Series of Women's Lifeline II (Wendy Fauntleroy), Detroit, 2020. Courtesy Jenkins Black Gallery.

If you buy something from a link in our newsletter, we may receive compensation from retailers and/or from purchases of products through these links.

Francesca Vezzoli has been making provocative and game-looking art—encompassing film and video, embroidery, sculpture, and photography, and often pulling in celebrities and cultural figures from Sophia Loren to Donald Trump—for more than a decade. Her Gucci Museum (Donald's Version) plays with iconic figures from pop culture, religion, and the golden age of both Italian cinema and Hollywood, with Vezzoli establishing portraits of Mario Cafiero, Greta Garbo, Bianca Jagger, Versace/Bacci, and many others with embroidered tears, glittered tattoos, and Botoxed mouths.

Francesca Vezzoli, Gli Occhi Della Madre (Le Fabbriche Vecchie), 2014. Gel-Embroidered on canvas, mounted on Plexiglass, 70 x 50 cm. Courtesy of the artist. © Francesca Vezzoli by SIAE 2020

We chatted with the artist—who called it from her hotelroom in Milan after taking in a William Forsythe ballet at La Scala (!) mean, pretend alright? So small!—to learn more about both her new book and her ever-surprising work and career.

Vogue: Your new book has an introductory essay by Elsa Bard that places you in an artistic lineage that includes Duchamp and Richard Prince. Do you agree with that, or would you place yourself elsewhere?

Francesca Vezzoli: I must admit that when I was very young, I did like a lot of those early 20th-century artists, and I still do. I'm not a big fan of Duchamp, but I do like Picabia and such gestures. Because I'm always kinaesthetic—you may disappoint! I will say that sometimes the impression my work does not generate, it did come from an urgency. When I started having cancerous neither my video art piece and when I started embroidering tears on women's faces, for me it was a strong necessity of setting a certain sensibility that I had not seen present before. I felt that the Italian contemporary art scene was very, very, very, very, very, very, very, very, very representation of the kind of sensibility or expression that is the kind of iconographic physical work.

Really, it was a double gesture. One pushes into that my type of sensibility, whether you call it gay, queer, or whatever, was not represented. And I also felt that emotions had been kind of cancelled from the art world. I felt that it was very, very, very, very, very, very, very, very,

contributors.

- Give the gift of *Vogue.* Send a subscription. Plus, a free tote.

Corey edits fashion features and profiles—and writes about culture, sports, and travel—for *Vogue*. He's a former editor at *W*, *Men's Vogue*, and *Rolling Stone* and the author, with Jann Wenner, of *Gonzo: The Life of Hunter S. Thompson*. If he's not on deadline or on assignment, he's probably on a ... Read More

Senior Editor

READ MORE

PHOTOVOGUE
#42 NY Profile - Giulio Dalvit
BY PHOTOVOGUE

TV & MOVIES
Gwyneth Paltrow on *Marty Supreme*, Her Skincare Routine, and Her Cocktail of Choice
BY VOGUE

RUNWAY
God Save the Queen: Vivienne Westwood, in the Words of 12 Collaborators and Admirers
BY HANNAH-ROSE YEE

TV & MOVIES
Lidia Yuknavitch on Having Her Gritty, Experimental Memoir Adapted By Kristen Stewart
BY EMMA SPECTER

RUNWAY
The Fondazione Dries Van Noten in Venice Will Be "a Space to Showcase and Nurture the Art of Making in All Its Forms"
BY TIZIANA CARDINI

PARTIES
Inside the Inaugural Creators & Collectors Night at the Sotheby's New York Galleries
BY ZACHARY WEISS

TV & MOVIES
Rebecca Hall on Moving Beyond the Biopic, Painting, and Entering Ryan Murphy's Universe
BY ANNA CAFOLLA

TV & MOVIES
Gross-Out Comedy, But Make It Fashion: Sarah Sherman on Her Sick New Special, *Live + in the Flesh*
BY EMMA SPECTER

RUNWAY
An Exhibition at the Met May Just Make Finnish Modernist Helene Schjerfbeck Your New Favorite Artist
BY LAIRD BORRELLI-PERSSON

TV & MOVIES
Rachel Zoe Is Back on Bravo—and So Is Her Fab Vintage Style
BY CHRISTIAN ALLAIRE

RUNWAY
Christian Louboutin Takes Us Inside the New Paris Exhibition, "Textile Matters: Woven Stories Between India and France"
BY AMY VERNER

TV & MOVIES
Cameron Crowe Has Always Been Cool
BY KEATON BELL

Tap Into *Vogue*
The **Vogue app** brings every trend to life.
VOGUE
DOWNLOAD NOW

© 2025 Condé Nast. All rights reserved. *Vogue* may earn a portion of sales from products that are purchased through our site as part of our Affiliate Partnerships with retailers. The material on this site may not be reproduced, distributed, transmitted, cached or otherwise used, except with the prior written permission of Condé Nast. Ad Choices