
PEBBLE LONDON,
viscose wool KENZO



YUANCEN wears ostrich-
feathered jumpsuit DOLCE
& GABBANA, Lovers
pouches & jumpsuit
CURTIS, rubber hat
styling even, wooden
and metal hangers and ring
PEBBLE LONDON



YUANCEN wears
multi-layered dress
from KENNY KANGAROO,
Lovers full corset worn
underneath, MUGLER, jumps
hoody headpiece PEBBLE
LONDON, plastic flower
necklace COMME DES
GARÇONS HOMME PLUS



Unique accessories and concepts.

Last page

- The last page has a collage and set of polaroid pictures at the bottom.
- The text in the last page kind of explains the meaning behind the name of the magazine “Dazed and Confused”.
- It explains what it is like to be dazed and confused and how it affects the people in the creative direction.
- The text is under quotation and said by Ishé Grant, the contributor for Dazed+Labs.

“Dazed. Dazed & Confused. It's a state that many find themselves when thrown in the creative whirlwind of art and expression, and what we consider fashion. A kaleidoscope of talents and perspectives that span music, photography and, more importantly, cultures. You open a magazine and what do you see? A plethora of so many different colours and textures, times and places. A photo can tell multiple stories. It's all up to interpretation. Sometimes being dazed and confused is a beauty in itself that can only be captured through art. Throw yourself in a 180. Pushing boundaries. Deconstructing philosophies and experimenting through the means of creativity. Art is the keeper of memories, the preserver of moments, the capturer of swag, the hero of nostalgia. Be dazed and confused. Find your way and make beauty of it as you go.”

– Ishé Grant, Dazed+Labs contributor, writing for the zine

