AFTERNYNE

HENRIK ULADEN BEATRIX OST JESS GLYNNE
MAGS BILLY NAME DRAGONETTE TRIXIE MATTEL
CANDY WARHOL JACOB BANKS KOHEI NAWA

EDITORS LETTER

The Oxford English Dictionary defines 'sense' as follows :

Any of the faculties of sight, smell, hearing, taste, and touch, by which the body becomes aware of external things.

The second definition is

" a feeling that something is the case."

For Issue 8, we have aimed to draw together both of these definitions.

By exploring the world through the eyes of today's leading creative visionaries, we become fully aware of our senses, heightening our perception of our own creativity in the process.

Our senses primed to new experience, we create a whole new field of awareness, and know that we can never go back to the mundane, workaday thought processes as before.

So prepare yourselves for a little sensory enlightenment....and don't forget to enjoy yourselves on the way..

Claire Meadows
Editor in Chief
After Nyne Magazine

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CONTENTS

Alberto Burri and The Mazzoleni Family

Beatrix Ost

Billy Name: The Silver Age

Candy Warhol - The King of In Between

Dragonette

Henrik Uladen

Jacob Banks

Jess Glynne

Kohei Nawa and She Inspires Art

MAGS

Menace Beach

Misha Venter

NEW ID

Nicky Da Silva

Olga Shernysheva - Peripheral Visions

SENSORY PERCEPTION: Synaesthesia in Music

Sonica Festival

The Natural Selection

RAW and Rebuilt - The Unit London

SENSE

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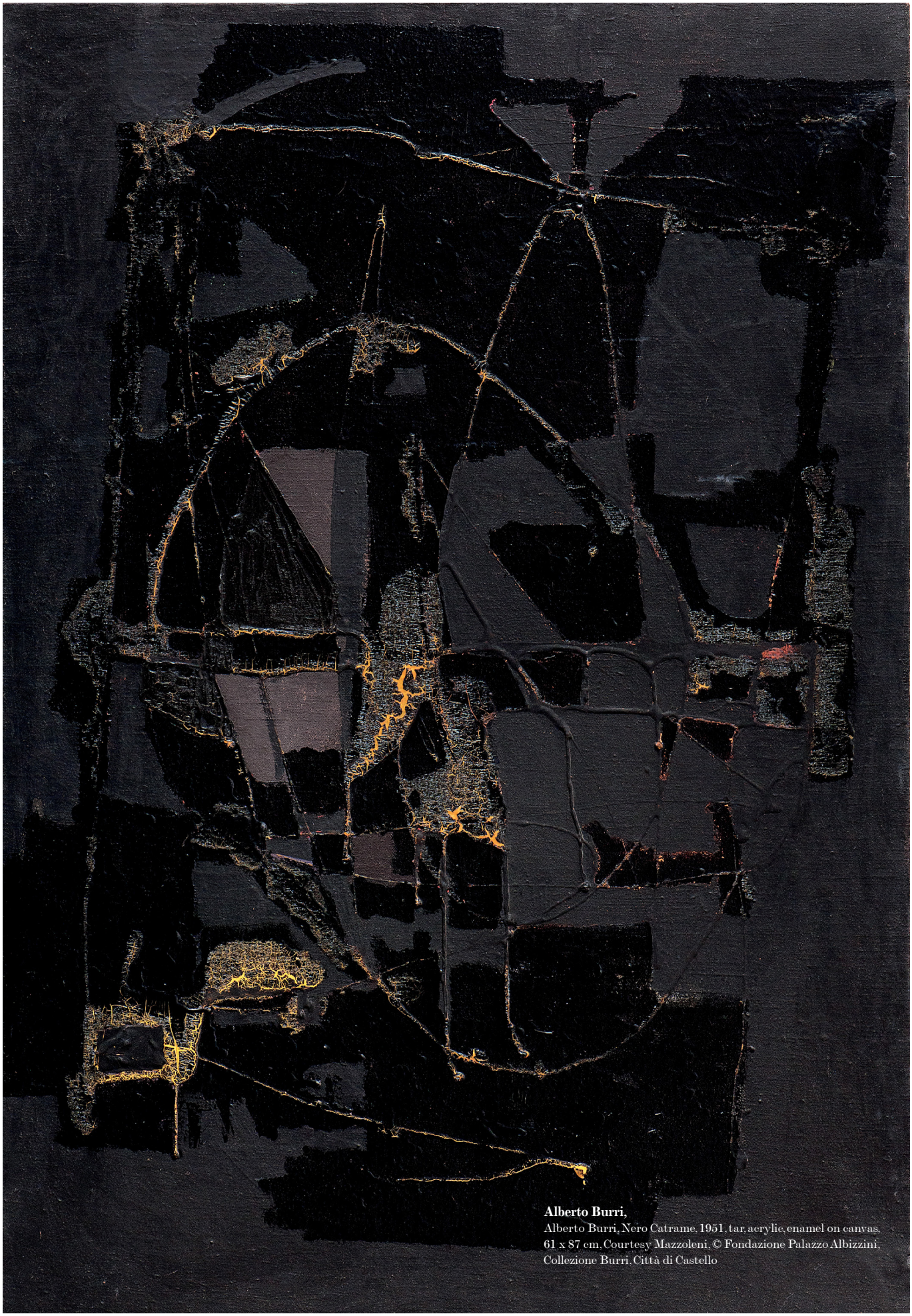
LUIGI MAZZOLENI *Talks* ALBERTO BURRI

Losing oneself in translation is often a matter of verbal discourse, and occasionally, but not rarely is a visual language the willing saviour. The diversity of his oeuvre marks Alberto Burri as one of the undisputed masters of Modernism, shaping an artistic language that combined a D.I.Y aesthetic with a revolutionary new attachment of meaning and optimistic potential to quotidian mediums, all of which are now not uncommonly seen and invested in the production of contemporary art. As the author behind a mass of works that stand to be undeniably intense in presence, and thus interpretation, Burri was often against all intellectual associations and affixed explanations — declaring beauty his only priority.

As a loyal partisan and collector of the artist's work, Luigi Mazzoleni, director of Mazzoleni London, has amassed one of the most important private collections of Burri's work over several decades. The gallery is set to display appropriately 30 works spanning the range of his practice while playing tribute to the artist through the display of several pieces from important stages in his life. An expert himself in Post-War Italian Art, Luigi gives us an insight to Burri, his practice, his family's personal rapport with one of the 20th-century's most pioneering artists and how his legacy lives on.

Alberto Burri,
Bianco CN 4, 1966, plastic, acrylic, vinavil, combustion on cellotex, 100 x 75 cm, Courtesy Mazzoleni, © Fondazione Palazzo Albizzini, Collezione Burri, Città di Castello



Alberto Burri,
Alberto Burri, Nero Catrame, 1951, tar, acrylic, enamel on canvas, 61 x 87 cm, Courtesy Mazzoleni, © Fondazione Palazzo Albizzini, Collezione Burri, Città di Castello

Luigi, as an avid follower and collector of Burri's work, what is it about Alberto Burri's work that stands out to you particularly?

For me the most impactful aspect of Burri's oeuvre is the language he introduces in art and his use of unconventional materials which created a new aesthetic. Burri is an acknowledged master of twentieth-century art, his work is addressed as a model for abstract expressionists, and the dialogue around the impact and importance of his work is still discussed in the art world today.

It's also worth mentioning that Post-War Italian artists such as Burri are enjoying a new wave of interest, with the Italian sales in London auction houses reaching world records. Burri and his contemporaries worked almost half a century ago, but we still see their art being the subject of major museum shows and are an integral aspect of the discussion around contemporary art and its influences. The contribution artists such as Burri made to the evolution of a new aesthetic and the role they played in raising the profile of Italian art internationally, has become widely recognised amongst museums, curators and prominent collectors. I do however believe that, until now, Burri has not reached the peak of recognition he deserved in the art market. Our exhibition wants to push his art towards this goal.

Tell me a little about the "tragic quality" with which you used to describe Alberto's work. Can you elaborate on this observation and give us an example?

Burri's work is abstract and experimental for the time in which it was conceived. In the early 50s he experimented with various unorthodox materials, fabricating tactile collages with pumice, tar and burlap. He also started his Mold (Muffa) and Hunchback (Gobbo) series during the same period. He subverted the classical perceptions of the pictorial surface of a painting by, for example, creating humped canvases. Working with form was integral to his art, but there is also a conceptual approach to his work which must be identified. His works have an intense presence which are informed by the colours, textures, the sacking, the burns and all of the other unconventional materials used by the artist in curious combinations. An articulated position about Burri's work is provided in one of his last interviews given in 1994: "With every painting I make, and every material used I aim for it to be perfect in shape and space, the two essential qualities that are for me of outmost importance". As Cesare Brandi wrote in a seminal essay on Burri in 1963, which is to be republished in our exhibition catalogue, Burri's experience and training as a doctor is present in his works and acts as the basis "from which arises the need for transcendence in a direct and unrepeatable experience". For Burri the only objective was to place the observer in direct contact with art in its perfection of shape and space.

Burri's use of melted plastic is particularly interesting: the stretch quality gives it an almost gruesome effect. Do you think it was intended that he make such dramatic imagery from it or is it possible that it was just a lucky experimentation?

With Burri, painting does not imitate materials, the material imitates the painting, and he used the canvas as if to physically plough a field, sow, water and dig. He did experiment but it was intentional. His use of Cellotex was calculated and equally the use of mass-produced industrial materials all contributed in the development of his new technique of painting with combustion, creating torched wood veneer works such as the Legni and the combustions of melted and charred plastics Combustioni plastiche.

How did Burri's use of abstract materials pave the way for younger artists?

His work as well as oeuvre are now accepted as radical and ground-breaking. For example Gobbi, with their canvases pushed forward from their metal support or padded with leaves and branches, anticipated the "shaped canvas" now commonly appreciated.

A number of artists, including Robert Rauschenberg, cite Burri as a major influence in their work. Rauschenberg was inspired in many ways after his visit to Burri's studio, and his exhibition at the Galleria dell'Obelisco in Rome in the early 1963 influenced his paintings with the "all black" motifs and his use of zips.

Many movements, including artists in the Nouveau Realism or Arte Povera, have been inspired by Burri and this is attested through numerous work such as Mimmo Rotella with his "decollages" and Christo who was inspired by Burri's use of burlap to create rope. In 1958 Burri was photographed shooting a can of beer. The metal sheet, fixed on a pivot, was then proposed as a sculpture, which appeared in the American magazine Horizon in January 1959 entitled "Nascita di una forma d'arte", which means the birth of an art form. Burri considered this only as a gesture, but for Niki de Saint-Phalle it was the start of his career. In 1958-59 Yves Klein started with his "fires" which literally repeated the Burri combustions. These are just a handful of artists in Italy, France, Spain, Germany, the United States and elsewhere who directly cited Burri in their practice.

The majority of the works shown in the exhibition are from your family's collection. What does Burri's artwork mean, on personal level, to you and your family?

The rapport my family had with Alberto Burri couldn't be defined as "love at first sight". This is often the case with collectors and new discoveries, and the intensity of these relationship are known to fade with time. My parents' interest and passion for Burri was ignited, empowered and increased over the years and with each stage in his career came a new set of emotions. My parents met Burri in person only once, at his exhibition at the Galleria Civica d'Arte Moderna e Contemporanea in Turin in 1971. However, my father has always had the feeling that Burri was a family friend as his works have always had a prominent position in my parents' personal collection. This was the part and parcel to their growing passion for art, firstly as collectors and then as gallerists.

Alberto Burri , Cretto, 1973, Acrovynil on cellotex, 150 x 125.5 cm, Courtesy Mazzoleni, © Fondazione Palazzo Albizzini, Collezione Burri, Città di Castello

There have been some very important steps that have fuelled this hunger and allowed us to follow Burri's artistic career.These steps are characterised by the dialogue between the relationship with the materials, whose strength is amplified by the signs left by the artist, and the search of a spatial order where to gather material, sign and gesture. Why is it so important to maintain the tradition of exhibiting only Post-War Italian art at the Mazzoleni London?

Our family has amassed one of the most important private collections of Alberto Burri's work over several decades, with many purchased whilst the artist was still alive. My parents Giovanni and Anna-Pia Mazzoleni collected his works since the 60s along with artists such as Afro Basaldella, Enrico Castellani, Lucio Fontana, Piero Manzoni, Paolo Scheggi and Agostino Bonalumi. Our gallery has evolved from years of private collecting - both Post-War Italian Masters as well as Surrealists such as Magritte, Chagall, de Chirico, Futurist artists, Arte Povera, and much more.The first step for us was the opening of our gallery in Turin in 1986, located over three floors of Palazzo Panizza overlooking the historical Piazza Solferino.This is where we exhibited those artists my parents had developed personal relationships with over the years, including Burri.

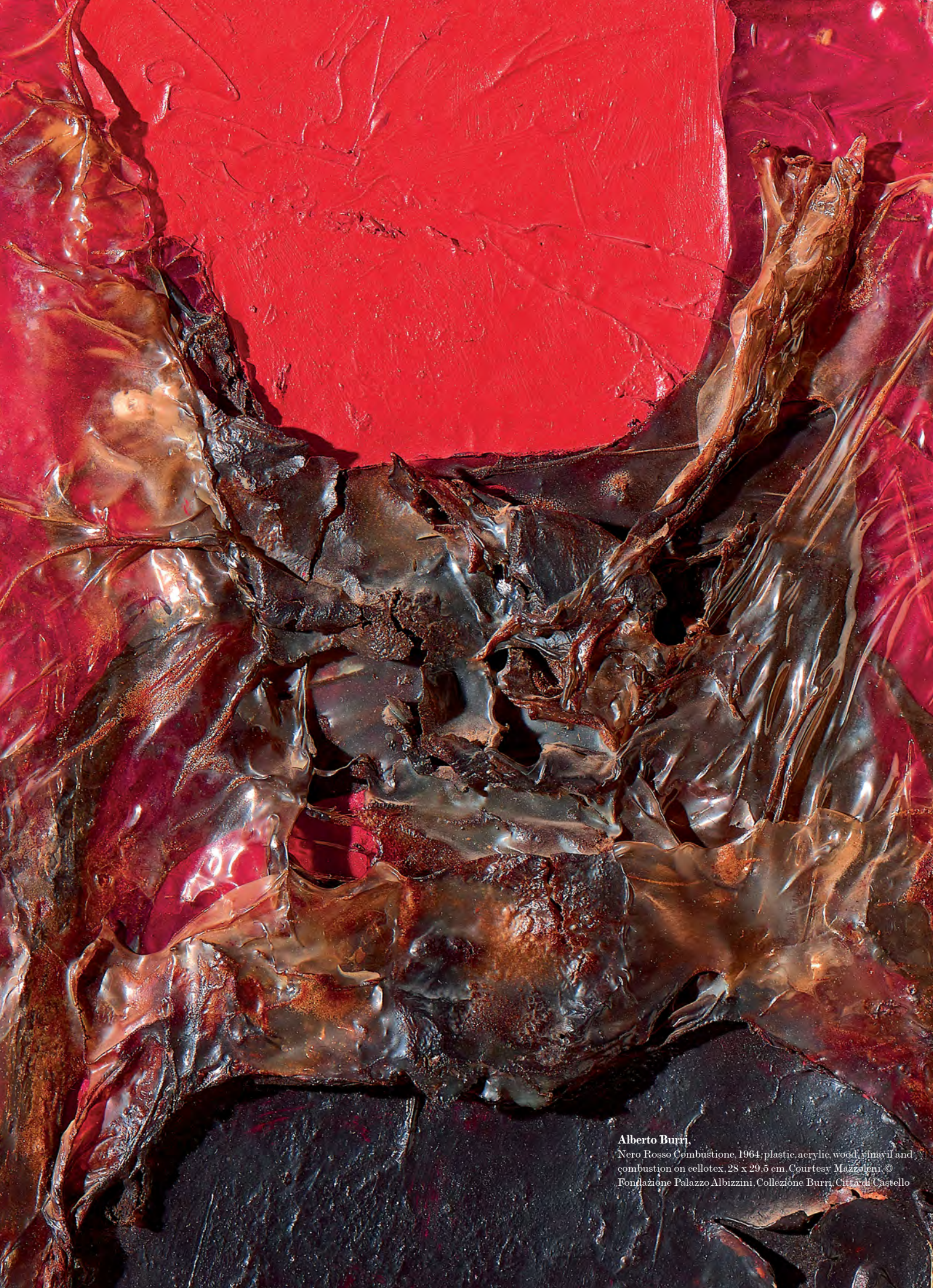
Since my brother Davide Mazzoleni and I have become more involved in the family business we have presented a curatorial programme focused on museum calibre Post-War Italian Art and opened our London gallery in 2014, aiming to expand the gallery's network and profile internationally. Burri's work has always been an important part of the gallery's collection. He has been included in group shows over the years and had solo exhibitions in 2003 and 2011 in Turin, but 2015 is a special year for the artist given that we are celebrating the centenary of his birth. Our exhibition in London coincides with a major retrospective of Burri's work at The Solomon R. Guggenheim Museum in New York, which we will also be loaning work to.

Burri died twenty years ago and, yet, his legacy lives on. How important is it that people learn from and remember our history through the art that is created by the generations before us?

Burri's work continues to be a stimulating benchmark for young artists.The dialogue around the impact and importance of his work as well as of his contemporaries, Fontana, Manzoni Castellani, Bonalumi and other important figures of the post-war Italian period, is still discussed in the art world today. Although these artists were working over 50 years ago, their art still holds relevance, which only adds to their universal appeal. This in turn has led to a rising interest from major auction houses and commercial galleries who haven't traditionally operated in this field.

Finally, with new contemporary artists emerging constantly, does it ever worry you that an artist, like Alberto Burri, would be forgotten or will there always be a place for 'the greats'?

I believe that the two most revolutionary and impactful Italian artists who have shaken the art world on an international scale are Lucio Fontana and Alberto Burri. Burri is now appreciated as a timeless contemporary which is why the interest by the public and collectors is continuously invigorated. I may argue that no other artistic practise in the 50s in Europe, and in the world, have shown more qualitative resilience and that there is not much one may compare with Burri's oeuvre and radical innovative artistic language.



Alberto Burri,
Nero Rosso Combustione, 1964, plastic, acrylic, wood, vinavil and combustion on cellotex, 28 x 29.5 cm. Courtesy Mazzoleni. © Fondazione Palazzo Albizzini, Collezione Burri, Città di Castello

The BEATRIX OST

Having first discovered Beatrix Ost at the age of 18, then living in South West England, I was instantly captivated by her unique sense of style and undisputed individualism. Unlike many style icons of our age, Beatrix stood distinctive in her ever apparent warmth and wisdom – taking the world of fashion beyond the acrylic printed pages we see in magazines and into walking art. Since, Ost has remained a constant source of inspiration throughout. my creative endeavours not only in a style, but in her artistic flair and literary work - we now bring you the woman herself.

First of all, thank you so much for taking the time out to answer our questions. We'd like to start by talking about your early career days. At what point did you decide that you wanted to be a creative?

I cannot remember a single moment in my life when I was not creative. There was very little to be had after the war in Germany, and creativity was the mother of invention.

Being an artist of multiple disciplines do you find it challenging switching mediums?

No, it's not like shifting gears, it's all on the same plane: heart, mind, expression.

We've noticed the phrase "In your body is a good place to be" appears quite a lot around your work/communication and from previous interviews with other publications some have been left scratching their heads as to what it may mean – could you explain this philosophy?

The first rule of creative exploration is being at home in your body. Alienation from the body is neurosis, while art is constructive, healthy sublimation. Therefore it became my motto: in your body is a good place to be. Indeed.

Your work seems to focus a lot around the human form/beauty/intimacy – what about this subject matter inspires you to create art?

I think the only way you can create is from yourself outwards, letting the outside world in as raw material. Sometimes the outside world manifests itself in particularly concentrated form: beauty and intimacy, rocket fuel for art.

Being countlessly referred to as a style icon must be very flattering; do you feel there is a cross-over between the art work you create and your personal style (in terms of fashion)?

I am less flattered than bemused: Art and style are all one aesthetic; I am always myself, whether in art or in person. My style is my art is me.

Do you have a favourite item in your wardrobe?

Not one, many. It depends on the weather.

Do you feel like your style provokes a sense of nostalgia?

Only to the extent that what is valuable in the past lives on in the present moment.

Our 8th issue explores the sensory aspects of art and fashion, going beyond what you see and exploring how we can interact with art through smelling, touching, hearing do you feel that these aspects of visual culture are important to its development?

Dissecting the senses is always problematic. They fuel one another. They hold hands with each other. They are one. In the Internet of the future all our senses will become art.

All images © Billy Name / Reel Art Press

Billy Name
The Silver Age

Billy Name:The Silver Age is a collection of Billy Name's iconic black and white photographs from Warhol's Factory. Billy's images from this period (1964-68) constitute one of the most important photographic documents of any single artist in history.

Serena Morton II presents Billy Name: The Silver Age this September. Working with Reel Art Press, who published Billy Name:The Silver Age in 2014, the show, produced in collaboration with Billy, offers an extensive trip through Warhol's world. Billy photographed the day-to-day happenings at the Factory with Andy, including visits from Lou Reed and the Velvet Underground, Nico, Edie Sedgwick and Ivy Nicholson, the filming of Screen Tests and features such as Chelsea Girls, Vinyl and My Hustler.

On January 28, 1964, Warhol's datebook notes, "New Studio 231 East 47th". The space, a narrow floor-through loft overlooking the street from the fourth floor of an industrial building in midtown Manhattan, would become The Silver Factory—a microcosm of the sixties and a focal point of avant-garde history. For Andy Warhol, 1964 would prove to be his watershed year. It was the year he reinvented himself and shifted his persona from that of a commercial artist to the King of Pop.

After visiting Billy's apartment on the Lower East Side, Warhol asked him to decorate his new loft. So, for the first six months of the year, living in a tiny closet at the Factory, Billy was responsible for the legendary 'silverizing' of the space, covering every square centimetre in either silver foil or silver spray paint. When Andy gave Billy a Pentax Honeywell 35mm camera, he took on the role of resident photographer and archivist.

All images © Billy Name / Reel Art Press

This body of work begins with photographs documenting the very first months of the Silver Factory in 1964. We see the works Andy made: the Box Sculptures, the Jackies, the Marilyns and the Flowers.

1965 was largely defined by Edie Sedgwick's presence at the Factory, and then from 1966 the social matrix of the Factory was defined by the activities of the Velvet Underground. Evident in the photographs is the atmosphere of dark glamour that epitomized the Factory during this period and is embodied in songs such as "Venus in Furs", "I'm Waiting for the Man", "All Tomorrow's Parties", and "Heroin."

These stunning images are one of the most important documents of the Pop art era. The exhibition will include numbered editions and original one of a kind vintage Factory era prints, complete with Factory stamp.

Exhibition Information:
Billy Name: The Silver Age

Serena Morton II,
345 Ladbroke Grove,
London
W10 6HA.

Nearest tube:
Kensal Green or Ladbroke Grove.

Opening hours:
Monday to Friday 10am – 6pm,
Saturday 11am - 4pm.

THE KING OF IN BETWEEN

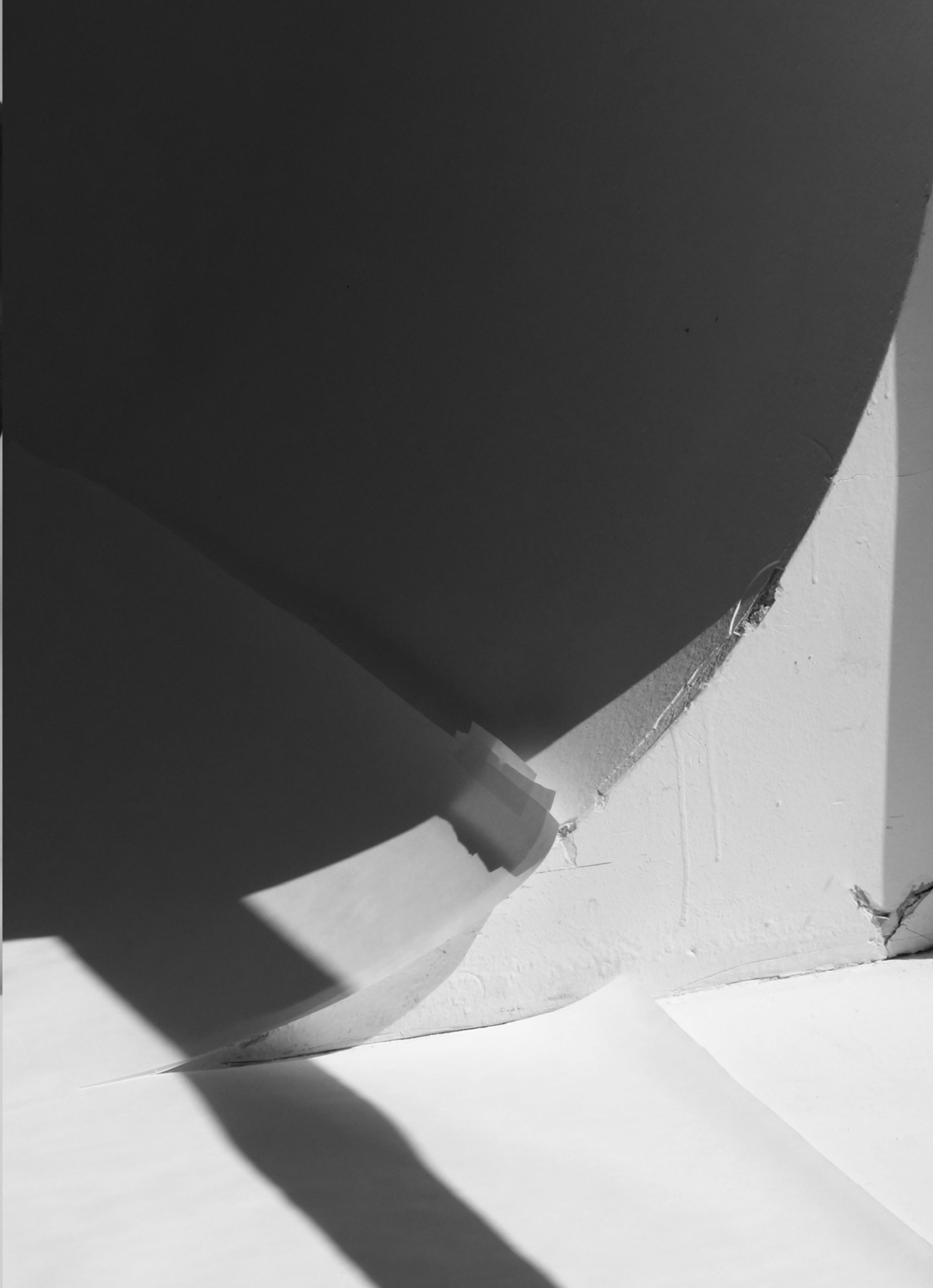
– Candy Warhol

Androgene lies within the blurred lines of reality and fantasy.
It serves as a purgatory between lives both real and fiction.
There is no black.
There is no white.
Only colours dreamt of.
There is no gender but only a murky pool of the middle.
There is no rule or norm but fearless freedom of thought.
There is no beginning.
There is no end.
There is no night and day.
There is only the between. The King Of In between. Androgene bathes in the idea.
It drowns in the spark.
It floats in the brave.
It flies with the origin.
It has no concept of the fame.
It has no pulse for coin.
It turns to dust at the sight of mirror and its tears flow at the creation of clones. Inside this world began a thought.
A thought of the unknown.
A thought that caused a rippling effect through the flowing walls.
A spark.
A flash.
A blinding eclipse.
A most unnerving sound.
Stretching.
Tearing.
Ripping.
A crack. And through this crack our heroine looked. And with no hesitation.
No right and wrong or yes and no.
Through the beating, pounding, crumbling, smashing walls around her..... .....She made her escape.

ALOURA
LONDON

ONE, THREE TWO

BY IVAN GRIANTI'



“ I CAN’T EXIST
SOLELY IN ONE
CREATIVE PRACTICE ”

DRAGONETTE

Since forming in 2005, this Canadian pop trio have grown from strength to strength. We chat to Dragonette about the creative process, fashion and their latest single - which is sending all our senses wild.

How do you feel your music has grown from the beginning of your career to your latest release?

When Dragonette was born, none of us had ever really crafted songs in collaboration with another person. On top of that, pop songs were an entirely new frontier for us. It was a very raw and exploratory experience. I think we were having a lot of fun poking around in that time. And the result of that was a lot of disparate sounding music. Working on our fourth album I can hear our sound having gained focus and clarity. This album we are working on has a voice made clear by ten years of writing, performing, travelling and slugging it out together.

Our Sensory Issue explores aspects of visual culture beyond what we see, and seeks to create an experience that can be felt beyond a digital screen - your videos focus a lot on body movement, as well as strong yet ethereal sounds - with this in mind, how important do you think it is to push the boundaries of what viewers experience at face value?

Connecting visuals with music that we've made is one of the trickiest parts of this creative process. In some ways you want the imagery and emotional aspect of a song to remain unique and fluid to each individual. But it's a necessary element. So it's very important that the visual enhances the audio experience and vice versa. If it doesn't come with the same creative effort and intention, the visual will inevitably devalue the primary medium.

Your last album, Bodyparts, was said to have found its title in an art piece - do you consciously try to combine art with the work you create?

It's not a conscious effort I make. The studio where I write music is in the same room where I make all kinds of things. I call it 'The Craftercising Room". I can be in the middle of writing lyrics and suddenly get up with an idea of something I want to make with my hands. There isn't much separation for me and I think that all the different mediums feed each other. I can't exist solely in one creative practice.

How important is the visualisation of your performances to your creative process?

To be honest, I find it very hard to get into the visuals of performing. I have no idea what I want to see when I watch a concert. When that effort goes wrong, it's so distracting to me. I just want to get on stage and sing. When everything is working and sounding right, it is one of the best feelings in the world for me. Having to think beyond that is difficult for me. That's kind of the only place, in terms of performance, that I know where to put my energy.

Let the Night Fall is an incredible single I must say - what was the inspiration behind this track?

There are these first days of spring that happen in places with cold long winters, where you leave the house in the morning with vague breakfast plans and the day takes you from one adventure to the next because everyone else is out feeling the same thing -"Life is so much fun!"- until it's midnight and you're beautifully high and semi-drunk and very tired having blown the day away in such an indulgent and gorgeous way.

Is there any song over the years that stands out to you as a favourite, or as the one that has given you the most satisfaction both personally and creatively?

I really love the song Easy. I'm proud of it and I love that it keeps changing as we keep performing it.

Martina, your style has always been interpreted as androgynous - who are your personal style icons?

David Bowie, Grace Jones? I dunno! What I like when I'm people watching is doing the ugly/amazing double take: when at first glance you're like,"What the hell is that wackness?", then you look again and it's like,"That's actually interesting and amazing looking". Straight up sexy-hot-pretty-whatever is deathly boring to me.

Looking at your videos - Outlines, Fixin to Thrill, Easy (a lot of stalking was involved in this process) - you clearly know how to rock nude hosiery! Is there a deeper reason behind this style choice?

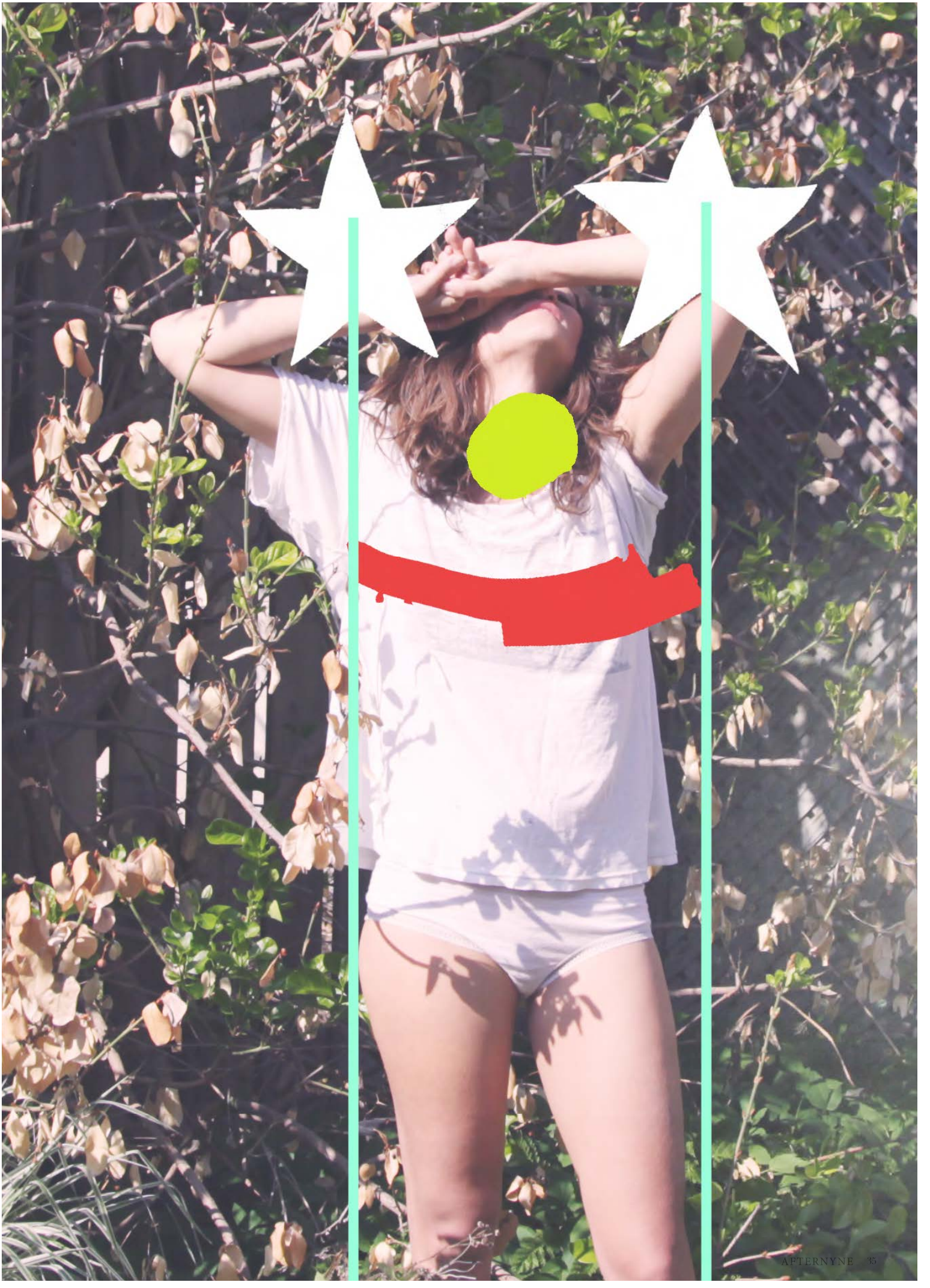
Interesting!!!! I don't know! I never made that connection. That's a deep down affinity that I wasn't previously aware of! I'm gonna have to talk to my therapist and get back to you.

Looking over what has been a great career, what has been your highlight?

Gosh, I don't know! Doing a job like this involves a whole lot of uncertainty and insecurity about what you do and if you're gonna be able to keep doing it. Writing songs is, until you get it right, a gut wrenching trial. But then you go to a venue to play a show in a city in which you have no idea of your standing and when people show up and the show goes perfectly and you connect with a room full of strangers you really understand what all of the struggle is for. I know you probably want to hear about something more specific, but really this experience is the best feeling that this job can give me.

What are your plans with your most recent music - what should we expect?

It's quite soft, this album. Not in terms of sound really, but texturally and emotionally. I'm really proud of what we have made. It feels distinctly different than our previous albums. And it feels like it's been the most difficult one to make so far, but I think I probably feel that about every one of our albums...



Things could have been very different for Magortu Margai, better known simply as MAGS. The 24-year-old performer's early life contrasts starkly with the one she now lives in London. Fleeing from the war in Sierra Leone, her family set their sights on the UK for a better life. Living in fear as rebel troops stormed the African country, burning villages and slaughtering men, women and children, they decided to move to Britain when MAGS was six years old. Settling in South London, MAGS was known for loud and disruptive behaviour at school. It was when a teacher suggested to her mum that she try some form of performance class in order to steer her energy in a more positive direction that MAGS found her calling.

So tell us a bit about how you got into music?

Hey, thanks for having me :)
To be honest I always remembered music being played around me. Whatever my mum played I loved and that's what I grew up with. I started hearing what other people listened to and finding music for myself that I related to and loved - music is a never ending journey. I started singing with my guitar teacher - who basically sang all the time in my lessons - and eventually I joined in. After caving into the singing antics, he told me that I should seriously consider being a singer, so I did!

What's the songwriting process like for you?

For me, the vibe comes first, then the melody and eventually the words come. But to be fair I already know what I want to talk about. I never write if I have nothing to say.

Your music is very sensual and thought provoking – what kinds of things do you want people to feel when they listen to your music?

I just want people to relate to my songs and take what they want from it. To enjoy, to think about and to FEEL!!!

Who are your biggest influences?

My mum, because she's bloody awesome. So cheesy but life inspires me - I'm all about the real things in life.

What advice would you give to someone trying to break into the industry?

Be yourself - make music you like. I want people to discover me, not 'the new so and so'.

Have you got any musical recommendations for us?

Spooky Black - Leaving EP
Kehlani - You Should Be Here
Raury - Devil's Whisper and Higher

Skepta and Drake get a lot of my time at the moment. Most of the time though I listen to the classics, like Marvin Gaye and Ella Fitzgerald, amongst others.

And finally, if you had to curate a festival line up – who would be the headliners and why?

Oh my gosh, what a tough question! Do they have to be alive?? Because that would change things a lot, but my dream line up as of right now...

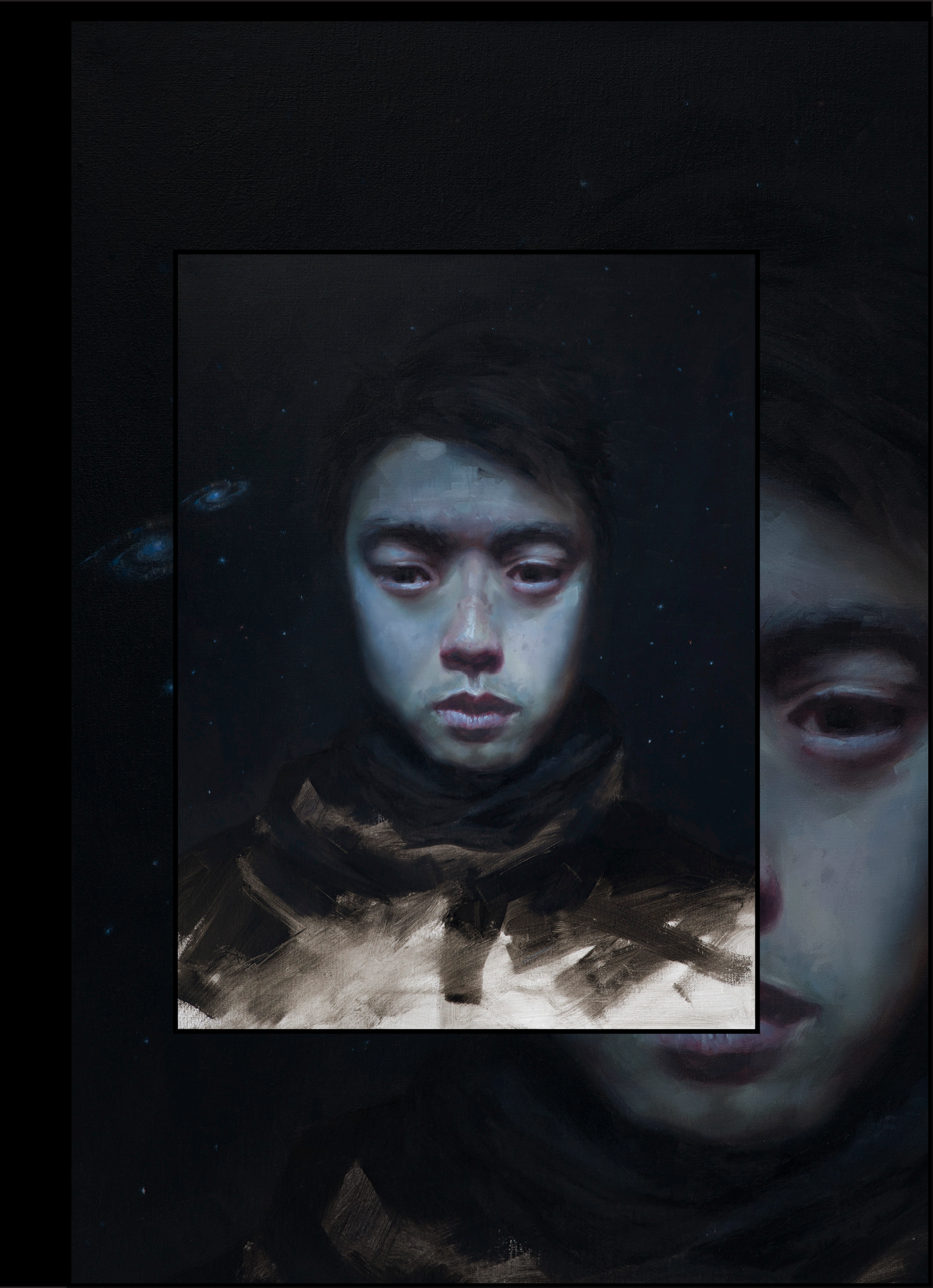
Shirley Bassey - Epic vocals and epic songs.
Michael Jackson - I would be in tears. He just moves me, I love him!

Kanye - My hero!!
Amy Winehouse - Because she is magic.
Drake - Because Drake pops - he knows what's hot right now.
Spice Girls - I know all the words and all the moves.
Britney Spears - Because she's fab and I feel like hearing Baby One More Time tipsy with my girls would just be perfect haha!!

HENRIK ULDALEN

How does one depict or describe the sensation akin to the first in-breath of the crisp, cold winter air that stings at the lungs and reminds you that you've only been half breathing? Henrik Uladen's sensitivity towards colour touches on an all familiar, very human vulnerability towards the conflict of non-attachment v.s experiencing entirely.

Combining elements of both realism and surrealism, Uladen documents his subjects in a state of numb-like reverie, drawing the attention of the viewer to an implied presence in their midst. His pieces develop a conversation between uncovering the beauty in mystery, and just how thin the line between truth and fantasy lies in our own minds. The artist invited me to gain an insight to the intimacy between himself and his canvases, as well as the truth behind his well-recognised muted colour palette.



> “IT’S A GOAL OF MINE, TO CREATE SOMETHING WITH MORE COLOURS, AND NOT DISLIKE IT.”

Henrik, tell me a little about your craft and how your personal history has worked its way into your practice.

I’m a fine art painter, working with oil on canvas or panel. I’m working within the realms of classical representational art, but with one foot in expressionism and surrealism. I grew up outside of Oslo, Norway, and I think that’s been playing a huge role in how my art is looking and what concepts I’m working with. Norway is safe and stabile, but cold and sterile, and living in Norway for me has been a mixture of desolation and lots of time to think about life.

One of the most recognisable traits within your work is the limbo-like effect it leaves, drawing viewers between a a frenzy of flesh-like reality and a state of dream-like fantasy. Which do you consider the most significant contributor to your own creativity, reality or fantasy?

I think that both is huge parts of it all, but all depending on the definition of the words, I would say that reality is the main contributor to my work. For me it’s all about expressing an abstract feeling or atmosphere within me, and this is very much reality.

What emotions are you trying to evoke in audiences of your work?

I’m actually not thinking much about my audience as it’s mainly about self-expression for me. Getting the poison out somehow. But if I have to say something, I would of course like to evoke the same feelings in my audience as I have when I am painting. These feelings and ideas range from hopeless existentialism and nihilism to feelings of loneliness and numbness.

Your canvases rarely see an eccentricity in colour such as blood-reds or forest-greens. Can you talk me a little through your choice of colour palette?

Since I first started working with paint I knew what type of colours (or lack of colours) I wanted to use. My favourite artists from art history has always been the one working with pale and fragile figures, and my favourite period in art history is neo-classicism and Victorian art/French academy. It also goes well with my concepts, fragile beings floating around in limbo. A healthy and sun kissed person would not work that well. Whenever I decide to use strong colours in my paintings I end up hating it after a few days. It's a goal of mine, to create something with more colours, and not dislike it.

Though fragile at face-value, the subject of your paintings also withhold a somewhat poignant nature to their ambience. What comes first? The subject of the portrait or their essence of their aura?

Actually all portraits and paintings I do are self-portraits. I don't try to express the aura or essence of the portrayed, but rather use this beautiful mask to talk about what's inside me. I do care about likeness in my portraits though, even though it really doesn't matter as no one knows the model.

A commonly overseen characteristic of your work when published online is how varied they are in size. How do you achieve such an intricacy of detail when working at smaller scale?

I find that size seldom make any difference for me. If it's a small piece I use smaller brushes, and if it's big piece I use big ones. It might be easier cramming many details into a big painting, but I do like abstraction in my art, not having to paint every single pore or grain of hair, so in the end the details or lack of details are usually quite the same no matter the size.

How do you approach the negative space in your work?

I've always enjoyed working with less in my paintings, experimenting with compositions, negative space and the lack of matter. I find it fascinating how little you can have in a painting without feeling that it's little there. I think the negative space in my paintings is almost as important the subject. Less is more.

What is your biggest priority in regards to sustaining a career and growing yourself as a contemporary artist?

My priority is always to make something heartfelt and true to myself. Even though this isn't always the best when it comes to pursuing a good career, as I know a lot of the things I could do would more easily sell. In the long run it's all about me and why I make art, and even if I would end up a poor and unknown artist, it would still be better than doing something that's not me, and selling well. I'm not producing for anyone else than myself. Painting for me is in many ways a tool to face my darkness and fears in a way that I will be able to live with myself. I would compare it with injecting myself with antivenin so I would be able to survive a snake bite.

JACOB BANKS

Hailed as one to watch by many, Birmingham-born Jacob Banks is definitely something special. His rise to fame helped along by tutorship from Plan B, Banks has gone on to support artists like Emile Sandé, as well as being the first unsigned artist to be featured on BBC Radio 1's Live Lounge. After Nyne love his R'n'B vibes, gorgeous tracks and collaborations with producers like Jake Gosling and Chase & Status.

Hi Jacob, it's so nice to meet you! Let's start from the beginning: tell me how you got into music - what's the Jacob Banks story?

Ah, the Jacob Banks story! I never set out to be a musician/artist - I just feel in love with music enough to want to learn how to create it and over time I just found myself in spaces that compelled me to take it a little further every time - and here we are.

What's the creative process like for you? Where do you look to for inspiration?

I always look at things around me - I exaggerate them, then I marry the emotion with some visuals from my favourite films or images and I try to replicate what I see with music and words. It's a very long-winded process but it's fun - I enjoy the pushes and pulls of it.

When performing live, do you think it's important to immerse the audience in lots of senses? Or focus on the music?

I try to do a bit of both - I think it's important to take the audience on a journey. I think that's the greatest thing about music, the fact that I can write a song about one thing and 5000 people would sing it back to me for 5000 different reasons.

How important are visual aspects to being a musician?

Visuals mean everything to me - not just the actual 'seeing' part of it - I write in a very descriptive way because I want people to see my music rather than just hear it.

What do you want your listeners to feel when they listen to your music? Are there any examples of specific stories or emotions you want to convey in your songs?

I make music for people that may forget every now and again that they are the shit. I'm here for those that might need a little reminder that they are a bad yout. I want people to feel like they are not alone in what they are going through and they can make it through.

Who would you say is your biggest musical influence?

This changes every other week but right now I would say Kanye West.

What advice would you give people starting out in the industry?

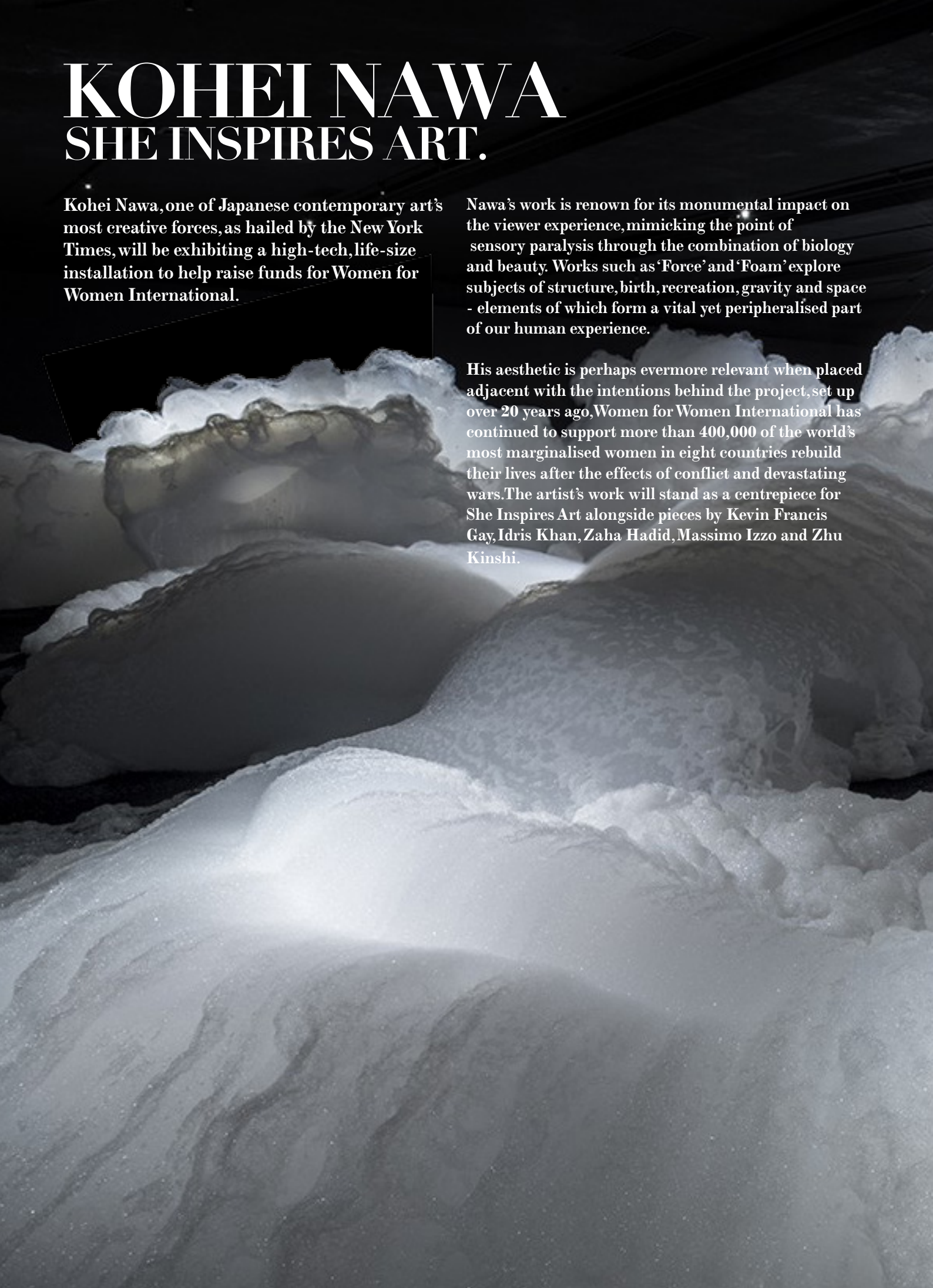
Listen to people but don't let them drown out your own voice. Understand that the game is constantly changing, so stay ahead of the times and make what you believe in, 'cause when you believe in something it's never affected by change or time.

You've been hailed as one to watch by many people - what are your plans for the coming year?

I hope to drop an album early next year and just enjoy what life has to offer and tell my version of the truth at all times.

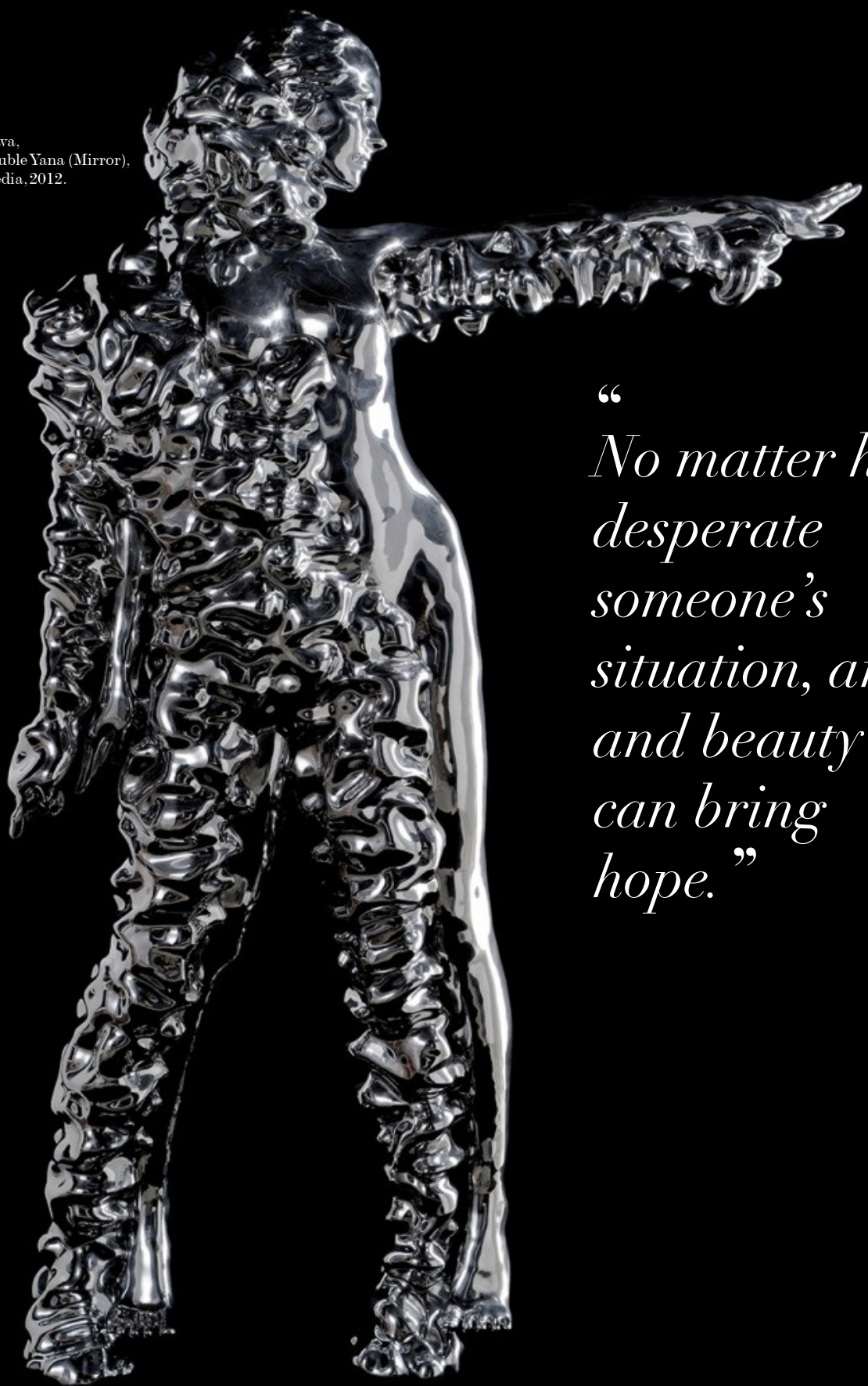
KOHEI NAWA
SHE INSPIRES ART.

Kohei Nawa, one of Japanese contemporary art's most creative forces, as hailed by the New York Times, will be exhibiting a high-tech, life-size installation to help raise funds for Women for Women International.



Nawa's work is renown for its monumental impact on the viewer experience, mimicking the point of sensory paralysis through the combination of biology and beauty. Works such as 'Force' and 'Foam' explore subjects of structure, birth, recreation, gravity and space - elements of which form a vital yet peripheralised part of our human experience.

His aesthetic is perhaps evermore relevant when placed adjacent with the intentions behind the project, set up over 20 years ago, Women for Women International has continued to support more than 400,000 of the world's most marginalised women in eight countries rebuild their lives after the effects of conflict and devastating wars. The artist's work will stand as a centrepiece for She Inspires Art alongside pieces by Kevin Francis Gay, Idris Khan, Zaha Hadid, Massimo Izzo and Zhu Kinshi.



Kohei Nawa,
Trans-Double Yana (Mirror),
mixed media, 2012.

“No matter how desperate someone’s situation, art and beauty can bring hope.”

Before we discuss the significance of working with the She Inspires Art gala, tell us what acts as a constant source of inspiration for you and your artwork?

My inspiration comes naturally from finding out how I react to what is going on in the world. I see individual people's lives and lifestyles, and the cities that they live in, as a reflection of the human consciousness and sensibility of their times. Not all are the result of creative thoughts. If we could decode and analyze them to extract ideas for new possibilities and new expressions, that could become the basis of a vision for future generations.

You've said before that "Science, and particularly biological science" has always been a key influence in your work. What is it about science that encourages you to create art?

I am fascinated by the materials and natural phenomena of the universe. Each sculpture created includes the entire space that we inhabit, so I am inevitably drawn to consider the science and biology around us.

Out of all the artworks you've created, what is significant about the selected few included this exhibition?
This exhibition includes some works produced in Bangladesh as well as those produced in Kyoto. The Bangladesh works at first seem to be meaningless, lacking a coherent context. However, the collection is the result of commercialism: the works were brought together by the vagaries of the flow of goods through the distribution system. I have incorporated a sculpture of women in a stance that expresses their fortitude, along with a sculpture of a boy sitting on a throne that tells of the limitations of capitalism.

When did your fascination with 3D installation and conceptual sculpture begin?
As a child, I was into crafting, astronomy, and photography. Then, as I grew, I took up some more physical pursuits, including sports and martial arts such as rugby and karate. At art college in Kyoto, I took the sculpture course, and became interested in religious art, statues of Buddha, Shinto shrines and Buddhist temples. My interest contemporary expressions comes from my time in London, as an exchange student at the RCA.

The Japanese, traditionally, have been known for their remarkable craftsmanship. Would you argue that your work is an evolution of the techniques used by masters hundreds of years ago?

My work is currently based in Kyoto, so it's quite likely that I'm inspired to some extent by the attitudes to beauty and the craftsmanship cultivated and passed down over the centuries.

What's your favourite material to create artwork with?

I believe that all materials can be considered useful for sculpture and installation. Every material has mobility, changing according to physical conditions and chemical stimulation. In those natural phenomena we can make discoveries that connect to our senses.

September 15th marks the unveiling of your first ever major installation piece in the UK. How does it feel in the lead up to such a monumental moment?

I'm delighted. I've wanted to show my works in London ever since I was an exchange student in 1998, studying sculpture at the RCA.

Teaming up with Women for Women International in the She Inspires Art gala you've been working alongside various up-and-coming contemporary artists. How much of a privilege is it to be leading these artists in a project created for the benefit of others?

I'm honored to have this privilege and appreciate the opportunity to work together.

What does it mean to you knowing that the artwork you've created is helping women around the world?

No matter how desperate someone's situation, art and beauty can bring hope. This initiative is using art to make a physical difference too. I'm grateful to be able to contribute.

THE NEW ROMANTICISM

Photographer: Daniel Sachon
Art Director: Luciana Garbarni
Stylist: Sharkkana Pryce
Assistant Stylist: Genevieve Detom
MUA: Amy Sachon
Nail Artist: Jess Young
Set Assistant: Florence Rose Robjohn
Models: Hanna Toivakka (Milk Models)
Natalie Hunt (Profile Models)

LOOK 1:
Rosemary Lambert
Kate Cheung

LOOK 2: Dan He, full look

LOOK 10:
Rosemary Lambert headpiece

LOOK 3:
Kim West Latex

Jess Glynne

After making her music debut with Clean Bandit, Jess Glynne quickly became one of 2014's biggest newcomers. The power-claiming singer, who cities Amy Winehouse and Frank Ocean as her inspirations, continues to impact the music scene with an infusion of energy and an emotionally charged outpour. With a number one album and a U.S. Tour lined up Jess is fully prepped to take the world by storm.

Let's start from the beginning, how did you get into music?

I've always had a passion for music as both my parents are big music fans, but it was when they introduced me to the music of Amy Winehouse, and her debut album Frank, that I knew this is what I wanted to do. I was already inspired by Mariah Carey, Lauryn Hill and Whitney Houston, but hearing a woman's voice that was basically a jazz vocal, so full of individuality and then realising she was a British teenager, really made me feel I could go for it.

A lot of people will recognise your voice from being on amazing tracks like 'Rather Be' and 'Right Here', now people are matching a face to the voice, how do you cope with all the attention?

Those collaborations will always be special to me as they have led to so many great experiences and adventures, but being know as an artist in my own right is on a whole other level. Being able to connect directly with people, through my own music, is something that is so rewarding as it means the words and melodies I poured into my music, have resonated with people all around the world. It's an overwhelming feeling to know that people get me and message I'm trying to say.

I know you had to have vocal-chord surgery in the summer – how on earth did you deal with that? Are there any other things you've had to overcome throughout your career?

I was scared because there are no guarantees but the doctor I saw is the best in the world and he gave me back my voice-maybe an even better voice.

What kinds of things do you want your audience to feel when you're performing? Are there any particular songs where you want a specific emotion to shine through to whoever's listening?

I want them to join me on the journey of finding positivity & light in the most saddest of times, whether at work, in a relationship, or life in general. I want them to dance and party with me but also sing along when they are feeling it! Me and my band have become a real family since being on the road together and I want that good energy to flow through to the audience so we can all connect as one.

When it comes to song writing, are there particular things you do to get the process going? Or is it more organic than that for you?

It's a very organic process for me as many things inspire my writing. My friends, family, the journeys I have been on both emotionally and physically, just life in general.

Doing long tours and playing to sell out audiences must be knackering – how do you prepare yourself for performing and how do you keep yourself going?

I have a set of vocal warm ups and exercises, which I do before and after each show as well as drink a lot of water and try and get as much rest as possible.

Is there any song that stands out to you as a favourite over the years or has given you the most satisfaction both personally and creatively?

To be honest I love every song, but I would say "Ain't Got Far To Go" as it was the first song I wrote with Knox Brown and it helped form the spine of the album. It's about never giving up and believing in yourself, not letting people get in the way of what you want and making it happen - all the things I live by daily.

What music are you listening to at the moment?

A mixture of people - Frank Ocean, Beyonce, Jack U, Sinead Hartnett, Drake (and lots of others too!)

I know you probably won't be thinking about next steps now that 'I Laugh When I Cry' has been released, but have you got any plans for next year at all?

I'm just excited to be taking my music around the world right now - The response has been so great and I'm working on bringing the show to as many places as possible!

KATECHEUNGWINGKI
TEXTILES DESIGNER

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tumblr_kateflyingkite

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TEXTILES DESIGNER

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MENACE BEACH

Some bands don't mess about. Having released their debut album Ratworld in January of this year, Menace Beach's fizzing, over-caffeinated creativity needed another outlet. So, in between touring with the likes of Drenge and The Cribs and becoming one of Johnny Marr's new favourite bands, Menace Beach found time to head into the Suburban Home studio with Hookworm's MJ to record a brand new EP, set for release on Memphis Industries. After Nyne caught up with Ryan to chat more about the band and their new material.

Where did the name Menace Beach come from?

It's a computer game I had when I was a kid - some kind of unlicensed rip-off of a Nintendo game called Sunday Funday where you play a kid on a skateboard battling ninjas to save his girlfriend. It was impossibly hard! I've been in a few bands and always offered it up but no one ever liked it, so this time I was like, I'm starting a band and it's called Menace Beach.

How did the band begin?

I moved to Leeds after a couple of big changes and shitty years and I just instantly started writing and recording at home. After I started bumping into old friends and making new ones I just asked if anyone fancied going to a practice room and hanging out and playing through a few songs, drinking some beers and stuff. It just kind of happened.

Tell us about your new EP Super Transporterreum - what influences and themes have you explored?

Well, the title track was some weird fever dream thing that Liza had when we were on tour about this space tunnel thing that you could travel through but to get a ticket you had to pat this magical cat on the head twice and it coughed out a ticket. We'd been watching a lot of Star Trek in European hotel rooms and the Beam-Me-Up-Scotty contraption in German subtitles is something like 'Transporter Raum'. There's definitely a crappy science fiction vibe to a lot of the record. That and Big Star and The Beatles.

I know you put a lot of effort into the visuals and artwork which surround your music - why is this so important to you?

It's just baffling to me for it not to be important to artists. The cover artwork is always all over the place when you have a new record out and, unlike the music, which is often kind of inaccurately re-imagined in reviews and stuff, it's one little thing that you can kind of control and doesn't get misrepresented. Same with videos and gig posters and merch stuff and visuals at shows. Why not take ownership over your image, even just a little bit?

When people listen to your music, is there a certain emotion or feeling you want them to sense?

Nah, I just want everyone to be relaxed and scruffy and not awful to others.

What can we expect from Menace Beach in the future?

Lots of albums - and I want to be allowed to release them much quicker, like two a year - because I hate the waiting around. I'm working on making a film like Prince's Graffiti Bridge, so hopefully that too.

If you guys weren't doing music, what would you be doing instead?

We do lots of stuff alongside doing music already. Contrary to popular belief amongst a lot of bands you don't have to just do nothing all the time apart from a gig every couple of weeks. Liza makes clothes and has a new range thing she's working on that's kind of gothy and ghoulish and looks great... so she's doing that. People put shows on, run bars, DJ, teach music to kids, make music videos, write, illustrations, manual labour.

If you could create a super group made up of 5 musicians living or dead, who would you choose?

I'd keep the super group we have now and just swap me out for either Stuart from TRAAMS or Prince.

MishaVenter

The Intelligent Optimist

CSM graduate Misha Venter is making quite the splash with her lingerie-inspired fine jewellery collection. Can pearls and leather straps assist us in the fight to reclaim the female body? After Nyne's Fashion Editor caught up with the South African jewellery designer to talk boobs, bondage and saving the world, one tata at a time. (Just don't mention that film.)

What drew you to London and jewellery design?

I looked at a lot of Art and Design courses in South Africa and found them a bit lacking. My dad had a designer friend who knew about Central Saint Martins and said, "If she wants to go overseas, go there." I actually looked at product and furniture design at first, and then jewellery kind of came along when I saw what you could do - I really didn't know that it could be what it is. I really like London - it's just so much freer than Jo-burg... and the option to just get the train over to Paris is great!

You've said that this collection aims to "reclaim the female body through decoration". What inspired you to take this direction - was there a "lightbulb" moment?

Yeah - I was working on another project, still body related but more grotesque body-related, sweat and spit and stuff like that, I got to a point where I couldn't get any more steam into it. I was going through a lot of feminist reading - "Free the Nipple" had just come out - and then two weeks before the deadline I was just like, "Boobs!"

A last minute epiphany!
Yeah! And in our first year I'd created a medal - on one side was a really beautiful, sculptural breast, and on the other it said "You Tit" - so you'd turn it around and it's like, "You tit, you thought this was art!" I was going through old work when I came across that and it kind of all clicked.

Where else did you draw inspiration from?

I looked at a lot of runway shows - I think it was the Tom Ford show where a lot of the clothes were quite sheer and used strapping over the breasts and everyone was like, "Oh my God, boobs!" and, "is this groundbreaking, or is this sexism, or what is this?" Toplessness was coming up in magazines and fashion and all kinds of things, but not necessarily "for male consumption" but becoming more of a symbol for liberation and expression - I think that's a great thing because it's like taking back a symbol which used to be quite negative.

Also a lot of reading - one article was by a male to female transgender girl talking about how, the year before, she could go topless on the beach, and now she's developing breasts she's not allowed to because the body part is too erogenous and it's like, "at what point did my nipples become too erogenous to show in public?" - I came so late to the project, but I like stuff that gets my blood boiling and when I read about sexism and stuff I get so angry, so I thought, "Well, that's going to fuel it!". But at the same time I wanted it to be funny - if something can get me emotionally driven but I can also see a tongue-in-cheek side to it, that's always a good combination for me. The TaTa top - a bikini top that looks like bare breasts - from a distance it's very convincing - was created because it was banned on American beaches for women to sunbathe topless, and I thought that was such a funny response. When you don't make it too extreme, people are more likely to be comfortable with it - if they think it's funny they don't think, "Ugh, feminists going crazy again" - they can have a laugh and think, "Yeah, actually - why the fuck not?"

How did the pieces begin to take shape? Do you think you approach the design process differently from the average jewellery designer?

I'm very concept driven, so I'll work from the concept up, whereas other people can be very material driven. I think materials are the answer to the concept. My work changed so much from the start of this one - at first I was looking at things in a much more humorous way and trying to make it funny and then, the more I played with it, the more I really just wanted to follow the lines of the body. The body is always a big inspiration for me. Even when the focus isn't so much on the shape of the body, my work always fits in with the lines of it, so it's kinda like "the body is my canvas" - it's so hard to talk about this stuff without sounding like a pretentious twat.

So it became something more serious?

It did, definitely. I think the "tongue-in-cheek" is something that was important in the development but not so much in the final pieces. I just kind of started to think that I wanted to frame the area rather than add to it as much. At first I thought, "a nipple brooch that you could wear over your clothing!" - and then I thought, "Fuck it, I want nipples! I want actual nipples, not pretend nipples!" - so I just started to look at the actual curves of the body and that's where my main inspiration came from - the body itself.

The body as art? Or is that too pretentious?

I never know! I did just start to play with lines - I got the mannequin in the workshop and some string, and pinned the string in different ways until I found shapes that I thought worked well on the body.

Issue 8 is After Nyne's Sensory Issue - how did you decide on the materials you ended up using in the collection, and how do you think your choices affect the pieces' wearers?

At first I really didn't want to work in metal because I've worked in metals for so long, and I was thinking "feathers!" and "stingray leather!" and all these kinds of really cool materials, but the more I tried to work with different materials the less it worked. And I thought the more controversial subject and finer materials made a nice balance.

I started working with an invisible shirt idea quite early on - I thought it was quite funny because it's like, "Look, I'm still wearing a shirt" - but you're not. I followed the outlines of a normal cotton shirt, and I think that's what led me to doing things that were more frame-like. I wanted the chain pieces to feel quite comfortable to wear - the chain moves quite naturally and feels very comfortable on the skin.

The leather pieces are much more restrictive - they're forcing the body into a specific position, saying "this is where the boobs should be" and "the waist should come in here" - because they're actually uncomfortable to wear.

And then the pearl pieces I really like because they're much more... sensual, I guess? I think pearls are very feminine, and I liked that they were a bit softer and more sensual, but I didn't want it to look too sexual - although, at the same time, sexuality is an important part of that as well, so I didn't want to negate it... but I REALLY wanted to avoid "Fifty Shades of Grey"! So that's why I didn't go for dark colours with the leather pieces - because I wanted it to be more fleshy and "frame-y", rather than bondage.

Yes, you've said that your designs "emphasise the beauty of the female body, rather than fetishising it". How would you feel about people appropriating your designs as "fetish wear"?

I'm not opposed to it - I just specifically don't agree with Fifty Shades of Grey because I think the relationship is abusive so I wouldn't want that stamp on it - the movie actually made me feel a little ill! But if people wanted to use it for bondage or sex or whatever, that would be fine. People can find it sexy. If someone approached me from a sex shop I would consider it.

What kind of response do you hope to provoke in someone seeing the collection for the first time?

I guess it's that typical artist response - you kind of just want people to take from it what they will. As much as I want it to be empowering, I know there will be people who will say it's too much, people who will say it's too little, too sexual, too anything. I'd prefer people to think that it's making a positive impact, that it's empowering and instilling confidence and all of that, but I like to see what other people think of it.

Do you think this kind of work could have a tangible impact on society?

I hope so. I think everyone kind of wants to save the world in some way, so I think maybe making a political statement makes me feel that I could help in some way - make something a little bit better, make something fit, make sense - am I making sense?

I think the Free the Nipple campaign helps because of the sense of humour - it resonates with a lot of people and I think it helps to combat the hairy man-hating feminist stereotype. Because a lot of people still roll their eyes when you talk about feminism, so I think that helps to combat that a bit.

Do designers have a responsibility to society?

I think so. I always like it when there's a purpose to something. To just make something that's pretty - it can be good, but I want to make something that has some sort of impact.

What's next for you?

I'm hoping to get onto the Jewellery MA, then where I want to work I'm not sure. I really do need to find a way to make my work more commercial. Making jewellery for fashion runway shows would be really interesting, and I would love to design for sci-fi films because you could invent a character and play with that rather than having to make little rings with little stones and things - I mean that all has its place but it's not really what I want to do at this point. I'd really like to take this project further because I think it has more steam - to maybe find a more commercial aspect to it. At least that's how I feel at the moment - I'll probably stick to political body-type stuff but I might go in a different direction.

And finally... if you had to live your life with only one sense, which would you choose?

Well I guess sight would be the most important one for me because you could learn sign language... I wonder about touch though, because you kinda need that... but then again I wouldn't notice if I burnt my fingers while soldering!

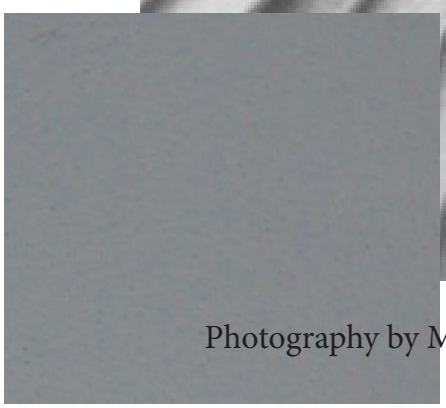
I'm much more visual than anything else... so yeah, definitely sight.

Misha will present her collection as part of:
The Intelligent Optimist Events Series

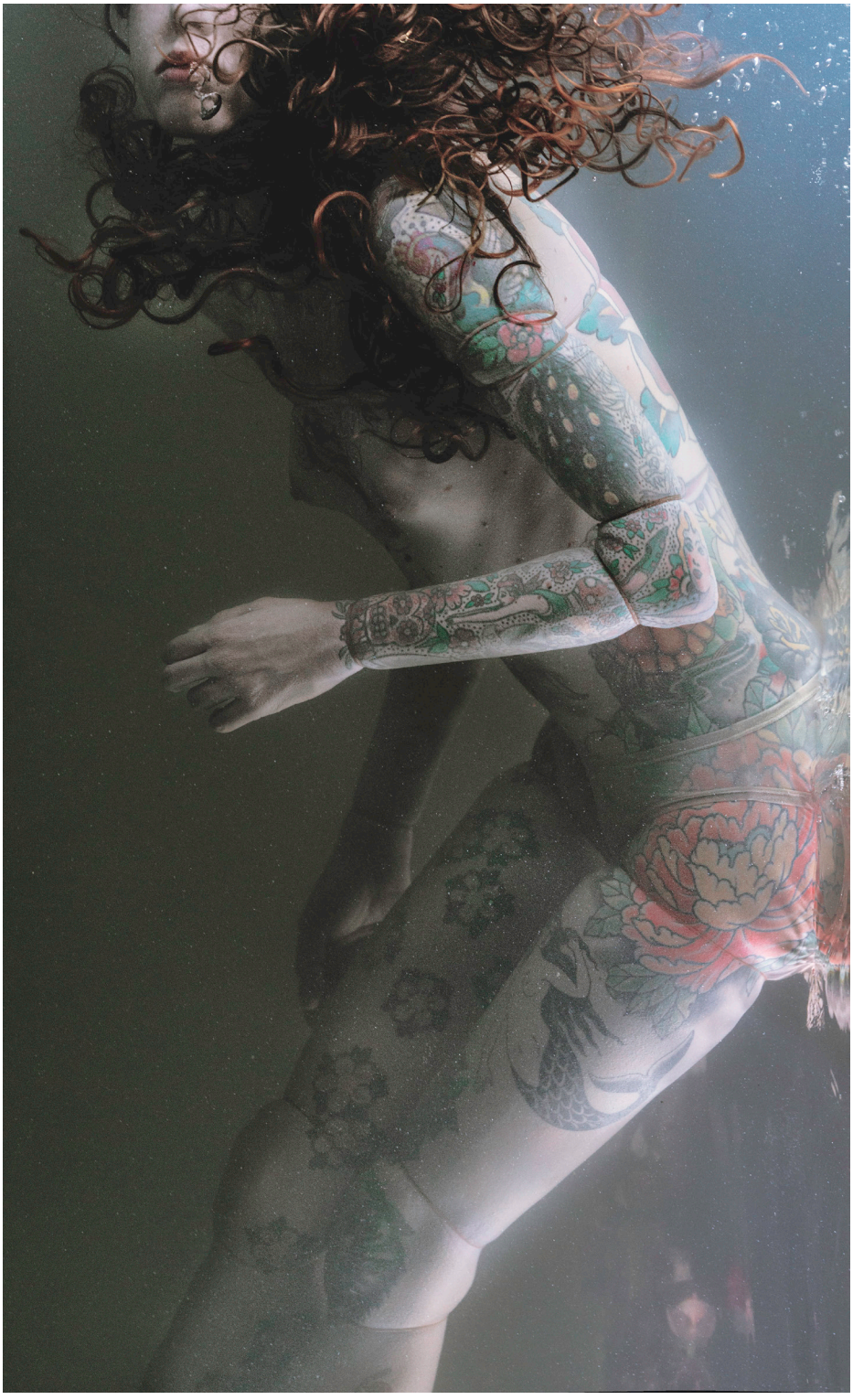
The Lethaby Gallery,
Central Saint Martins,
1 Granary Square,
N1C 4AA

, on 24th September 2015.
Tickets are free.
Words: Samantha Simmonds

the forgotten colours of your heart.



Photography by Mira Nedyalkova



NEW ID

New i.d are interior designers in London who design, create and deliver beautiful interiors for all environments, including investment property, private clients and show homes. New i.d offers a comprehensive range of services and products combined with total commitment to the client. They have a continuous and proven track record of successfully managing projects of all sizes, from a single room design to a complete refurbishment.

Managing Director Daniel Caplan tells us about the company's exciting new brand partnership with Kelly Hoppen London.

Introduce us to the members of your team

7 other interior designers – Amrit, Lara, Louise, Kiran, Parminder Victoria and Emily

6 fitters and warehouse staff – Gary, Alan, Steven, Reiss, Luke, David

2 Accounts Team – Diana, Rosemarie

1 Sales Executive – Richard (runs our flooring division)

Daniel Caplan CEO, Jonathan Caplan – Managing Director,
Ian Munslow – Director of Sales, Zoe Hartridge – Director of Design
Marc Lattimore – Operations Manager, Tertia Pearce – Office Manager/Directors PA
Neil Levy – Director of Finance

Can you tell us a little about the origins of the company?

New i.d was born in Aug 2000 and is a partnership between brother Daniel and Jonathan Caplan. Both Daniel and Jonathan worked for a contract furnishing company but were frustrated with the poor quality of product and service it provided. So they left and started up their own practice New i.d Interiors specialising in furnishing high quality property for investors, developers and private clients. The business has grown to particularly in since 2013 after the recession. We are undertaking over 60 projects at any time

What is the company's founding ethic?

At New i.d we believe that great interior design should be accessible to all. We pride ourselves on our ability to listen to our clients, skilfully advising them to create their perfect interior with expertise and attention to every detail. A service polished and honed to meet the needs of the most discerning client.

When you're working with a space, what do you take as a starting point?

You have look at the overall size of the area and work with that space but taking into consideration the location of windows, electrical points, radiators, doors etc. Also considering where you features and focal points are

Would you argue that design is a matter of instinct over training?

There is no doubt that a good interior designer is born with natural talent and flair but those who have the training or a university degree in interior design will have obtained the formal necessary to succeed. I believe that the main asset you need to be a great interior designer is "Good Taste"

Tell us about the Kelly Hoppen partnership?

We have an exclusive agreement with Kelly Hoppen London to sell their furniture which is currently sold on Kelly Hoppen.com, as a furniture package, which we have branded the Designer Collection featuring Kelly Hoppen Furniture and Accessories. Our main client base is Property Developers, Property Investors, Estate Agents, Property Managers and Landlords and this is the target market for the product. Along with our major client base in South East Asia we are marketing the collection to investors from Singapore and Hong Kong

What do you admire most about Kelly's way of working?

Kelly has developed a "brand look" which suites many peoples tastes. The Kelly Hoppen look has now become infamous. The furniture that she has designed is beautiful quality and at an affordable price. Most of the furniture is in neutral tones which suites most palates

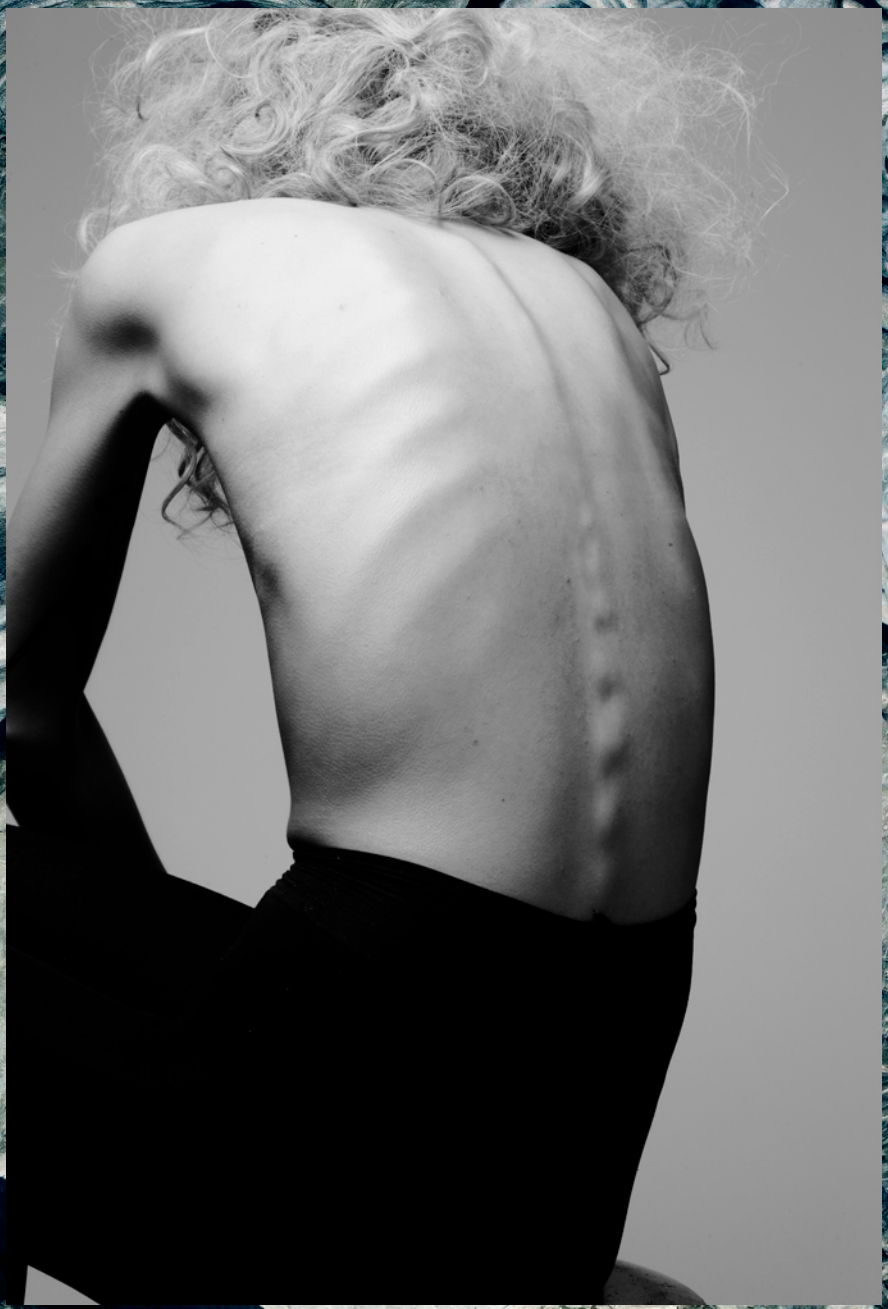
What has been your favourite project so far?

We have recently installed a Designer Collection featuring Kelly Hoppen furniture and accessories in a development by leading developer Taylor Wimpey. It is called St Dunstans Court, London, EC4. The association with Kelly Hoppen definitely helped when securing a most prestigious developer. The client was delighted with the interior

Finally, which space would you most like to work with?

Personally a large open plan London apartment with no budget limitations.

www.new-id.co.uk



Nicky De Silva

Reliably captivating, whether appealing, alienating or simply awe-inspiring, Nicky De Silva's work is always consistent on at least one other level - its elusion of classification. AfterNyne caught up with the photographer to explore the multi-sensorial influences behind those bewitching images.

What inspired you to become a photographer? Did you have any idols or role models growing up?

I've always liked photography - in my younger days my mother always photographed a lot - it was her that gave me my first camera, so maybe it's because of her… My idols have always been Helmut Newton and Richard Avedon - I like their style and look…

You seem able to dart effortlessly between - and within - genres - from beauty to landscape to fashion and back again. Is maintaining this level of diversity in your work important to you?

Yes, it is super important for me to do different things, one leads to the other…

Where do you find you gain the most satisfaction, personally and creatively?

I just had my first solo show - it was very satisfying and very cross-border. It is not the last time!

Notwithstanding the diversity of your oeuvre, could you outline the key elements that define the 'Nicky De Silva' aesthetic?

I'm super interested in and inspired by film and music, so there are probably a lot of elements from there I will take into my photographs - a cool composition, a nice look, a cool soundtrack or a cool casting…

How about the elements which define a good photograph in universal terms?

Understanding of light and composition… you have to be true and show a level of diversity.

Your portfolio is characterised by, on the one hand, a "reach out and touch it" level of crispness, and, on the other, psychologically distancing and disconcerting (though nonetheless enchanting) optical distortion effects. How important a role does post-production work play in your photography?

Post-production obviously play an important role - it depends on the individual assignment. I shoot a lot of art projects - there is no retouching - I shoot it as I'd like it, working with filters, light and exposure times. It is more fun for me to work that way - it would take me too long to do in post production, and not end up as cool…

What are you currently fascinated by, and how is it influencing your work?

I currently have Curtis Mayfield playing - he is very inspiring. Music has always had a huge impact on me. It can take me to different levels…

How easy is it for you to leave the camera at home?

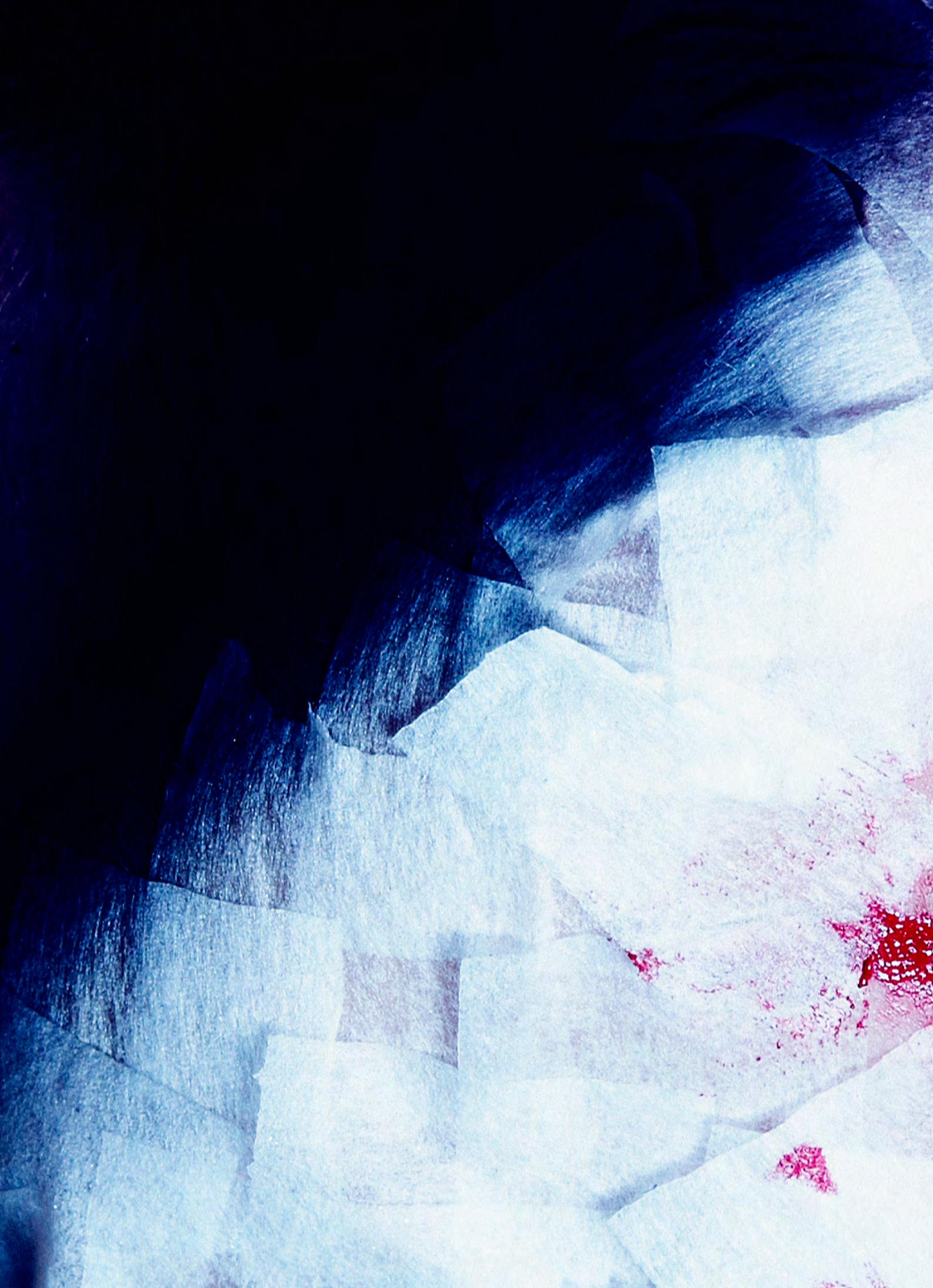
I have kids, so when I'm home, I'm home, but I always have some thoughts about my next project or something whizzing in my head…

If you had ultimate control of the viewer's experience, what emotion would you choose to evoke in your work's audience?

Something surprising… and something you want to return to again and again…

What can we expect to see from you next? Are you planning more film work?

I am working on some cool projects at the moment - definitely some art projects and films - it's just a matter of time.



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THE SOUL HAS NO GENDER

Dress: Bebe
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Slip: Christie's

Girl: Angelos Frentzos
Boy: First aid to the injured

Girl:Angelos Frentzos
Boy: First aid to the injured

Dress: Bebe
UnderweaR: Christie's

Bra : La Perla
Slip Bottom : Christie's

skirt: Messagerie Donna
Underwear: Augustin Teboul

Team Credits:
Photographer: Loreen Hinz www.loreenhinz.com

Art Director/Collage: Christian Ruess www.christianruess.de
Styling: Silvia Ortombina @ Sihan
Styling Assistant: Laura Marquez, Ekin G¸ler
Hair+Make-up: Daniela Rotaru

Models:

Karina @ Major Milan
Aline @ 2Day Milan, Jay @ 2Day Milan
Laetitia @ Boom Models Milan Jenny @ Elite Iceland
Gabriel @ Major Milan, Giannis @ Major Milan, Johannes @ Major Milan

Bra: Christie's
Slip Bottom: Intimissimi
Pants: Love from Santa Cruz

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Olga Chernysheva,
Untitled. From a series Cactus Seller, Barite print, 2009. Courtesy the artist and GRAD [1]

Olga Chernysheva

Delving into the "whys" of the everyday life takes deep thought and precise consideration, traits the work of Olga Chernysheva adheres to effortlessly. Her most recent project, 'Peripheral Visions', approaches the streets of contemporary Russia with a slow burn view of everyday life, highlighting not only the tangible distance between an artist and her subject, but the less physical aspects of perception and its significance in creating awareness of the often overlooked margins within our everyday thought processes.

Focusing particularly on the topic of solitude and its sentiments, Olga's ability to utilise the power of the 'peripheral' often leads her to unintentionally induce her subjects as willing participants. As she records these strangers, they remain, without restraint, navigating through their daily routines, thus fulfilling her intention of capturing an unfiltered reality.

Olga Chernysheva (the artist)

Photography is a medium of immediate intimacy. How would you define the relationship between spectator and viewer?

I'd say that since photography started using the telephoto lens, since the photographer gained the ability to 'zoom in', to stand at a comfortable distance instead of actually approaching the subject, viewers have been left alone – alone with the image, without a guide.

What is your general approach to photography? Do you capture a moment that interests you, or do you work on a project/concept-orientated approach?

Some scenes I photograph spontaneously - those are like my "reserves" as they say. That's because I use those photos for drawings and paintings. So the photograph appears there in its original form – captured and held. The photos I exhibit, however - those are usually drawn from subjects that haunt me, that continue reminding me of themselves and only then do I begin shooting.

Can you recall an image you've photographed that stands out to you as a favourite over the years?

I feel very close to the things that I photograph. My relationship to them is like one's relationship to one's self – from discontent and fatigue to sympathy. I never hang my own photos in front of my face. Maybe some small pieces, patches – but never for very long.

Where did your inspiration come from for the work featured in "Peripheral Visions"?

There will be more drawings than photos in this exhibition. I am interested in an attempt to erase the distinction between these two mediums. They are usually relegated to two different departments. How the image is created and what it communicates – that's what is most important to me.

Does observing the everyday interactions of those around you alter or have any significant effect on the way you find yourself interacting with those around you?

I admire the precision with which some subjects assert themselves in life. Light, proportions, the character of compositions appear expressive to an extreme. Nothing can be added or subtracted.

Have you picked up on any similarities between the solitary individuals you choose to photograph?

A dog runs through the street. A dog runs through the street alone. How can you illustrate that? I believe that, as in the Russian literary tradition, any opening line should be immediately followed by a second sentence about loneliness. Images should also adhere to this pattern.

I feel I am well-trained in the sensation of loneliness.
It's noted that your photography developed in parallel with the colossal changes brought on in and by the Soviet Union. How do you believe this kind of climate affects your work? This is the reality with which my time coincides. I have no other. Still, I never did a photo reportage that captured those moments of social upheaval. You know, there is this rhyme "The beast runs, the earth trembles". I am more interested in states of being: "the earth is trembling". Though the politics of the Soviet Union are environment-specific, your work encourages a universal dialogue through the highlighting of social alienation.

Do you feel any pressure at all to unveil an unspoken truth?

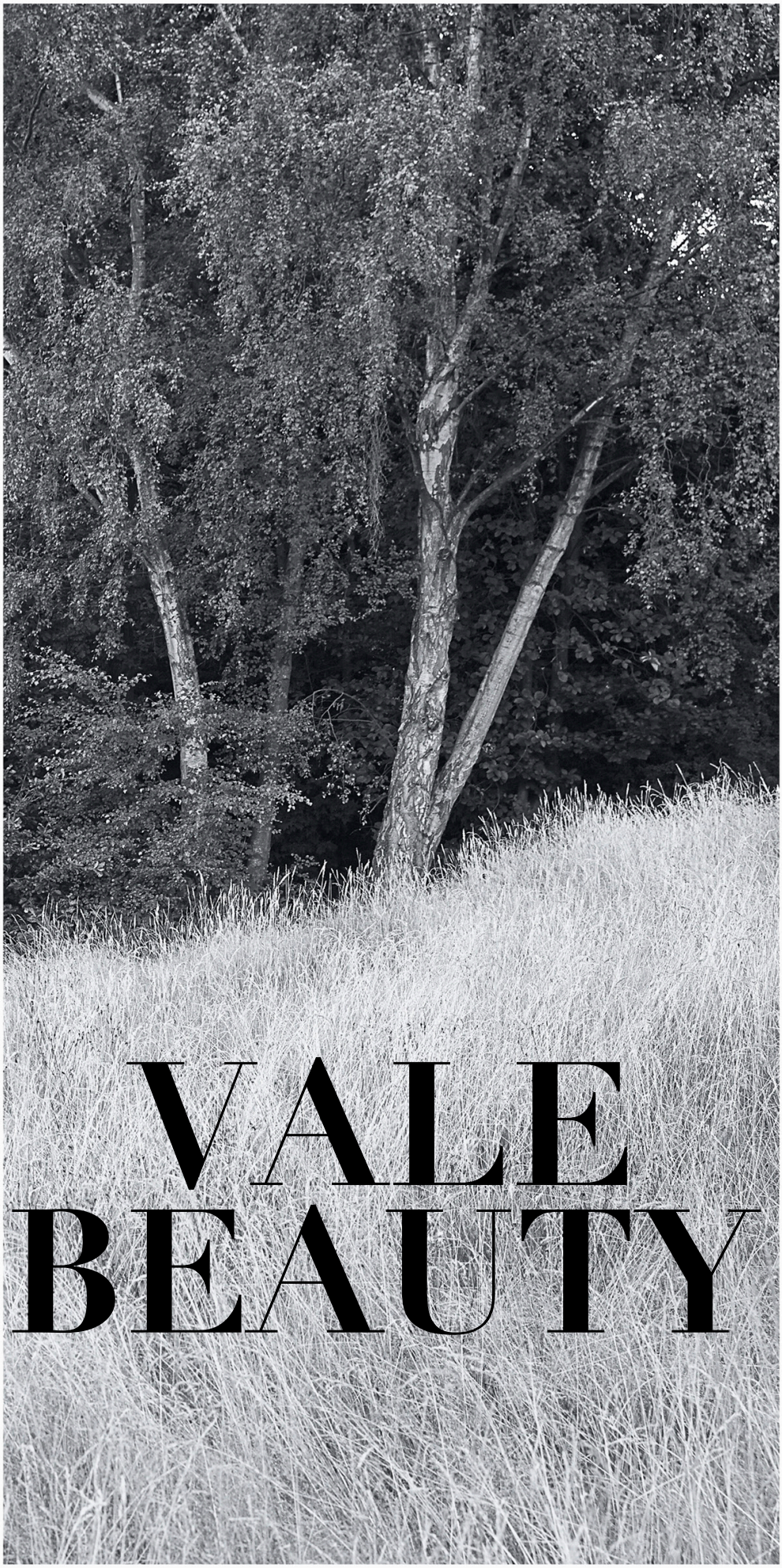
I don't know what you mean by "an unspoken truth." In my opinion, I work with obvious materials. They are not only outspoken, they have been spoken about to the point that hardly even exist as independent subjects. I always have this feeling that they've probably been exhibited, already been exposed somewhere else.

In terms of estrangement, well yes. This is a serious situation distinct from the kind of loneliness that grows from insecurity and misery. I wouldn't want to communicate that through my work.

How would you define a "good photograph"?

Just as in a pictorial or a graphic piece of work, a good photograph is an image with an inner sense of temporal development. It's a story in which time is fixed.
Usually a good photograph, a melody, a film – these are phenomena that inspire a feeling that justifies the existence of everything else, all that which is less miraculous.

Olya Chernysheva,
Untitled. From a series Cactus Seller. Barite print. 2009. Courtesy the artist and GRAD [2]



VALE BEAUTY

SYNAESTHESIA IN MUSIC

Synaesthesia, a condition in which one type of stimulation evokes the sensation of another, as when the hearing of a sound produces the visualisation of a colour. This sensory phenomenon has been identified in the likes of Pharrell Williams, Lady Gaga and particularly Dev Hynes, who is said to have experience the linking of both sight and audition senses, causing him to literally see sounds. George White looks into how musicians take inspiration from synaesthesia and how they attempt to convey that to the audience.

Four per cent of people have synaesthesia in one form, and for those that have it there is a 50 per cent chance of having a second, third or fourth form. Some artists such as the English painter David Hockney listen to music and experience different colours depending on the notes played. Others may see images when thinking of certain days of the week, see numbers as colours, or experience certain tastes when hearing words.

Richard E. Cytowic, Prof. of Neurology at George Washington is an expert in synaesthesia, and has written several books about it, the latest being Wednesday is Indigo Blue: Discovering the Brain of Synaesthesia.
Richard explains,"Synaesthesia is overrepresented in creative people so you will find that many play music, speak a foreign language, make pottery and do other creative stuff. Someone creative with synaesthesia, such as Hockney, is trying to convey their experience to the viewer and uses it as a springboard for their art."

In 1979 Hockney designed sets and costumes for a ballet and two short operas for the Metropolitan Opera House in New York."Hockney began by listening to the music and decided it was all very blue, like the blue in Chinese porcelain. This sensory impression led him to a blue plate in the Victoria and Albert Museum in London which he used in the set design.

"Other people with synaesthesia, like the French composer, Olivier Messiaen, invented an entirely new method of composition that used never–before heard of chord combinations to convey the colours that sound clusters produced. Liszt also would say to his musicians,'a little redder please, gentlemen, this passage demands it'."

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Creative Process

Adam Clark, a singer and prolific songwriter who frequently writes about perception and reality in his work, comments on the creative process, and how art can lift you beyond everyday life,"When I am writing I throw my mental state momentarily into the world of that situation.

"I can feel the emotion of the subject I'm writing about and I just write what seems natural to say, without over thinking it too much. At times I see scene-setting images as I write and as I continue it's like turning corners in the picture.

"You need feeling in art to bring it alive, to make it real and help your audience experience what you are trying to express, for them to enjoy or to reflect upon. There are different approaches to the creative process and being able to empathise and put yourself in the place of your subject matter is a great advantage in creating something of quality."

PERCEPTION

Synaesthesia and interpretations of art show that perceptions are not universally the same. Different people focus on particular aspects of their environment depending on their interests. The 'is the dress blue and black or white and gold' story earlier in the year shows that people do perceive the world differently.

Richard said, "Compare the viewpoint of a GoogleMaps car that indiscriminately records everything as it drives down the street, to how two people can walk down the same street and notice entirely different things, with respect to shops, restaurants, and passersby. People have different perspectives and individuals are curious about different things. They assign different values to what they encounter."

People even give different accounts of the same event which is known as the Rashomon effect, named after the film Rashomon. In the film the accounts of the witnesses, suspects, and victim of a rape and murder are all different.

Richard said, "Synesthetes often assume that everyone sees the world the same as they do until someone makes a comment and another person gives them a funny look. Then they think they are the only one in the world until they find someone else." Studies show that moods have an effect on our perception. Canadian researchers found that positive moods are associated with a more global outlook of the world and negative moods with a more inward look. Adam comments, "We all see the world differently and that applies mentally and visually. When you are happy it's easier to see the beauty in the world, but when you are down colours can even appear duller. As well as different states of mind, you also have genetic makeup and experience to factor in. Ultimately the more conscious you are and less consumed you are by individual aspects of life, the more you'll see mentally and visually as a whole."

NATURE VS NURTURE

Synaesthesia often runs in the family. Vladimir Nabokov, for example, wrote about his synaesthesia in his autobiography Speak, Memory. He had it, as did his mother, wife and son. Richard said, "Synesthetic links are established early in life. People are born with the genetic predisposition but they still need to be exposed to cultural artefacts such as alphabets and clocks, to make synesthetic links. Somewhere around four-five years old these couplings become fixed for life. So if something is blue when they are four, then it is the same when they are 73.

"You're born with a certain predisposition as you are with physical characteristics such as having blue or brown eyes. For example, 60 per cent of people taste the chemical phenylthiourea as bitter whereas for others it has no taste at all."

There have been a number of experiments in which researchers have tried to teach subjects synesthetic associations but when the subjects were tested later on they all performed below the level of chance. Richard said, "You can't teach people to see, you either can see or you can't. A blind person's texture of reality is different from a sighted person's. And so it is with synesthetes and non–synesthetes."

People can learn a musical instrument but evidence shows that genes often give those with musical ability in the family a helping hand. Richard said, "Musical ability runs strongly in families and perfect pitch is highly hereditary. You can't explain it by nature or nurture. The infant is a factory of exploration and learning embodied perception. The brain is not a passive antenna. We have long known that the brain is highly plastic: Its structural pathways change in response to experience, the definition of learning. Anything we practice changes the brain, particularly a still-developing one."

METAPHOR

Metaphor is used to help convey a certain feeling that the artist is hoping to deliver to the audience, which in turn is then open to interpretation.

Richard said,"Humans think entirely in metaphor, seeing the similar in the dissimilar. For example, a synesthete might say,'I know it's two because it's white,' or'she had a green name'. Artists do things like this all the time, they have a great capacity to make links.

"Five research groups in the world are tracking down the synesthetic gene and the type of person that has it. Are they poets, artists or madmen? If you have the gene then you have ability to link seemingly differently things, and this makes us smarter as a species."

By making these links many artists look to convey a certain emotion in their art or to transport the audience out of everyday life. Adam said,"Although I don't have synaesthesia I believe it would aid in creating something that the audience can feel rather than something formulated to hit particular emotional tick boxes. For me the tick box method is more like AI Art!

"I'd encourage artists and people in general to embrace the empathy which comes with art. I hate the idea of people going through the motions of everyday life without experiencing the feelings that art can create."

Julie Roxburgh is a British music teacher that has sight-to-sound synesthesia going both ways so she sees colours when she hears sounds and hears sounds when she sees colours. The onslaught of cacophany results in considerable perceptual interference and causes her distress. She copes by leading a relatively restrictive life in the country and avoiding both loud colours and noisy environments (both visually and acoustically). Richard said,"For most people synaesthesia is a blessing and to lose it would be an odious state. If it's bidirectional it can be difficult. Everyone sees the world differently, but most assume that we see the world the same. This is the collective view of the world compared with the individual view of the world.

"For science synaesthesia has caused a paradigm shift in the way we understand the brain to be organised. It raises the appreciation that each individual person sees the world in a unique way and it makes us more sensitive to other points of view so that they try and understand them and meet the other person half way."

Words: George White

SONICA FESTIVAL

Taking place in venues across Glasgow, the third Sonica festival explores the place where music, visual art, live performance and digital technology meet. Festival highlights include live performances by Australia's Speak Percussion and Sonica favourite Robin Fox, audio-cinematic sculptor Herman Kolgen from Québec, Henrique Roscoe from Brazil, and Erich Sleichim's new electronic score for the 1927 silent film Wings performed live by Sleichim and Belgian percussionists Bl!ndman.

What: Sonica Glasgow 2015 | Sonic art for the visually-minded.
When: 29 October- 8 November 2015
Where: Glasgow-wide
Website: sonic-a.co.uk

THE UNIT

RAW AND REBUILT

Joe Kennedy and Jonny Burt founded the organisation in 2013, attaining an admirable count of success in just two years. In conjuction with one of their most ambitious exhibitions yet, featuring the work of the pioneering contemporary-impressionist Zhuang Hong Yi, the duo have recently announced a permanent move to the London's Mecca of culture and entertainment, Soho.

Give us a little background first…what brought you together to create Unit London.

We've been friends since we were about 11 years old, having met at school, and we always knew we wanted to start something together without really knowing what it was going to be, or if it would ever actually happen.

Unit London came from our shared passion for amazing artists and our disillusionment with the art industry; we were frustrated with the lack of opportunity and enthusiasm the industry seemed to have for amazingly talented artists who had yet to receive recognition. We believed that we could make a difference by being bold and uncompromising, and by taking a celebratory approach to supporting artists with ambitious presentations of their work.

Has art always played a part in your lives?

It has – before the time-constraints of starting our own gallery, we both made our own art and we have very similar painterly styles. Art is a huge shared passion of ours, and although we never studied art institutionally, we understand the unique and important place that art holds within our culture.

We are now on the other side of the fence, managing other artists, but we do still get to exercise our creative muscles through the curation of our shows and the way that we market the brand. We always say that we will get back to painting one day - as soon as we get some more time on our hands!

You've had phenomenal success so far. Taking the economic downturn into consideration, have you been surprised at how things have taken off?

Quite fortuitously, we opened the gallery at a time when the global financial markets were recovering from the crash and consumer confidence was slowly rising. After the downturn, there was a palpable, collective sense of disenfranchisement with consumerism and a move by consumers away from that system.

Instead, people were looking for something genuine; they didn't want to feel like they were being marketed to. That kind of cultural environment provides the perfect condition for independent, authentic and transparent brands like ours to thrive over the more established and institutional.

We have been taken aback by the pace of the success and growth of the gallery in such a short space of time, thanks to the unerring quality and talent of our artists, together with our ethos and values, which have resonated with so many people. There is still a very long way to go, with lots of hard work but we always have an eye on the future to ensure that we are building and growing all the time.

Zhuang Hong Yi,
Untitled, 2015, Fine Rice Paper Petals and Acrylic on canvas, 200 x 250cm, Unique

You're operating now from a permanent space in Soho. Tell us about your experiences with temporary spaces, and what the move means to you?

Our first space was in West London, in Chiswick. It was a small, empty shop that was adjoined next-door to a butchers - it was about 80 sq ft with institutional strip lighting. We went in there and spent long nights pulling out nails, sanding the walls, cleaning, and painting from top to bottom. As the shop had been empty, we managed to occupy the space on a month-to-month basis, just paying the business rates to the council.

We told ourselves we would do one show, which featured our own work along with other artists that we knew, to see how it would go. After 3 months, when we had to vacate the shop, we had seen enough of a positive response to confirm that we were going in the right direction, and we decided we should move more central.

As we had no funding, this meant that we had no choice but to operate from temporary spaces, so we made a conscious decision to invest time and effort into building equity in our brand rather than in the space itself, so that we were never overly dependent on the location or the physical space.

The new location is Soho is one we have dreamed of. At over 5,000 sq ft it is the largest exhibition we have had, and the layout and location of the gallery on Wardour Street, perfectly fits our brand. It is an incredible platform for us to showcase some of the world's most exciting artists to the widest possible audience.

Before we found this space, we were considering spaces in Fitzrovia and Mayfair, but it just didn't feel right. We want to celebrate our artists and open up the contemporary art world to fresh audiences, and this space allows us to do exactly that.

What makes Unit London stand out among its competitors?

The most common thing we always hear from clients and visitors is that they find the attitude in our approach really refreshing. We had no formal education in the arts, nor any experience of how a gallery should be run. Instead, we approached the industry with our own views and applied our own methods and because we didn't prescribe to any formula, we have been able to be very liberal and expansive in both the marketing and the day-to-day operating of the gallery. This naturally distinguishes us from many of the established contemporary galleries.

Unit London is founded on the principal of showcasing exceptionally talented artists and we strive to promote them in innovative and exciting ways that transcend the norms of the industry. We strongly believe that visual artists and art exhibitions should be held in the same regard as music artists and concerts; there should be an excitement and drama to them. Our whole approach to the industry is probably more similar to the music or entertainment industries than it is to the traditional art world. We have primarily adopted digital and social media channels in order to promote our artists and our brand, and the art world is only now beginning to realise the importance of these media and the growing role that they're playing in the market.

You're opening the new space with RAW - an exhibition of the work of Zhuang Hong Yi. Why did you choose this artist?

We had been aware of Zhuang's work a long, long time. We had read about him and seen examples of his work online when we were students at school, and then at Art Basel Miami last year, we saw one of his 'flowerbed' pieces in the flesh, and were blown away.

The most powerful and successful artists produce works that leave an instant impression on the viewer. Zhuang's work achieves this through its sheer raw simplicity, but also in its refusal to be pigeonholed into any particular genre or category. His works cross the line between painting and sculpture and are incredibly tactile; you can see how he has hand-manipulated each petal of rice paper, the fingerprints in the acrylic and the smears of colour where he has slashed his hand across the canvas.

What is so fascinating about his work is that whilst there are strong allusions to Western impressionism, there is also an aesthetic to Zhuang's work which feels distinctly Eastern. Whilst he draws inspiration from the beauty of nature, using lotus and rose petals, rather than simply making a eulogy to the soft and pretty, he explores its wildness and rawness, too. For us, this makes his work instantly genuine, original and intriguing.

“MAKING IT IN THE ART WORLD REQUIRES GRIT, KNOWLEDGE AND DEDICATION SOMETHING THE FOUNDERS OF UNIT LONDON HAVE IN SPADES.”

Which artists would you like to work with?

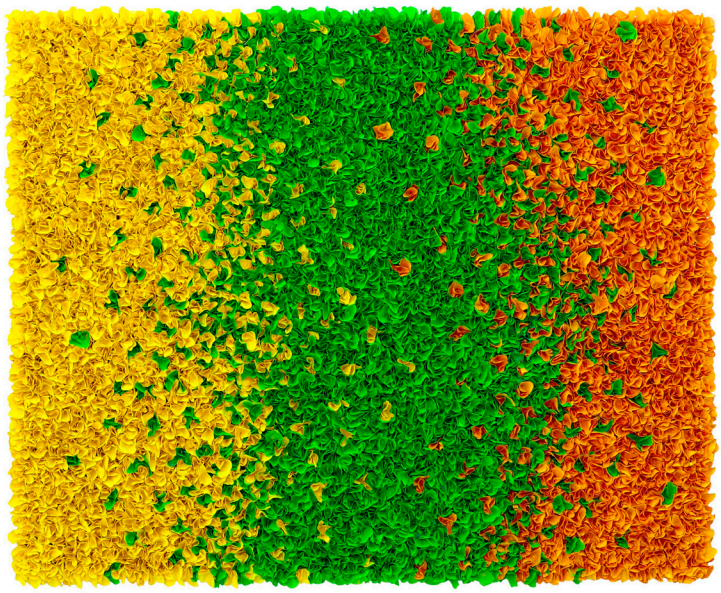
We look for originality, technical ability, dedication and innovation in all the artists we work with. We believe that the artists in our roster are amongst the most exciting in the world at the moment but there are also certain artists out there whom we admire and would love to work with but we wouldn't like to name names!

What would you advice be to anyone starting out in art business - whether artist, or entrepreneurs like yourselves?

Have a purpose - ask yourself what you want to achieve and be single-minded in your approach towards that goal. Don't try and do everything or please everybody, stick to your purpose, believe in it, and work hard to achieve it. Don't talk to people about what you are doing, as much as why you are doing it!

Finally - give us an insight into what the coming year holds for Unit London.
This year is incredibly exciting, with a complete programme lined up of what will undoubtedly be our biggest exhibitions to date.

We will be introducing some sensational new international artists to the UK with landmark solo exhibitions.There are also several group shows coming up, including a massive exhibition called PAINTGUIDE, which is the physical realisation of one of the most prolific artist-led Instagram accounts in the world.This show features works from 60 of what we feel are the most exciting painters on the planet and is recognition of the growing role of social media with the art market.



Zhuang Hong Yi, Untitled, 2015, Fine Rice paper in Acrylic frame.

CADAVER

WWW.CADAVERDESIGN.COM

TOM FRENCH

A sense of disquiet lingers when faced with French's canvases, perhaps triggered by a feeling that behind each piece, lies an ulterior narrative ready to unfold. His intricately produced skull images are transfigured so as to obtain the greatest degree of intensity and conceptual integrity.

Figurativism often extends its hand pleasurably to those who struggle to manifest their ideas at a point of comfortability. However, it is this overlooked area of pleasure that the artist uses an an extension beyond mere amusement, and into intrigue — both entrapping and emancipating spectators as they are at once beckoned and enchanted.

Tell me a little about your onset with art and how your persona has developed into your craft?

I suppose I've always been involved with the arts in one way or another, I was lucky to be surrounded by a lot of creativity as a child with both of my parents having an interest in various creative activities. Regarding the development of my craft, it's not something I made a decision to do, it just feels like it's always been that way. I've always enjoyed drawing/painting/making, as far as I can remember so it's just something that's naturally developed. My Dad is an artist, working in visual and conceptual works as well as literature, so that's undoubtedly been an influence. Since I was a child his home has also been a studio, I was often surrounded by strange and wonderful creations, as well as having the luxury of an intellectual and creative input. He currently lives in an off grid chalet in the middle of a woodland, all of the trees in the garden have been shaped, sculpted and manipulated over years to create a living sculpture - the tree circus - it's brilliant.

I don't dwell all too much on how my persona manifests itself into my work, it's unavoidable that it will in some way, I prefer it to be more of a free flowing emotive process rather than trying to consciously display elements of my persona in the paintings.

Can you recall a piece that stood out as a favourite or shaped you as an artist?

The immediate one that springs to mind is my first skull illusion, it happened completely by chance, whilst working on a fugitive scene I caught a glimpse of the piece in a mirror and just saw a skull, it felt like a hallucinatory experience. Maybe it was completely accidental, maybe it was subconsciously created, who knows. Although the drawing was far from my favourite piece of work, it was an impactful moment which triggered my entire series of illusionary works. I've since found out there's quite a history of these figurative skull illusions, though I wasn't knowingly aware of this at the time.

Branching into the topic of hallucinations and the subconscious, your work quite evidently pays tribute to several elements of surrealism, what is it that appeals to you about this kind of aesthetic?

I find surrealism almost impossible to categorise as an aesthetic style, it encompasses such a varied range of creative formats - the term surrealism as I interpret it is more of a conceptual category than a visual one. But yes, either way it appeals and has been influential. It's hard to pinpoint exactly what the appeal is to me, I mean 'what is the appeal of surrealism?' is a big question! I guess theres a certain intangible magic to a lot of it, things are rarely what they seem, and if they are, they aren't about what they appear to be. One thing can also be another thing, or many things. Rules are fluid. Its often like a puzzle, a riddle, the answer to which will often lead to another riddle - theres working out to be done. It can be both fun and serious, multi layered and multi faceted. I like these things.

Tom French, Factorem, Oil on Canvas

Tom French

Whether perceived immediately or not, the figures depicted in your pieces are equally as beckoning as they are haunting. What comes first? The skulled shell or the characters inhibited within them?

With my skull images they both come together simultaneously. Due to the complexity of these pieces a lot of preparation work is done beforehand, the composition needs to be worked out as well as the light angles and a lot of the figurative elements. So when I begin on the final piece I know what is needed and it can all come together. That's the idea at least. Or are we talking conceptually rather than visually? Either way its simultaneous, they both help the other to exist.

Tell me a little about your project on the Donnie Darko soundtrack. Do you often draw on popular culture in your work?

The Donnie Darko project I took on as its an interesting film with degrees of personal significance, it was a pleasure to work on. There was a range of film soundtracks being released with an option of which one to produce artwork for, if I wasn't able to choose that particular film I'm not sure the project would have gone ahead. I'm interested in, and to some degree influenced by films in a psychological sense, though popular culture isn't a focus of my main body of work.

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

Consciousness. Or the unconscious. Both. Together.... It feeds itself.

Art is undeniably a significant contribution to society. It brings joy, opens minds and often raises awareness. What do you feel is the place of your work in society?

Haha I don't know where to start. Hopefully people enjoy it and it may well open minds and raise awareness. If people feel good from it, that works for me, I'm not one to preach though. Yes I have moral values, often strong ones, and I agree that art can make a huge contribution to society, but thats not a main focus of my own work, I'm probably too selfish and antisocial...either that or I don't feel Im in a position yet to make a significant impact. In all honesty if I wanted to use myself for social good I'd be better off doing something other than painting - I'm under no illusions here.

One of the most stand-out aspects of your canvases lies in the limit of your palette. Is there something you believe black and white covers better than colour? What effect do you think the monochromatic palette leaves on viewers of your work?

It's not really a case of one bing better than the other, it's never that black and white. To start with, it's all just waves of light which are received by our eyes and translated by the brain into some kind of meaningful recognition - this interpretation is very much individual.

Everyone's perception of colour is even more individual, both in the way they it's seen by the eyes and the way the brain reads it, attaching meaning or emotions which will have developed through experiences. So in one sense without the subjectivity of colour, the interpretation of what is seen will be more universally true to my vision. Nevertheless, black and white images still have certain individual associations, perhaps they will seem more timeless, less era-specific, given that out media input has over time ranged from black and white to hyper-saturated colour. Some may see them as forward thinking, whilst others may relate them to a bygone age, or as having a cinematic, film noir feeling. Hopefully it distances my images from unnecessary cultural pigeonholing.

In any case, I often find monochromatic images feel like an oasis of clarity amongst the ever-increasing visual clutter we are bombarded with. I also enjoy the purity and simplicity in manipulating two things as simple as light and shade to create something so complex and engaging.

Do you ever create a piece with an audience in mind?

Certain commission projects are aimed at a particular audience, but it ends there really - looking back through my previous work, the strongest paintings always comes when you forget about how things will be publicly received and follow what feels to be the most interesting path. So these days I create work which I would enjoy viewing, hopefully others feel the same. I recently started a few paintings which I felt like I ought to produce, it felt almost repetitive of ground already covered and I ended up wiping the paint off the canvases to start with fresh ideas.

As an artist behind such intricately developed narratives, what do you find is your biggest barrier when attempting to create or begin a piece and how do you overcome it?

Most of that narrative in my work stems from the figurative elements, yet these figures don't necessarily represent a particular person, or even a person at all. I like them to be ambiguous yet recognisable, to convey a particular feeling, act or emotion without being obvious, one dimensional or showing it on their faces. This is often a technical challenge, the interpretation can change drastically with the way a hand is carried, the tilt of balance, tension of a muscle or weight of a body part.

It's usually achieved my painting and re-painting the same section until I feel its right. Visually I like to achieve an overall sense of immediacy to my painting, This is often not as apparent as I'd like in the end and its a constant battle to nail down this kind of immediacy without overworking an image. Sometimes the more time you spend trying to convey something the further away from it you get.

DAN HE
WOMENSWEAR

Natural Selection

Clean, functional and tasteful are some of the first elements that spring to mind when thinking about Natural Selection.These elements have remained consistent since the launch of the denim brand in 2009 through to their third ready-to-wear collection. For the latest RTW collection 'Entomology', the intricate science and study of insects have been the main inspiration - relating back to the original Darwinian concept of the brand. Founder, John Parks speaks on the evolution of Natural Selection.

Words: Sharkkana Pryce

Could you tell us about yourself and how Natural Selection started?

Natural Selection started in 2009 because I saw a gap in the market for pedantically well crafted jeans with modern silhouettes. Having been a collector of high-fidelity Japanese denim for years but seeing the success of well fitting American denim brands in the early 2000's I felt I had something to say by marrying the sensibilities of the 2 philosophies.

Natural Selection was originally introduced as a denim brand. How did the decision to create a Ready to Wear collection come about?

A clean well made pair of jeans with uncompromising fabric and construction does not scream at a consumer in a retail environment. Nor does it necessarily define an aesthetic. To build a brand identity I felt we had to establish a design language and visual code through a RTW collection. Define the man so to speak

With denim still being the core focus, where do you look for inspiration for the other elements in your collections?

Denim is a focus and defines the outer limits of the collection. It is a very broad scope however. We are not going to make a 3 piece suit for example but the contemporary man wears denim with just about anything. I look at architecture and art for inspiration. I also love looking at obscure patterns, usually from Japanese designers or old text books for ideas to inform my designs.

How would you best describe the Natural Selection man?

Discrete, confident and someone who emotionally connects with a clean geometric aesthetic. There definitely has to be a creative bias in the personality.

As someone who didn't study fashion in university/ further education; what advice would you give to other creatives, like yourself, wanting to get in to the fashion industry?

First of all, you aren't defined by your CV on paper. At the same time, be humble enough to constantly learn and evolve. Starting a brand is hard and you need a lot of hard work to put into a well prepared and well thought out strategy. The last part cannot be overstated. I also don't know anyone who got there without faltering at some point.

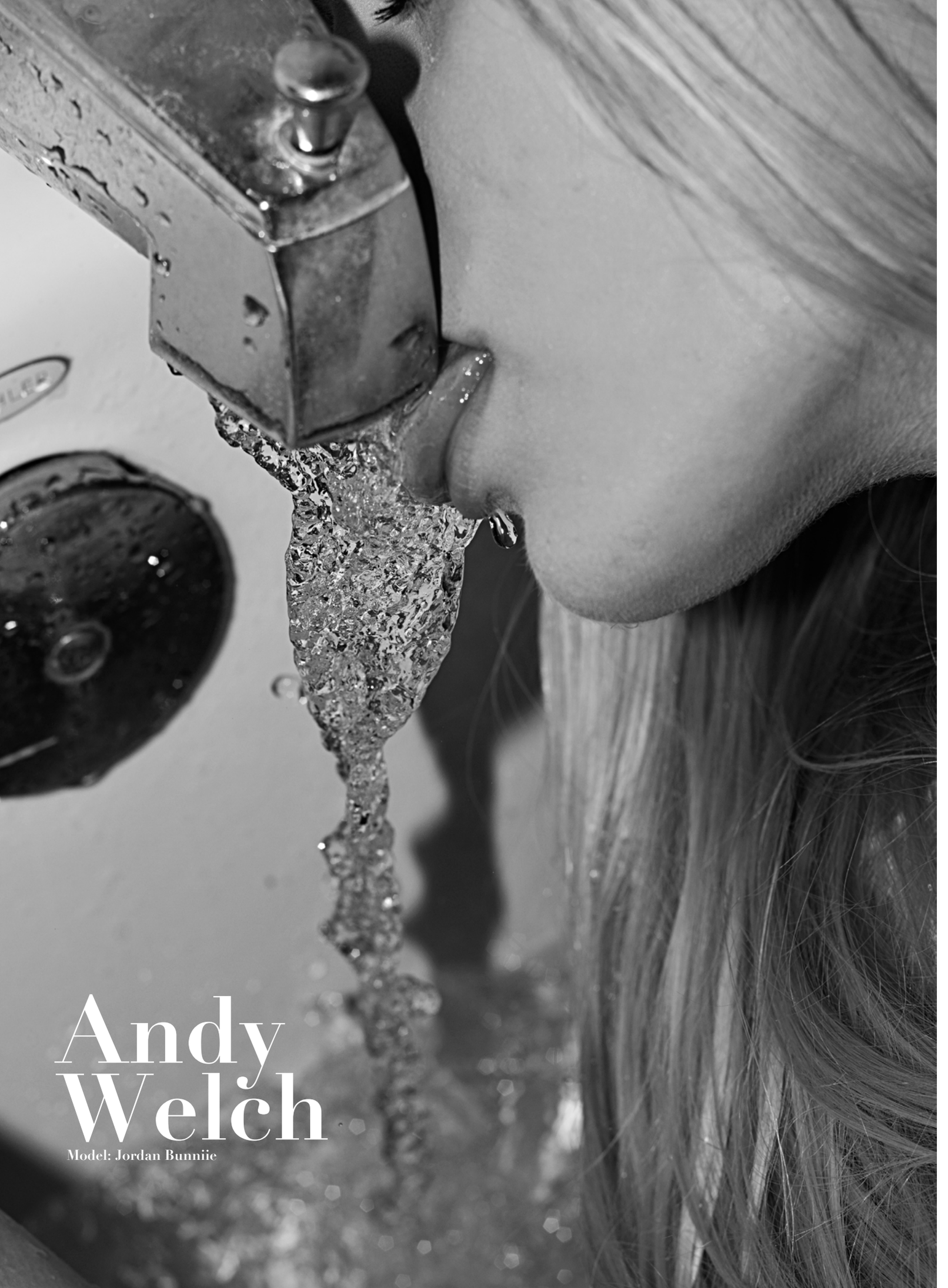
Founder : John Park

You had the chance of showcasing your SS15 collection at LCM. Could you share with us how that experience was for you?

The experience was great. It has been really gratifying to get all the positive reactions in London the last couple of seasons especially given LCM's place in the calendar, it's the first reaction you get to all that hard work.

You've also opened your first flagship store in London this year. We are enjoying seeing the brand progress and develop. Could you tell us what we can expect from yourself and Natural Selection in the future?

I think we have really jumped and elevated ourselves from a product and awareness point of view. I want to take the time to settle in and make sure there is traction from all the attention we are getting now. Then we will look to move forward again.



Andy Welch

Model: Jordan Bunniie

RE IN CAR NAT ION

TRIXIE MATTEL

She's the RuPaul comeback queen with a wardrobe to rival Barbie's. With a sickening new show on the cards, After Nyne gets real with Trixie Mattel – living proof that plastic is fantastic.

For those who don't know you, how would you describe Trixie Mattel?

She's the Stepford mother you never had and the Barbie doll you always wanted.

How does she differ from Brian? We are night and day. If we walked alongside each other on the street, the spook is unclockable. The only similarity is that we make bad jokes.

How and where were you introduced to the world of drag?

I always loved drag - before I even realised what drag was. As a child, my babysitter was the TV, so my favourite characters were Miss Yvonne, Peg Bundy, Mimi from Drew Carey - all drag queens. Looking back, even Pee Wee Herman was basically a drag queen.

You recently took part in Season 7 of RuPaul's Drag Race – and, impressively, got to come back after your first elimination - how did you find the whole experience, and what prompted you to try out?

It was nothing like I expected. So hardcore - filled with intense hurdles and puzzling critiques. I decided to audition after Milk and Bianca Del Rio were on Season 6. I saw myself as a sort of cross between the two and I thought I'd give it a try.

What did you take away from it?

The pressure cooker environment of Drag Race really shows you what your skills are/aren't. For me, I went to Drag Race just being a drag queen. I never thought about what my "thing" was. I left Drag Race feeling like a comic - and it's great !

Were you surprised at the outrage over your first elimination?

Am I a dickhead if I say no? Haha. I was as shocked and confused by that elimination as audiences were.

Obviously the pressure would have been amped up, but did the group dynamic change upon your return?

The group was actually really accepting of me coming back - most of them were confused by my elimination. Obviously they didn't want another competitor, but they each told me if one had to come back, they were glad it was me.

Are there any challenges you feel you would have excelled in if you'd still been there? (I'm devastated you missed the Hello Kitty challenge.)

I went into thermonuclear meltdown the week of the Hello Kitty challenge. The mini challenge was shit-talking with puppets. And the main challenge was to make clothes out of toys?! BYEEEEEE I'm dead now.

You're quite possibly the pinkest drag queen I have ever seen - it's fabulous! How did you adapt your style - has it been like this since Trixie's birth or has it adapted over time?

Over time the look has amplified as my skills sharpened and my character became more centred. Switching to full-on comedy has also sent my look in a more stupid direction. Which I love.

Would you say your style is influenced by anyone In particular?

My biggest visual influences are toys/cartoons. My Little Pony, Rainbow Brite, and, obviously, my personal Oprah - BARBIE.

What have you been up to post-Drag Race?

I've been travelling the whole world living my dream. My life is everything I have always wanted it to be.
Any plans for some UK shows? (PLEASE SAY YES!)
DUH BITCH. I already did a UK tour earlier this year, but I will be coming back! Besides RPDR, what has been the highlight of your career?

I love RuPaul, but there are other queens who I idolise that I have been so privileged to meet. Lady Bunny, Coco Peru, Heklina - all amazing queens that influenced my development. I'm currently working on my new one-doll show called "Trixie Mattel: Ages 3 and Up" - highlights and lowlights of my shitty life as interpreted through tap dance, comedy and sob stories.

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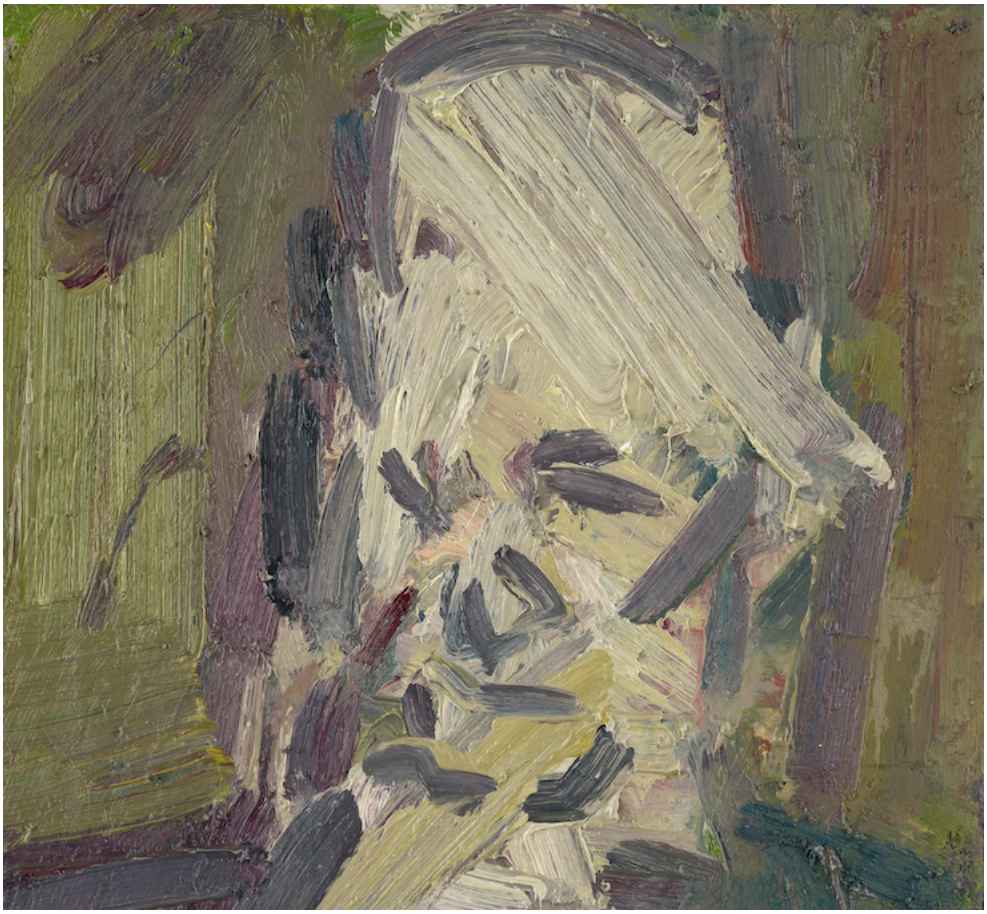


Frank Auerbach, David Landau Seated 2013-15, Oil on canvas.

Frank Auerbach, Self Portrait 2015, Graphite and paste on paper .

FRANK AUERBACH

Marlborough Fine Art is pleased to announce a solo exhibition of Frank Auerbach (b. 1931) that will include paintings and drawings spanning the artist's entire career, from the 1950s to the present day. Some 25 works will be on display, including new works that have never been exhibited. The exhibition will include both the portraits and urban landscapes for which the artist is so well known and a new self-portrait in graphite and pastel on paper.

Auerbach is noted for the lasting relationships he develops with his sitters, and this exhibition will include several portraits depicting his most longstanding models: Stella West (known as E.O.W.), who modelled for him from the 1950s to 1973; Julia Yardley Mills (J.Y.M.); art historian Ruth Bromberg, who sat every week for 17 years until she was forced to stop due to ill health (Auerbach's last painting of her will be on display); Julia Auerbach, one of the earliest models still sitting; Catherine Lampert, who began to sit in 1978; and David Landau, founder of Print Quarterly, who has been sitting for over 30 years. Auerbach employs an idiosyncratic manner of painting which requires physical exertion as well as mental application and means that many of his works take years to complete. He reworks the image at each sitting, scraping away all existing traces to begin anew.

Auerbach strives to capture the essence of his subjects and this search for unassailable truth in his work has been well documented. Speaking to Catherine Lampert he has said that, 'Painting for me is a set of connections, a set of sensations of conflicting movements and experiences, which somehow, one hopes, has congealed or cohered or risen out of the battle into being an image that stands up for itself'.

The exhibition will also include landscape works, including Park Village East from the Bridge (2003). All Auerbach's landscapes concentrate on Camden Town and other parts of north London, where the artist has lived since 1947. Auerbach, who was born in Berlin, left Germany at the age of seven and went to school in Kent before moving to London to study at St Martin's School of Art and the Royal College of Art.

His early work is characterised by heavy impasto in rich, earthy colours and more recent works tend to manifest in a brighter palette as well as pastel tones. In her new publication, Frank Auerbach: Speaking and Painting, Lampert has said of his style that, 'the mind taking in the image is entranced, jostled and buffeted, with the eye alighting on streaks and globules… variety and daring makes his work so thrilling to those on the other side of the footlights, and so universal'.

The exhibition will also display drawings, including Portrait of Leon Kossoff (1950), Head of E.O.W. (1956), Head of Ken Garland (1978) and J.Y.M. Seated II (1980).

A selection of the works in the exhibition, those made between 1950 and 2000, will also go on display at Frieze Masters, 14 – 18 October 2015. The display will constitute the third in a series of single-artist booths presented by Marlborough Fine Art at Frieze Masters, following the presentation of Francis Bacon last year and Victor Pasmore in 2013.

Frank Auerbach, EOW Reclining 1970, Oil on board.

Frank Auerbach, J.Y.M Seated II 1996, Oil on board.

Frank Auerbach
23 October – 21 November 2015

Marlborough Fine Art

6 Albemarle Street
London W1S 4BY United Kingdom

CARMIGNAC
PHOTOJOURNALISM AWARD
A RETROSPECTIVE

Kai Wiedenhöfer, Destroyed water tank in Tel Al-Hauwa, 2010, Photography, 78 x 198 cm © Kai Wiedenhöfer - Fondation Carmignac

1st Kai Wiedenhöfer

Theme: Ensuring That We Never Forget .

An air of courage and a moral obligation for awareness overtakes viewers of Kai Wiedenhöfer's images - fuelled with a determination of removed gratuitousness, replaced instead with an all encompassing sensitivity, Kai reminds us of the damage left after Israel's assault on Gaza and the blind eye turned to its aftermath on the Palestinians.

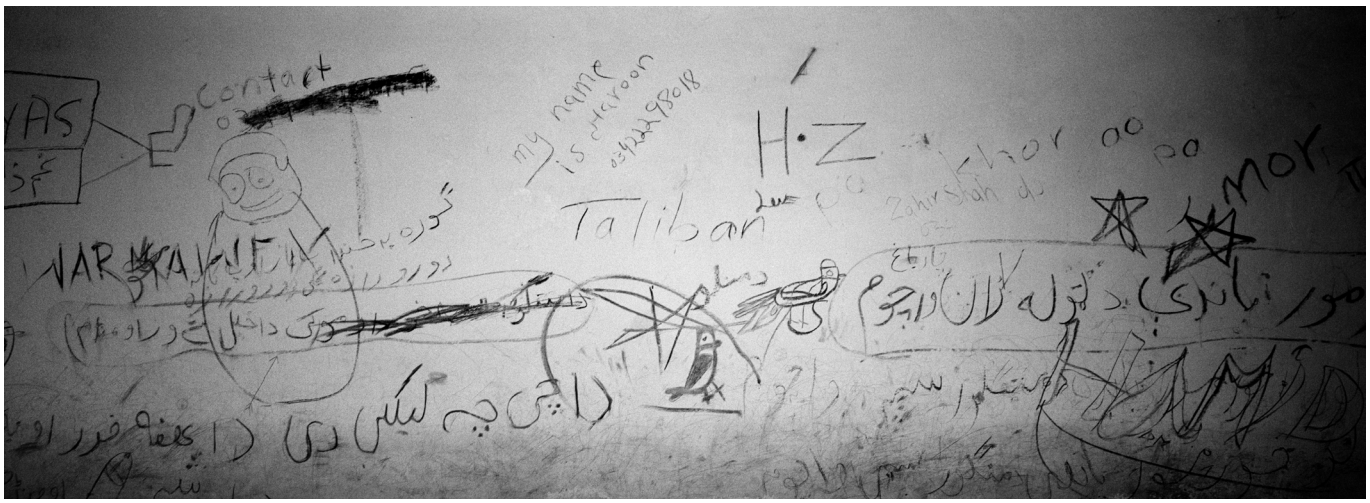
Kai Wiedenhöfer, Mona Al Ashqar, 2010, Photography, 59 x 89 cm ©
Kai Wiedenhöfer - Fondation Carmignac

Kai Wiedenhöfer,
Red Container Rockerhit, 2010, Photography, 80 x 110 cm
© Kai Wiedenhöfer - Fondation Carmignac

2nd Massimo Berruti

Theme: Pakistan: A Priceless Expression Imbued with Strength and Humanity.

Spending three months in Pashtunistan, the cradle of global terrorism, where local tribes face the horrors of forming their own civilian military to defend themselves against the Taliban and the Al-Qaida, Massimo Berruti's images mirror his own fortitude and fevour. When photographing in unsettled conditions, it is very difficult to compose, frame or time ones shot. Berruti works instinctively to depict not only the truth in the trials and tribulations caused by the Taliban and their terrorism, but the sheer grit and resolve in resistance by the Palistenians despite minimal resources.



Massimo Berruti,
Iman Dherai, 2011, 2/7 B&W mounted on Aluminium, 54.5 x 159.2 cm, Massimo Berruti - Agence VU' © Massimo Berruti - Fondation Carmignac

Massimo Berruti, Bara Bandai, 2010, 2/7 B&W mounted on Aluminium, 149.8 x 111.7 cm, Massimo Berruti - Agence VU' © Massimo Berruti - Fondation Carmignac

Massimo Berruti, Mahnbanr, 2011, 2/7 B&W mounted on Aluminium, 78.5 x 124.5 cm, Massimo Berruti - Agence VU' © Massimo Berruti - Fondation Carmignac

3rd Robin Hammond

Theme: Your Wounds Will Be Named in Silence.

Hammond dwelled in extremely difficult conditions to fulfil his aim of exposing life in Zimbabwe under the tyranny of Robert Mugabe. Broken promises of freedom, democracy and independence in the reign of Robert Mugabe has caused one of Africa's most prosperous nations 30 years of fear, terror, famine and social collapse. Hammond's images delve into levels of both intellectual and emotional disarray at the state of displacement amongst Zimbabwe's people, their own loss of identity and a hope to bring support to the violent violations of human dignity.

Robin Hammond, Bulawayo, 2012, Photography, 100 x 150 cm, Edition 2/7 © Robin Hammond - Fondation Carmignac

Robin Hammond, Mugabe poster, 2012, Photography, 100 x 150 cm, Edition 2/7 © Robin Hammond - Fondation Carmignac

Robin Hammond, Rosepina, 2012, Photography, 125 x 186.5 cm, Edition 2/7 © Robin Hammond - Fondation Carmignac

4th Davide Monteleone

Theme: The Apparent Normality of the Chechen Republic.

David's holistic approach presents photographs of a startling silence and equally startling soberness following Chechen's official end of war against Russia and how the republic's people are rebuilding their lives under the autocratic rule of Ramzan Kadyrov. Now an Islamic republic and almost unrecognisable from seven years ago when much of the capital lay in rubble, Monteleone proposes a speculation as to the cost of the transformation and whether it was worth the price.

Davide Monteleone, A group of men leaving the Akhmad Kadyrov Mosque, 2013, Silver gelatin print on Ilford Warmtone, 110 x 137 cm, Edition 1 of 5 © Davide Monteleone - Fondation Carmignac

Davide Monteleone, Rada, 14, trying on a wedding dress designed by her sister, 2013, Silver gelatin print on Ilford Warmtone, 110 x 137 cm, Edition 1 of 5
© Davide Monteleone - Fondation Carmignac

Davide Monteleone, Security forces attending the 10th Constitution Day celebration, 2013, Silver gelatin print on Ilford Warmtone, 110 x 137 cm, Edition 1 of 5 © Davide Monteleone - Fondation Carmignac

5th Newsha Tavakolian

Award Theme: Pakistan: Blank Pages of an WIranian Photo Album.

Newsha's reportage examines the sense of suppression experienced by the young middle-class Iranians caught between the natural call of contemporary society and the revolutionary ideology of their Islamic heritage. As a generation who lack a strength in voice, Newsha seeks to represent these individuals fairly and honestly through the medium of an all familiar family photo-alum, whereby her own contributions are submitted though the photos that were never taken

Newsha Tavakolian, A view of a microphone and an empty stage in Tehran, 2015 © Newsha Tavakolian - Fondation Carmignac

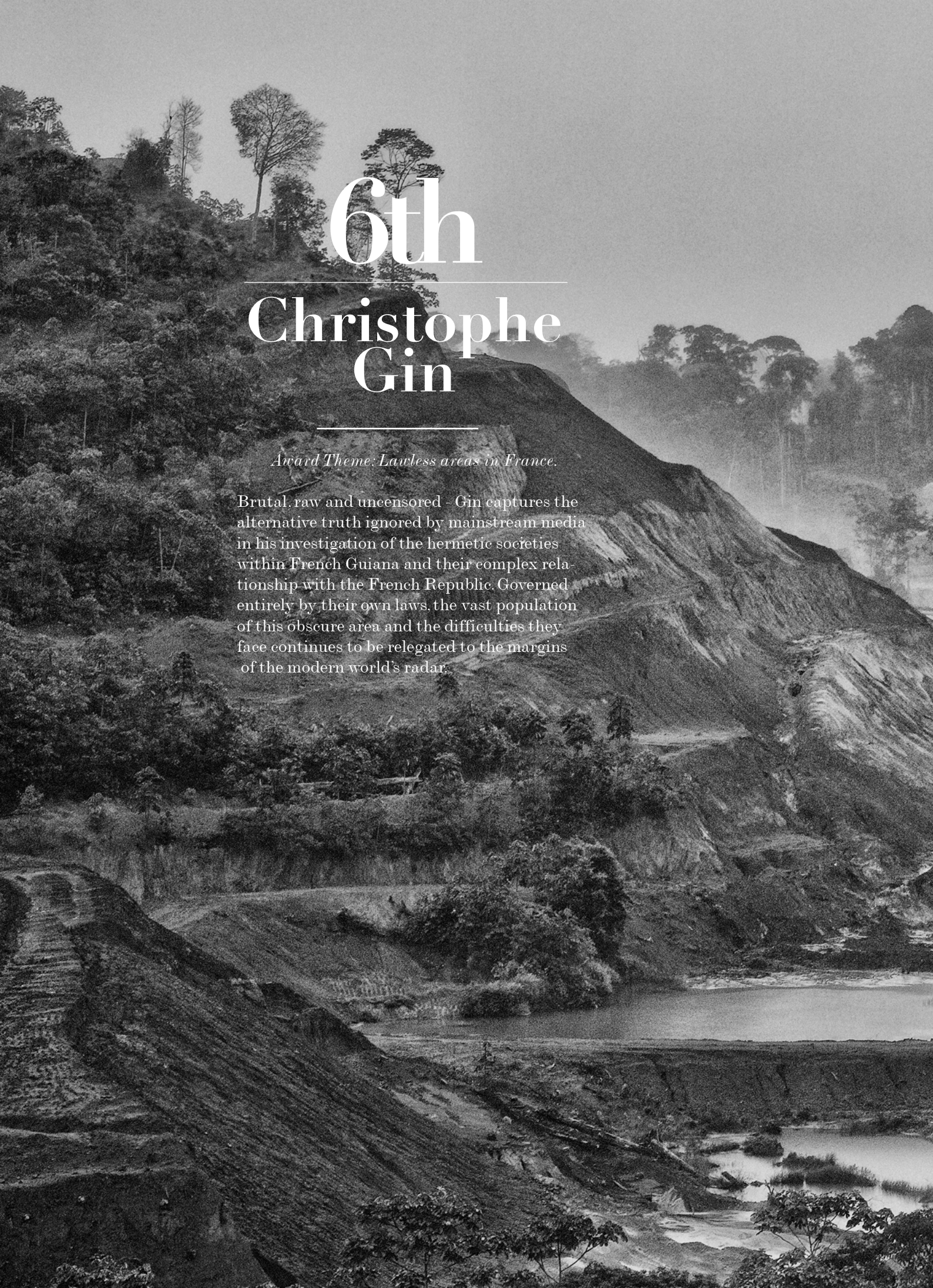
Newsha Tavakolian, Taxi driver, 2015 © Newsha Tavakolian - Fondation Carmignac

BOSTON

Newsha Tavakolian, Portrait of Somayyeh, 2015 © Newsha Tavakolian - Fondation Carmignac

Newsha Tavakolian, Qaem shopping mall, 2015 © Newsha Tavakolian - Fondation Carmignac

NewshaTavakolian,Girlssmoking, 2015 © Newsha Tavakolian - Fondatio Carmignacc



6th Christophe Gin

Award Theme: Lawless areas in France.

Brutal, raw and uncensored - Gin captures the alternative truth ignored by mainstream media in his investigation of the hermetic societies within French Guiana and their complex relationship with the French Republic. Governed entirely by their own laws, the vast population of this obscure area and the difficulties they face continues to be relegated to the margins of the modern world's radar.

Christophe Gin. Saint Elie. 2015 © Christophe Gin for the Carmignac Foundation

Christophe Gin, Trois-Sauts, 2015 © Christophe Gin for the Carmignac Foundation

Christophe Gin, Camopi, February 2015 © Christophe Gin for the Carmignac Foundation

Carmignac Photojournalism Award: A Retrospective, organised by the Carmignac Foundation is taking place from 18th November - 13th December at the Saatchi Gallery. For further information, visit www.fondation-carmignac.com

Christophe Gin. Camopi, March 2015 © Christophe Gin for the Carmignac Foundation

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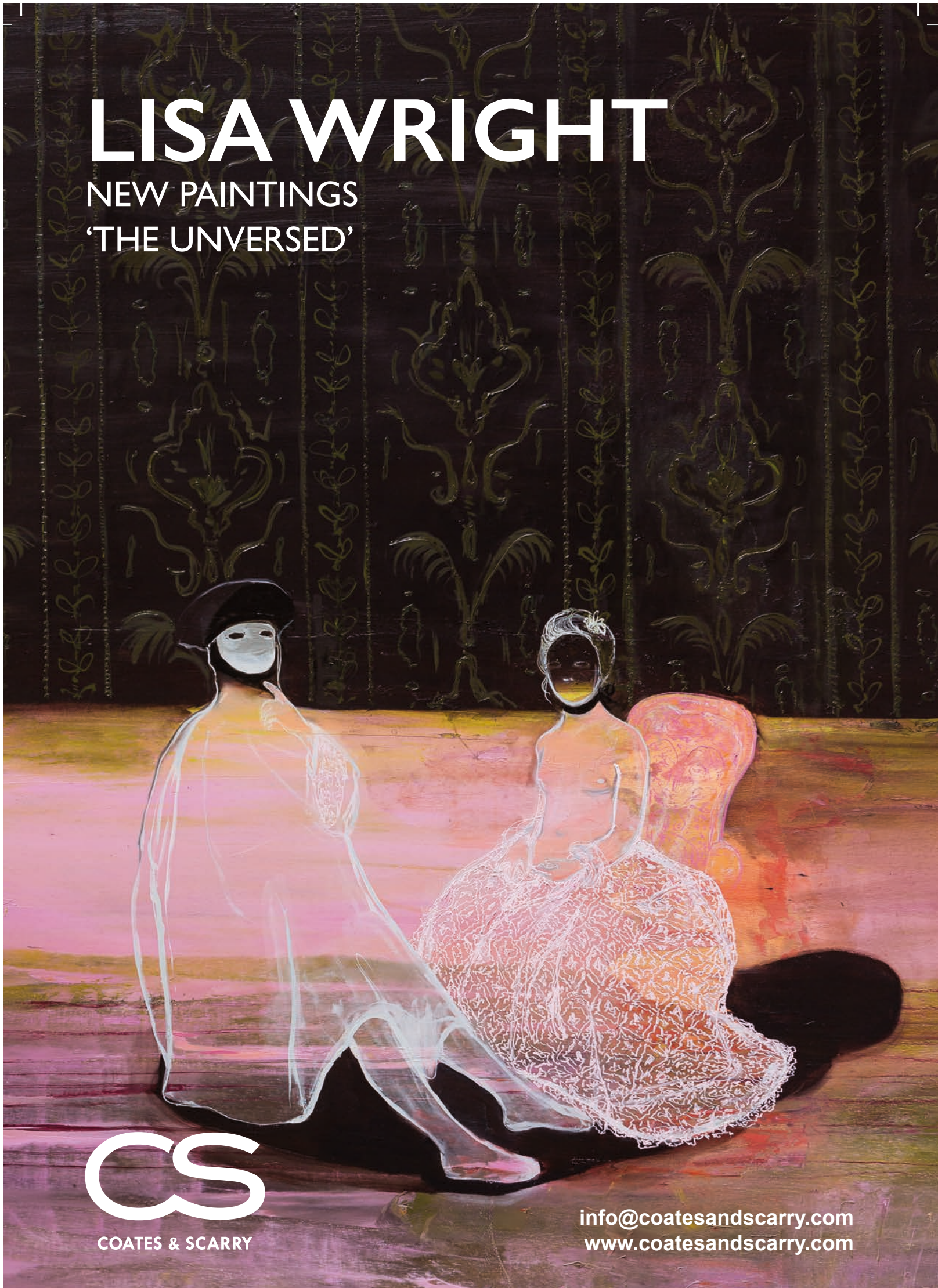
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