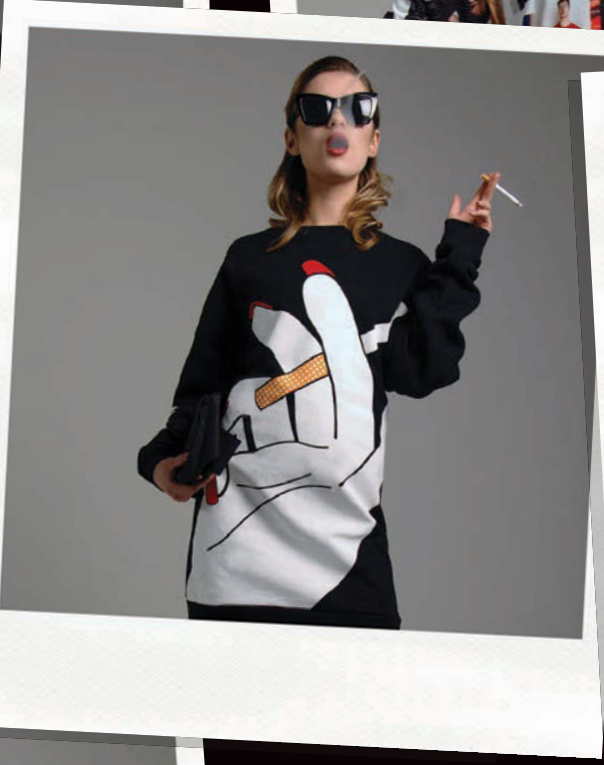




AFTER NYNE

MIMI IMFURST - SAM RODDICK - NICKY HASLAM - TED ROGERS



TZUJI

ELECTRO FLASH

COLLECTION



AFTER NYNE

YOUR INDISPENSIBLE GUIDE TO ALL THAT'S FABULOUS IN
FASHION, CULTURE & LIFESTYLE

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CONTENTS

6 *Editor's Letter*
19 *запомнить*
27 *The Braid Bar*
31 *Zhu Tian*
37 *I'm not malfunctioning you are*
45 *Camp Claude*
47 *Who's that Bitch?*
55 *Gallows Ghost*
59 *Anouska Beckwith*
65 *Cyber Edge*
73 *Matt Henry*
79 *Peter Georgiades*
83 *Munchies*
87 *Saran Kohli*
91 *Sabrina Mahfouz*
93 *Between*
101 *Sophie Hill*
107 *Fierce Front Women*
111 *Futurama*

117 *Rheanna Lingham*
123 *Rodrigo Branco*
127 *I am Harlequin*
129 *Sansanonasnas x Momia*
137 *Rococowonderland*
143 *Chris Ioan Roberts*
147 *Meet me in LR001*
159 *Mimi Imfurst*
161 *Christina McMaster*
163 *Temptation*
171 *Sam Roddick*
175 *Meninism*
181 *Butterfly Twists*
185 *Speaker's Corner*
191 *Christian Furr*
197 *Nicky Haslam*
203 *Mechanica*
205 *African Industrial Revolution*
209 *Tracey Thorn*

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— RGAF10 —



EDITOR'S LETTER

So here's Issue 7 We've pulled out all stops to make this our biggest issue yet, and hopefully our most controversial. There's a revolutionary spirit afoot in our office. Our recent engagement with politics through our Election 2015 @ After Nyne series has fired us up with regard to looking at what all of us can do to make a change.

With After Nyne 7 we've been privileged to work with blogger and performance artist Ted Rogers – an original thinker who is never afraid to shake the world up.

His engagement with our idea to reclaim the pejorative term 'bitch' was the starting point for the concept for our cover shoot. Some may see a controversial shoot...others will see Ted's sensitive and considered written response to the brief.

We hope you see both. The two needn't be mutually exclusive.

The global response to the terrorist attacks in France at the beginning of year taught us that the world is awake, and listening, and people power is perhaps our most potent force. And it can touch every arena – and should.

Edward Meadham of fashion design duo Meadham Kirchoff said recently *'Fashion is in a coma. Society has lulled itself into a false sense of security and false liberalism'*

On a political level..on a personal level..on a creative level..it's our duty as thinkers, readers, artists..to rise..to think beyond the day..and make a difference to tomorrow.

It starts with you.



ÉTHOLOGIE
BY JASPER GARVIDA



ÉTHOLOGIE
BY JASPER GARVIDA



My Galavant
BY TRAMP IN DISGUISE



My Galavant
BY TRAMP IN DISGUISE



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ARIELLA



ARIELLA

ЗАПОМНИТЬ

Architect **Zaiga Gaile** (*Žanis Lipke Memorial*)
Designers **Reinis Ratnieks**, **Iveta Vecmane**, **Arvils Linde**, **Līga Banga**
Shoes by **Elīna Dobeļe**
Fashion Editor **Elvija Vītola**
Photographer **Monta Dedele**
Make-up **Sabīne Madara**
Models **Lolita**, **Daniela** and **Kristians** @ Starsystem Latvia

After Nyne *Bitch*









After Nyne *Bitch*









After Nyne *Bitch*

THE BRAID BAR

Welcome to the freshest new concept in hair, The Braid Bar. With LFW AW15 showing us that braids are the best way to keep our locks this season, After Nyne spoke to Sarah Hiscox at The Braid Bar for tips and to see where she gets her inspiration.

How did you guys come up with the idea of a 'Braid Bar'?

I came up with the idea because my nine year old daughter asked me to do a fishtail for her and I had no idea how to do it. I wasn't aware of any stand alone braid bar that wasn't a hair salon that I could take her too. I didn't want the hassle of a salon where she had to have a hair wash etc. and the bill in the end would be huge so I thought a fun young braid bar would be a great idea.

Braiding was seen everywhere at LFW, do you think that you've had a hand in inspiring this?

I'd like to think so! But I think it was more serendipity – although since we started we have definitely seen braids trending

Where do you get inspiration from to come up with such unique designs?

We really get the ideas from our customers – our braid babes – we started off with some basic styles and have adapted them from what our customers ask for.

What is the most popular style of braids you offer?

Probably the Naomi or the Cara

Which is your personal favorite?

I love the Naomi because it looks great on everyone and is a cool modern look

Which is the best style for a night out?

The Gwen – it's totally original and gives a whole new look without doing anything permanent – it also stays in for days so you can get a lot out of it!

Who are your braid inspirations?

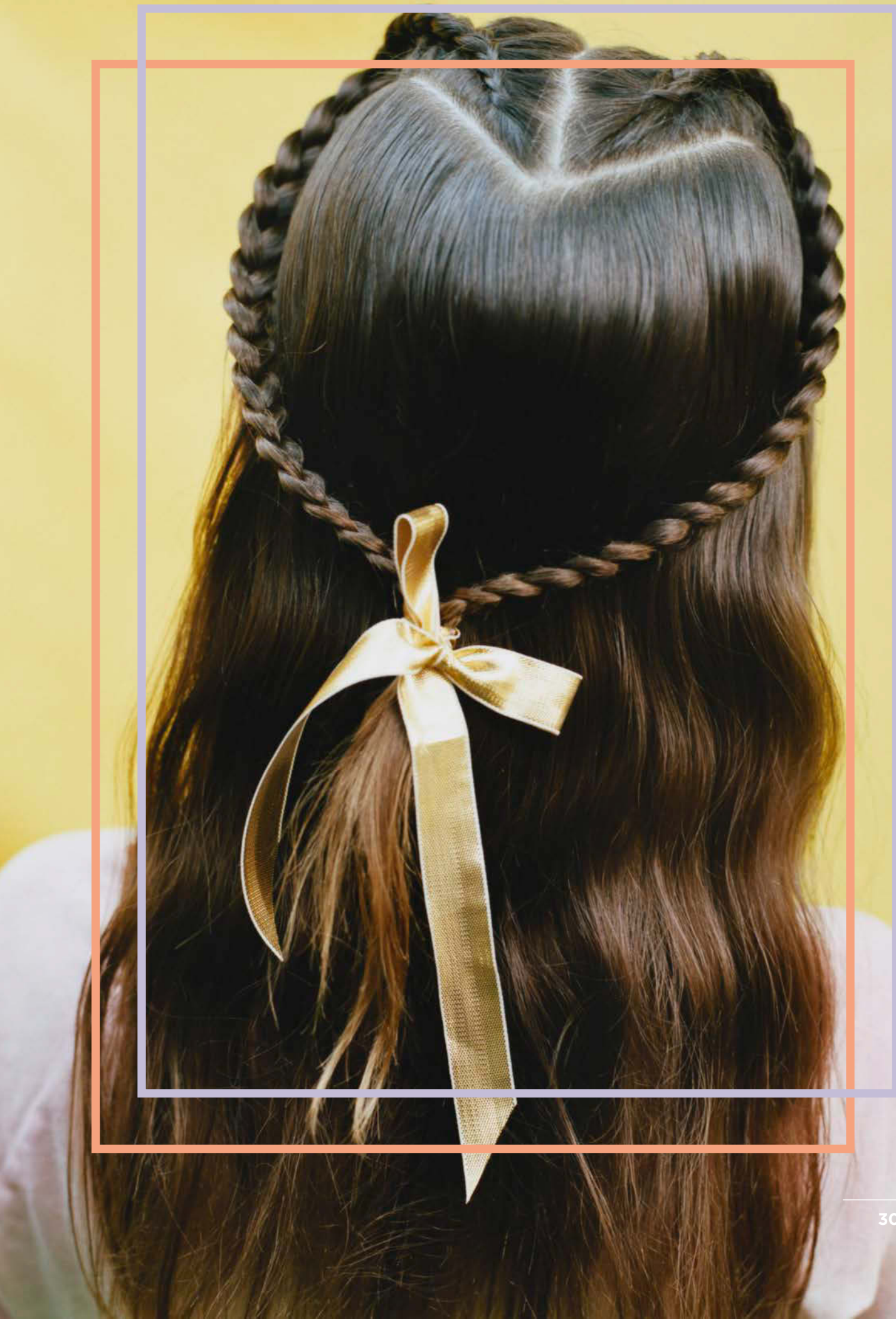
Beyonce, Gwen Stefani, Lauren Hill, Heidi, Laura Trott

What is your reaction to the recent backlash your company has had?

Braids are for everyone and don't belong to just one culture – the cornrows originate in Africa, the Dutch Braid from Holland, Fishtail from Greece, Braided knots originate from the Celts and the Crown comes from Medieval England where women braided their hair into tight crowns to avoid accusations of witchcraft.



After Nyne *The New Normal*





After Nylene *Bitch*

ZHU TIAN

Art Catlin is delighted to announce that the winner of the Catlin Art Prize 2015 is Zhu Tian. Tian was awarded the £5,000 prize for a new body of work, a series of installations that continue her interest in disrupting the everyday.

The independent panel of judges – Aaron Cezar of Delfina Foundation, Charlotte Schepke of London art space Large Glass, and George Vasey curator of the Northern Gallery for Contemporary Art – commended the rest of the finalists for their commitment and the high quality of the work made for the competition.

On their selection of Zhu Tian as the overall winner, the judges commented:

“We all agreed that Tian’s presentation demonstrated particular poise and focus. She has made an impressive and coherent body of work, and organized and lit the space so as to create a compelling and unsettling journey for the viewer.”

Zhu Tian’s sequence of installations, divided into two separate rooms and an adjacent corridor partitioned by a steel roller extend the themes of power, interpersonal relationships and unease embedded in much of her previous work.

The Chinese-born artist, 32, graduated from the Royal College of Art in 2014 with an MA in Sculpture. She said:

“I’m thrilled to be the winner of the Catlin Art Prize 2015. It has been an exciting and challenging opportunity to develop my work with incredible support. I’d like to thank Justin Hammond and the whole Art Catlin team as well as my fellow finalists. Winning the prize will give me a chance to secure my studio and continue working on my next exhibition.”

Visitors to the Catlin Art Prize exhibition selected their favourite artist as part of the Visitor Vote. Over 2,000 votes were cast via ballot boxes in the gallery. Paul Schneider, 28, a Royal Academy of Arts postgraduate, was named the winner of the Visitor Vote in an extremely close-run contest and takes away the £2,000 prize.

The exhibition remains open to the public until 6pm on Saturday May 30th at the Londonewcastle Project Space, London. The Catlin Art Prize, curated by Justin Hammond, provides a platform for the most promising art graduates in the UK. Participating artists are selected from The Catlin Guide 2015, a nationwide survey of recent art school graduates, now widely recognised as the essential reference for collectors of emerging artists.

This year’s finalists were: Jon Baker (Chelsea College of Arts), Felicity Hammond (Royal College of Art), Oliver Hickmet (City & Guilds of London Art School), Nicholas William Johnson (Royal College of Art), Paul Schneider (Royal Academy of Arts), Lexi Strauss (Royal College of Art), Dominic Watson (The Glasgow School of Art) and Zhu Tian (Royal College of Art).

As title sponsors of the Catlin Art Prize, XL Catlin – one of the world’s leading insurers of fine art – continues to help realise the ambitions of promising new artists.



After Nyne *Bitch*



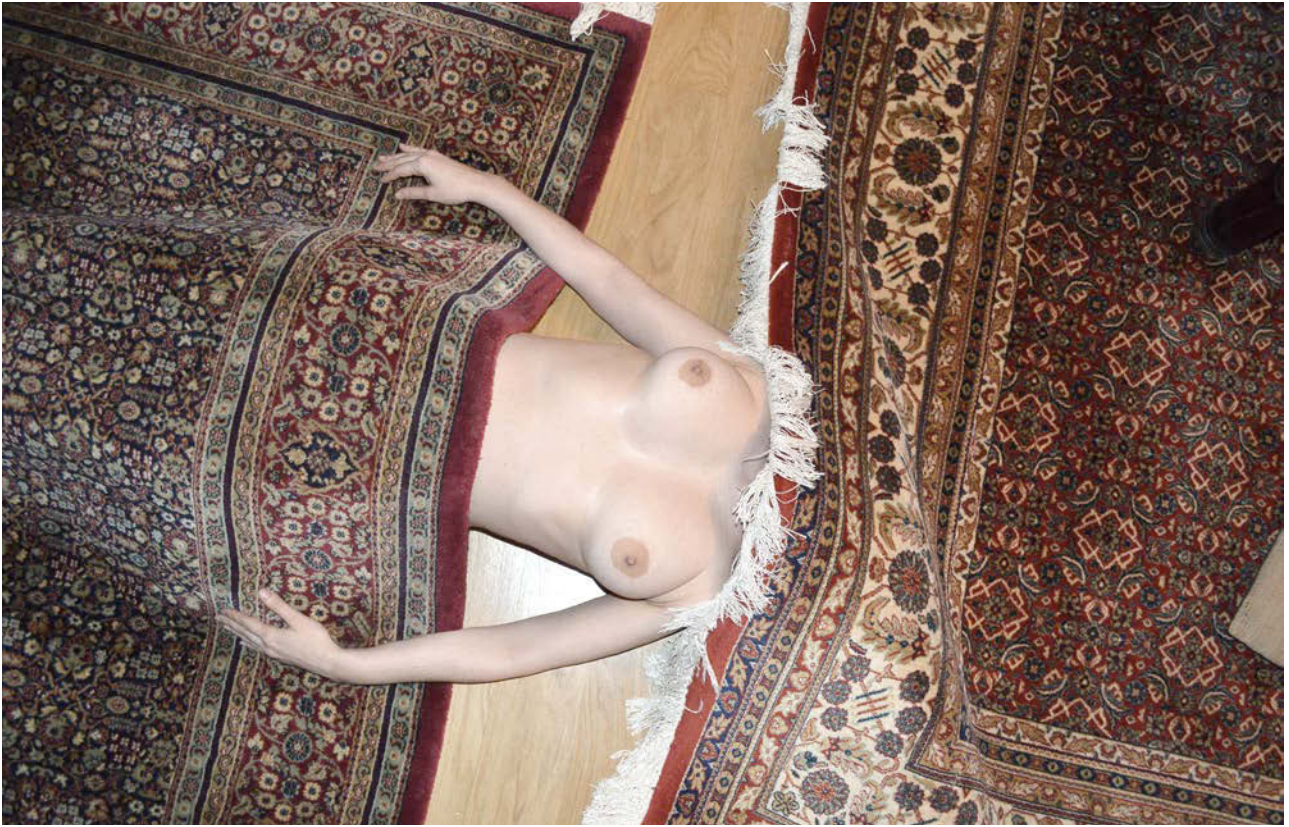




Kostis Fokas



I'M
NOT
MALFUNCTIONING
YOU
ARE





After Nyne *Bitch*





After Nyne *Bitch*









After Nyne *Bitch*

CAMP CLAUDE

Camp, for the nostalgia of summer colonies, Claude, the evocative universe and reflections of Diane Sagnier. The group is above all the result of the artistic hunt and creative fusion of songwriters Mike Giffits and Leo Hellden, led by the vocal prowess of Sagnier

Pasted onto the covers of French Cosmopolitan, Elle & Glamour; Camp Claude is France's best kept secret. Created in Paris and signed to Believe Recordings, the group transcends borders and genres, from France to America, and England to Sweden, these various influences spark a clever mix of beats and vocal sensuality that has guided their work since the beginning.

Earlier this year the trio marked their introduction to the UK with their video Blow on Clash. This month the Parisian's are finally hitting our shores to perform at The Great Escape the beginning of what is bound to be a massive year in the UK.

twitter.com/CampClaude

facebook.com/campclaudio

soundcloud.com/camp-claudio

campclaudio.tumblr.com/

Photography **Craig Hemming**
Art Direction **Luciana Garbarni**
Styling **Lauren Reed**
Make Up **Chess Thornton**
Model **Ted Rogers**

WHO'S THAT BITCH?

After Nyne *Bitch*



Top & Skirt *Typical Freaks*
Socks *American Apparel*
Heels *Models Own*
Necklace *Models Own*

Hat *Thrasher*
Collar *Zara*
Jacket *Zara Man*
Socks *American Apparel*
Heels *Models Own*



After Nyne *Bitch*

What does the word Bitch actually mean? If we look at the Oxford Dictionary definition we see that a Bitch is a female dog - a spiteful or unpleasant woman - or a person who is completely subservient to another: all of which seem to lean towards the negative. The Urban Dictionary offers many an alternative definition; similarly pointing towards negative/unwanted relationships with people places or things. For example, a boyfriend who is his girlfriends "Bitch" because he does everything she says - the person [unwontedly] squished in the middle seat of car - or generally excessive whining, often related to a female.

Modern definitions and wearing the bitch crown! What does the word Bitch actually mean? If we look at the Oxford Dictionary definition we see that a Bitch is a female dog - a spiteful or unpleasant woman - or a person who is completely subservient to another: all of which seem to lean towards the negative. The Urban Dictionary offers many an alternative definition; similarly pointing towards negative/unwanted relationships with people places or things. For example, a boyfriend who is his girlfriends "Bitch" because he does everything she says - the person [unwontedly] squished in the middle seat of car - or generally excessive whining, often related to a female. From looking at these it makes sense that one would not want to be considered a bitch or have the word thrown at them in an argument or discussion as it appears as a damning and negative label. These definitions cater only for opinion, they are not factual (aside from that defining a female dog.)

We can use the example of "excessive whining", there is no universal definition of excessive whining; in this case, only the opinion of a person can decide that something is excessive. Have we considered that perhaps the person doing the "whining", has a valid point and because the other party does not wish to hear it, they accuse that person of bitching or being a bitch? Consequently, the accused is instantly handed the burden of being a bitch as a negative and may have to shake this label off before another will unaffectedly listen to what they have to say.

It also appears that the word Bitch is most commonly used to describe women in a negative way by both men and other women. Yet there seems to lack a level male equivalent to this word. Further to this, the Urban Dictionary links Bitch to related words such as Skank, Gay (used to describe something stupid or unfortunate) and Fag; terms which all imply something hateful and negative.

is seems a bit of bitch considering we live in a time and country in which equality is supposed to exist for Women and Queers (LGBTQ's).

Instead we are living in a society which champions money, quick fixes and heteronormativity above thought, individuality and self-love. As a majority we would rather conform than come across conflict. We would rather say yes and swallow our beliefs than think and strive for what we really want or love because it's easier. And it's not surprising, why would you want to express yourself in a world that punishes anything remotely thought provoking.

However, there are those who cannot and will not close their eyes to the current state of affairs.

These are the modern day Bitches! The thinkers, the creatives and the lovers. Those who are being failed by society and demand change, those who WILL express themselves. Those who show their face day after day in the face of conflict and hatred. Our society is failing women, it is failing queers, it is failing artists and it is medicating it's thinkers and diagnosing them with Mental-Health disorders. Yet these are the very people we need to challenge old ideas, move forward and change. This greed for money is destroying a city once rich with culture, art and liberation. An community of Bitches once free to create and challenge and provoke and be is being tied down and forced out. With the recent closure of many of London's Queer and arts venues to make way for yet more luxury apartments which very few can afford it is no surprise that there has been a recent outcry and insurgence of young and old Bitches

Thriving nights like "Sink the Pink" and venues such as "The Glory" and "Dalston Superstore" give a necessary new home to these Bitches. They are picking up the pieces where society has failed. It supports those challenging the exhausted norms of Gender and Sexuality - Fashion, Art, Music and Thinkers all come together in a glittery, hormonal, hot mess of expression, intellect and LOVE! This is Bitch church. And it's welcoming, loving and inclusive. It does not preach hatred, it does not demand you wear a uniform and it does not ask you to do anything you do not believe in. You can take it or leave it. You are free to come and go as you please. Bring your prejudices; but prepare to have them challenged and replaced with a desire for love and liberation.

Bitch has a new meaning: It is outspoken, and it may seem excessive and annoying to those who do not appreciate it's importance, but it is most certainly not weak or submissive. Most of all, modern day Bitches are necessary if we are to liberate and support those who still wish to for a more colourful, honest and loving world.

Words by Ted Rogers
@artpornblog



Hat *Stephen Jones*
Underwear *Models Own*
Socks *American Apparel*

After Nyne *Bitch*





Top *American Apparel*
Necklace *Models Own*
Jock *Expectations Berlin*
Socks *American Apparel*
Heels *Models Own*
Necklace *Models Own*

After Nyne *Bitch*



Top & Skirt *Typical Freaks*
Hat *Thrasher*



GALLOWS GHOST

After Nyne *Bitch*

Gallows Ghost are the newest female fronted electronic rock and roll band. Combining folk inspiration with intricate riffs and plenty of drama, their mission in life is to bring you haunting, melancholic and beautiful music. After Nyne speaks to front-woman Kate about inspirations, festivals and channeling your inner Jimmy Hendrix.

How did you all meet?

Rachel (violin) had been a friend of mine for a long time, but we lost touch and randomly bumped into each other in a pub neither of us had ever been to before one day, we were introduced to Hannah (cello) on the off chance by a mutual friend before we even knew she was a musician.....we then played one rehearsal with them and knew something special was happening. Electronic and bass maestro Lewis was a friend of a girl our manager went on one date with and mentioned she knew a great multi instrumentalist, so he then joined! and Jack (drummer) we spotted playing various pots and pans like a loon at a house party and when we heard him we wanted to snap him right up. It feels so magical when we all play, as there is a total understanding between all of us, even though we all come from totally different musical backgrounds.

How would you describe your unique music style?

I think we would say it's electronic rock and roll but we have had quite a few other words said about us like 'cinematic, sweeping', 'melancholic with ancient sounds' and 'somewhere between stark folk and lush indie rock' which has been wonderful. I think we are some sorts of hybrid beast. A massive musical minotaur!!

Which bands and singers were your main inspirations growing up?

My mums' favorite band is the Rolling Stones and my dad's is the Beatles so they were fighting over which one was best from very early on. But a lot of old folk and classical was always playing in our house. I grew up listening to a lot of Gregorian chants. I love the sound of that music and try to use harmonies with a 5th wherever I can as it gives the music an old and more unusual sound. My favorite singers range from Sandy Denny and Annie Briggs to Robert Plant, Doug Pinnick, Layne Stayley and Chris Cornell. I love folk, metal, grunge and loads of stuff in between - mainly trip hop like Massive Attack and Portishead.

You've just released your debut single- Arrows- how was recording that?

It was an amazing experience. We worked with our producer Chris Goulstone at the helm and it was incredibly exciting to watch him take our tracks to another level, he really gets our vision....and that man has the fastest pro tools fingers we have ever seen, he's a musical octopus. He works with Alison Goldfrapp and also Mushroom from Massive Attack and was a big part of the Bristol Trip Hop scene so he really understood totally how to help us sculpt the tracks into what they are today. We are all really proud of it and love the fact that some people are finding it hard to put it into a box due to the influences being so diverse. We always wanted to try and make individual music while still honoring our idols.

Do you feel that being a strong female in a masculine society has an effect on your music?

Definitely....a lot of my favorite singers are men though so their physicality and strength appeals to me....and of course there are plenty of strong women that come in many styles, kind of like music! But because of what I am attracted to and inspired by I think it was always going to be a fierce presence and dark tone that our music would take and be as strong as any man. We want it to appeal to both men and women and both sexes can relate to strength.

How did you find the EP launch?

We had the time of our lives! The vibe in the room was amazing and so many lovely people came and supported us. It felt like an awesome start of something much bigger.

What is the main inspiration behind your music?

I think we are all drawn to dark and melancholic things. Film, art, Mako and I are obsessed with Victorian ghost stories by people like MR James and I love Gothic literature. We are inspired by nature and by both terror and wonder and light and shade and have always tried to reflect that in our music.

We love your style, what inspires your clothes and sense of style?

Thank you! I dress differently every day depending on my mood and I love so many things. I am inspired by Pre Raphaelite and period paintings, fantasy art, gothic story books and films, to anything wild, warrior and bohemian

with a twist of Western. So many designers always create such wonderful looks too (especially Alexander McQueen) and I also love being inspired by all the wonderful women I see everyday on the street. I love jewelry and have always worn tons of it ever since I got into rock and metal from a young age. Musicians have always inspired the way I dress. I always wanted to dress like Jimmy Hendrix when I was growing up! One of my favorite buys was a vintage military bolero jacket I found in Devon and every time I wear it I feel like I have found my inner Jimmy. Just missing the guitar genius bit then..

What is your fav memory of your career?

It's still very early but there are already so many! One would have to be playing Bestival and hanging out afterwards with each other surrounded by beautiful madness.

If you could collaborate with any artist who would you choose?

Only one?! That is so hard as I have a list that could take a week! I have a lot of heroes. Either Alice in Chains, Billy Corgan, Thom York, Metallica, or if I had to go more electronicmaybe Maya Jane Coles.

What is your current 5 most played songs?

Moderat 'Gita' (it always reminds me of Summer!), Kings X 'The Difference', Jethro Tull 'The Witches Promise', Little Dragon 'Twice' - still my favorite track of theirs, I love it! And Soundgarden 'Fresh Tendrils'





Anouska Beckwith

After Nyne *Bitch*

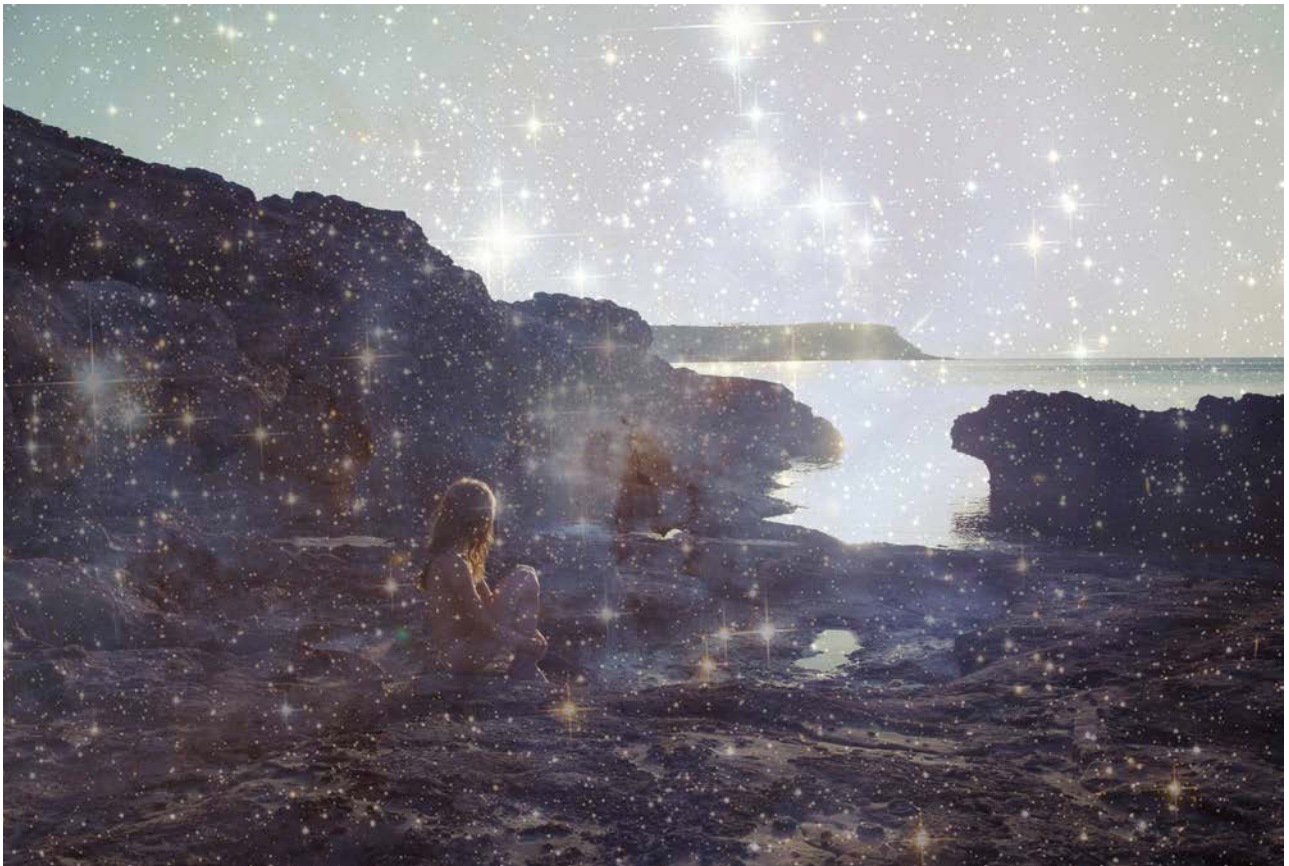


**Anouska, it's great to have you on After Nyne.
Tell us a little about your onset with art, specifically
photography.**

I have been working on my photography for the past four years professionally however I was always a child who carried a camera capturing things that I came across. I was always creative experimenting with different mediums and was very much encouraged by the female members of my family who told me to live my dreams. I feel that photography is a very special medium as it captures a moment between subject and artist that is timeless. Their essence is immortalized.

**How has your upbringing and personal history
influenced your craft?**

I was raised by lots of wonderful matriarchal figures in my family and I feel that this then influenced my subject matter as I find women incredibly powerful, vulnerable and mesmerizing at the same time. My mother always has surrounded herself with lots of interesting creatives and I think that definitely inspired me to live my life as an artist. Four years ago I went to a shamanic ceremony as I was searching for answers that the western world was not offering and it led me to where I am today. The connection to nature is so important to me and to our survival as a race and I feel that it is my mission in life to express the divine that I see in the world, the darkness and the light.



Nature and the feminine are very themes that seem key to your work. How do you define the “natural” and how does it inform your work?

Nature and the feminine are a huge inspiration for me as I believe that as we evolve as a species we have forgotten that we actually come from nature and I feel that through my work I wish to express the wonder that is all around us even though at times it can be isolating, destructive and yet incredibly mystical and beautiful. I try to capture the ‘invisible’ worlds that cross over between human and nature. It is my ritual of gratitude for my existence and my offering to Mother Earth.

How would you describe your subject matter or the content of your work? Do you ever approach a photoshoot with a particular audience in mind?

I would describe my work as ethereal, romantic, esoteric and surreal at times. The themes of transformation, rebirth and death are very present in my body of work as I love that we as humans possess the ability to transform ourselves through looking within and trying to be the light we wish to see in the world.

I do not try to approach a particular audience as I hope that my work can appeal to lots of different individuals who wish to look for an alternative outlook of life; one that offers hope for the future instead of perpetuating the negative.

Can you recall an image you’ve photographed that stands out to you as a favorite over the years or has given you the most satisfaction personally and creatively?

Over the years I have had so many special moments with different muses and feel very grateful to the people who have allowed me to share a moment of intimacy by photographing them.

One of my favorite moments was photographing my good friend Veroushka Khvost for ‘A Story of Ophelia’. I had met her through a mutual friend and she was making this beautiful flower crown for a shoot I was doing for Science Occultes Magazine.

Veroushka is an incredible landscape artist and model who during the shoot asked me if I had ever wished to shoot William Shakespeare’s Ophelia which was quite surreal due to the fact I had secretly wished to create a series and short film about the subject for over 4 years as I adore Sir John Everett Millais’s painting of Ophelia but

had never met the right women for the shoot. Immediately we began discussing our ideas and two months later I was in Normandy with Veroushka creating my vision with her and we were both thrilled by the result.

How do you feel the relationship in the creative cross over between film and photography influences the way you work?

Originally I studied as an actress in New York at The Lee Strasberg Institute and then decided I preferred to be behind the camera much more than being in front as I am naturally quite an introverted person. So taking photographs and directing have become something else entirely as I find it much more freeing creatively and over the coming years I feel that directing more short films will be inevitable as I do not like limiting myself. I made ‘A Story of Ophelia’ alongside my boyfriend Maxime Sokolinski (Musician, composer from Hologram) and have just been the art director for ‘Sacro’ a short film by Cosmo Gonik (a Chilean artist) about hypnosis, feminine moon rituals and trance so there is a definitely a calling for me to create more than just a still image. I am also creating an interactive installation that I hope to exhibit next year called ‘I am the other you’ so for now I am just exploring every outlet as I love artists like Yayoi Kusama and Yoko Ono who are limitless in the mediums.

What was the original goal and vision at the genesis of building the World Wide Women Collective?

The original goal and vision of WWW was to find incredible female artists from across the globe who shared a similar vision of the world we live in and to show that nationality is only a label that we have been conditioned to believe. Isolating us from one another gives people in power control. I find it amazing that women from all across the world at the same time have similar views of the world and by coming together to empower one another I hope that we can make a difference even if it is on a small scale. Rumi wrote “You are not a drop in the ocean. You are the entire ocean in a drop”

We create sensorial exhibitions that seek to take the audience to another realm where an immersion of art, photography, music, film, olfaction and nature are all present.



After Nyne *Bitch*



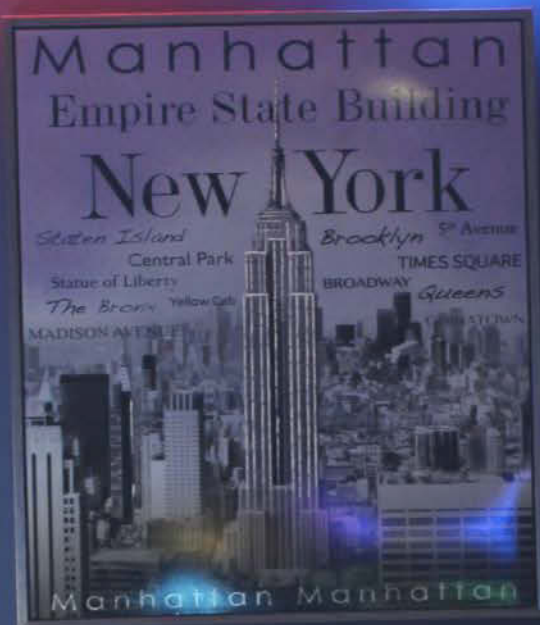
Tell us a little about World Wide Women's first book with Michaela Meadow, Return of the Goddess"

Michaela Meadow and I are creating WWW's first book 'Return of the Goddess' that will include our artists from WWW. Michaela has been working on her own publications for the past five years for Magpie Magazine and Viriditas (she featured my work in Viriditas) and I have been lucky enough to have her join WWW as an artist in the collective and as editor for our book. She has a wonderful eye and I hope that we can share our vision of nature, the feminine and the mystical with everyone around the world showcasing the talented women we have in our collective.

You currently reside between the UK and Paris, what is it about the latter that appeals to you so much?

I was born in London and always had the inner knowing that I needed to explore and see new cultures. I love travelling with a backpack and after living in many different cities I fell in love with Paris. As a small child I grew up watching beautiful black and white films set in Paris, I listened to French music and had been told many stories by my Grandmother who had lived in Paris during the 1960's and always felt that at some point in my life I would love to live there. So three years ago I decided to pack up everything I owned and moved there. I believe we should try to live in the present and not fantasize about the future, as we never know what is going to happen in life and it can all end so quickly without you ever truly living your dream. Since moving I have loved every moment of it. There is a reason why so many artists and creatives have lived here as it is always inspiring, romantic and it finally felt like I had come home.

American POOL



After Nyne *Bitch*

Cyber Cyber Edge

Photography *Audrey Krako* - www.audreykrakophotography.com

Model *Beffy Gilmore*

Hair *Kiran Chana*

Stylist *Danielle Boden*

Creative Director *Tom Grounds*



After Nyne *Bitch*





After Nyne *Bitch*



WASHROOMS



After Nyne *Bitch*





MATT HENRY

Matt Henry (b. 1978) grew up in North Wales and is now based in Brighton, England. His work has been exhibited in Europe, Asia and North America. When not making photographs, he is studying part-time for his PhD in the department of American Studies at University of Sussex.

He explains about his work:

“My personal practice focuses on America during the 1960s and 1970s. The works take the form of staged scenes constructed as set-builds in the UK using props sourced from here and the United States. The devout modernism of this period is a particular interest, with utopian political and cultural ideals heralding some of the great liberal successes of our time (the Civil Rights, feminist, anti-war and Free Speech movements). My current long-term project focuses on the American counterculture and social protest in the years 1964-74, which is also the subject of my doctoral thesis.”

www.matthentryphoto.com



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VERSACE



PETER GEORGIADES

I am a 23 year old creative based in Cape Town South Africa. I currently work for an Advertising agency as an Art Director and Graphic Designer, I received my diploma from Red & Yellow in 2012. I have also recently started fashion styling, in collaboration with friends/people I meet but really it's just to expand on my portfolio. I don't necessarily want a specific job title but rather to be known as an all-round creative. Styling is something that I really enjoy doing and is a nice escape from sitting in front of a computer all day. I see myself perusing it as a profession. Fashion has always played a major role in my life, I grew up with it since the day I was born and it has always inspired me with whatever I do - even when it comes to brainstorming a campaign for Lindt.

Since I started studying, I've had this interest in creating collages. It's something that I have become known for and it's something that I enjoy creating. I love the idea of taking an image that may/not have an existing concept and breaking it up to create something completely new. I recently did a series of collages which started during some free time at work and kind of became obsessed with it. I used images from the Spring/Summer 2015 fashion campaigns and turned them into something visually interesting. Often these campaigns can be stark and expected (which I love) but I wanted to cut them up and create new ads for Spring. I never really had a process; I kind of experimented with each ad differently and played around until I liked the end result. I used tools in Photoshop that I've never used before and did what my lecturer from college told us never to do. I got to combine my digital design skills and love for fashion and the end result paid off. I think it's important to be proactive and try things that are different from your daily 8am to 5pm. I'm always inspired by things I see, my brain kind of works like Tumblr's dashboard so I hopefully I get to work on something exciting soon.



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MUNCHIES



Photography by Jack Codling





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A man with a beard and sunglasses is captured mid-jump in front of a large, weathered stone wall. He is wearing a dark blue hooded coat over a white shirt, grey jeans, and white sneakers. He is holding a black hat in his right hand. A stone plaque with inscriptions is visible on the wall behind him to the left.

S A R A N

K O H L I

Tell us a little about your onset with fashion, what was your ultimate goal when studying Fashion Management?

I was exposed to the world of fashion thanks to my mother who is a well-established designer. The influence was quite natural from the age of 16 when exploring fashion choreography I was provided an opportunity to choreograph a fashion show last minute when a choreographer backed out. This gave the exposure to styling, management and the concept of design for an audience.

Being enrolled into London College of Fashion was a goal achieved to enter the world of fashion as an aspiring academic.

Fashion Management provided the foundation of learning the business. From marketing, branding to finance. Though it wasn't the most creative route but it provided the business skills and entrepreneurial approach.

Do you feel like you've fulfilled that goal?

Fashion is an evolving industry therefore the fulfillment is not quite achieved as your always-pushing boundaries. However the knowledge has provided essential skills and tools to approach a concept, collection or collaboration more effectively.

Can you tell us about your earliest influences and what you may have borrowed from their aesthetic?

During High School to University phase I was very heavily influenced by Old Skool 80s Hip Hop style. Adidas stripes, Nike Air max and adding a touch of retro denim with aviators. This was due to the dance environment, which was inflicted with RUN DMC, Usher, Missy Elliot and Motown classics where I learned more about the sartorial flavour of "Soul Dressing".

What's your opinion on the creative and cultural crossover between dance and fashion?

I feel there is a definite synergy. It's like a good marriage. The relationship is consistent and quite an open source. Be it any kind of dance i.e. technical, cultural or freestyle. The appearance counts has a form of layer, which enhances your movements. The Twilight Players are good example of street and Cuban/LA lifestyle, which is present in their movement and overall brand experience. We look at "Romeo & Juliet" ballet; the costumes reflect the innocence and romance between the characters through both attire and moment. In my journey, "Streeterial" is where I escaped. The ideal sartorial gentlemen surface mixed with swaggering choreography brings panache to the movement.

Your dance choreography has allowed you to work with a number of well-respected musicians as well as having featured in their music videos. Could you share with us one of your more pleasant memories?

There are many good memories. Working with Rishi Rich and Mumzy Stranger was an eye opener to styling and choreography. Working closely with an artist to understand the image and movement was a challenging task and a learning curve. Last year I had the opportunity to tour with India's platinum selling artist Honey Singh in New York & Chicago. This was a great moment seeing the street dance influence from Indian origin.



“The idea of reaching is far more important than just being a concept on paper.”



How have the many different cultures of the many different brands, companies and clientele for which you have worked with influenced your line?

During University, I had the opportunity to work with Michiko Koshino as an intern in their PR department. I was exposed to Japanese street fashion and their aesthetic approach. Since setting up my label, my clients had been quite diverted between India, London and New York, which have influenced both fashion and dance aesthetic in terms of principles and cultural references.

Your work has often been described as combining elements of both traditional tailoring with an urban aspect. How important is it for you to have traces of both in your work?

It is very important as my influences or upbringing shows through the collection. For any designer or stylist it's quite important to stamp your DNA. As I always find a fine line between my Indian heritage of royalty and street colour palette and merging it towards British tailoring and urban Hip Hop style references.

What particular trends do you have your eye on at the moment?

I am a big fan of sartorial classics and another extreme of street style. I feel sartorial influence is back with a modern palette. Street style or high-end urban wear has come a long way in merging tailoring and on trend stories. I am a fan of Velsvoir and Blood Brother.

How important are risks in your craft?

Risks come as standard package with any creative field. You are putting your work as form of opinion, art or language. It may be understood or not received well at all. The idea of reaching is far more important than just being a concept on paper.



SABRINA MAHFOUZ

After Nyne *Bitch*

Winner of an Edinburgh Fringe First 2014 and The Stage Awards for Acting Excellence, Sabrina Mahfouz's highly acclaimed *Chef* starring Jade Anouka is coming to London from 15th June – 4th July at Soho Theatre. Press night is Wednesday 17th June, 7pm.

Inspired by an interview Mahfouz conducted with Ollie Dabbous, *Chef* tells the gripping story of how one woman went from being a haute-cuisine head-chef to a convicted inmate running a prison kitchen. Mahfouz's distinct award-winning lyrical style and Anouka's mesmerising performance make this an extraordinary, must-see show.

Leading us through her world of mouth-watering dishes and heart-breaking memories, *Chef* questions our attitudes to food, prisoners, violence, love and hope.

Our correspondent Kirsty Morris Welsh went to meet Sabrina ahead of the show opening to get the lowdown on her inspirations, and what we can expect from the show.

Your play came about as a result of an interview with Michelin-star chef Ollie Dabbous. How did your interaction with him inspire *Chef*?

I was fascinated by the synchronicity that existed in his kitchen, how everyone in there seemed choreographed in their movements and making. It was beautiful. And then this amazing food was sent out to diners for them to experience one time only. The sacrifice that goes into creating gorgeous dishes, the concept of them as 'the ultimate art' was inspiring. The similarities and differences of all of this in comparison with theatre performance struck me, as did the idea of cooking being both liberating and oppressive and so I weaved these bits in with things I was learning working with women who had been imprisoned by the UK justice system.

What can Soho audiences expect from *Chef*?

An extraordinary performance from the most gifted actor I've ever worked with, Jade Anouka. She is capable of bringing so much meaning and life to words that I hear them as if I could never have written them.

You've recently spoken out in support of the charity IdeasTap, which announced its closure earlier this year. How did such an online network help you launch your career, and why is its demise so significant for the future of the arts?

It was essential in offering financial and industry support for those who had little experience or contacts, but big ideas. It enabled me to take things from paper to performance at a time when other, better funded organisations had neither the time nor interest. Its demise leaves a huge gap in the arts because state funding is constantly being cut by a government that cares little for anything other than profit, regardless of the fact that the UK arts industry contributes 5% to the economy and a priceless amount to our identity and legacy. Without charities such as IdeasTap, those who are able to access careers in the arts are more and more likely to be those who have significant financial support from their family. This results in the arts reflecting a very small section of the population, which should never be the case.

What sort of themes does your poetry explore?

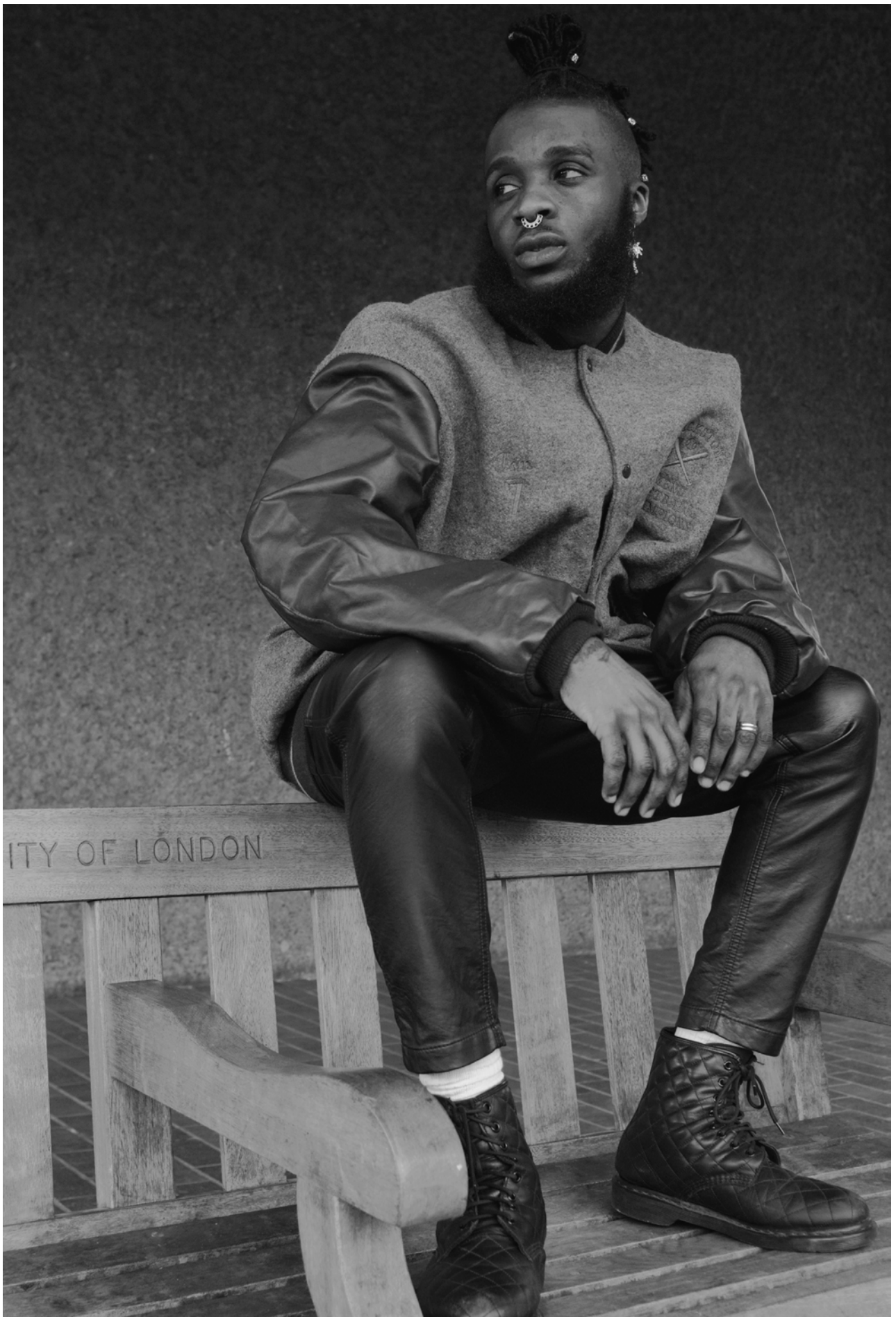
I seem to explore sexual identities and sexual politics quite a bit; inequalities and injustices of various kinds; the representation of women in our society, who they're expected to be, who they want to be, who they are.

Any future projects you'd like to tell us about?

A few that I'm particularly looking forward to sending out to meet the world are 'With a Little Bit of Luck' - a musical play about UK Garage music and its legacy, with the brilliant Paines Plough company, which will be premiering at Latitude Festival this summer; my first TV series with Sky Arts which will be broadcast next year and Offside, a theatre show about women in football, written alongside the amazing Hollie McNish.

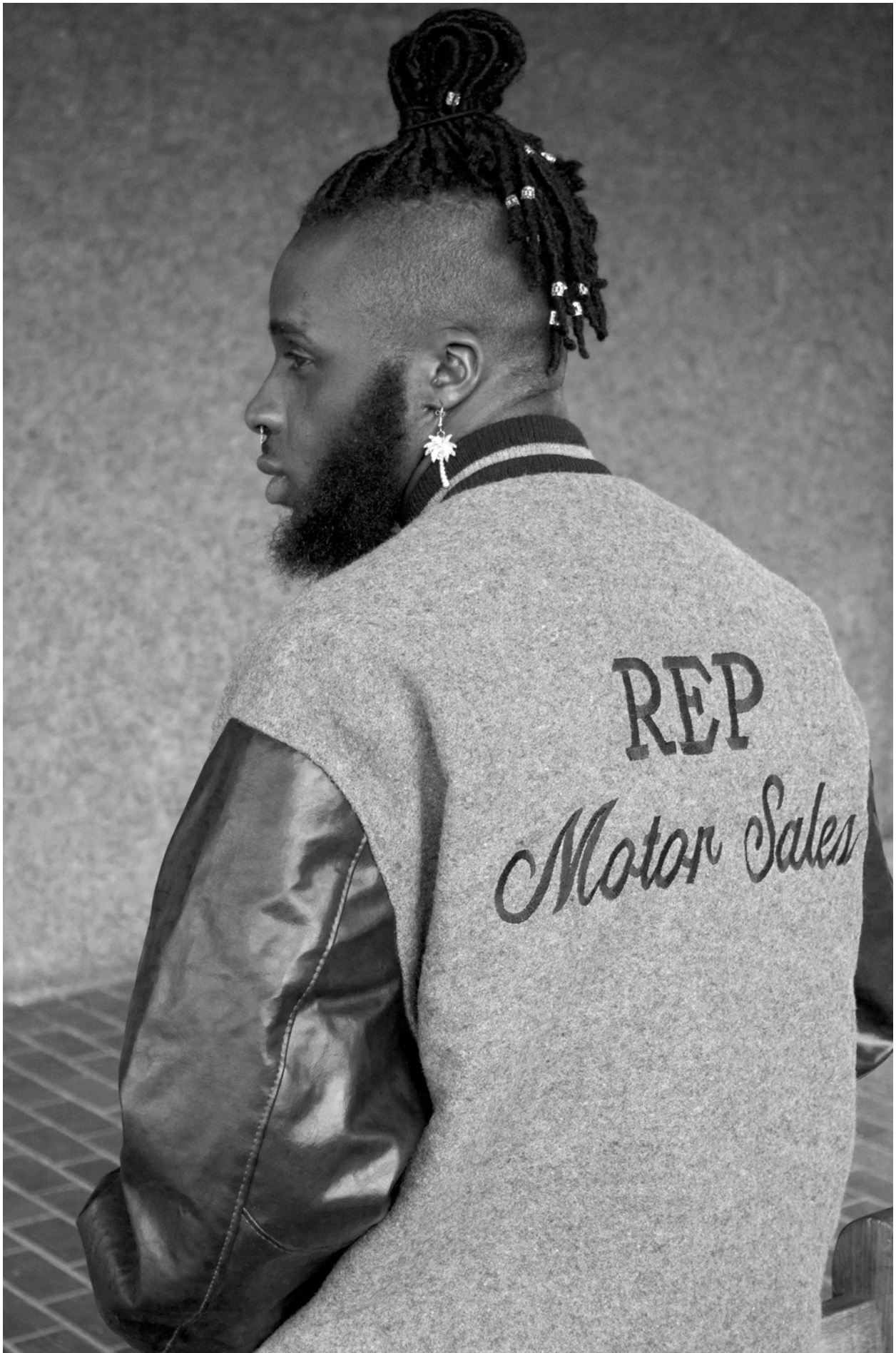
bet ween

Photographer - Leah Rustomjee
Stylist - Payzee Mahmoud
Model - Ramario Chevoy
All Clothes - Very Rare









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SOPHIE HILL

Tell me a little about your onset into the art world and the journey behind everything we see of the postcard-wall as a creative venture. Where did this all come from?

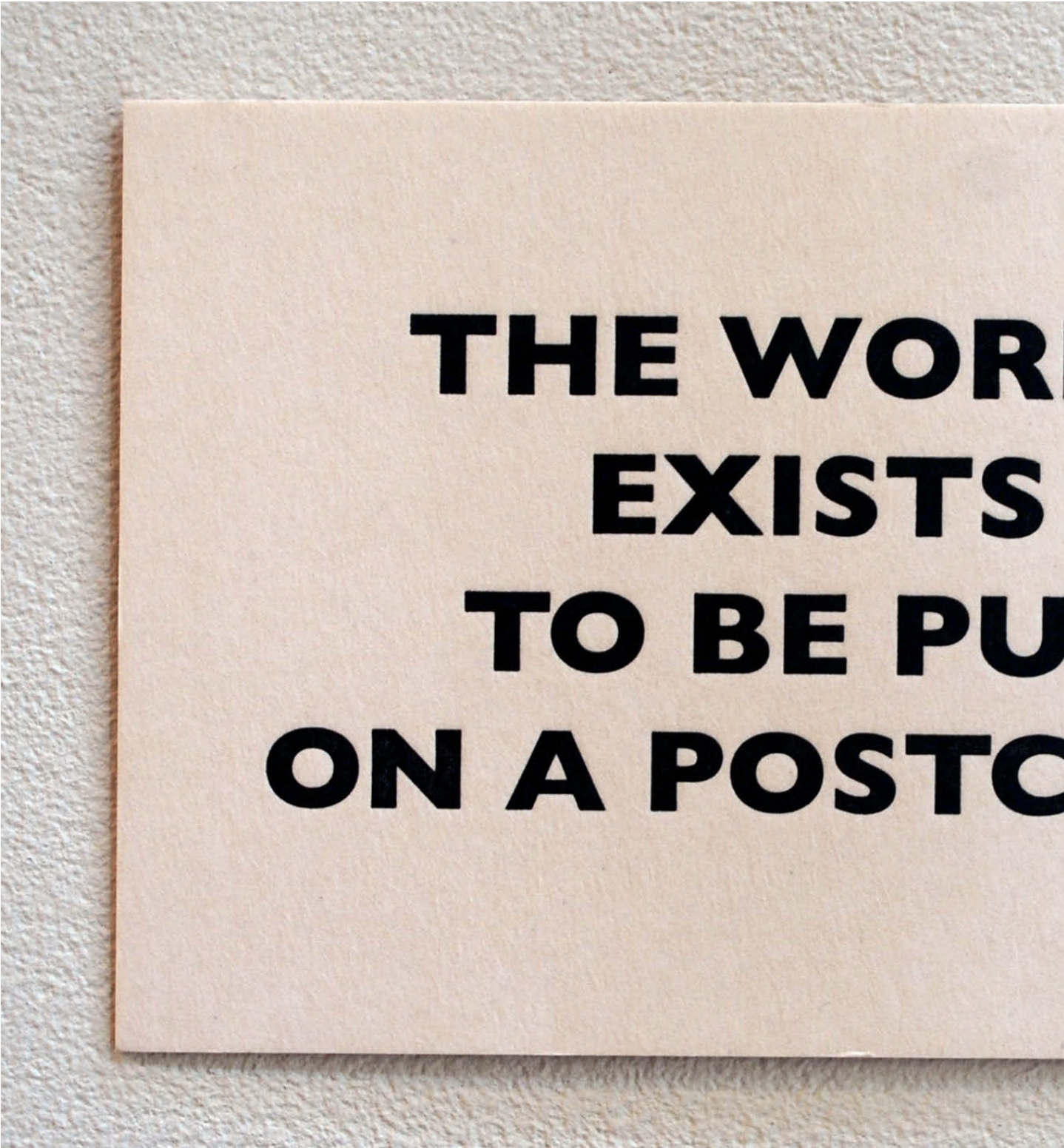
I didn't consciously begin collecting postcards, but I would always buy one from a museum or exhibition that I enjoyed. I grew up in London, going to exhibitions with my Mum from as early as I can remember. I liked to surround myself with the images that had intrigued and inspired me; each was a small legacy of an artist I admired, an image that had challenged my perceptions. People would give them me too; family friends and neighbours would leave postcards as notes – 'Congratulations on passing your driving test', 'Good luck tomorrow in your exam tomorrow...' The images would not only remind me of their artworks, but bring back memories.

When I went to university it wasn't only photos that covered my wall, it was also postcards, each bringing their artwork, together with my experiences and associations, with them. By my second year house they covered my room like wallpaper – a postcardwall. From then on they followed me everywhere so after university, when I didn't have any more essays to write, I decided to write about the postcards instead. Beginning with one a day, I wrote about the work of art behind each postcard, trying to make it more accessible through an expressive description that took me back to first seeing it.

What was the original goal and vision at the genesis of building the "postcardwall"?

Building the postcardwall was always about demonstrating the wealth of art available. My wall created an unbiased space, where old masters from national galleries sat next to art school graduates; everyone's the same on a postcard. I also wanted to encourage people to seek out the work of art behind each card, once they'd read about it and perhaps engaged with the image in a different and new way. My 'blurbs' – or legends as one gallery owner so eloquently called them – aren't meant to be prescriptive or act as critiques, but instead open the image up by delving into its movement and medium, enlivening its lines through words.

People aren't intimidated by postcards; people who might never buy a work of art, or even a print, will happily put a postcard on their fridge. We buy postcards just because we like an image, even if we don't know why; postcards are unassuming, unthreatening, unlike perhaps a painting that we can't immediately understand. I wanted to harness the unique quality of postcards, their ease of communication – they can be sent, lived with, tucked into a book and taken around – and use it to talk about all kinds of art.



**THE WORLD
EXISTS
TO BE PUT
ON A POSTCARD**

THE WORLD EXISTS TO BE PUT ON A POSTCARD, 2013 by Simon Cutts, postcardwall collection



How has the brand evolved since it's genesis?

Postcardwall has certainly evolved. The postcards I began with had been collected unconsciously over years, but as I went on I started to deliberately collect and write about postcards from current exhibitions or displays. One of my aims was always to inspire people to visit the 'real thing' so a postcard from a gallery or show that was still on seemed a natural progression. This also encouraged artists and galleries to send me postcards of their coming exhibitions, which was a great surprise. I find it incredibly touching that people take the time to send them.

Now I'm re-tweeting a postcard every day of 2015 for the 'year of the postcard' – to celebrate reaching 365 'on the wall' – the dynamic has changed again. Postcards that were current when they were first published now act as beacons for wonderful exhibitions gone by and, as I share them again, I receive responses from those that remember them fondly. This shared recollection also happens when I exhibit the postcards – visitors pick out the artworks they saw in exhibitions 5 years ago, 10 years ago, 20 years ago...they become symbols of collective memory, which is great.

Do you recall the postcard that inspired you to begin the project?

No – there are so many! I love them all, but I'm particularly attached to those that used to line my walls when I was at school and university. They're the earlier ones, most of numbers 1 to 100, and looking at them makes me feel very nostalgic.

Is there any one particular postcard that holds a personal significance to you aside from the others?

I'm always asked this question...and I always say it's too difficult to choose. Number 65 (Il Ritorno di Giuditta a Betulia 1470-72 by Alessandro Filipepi Sandro Botticelli) is special as I saw that artwork when I was inter-railing with my oldest friend across Italy; it's a beautiful painting and I love the idea of two women walking triumphantly across the Italian hills with a severed head. My Mum had a large print of number 18 (La Toilette 1896 by Henri de Toulouse-Lautrec) so that reminds me of home. Lots of them bring back personal memories – postcards 149 to 192 were all collected or sent to me in New York, where I lived for a summer, so they bring back the shows or artists I worked with then. One day I'd like to write about each one again, but this time about the memories behind them, rather than the artwork itself. Maybe that will be the next evolution.



After Myne Bitch

Do you have a personal philosophy on how art should be displayed?

No, I don't think so. I think it depends on too many things: the location; whether it's part of a show that is channelling a concept; the artist's aim; the curator's aim. The same work of art can look completely different, but equally powerful, hung in two different ways; I wouldn't want to prescribe anything to stop those new perspectives from emerging.

I imagine you receive a handful of postcards on a weekly basis, how do you decide which ones to display?

When I began receiving postcards I tried to use every one; I was moved that people had taken the trouble to send them, especially artists, as I saw it as an invitation to write about their work. Those that I perhaps wouldn't have chosen myself I found I enjoyed all the more; writing was more of a challenge, but that made me engage with a work that I might not have otherwise. I would discover a work's intrigue through unpicking it with words, which is a really refreshing exercise. **Do you have any other habitual creative endeavours outside of collecting postcards and writing?**

I exhibit the postcards and their words, often inviting the artists featured 'on the wall' to exhibit some of their newer artwork alongside their postcard, which creates a great dynamic. This is what I'm doing for the seminal exhibition of the 'year of the postcard' at Stour Space, Hackney Wick in September. In postcards @ VEGAS (2012) I had David Anthony Hall exhibit the actual work Autumn Foliage next to its postcard (297), casting a dialogue between the two – the work of art and its postal imitation. I do love working with artists, whether it's writing about their work for a catalogue or choosing their work for an exhibition.

Many of your postcards are blogged with a piece of writing by yourself. How important do you think the relationship is in the creative cross over between writing and art?

I have written about all the postcards on postcardwall – they're all blogged with a 'blurb'. My aim is always to create a harmonious relationship between the two – the words are meant to act as windows, enhancing understanding or experience of the artwork. So on postcardwall the relationship is important, but that's not always the case. Works of art don't need words and words don't need images, but together they can create new ways always the case. Works of art don't need words and words don't need images, but together they can create new ways of looking.

Have you ever considered creating and designing your own collection of postcards?

My private view invitations are always postcards – a postcard of postcards, the back covered with a postcard-wall. As the postcards in the collection are all of works of art, it would be a different approach to design my own. Reproducing each one with the text on the back would be great as then I could literally post them from 'the wall'. I actually did that with a few of them to send to my Grandma who doesn't do the internet, so she could read them. Perhaps it'll be the next step...

As part of postcardwall's 'year of the postcard' the collection is on exhibition throughout 2015:

Postcard gardens runs from 17 May – 7 June at Oxford House, Bethnal Green as part of Chelsea Fringe.

365 @ Stour Space runs from 4 – 28 September at Stour Space, Hackney Wick.

Read more at <https://postcardwall.wordpress.com>

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MEADOWLARK

Following the release of 'Eyes Wide' which saw strong support from BBC Radio 1 (R1 Introducing Playlist, Huw Stephens, Annie Mac weeknight slot, Phil Taggart) and XFM (Jo Good's 'Shock of the New', John Kennedy), Bristol-based duo Meadowlark are set to release new single 'Fly' (produced by Oh Wonder's Ant West) on 22nd June through Believe Recordings.

Due to receiving strong online support, 'Fly' reached No1 on Hype Machine late last month. Meadowlark have also received great support from the likes of BBC Radio 2 (incl. Dermot O' Leary session), 6Music, XFM, Chart Show TV, The 405, Clash and Burberry Sessions.

Kicking off the year with a sold out EP launch, and currently on a full 12 date UK tour with Amber Run and Rhodes, Meadowlark are gearing up for a Summer packed out with festival performances, including The Great Escape and Larmer Tree Festival (hand picked as the 'BBC Introducing slot' which was handed to James Bay in 2014).

soundcloud.com/meadowlarkofficial/fly2



After Nyne *Bitch*

COLOUR THE ATLAS

"All hail Swindon's finest musical export since XTC"
- The Guardian

Colour The Atlas are set to release their next EP, Amethyst, in June which was produced and mixed by Jake Gosling (Ed Sheeran, George Ezra), who became a huge fan of the band after working with them on the NCS single, 'Come Together', which also saw the band perform at Brixton Academy.

'Amethyst' follows the 'Opaline' EP- released in 2014 - which saw the band receive impressive radio support on Radio 1, Radio 2, 6Music and showcased a deeper, denser and more expansive sound than previous releases. With 'Amethyst', Colour The Atlas continue to develop and explore their sound and talent, with lead single 'Scared' once again demonstrating the bands versatility, ear for big hooks, memorable moments and a darker, more earthy sound.

The band feel they have come a long way in the past year, explains Jess; "We have grown up and changed a lot and our music is growing with us. We've spent so much time on these EP's and there are many more layers than before". The release of Amethyst will be supported by live gig dates in June and there are also some exciting collaborations to be unveiled very soon.

Colour The Atlas are four friends from Swindon - Jess Hall (vocals), Alex Stone (guitar, vocals), Andy Vincent (Bass) and Stef Pysanczyn (Drums) - whose agile musicianship and complex songwriting belies their tender years.

facebook.com/colourtheatlas

twitter.com/colourtheatlas

soundcloud.com/colour-the-atlas/scared-1



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FUTURAMA

Photography *Jezeza Rose*



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After Nyne *Bitch* New Normal





NEW DESIGNERS 2015:

ONE YEAR ON

RHEANNA LINGHAM: CURATOR

Tell us a little about your own onset with design as a jeweller.

I studied at Jewellery at Middlesex University, one of the most innovative and exciting courses, headed up by Caroline Broadhead (now at CSM), our tutors inspired us to work with open minds in terms of materials, inspirations and applications. Although we often used jewellery as a medium to realise our work, this never bound us.

Do you recall anyone in particular who played a significant role towards the support and encouragement of your career?

I was lucky to have a vast amount of support when I began, those that encouraged me creatively, assisting with production issues, to mentoring schemes that supported business development, as well as peers who were going through similar experiences. Cast your net wide when looking for support, and cherry pick the best person for each problem.

How does it feel to recall the experience of the past few months from having exhibited your own work with New Designers prior to establishing your own brand, to the present day, curating One Year On?

One of the personal benefits of taking on a new project is the opportunity it allows to reflect on your own journey and collate these experiences into something that can support others. I do not think that I had given enough credit to New Designers being a pivotal moment in establishing my career. During the show, I was spotted by Galerie Marzee, highly respected in the jewellery world, and invited to show in their graduate exhibition. This was the biggest boost of confidence I needed, proving to myself that I had a creative future. Every year, this happens for countless other designers at New Designers and One Year On, its not always sales that indicate whether a show is successful or not, there can often be intangible outcomes that shape a career.





Could you elaborate on the creative process in selecting the “right” designers for an event so well known as the “go-to” for new and innovative design?

As owner of Luna & Curious, an independent East London store, I have seen countless products, we have sold hundreds of designers work, visited trade shows internationally, trawled through thousands of emails, so its really hard to quantify what is “right” as it is based on a gut instinct that uses the catalogue of knowledge garnered over nine years. The selection panel for One Year On consisted of arts professionals, designers and journalists, we spent a long time considering every applicant and listening to each other’s opinions.

Firstly, the “right” designer had to show exciting, fresh work, but just as importantly a commitment to their creative practice, an understanding of their field and a clear direction in which they wish to pursue their work.

Do you have a personal philosophy on how design should be approached?

In my six years of teaching on Art Foundation at UCA Maidstone, I spent hours drumming into my students the importance of research, and by that I mean real research, not just a Google image search. I insisted on them using libraries and museums to inspire their work, creating idea-laden sketchbooks. Creativity is fantastic when everything thing is working out right, but when you hit that wall its horrible, this is the time you sit back and look through all the prep work, and then “Bang!” it suddenly kicks back into gear again.

Chloe Melldon

After Nyne *Bitch*

“...ethical, sustainable, organic, recycled, these terms are bandied around, yet often the entire supply chain has not been considered.”

What do you consider the biggest challenge at the moment with regards to sustaining or building a career as a young designer?

Creating a voice and identity. The thing that strikes me every year when I visit the degree shows is that there are just so many graduates, the competition is huge, the jobs just aren't there for everyone. Often internships are de rigueur which immediately eliminates those potentially outstanding designers who are not in the financial position to work for free for a year, often living in London, it's a barmy procedure. To be a success you must be doing something new, and then you must work out the best way to let everyone know about it.

What are some of the obstacles to creating more sustainable products?

Sustainability is such an overused word at trade shows... ethical, sustainable, organic, recycled, these terms are bandied around, yet often the entire supply chain has not been considered. In my experience sustainability does not always equal a good product, the most successful companies are those that place design at the centre of the process and work to produce this sustainably or ethically, it's a way of working not an outcome. Luna & Curious designers Finchittida Finch recently did a hugely inspiring TEDx talk discussing social responsibility and how to build a business with this at its heart.

What are you currently fascinated by and how is it feeding into your work?

After nine years of making jewellery, I am having a bit of a sabbatical; I have recently been exploring my own creativity through writing and photography, as well as researching my favourite topic of rural crafts and British folklore for an upcoming yearlong project.

At Luna & Curious, I am working with my partners Polly George and Kaoru Parry, to develop a range of our products under our own name, including homeware, clothing and jewellery. This will all be Made in Britain.

Many creative individuals face a conflict of producing work that appeals to the masses as an “easy” alternative to making ends meet. How do you find the balance between exploring creative pursuits without losing a sense of self in commissions and the pursuit of money?

Being a designer is a job in the same way as being a teacher or an accountant or a vet or any career. We do it because we love it, but we still have commitments: mortgages, children and so on. So yes we are faced with doing jobs that pay the bills, if when you go to bed at night you are happy, either in the knowledge that the bank balance is healthy or from the satisfaction you are gaining from your work then that is all you can ask for, every individual should make the right decision based on their own priorities.



After Nyne *Bitch*

RODRIGO BRANCO

What first moved you to create art? Were you a child, or did you come find it later in life?

Art came in to my life when I was about 7 years old, I had an uncle who painted at home. He used to paint landscapes in canvases with oil and acrylic and sometimes he gave me some ink to paint with him. When I got a little bit older I started to help him in his façade painting work, for schools and stores. He was also the person who introduced me to graffiti.

How do the cultures of the many cities in which you have painted murals or works of street art inspire you?

My portraits are inspired by a mixture of my self-portrait and many others faces. My field research is done in each city that I visit and specially São Paulo, being the huge metropolis that it is. Every face that I look, in some way, makes part of my portrait and my work. When I started painting on the streets of my neighbourhood, in southern São Paulo, I was very influenced by two graffiti art-ists: Niggas and Jerry.

What usually appeals to you about the walls, alleyways or buildings you decide to work on? How do you decide where to leave your mark?

At the beginning, in my neighbourhood, I used to choose the most spoiled walls, I was always in-terested in the form and texture of the surfaces. When I started to paint downtown, I choose the walls by the visibility. Everybody who paint on the streets wants to be seen, but I think this choice is made by observing the city's architecture. Every time I paint, I want to draw something that has a dialogue with the city's architecture.

Your work combines elements of both abstract and urban art. How important is it for your work to have both?

The graffiti was my entrance in the art universe, and in a certain way it will always be important in my work. In recent years, my work is more influenced by contemporary art, and the abstract came with it... to let the observer perceive that the portrait is the combination of many faces and not just one person.

Do you prefer working on walls on canvases?

Both processes are unique in their own way. I've been trying to bring to my canvas the liberty that I have on the streets. Painting walls will always be very intriguing and interesting, because of the interaction with those who pass by. Most of the times I get an instant feedback on the work. Many people who don't like it come to say it. Others like it, take pictures and pay me compliments. I definitely like painting outdoors.

Are the figures depicted in your portraits intentionally ambiguous? (both in gender and interpretation of emotion)

The figures I draw are a kind of an overlapping of many people who influenced me or made part of my life in some way. The figures are ambiguous because they're not just one person. In the other hand, the gender is represented in some ways, it relates with all genders every one of us have inside, not just physically. I consider my figures more like an ID picture where no one has an expression per se. That's why the eyes of my figures are very realistic.

“I’ve been trying to bring to my canvas the liberty that I have on the streets.”

Aesthetically, your works are striking and incredibly vibrant. As an artist, does it ever concern you that this visual appeal may act as a veil to a deeper rooted message you are trying to communicate?

I assume that my work is vibrant in some ways, most in the construction and composition of the colors. The portraits though, represent introspective people, directed at their own world. The eyes of the subjects are guided towards realism. My intention is to portray all the soul and the feelings through their eyes.

How do you spend your time when you are not painting?

When I’m not painting I like to visit exhibitions and friends art studios. At home I like to cook and take care of my cat.

What are you currently inspired by and how is it feeding into your work?

My father was a truck driver and he used to take pictures as a hobby. One day I discovered all his pictures in a box, so I started to make a sort of visual-anthropology research with them. A few years later I worked as a photographer and this continues to take part of my life and my inspirations. Currently I’m inspired by the Brazilian photographers Miguel Rio Branco and Walter Firmo. There is also a great photography group called Selva SP. The photographs gave me a world vision and this is always present in my work.





After Nyne *Binch*

I AM HARLEQUIN

“Inspired by Michael Jackson, Whitney Houston and Kate Bush, it’s no surprise I Am Harlequin’s music is coated in 80s licks and fuelled by a groove bassline, her offhand style only adds to her effortlessly cool aura.”

WONDERLAND

“One To Watch [...] she’s the beautifully cool pop star we’ve been waiting for”

THE INDEPENDENT

I Am Harlequin is young, East London-based singer/ songwriter/ producer Anne Freier, who returns with her second single this year called ‘Dance With Anyone’, due for digital release on 26th June 2015 via Stop Being Cute Records.

‘Dance With Anyone’ is co-produced by BMG producer Domzilla (Lulu James) and is an uplifting slice of summer-time soulful pop sprinkled with a little disco that’s set to get any dance- floor moving. In Anne’s own words the single ‘...is about that experience where you find yourself surrounded by strangers, perhaps dancing wildly at a party, dancing with strangers and then you spot that one person in the crowd - the person you really want to be sharing this moment with.’

Citing influences as diverse as Michael Jackson, Kate Bush and Rickie Lee Jones, this talented and eclectic songstress will also be featuring on a second Sony Records single release by Belgium duo Hermanos Inglesos. To date, I Am Harlequin has already gained good support from various UK radio stations, including BBC 6Music, BBC2, BBC4 and Q Radio and recently supported San Cisco in a sold-out show at the Dome.

iah.rocks/

www.facebook.com/iamharlequin

twitter.com/iamharlequin



After Nyne *Bitch*

SANSANONASNAS

X

MOMIA



After Nyne *Bitch*





After Nyne *Bitch*





After Nyne *Bitch*



You are in control. It's not you, it's me. I love you.
No problem. Freddie Starr and my hamster. There is no-one
else. It's what's inside that counts. I am always here for
you. Science. Wikipedia. No pain, no gain. You're the best
I've ever had. I don't want a relationship right now. I
can't remember. A good education sets you up for life. It
doesn't hurt. I would die for you. Love the fringe! I'm
fine. The average person swallows 8 spiders each year in
their sleep. Having a child is the most fulfilling thing a
woman can do. I miss you. I know what I'm doing. I only
had three vodkas. I'm listening. I love being a parent. I'm
in a really happy place. I will be. Always. Never.
Albert Einstein called me at school. It was only a kiss.
Drugs are bad. I can't live without you. Bankers are evil.
That dress really suits you. Official statistics. I was too
drunk to remember. You are the most beautiful woman on
earth. That is so awesome! I'm stuck at work and will be
home late. Camping is amazing. The Great Wall of China is
visible from space. You have no control. Absence makes the
heart grow fonder. That feels amazing, honey! The dog ate
my homework. I was in the pub. It's now or never. Better out
than in. You've never had it so good. It's better to regret
something you have done than something you haven't done.
She's much fatter than you. It doesn't matter. I did my best.
I've never met anyone like you. The baby is yours. I was
going to call you. I typed the email but forgot to hit
send. I made it myself. Large corporations are evil. You
only live once. Anything is possible. I don't usually do
this but you're so hot. If you work hard you'll reach your
goal. It wasn't me. Goldfish have a 7-second memory. I
lost my phone. Size doesn't matter. You're all I have ever
wanted. This is such a good deal. We live in a meritocracy.
Male internet dating profile height answer: "6ft".
The only certainty in life is death. Closing down sale,
final few days! New wonder cream significantly reduces
wrinkles in 8 weeks. You can believe what you read if it is
reported in a quality newspaper. Your message was hiding
in my "junk" folder. The traffic was terrible. Life is so
much better with the internet. Nothing happened.
The truth will always come out...

ROCOCOWONDERLAND

R, it's a pleasure to have you on After Nyne. Tell us a little about your onset with art? When did you first realise you wanted to be an artist?

Hello, it's a pleasure to be interviewed!

I didn't ever realise I wanted to be an artist and to be honest, I still struggle to think of my-self in those terms, often just saying "I do art" when asked what I do. Getting into creating art for exhibitions kind of happened by accident. I started life off doing an economics de-gree and then working in quite a high pressure job. As I grew older I started to want to step back from that a little, went part time and found myself with a lot more time for just observ-ing people and experiencing life rather than being on a rat race kind of treadmill. At the same time I asked an amazing illustrator/artist friend of mine (Gemma Ward) to work on a collaboration involving neon as I'd always been into lighting but the aim was a piece of art for my home. The end result (Dark Lips, Light Lies) came out so well we put it into her (Gemma Ward) exhibition and really everything just went from there.

Have you always worked with you chosen medium of neon lights?

From an exhibiting art perspective, yes, for nearly 2 years now. I've always loved neon lights and light effects - I spent a large portion of the turn of the millennium dressed up in neon and UV light up clubbing outfits (thankfully this was before everyone was taking digital photos!).

What is it about light that you feel allows you to express yourself in a way that more tradi-tional mediums may not permit?

My pieces are very text based and that obviously lends itself well to the glass tubes used in neon lighting. I can use a single neon word or small sentence to draw together the under-lying theme in an eye-catching way. I also have no painting skills whatsoever so traditional mediums of painting and drawing were not really open to me! I wanted to make my points and release my creativity through art so had to find an alternative. As humans we are natu-rally drawn to light, and I wanted to explore darker themes in neon to juxtapose the visual brightness of light with the darker "backstory".

Could you expand a little on the creative process that follows the point of inspiration for a concept or idea?

Usually there's something going on in my life, or something I'm observing around me in my friend's lives or the news, or even a particularly great song lyric, which gives me an idea of a theme. From that I think through the different angles of interpreting the theme to determine whether it is a workable idea - so many fall by the wayside as each can take a lot of time and money so I only stick with those i think really resonate. For instance, with the power piece "turn me on" I wanted to make sure I had both positive and negative examples of power. For all the pieces I like to throw in some humour, otherwise they'd be pretty de-pressing, so unless I feel I can get that humorous balance I won't progress it.

I spend several hours writing out the word I want again and again to get the exact correct template for the neon. If anyone found my notebooks with the words “madness” “lunacy” “i’m scared” etc written out hundreds of times they’d probably think I need help! The templates are then blown up to the exact size I want. Then the glass is bent and pumped with gas.

I collect my thoughts for the backgrounds (if they have more text). Sometimes I take a couple of examples from friends too. It takes a long time to decide which words and phrases remain, where they sit vs each other and how the overall print will look. One piece has taken me nearly a year to complete and I have several others in progress that are 7-8 months in the making and still nowhere near finished. Once that’s all done I get the metal/perspex printing done over in Europe. Then when it arrives it’s just a case of drilling it all to attach the neon and put it together. And try not to break any glass in the process - that can be a very expensive error!

Candour and a refusal to censor are traits that seem key to your work. How do you define this and how does it inform your work?

I’ve never really seen it as a refusal to censor - I’m just trying to be honest about my life and what I witness around me and promote an idea of acceptance. No-one is perfect. I think it’s better to have your flaws out in the open and accept them, to be honest with others rather than acting a role or projecting a fake image, particularly in these days of social media where it seems people project a virtual life which is quite different to the real one, often in pursuit of perfection and acceptance. We are not supposed to be perfect - life would be boring if we were. It’s good to have feelings, why hide them? We all make mistakes. For me the most important traits in life are honesty and kindness. I like to show my feelings, questions, mistakes etc and it is wonderful when I read/see so many reactions from people who recognise them in their own lives. Trying to be something you’re not is just a route to misery.

How important are sensations of temperature in the chosen colour-way lights of your work?

The colour I choose is often critical for several reasons. I work with a limited colour palette anyway to keep the pieces identifiable. I choose some colours depending on the location of the piece as the colour chosen can really impact the atmosphere of a room - I want it to work, not be too overpowering etc at times. Most important of all - the colours I use are meant to reflect the underlying

sentiment. For instance with the Flaws piece “take me as i am” I used the warm white, and also with “fragile” because I wanted the delicate, ethereal element to it. For lunacy I used it because of the play with the moon - I wanted a kind of moon glow from the piece. For Error “you’re my favourite mistake” I deliberately chose the muted pink effect (with blue glass) and capitalised the letters, so it was a bit more aggressive/assertive. I’ve used red before to represent blood flowing (as in “the ambassadors party”) and again with Power. “Turn Me On” for the same reason (blood powering through our veins) and also for its aggression. I used a colder blue on “I’m Scared” to reflect the uncertainty (it could have been white too I guess) and also to represent water flowing in a blue sea. Turquoise tends to be the colour I use just because I like it, where I don’t think there needs to be a specific colour for the feeling or I just like the contrast of it.

Do you write poetry?

Nope. My favourite poems are Roald Dahl’s Revolting Rhymes. I’ve never really progressed beyond that.

How do you feel about the textual phrases within your pieces being interpreted as auto-biographical?

Fine - most of them are! The point is honesty and acceptance. Some of the phrases are from friends or general observations (and I don’t always want it to always be so feminine, so I take from the masculine perspective too). I’m in my mid 30s now, pretty comfortable in myself and who I am, and am more than happy to lay my mistakes and flaws in front of people because that isn’t going to detract from where I am in life and my security in myself. I prefer being “real” - I think that is what makes friendships and relationships strong - and “real” means warts and all. I don’t mind if some people don’t like it - we are all different and I’m comfortable enough within myself to accept that. That said, I think when people meet me I’m a much happier, bubblier character than perhaps some of my darker pieces would suggest!

Many artists feel the need to produce work that appeals to the masses, understandably to make ends meet. As an artist whose work is undoubtedly fuelled by emotions, how do you find the balance between a need to self-express and explore creative pursuits without losing a sense of self in commissions and the pursuit of money?

I combine working as an artist with working a part time job too in a totally different industry. That allows me to pay my bills and basically treat doing art as a very

Saying "yes". Saying "no". Leaving you. Living the life others expect of me rather than the life I want. Having that extra drink. The big pants. Leaving the big pants behind. "Reply all". Not saying goodbye. Missing the beauty and wonder of the world around me. Calling you at 3am. Chasing excitement. Judging others. Trying out green hair. Getting married. Not listening. Accelerating. Letting the fear of change hold me back. Forgetting to check the expiry date on my passport. Not taking credit. Believing that you loved me. Asking you to navigate. Thinking I'm invincible. Sending a third text. Karaoke with colleagues. Being too scared to speak out. Twerking at the office party. Working too hard. Not thinking about you. Trying to be perfect. Thinking I could have it all. Choosing the wrong six numbers again. Not making every second count. The after party. The after-after party. Believing that new shoes will make me happy. That kinky thing I thought I'd try out on you without warning. The affair. Running in 5 inch heels. Not being able to separate the internet from real life. Believing what you said. Not using a condom. Voting Lib Dem. Not realising the importance of education when I was young. Thinking I knew best. The fringe. Not looking before I crossed. Not telling you I loved you. Riding without a helmet. Chasing you. Not going to the shop at the last service station. Thinking I meant something to you. Sending the email. Not bothering with a spirit level. Losing the receipt. Ignoring my instincts. Being selfish. The extra deep's spray tan on special occasion. Running away. The tall barman with the messy hair. Having kids. Not stopping when I knew I should. Not telling you the truth. Walking around with my skin in my pants. Paying the total bill and agreeing to settle later. Forgetting sunscreen. Spending money at the cinema to watch Thor. Thinking I could change the world. Turning down the offer of help. Trying to please everyone. Forgetting that time would run out for me one day. Placing too much importance upon money. Definate. Following you're dreams rather than my own. Climbing trees when drunk. Settling. Forgetting to shut the bedroom door when mum was in the house. DIY when hungover. Pressing "refresh" on the order page. Losing touch with friends. Sharing my secrets with you. Believing what you read.

SOMETHING WENT WRONG. PLEASE TRY AGAIN LATER.

thinking. Swearing. My enthusiastic desire to publicly play a
fear of losing control. Text message 'verbal' diarrhoea. Taking
saying I know what you're thinking. A genuine belief that a few
Power Shine qualifies as "cleaning the bathroom". Being too de
crooked teeth. Making excuses for your bad behaviour. Belly wob
g hurt in the past prevent me from taking risks in the future. T
my DIY to after watching a Youtube instruction video. Speaking
ng new things rather than fixing my crumbling flat. Believing
n I'm hung over. Wanting reassurance. Holding grudges. Always sw
lots of matches and feel better about myself. Making up the word
forgetting family birthdays. Repeatedly saying I won't do it again
eagerly to please. Wrinkles. Bitchiness. Allowing my emotions
ver-excitement at the sight of a ball pool or bouncy castle. Sper
tual world. Re-gifting unwanted Christmas presents. Binge drink
s before I meet you. Blaming you. Blaming myself. Partying about t
res then going on a spending spree in the sales. Partying in gener
appen to me. My relaxed approach to washing up. Losing my temper
oving Eastenders. Vanity. Worrying too much about what others t
ecting security. Lying about how often I change my sheets. Pride
alling for your manipulation. Volatility. Being driven by fear
listening. Thinking that buying things with my credit card me
reetings cards but never posting them. My insecurity over what
iends". Being too stubborn to back down. My approach to liquid e
o use several exclamation marks. Not reading the instructions.
who I think I should be rather than who I really am. Always wear
onfrontation. Self righteousness. Laminate or real wood? My cr
scared to show vulnerability. Over-sharing on social media
Losing perspective. Thinking it's all about

No-one is perfect.

air guitar to 80s soft r
too long to say I'm sor
daily squirts of Mr Mus
ensive with my heart. I
ble. Saggy bum. Lettin
Thinking that I can mas
g first, thinking late
I deserve a Domino's p
wiping right on Tinde
s as I go along. Hypocr
and then doing it aga
s to take control. Extr
nding too much. I'm in
nking. Losing sight of
the over-abundance in
ra. Thinking it will r
to easily. Genuinel
hank of me. Impatience
Not living in the mom
rather than love. Gree
ans they are free. Buy
her you really are "jus
eyeliner. Judging peop
Living a fake life bei
ing odd socks. Avoidin
ingeworthy jokes. Bein
a. Self persecution.
me.

What are you currently fascinated by and how is it feeding into your work?

Expectations. Connection. Freedom. Honesty with oneself and others.

In particular I am fascinated by how the internet has changed our lives and how it will continue to do so over the next few years. I am very fortunate to be of a generation that re-members "growing up" well before the internet really kicked off (it wasn't really a big deal until I got to uni) and yet is completely immersed in it now, and understands it now. I regularly find myself asking whether the internet has been a good thing and whether I would "give it back" if given the option. To be honest I think what the internet has done to our working practices (speed, expectations, emails, constantly contactable, the general pace of life, being connected without really being connected, a change in our communication style to text), personal relationships (images we project, internet dating apps like tinder etc basically meaning we have too much choice now) and information flow (or perhaps misinformation, and the quicker spread of extreme ideas) is a negative thing overall. I personally would go back to a world without it, yet recognise the madness in that statement given it is the internet that has helped me to build the art career and has opened my eyes to so much and this very interview is because of the internet! My piece on connection is all about this. It's been taking months to progress as there is so much to put on there but I can't wait to finish it.

Art is undeniably a significant contribution to society. It brings joy, it opens mind and it brings awareness. What do you feel is the place of your work in contemporary society to-day?

I don't think my work is anywhere near important or significant enough to have a place. However, I hope that it gives a message that it's ok to show weaknesses - that's all part of life. We should be more accepting of ourselves. I feel there is so much pressure now for people to appear perfect, I'd like to help promote the idea that imperfections are what make us who we are and greater inner strength is obtained from honesty and acceptance than fakery. expensive but wonderful hobby. As a result I don't feel any need to compromise in order to pay my bills. I can stick to my guns and indulge myself. I turn down commission requests very regularly because of this. Money is not important to me. That said, I am so busy on the art front now that doing both jobs is getting trickier but I find the energy as I love both of my jobs as they each contribute to my wellbeing and security in different ways. I consider myself extremely fortunate to be in that position now.



After Nyne Bitch

CHRIS IOAN ROBERTS

Chris Ioan Roberts is regarded as one of London's most subversive and exciting emerging actor-directors. He trained at the Victorian College of the Arts in Melbourne, graduating with a Bachelor of Dramatic Art in 2010.

Whilst at the VCA he was invited as the sole Australian actor to attend the 2010 International Summer Residency at the Watermill Centre in New York, led by acclaimed American theatre director Robert Wilson. Whilst in New York he worked on projects with La Scala (The Return of Ulysses to His Homeland), the National Theatre of Athens (The Odyssey) and among other works on a new theatre piece based on poetry by Lorca directed by Robert Wilson.

Following a critically acclaimed performance as Lee in the premiere season of Chris Summer's play Crossed at LaMaMa he relocated to London where he most recently collaborated with Ovalhouse and designer Dinu Bodiciu on a FiRST BiTE season of his solo show Half Wallis in 2014 which became Dead Royal.

Dead Royal makes use of original quotes drawn from interviews with Wallis Simpson and Diana Spencer. In 1982, Wallis, Duchess of Windsor aged 82, invites Lady Diana Spencer aged 19 to a despair-laden bachelorette party on the eve of her wedding to Prince of Wales.

After Nyne were thrilled to get the opportunity to meet Chris during the Ovalhouse run of Dead Royal in April.



After Nyne *Bitch*

Dead Royal...we weren't able to get down to see it but we heard it was one hell of a show. How would you sum it up?

It was complete anarchy. You missed out! It really was a vision of hell I think the audience quite enjoyed — like being locked in a room with a chain-smoking Lady Diana trying to quell her wedding jitters.

You're billed as one of the most subversive emerging actors around. How do you feel about that?

I wouldn't have it any other way. I spent my 20s being polite and it got me nowhere and everywhere.

What, in your opinion, is the primary role of theatre? Do the best works question, or just entertain?

This sounds a bit po-faced but I reckon it's a well balanced combo. Theatre that only questions is pretty turgid and theatre that only entertains is We Will Rock You. Both are completely unbearable.

Who have been your greatest influences?

Female comedians like Jennifer Saunders and character actors like Nigel Hawthorne, Helen Morse, Zoe Caldwell and Anne-Marie Duff. Pina Bausch and Simon McBurney. Dead Royal was heavily influenced by 1940s and 50s director Douglas Sirk and the visual language of Pedro Almodóvar. And my brother Tim for his unfairly large brain.

Where did your passion for performing arts come from?

It's odd. I'm actually a pretty shy person but I've doggedly pursued the theatre since I was a toddler. It could also be in the blood. My paternal grandmother was an actress though we never met.

How important is it for you as an individual to nurture upcoming talent?

It's really important to listen to what a young artist might want to create without shitting on their ideas. To encourage boldness and discipline is crucial. That said, I've been "upcoming" for years and the best support I ever received was from someone who trusted me to create my own work and suffer the consequences if it was a catastrophe. It wasn't!

What have been your favourite roles?

Lover and idiot savant. Malvolio in Twelfth Night.

After Nyne 7 is our BITCH issue - the After Nyne 'bitch' is a determined individual who knows what she wants, is considerate to others, and is unafraid to be strong. How do you feel that this ties in with the characters/premise of Dead Royal?

Both characters, in particular Wallis Simpson as a sort of protofeminist, were more assertive than history gives them credit. Whilst history casts Lady Diana Spencer as a victim you have to give her the context of her class and her education — her father effectively removing her from education at 15 and a half. I think Diana was initially in control of her story before it became inescapable and Wallis had engineered her trajectory with such wilful determination that she effectively wrote herself into history though not in the way she had hoped. Both were branded bitches throughout their lives — generally by men who couldn't handle their autonomy.

What do you hope the next year holds?

I'll hopefully be taking the show on tour, bitches.



Meet me in LR001

SCHOOLS OUT! - AFTER NYNE CHECKS OUT LCF
PRODIGY ELLY CHOI AND HER LATEST COLLECTION.

PHOTOGRAPHY BY CRAIG HEMMING
STYLING BY LAUREN REED

MAKE-UP BY KATARZYNA SAMSEL

MODELS: STEPHANIE & GEORGIA @ MODEL UNION





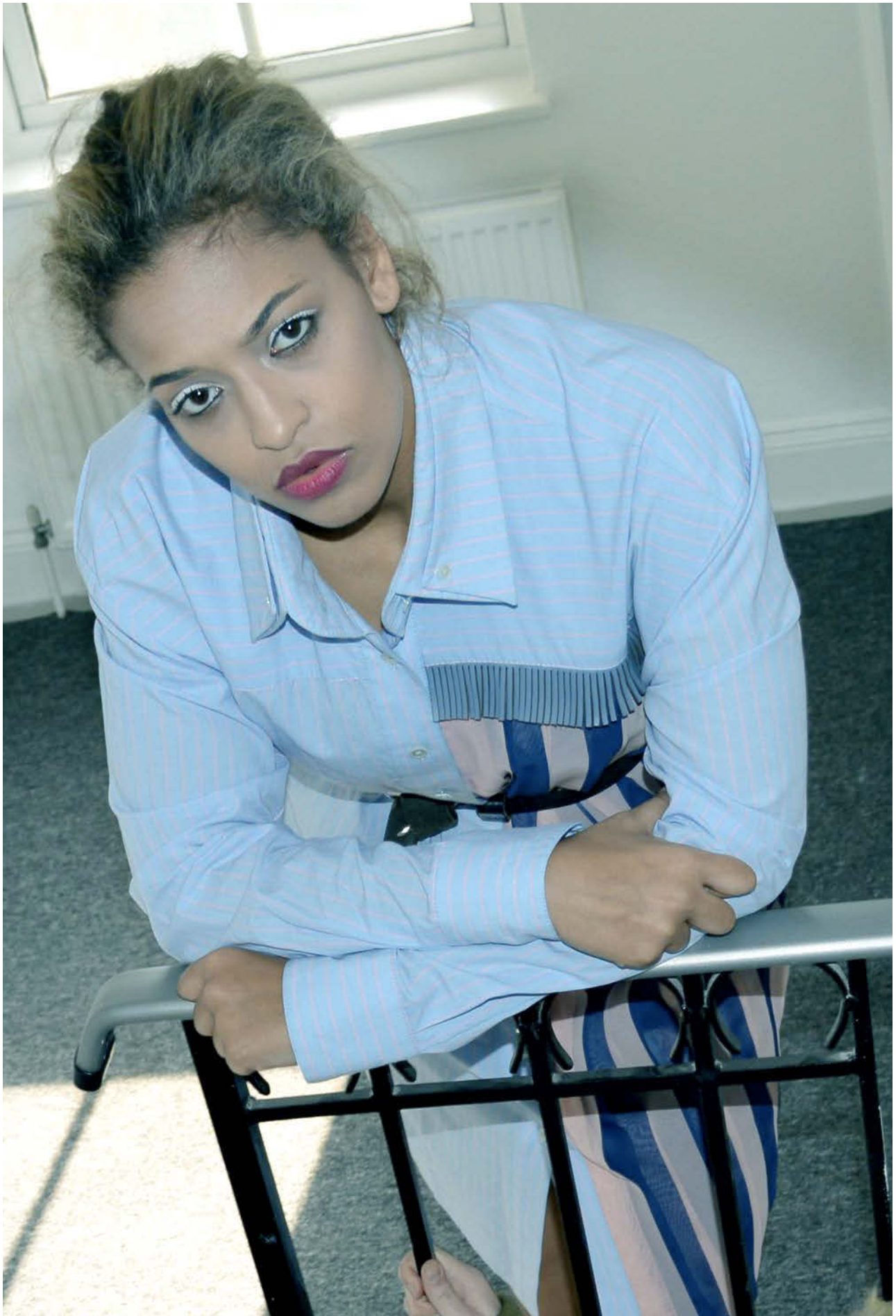
After Nyne *Bitch*





After Nyne *Bitch*





After Nyne *Bitch*





Andrew

Pisanu

After Nyne *Bitch*

Despite being thoroughly English, an Essex boy in fact, Andrew M Pisanu doesn't have a drop of English blood in him. A Czech mother and Sardinian father brought him into the world in 1979.

Pisanu wrote, orchestrated, performed, recorded, and produced debut album "Collecting Diseases" by himself for zero pounds in his friend Sandy's windowless garage in Cricklewood.

The orchestra was recorded one instrument at a time, poaching players from the LGSO, the Bergersen Quartet, the London Gay Big Band, and other instrumentalists found on Facebook that were willing to do it for a cup of tea and a love of the arts. After meeting clarinetist Nicholas Warr, Pisanu was put in touch with Elisa Bergersen of the Bergersen Quartet who agreed to take a break from performing with Paloma Faith to come and put the violins and violas down. What a legend.

A rich and diverse background...take us back to the very start..when was your musical 'road to Damascus' moment? How old were you?

I carried a portable cassette player around with me when I was four, plugged in wherever I could and played Abba incessantly. Perhaps that explains the ludicrous melodies that seep out sometimes. My sister nagged mum for piano lessons for ages and we eventually got this old organ donated from somewhere, one of those little things you'd have in a little chapel or something, with the two keyboards and pedals. A few years later we got an old beat up piano. And that was it really, game over! The Sega Megadrive got thrown in a cupboard. No other toy could compete. I clocked up a million hours at the thing. Just couldn't keep off it.

I remember at school I bought an old nylon string guitar a mate found in his shed. I gave him a fiver for it. It only had five strings. I spray painted it silver and then wrote a gazillion songs with it. The paint came off on my clothes every time I played it. It was years before I got my first proper acoustic guitar. I didn't know what to do with that sixth string, all my songs sounded wrong!

Were you family and friends supportive of your passion for music?

Being brutally honest, no. Not at that age anyway. We were a little council house, mum and dad worked all the hours god sent - I was pretty much raised by my Czech grandmother who didn't speak much English (and I didn't and still don't speak Czech, it pains me to say). My sister had lessons and went through the grades. I never did. Saxophone lessons came up at school and I asked my mum if I could do them. She said no, citing my asthma as the reason. I believed that for a while...

When did you know that it was music, and nothing else?

Very early on, I couldn't say exactly when. My poor mum and dad; they had a little restaurant that they'd basically built up off the ground and of course all they wanted was for the only son to take an interest in it and one day take it over. But what a curse, only-son lives in a bubble, walks around humming Rachmaninov all day, loves only music! Don't get me wrong, I worked for them, waited tables well into my adult life until they finally had to retire.

You've self-funded your career - how hard is it for someone to break into the music industry nowadays?

I was in bands all through the noughties. We tried to "make it". You just have to have more interest in fame than in art and be prepared to "do whatever it takes". The music industry is just a popularity contest. No one seems to have any powers of discernment beyond looking at how many fans or followers you have. You'll never hear the words "Okay so there were only ten people at your gig but I loved it" from an industry person. Perhaps from some passionate talent scout whose soul has yet to be crushed, but he'll inevitably present this band that he's discovered to his superiors and they'll turn around and say "What kind of following do they have?" What a croc of shit. It's the equivalent of your grade in school examinations being based on how many friends you have. You expend more energy trying to raise a crowd than you do honing your craft. Anyway, that's all changed now.

Your album is tender, revealing and frank - how much of yourself do you put into your work?

I can't stand singer/songwriters that just write about themselves. Write a diary you self-indulgent prat, don't just use an art form to talk about your stupid little life. Be an artist. If a novelist is allowed to make shit up, and he or she is celebrated for having an imagination and creating vivid characters and being able to spin a good yarn, why is a singer/songwriter viewed as insincere if he does the same? As far as I'm concerned, a passion piece is easy. Don't they say everyone has one novel in them? And then it's also said that most first novels are autobiographical?

As far as I'm concerned, a truly great artist can write about anything and make it brilliant. If you grew up poor and destitute and only write about the poor and destitute, or you're from wealthy Mayfair type circles and only write about that world, or you're gay and only write about gay love, or you're from some ghetto in Harlem and only write about the ghetto in Harlem - whatever, then you're not a great writer.

If you can turn your hand to anything - something completely other to what you've known in your life - and make it brilliant, only then are you truly great in my opinion. So in answer to your question, it depends on the song. Take a song like Rufus; that's completely all about me. But then take The Lady in the Red Light - complete fiction. Just me spinning a yarn.

Who are your biggest influences?

It changes at different periods throughout life, doesn't it? With the album I'd say classical stuff features highest. Brahms, Chopin, Bach. But certainly I'd say vintage Tori Amos - by which I mean those first four albums - that's a huge influence on this album. And of course Rufus

Wainwright. I'm also a big fan of Morrissey too; not just his lyrics (as people all too often reduce him to) but his melodies. Listen to You Are The Quarry. That album is full of these wild, adventurous, often plain ridiculous melodies. No one ever celebrates Morrissey's musicality, it's only ever his words.

After Nyne 7 is the BITCH issue - we're bringing forth confident men and women who are not ashamed to have voices, opinions and plans. Have you experienced a time when words have wounded? How did you deal with it?

Oh sure. I was bullied at school. And there wasn't really anyone at home to turn to about it so I just endured it. I think I just became introverted, learnt to be emotionally self reliant, autonomous. Which has always led to problems in relationships. My threshold for needing people is far lower than most. Partners have always been like, "what the fuck man, not even a text in three days?" and I've just been getting on with music and not even thinking about them. I wouldn't be at all surprised if I was diagnosed as having Asperger's. It would certainly explain a lot.

What do you like to do away from music?

Give me a documentary about space and the universe and I'm as happy as a pig in shit.

What's next for you?

I've got four new albums on the go, all different genres. Only one will be an Andrew M Pisanu release; all the others will have different monikers. Memory Flowers is most likely to be the next thing to drop; that's the name of my post-rock-guitar-pop guise. It will be the sophomore, the debut came out in 2011.

@AndrewMPisanu

Estrella Galicia presents Little Galicia:

A TASTE OF SPAIN IN EAST LONDON



~ **LITTLE
GALICIA**



#LittleGalicia

Estrella Galicia, has joined forces with Tapas Revolution chef, Omar Allibhoy, to celebrate authentic Galician culture and gastronomy at Netil360 during a two month residency.



WEDNESDAY 6TH MAY - FRIDAY 3RD JULY 2015
THURSDAYS & FRIDAYS (6PM - 9PM)
SATURDAYS (MIDDAY - 9PM)
BOTH BANK HOLIDAY SUNDAYS (MIDDAY - 9PM)
NETIL360 ROOFTOP, 1 WESTGATE STREET, HACKNEY,
LONDON E8 3RL



MIMI MFURST

After Nyne *Bitch*

After appearing on not only one, but two series of RuPauls infamous Drag Race you'd think she'd have a bit of a break – wrong. After Touring with the likes of Kathy Bates & Mo'Nique to name a few this Queen has her eyes set firmly on the spotlight. After Nyne chats with the hardest working bitch in show business – Mimi Imfurst.

Who is Mimi Imfurst – how did she develop from Braden?

Mimi Imfurst is this dark side of Braden- she lets me speak my mind. As Mimi I can say all the things that you shouldn't say but were probably thinking. Mimi is a part of me but very different. She's a bit more vicious than Braden. I would say Braden probably only shares about 70% of the same thoughts and values as Mimi.

How did you find coming out as a Queen?

I've been doing drag since I was 16 so its never really anything I've had to think about. Pretty much everyone that knows me, also knows me as a drag queen. At this point in my life I don't really care if anyone knows- if its truly not something to be ashamed of, why hide it?

Your style is so on point – do you have any fashion influences that rub off on you?

It is? I know nothing about fashion what so ever! There are designers I like but I don't really follow it- its not my world. I just kinda go with what comes naturally to me.

What did you take away from RuPaul – has anything stuck with you?

WORK ETHIC. RuPaul has worked very hard and has a strong handle of her brand. Her discipline is amazing. She's also unearthly gorgeous. Everyone asks if she is as gorgeous in real life as she is on TV... let me tell you, she is even MORE gorgeous in person. I swear she swallowed that DEATH BECOMES HER POTION

Do you think your acting experience gives you an advantage over the other queens?

My theatre training has definitely helped- but I'm actually not really an actor. I'm a director. I have three different degrees, two of which are in producing and directing. So I kinda am always looking at what I'm doing as the outside eye- and I think that my natural understanding of how to pace and place something on stage has helped me.

You've transformed so much since RuPaul aired – was this just a natural style adaptation or did you plan on changing things up?

Ive just always been willing to say "YES" and explore what direction the universe is pushing me. I firmly believe the minute you think you don't have anything to learn is the minute you begin to fail.

How do U.S queens compare the U.K girls – are there noticeable style/personality differences?

Drag is very regional. Even in the US you can't really dictate a style to the community as a whole. I think it defeats the purpose. Drag is an art, like any other. You wouldn't expect every painter to paint like Picasso, would you? As long as you're having fun doing it- you're doing it right.

You've done a lot of performances recently – and we particularly noticed your music presence; has music always been a particular area of interest or something that just happened?

I love music. I have such an eclectic taste in music. I love Broadway, Punk Rock, Country, Pop Music, Rap, EDM, Jazz... I'll listen to it all. I like to explore and try new things. I have about six or so songs I've actually never released. Just recorded them to explore different genres. I'm currently working on an a full length album that I'm very excited about.

What has been the highlight of your career?

Working with Joan Rivers. She taught me so much about dedication and being unapologetic. Still breaks my heart she's no longer with us.

What's next for Mimi?

I've been working with a playwright on a new play about DIVINE. We're about to go into production on it. I'm very excited for it- can't wait to see where this journey goes! I'm hoping to tour internationally- and get over to the UK very soon!

A woman with long, wavy brown hair is crouching on a city sidewalk at night. She is wearing a black, sleeveless, sequined top and black pants. She has her eyes closed and a serene expression, with her hands raised in a meditative gesture. She is wearing a large, round, dark earring and a wide, metallic, textured cuff bracelet on her right wrist. The background is a blurred city street at night with warm, golden light. The text "CHRISTINA MCMASTER" is overlaid in a white box at the bottom left.

CHRISTINA MCMASTER

After Nyne *Bitch*

Christina McMaster is a highly accomplished pianist known for her bold performances and also her interesting collaborations, which always add something new to the classical music she normally performs. Christina has worked with artists from all genres such as rapper Tor Cesay, Director Richard Williams and designers for London Fashion week. Christina is also the founder of Ensemble WOW - an organisation dedicated to gender equality in programming. After Nyne's Kirsty Morris Welsh went to meet her to find out more about Ensemble WOW, her first album and her fashion ties.

You attended the Purcell School aged 15. Are you from a musical family?

I come from a very creative family – my Mother is an artist and when she was young played many musical instruments and wrote songs accompanied on the guitar for my Dad! My sisters are also very creative with keen eyes for a design. My Dad would say he isn't musical at all – but he has a real enthusiasm and interest for music which I think is just as important. Attending the Purcell School with many of the world's most talented musicians was daunting at first – at times I felt my normal background was to my disadvantage, but now I realize I was able to explore a wide range of interests and this has enabled me to maintain my passionate relationship with the piano and performing.

In a recent interview with Female First, you mentioned that there is an under-representation of female composers in classical music. Why do you think this is so?

That's a good question – it is unfortunately an impact of historical tradition when inequality for women was even greater than today and women's creative voices were not allowed to be heard. A lot more women composers have written than we know about and often even those who managed to force their way through in difficult times have been covered up again. Gender equality has a long way to go, but has certainly progressed, so it's time we integrate the forgotten music of great composers into concerts, whether male or female.

How does the work of Ensemble WOW help to combat this?

Ensemble WOW is an ensemble version of what I aim to do in my solo concerts – bringing together a diverse range of music with an aim to create these programmes with gender equality in mind, but it is by all means not limited to just women composers.

Considering the established conservatoires in other UK cities - such as Birmingham and Manchester - why does Ensemble WOW work exclusively with London college graduates?

Although the founding members are London graduates we certainly are not confined to this and as we grow we very much hope to be involving musicians nationally and internationally.

What can we expect from your first album, Pinks and Blues?

My debut album draws together a whole range of music based on the Blues style. The Pinks part of the title represents the more up-beat contrasts to the Blues. There are not only traditional Blues styles but a lot of Classical and Contemporary music too, included two new commissions especially for the album. The album has a strong narrative and I am really looking forward to creating the album cover work. The clothes have generously been provided by British Brand DAKS – so you can expect something stylish!

How does your interest in fashion tie in with your campaigning and musical work?

My interest in fashion has meant that I have had chance to play at some fabulous LFW shows including Mother of Pearl, Emelia Wickstead and DAKS. What I realised after being involved in these shows is how much the work involved behind the creating is very similar to how I construct a concert programme or curate a series of concerts. My ambition is to set up a record label to bring together fashion, art and music.

What do you like to do in your downtime?

I love Bikram yoga and running. I was formerly a gymnast before I decided music would be a better long term career option, so this physical activity is a real enjoyment and release for me after spending hours at the piano.



TEMPTA- TION

Photography *Andy Welch*

Instagram *Andyxwelch*

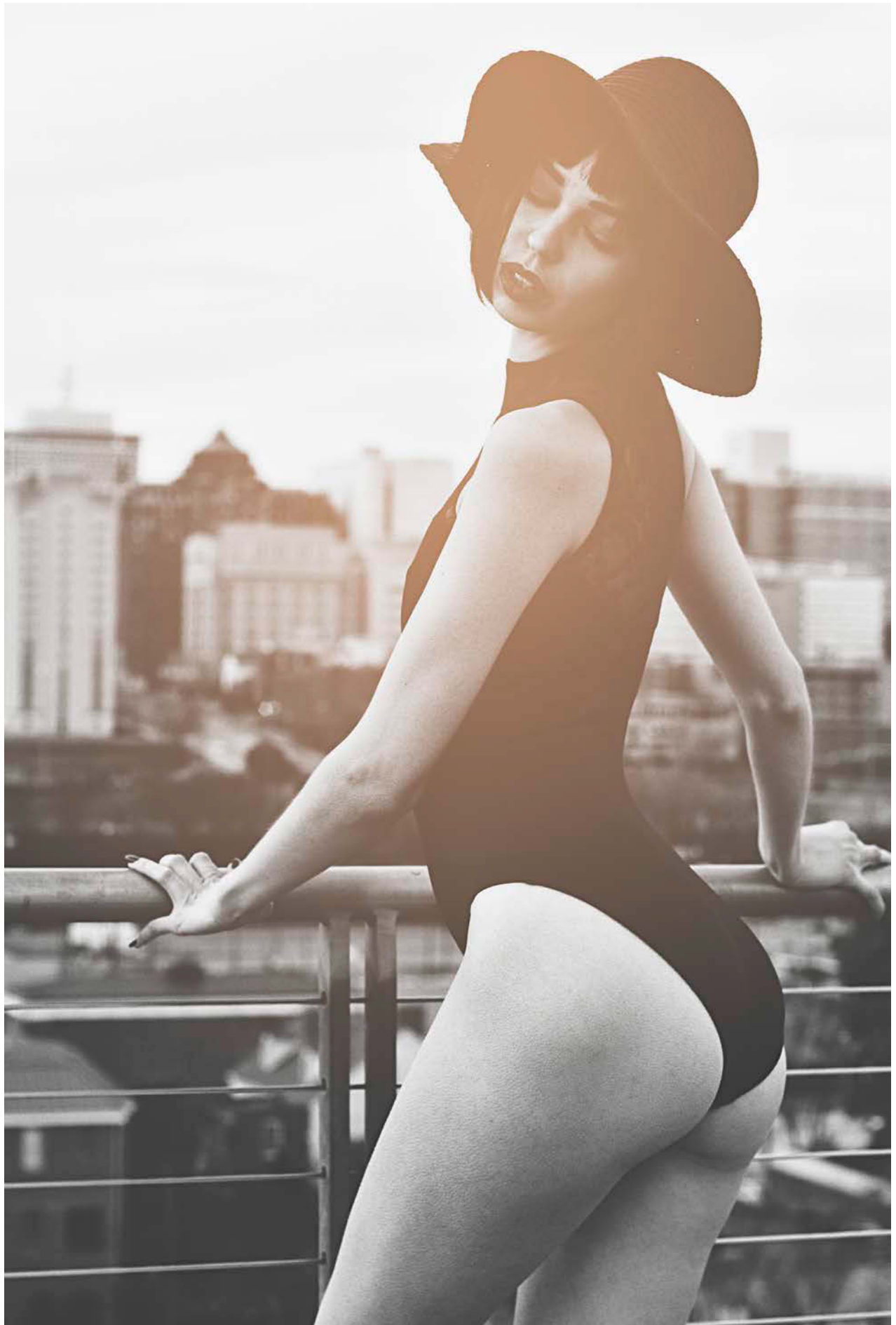
Model *Sonnie Slagle*

Instagram *Sonniemarie1*

Model *Ani Elaina*

Instagram *AniElaina*

After Nyne *Bitch*





After Nyne *Bitch*





After Nyne *Bitch*





After Nyne *Bitch*





SAM RODDICK

It was After Nyne's pleasure to meet Sam Roddick recently. Entrepreneur, campaigner, artist...there is nothing Sam hasn't done and made a success of. What follows is an insight into a truly original mind.

Sam, your trailblazing spirit...where do you believe it came from?

I have come from an ancestral line of impossible, disobedient women, who were all rebels with a cause. My great grandmother was a huge landowner in Italy. She literally owned entire mountains. At the latter part of her life she became a socialist, who wanted revenge on her cheating husband so gave all her land away to the tenants. My grandmother had a horrifically abusive husband and the only way she survived it was having a long term affair with her childhood sweetheart, my mother was a "love child", a product of that affair. When my mum was 11, my grandmother divorced her abusive husband, married her lover and denounced Catholicism. She was the first person in her community to divorce. In the end she held love over social stigma, she was a stand-alone woman. Then of course there is my mother - no more needs to be said... it is in my blood.

Growing up, who were your role models?

I know this sounds corny but it is the truth, my mum and dad - they rocked. My mum was super shocking and brazen in her beliefs. I loved it, she could be in a room full of bankers and shareholders at their AGM meetings and she would tell them all to "fuck off and that there was more to life than pleasing their pockets. That ethics are more important than share prices. She said this at the peak of their financial success, my mum would not have been able to do it without my father he was the invisible ingredient to her success. Both my parents have defied the clichés of fame and wealth they kept what matters close to the heart. Thinking about that gives me a BUZZ

What is your life ethos?

Kindness is the most powerful tool - to be kind to yourself dissolves all the sharp edges and deadens the hidden shame that we all have within us. Kindness to others creates a lubrication in life, it feels good, kindness creates a domino effect. My life has literally been saved by a stranger's kindness. I will never ever forget it.

Tell us about your first solo art project Hidden Within.

Hidden Within is a creative journey in which I explore all the questions I was left with when I sold Coco de Mer. What I learned through my customers at Coco de Mer was as individuals we experience sex in a lot more honest way than how we express sex culturally and collectively. I wanted to know why we as a society so invested in creating these sexual myths and lies that ultimately play havoc on our own individual sexual confidence and experience. Sex in society is over-valued and at the same time valueless. Sex is used as a selling tool to help fuel the engine of commercial desire, it is a very powerful tool. Whereas the sex industry is flesh on flesh, it is void of humanity which misses the most exciting aspect of sex. I find that our default cultural sexual identity makes sex into an object rather than an emotional physical expression, it is the sexual energy, the human emotion and creative aspect of our personality. That sex contains all aspects of us as human beings, this is what propels sex into being a true gift of nature - at the heart of sex is our emotional well being.

I wanted to explore the question, have we always culturally dehumanised sex? Or has there been a time in our history where we have understood the real value of sex and what it has to offer? Has there been a more inspirational understanding of sex within our cultural history?



After Nyne *Bitch*

“...at the heart of sex is our emotional well being.”

What part has art played in your life?

As a seriously dyslexic child, my imagination was my retreat I would escape into it for hours, I was uncontactable. As a very small child to quieten me down my mum would set me up to paint it was my meditation. The colour and the movement of the hands would lull me into a calm place. When I went to school, I couldn't keep up.

To avoid the painful reality of knowing something was wrong with me, I would draw on myself through out my lessons, doodle from my ankles right up to my thighs, on my arms every visible part of me was covered. Every day I would come home covered in doodles they were a map of my thoughts. Some people when they hear a great piece of music they get this reaction in their gut, a pang or a shiver. I get that when I look at some art, it hits me deep inside, I don't know why, it just does.

What would you like people to take away from the show?

Questions lots of questions, I would love for them to be inspired to explore the symbolism. I wanted to create lost treasures from a world that valued women and sex as a powerful and natural part of the cycle of life - to feel that sex is has a place within the mystery of life and that mystery connects us to a deep sense of wonder within ourselves. To know that sex is a gift that can be explored but at the heart of the wonder is kindness compassion and respect.

If you could change one thing - about your own life, or the lives of others - what would that be?

Shame - I would eradicate shame and fear of death.

Issue 7 is our BITCH issue. We're reclaiming the word bitch from being a derogatory label to one of strength. What are your thoughts on this?

The other day I was in the Gallery (Michael Hoppen) and one of the women works there went into this ethusatic rant about a friend of hers, describing her as 'one hot brilliant bitch that you wouldn't mess with, she means business.' She was referring to how amazing she was at her job and how grounded she is a human that nothing flys past her. She converted it into being the same meaning as "the Bollocks" it was the first time i thought that someone made me want to use the word bitch in a powerful and positive way. "She is the Bitch "

What do you consider your crowning achievement?

When you become a mum there is a no manual. I have become a better mother as I have grown into the role. The truth is I have had to work at it, but it has defined me as a better person. She (Osha) has challenged me who i am how I behave and she has made be want to be the best I can be for her. I love my daughter immensely and the most important thing to me is my relationship with her, everything thing else is a cherry on the cake.

What does the next year hold for you?

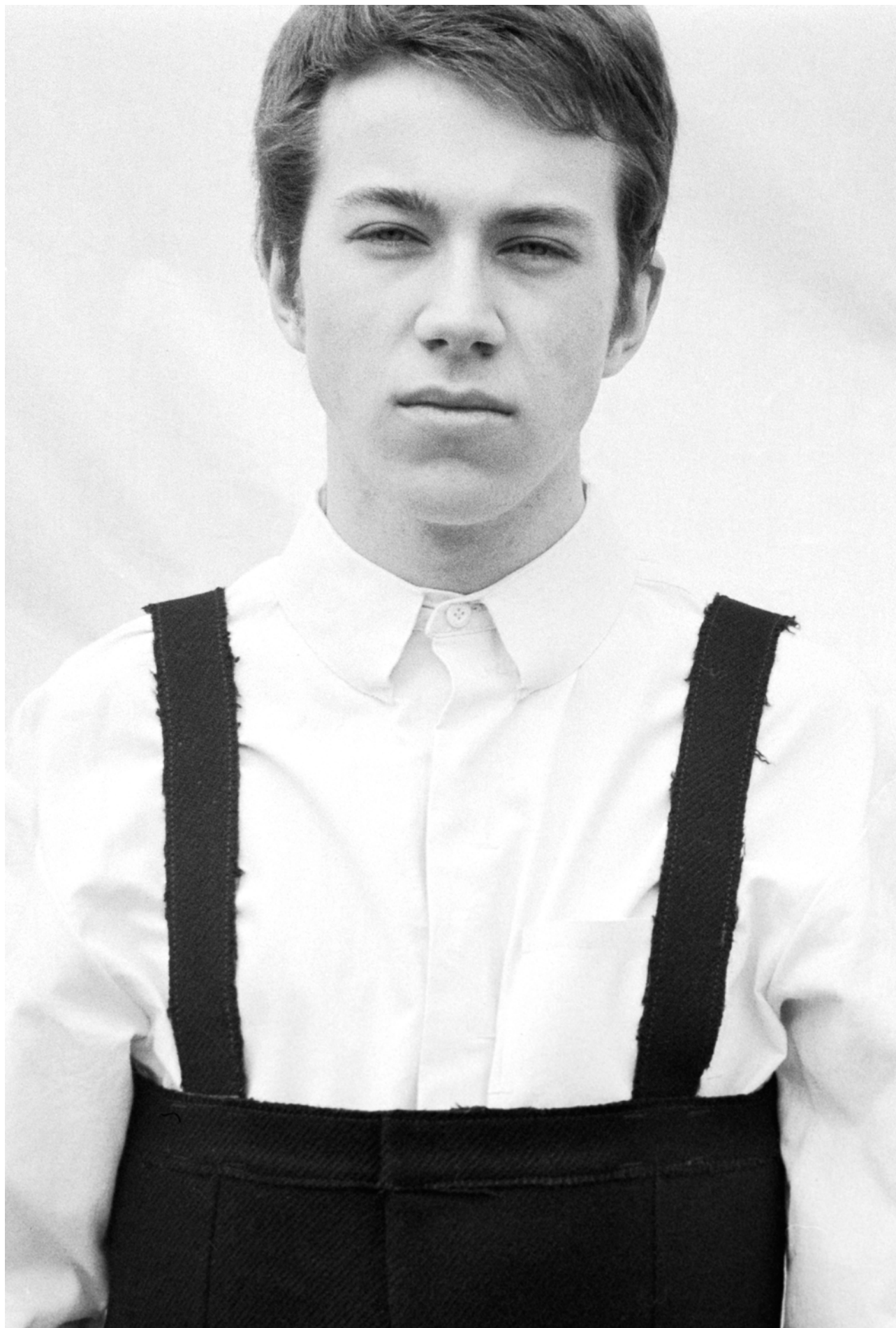
I am wanting to continue with this project and make seven photographic sculptures exploring sexual philosophy

Joe Tucker

MENINISM

Photography *Harry Cooke*
Clothes *Ariana Larelli & Daniel Crabtree*

After Nyne *Bitch*



Tom Gibbs

Keelan Malec



After Nyne *Bitch*



Matthew Rowane



After Nyne *Bitch*

Joakim Walters

Oliver Turl





BUTTERFLY TWISTS

Butterfly Twists co-founder Emmanuel Eribo launched the company in London in 2009. Since then it has gone from strength to strength providing stylish shoes with added comfort for women on the move.

Emmanuel spent an hour with After Nyne earlier this month, introducing us to the range and the company ethos.

Where did the idea behind Butterfly Twists come from?

Essentially a fancy dress party where one of the four founders lost a bet and had to do a night in high heels (and a dress). People are always asking which one of us it was. Funny as that one night out changed all of our lives, we quit our banking jobs and started making real tangible products for real people. It really wasn't as smooth as that really, there were loads more bumps, but we had identified that there was a massive void for comfort and portability in the female footwear space.

What is the company ethos?

Would love to steal one from Facebook - "move fast and break things!" but maybe in reality its more "learn quickly" we are problem solvers in the office.

Do you face a challenge melding style with functionality?

Massively – style is cool, function is not. So you need to be comfortable, light, durable... but no one wants to be told this. Luckily we have put a lot of emphasis on being stylish working with our partners at Pentland (Ted Baker & Lacoste shoes esp). to ensure we are trending. When people actually put the shoes on they are hit with this brilliant surprise.

Butterfly Twists products have had great feedback across the media – which endorsement are you most proud of?

Wow, we'd probably say all of them. From time to time we review even the customer service responses we get to our website or on Nordstrom.com and we are massively proud. Its about making great shoes for everyone! Anyone who acknowledges that puts a spring in our step.

Who are your ideal clients?

Our ideal clients... Funny we always talk about brands like Havaianas. We love them because you can be the daughter of Richard Branson or the daughter of someone with very little, living on a council estate and its still cool to where them. That's what its always been about. That's space is where we want to exist in. Universally cool, universally excepted. We try and make great shoes for a great price – its part of the brand DNA.

Give us an insight into what you're working on at the moment.

We are trying to be innovative and are looking at new products that fit into the bands light and portable DNA but we are also working on improving the products you have seen already. When we started building shoes with memory foam insoles in our shoes people told us we were mad but the comfort ratings we get made that risk worth it. We want to be in the race for 'Smart footwear'.

butterflytwists.com

S I M O N E K R E L I U S

www.simonekrelus.com



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Speakers Corner:

Debate, democracy

and disturbing the peace

A unique photographic record of 35 years at Speakers' Corner –regarded worldwide as the home of free speech

Speakers' Corner, the product of a 35-year-long photo-documentary project, is a unique look at the people who come to argue, discuss and preach at Speakers' Corner in London's Hyde Park, regarded worldwide as the home of free speech. Many of the photographs, taken between 1977 and 2012 and published here for the first time, are accompanied by excerpts of speeches, heckles, arguments and debates which are, by turns, intriguing, shocking, politically incorrect –and often very funny.

In an age in which the mass media largely set the parameters of public discussion, such unmediated, face-to-face public debate is rare, and offers a very different perspective on 'public opinion'. The speakers and hecklers recorded here represent a vital element of our democratic tradition, a vibrant legacy of the nineteenth century campaigners who fought for, and won, the rights to freedom of expression and assembly.

- Photographs convey the passion, eccentricity and humour of a world-famous institution

- Features a unique collection of previously unpublished images collected over 35 years

- No photographic book about Speakers' Corner has ever been published in the UK

Speakers Corner : Debate, democracy and disturbing the peace

Philip Wolmuth

5th May 2015

£14.99



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THE END IS AT HAND

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CHRISTIAN FURR

At the age of 28, Christian Furr became the youngest artist to paint Queen Elizabeth II. Christian has exhibited around the world and at shows and galleries including the Saatchi Gallery in 2010 (when he acted as judge and curator for the 'Art of Giving'), The Royal Society of Portrait Painters, The National Portrait Gallery and the Royal Watercolour Society.

In 2012 Furr curated the art exhibition 'Liverpool Love'. Some of the artists Christian has included in his shows have been Yoko Ono, Sir Peter Blake, David Mach, John Squire (Stone Roses), Klaus Voorman (Beatles), Terry De Havilland and more.

He is currently on the council of the Chelsea Arts Club and was recently appointed to the board of AGBI the oldest charity in Britain - founded by JMW Turner for artists. He is also on the committee of the British Inspiration Awards.

In an After Nyne Exclusive, our Arts Editor Luciana Garbarni went to meet Christian to find out more about painting the Queen, his curatorial strategy and why he thinks people can be intimidated by art.

Christian, it's great to have you on After Nyne.

Tell me a little about your onset with art, were you a creative child?

A creative child? Probably. I remember fashioning pencil tops out of electrical wire and selling them at school! I used to copy the cartoons in the Beano. I also remember making a whole womble den out of cardboard and newspaper. My grandmother used to paint flowers and she introduced me to oil paints at 12. To me it was like finding a box of magic. I loved it and still do. The smell of turps. I get inspired by lots of things and some symbols reoccur. I used to like bird watching when I was kid and I painted them. Now birds remind me of different people I knew. I have put birds in my paintings because they mean something to me as personal symbols. Lots of things end up in my paintings though as symbols

Did you always paint portraits?

Well I have always painted different things that interest me. I started painting portraits when I was a boy. I painted my family and their pets. I started copying older figurative paintings when I was young to try and find out how they had done it. You can really learn when you copy something as a student because its like reading a book, seeing something through someone elses eyes/mind then trying to recreate it or finding out how it happened.

Being the youngest artist to paint the Queen must have taken you though a very rapid peak in your artistic career. Can you give us an insight to the experience?

When I was 28 I got a call out of the blue from the director of the Royal Overseas League. 'Are you sitting down? He said 'I am now' I replied. 'The Queen would like you to paint her portrait' I remember the words well.

My portrait of the Queen happened through The Royal Overseas League which is a Commonwealth organization in London that held annual open exhibitions for Artists. The Queen is the patron. In 1992 I exhibited one of my paintings there. Through exhibiting I was commissioned to paint a portrait of one of the Leagues ex chairmen.

The Queen saw my portrait of Maneck Dalal and chose my work from a shortlist of Artists. For me at the time it was like the realization of a dream. I had always loved the royal portraits of artists like Velazquez and Van Dyck.

I remember the day of the first sitting. I drove to the Palace in my red beetle with my paintbrushes sticking out the back to have the guards laugh at me when I arrived. With all my portraits I do a ton of research almost like a film director like Stanley Kubrick would do for a film. Before the commission, I looked at all the portraits that had been done before of the Queen and found them all to be fairly distant from their subject. So with my composition I decided to go closer. I had a choice of what the Queen was to wear. I met her dresser and chose the robes of the Star and Garter. I wanted to paint her as a figurehead but also a human being. I found the Queen to be lively, witty and accommodating in the process of having her portrait painted. I had two two hour sittings with Her Majesty in the Yellow drawing Room and my portrait was the result. It is viewable to the public now at the Royal Overseas League, Park Place, St James.

What risks have you taken for your work?

The word risk involves the concept of 'danger' A daredevil or a soldier takes risks with his/her life or an artist or writer who expresses themselves freely in a country or a world where there is no freedom or there is a freedom with risks. Like Camus says 'The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion.' To me Art is the one thing that is free and is about freedom.

Do you see your work as relating to any current movement or direction in visual art or culture?

No. I don't think about movements. I just listen to myself and keep my mind open to the ether. I have always followed my intuition or gut instinct because that's all I have. The word 'movement' suggests time. Time suggests timing. What happens if your timing is 'bad' or you are 'ahead of your time'? Musically The group 'Big Star' or the album 'Scott4' by Scott Walker -they could be viewed in this way. They are cited as a huge influence now by musicians but failed in their own time. In art there's Van Gogh..

They all followed their passion at the time at the time they were making- they did what they wanted to do artistically. Nothing else matters.

I don't think there is any clear movements in visual art or culture right now. I think influences and styles are more disparate and eclectic now than ever. I don't know whether this is to do with the internet and media saturation. I don't think this is necessarily a bad thing either as a true artist will take what they want from it anyway. The artists are the ones who lead the way. They are the filterers.

One thing I have picked up on is a return to appreciation of craftsmanship. I can't think of any better word for it but that's what it is. Whether someone spends a lot of love and time on something or creates something instantly using their own wealth of experience, If they have done it themselves – it might mean more, because its personal.

Many emerging artists feel the need to produce work that appeals to the masses, understandably to make ends meet.





How did you find the balance between exploring creative pursuits without losing a sense of self in commissions and the pursuit of money?

Portrait commissions are always a collaboration. Much like a director makes a film. I think about a portrait for someone in this way. I have an initial vision, I direct it but I listen to the ideas and thoughts of the subjects. I put myself in the position of the subject. I have never compromised with my Art for the pursuit of money or otherwise. If compromise happens its not Art anymore. I leave myself in my paintings and my Art.

Which artist, dead or alive, would you nominate to paint your own portrait?

Velazquez

What are you currently fascinated by and how is it feeding into your work?

I have lots of things happening at the moment. I have a new series called 'Jouissance' coming out so look out for that. I am fascinated with this series at the moment as it means a lot to me and I have many thoughts about it - It is featured on the new album cover 'Last of Our Kind' by the rock band the Darkness which is coming out in June. I am also producing a film on my late friend the neon artist Chris Bracey with director Steve Cope called 'Neon Man' I am also working with a leading textile designer on a new range which fuses different cultural genres together in a very interesting way. I am curating an art exhibition for SaveWildTigers in October 2015 at the Café Royal / Savoy London.

I also have some neons that I created with Chris Bracey in Lights of Soho Brewer Street opening 26th May.

Do you think people are intimidated by art?

Sometimes people are intimidated by Art yes but it can come from three things: 1 A feeling of insecurity about their own taste 2 A lack of knowledge about what art is 3. A lack of knowledge about how the art world works. Art is a strange, all encompassing word. Anyone has the right to say that something is 'Art' or that they are an artist but it doesn't mean to say that you have to like that art.

You've curated a handful of exhibitions. Do you have a personal philosophy on how art should be displayed?

How art should be displayed is an interesting one. I was talking about this with some interior design friends. In a personal home space just one key piece of art can set the agenda for the space you are living in and everything can tie in /echo be in harmony or contrast with it accordingly. My personal philosophy in curating a show is engagement. If I am curating a show it has to have as many different things in it to engage, resonate with or inspire people of all ages/backgrounds. I look for originality, a sense of wonder, a sense of mystery and a sense of humour!



NICKY HASLAM

Nicky Haslam is one of the UK's most celebrated interior designers. Since 1972 he has transformed homes and spaces for high-profile clientele including. Mick Jagger, Bryan Ferry, Ringo Starr, Rupert Everett, Charles Saatchi, and Lord & Lady Lloyd Webber. He has been featured on the best-dressed list of both Vanity Fair and GQ magazines, and is also known as an artist, recording artist, book reviewer, art editor, memoirist and literary editor.

In *A Designer's Life*, Haslam has delved into his scrapbooks and design archive to share the key moments in his career and the myriad inspirations for his decorating style, glamorous designs and creative ingenuity, all brought to life by his amusing anecdotes and astute observations.

In this unique and very personal book, he recounts the diverse inspirations that have shaped his life and work, sharing photographs and sketches from his design archive, scrapbooks and reference library. A man of many talents, Haslam has led an indisputably colourful life. The third son of William Haslam, a diplomat, and Diana Ponsonby, a granddaughter of the 7th Earl of Bessborough and a goddaughter of Queen Victoria, Nicky Haslam grew up in Great Hundridge Manor in Buckinghamshire and was educated at Eton. After a period working for Diana Vreeland at American Vogue in the 1960s, he went on to become Editor of Show magazine before moving to Arizona to breed horses. He returned to England in the early 1970s and began his career as an interior designer in earnest, setting up his company NH Design in the late 1980s. Since then he has decorated the houses of rock stars and royalty, aristocrats and artists alike

Always on the receiving end of countless invitations, Haslam has also designed the décor for some of the most glamorous parties, and organized events for everyone from the Prince of Wales to the Rothschilds. His own fabulous parties have been attended by friends from all métiers – from Cecil Beaton to Lucian Freud and Sir Bob Geldof to Kate Moss.

With its fresh, lively and spontaneous approach reflecting Haslam's charisma, wit and charm, *A Designer's Life* reveals the influences, associations and achievements that have been so pivotal throughout the course of his career. Beautiful photographs by leading interiors photographers, evocative paintings and drawings by Haslam and other artists, personal photographs, newspaper and magazine cuttings, invitations and notes all accompany his delightful prose, and together paint a fascinating and inspiring picture of this illustrious designer's life and work.

Haslam founded his London-based architectural and design company, NH Design, in the late 1980s. It soon became established as one of the most important luxury interior design practices in the UK, responsible for a wide range of projects all over the globe. His decorating ethos of traditional comfort lends exquisite elegance to interiors, and all the hallmarks of his style are evident in his own home.

He has been a contributing editor for Vogue and Tatler, and regularly writes for Harper's Bazaar, London's Evening Standard Magazine, Vanity Fair, Sunday Telegraph Magazine, The World of Interiors and The Spectator. He is the author of *Sheer Opulence*, a book of his design work, *Redeeming Features*, a memoir, and *Folly de Grandeur* (Jacqui Small, 2013), an entertaining tour around his romantic 'Folly', a hunting lodge in Hampshire.

A Designer's Life :
An Archive of Inspired Design and Décor
By Nicky Haslam
Jacqui Small
£50 | Hardback



After Nyne *Bitch*









After Nyne *Bitch*

MECHANICA

An artist creating intricate metallic-look sculptures will be showcasing his elaborate works at a London gallery from Friday 26th June, after encouragement from his family and friends prompted him to pursue his passion.

Castle Fine Art on South Molton Street will be showcasing the brand new 'Every Piece of Me' collection from rising star, Dan Lane a.k.a. Mechanica, with the exhibition running until 12th July. Building up his pieces from industrial machine parts, interesting and unusual shaped objects, home appliances, and items collected from everyday life, Mechanica assembles the hundreds of individual components into eye-catching works of art reminiscent of ornate, Baroque style sculptures.

The work is also not exclusively metal based, despite looking like it has been cast out of solid iron. Different materials including plastics and ceramics form the fusion of parts that layer up the large scale compositions. The artist ensures the illusion of well-worn, weathered metal by spraying a dark grey as a base, followed by a silvery tone dry brushed over.

Naming churches and cathedrals as inspiration, Mechanica also pinpoints classical marble sculptures from the past with Italian architect Gian Lorenzo Bernini being a particular influence.

This new show comes after rising star Mechanica's success at the 'Summer Exhibition' held at Castle Fine Art, Mayfair in August 2014.

Washington Green, fine art publisher to Castle Galleries and Castle Fine Art, ran a campaign to encourage unsigned, emerging visual artists to apply to join their ranks, and the subsequent event showcased new artistic talent from across the UK. Mechanica's work attracted significant attention, and has continued to accrue a following of collectors and admirers.

"When people view my new collection," Mechanica says, "I want them to spend hours getting lost in each piece and taking in all the small details. My art invites people into my imagination, where a dark yet beautiful world of nature is trying to live and thrive in an industrial back drop.

"I started creating these sculptures as a hobby three years ago, and only after being convinced by friends and family did I decide to go public with my work."

"Before starting to work full time as an artist, I managed an engineering workshop with lots of incredible machinery and the experience has definitely stayed with me. Now I spend a lot of time figuring out how things will fit and work together. I love any type of mechanical object, especially the inside of old watches and think this is one of the reasons I try to make my sculptures so intricate."

Kate Hale, South Molton Street's Gallery Director says: "Mechanica's art has a real wow factor. Each piece is fascinating and there is so much to explore– you really get mesmerised by them."

Every Piece of Me' by Mechanica is on display at Castle Fine Art on South Molton Street from Friday 26th June until 12 July.

castlefineart.com



African Industrial Revolution

After Nyne *Bitch*

Rita GT, 'Fall . Action no.1 Luanda' series, 2013

Tiwani Contemporary is pleased to announce **African Industrial Revolution**, an exhibition and programme of events by e-studio Luanda. e-studio Luanda is an artist collective, project space and studio complex founded in 2012 in the Angolan capital by Francisco Vidal, Rita GT, António Ole and Nelo Teixeira. The collective has played an instrumental role in fostering the visual arts scene in Luanda, producing regular exhibitions and running an art education programme.

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This will be the studio's first exhibition in the UK, taking the form of a 'residency' within Tiwani Contemporary's space. The programme will include the production of works, performances and a publication by collective members Rita GT, Francisco Vidal, Nelo Teixeira and Antonia Gaeta. Vidal and Teixeira are part of the official selection for the Angolan Pavilion at the 56th Venice Biennale, commissioned by Rita GT and co-curated by Gaeta. The gallery recently announced its representation of Vidal.

Working across on- and offline formats, A.I.R. focusses on producing works and ideas that depend upon both the analogue and digital, investigating how information is disseminated today. Imitating the internet's ability freely to reproduce, distribute, borrow and share ideas, the artists are creating work that sits within the emerging concept of what has come to be defined as post-internet art.

Whilst much of the dialogue around the genre has so far taken place in Europe and North America, e-studio's residency at Tiwani Contemporary will create the opportunity to widen the geographical perspective to this discourse.

A.I.R. will be a multifarious project consisting of: an open studio at Tiwani Contemporary, where Rita GT and Francisco Vidal will produce work in situ and stage daily performances; a virtual exhibition and artist blog, updated daily; a new publication in the form of an artist's notebook, released both on- and offline; and a programme of talks and conversations at the gallery.

Alongside an exhibition of existing work by Vidal, GT and Teixeira, the open studio will produce new work using Vidal's U.topia Machine, a 60 x 60 cm plywood box containing an all-in-one toolkit for creating art. The U.topia Machine represents e-studio's direct experience of international mobility and the erosion of the sense of being tied to a specific place. Borrowing from Bauhaus and Constructivist ideals, e-studio Luanda symbolises the postmodern, itinerant artist, caught between geographical contexts.

e-studio Luanda

10 July – 15 August 2015

Private view: Thursday 9 July 2015, 18:30 – 20:30

16 Little Portland Street, London W1W 8BP
tiwani.co.uk



After Nyne *Bitch*



Author of the *Sunday Times*
bestseller *Bedsit Disco Queen*

TRACEY THORN

NAKED AT THE ALBERT HALL

THE INSIDE STORY OF SINGING

After Nynne *Bitch*

TRACEY THORN

Tracey Thorn, musician and author of the bestselling autobiography *Bedsit Disco Queen*, offers a unique insider's take on the art of singing: why and how we sing, and the voice's power to captivate.

In her bestselling autobiography *Bedsit Disco Queen*, Tracey Thorn recalled the highs and lows of a thirty-year career in pop music. But with the touring, recording and extraordinary anecdotes, there wasn't time for an in-depth look at what she actually did for all those years: sing. She sang with warmth and emotional honesty, sometimes while battling acute stage-fright.

Part memoir, part wide-ranging exploration of the art, mechanics and spellbinding power of singing, *Naked at the Albert Hall* takes in Dusty Springfield, Dennis Potter and George Eliot; Auto-tune, the microphone and stage presence; *The Streets* and *The X Factor*. Including interviews with fellow artists such as Alison Moyet, Romy Madley-Croft and Green Gartside of Scritti Politti, and portraits of singers in fiction as well as Tracey's real-life experiences, it offers a unique, witty and sharply observed insider's perspective on the exhilarating joy and occasional heartache of singing

Congratulations on the launch of your latest book *Naked at the Albert Hall*. How would you summarise the book?

It's an insider's look at singing, full of behind-the-scenes details and anecdotes, testing the truth of widely-held ideas and trying to offer a new perspective on things we take for granted. I look at singing through a very personal prism, bringing it back to personal experiences I've had, so it's as much memoir as analysis. And there are chapters on singers I've been compared to, and with whom I share certain hang-ups about performing, like Dusty Springfield, Sandy Denny, Karen Carpenter. And interviews with singers who emerged from similar post-punk, or indie-pop scenes as me, like Romy from the xx, Alison Moyet, Green Gartside. My friend Jenny Colgan described the book to me as "unclassifiably engrossing", which I'm very flattered by!

Your first book *Bedsit Disco Queen* was roundly praised. Were you surprised by how much readers engaged with it?

Yes I was. I nearly didn't publish it at all, as I feared it would only be of interest to me and my family and a small group of friends. But lots of people identified with it, and liked the portrayal of an era they'd lived through and recognised, so I was very pleased by that.

What role has writing - in all forms - played in your life?

I've always written something. A diary from my early teenage years right through to my twenties. Then songs from my mid-teens onwards.

When anything important happens - like when Ben was ill in hospital, or when I was having babies - my instinct is to start taking notes, get everything in diary form. It's my way of exercising control over life, getting things in order, and making sense of them.

And since the response to *Bedsit Disco Queen* I've been encouraged to do more writing, both with this new book and the columns and journalism I've been doing

In researching *Naked at the Albert Hall* did you uncover anything that surprised you?

Oh yeah, lots of funny little things. Like the fact that crooners always had to pose with an instrument - even a pretend violin with rubber band strings in Bing Crosby's case - as no-one believed you could "just" be a singer. Or that Green Gartside had singing lessons from Liza Minelli's vocal coach. Or that my vocal range is almost exactly the same as Patti Smith's.

Who are your own favourite writers?

Lots, but here's a few. Evelyn Waugh, Virginia Woolf, Edward St Aubyn, Lorrie Moore, Elizabeth Taylor, Sylvia Plath...

What has been the memorable piece of feedback you've had on your books?

Caitlin Moran calling me the "Alan Bennett of pop memoirists" was quite memorable.

Tell us a little about the music which you've done for 'The Falling'

It's very lo-fi and alternative, harking back to my early days with the Marine Girls. I used the instruments played in the film by the girls' "alternative school orchestra" - recorders, xylophone, triangle - along with guitar and piano. And recorded everything in one take, leaving in little mistakes and timing errors, so it sounds quite naive and innocent, as if the girls were playing it themselves. Which gives it an eerie feeling, perfect for the film.

After Nynne 7 is our BITCH issue. We've set ourselves the task of reclaiming the word 'bitch' from being a negative slur to something empowering..to being a symbol of a woman who knows what she wants and doesn't need external validation. Have you ever encountered sexism in your time in the industry? How did you deal with it?

Of course I have, it is all around us in the world we live in. You encounter it every time you're not taken as seriously as a man, or not given as much space, or expected to conform to certain expectations. I've tried to counter and defy it as often as possible, by doing the things I believe in, writing the songs I want to write, and insisting that my point of view is as valid as any man's.

Finally - what's next for you?

Promoting this book. Writing more columns. Then something new, which I haven't decided on yet.

Naked at the Albert Hall
The Inside Story of Singing
By Tracey Thorn
Published by Virago
Out Now
£16.99





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