

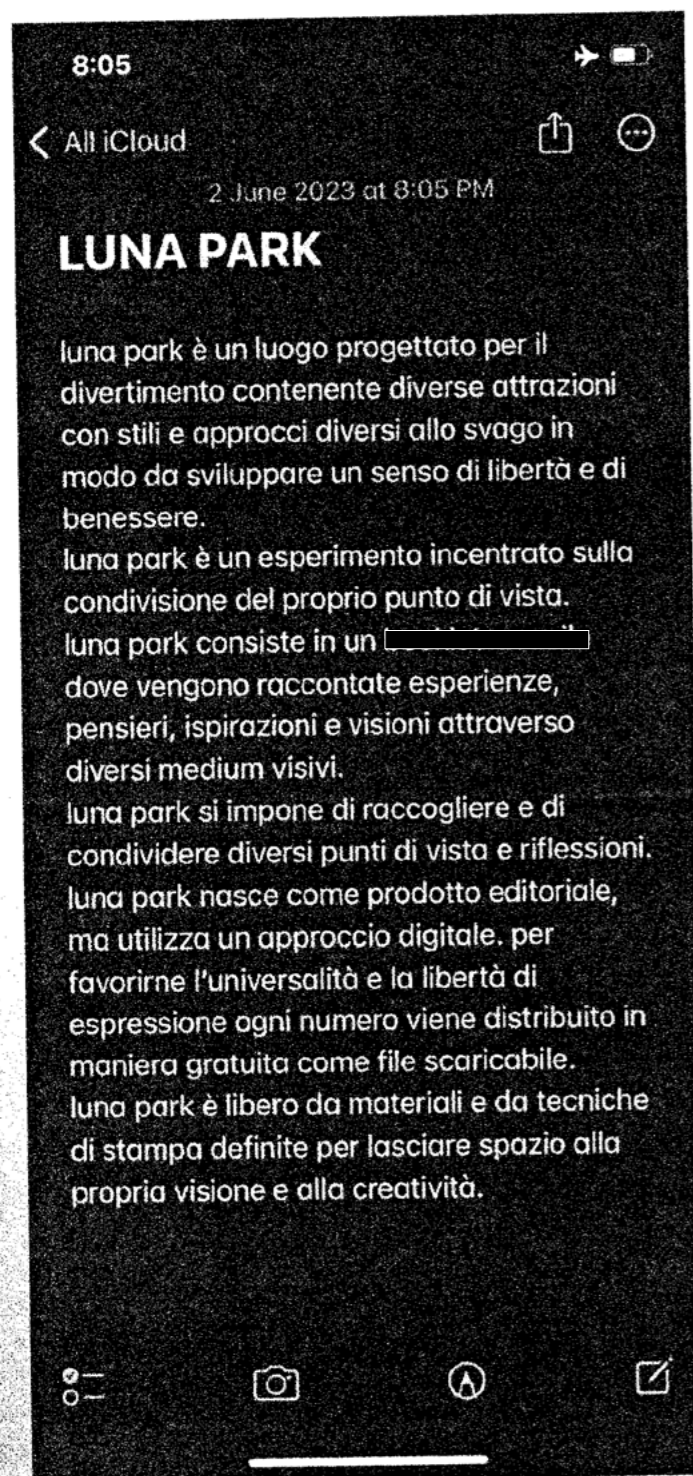
ISSUE 01

LUNA PARK

SPRING 2024

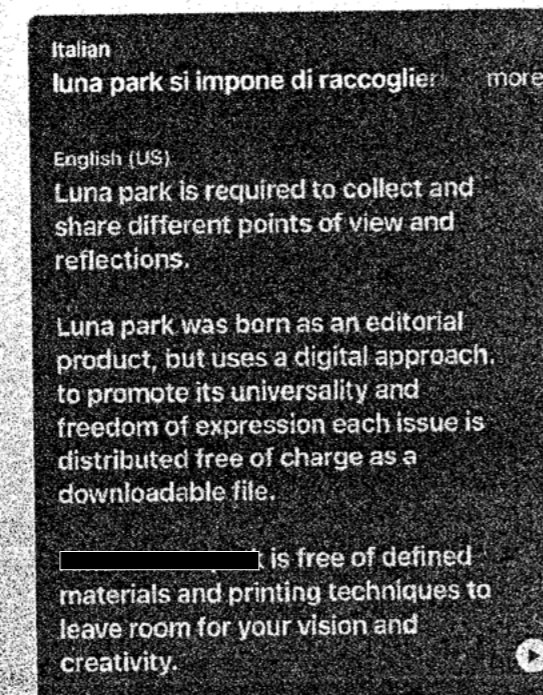
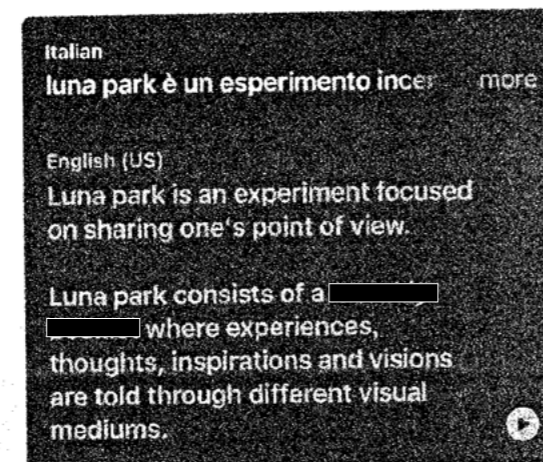
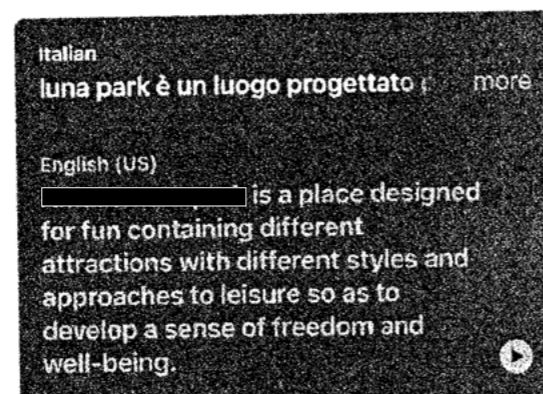
LUNA

WOC
ANDREA GONZALEZ
ANDREA LO NANO & MICHELE MORANDO
ANDREA SIRACUSA
BROOKE GOLDYN
CAMILLA FORMICONI
CARA \ DAVIDE
CCONTROL
CERCHISMO
CHARLIE CASANOVA
CLARA FABBRI
COMFYBOYYY
DANILO XHEMA
EMANUELE PECE
ENRICO LEVRINO
ESTELLE COUDRAY
FLORIAN APPELT
FONDAZIONE ETERE
GIULIA GAFFO
JOHNUPPIE
LEONE WINTERHALTER
LINDA VALPERGA (MARAMEO)
LIZAVETA-ALISA K.
LUCA FERRERO
MARINA HUBER
MARQUES MARTIN & BARRY LOVE
MATTIA ZISA
REAAA.E
RICCARDO FICCO
RINIIFISH
ROCHBIEL
ROMANTIQUE
SULDURUMI
TAL MASLAVI
TIERRAMALA
VINOAMARO
WECLOMO



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2023



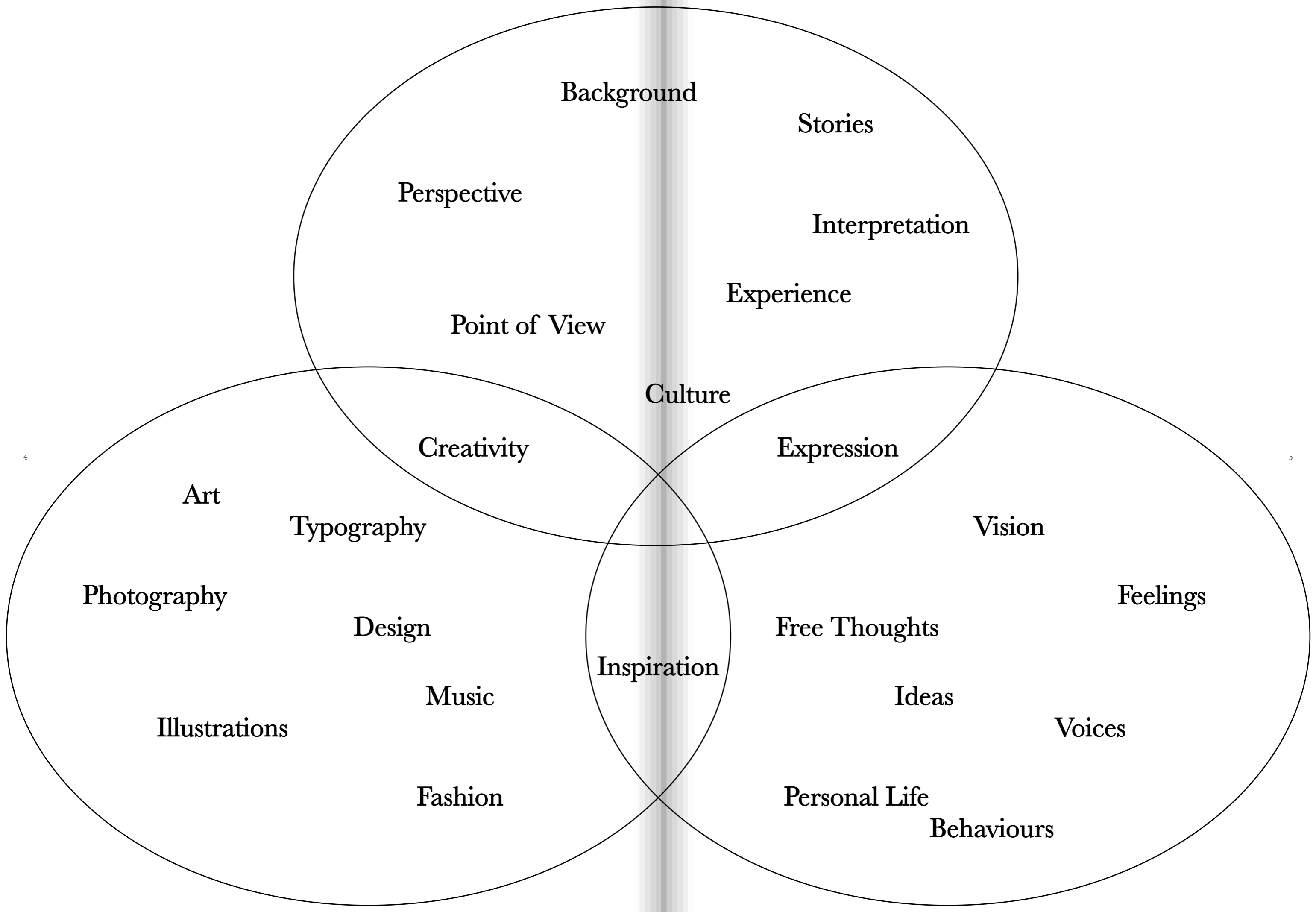
Luna Park is an editorial project where everyone can participate. It is free from a strict style and language. Luna Park wants to invite creatives to experiment with their work.

The purpose of the project is to express feelings and thoughts through different visual medias such as art and design.

Just like a real life luna park, every issue will host different rides (a.k.a. works) made with different styles and with different outputs. Everyone will be free to enjoy the ride and to bring whatever wanted to the table.

Every issue will focus on a general given theme which will not be expressed. Each work will be an interpretation of it.

Every issue will host a playlist with a selection of songs following a determined theme or sound.



Background

Stories

Perspective

Interpretation

Experience

Point of View

Culture

Creativity

Expression

Art

Typography

Vision

Photography

Feelings

Design

Free Thoughts

Inspiration

Music

Ideas

Illustrations

Voices

Fashion

Personal Life

Behaviours

Luna Park is a place designed for fun containing different attractions with different styles and approaches to recreation so as to develop a sense of freedom and well-being.

Luna Park consists of a seasonal booklet where experiences, thoughts, inspirations and visions are told through different visual mediums.

Each year (or every four issues) a macro theme will be chosen and every issue will focus on a more specific topic into that macro-category.

6

Luna Park is born as an editorial product, but uses a digital approach. To promote universality and freedom of expression, each issue is distributed free of charge as a downloadable file.

7

Luna Park is a collaborative effort to enhance and embrace different stories and points of view.

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LUNA PARK

PRINT AT HOME



Step 01

Head over to lunaparkmagazine.com



Step 02

Download the desired Luna Park Issue



Step 03

Open the PDF, then File > Print



Step 04

Customize your own personal copy

why do we cry?
how does it make it better?
when someone goes missing
you fill the void inside of you
by making more space through
eliminating tears.
how does this make any sense?
when you feel happy, extremely

happy, you make more space through eliminating water from your body through tears.

how does cry help anyone?

when you feel strong emotions you feel the need to eliminate this salty water from your human body.

crying just feels right tho. it feels like you concentrate on the pain in those watery eyes and then you get it all out through those salty tears. they feel so hard to push out. everything

becomes difficult. the heart slows down for a second to then accelerate. the breath goes missing so you start panting, looking for fresh air, but you can't reach it. all you smell is the smell of your breath or of the person you are crying with. the only taste you taste is the tears after they slide from the eyes, through the cheeks down towards the lips.

everything feels wrong but right at the same time. you

18

feel pathetic having your
nose running cause of the
emotions and relief you are
going through. you feel weak
and you wish someone was
there. someone maybe missing,
someone maybe that you won't
see for a long time or forever.
everything tries to feel that void
but you can't fix it. you can just
learn to live with it.

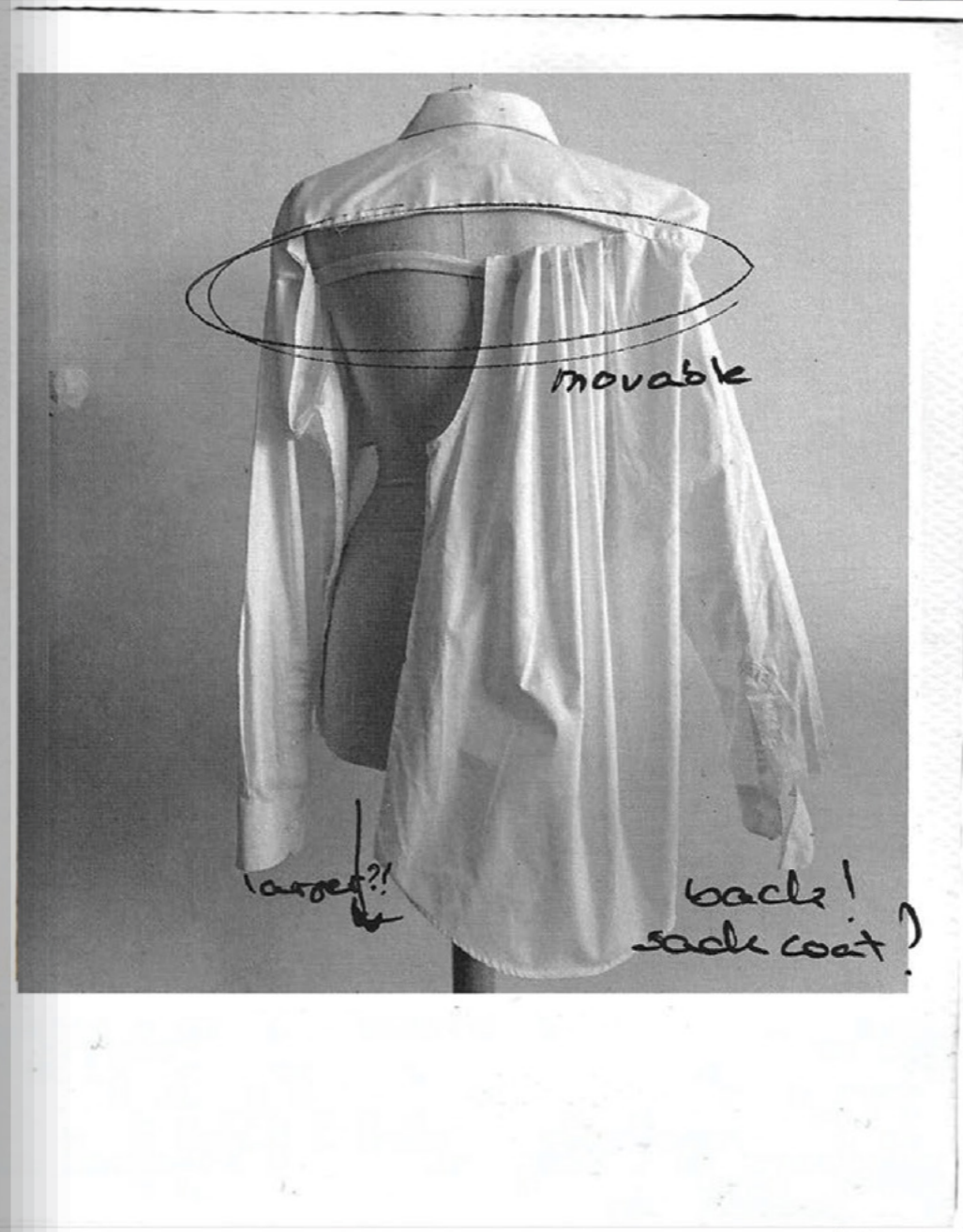
what about you don't want
to? what about feeling nice for
once? what about feeling like

19

you belong to that place? what
about you feel what you are
doing is right?
but that's not the case. you
just cry to let it go so that you
can concentrate back again
to go forward with everything
happening in your daily life.



DISSOCIATED
FROM THE
OUTSIDE





Die Kollektion des fünften Semesters, "Dissociated from the outside", entstand während des Covid-19 Lockdowns. Die Reduzierung des täglichen Lebens auf meine eigenen vier Wände nahm mir die meisten meiner visuellen und akustischen Einflüsse. Die Vorhänge waren das visuelle Element, das mich von der Außenwelt trennte, und wurden so zu einem zentralen Bestandteil meiner Kollektion. Dieses sowohl theoretische als auch materielle Schlüsselement fängt das Gefühl der Zeit ein, zwischen der Schwere und der Leichtigkeit, sich von der Außenwelt zu trennen.

The fifth semester collection 'Dissociated from the outside' was created during the Covid-19 lockdown. The reduction of daily life to my own four walls took away most of my visual and acoustic influences. This general shift of perception was my main source of inspiration. Curtains were the visual element that separated me from the outside world and thus became a central component of my collection. This both theoretically as well as materially key element captures the feeling of that time, between the weight and the lightness of dissociating from the outside.

design: Leonie Winterhalter
model: Luise Dieckmann, Barbara Fröhlich
photography: Luna Ballmann
hair and make up + styling: Leonie Winterhalter



[redacted] L A B B L E T O B E

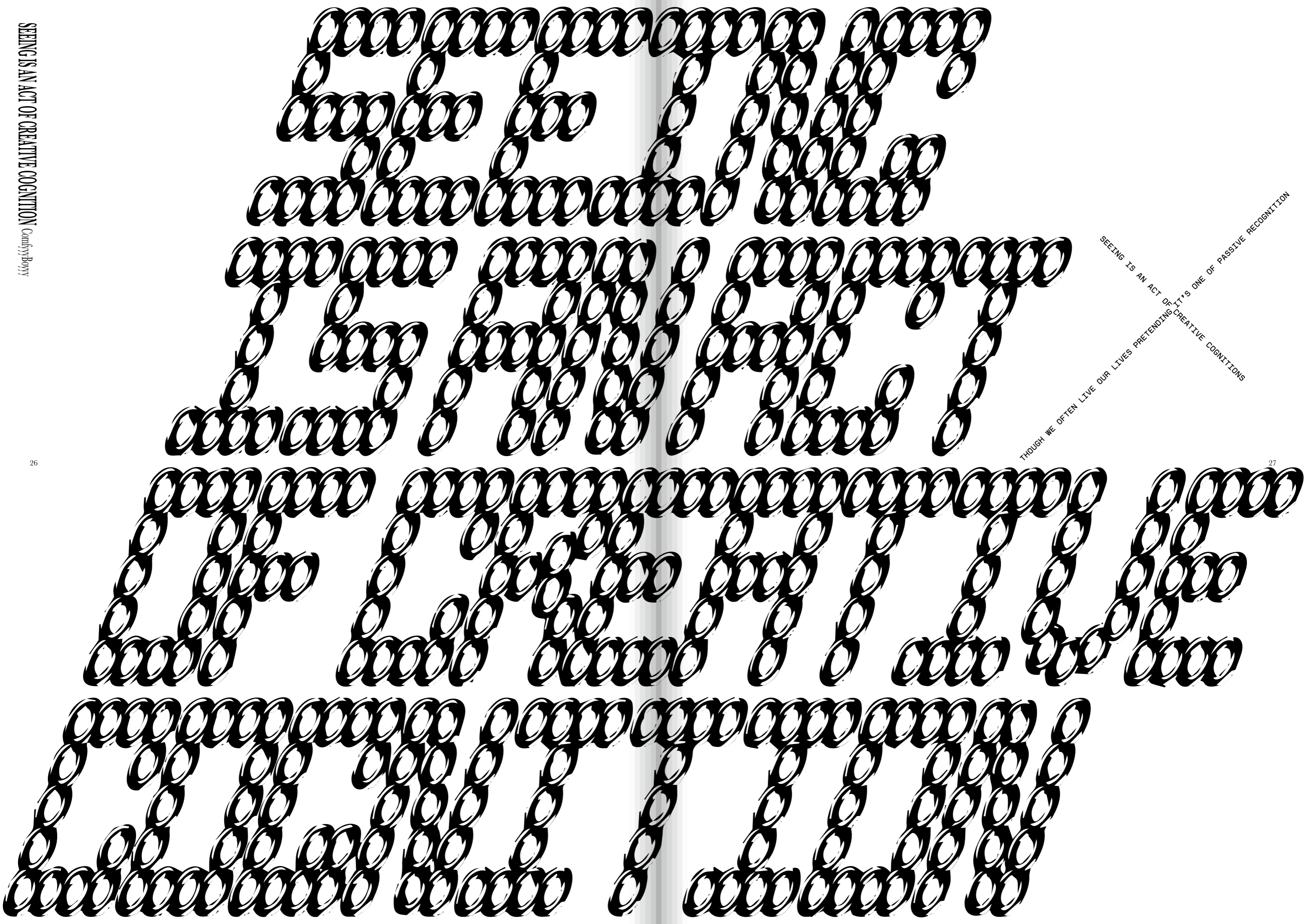
W B F R E W L E R Y

[redacted] K A T T I [redacted]

B A K E Y O U T O M Y L E A N I N G

W B F





SEEING IS AN ACT OF ~~IT'S~~ ONE OF PASSIVE RECOGNITION
THOUGH WE OFTEN LIVE OUR LIVES PRETENDING ~~IT'S~~ CREATIVE COGNITIONS

MATEROZZA CANDELABRO

100% cast aluminium

Entirely handmade in Italy

2023

We first came across the materozza not for its technical use but rather for its aesthetic value as an object. Later we discovered its function of funnelling cast aluminium and compensating shrinkage as the metal solidifies but we were so captivated by its visual sense that we wanted to work with it in some way.

Our Materozza Candelabro is part of a broader experimental collection in aluminium sand casting where we integrate the archetypal materozza (riser) into the final object instead of discarding it once it has served its purpose.

Acting as the base of the candleholder, each materozza is hand-carved from the sand mould, a process ensuring the creation of unique pieces. The irregular borders and textured surface are a testament to the craftsmanship that goes into the individual works, solidified by the ancient process of sand casting.

Its somewhat ancestral presence and compact proportions make the candleholder a simple and authentic addition to an unpretentious and everyday setting or wherever you may please for that matter.

We hope you love this little experimental work of ours. It's entirely handmade by passionate people who are open to doing things a bit differently.

CARA \ DAVIDE











Sometimes, I find myself reflecting on the complexity of perception and how we interpret the world around us. Our minds seem to weave an intricate interplay between objective reality and subjective interpretation, in a continuous dance between empirical data and variables. In contemplating this, I wonder how much of our world view is rooted in reality and how much is shaped by our hopes and fears. Understanding the nature of our interpretation of the world means being aware of how our minds can deceive us and striving to discern between what we hope to see and what is truly tangible.



Danilo Xhema **SPARROW JACK**

NEWLYWEDS Danilo Xhema





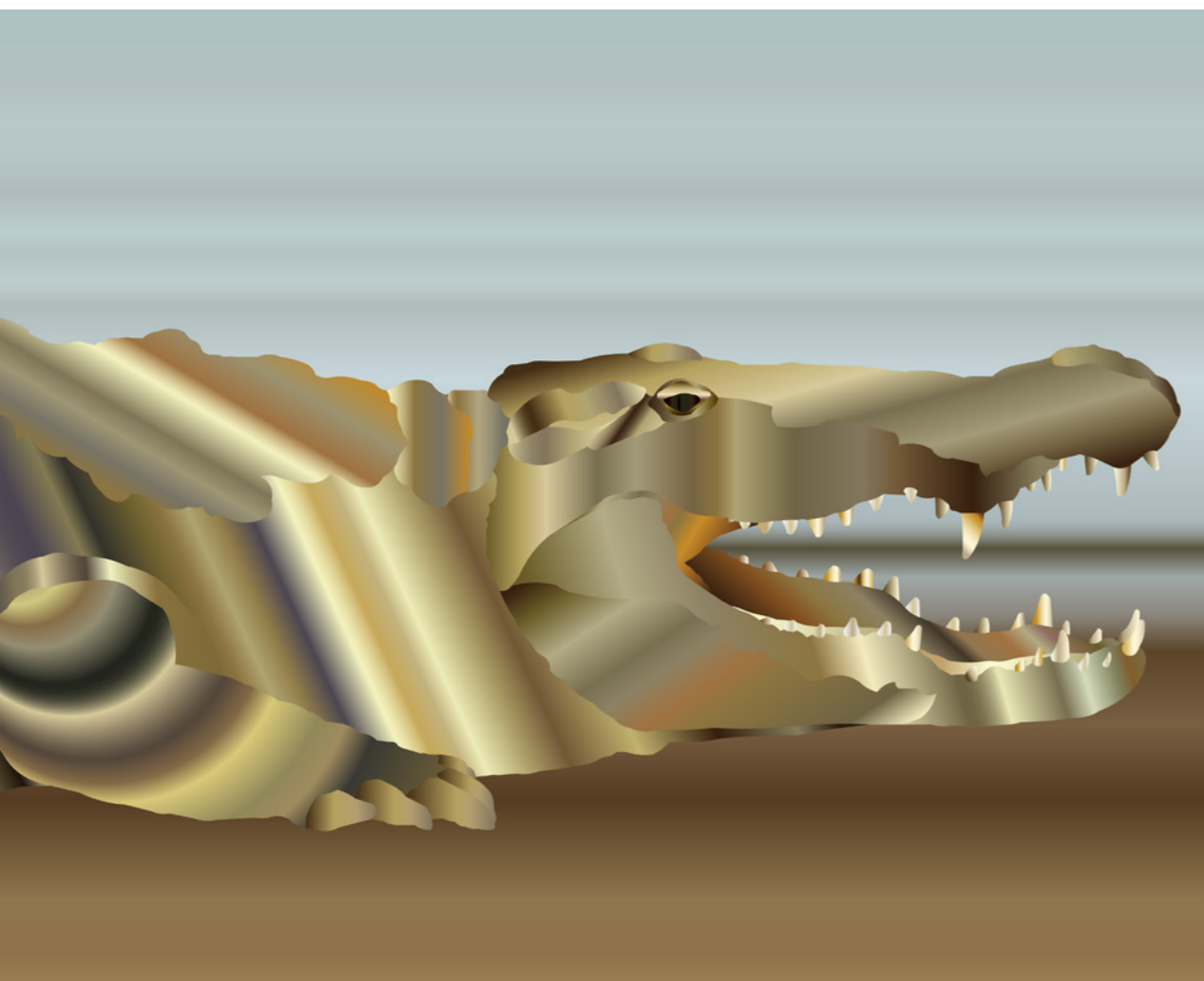
40

Danilo Xhema **PINGU**



41

SWAN Danilo Xhema



Danilo Xhema **CROCO**

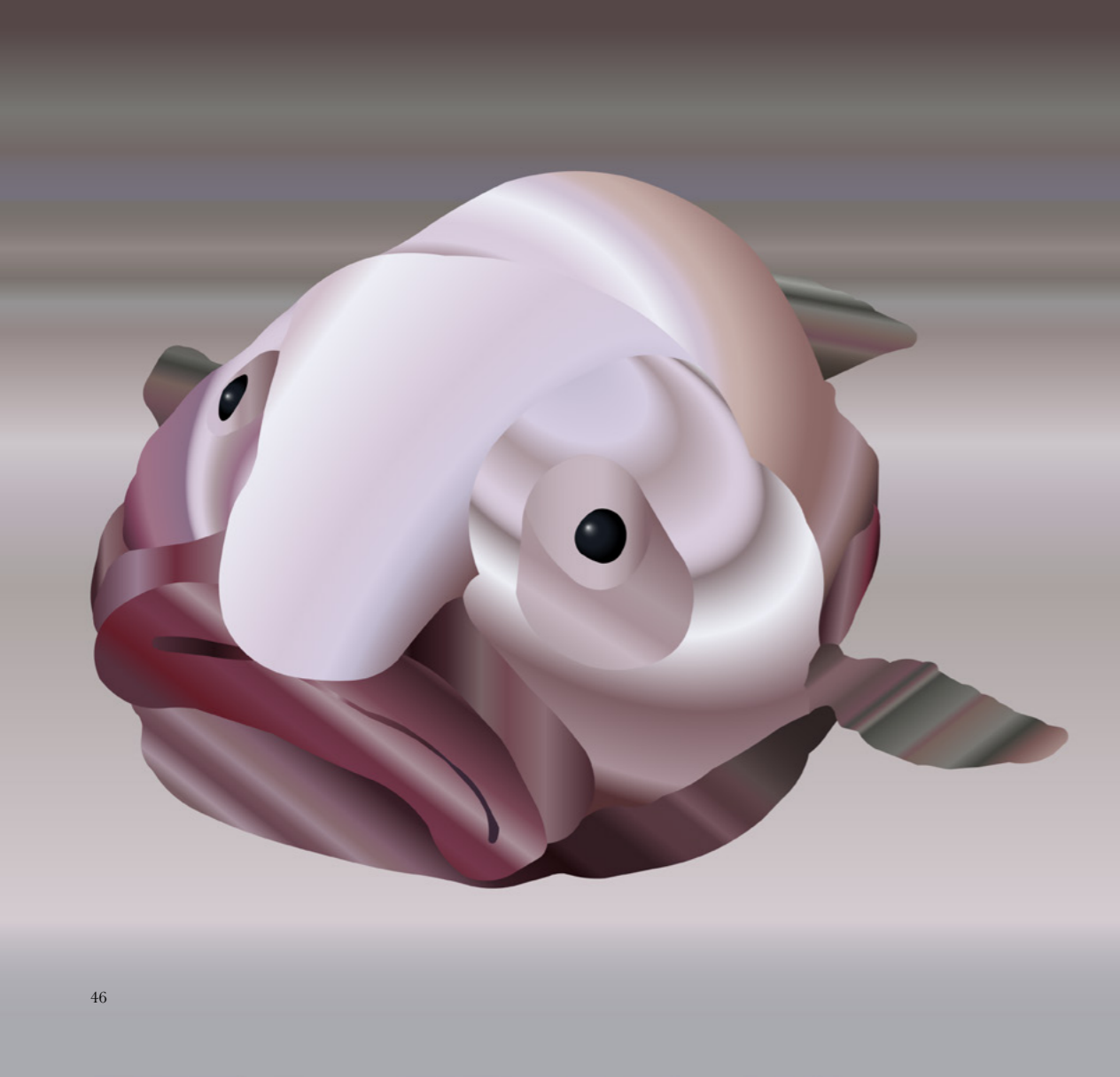
MINGO Danilo Xhema



Danilo Xhema **RABIES**

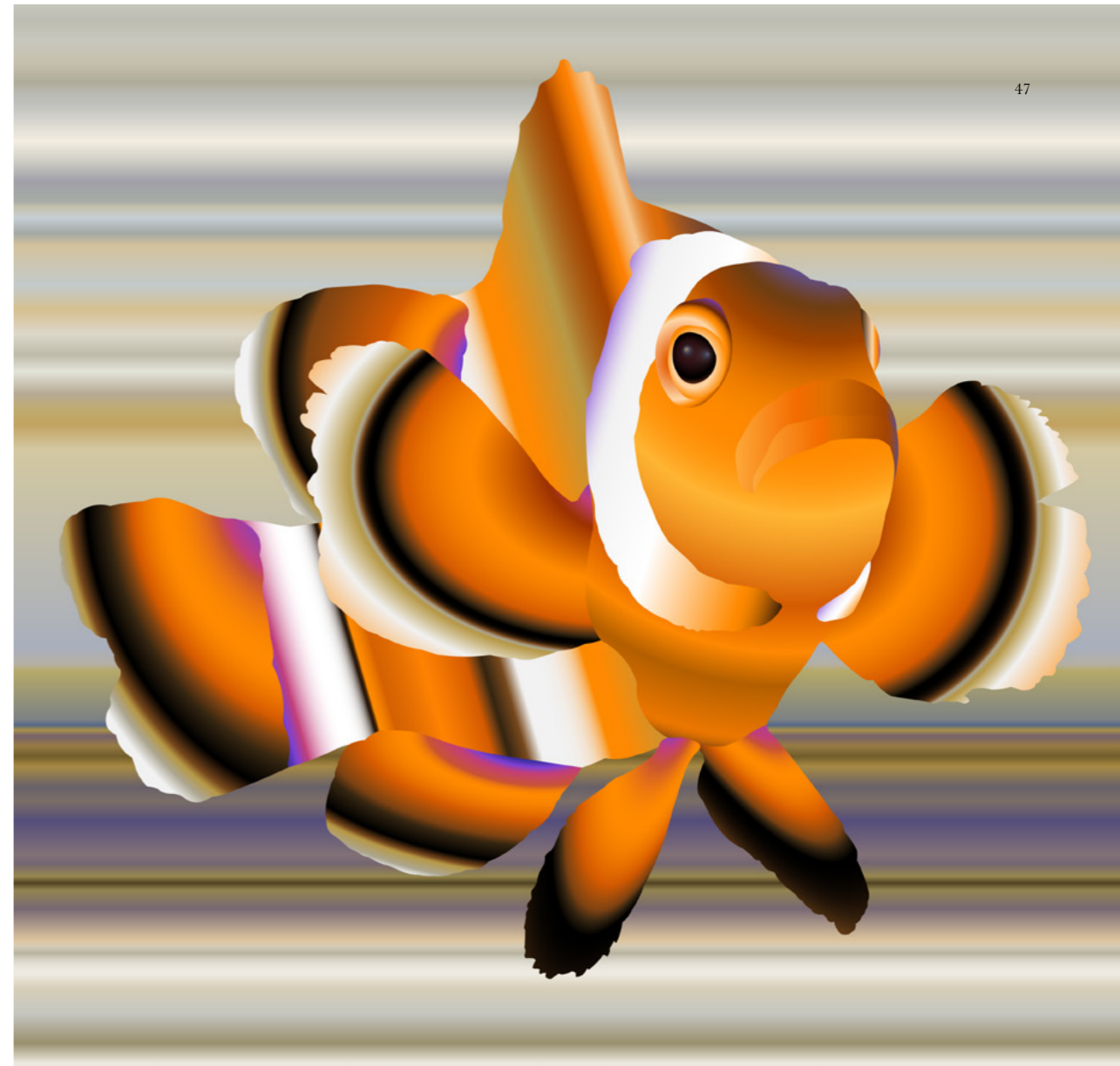


DONKEY Danilo Xhema

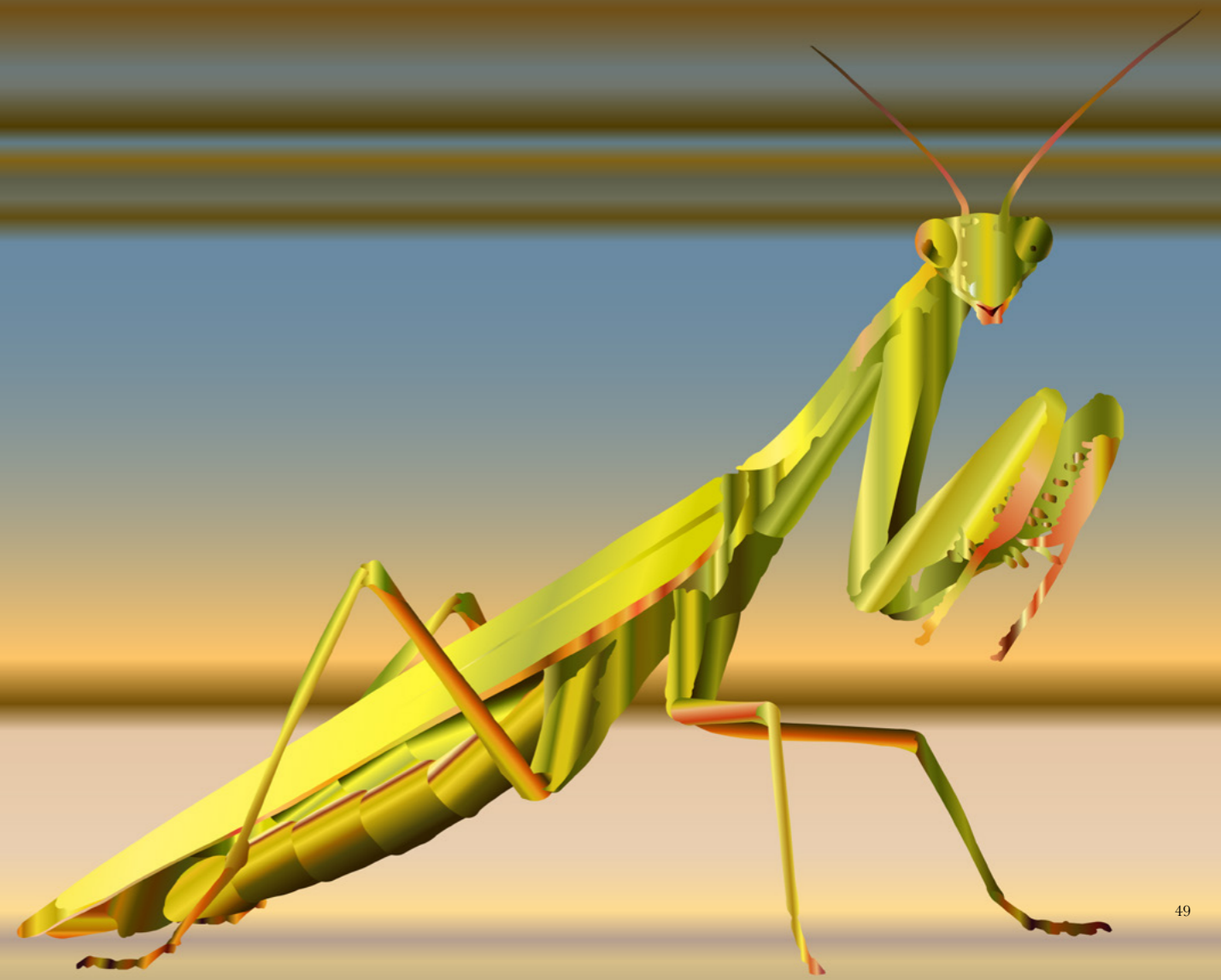


Danilo Xhema **BLOBFISH**

NEMO Danilo Xhema



Danilo Xhema FEELS GOOD MAN

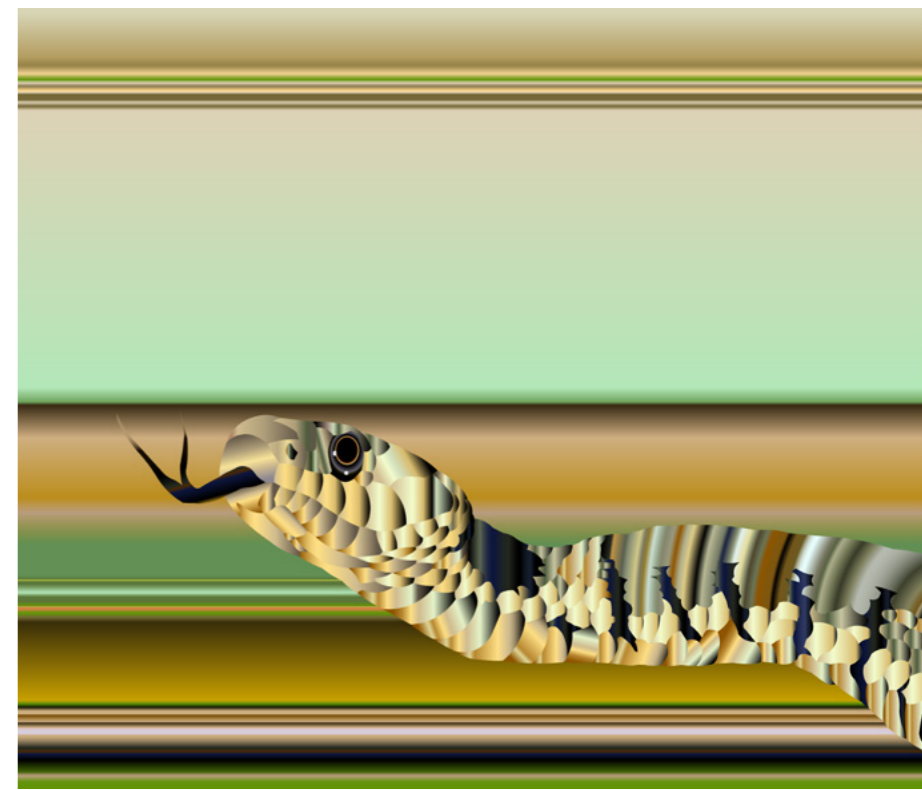


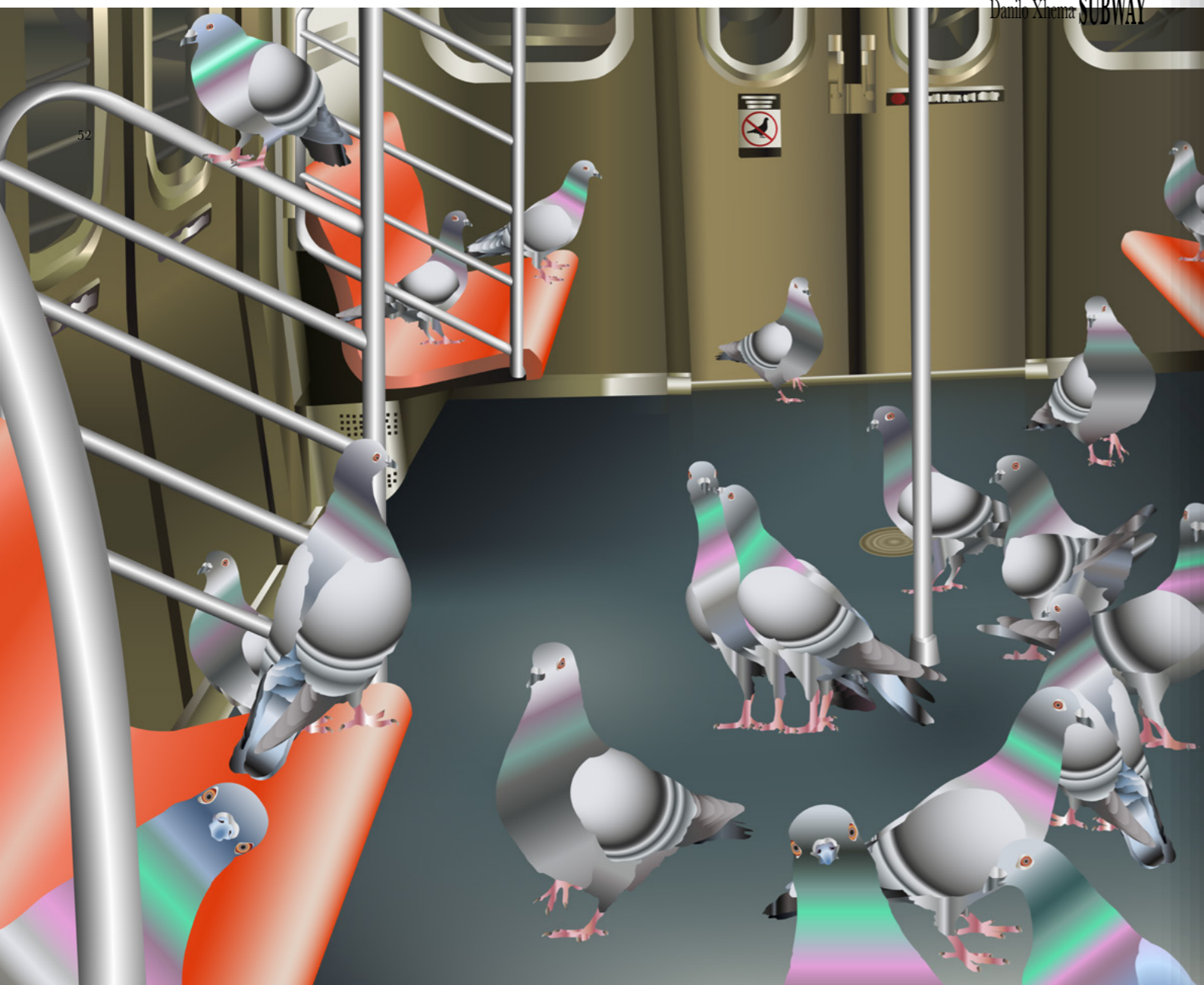
PRAYING Danilo Xhema



Danilo Xhema **GARFIELD**

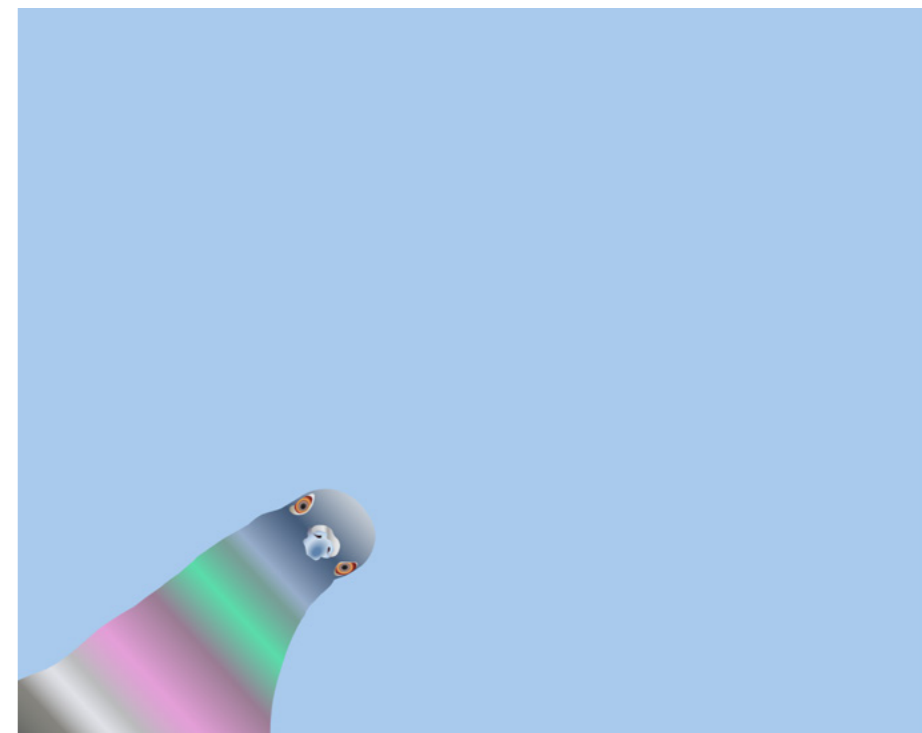
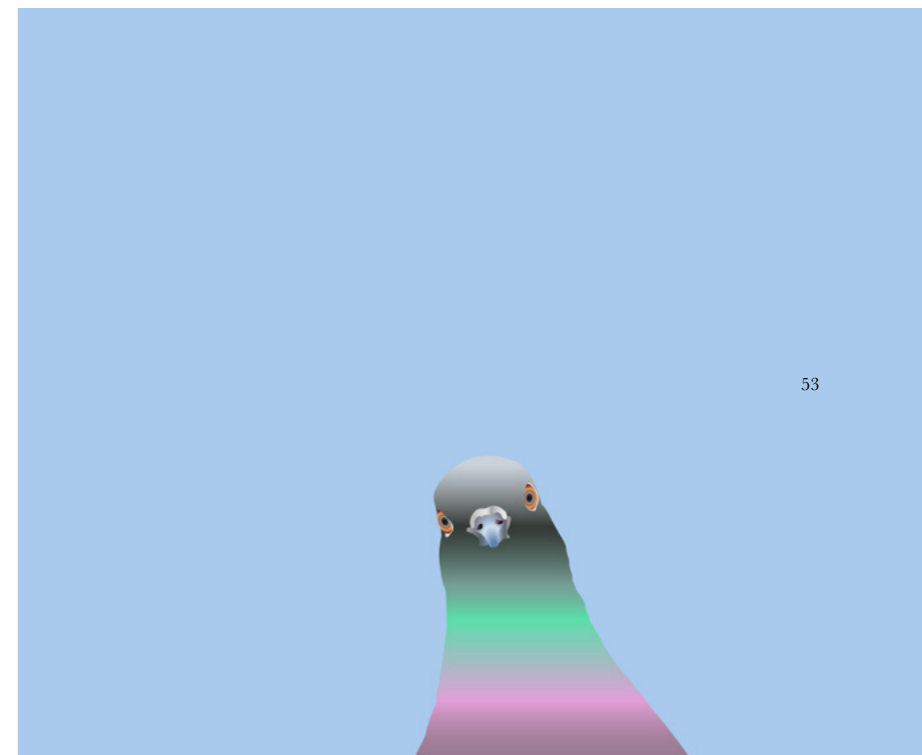
SLIMY Danilo Xhema





Danilo Xhema: SUBWAY

EYES OPEN Danilo Xhema



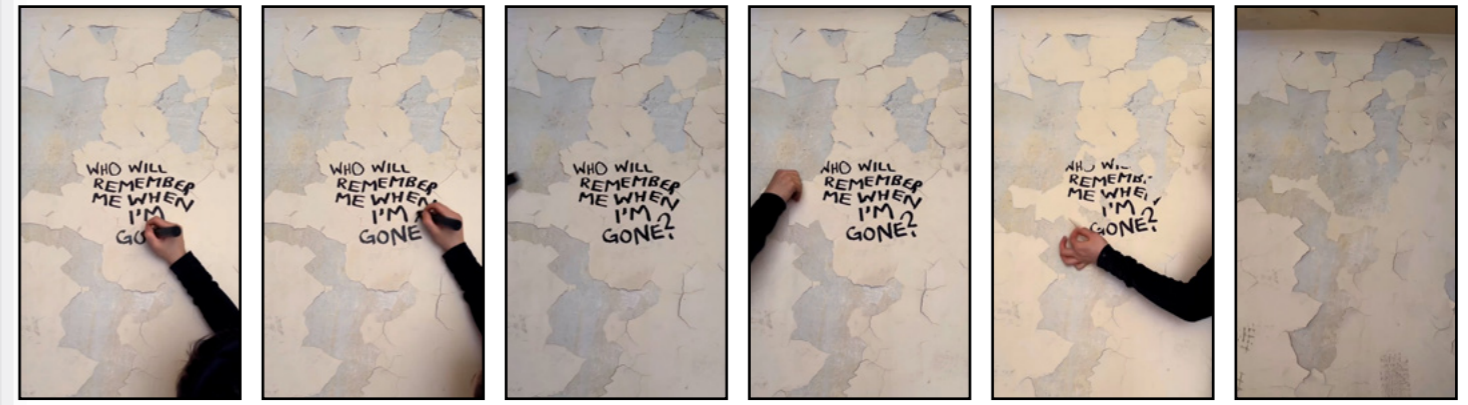
BEAUTY

IS A STATE OF CONSCIOUSNESS

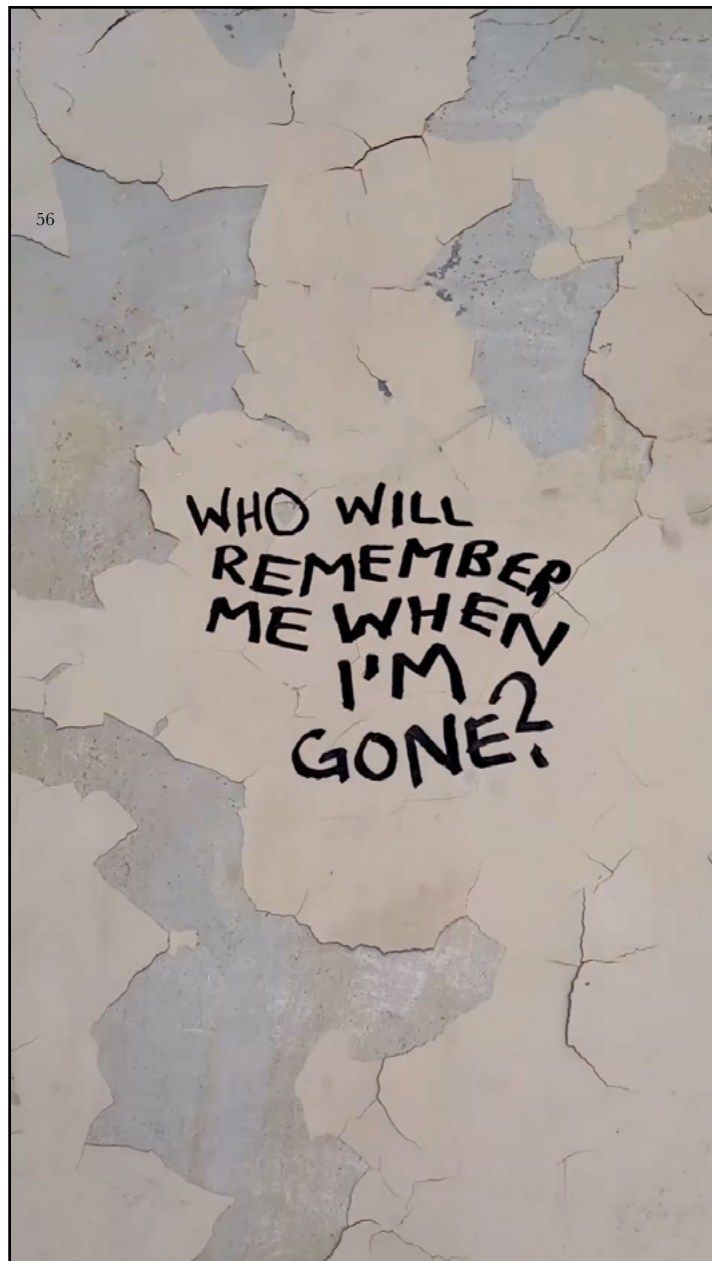
a project by Aranza Apolinar for Terramala



It's through our eyes that we create the beauty that surrounds us. Finding beauty is a creative act.



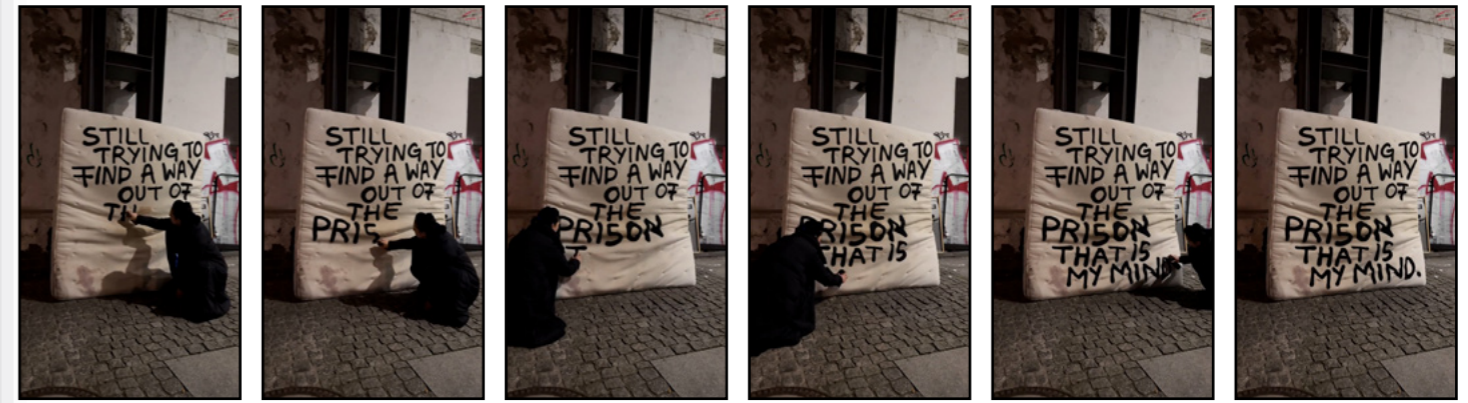
WHO WILL REMEMBER ME WHEN I'M GONE?
Charlie Casanova



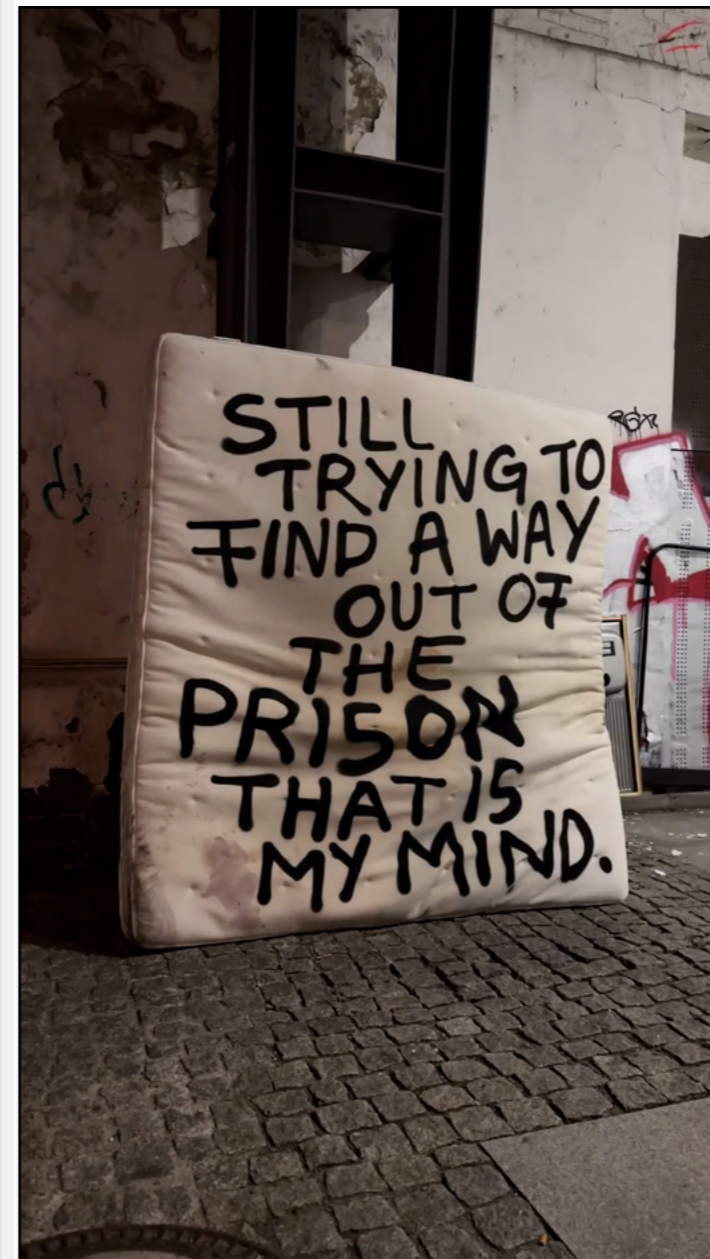


AM I STILL A DREAMER IF THE DREAM IS BROKEN?
Charlie Casanova





STILL TRYING TO FIND A WAY OUT OF THE PRISON THAT IS MY MIND.
Charlie Casanova





HOW BROKEN ARE YOUR DREAMS?
Charlie Casanova



AT OUR TABLE

the taste of home

a project by Ro Mantique

*good morning babe,
remember breakfast is the most important
meal of the day. grab a cup of coffe and go make a
living for you and our family. love you!*

sweet morning

breast milk

broken ovary

shot of energy

ovary

dickdick



SUNDAY IS FOR CHURCH
AND FAMILY

luxury

luxury

legumes

luxury

goods of the earth

carbs

luxury

vitamin c vitamin c

luxury

fats

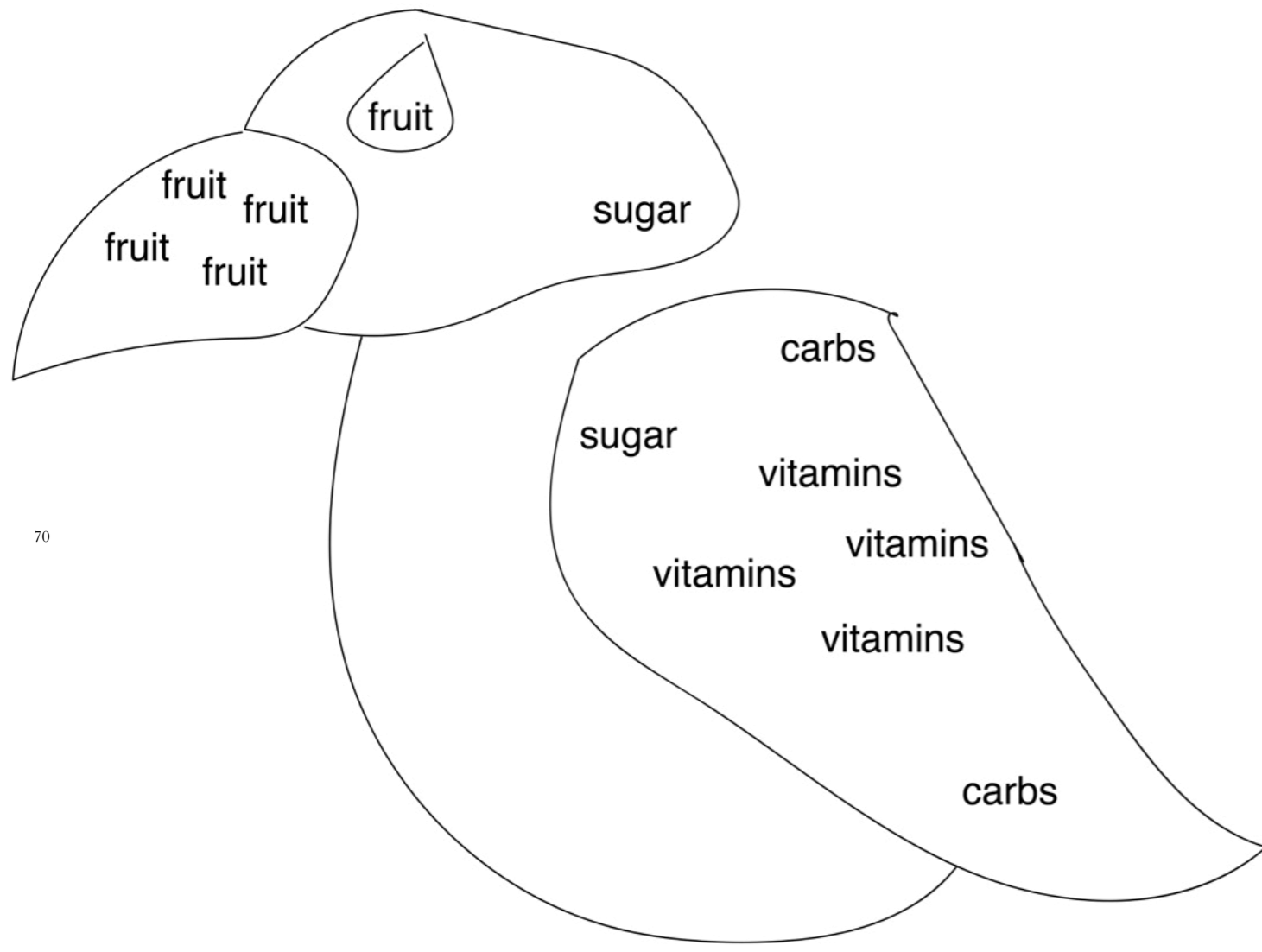
carbs

luxury

carbs

fats





I LOVE YOU MOM

70



The last supper

run girl run _____ 4\$ each

legumes _____ 11\$

you artichoke me _____ 4\$ each

patriarch _____ 24\$/bottle

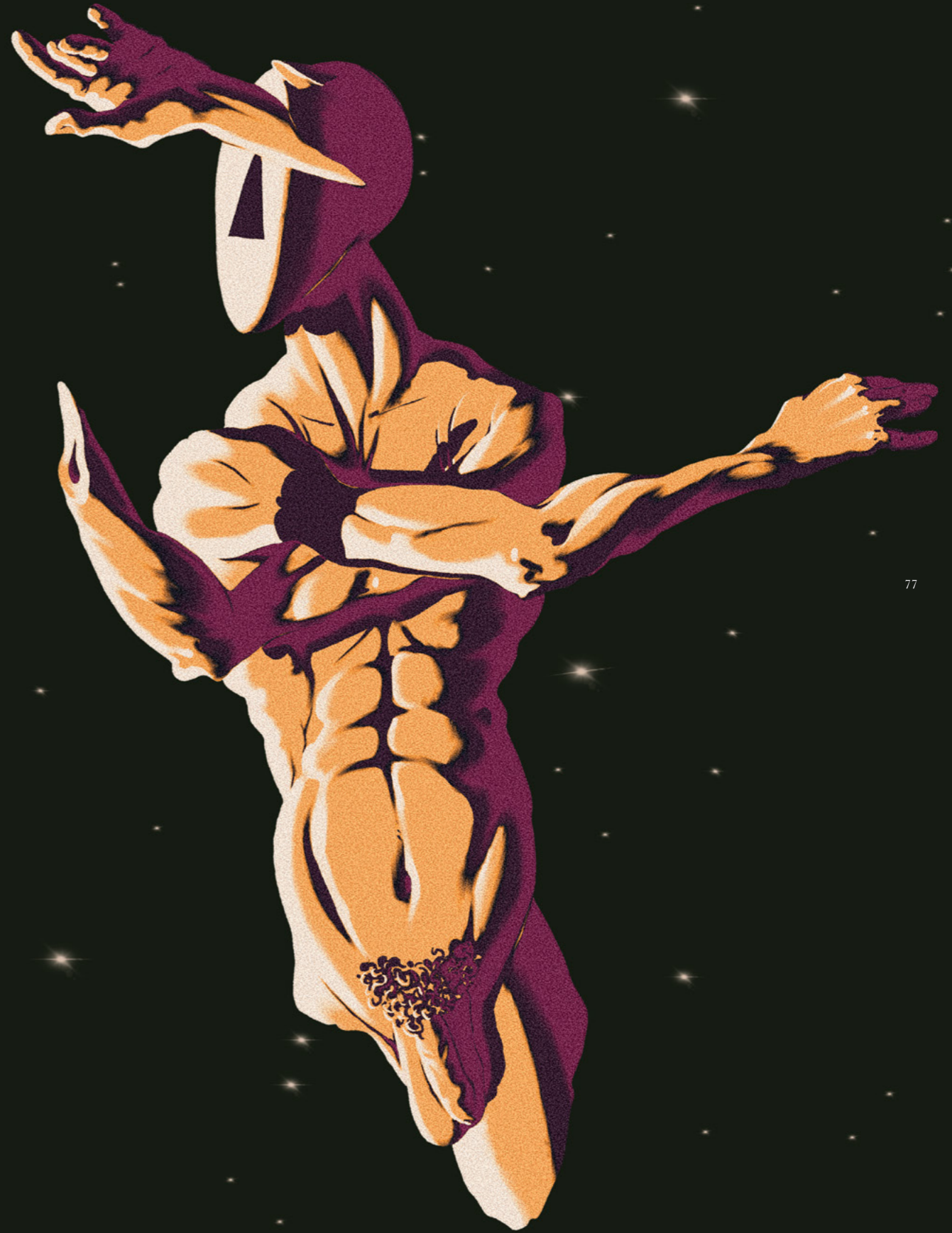
my blood is yours _____ 18\$



अभिजात

a project by Riccardo Ficco









ရှင် ကျွန်ုပ်တို့
ရှင်တို့အား
ရှင်တို့အား



HEART SHAPE BOX
Florian Appelt



50x40cm
XPS, Epoxy, Pigment & Metal

ESEMBLED ON EARTH
Florian Appelt



50x40cm
XPS, Epoxy, Pigment, Metal & Strap

O TU SEI ARANCIONE?

Curated by Camilla Formiconi



84

85

Questo progetto è un breve racconto e una raccolta.
Un uomo - senza dimora - mi parlò e mi scrisse una lettera.
Le sue parole riempiono alcuni miei scatti.
Da quel giorno Firenze era di color arancio,
o forse lo era solo il cielo?

EN

* This project is a short story and a collection.
A man - homeless - spoke to me and wrote
me a letter. His words filled some of my shots.
From that day on Florence was orange, or was
it just heaven?

Giorno // 1
22 gennaio 2023



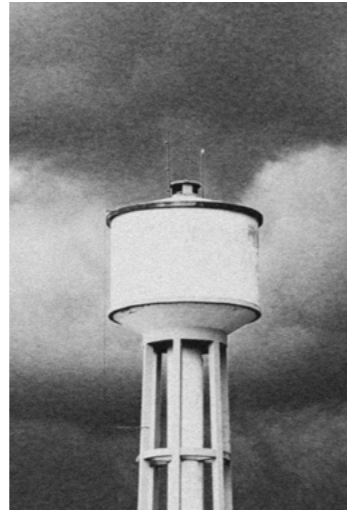
Incontro ravvicinato con cane in cerca di carezze.

Giorno // 2
26 gennaio 2023



P: Ci sei andata vicino a non usare per nulla quell'affare.
C: Cosa scusi?
P: Quell'affare non usarlo.
C: È perchè mai?
P: Sei qui in questo istante, non costantemente dovunque.

P: Posso farti una domanda?
C: Sì.
P: Ti senti sola quando sei sola?
C: Sì, e tu?
P: No, sai ho imparato a farlo a 29 anni, impazzirei all'idea di non avere del tempo quotidiano solo per me.



Giorno // 3
01 marzo 2023

P: Sono nato dell'anno dello sbarco sulla luna e Elsa l'ho trovata il giorno del mio 50esimo compleanno nella Valle della Luna. Non penso sia una casualità, è lei a badare me.

P: Sai, ci siamo persi come esseri umani nel preciso momento in cui abbiamo iniziato a pensare come le macchine:

A razionale dicotomicamente ciò che è pura emozione. La pancia.

01000100111101011010100101010000101010100101000101000
Positivo - Nullo, Presente - Assente, Pieno - Vuoto, Sì-No.
010111010110101001010100001010100101000101000101011

C: Esseri irrazionali e viscerali che si razionalizzano contornandosi, ridisegnandosi, limitandosi.

P: Ci si perde tutto quello che c'è in mezzo

C: E tu hai mai visto cosa c'è in mezzo?

P: Io sono in mezzo. Non sono un animale perchè non sono davvero libero ma non sono neanche un essere umano perchè sono fuori dalle dinamiche sociali.



P: Oggi il cielo è arancione, o tu sei arancione.

C: Mi vedi così?

P: Oggi vedo che vuoi stare sola, ti senti sola?

C: No, sto cercando il mio tempo quotidiano.

P: Goditelo. Sai mi piace scrivere quello che penso anche se non ho mai carta e penna.

C: E vorresti scrivere qualcosa ora?

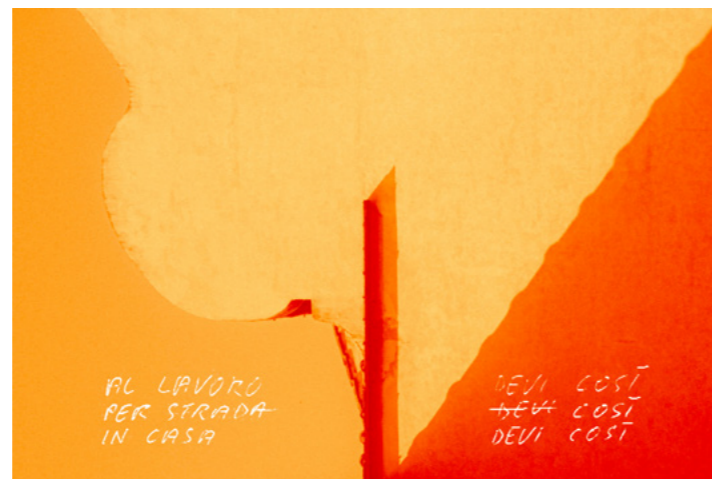
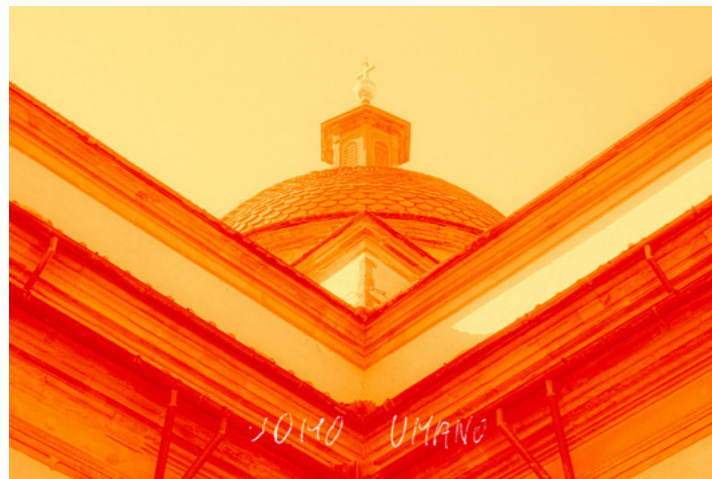
P: Sì.

C: Ti porterò carta e penna.

P: Dammi un tema su cui pensare.

C: Uomo.

No, aspetta: Umano.



o firenze/
che tu sia
florida. hai
disecato
anime
in cerca
della loro
fioritura



ONOMATOPOEIA



Rimifish

BUTTERFLY WISHES



Rimifish

EYEBALL PARADE



Riniifish

FROZEN FRIENDS



Riniifish

SCREEN FATIGUE

by Cerchismo (a.k.a. Simone Cherchi)

96

Computer vision syndrome (CVS), is a condition linked with asthenopia (eye strain) occurring after long-term focusing of the eyes on a computer screen or display device, with the eye muscles being unable to quickly recover from the constant tension required. Symptoms include headaches, blurred vision, vertigo and difficulty refocusing the eyes.

The artwork, titled 'Screen Fatigue 100%' tries to capture those feelings, the distortion and dizziness of sight felt after hours of endlessly staring at a monitor, and reflects on the role of vision in contemporary times, often chained to the mere task of looking at 1s, 0s, data and pixels. A medical representation of an eye, rendered in ascii characters, can be decoded in the visual, but is best deciphered when squinting or looked at from a distance, also referencing the 20-20-20 rule.



97

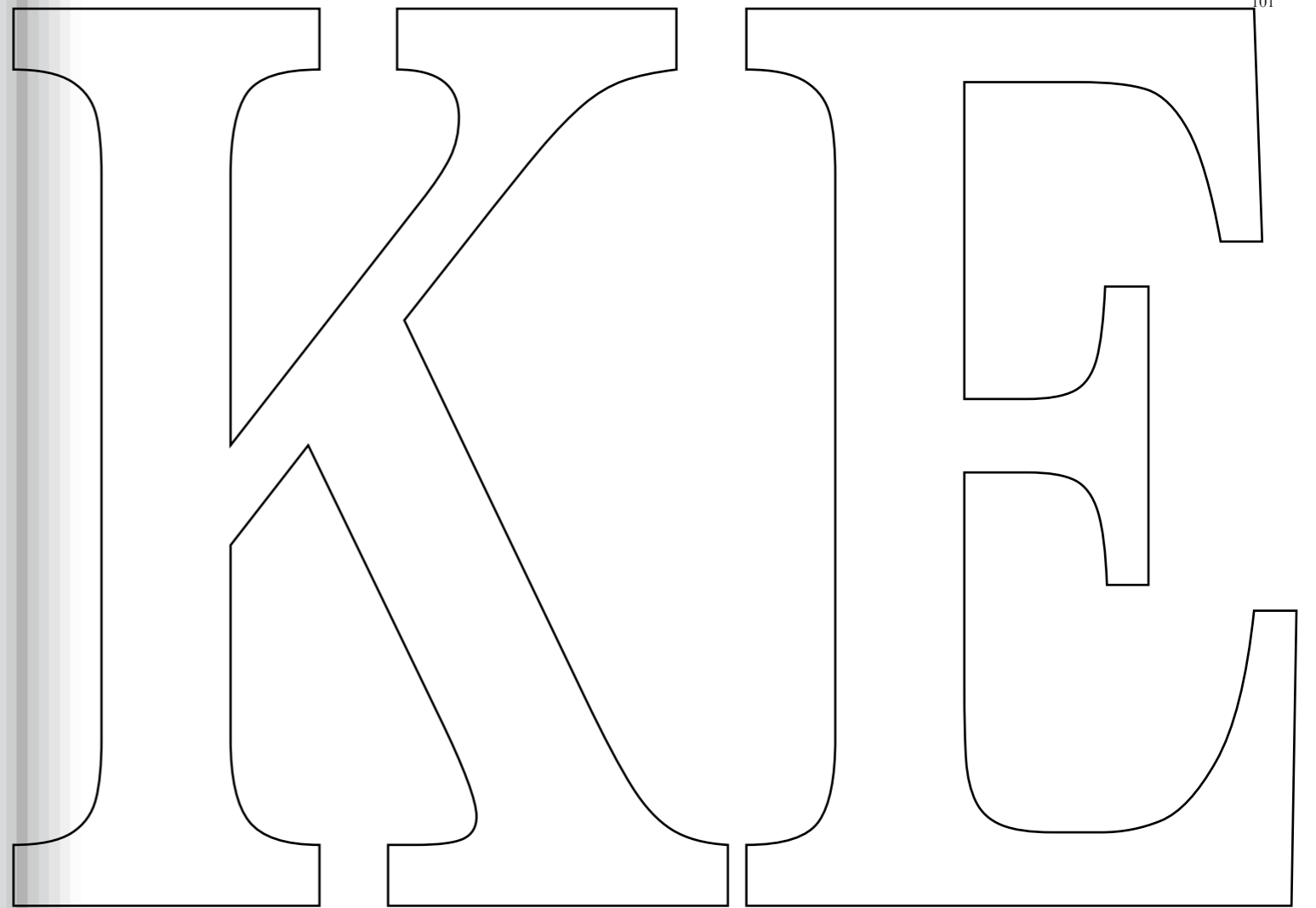
delightful surprises

*For the past two years I've been obsessed with videos of objects being cut and revealed as cakes long before Netflix's *Is It Cake?* came out. Over time I saw how the trend spread everywhere, and the cakes became more and more realistic.*

I wanted to research what makes the cakes so trendy and in my opinion it's because the people relate to the feeling that nothing feels real. So the layers of the cake became a symbol of the sense that nothing is real. When I started to work on this piece I wanted to challenge this trend by creating something even more surreal that can also be wearable.

Tal Maslavi







Cake Bag Tal Maslani

Cake Bag Tal Maslani

ER MUMBAI CRAZY ORIC
315979 2108074 / 005
528 / 015

160G TUILES NATURE BIO
3560071267476 / 0J5
160 g 528 / J15

175G PRNGLES SMOKEY BACON
608548 4053880182785 / 005
175 g 528 / 019

175G TUILE SEL CRF
715089 0240258 / 005
175 g 528



04
018077822107 / 005
000528 / 035

85G VEGGIE TOOGOOD
3245550080585 / 005
85 g 528

TOMATE & HERBES
324555007888 / 005
85 g 000528 / 035





The media influence our lives and beliefs on a daily basis, yet we lack the critical thinking to distinguish what is true and what is false, what is good and what is bad. We navigate blindly in a sea of confusing images.

The artwork is inspired by an iconic shot from Guy Debord's "Society of the Spectacle".





- 01. standing
- 02. feel alive
- 03. breathing
- 04. steps
- 05. discoveries
- 06. landing

- 07. satellite
- 08. altered realities
- 09. into space
- 10. seeing heaven
- 11. the light



IF

YOU

FONDAZIONE

ETERE

WERE

HERE

WAYS OF SEEING

In this supercut of *Ways of Seeing* by British writer John Berger, he goes on by saying the word 'see' for the exact amount of 36 times. With almost 2 hours of shooting, the repetition isn't that frequent, but enough to turn the word into pure sound, without any meaning. How many times does it take to pronounce a word for it to lose meaning? And what does it take to give the word its meaning back after losing it?

WAYS OF SEEING

BY JOHN BERGER



which I want to consider, as the way we now see them.



Now, in the second half of the 20th century, because we see these paintings as nobody saw them before.



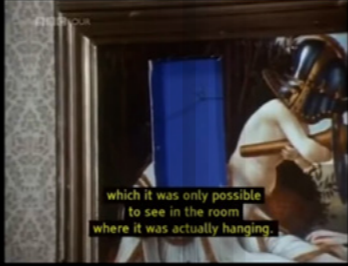
We could see things which were not there in front of us.



I the machine show you a world the way only I can see it.



The invention of the camera has changed not only what we see, but how we see it.



which it was only possible to see in the room where it was actually hanging.



And you can see such an icon in your home.



which it is only possible to see him one place at one time.



Only what you are seeing is still not the original.



I can see it.



But the difficulty is that on a screen, if you keep the whole painting in view,



you don't see very much.



The meaning of an image can be changed according to what you see beside it or what comes after it.



then you might see something like this.



You can sometimes see how naturally this begins to happen when.



How we see women, possessions,



of taking a thing to pieces to see how it works. At the beginning of the tradition of oil painting,



Different painters see her differently.



We see them in our dreams.



and we only fail to see this because we think of one as fine art and the other as commerce.



stand back and see how you look and face the hard truth.

in conversation with MARQUES and BARRY

M Marques Martin
B Barry Love

M: Wait, say that again. What happened?

B: I said, I just had like that song we did earlier. I was just thinking about that song too.

M: Yeah, wait. Alright, we're going with the... What do we just do?

B: The one we just did.

M: What's it called again? What did we call it?

B: What is the song called?

M: Yeah, I forgot. What are you thinking about it?

B: Um... I just like the vibe. It's hard AF. The beat was hard AF. The chorus was hard AF. That shit was real. It felt real. I don't know, it was really hard. I like the energy on it. Real kind of just like...

M: Yeah, just going back and forth. Well, you did most of it. You did the get the hooks and then that one part with the beats.

B: Yeah, yeah. It was cool.

Yo look I want to get a slice of pizza in here, is that cool?

B: Oh yes.

M: I'll pause it real quick alright so you're getting a slice you got the pepperoni slice right just one you want anything or are you good?

M: It's really loud right here. Right across the street CVMILLE and this guy named Swami Sounds shot a music video, in just a random studio next to that. In between the market and the green awning.

So, you're a native of New York, but, I'm from Maryland, I moved here to New York to make music and everything. How do you feel like this, I mean, a lot of what he's going to be hearing is like this New York backdrop of so much noise on a Friday night of all things. The question is, how do you feel New York inspires you, or like how do you feel this environment affects your creativity or your day, you know, that kind of thing? I'm going to go first.

For me, I feel that coming from Maryland, I mean you see here, everything's going on. It's very chaotic. Sometimes I feel like I'm a huge sponge, and sometimes I'm a big deflector. A lot of this does affect me like that, like I want to make music that's more like grungy, harder, more like darker, more... If I lived in California or by the beach, I'd probably make more like Bad Bunny kind of music. Because I live in New York, I want these grungy bass lines. I want to dig more into my influences in indie rock, you know, like Sonic Youth or Yves Tumor is more of a thing. I don't know if I would love that music as much if I grew up on the West Coast if I lived there. Maybe in London, I probably still would, because that's kind of the vibe. But like, you know, I feel like New York makes me edgier in that way, especially with freedom here. And in music too. I feel like it's the one place where, like I still stand out no matter where I go, but like it's harder to stand out here because everyone is on. Is this a bar right here? Bad Luck Bar?

B: Yeah, this is it.

M: Maybe we can roll up something I don't know. If you want to.

B: I'm down.

M: This might turn into a night. Who knows?

B: It could. It could.

M: I just gotta be at work at 9 am, which is kind of annoying.

B: I'm up. It's my Friday.

M: But how do you feel about that? I mean, you grew up here so it's kind of hard to say.

B: I feel you, bro. I think as a native New Yorker, I've lived in all parts of New York. I lived in New York for a while. I lived in Connecticut for a second. I lived in Long Island for a bit. I lived in pretty much every borough besides Staten Island. It's like I feel that. I think New York is just a melting pot of so many things. It's really easy to find your thing and then fall into it both at the same time. It's just like, it gives you the freedom to really kind of fuck around. I feel like New York is a place that doesn't have one vibe. It has a vibe. If you're going for that vibe, you could always like, oh yeah, have that New York is that it doesn't necessarily have to be that. They can accept any vibe. That's the beauty of New York is that you can have any vibe and find people that fuck with that vibe. I think that is what is cool about New York. If you go to West Coast, I feel like West Coast shit is cool, but I feel like still they have a vibe. They fuck with other vibes, but I feel like they really kind of feel their vibe. If you're in New York, you can make West Coast music, and people in New York will still fuck with it. Whatever the fuck, people will still fuck with you as long as you're doing your thing, whatever. But I feel like when you're in other places, you're kind of pigeonholed to more people like a thing and you kind of got to cater towards whatever that market is that you're originally trying to do it with. But essentially going further out and expanding your horizons when it comes creatively in that sense, it makes me feel like New York is the mecca of creativeness. In general, the pinpoint of where things and ideas in the world land and can meet and melt feels like that. You can feel it here. You can feel the rush, especially as a creative when you're actively trying to do things. I think it has that and it's good when you get into it, but it's also one of those places that I think what happens in any big city, in any place, it is so big and it is so much that there's so much going on that it still can feel isolating in a way because when you're not immediately in something, it feels like, oh, I'm not doing anything or I'm not doing enough. There's so much going on always and you know that subconsciously so you're always like, man, I should be on something since I'm here. When you're not immediately on something, it's just like, damn, what's going on? What am I doing with my time right now? Because New York just gives you that pump. When you're not pumping, you're just going against the grain here.

M: I feel like a close second in my experience to New York is London and Paris. But then, yeah, I think you're making a great point about I feel like New York, some of my friends are the producers. I took a day trip. They actually, so the first place I lived in was on Wall Street. It's an apartment building on campus and they live maybe two floors below me so I kind of knew them. They also arrived at the studio early on. You know, whatever, and... I saw them maybe like, what, last year, fashion week 2022 and we're at a party and we're talking and they moved to California, you know that. And they were

like "Yo, bro, when are you going to move? I feel like you always seem like a California n****r anyway, but also on top of that it's giving me a good little analogy. I was just saying that in New York, we kind of just stacked on top of each other. I know you're a native, so it's kind of like talking shit to you. Everyone's on top of each other, stacked. The energy is always cross-fading all the time. In my experience, at least, it's good to not have that interfering while we're recording. I can hear my roommate do whatever. I can hear my upstairs neighbor dropping coins on the floor. And I feel like that gives a nice touch to the music and this creative scene here. Like I say, for me, I think if it makes music more accessible dirty here, like dirty music, I would say that. Just DIY shit. And there is a lot of room for more pop shit, the Taylor Swift, whatever. It's everywhere. But I do feel like it's a little bit more segregated as far as very stark mainstream whatever, and then us. More like underground shit. I feel like right now, some people I'm meeting now on that place, they're in that mode, well some of them, are in that more mainstream pop I don't know, you know what I mean? I feel like there's this occlusion. There's like an intentional, you know what I mean? But I think I want to move the conversation to Paris, London. You've been to both places before, right?

B: No. The first time I went to the country was when I went to Montreal.

M: Really?

B: Yeah. That was in what? That was last month.

M: I don't know why I thought you'd just been everywhere already. You're from New York.

B: I meet people from everywhere. So I'm well-traveled. That's another thing about New York. You can be like, you can feel like you're well-traveled without going anywhere. Because I have friends from all over the fucking world and I meet so many people from so many places all the time. I'm just like, damn, they tell me about the vibes. I feel like I know a little bit about everywhere because I meet so many fucking people from everywhere here. A lot of places don't have that. If I'm in the middle of fucking Oklahoma, I'm not saying you can meet nobody, but I'm not going to be meeting fucking... I would never know as many international people as I know now, ever. Ever.

M: I mean, yeah. You tell me about a lot of places.

B: Just living here, doing creative shit, being in the scene.

M: So we're doing this for an Italian publication. You already said you have not been to Italy. Never. But I want to relate it to this. I want to wrap this up in that kind of way. So I guess what I want to ask is that, first off, do you listen to Italian music? Do you know about Italy and the Italian scene? And do you feel like you would be able to go there? I don't know. How do you feel like that scene would... I mean, I know it's going to be such a far-fetched question because you've never been there. But I'm sure you can imagine. I'm sure you've met people from there. Based on your experiences with people you've met there, do you feel like there could be a hip-hop scene or an underground scene of music in Italy?

B: Do I feel like there would be? There is. One thing I always ask my friends from places is what's the music scene like. What's the creative scene like? What's the music scene like? Because I always want to know. If I ever travel out there, I want to get travel attention. That's one of the first things I ask my friends about a place. What I've been told is that in Italy, there's a cool club scene. If you're a DJ or doing EDM shit, it's really easy to get into the scene out there in terms of music because there are so many things. I feel like a thing that people always look for. People are stepping out there. I feel like anywhere you go, especially if you're an American artist, I feel like they fuck with you because when it comes to a certain type of music, America is known for, especially musical trends and period, I feel like America has a big chokehold about how the world moves like that. Not entirely. Places have their vibes. Of course, I'm not saying America is the best about everything, but it for sure has a big influence on the overall musical culture in terms of trends. At least in the last 50 years, 100 years, and shit, we've kind of been on it in terms of the musical trends of the world. I feel like most of them, not all of them, but pretty much the majority would be coming from out of here. I think that's because of so many different types of people and so many different types of experiences that things that could never have been made elsewhere can be made here. It's just the melting pot of what it is. You get the opportunity to be in a place where you can have everything everywhere. I feel like all over America, there's a little bit of everything everywhere. Maybe not all of it, but a little bit of everything. That's kind of nice.

M: I've been to Italy before when I was 18 because of my school. We went to Italy, Venice. We went to Capri. Bro, so many places, and it was all... We had a nice little Airbnb hotel, whatever it was. I don't know if Airbnb exists at the time, but it was some kind of shit like that. And this relates to music because it was 2013. I graduated high school in 2013. And at the time, Kanye was doing a rollout. It was summertime, so school gets out, like, what, May or June, whatever. He was doing a rollout for Yeezus. Yeah. So, at the time, he was doing the thing where he was projecting the "New Slaves" on the side of the street.

B: I saw the one in New York.

M: Yeah, so I saw the one in Milan. So... But the crazy part about it, what makes that story so special for me, is that one, not only was it my peak, like, Kanye, like, you know, like, I was, like, inspired by him at the time. So, it was four of us in total. No, no, it was three of us, sorry. It was three of us. And we went to a bar because we were 18. And we got a beer. I remember they were mad at us because we were Americans. We were American, and they gave us, like, all coins back. And then we pulled up, and yeah, we saw "New Slaves" on the side of the street, and that kind of, like, I don't know, it's forever ingrained in my mind. It changed my life, that whole, like, being in Italy and hearing music out there and seeing that shit. I don't know, it was cool. So, yeah, I don't know.

B: That's fire. Thank you for telling me that. Yeah.

M: So, all right, man. I think that we got plenty of shit here, so you can break this down. We're going to go out and get this drink at this place called Bad Luck Bar. All right, man. Peace.



toujours



SIGHT Estelle Coudray

VISION

39 **Lac de Bellefontaine**

02 **Montagnes du Jura**

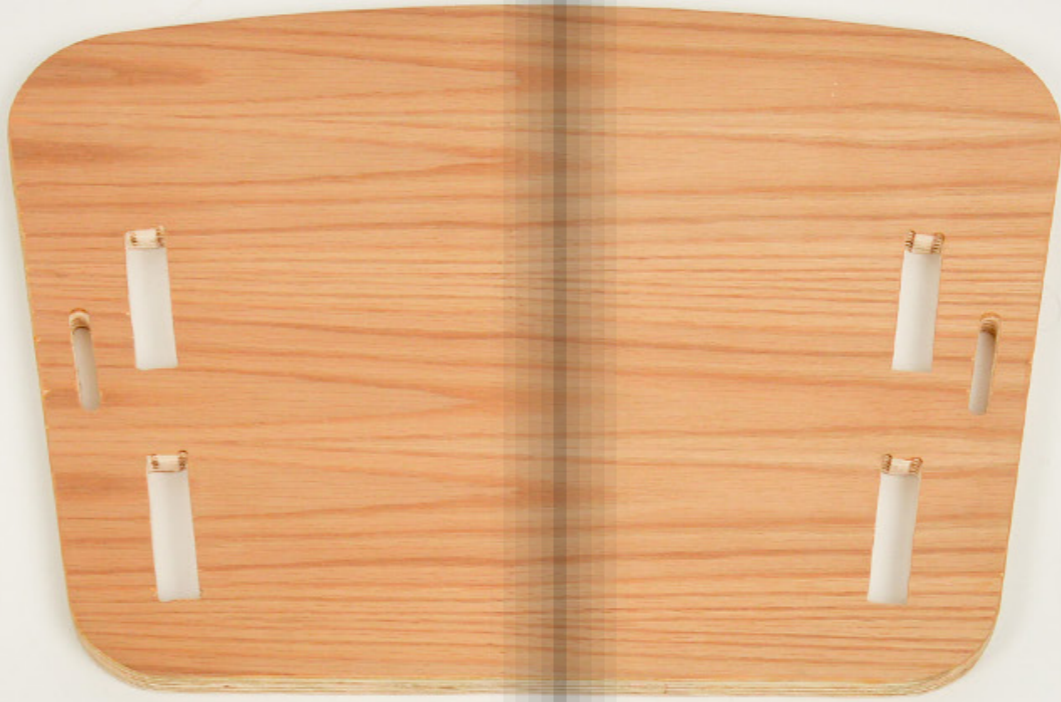
39 **FRANCE**



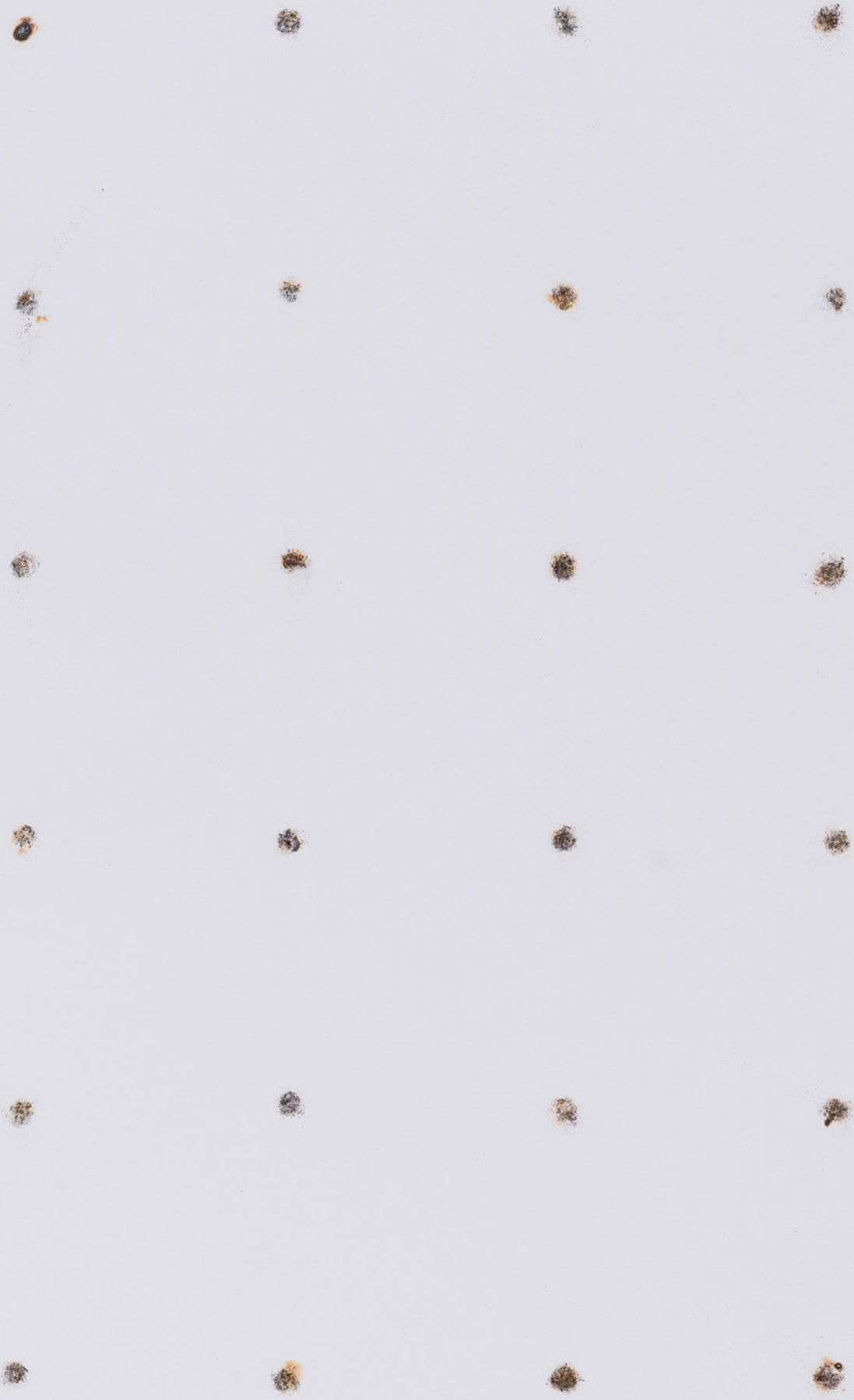
* always marveling



s' émerveiller







what I

should've done (as told by others)

a story by Mattia Zisa



Every subject chosen symbolizes something that at some point made me feel like I was late in life as compared to my peers.

Things that society often told me I should've done that ultimately made me perceive life as a stage race where I didn't even left the starting blocks.

Eventually I realized at my own expenses that life isn't a prefabricated journey same for everyone, but it's more like bricks piling each other forming something very different for each and everyone of us.

Still, that sense of feeling odd, like something less than what's accepted, will stay with me forever. Would you kill this feeling or would you cherish it?





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HETEROGLOSSIA

a performative act by Giulia Gaffo





Heteroglossia is a site-specific action that brings an experience of intersecting languages. The artist acts through the space with a doing designed to investigate the complexity within a rural culture and communicative context transformed by the ideas of the city: a hybrid microcosm, an architecture of movement and migration, arises. Here, voices and perspectives merge into an intricate cultural landscape, highlighting the absence of dialogue between those who inhabit the spaces and those who manage them, between social and ecological principles. These concrete gestures become a visual emanation of the coexistence of separate but digitally connected physical spaces, evoking the idea of a fragmented but potentially regenerative territory.

The video installation presents a demiurgical world forced into a small, bare space, dedicated to highlighting the structures that are participating in the world's sensitive. It investigates the hybrid nature of rural territories, considering the shrinking of the latter given by internet connection and technological development, causes of the cancellation of distance and dichotomy with Cities.

The absence of pixels and mesh that acts this terror is the result of the absence of dialogue and a structure of how to inhabit the territory: it loses shape here. Is it really a void? Within this digital mesh, one pixels, lights and codes follow one another, adding to this conversation the digital space management of the Internet, a reminder of the rural places of Server Farms, immense complexes in constant populated activity, while remaining invisible and uninhabited.



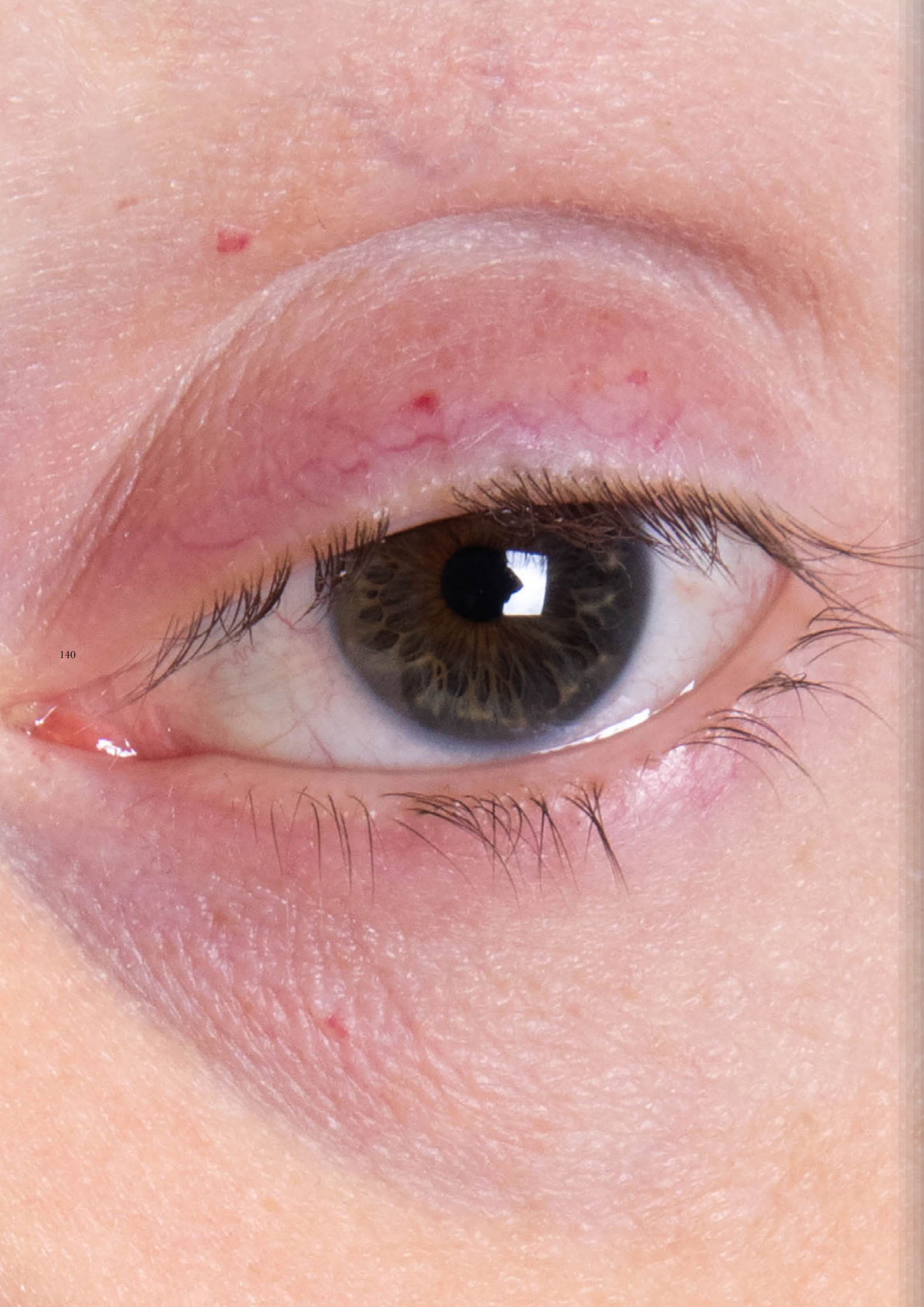
INCOMPRESIONE

138

139

a project directed by Andrea Lo Nano & Michele Morando











Sporgersi verso ciò che è estremamente diverso genera crepe nelle certezze della nostra realtà, aprendo lo spiraglio del dubbio. L'occhio è ora capace di guardare direttamente, dall'altra parte. Di scoprire che la falsità delle convenzioni vissute fin'ora ha celato la comune materia umana, *l'emozione*.

LUNA PARK - ISSUE 01 SPRING 2024 THE PLAYLIST



When I Dream, I Find Myself Pulled Slowly from the Ground
dear
Priorities (feat. Frsh Waters)
Indigo Mist
Aftertaste
Dopamine
Brown Eyes
Something Ain't Right
Shutting It Down
circles
FLOP
Chrome



Forever Sound
BLUEM
Mel Hines
Khal!l
Chitra
BINA. & Subculture
Kevin Holliday
Marques Martin
Babyxsosa
Humble the Great
_MARCOBELLO
TLF Trio
A Line Drawn Freehand - Single
nou
Priorities (feat. Frsh Waters) - Single
Indigo Mist - Single
Aftertaste - Single
Dopamine - Single
Ladybug
Something Ain't Right - Single
Shutting It Down - Single
every night was the same
profumo di gente che scappa da me
New Songs & Variations - EP

N I G

H T

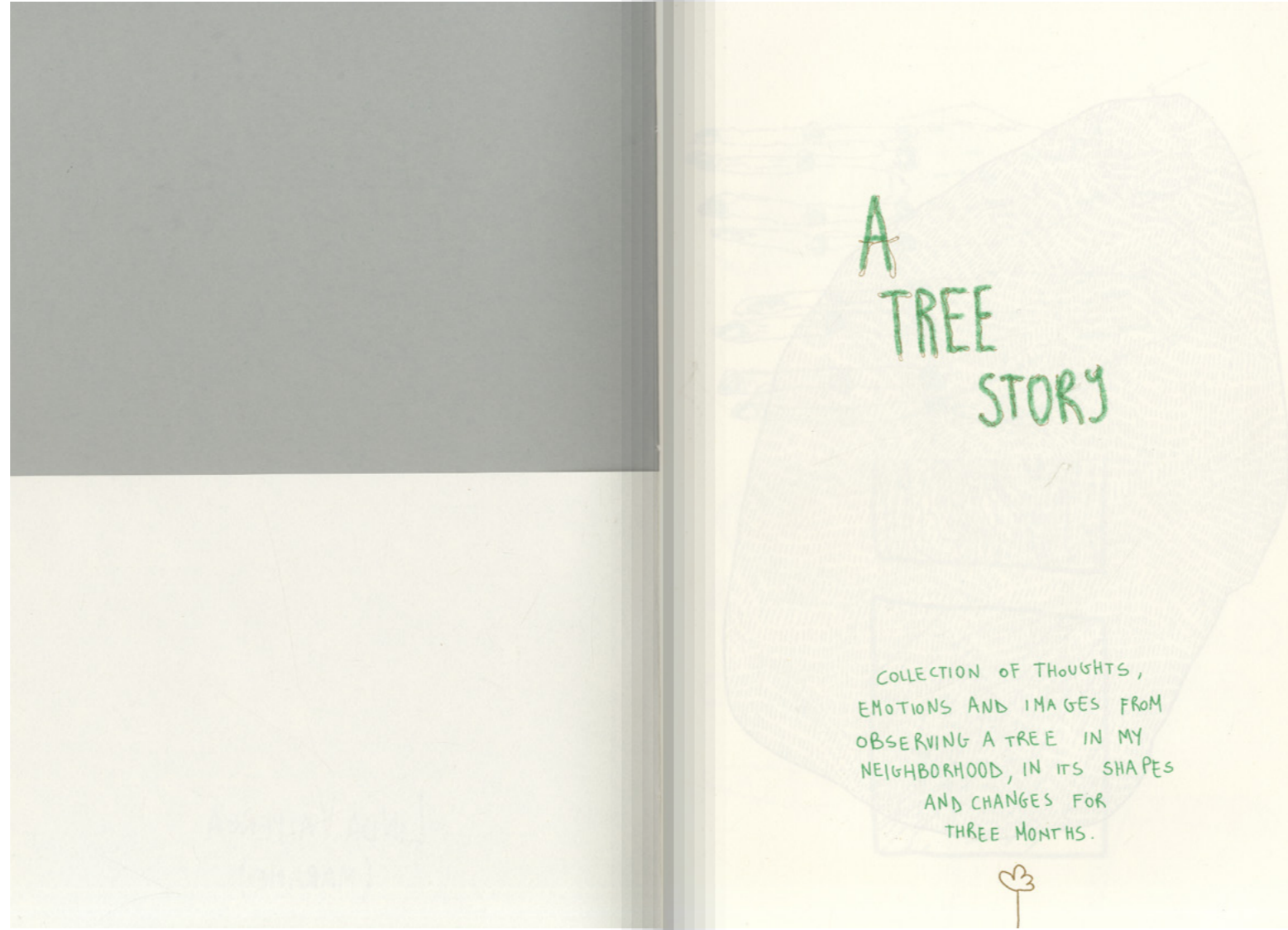
D A

Y

MY PRECIOUS STUFF

Lizaveta-Alisa K.

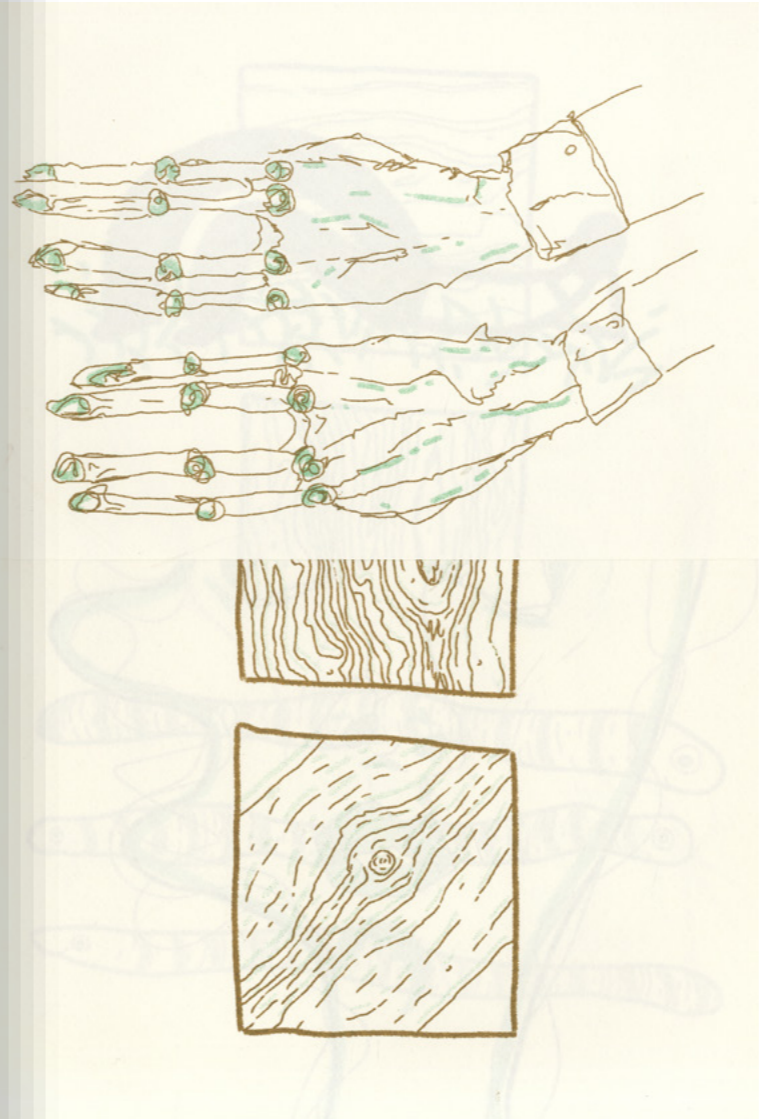


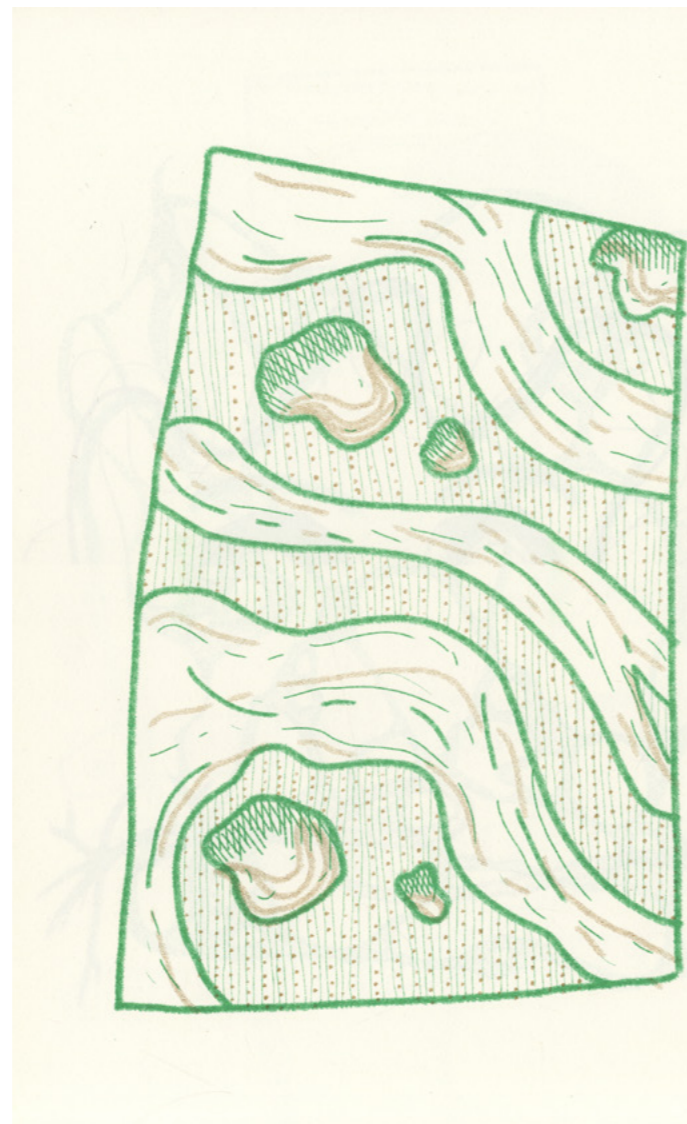


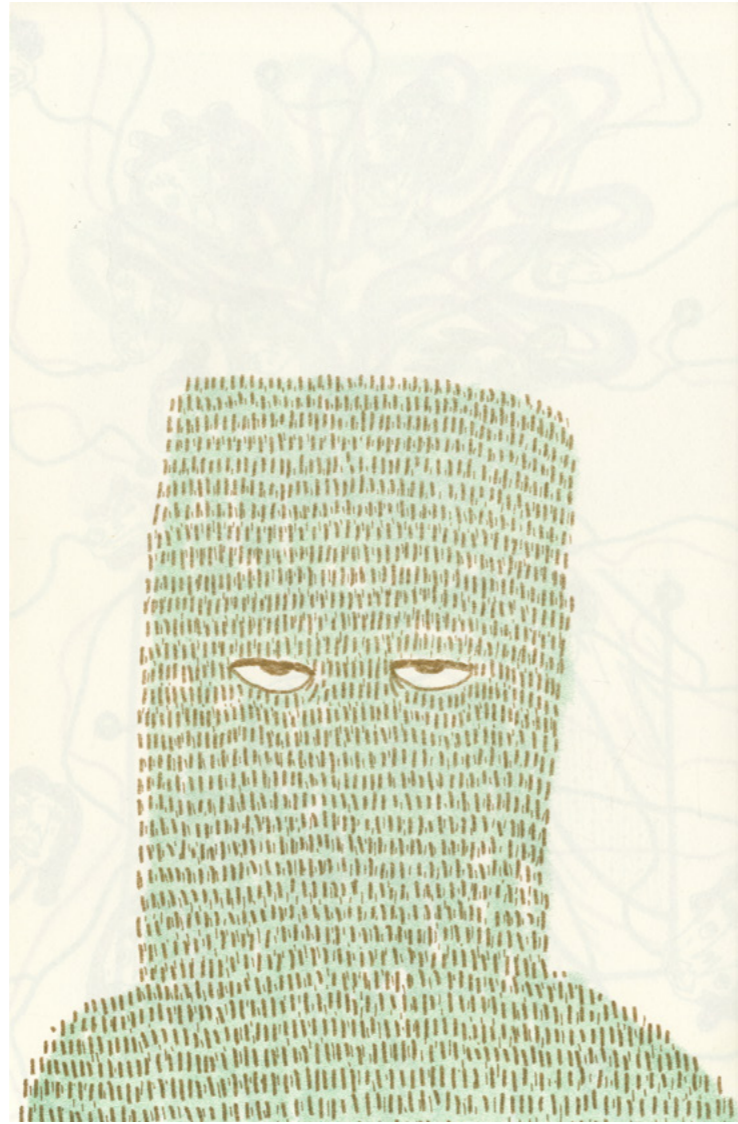
A
TREE
STORY

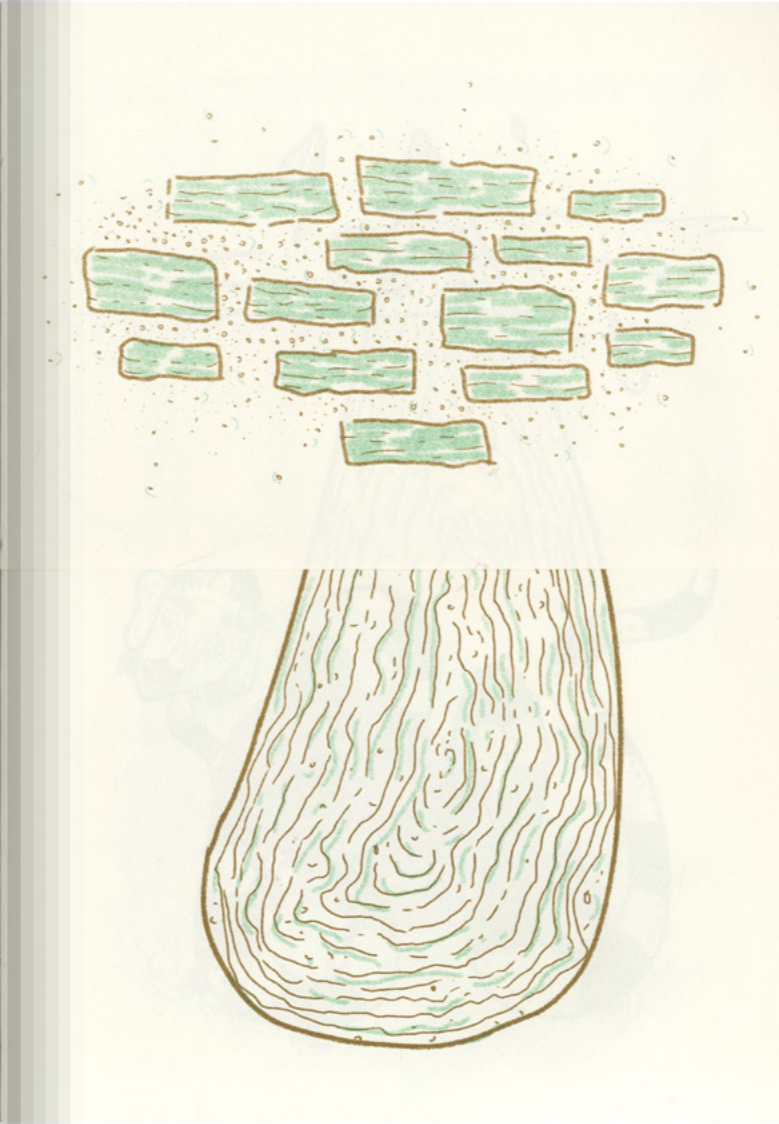
COLLECTION OF THOUGHTS,
EMOTIONS AND IMAGES FROM
OBSERVING A TREE IN MY
NEIGHBORHOOD, IN ITS SHAPES
AND CHANGES FOR
THREE MONTHS.



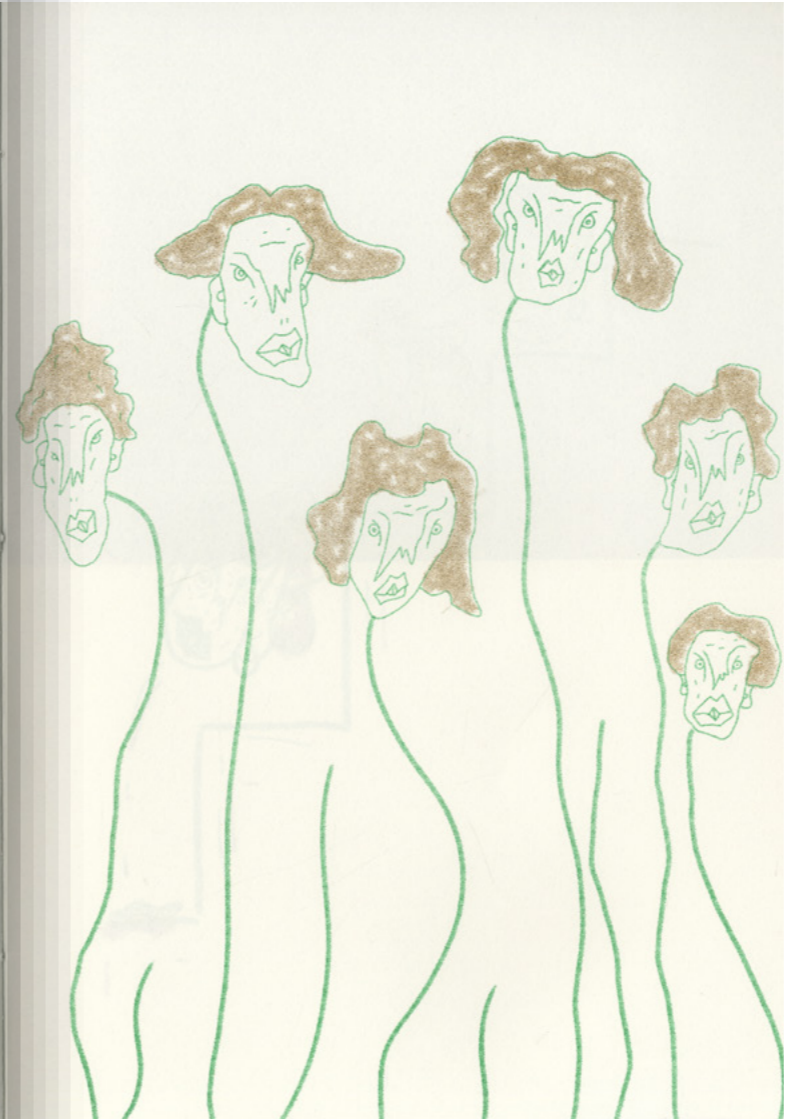
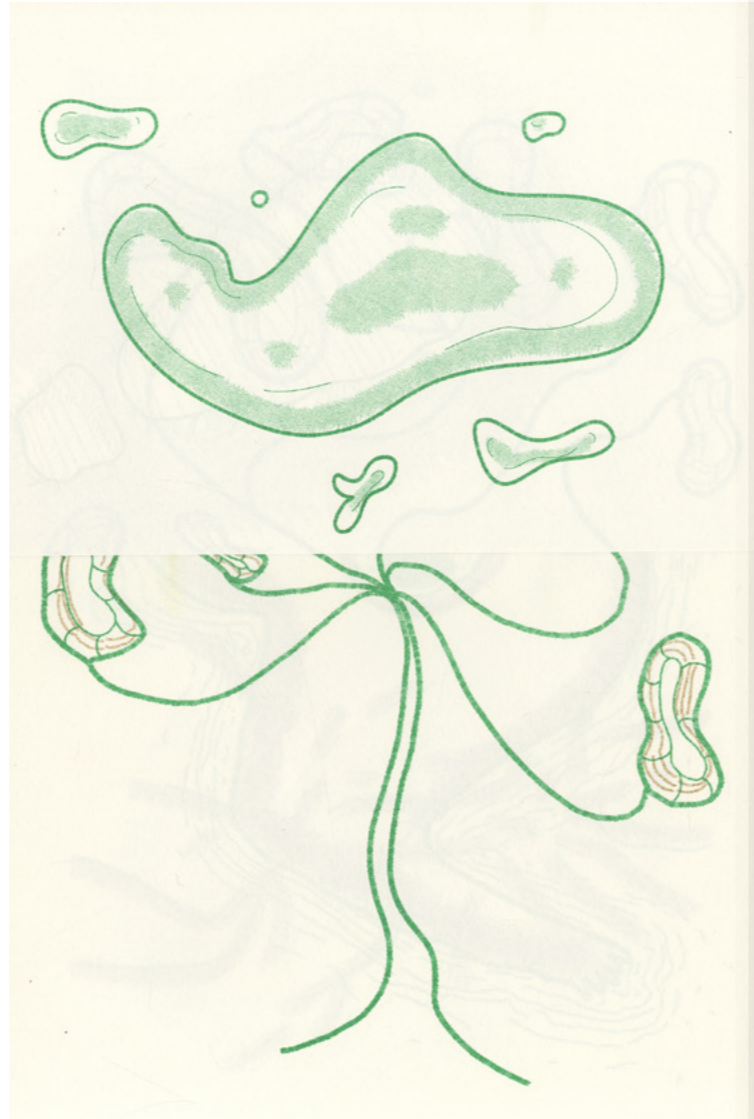




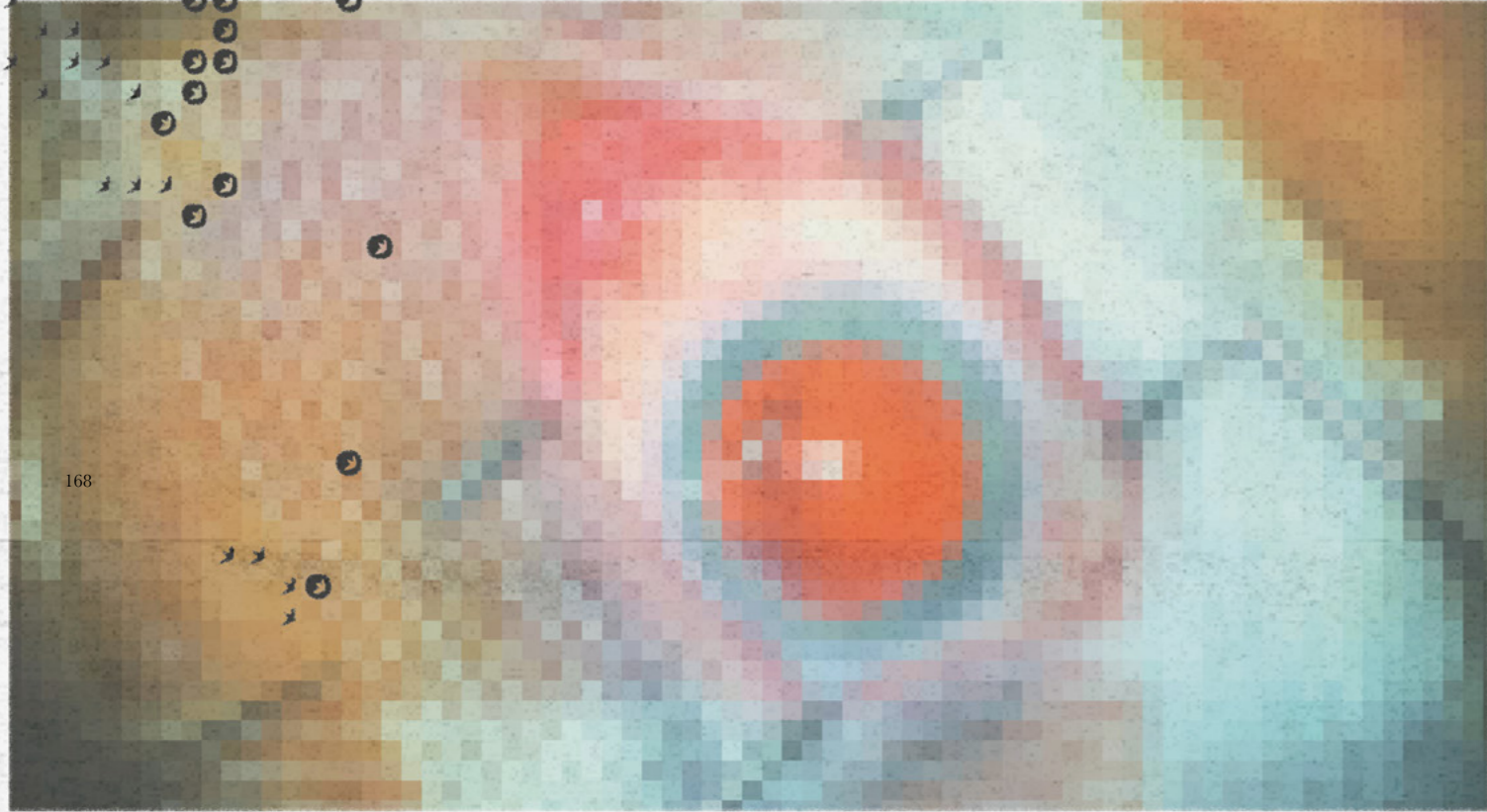






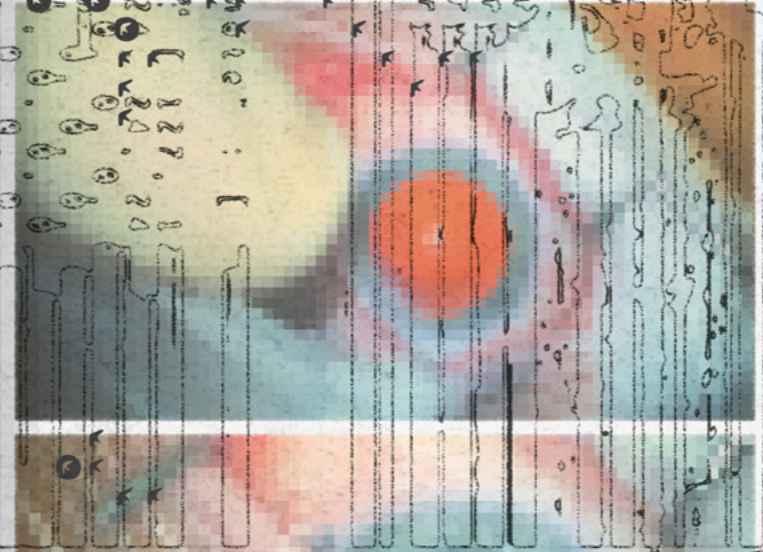
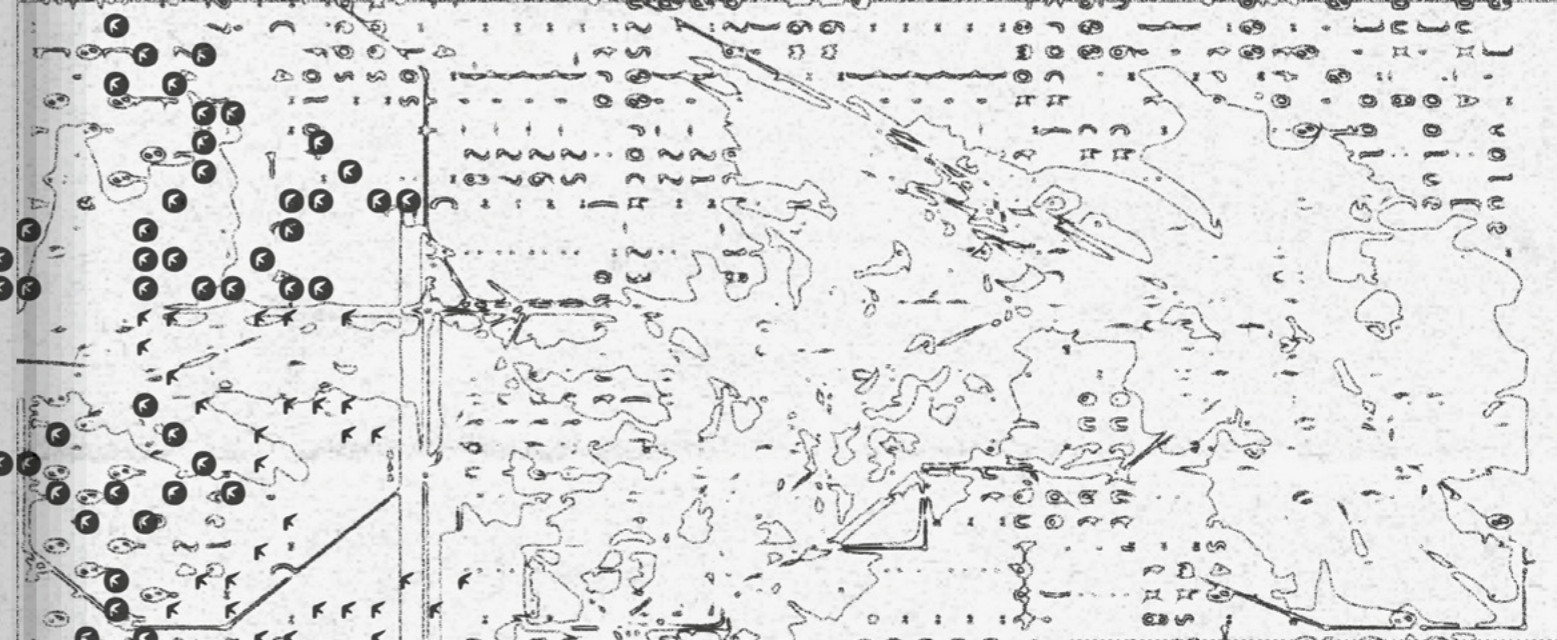
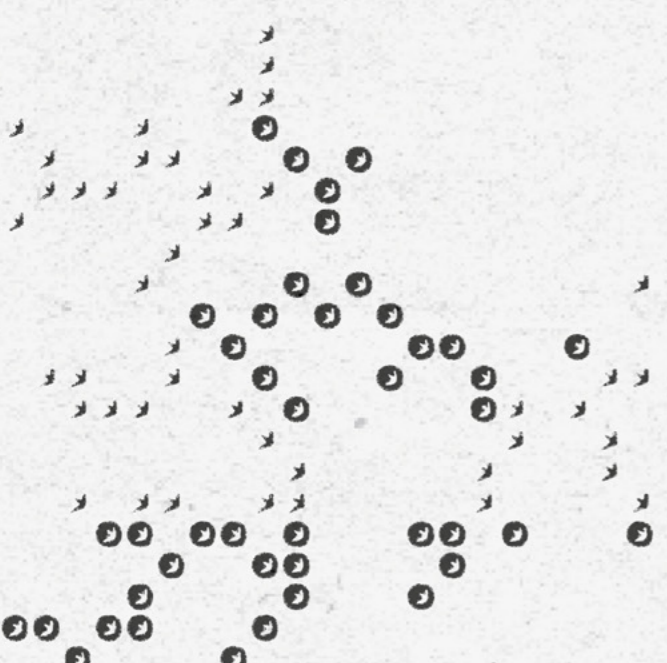


DO NOT BE AFRAID

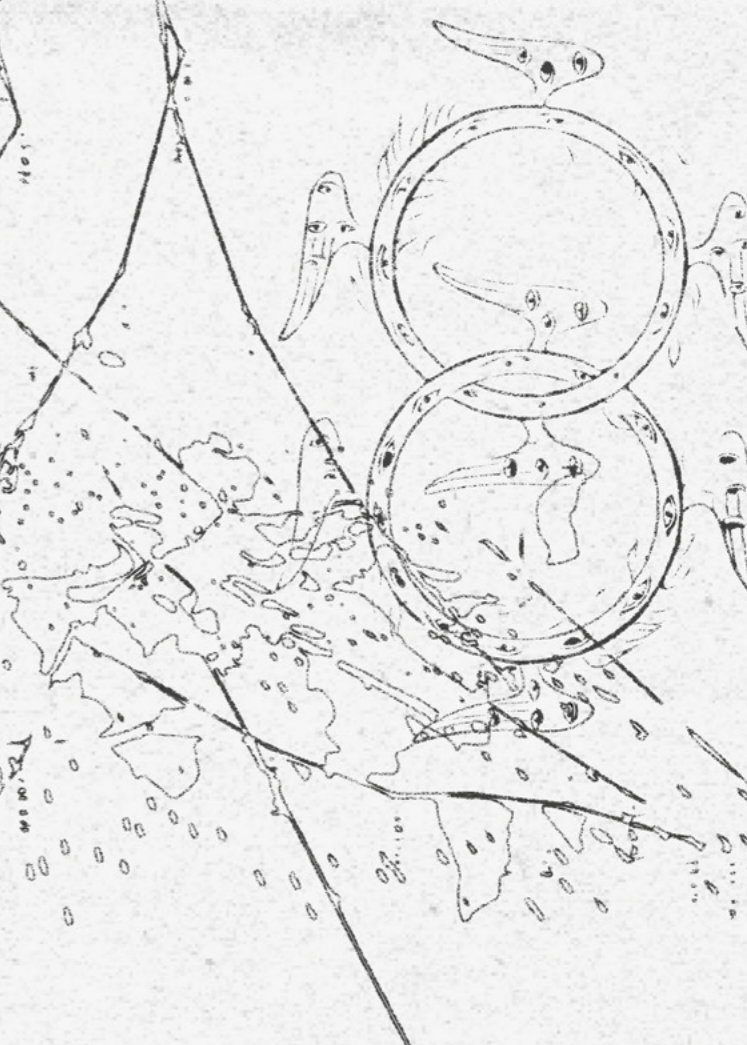
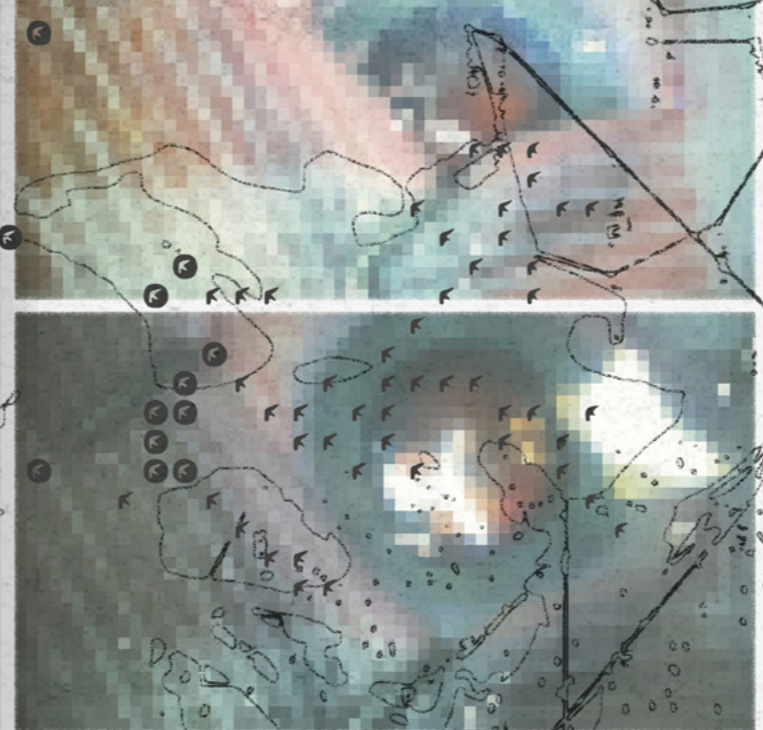


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AND ALL THEIR FLESH, AND THEIR BACKS, AND THEIR HANDS, AND THEIR WINGS, AND THE WHEELS, ARE FULL OF EYES ROUND ABOUT; TO THEM FOUR ARE THEIR WHEELS.



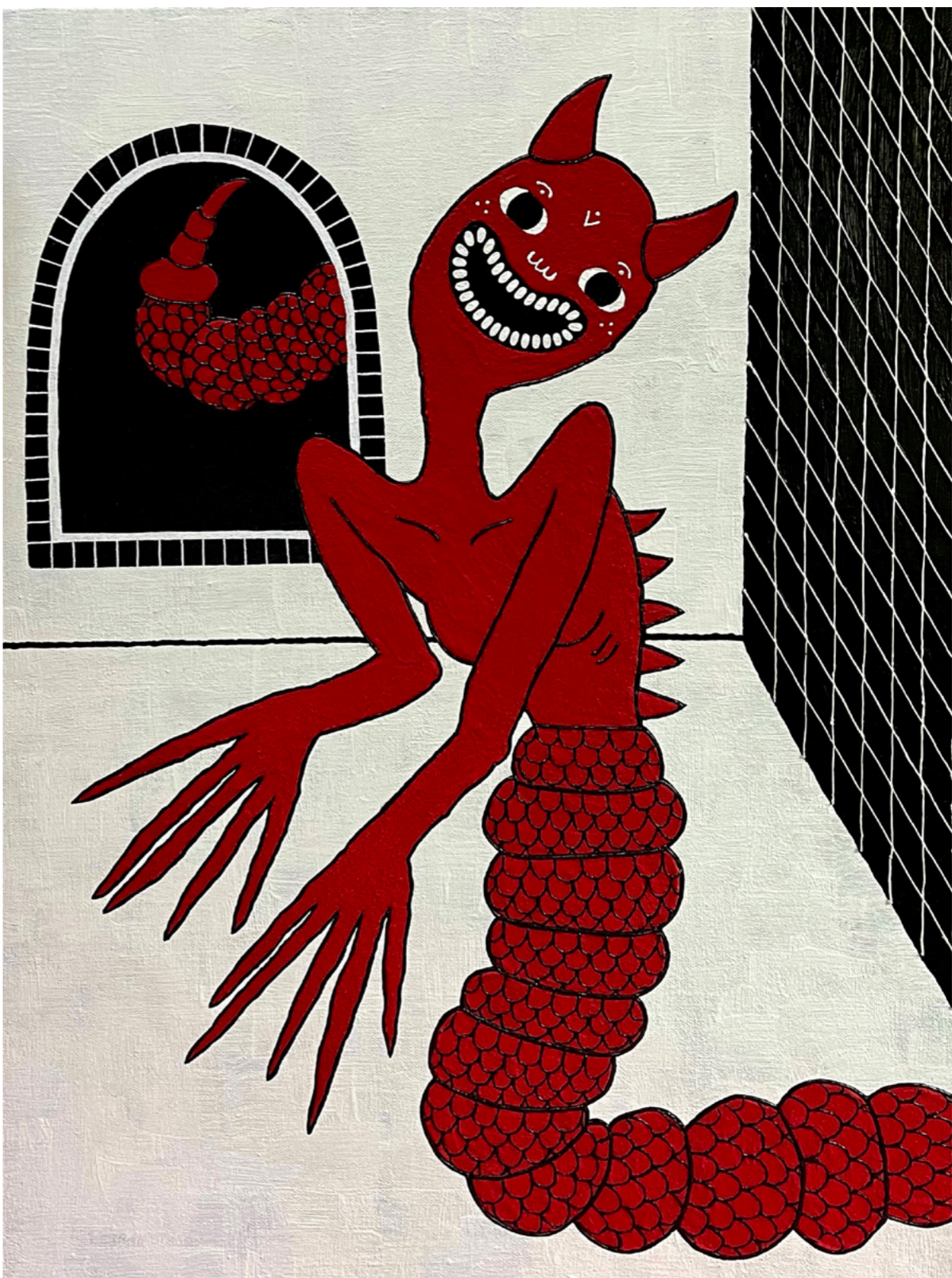
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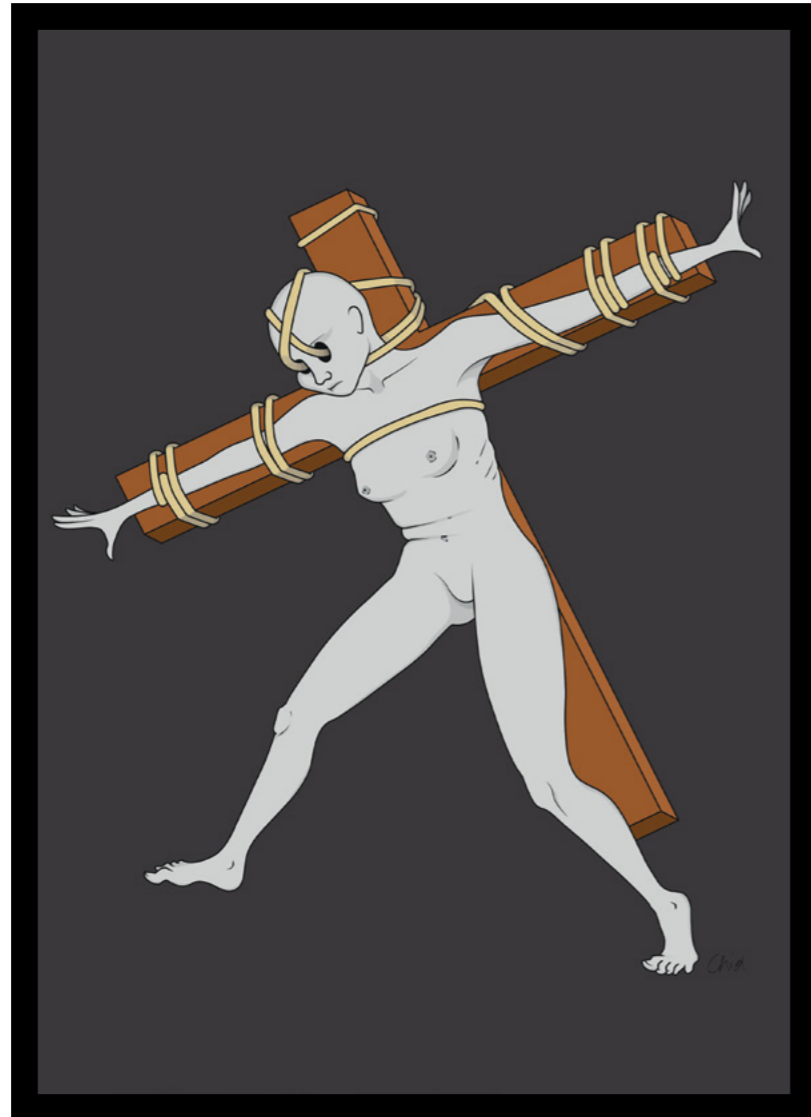
...CYTOM BUNNY TOA...
...LIV...
...TOE...
...TOE...











SELF-PERCEPTION

The image you have of yourself is like looking through a mirror that distorts the reflection: the facial features, the curves of the body and that way of speaking could be similar, but not that much.

Maybe that human being in front of you, reflected in the mirror, is for some a magnificent creature, daughter of vanity, worthy of all the good and success in the world. For others, however, it's the worst of monsters and must be fought to the death.

Self-perception is thus one's cross to bear: it's a constant weight that you're tied to, knotted for so long that it is no more clear who you are and who the creature is, whose movements you make and words you say.

Vinoamaro

Dystopian Dreams: Sculptural Stools that Blur the Real and Unreal

designed by Roc H Biel

In an era where the boundaries between the real and the digital blur, I am proud to introduce a collection of stools that challenges perception. These two stools, evoke architectural marvels from a dystopian future; they are designed to inspire and provoke thought. The design process began with wooden prototypes and evolved into a minimalist approach, utilizing stainless steel sheets ranging from 1.5 to 3mm in thickness. The production techniques, drawing from Japanese joinery and intricate packaging design, result in lightweight yet sturdy stools, each weighing about 8kg. Made with a mirror-polished finish they reflect their surroundings, merging seamlessly with any environment, while simultaneously standing out as objects of contemplation.

The design philosophy, influenced by my experience at the Royal College of Art, and top design firms like Pentagram, focuses on creating home objects that not only serve a purpose but also spark imagination and wonder. This collection emerges in an era where AI creates hyper-realistic designs, making the stools a commentary on the perception of real vs. digital. By choosing to work exclusively with stainless steel sheets, I aim to emphasise the importance of simplicity and purity in both materiality and the manufacturing process, standing against the complexity and excess in modern material use. These stools, therefore, represent a blend of art, functionality, and philosophy, inviting reflection on the nature of reality in design.







vieni usciamo. tempo è di rifiorire.

WECLOMO

Vieni! — Usciamo; — il tempo è di rifiorire.
Ora nel tramontar dell'ultimo
sole è la primavera a possedere
quest'ansiosa terra ove la luce
muore, e il suo raggio moltiplicato
muore. E' la primavera, — o signore
dei giorni, o morte, o vita, o padre eterno
dal quale l'uomo nacque, in cieco amore
nel quale l'uomo geme, o tu che stringi
nel tuo silenzio l'uman generazione
come in segno fatale il serpe il nido
di fiamma ardente — O morte, o primavera,
perché con quest'ansia, — con questo morbo
della tua età fiorita al nostro sangue,
la vita chiami, e l'annunziata pace
ancora ci rifiuti? — Ora il cipresso
nei paterni giardini, or sul confine
de' campi alpestri il nero cipressello,
tra l'olezzante verde di maggio
si stende in contro all'infinito azzurro,
come un cancello; — come un crocevia
di due eternità, — di vita e morte.
Oh come incompresi dalla tua fiamma
sentiamo il nostro sogni, o primavera!
Il nostro amore come un vago naviglio
perduto in mezzo al mare senza stelle
sulle acque vagabonde, — o sogni, sogni,
sogni, sogni, — ah come il core avvampante
travolto dalla spuma del suo amore
misterioso ai nostri giorni apparci
misterioso e breve, e periglioso!
Ma noi viviamo, o morte; — il fior del fiore
trovammo in questo nostro umil terreno,
e noi lo calpestiamo; — e il labbro ardente
appresso al labbro e l'occhio a l'occhio anela
ne la notturna voluttà. Ne l'ombra
della nera tua siepe noi sediamo
a sentire il rumore del mar morto.
E nel tuo riso, o primavera, noi
troviamo l'incanto del tuo mistero
più dolce, — e più veloce è il palpito
del nostro core. — Ah noi t'amiamo,
— o morte, o eternità, — noi t'amiamo.
Il nostrolabbro sente il tuo bacio, e nel
sorriso degli occhi tuoi noi contempiam la luce.
Vieni! — Usciamo; — il tempo è di rifiorire.

da "Consolazione" 1991 di Gabriele
D'Annunzio, poster di weclomo





Engineers and artists are different. They define themselves as engineers who make useful things to live on, and artists who elicit emotions that seem to awaken from their existence.



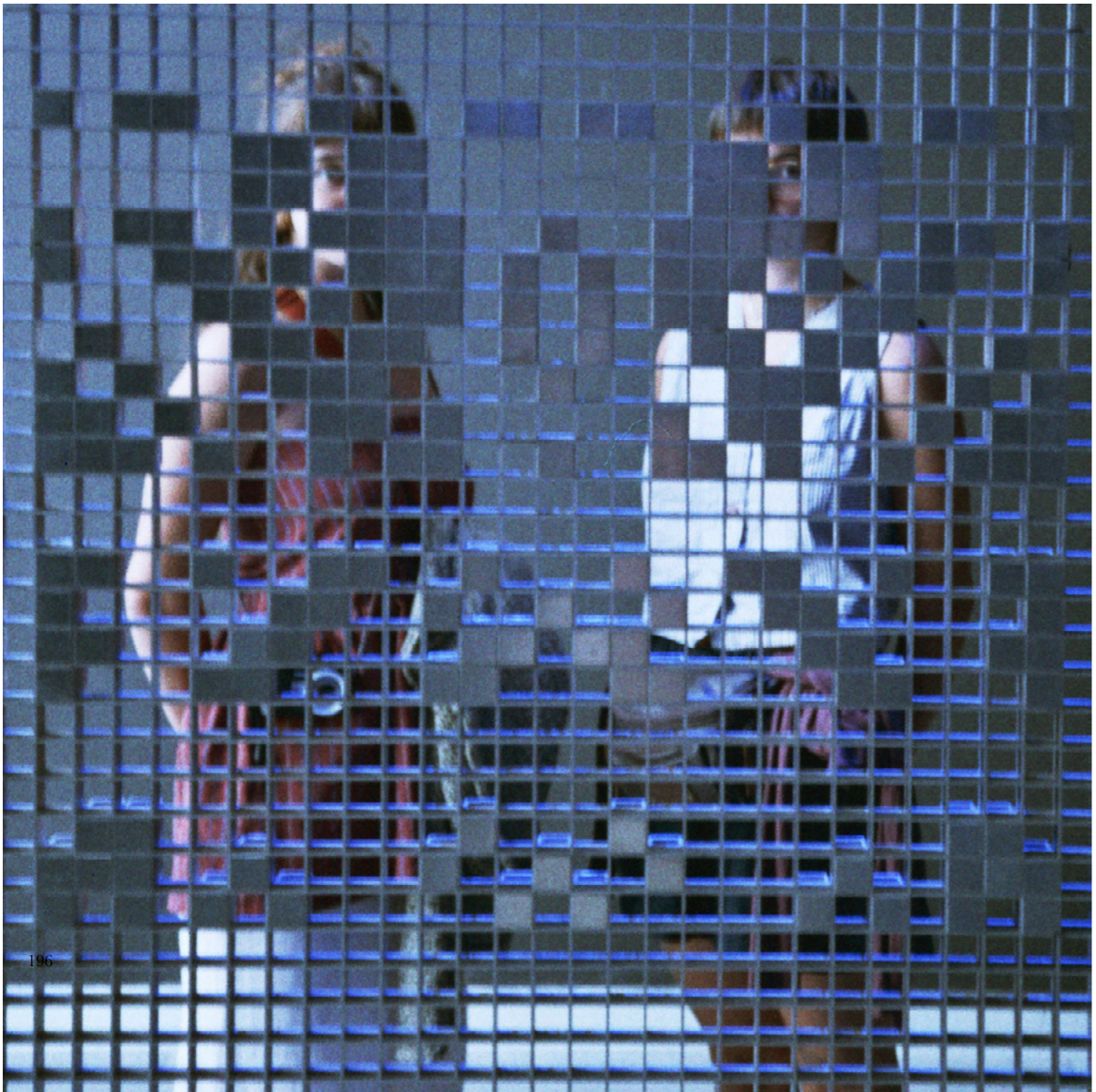
Among the many activities of Suldurus, the painting work is done with the mind of an engineer. They make letter cards, postcards, and prints to observe and sell what people want and enjoy.



SIDE BY SIDE

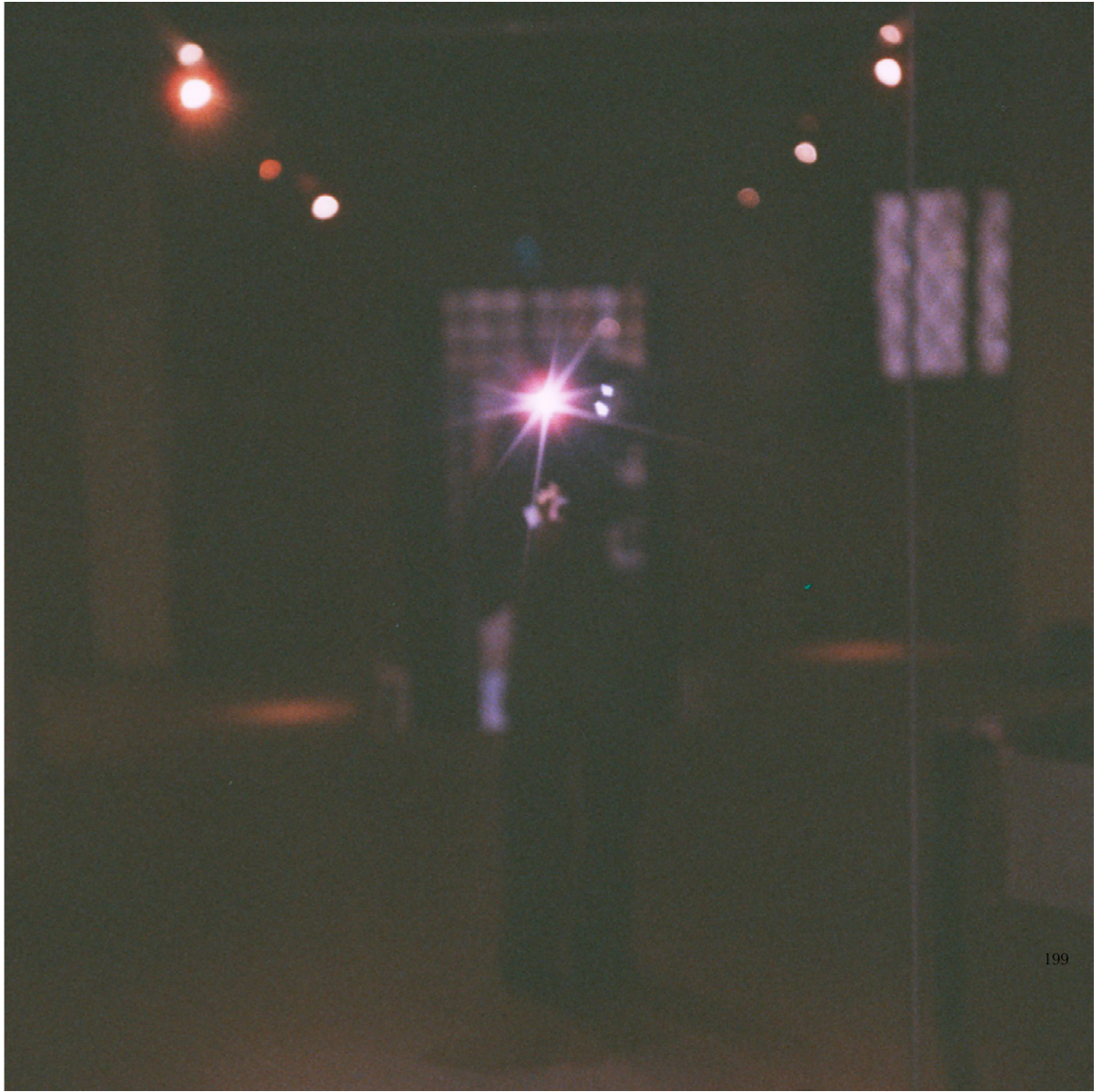


SCATTERED





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GIVE ME

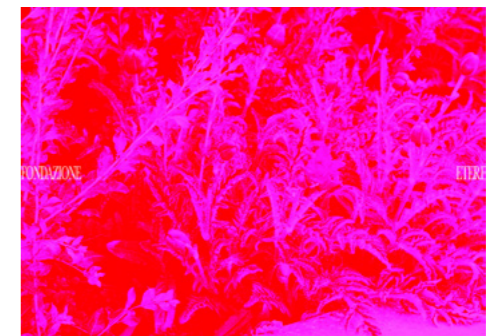
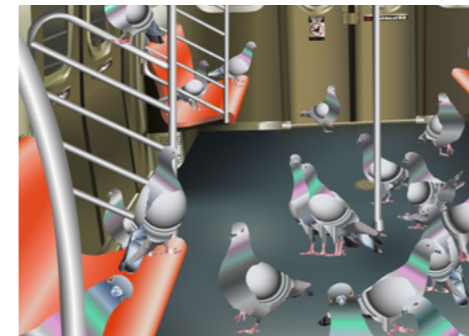
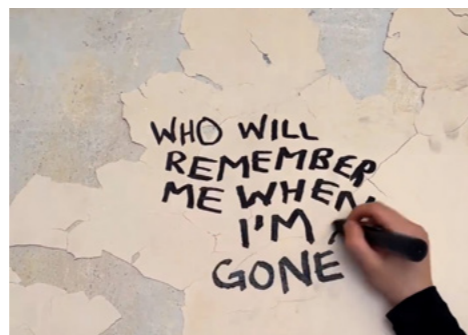
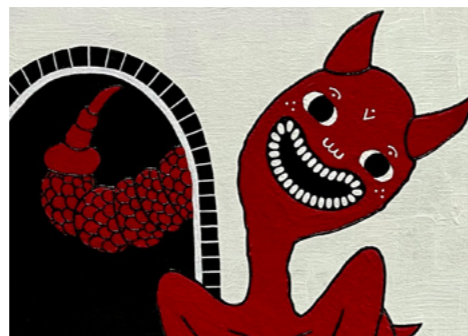
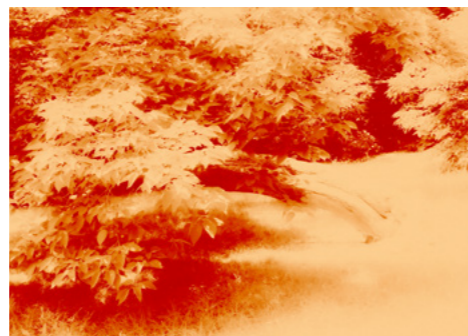
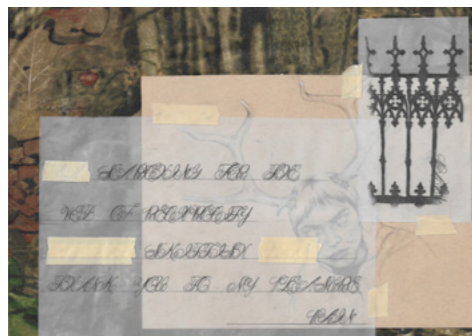
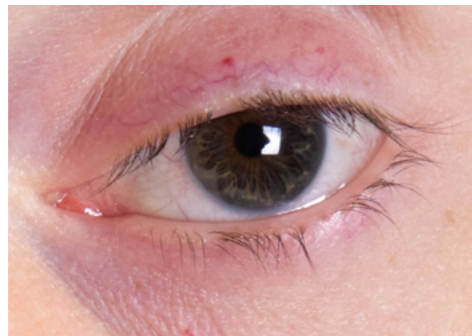
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a story by Andrea Siracusa

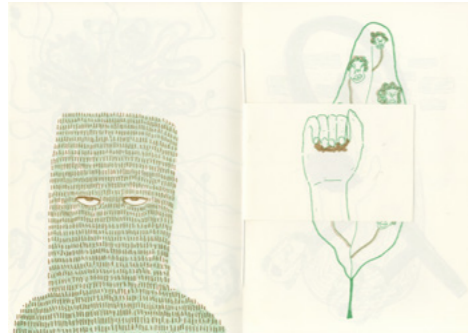
A SIGN







Sometimes, I find myself reflecting on the complexity of perception and how we interpret the world around us. Our minds seem to weave an intricate interplay between objective reality and subjective interpretation, in a continuous dance between empirical data and variables. In contemplating this, I



johnnuppie
Linda Valperga (MARAMEO)
Luca Ferrero
Marques Martin & Barry Love
reaaa.e

Leonie Winterhalter
Lizaveta-Alisa K.
Marina Huber
Mattia Zisa
Riccardo Ficco



Riniifish
Roc H Biel
Tal Maslavi
Vinoamaro

Ro Mantique
Suldurumi
Tierramala
weclomo

Creative Direction
Andrea Siracusa

Graphic Design
Andrea Siracusa

Works

“Why Do We Cry” - Andrea Siracusa / “Dissociated From The Outside” - Leonie Winterhalter / “In Headlights” - Brooke Goldyn / “Seeing Is An Act Of Creative Cognition” - Comfvvbovvy / “Materozza Candelabro” - CARA \ DAVIDE / “Pareidolia” - Johnnuppie / “Sparrow Jack”, “Newlyweds”, “Pingu”, “Swan”, “Croco”, “Mingo”, “Rabies”, “Donkey”, “Blobfish”, “Nemo”, “Feels Good Man”, “Praying”, “Garfield”, “Slimy”, “Subway”, “Eyes Open” - Danilo Xhema / “Beauty Is A State Of Consciousness” - Tierramala / “Who Will Remember Me When I’m Gone?”, “Am I Still A Dreamer If The Dream Is Broken?”, “Still Trying To Find A Way Out Of The Prison That Is My Mind.” “How Broken Are Your Dreams?” - Charlie Casanova / “At Our Table: The Taste Of Home” - Ro Mantique (a.k.a. Valentina Rinaudo) / “Cassiopeiae” - Riccardo Ficco / “Heart Shape Box”, “Esembled On Earth” - Florian Appelt / “O Tu Sei Arancione?” - Camilla Formiconi / “Onomatopoeia”, “Butterfly Wishes”, “Eyeball Parade”, “Frozen Friends” - Rimiifish / “Screen Fatigue” - Cerchismo (a.k.a. Simone Cherchi) / “Cake Bag”, “Cake Shoes” - Tal Maslavi / “Viewer Discretion Advised” - Emanuele Pece / “If You Were Here” - Fondazione Etere / “Ways Of Seeing By John Berger” - Enrico Levirino / In Conversation With Marques And Barry - Marques Martin & Barry Love / “Sight” - Estelle Coudray / “Persona Chair” - Andrea Gonzalez / “Dieci Giorni”, Luca Ferrero / “What I Should’ve Done (As Told By Others)” - Mattia Zisa / “Solipsia” - Reaaa.e / “Heteroglossia” - Giulia Gaffo / “Incomprensione” - Andrea Lo Nano & Michele Morando / “Luna Park - Issue 01 Spring 2024: The Playlist” - Fondazione Etere / “Night”, “Day” - _woc / “My Precious Stuff” - Lizaveta-Alisa K. / “A Tree Story”, Linda Valperga (MARAMEO) (a.k.a. Linda Valperga) / “Don’t Be Afraid” - Marina Huber / “Tevolia”, “Hemophobia”, “A Void Dance”, “Redrum Head”, “The Siren, In Captivity”, “Swipers” - Ccontrol / “Self-Perception” - Vimoamaro (a.k.a. Chiara Marovino) / “Stools” - Roc H Biel / “Vieni Usciamo. Tempo E Di Rifiorire” - weclomo / “Stencil”, “Side by Side”, “Scattered” - Suldurumi / “Occhietti” - Clara Fabbri / “Give Me A Sign” - Andrea Siracusa

PARK

LUNA PARK

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