

# OPEN LAB

N°7 // Fall/Winter 2012  
WHITE NOISE

CHAD WYS  
BILL DURGIN  
YAGO HORTAL  
RICKY ALLMAN  
SATY & PRATHA  
VASILISA FORBES  
RACHELL SMITH

HERRING & HERRING  
JANNEKE VAN DER HAGEN  
NICOLE MARIA WINKLER  
SARAH BRIMLEY  
MATTHIEU LAVAU  
JENNIFER ENDOM  
MATIN ZAD





N° 7

# A NOTE FROM THE EDITOR

In the *Great Gatsby* by F. Scott Fitzgerald, the color white is a repeated theme symbolizing innocence, youth, purity, and honesty. How can we translate that in art and fashion? We thought, why not an all white theme for our next issue! We were aware that doing an all white issue would be a challenge, especially for Fall/Winter. Still, we were excited to see how this theme could be interpreted by different artists. We've seen all white stories and even black and white issues of a magazine but never have we encountered an all white issue.

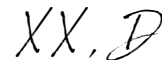
Nicole Maria Winkler created a stunning story inspired by sculptures and referencing marbles and stones while Janneke Van Der Hagen gave us a fun, sensual story. Vasilisa Forbes played with negative shapes in a story centered around the idea of shadows. Surely these stories go beyond the general conception of the color in question. Katherine, our arts editor explores the significance of the color in different mediums by talking to four artists.

For us, as we continue to define ourselves as a minimalist arts and fashion magazine, we feel that this color is very significant to where we are

at the moment. We see ourselves as a blank (or white) canvas for a creative community willing to think outside of the box. Our contributors for this issue were able to go beyond the traditional representation of the word and color white to give us evocative visuals alongside insightful interviews and articles.

Issue #6 was our blueprint but we still see ourselves as a project that's growing and expanding. We will continue to reevaluate ourselves while sticking to our core. We hope you are inspired by this issue as much as we have been.

Thanks for reading, enjoy!



Delwin Kamara



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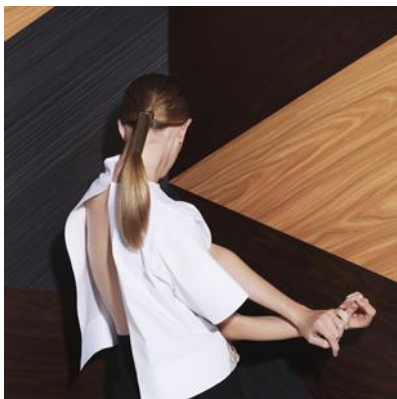
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# BILL DURGIN

—  
by Katherine  
Nonemaker

Setting out to create images that depict a moment rather than a fraction of a larger narrative, Bill Durgin began a series comprised of only three elements. In these beautiful Assemblage photographs, Durgin conveys a surprising equilibrium by composing an anonymous nude figure with pure, blank cardboard boxes. His careful consideration of light and shadow on the subject against the stark white wall creates a surreal elegance despite the viewer's distance from the subject. In limiting himself to photographing the human body and cardboard, Durgin's Assemblage series proves that with artistic inspiration and technical skill, one can create something entirely authentic, thoughtful, and poetic.

- Rachel Horner

**Katherine Nonemaker:**  
**Your photos are so strange and beautiful, almost sculptural. What is your artistic background and how did you get into photography?**

Bill Durgin: My mother was an amateur photographer so I always knew that was something one could do. She died when I was ten, but I remember doing photographs with her in the amber light of the darkroom in our basement. That mix of science and art completely fascinated me. I think I waited until I was twelve before I actually started calling myself a photographer. For college I went to the School of the Museum of Fine Arts and Tufts, a combined program. For graduate school I went to California College of the Arts (then it was called California College of Arts and Crafts) and studied under Larry Sultan. During college, grad school, and in between I worked as freelance photographers assistant. So there was a combination of artistic and practical experience all through out.

**K.N. What drew you to the human form?**

B.D. I've always been fascinated with bodies and the strange things they do and we do to them. While I was working on an earlier series of shooting people in their homes, I kept hearing my work referred to as cinematic. It started to bother me that people were always looking at my work as a film still, part of a larger narrative. I wanted to create images that didn't rely on a before or after, but resided fully within a single frame.

I had been looking at figuration painters: Francis Bacon and Lucian Freud, also Surrealists like Brancusi and Hans Belmer. I'm fascinated by how these artists portray and present the body. I wanted to see how I could achieve this through photography, but as a photographer you have to work within the bodies limitations, as it's the actual body that ends up being the subject. I began working with my own body and with a friend who's a dancer, and the figure Studies series began.

**K.N. Could you tell us about the inspiration behind your Assemblage pieces?**

B.D. The Assemblage series came about while working on my Nudes and Still life's series. For the Nudes and Still Life's I was creating diptychs that had

to perfectly match each other so neither image detracted, I would shoot the nude image first and then create a still life to expand upon it. The sheer expense of all that wig hair, flowers, fish, vegetables, etc, became too much and I was spending an exorbitant amount of time refining and reshooting. I wanted a break from all that and bring more process into my work. I had some boxes lying around, and pulled more out of recycling, and improvised in the studio. I found it refreshing and enjoyable. I started to think of them as collages of sorts, an idea I'd like to expand on. I did end up buying some boxes, as it became hard to find good body size boxes without branding all over them. I'm not quite done with this project and I'm excited to see where it will go.

**K.N. What does White mean to you in these pieces?**

B.D. I think of white in these pieces as something neutral to build upon. Like the white walls of a gallery, not detracting from the piece that hangs on it, the white studio is my starting point. The white boxes seem to fit naturally for me, allowing for the bodies to be the primary focus while incorporating a minimalist geometrical aspect.

The white also alludes to removing the identity of the figure, putting them in a sterile environment, devoid of context, but an environment nonetheless.

**K.N. What sorts of projects and shows do we have to look forward to?**

B.D. I'm shooting these still lifes and incorporating a black viscous fluid amongst fruit right now, but possibly other things will find their way in like fish, flowers and maybe a stuffed animal. They are very sensual and dark.

















1. *ARSAT AL MAMOUN*
2. *CYC 8*
3. *IRENE*
4. *FIGURE WITH PEDESTAL AND BOX*
5. *CYC 9*
6. *FIGURE WITH BOX 2*

# EULALIE

-  
*Photography* **JANNEKE VAN DER HAGEN** @ *Eric Elenbaas Agency*

-  
*Styling* **LARA VERHEIJDEN**

Dress LEONNEKE DERKSEN, Necklace JACOMIJN VAN DER DONK



Coat ELISE KIM Gloves CLAES IVERSEN Shoes ILJA VISSER





Dress LINDA DE JONG Headpiece FEMKE AGEMA Wrist-pieces FEMKE AGEMA



Shoes: MAAMISEE | Pants: HELI & JANI | STONE ISOTONNEN KEURUKSEN







Pants HET KABINET (STORE) Necklace JACOMIJN VAN DER DONK Shirt & Scarf Stylist own



Skirt AMERICAN RETRO Coat TOM NIJHUIS Bracelet JACOMIJN VAN DER DONK

Assistant Styling TERRY RINGERS  
Hair and make up ANITA JOLLES @ House of  
Orange using Bobbi Brown and Kevin Murphy  
Hair colouring SAM SAWYERS @ samsawyers.com  
Model FELICE @ skinmodelmanagement

Shoes ILJA VISSER Suit GIULIANO BOLIVAR Ankle-pieces GIULIANO BOLIVAR



# RICKY ALLMAN

-

BY KATHERINE NONEMAKER

I imagine that if Bosch were ambling around 's-Hertogenbosch, you know, just taking a walk, contemplating the literal manifestations of eternal damnation, and suddenly found himself sucked up into a wormhole, then spat out onto a modern highway, and was subsequently left alone to wander through shopping malls, parking lots, contemporary houses of worship with neon signs, and stumbled out of a final fluorescent-lit doorway - dazed, gapping, and astonished, he might start painting like Ricky Allman.

Allman, who received his BFA at the Massachusetts College of Art and his MFA at the Rhode Island School of Design, has been creating immense paintings of cosmic construction and divine destruction since 2005, but of his most recent work he says that "instead of doomsday paintings they are now a celebration of the future and a more optimistic view based on science and technology."

But hey - if the eschaton does soon descend upon us in sacred terror and glory, I might not mind so much - just as long as it is as carefully constructed as the beautiful chaos in any of Allman's paintings. And if that day of Reckoning comes, I hate to break it to you Ricky, but we may need you to take on the job of Prophet. Boo-yah.

**Katherine Nonemaker. You told me that when you first started painting you were inspired by Mormon theology, and a Low song that speaks of the baptism of the earth. What specifically were you struck by, and did it help shape your painting method?**

Ricky Allman. At the time when I was an undergrad at MassArt I was making small abstract collages on panel with oil paint and fabric. I was getting interested in shoving all of the marks and fabric down to the bottom half of the picture plane and turn them into landscapes. When I was listening to Low singing about the baptism of the earth I thought about this Mormon idea about the spiritual progression of the earth through baptism by water then fire. It seemed an obscure and interesting enough proposition to paint about. I was able to paint landscapes, chaos, and address my religious beliefs. I also thought I would have a lot of latitude in the way renaissance painters who painted the last judgement had license to paint all kinds of crazy shit that you couldn't get away with in any other context.

**K.N. How did that transition from Mormonism to Where You Are Now happen, and how did it effect your work?**

R.A. You are asking me to write a novel length memoir! For now I will just say that it took many years to get to the point where I was able to look at my belief system from an outside perspective and even dare to question it. Freeing myself from the indoctrination of my childhood and years of proselytizing experience was a long and painful process which affected my work in many ways. Looking back at the churches I was painting with swirling colorful chaos inside and heavy black skies was the way my subconscious addressed the turmoil I was feeling about losing what was the most important aspect of my entire life. Mormonism dominated everything I did, thought, ate, drank, wore, and believed. It was simultaneously terrifying and thrilling to leave it behind. I still use many of the same visual elements in my painting but they have all new meanings for me now.

**K.N. You mentioned that you have recently been inspired by the RadioLab episode about symmetry and near symmetry. Could you tell us a little bit more about that?**

R.A. I have always been interested in symmetry and I come back to symmetrical compositions all the time. But when I heard about the amazing ways symmetry manifests itself throughout life and the universe and how true symmetry rarely if ever exists, I was really inspired. A mirrored reflection isn't even a perfect symmetry because

the most minute surface flaws on the mirror will distort the light ever so slightly making it appear slightly different. I think it starts to inform interesting discussions about self-replication, making copies, evolutionary mutations both in life and simulated life. Uniqueness seems to always triumph over similarity, even if just barely. That idea is somewhat comforting in a world of monotonous mass production of products, media, and manufactured experiences.

**K.N. I've recently been stumbling upon lots of artists who are working with the concept of parallels, and have been reading about forms of non-euclidean geometry. I think that when you're thinking about parallels and symmetry, you are also forced to think about the negative space in between and around these forms, and how that space is manipulated. You mentioned earlier that you were reading a lot about architecture and the poetics of space. Could you talk a little bit about that?**

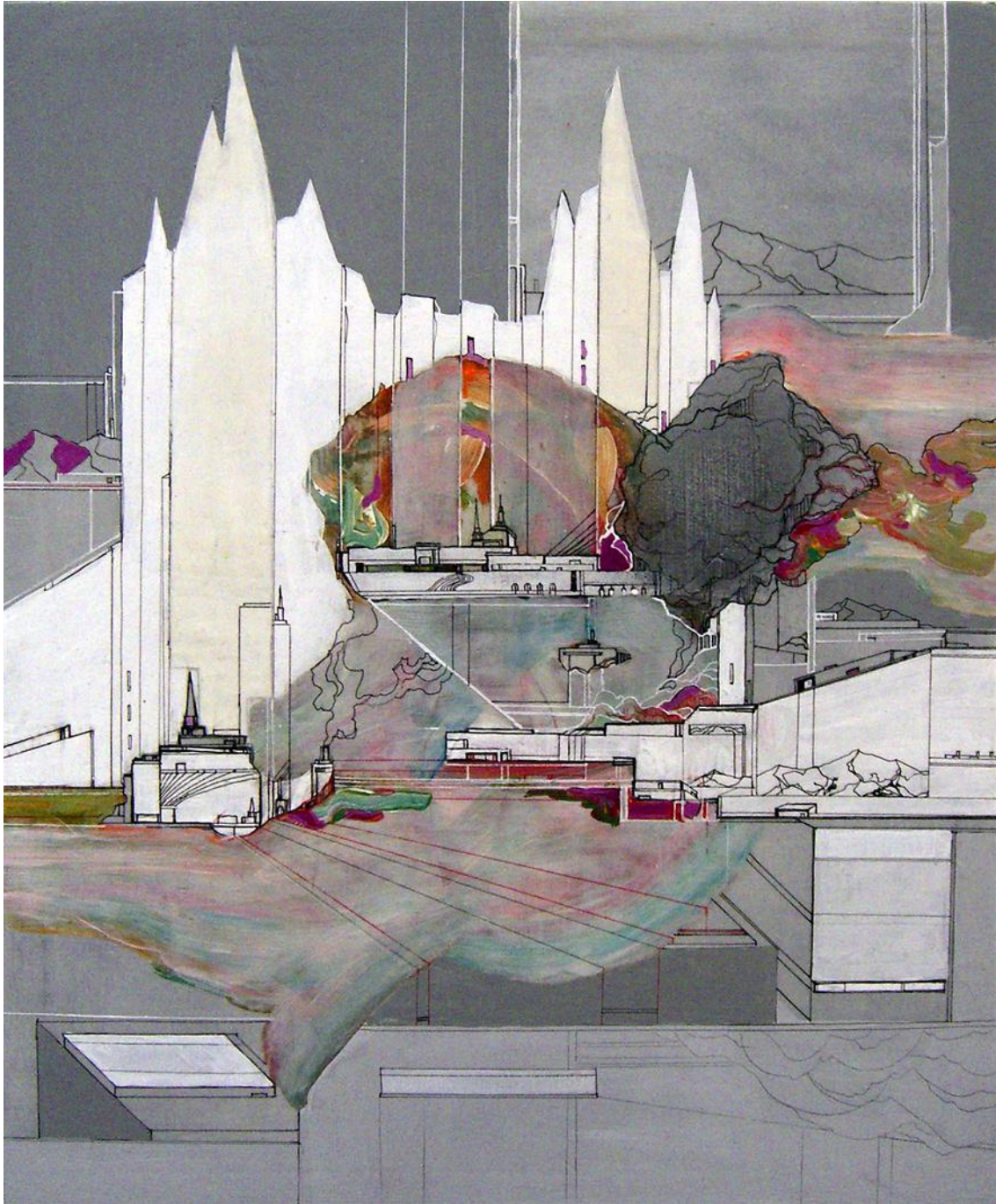
R.A. I'm really interested in space and how we understand and experience space. Working in 2d lets the viewer indulge in the illusion of 3D space allowing multiple impossible spaces to appear plausible. When I was an undergrad I first started using architectural elements purely as a spatial device. I just wanted to direct the eye forward and backward on the picture plane. It began to grow and become much more than that, but manipulating that space and creating complicated space one can visually travel through, especially spaces that might feel possible but could never exist in three dimensions, really excites me. Every choice from value, color, angle, texture, etc has a precise impact on spatial perception, those choices also effect the emotional content of those spaces. I love exploring as many varieties of those spaces as I can.

**K.N. Do you ever find yourself inventing totally unplanned and surprising spaces while working on an previously intentional spacial perception?**

R.A. All the time! Well, most of the time. Few of my spaces are planned and the ones I do have planned I will often connect or layer them onto other spaces creating a new space. Oftentimes I can't even make sense of some of the spaces I have created and get excited about that.

**K.N. Do you draft out these spaces, or just go straight to paint? Does painting and drawing work together in your process, or do the methods feel separate?**





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R.A. My plans and sketches are pretty vague and loose, if I make them. Sometimes I will start with some large gestural marks across the surface and just start pushing and pulling the space created by those marks. I heard Jimmy Page said that when he makes a mistake on stage he will repeat it 4 times and try to make it sound intentional. I think about that all the time while I paint and try to put myself in situations where I have to repeat a mistake multiple times to try and make it work. As for painting and drawing, I tend not to make much distinction between the two, they are fairly fluid and overlapping terms in my process. Although I do work differently on paper vs. canvas. I don't do too much sketching when trying to problem solve, I usually try to problem solve directly on the canvas and try to incorporate any bad decisions into the composition.

**K.N. I'm thinking of older pieces like "Extended" from 2005 compared to newer work like "Shelved" and "Stored" from this past year. Could you talk about extension vs. compartmentalization in your work?**

R.A. I like to collide as many opposites as possible often for the sheer sake of chance. I like to see what happens when you take something as majestic and vast as a mountain peak and contain it in a tiny box. I like investigation, compartmentalization and categorization and appreciate the tension of also being uncomfortable with taxonomy in a constantly evolving and mutating stream of life. Human understanding extends farther and wider than it ever has but that often reveals even broader vistas of ignorance.

**K.N. You stated that you've been thinking about theoretical physics rather than metaphysics. I read an article a couple**

**months ago about how theoretical physicists are teetering on this new horizon where "faith" will be forced to be addressed. As our understandings of physics become more and more complex and theory-based, we're reaching a point where we cannot in any way, shape, or form measure or see these things, and yet are supposed to believe them as possible and probable. Do you see any differences in this kind of "faith in theory" compared to**

**the various faiths of organized religion?**

R.A. I think if there truly were no way to measure these theories then you are right, they would have to be approached with faith. However, for it to qualify as a scientific theory it must by definition be testable and measurable. Theoretical physics rely on making bold assumptions about the universe and then using mathematics to prove whether or not such a thing is mathematically plausible. If it turns out the idea is plausible and it can be duplicated and verified by other researchers then that gives us a base of probability and an area to focus on and further verify. Science doesn't ask us to believe without any evidence, it is only because the evidence suggests something gives us reason to assume the idea

could, with further research, move from the realm of theoretical to practical. Scientific theories don't demand to be worshipped, prayed to, sung about and accuse the a believer of being morally inferior for scepticism or disbelief.

**K.N. Please teach us everything you know about color.**

R.A. ROYGBIV. Also, I have found that if I use color too much it strips

*The relationship of new technologies and their complementary and integral impact on our minds can expand, alter and distort our perception. Much like op-art and psychedelics in the 1960's awoke us to mental activities that we were previously ignorant of, our new tools of perceiving not only our universe but our neural processes have awoken our current generation to a larger, more complex and increasingly more accurate view of reality, bitches!*

*-Ricky Allman*



4.

**1. IF I WAS THE PROPHET I'D BE LIKE - BOOYAH!**  
 ACRYLIC, INK ON CANVAS  
 19X16"  
 2007

**2. STILL HERE**  
 ACRYLIC ON CANVAS  
 48X36"  
 2011

**3. DECONRETIZE**  
 ACRYLIC ON CANVAS  
 48X36"  
 2010

**4. SHELVED**  
 ACRYLIC ON CANVAS  
 36X48"  
 2011

it of it's potency. I try to be stingy with it if I really want color to function in the painting.

**K.N. Now teach us everything you know about White.**

R.A. I was lucky to work with Julia Jacquette in grad school, she painted a beautiful series of white wedding dresses and was able to uncover all of white's dark secrets and share a few with me. But in general when I want to use a lot of white I will try to make every possible variation in temperature and value and have it still read as white. She taught me about using chromatic grays to make various kinds of white and using language to identify difficult colors. Fore example, colors only exist in our minds, it is the visual label our brains give to specific electromagnetic wavelengths, so conceptualizing them can be tricky especially when two colors are very close. But labeling them and calling a color pink or white when it is hovering between the two can be very helpful.

Radiolab just did an incredibly fascinating piece about the role of language in the understanding of color.

**K.N. Do you remember how you were thinking about color and color choices when you first started painting? There's a lot of black in your paintings from 2005-2007.**

R.A. I was a literal believer in those years and was convinced the world would be destroyed in the not too distant future. I am naturally an optimist and always want to have hope for the future but my early indoctrination was pushing me against my nature and convincing me I had to be pessimistic about the future of the world and humanity. It was a strange time.

**K.N. Let's pretend that that next week the Fourth Dimension will drop us a big-ass book of Infallible Cosmic Truths regarding multiple universes/histories/string theory etc. Do you think it would have any effect on how people are actually living their lives and taking care of our planet and its populace?**

R.A. Well, it's tough to say. We have all kinds of truth's today that are disbelieved by huge portions of the population (evolution), so I'm sceptical of this book's power for large scale change. However, depending on what those truths were such as, wormholes are real and here is how you make one and go through it without being

obliterated, then yes I could see it having the biggest effect on humanity the world has ever known. But if it turns out there are crazy things out there and we have no way of accessing them in any meaningful personal ways, then that change would be more subtle. However, being a personal fan of truth, I think it is more preferable for society as a whole to believe things that are true rather than untrue and that basing our actions on factual information will yield more measurable and practical results overall for humanity rather than basing them on beliefs with no factual basis. For example, you can focus on and believe for 40 years that you can turn mayonnaise into ketchup with the mere power of your gaze but in the end it would be a colossal waste of time because no matter how much faith one has the mayonnaise still won't change.

**K.N. Would you personally be inspired by the individual whose faith was great enough for them to stare at mayonnaise for 40 years?**

R.A. No, it's a waste of time. I respect tenacity and dedication, but that person could have made some real contributions to the world if they would have engaged in reality. I would never want to outlaw someone from doing it, people can do whatever they want. But if someone were to do such a thing I don't think that person is making an honest and informed decision about their life because they have been led to believe something untrue about the world. If they understood reality then they would not choose to do such a thing.

**K.N. I'm hoping that you'll be making lots more work before a potential doomsday. What upcoming shows and projects do we have to look forward to?**

R.A. Well I can't paint now when I'm busy stockpiling weapons and food storage. But, if I can fashion a few meager art supplies down in my bunker and a eek out a provisional light source, I hope to be able to finish work for my solo show at Marine Contemporary in LA opening June 30 and then a group show about the Apocalypse with Damien Hirst and the Chapman brothers in Scotland at the Edinburgh Art Festival this August.

# BABY ONE MORE TIME

-  
*Photography* **MATIN ZAD**

-  
Creative Director **MELISSA MATOS**

-  
*Fashion Director* **NICKQUE PATTERSON**

-  
Grooming - **CIARA MCDONALD**



*George (Premier)- wearing **BURBERRY**, singing Dream Come True by SClub7*



*LOUKA (Storm)- wearing **Unconditional**, singing *Crush* by Jennifer Paige*



*Henry (Premier)- wearing A.P.C, singing The Sign by Ace of Base*



*Jack (AMCK), wearing ACNE, singing 2 become 1 by the Spice Girls*

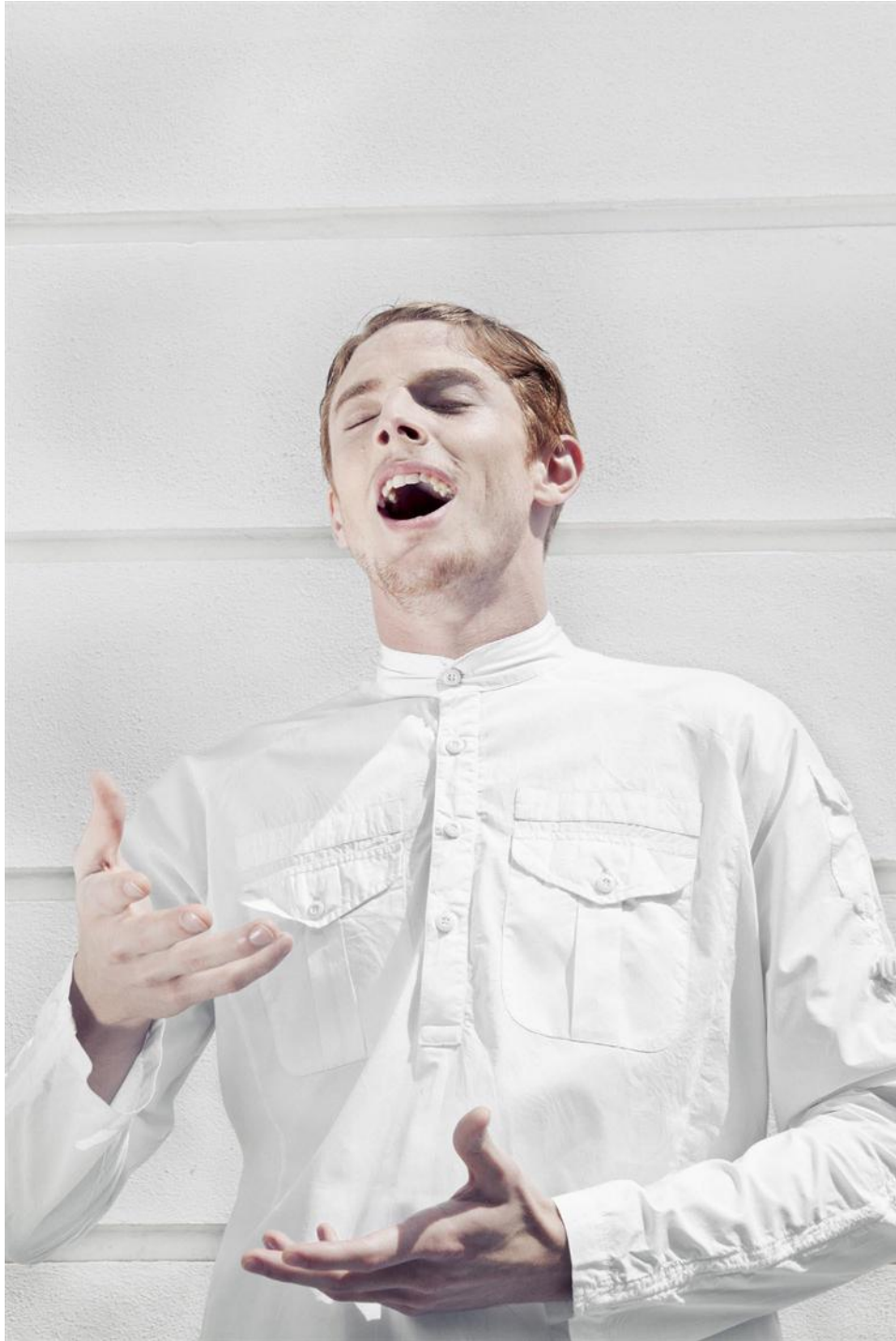




*Chris A (Storm), wearing TRUSST, singing Always Be My Baby by Mariah Carey*



*Abdella (AMCK), wearing LANVIN, singing Hit Me Baby One More Time by Britney Spears*



*IGOR (Premier)- wearing MAHARISHI, singing Frozen by Madonna*

# CHAD WYS

-

by Katherine Nonemaker

*"Everything is concealed in symbolism, hidden by veils of mystery and layers of cultural material. But it is psychic data, absolutely. All the letters and the numbers are here, all the colors of the spectrum, all the voices and sounds, all the code words and ceremonial phrases. It is just a question of deciphering, rearranging, peeling off the layers of unspeakability."*

-Don DeLillo's Murray Jay Siskind in *White Noise*

Multi-media artist, art historian, visual theorist - Chad Wys is most excellently uniting theory and practice through "an unending stream of experimentation with form and content," developing an immense and immensely beautiful number of paintings, composite sculptures, thrift-store ready-mades and photographs as the products of these investigations in de-construction, re-construction, re-appropriation and reproduction. With work ranging from the rather eerie digital paintings of his Nocturne series, the strangely melancholy photographs, and the smart and funny composites and ready-mades, Wys is reminding us of the necessity and importance of reflective and continuously active practice - art or otherwise and simultaneously proving why.

**Katherine Nonemaker: Give us a short linear narrative of the personal history of your growing body of incredibly varied work. Have you always worked with such a variety of medium?**

Chad Wys: My development as an artist has been schizophrenic. I've experimented with different media, combined techniques, invented new methodologies, and I've come to the creation of art via an indirect path through art history. As a child I drew pictures, I wrote poetry and short stories, and I got hold of my father's cameras whenever possible (shooting photographs in abundance, along with the occasional video). All the while I was also deeply absorbed in computer technologies and what might be accomplished through the complicated art of graphic design. Computers have had a tremendous influence on me, providing me with a technological language through which a potentially infinite number of ideas may be communicated. Throughout these minor experiments in technique, however, I'd

also been absorbed, and in some respects more so, in the study of art history. My passions for researching and analyzing the places art has been, and what art has meant to various cultures at various times, is inseparable from my purists as an artist. I am a photographer as much as I am a painter, and yet to label myself as one or the other—or, diplomatically, even as both—feels constrictive and, perhaps, not entirely honest. I'm a draftsman and a printmaker too, among other things, but to distinguish myself as one or the other feels inaccurate.

In an effort to subvert the traditional sense of what it means to be an artist, I try to agitate the use of mediums as much as I can. My way of coping with monotony is to avoid it at all costs through an unending stream of experimentation with form and content.

**K.N. What do you think the greatest benefits of working simultaneously on multiple projects are?**

C.W. I think the quality of each project risks greater visual depth and ideological expansion. One may struggle with a problem on a certain project and then apply what one has "figured out" somewhere else. I think artwork, in particular, informs other artwork. Each time I begin creating a piece I learn something new about the way I can create future pieces. I can carry one decision from project A to projects B and C and let it rest in as many places as I see fit. Additionally, for me at least, the ability to shift focus is essential. Each time I shift back and forth to a given visual or conceptual problem I can come to it anew. To alternate one's attention, as an artist, from a work that one is developing to another work that one is developing allows one to experience multiple aspects from a renewed perspective. Have you ever watched a favorite movie a second, third, or tenth time and discovered



1.

something you'd missed before? I think the same principle can apply to the development of art. Some artists function better creating labor- and time-intensive pieces one at a time and in slow succession; I, however, benefit from blunt pulses of action. I believe that sustained commitment would damage the effectiveness of what it is I do, much as it would have Jackson Pollock or Cy Twombly, for instance. The speed and extemporaneous nature of the creation undeniably informs the work and becomes an essential contributing aspect. That said, I certainly don't think one methodology is correct for everyone. I think it very much depends on the brain doing the work and what it is the artist is endeavoring.

**K.N. We talked briefly about the definition of "painting." Could you tell us about the thought processes and decisions behind your digital paintings, like the Nocturne series?**

C.W. When I created the Nocturne series I was embroiled in my graduate studies in Visual Culture at Illinois State University. I was reading visual theorists like Walter Benjamin and Roland Barthes and coming away from them with a critical awareness of reproductions and images in general. As part of my academic experiences in art history (as an undergraduate) and critical visual theory (as a graduate) I had already naturally evolved into an appropriation artist—using static and moving images, text, and objects from culture to communicate my concerns artistically. Studying the functions of images for so many years has inevitably informed by choices as a visual artist; in many respects my study of visual culture has replaced the traditional studio-based curriculum that artists so frequently engage. So, I'd been appropriating found objects from thrift stores, experimenting with photography, and studying Benjamin's theories of reproductions when I decided to try a digitally-based project.

I like the strange qualities inherent in digital

reproductions of centuries-old paintings. It's an odd journey and existence for an image to endure: to have been painted in 1800, for example, and reproduced somewhere on the web as a digital signal in 2012. I wanted to capture confusing and confused reproductions and to critique them through gestures of my own. In other words, I wanted to mark them, change them, and force them to appear like phantoms of the originals. Reproductions of paintings are visual iterations that are already far removed through the act of mechanical-digital replication, so, among other things, my gestures seek to confront that relationship.

**K.N. What is the story behind the Nocturne series? They are hauntingly beautiful.**

C.W. I've been captivated by portraiture of the 19<sup>th</sup> century, and earlier, for some time. Portrait paintings sometimes convey very basic information about the sitter—like his or her profession, economic station, and, if the artist is very skilled, even subtle hints about the sitter's personal psychology (Rembrandt, I'm looking at you). But so often we're left with a stoic figure who is a beautifully and strategically rendered mystery. We know very well from the artist's painfully precise rendering how the individual looked, down to the intimate curve of the lips and the choice of attire, but we have no substantive sense of the person's thoughts or motivations. That is the plight of the portraitist: communicating the sitter. And that is the plight of the viewer: receiving the artist's rendering of the sitter. With the Nocturne series I try to engage the viewer in a different set of visual problems and, at the same time, underscore the inherent problems of portraiture. By reverting the portrait to a seemingly previous state of construction—a state of disarray?—the viewer might finally be forced to acknowledge the portrait as containing inadequate information. More than that, one may view the portrait itself as a problem object and a problem image. And at the same time

I'm bringing attention to the characteristic problems of reproductions and how easily malleable they are.

**K.N. Can you tell us about the recurring themes of de-construction in your work?**

C.W. There is the theory of deconstruction that Jacques Derrida coined in the 1960s, and there is the literal, aesthetic deconstruction (or visible taking apart) that I may appear to be doing in some of my works. The theory and the aesthetic act are not linked in any way, nor are they mutually exclusive. I may address both in various degrees throughout my work, but I prefer to leave a great deal of responsibility with the viewer as to how those versions of deconstructing frame particular themes. Derrida's theory basically entails an examining of tradition, which I certainly do. It's an examining of cultural systems in an effort to critically explore and to subvert, if necessary, what tradition means; it's a critique of social systems in order to make way for the possible improvement of those systems. As postmodern philosophers have discovered, often the best way to improve a culture is for the culture itself to become self-reflexive and critically aware of its own practices. In that vein, I appropriate many motifs from art history in an effort to incite some critical awareness of what has gone on in art (re) production over many years and how it has been received by culture.

On a visual level, I employ methods of formal manipulation that cause some objects and images to seem as if they are in a state of construction, or I seem to forcibly revert the images to a state of disarray. That process might reasonably be described as the deconstruction of something that was once structurally "complete"; or my process may be described—somewhat paradoxically—as adding to the object or image by taking away aesthetic clarity. I add marks to objects and images to cause another conversation to occur around them. I am, in effect, asking



2.



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6.

the viewer to philosophically deconstruct the existence of the thing I appropriate, as well as deconstruct my own intervention with it. Ultimately, the viewer is the authority.

**K.N. Tell us about what the color white means to your work.**

C.W. As an artist I think of colors in reverse. I think of black as the combination of all imaginable colors, and I think of white as the complete absence of color. When I mix all of my paints together a terrible dark-brown goop is formed, or, from the chaos, I might manage a shade of black. On the other hand, none of my paints can be combined to establish a shade of white. I must purchase white at a store and be vigilant that no other colors mix with it for fear of damaging its purity. However, science has taught us that light—the true mother of color—does not work that way. I think of color in pigments, but our eyes respond to color as light. Scientifically, black is the absence of color and white is the combination of visible color. For me, however, “White” is the rarest and most fragile of all because I’m incapable of mixing any two or more pigments together to establish it on my own.

I think of “White” as the color of negative space because paper and canvas commonly provide a white base on which to work. I think of the “white space” of the art gallery, wherein the outside world is meant to recede and artwork is supposed to be pushed to the forefront of the viewers’ experience. I think of “White” as a formal and conceptual tool that provides striking, frenetic contrast when one uses it against a menagerie of opposing colors, or I think of “White” as silence and solace when it is used in lone abundance.

I think of “White” as symbolic of purity and innocence because I have been taught to, but that conflicts somewhat with my thoughts of “White” as a confusing and conflicted interpersonal identity. I think of “White” people and the myth of race. I’m a “white person”, but what does that mean? I identify as “White” because I’ve been nudged in that direction since before I had any voice on the matter, but I feel no distinct attachment

to the social history of that racial identity. A “white person” is an innocuous description that is utterly un-compelling to me because it communicates so little.

I can’t help but think of “White” always in comparison to other identities and other colors. But, on an aesthetic level, I also think of “White” as a great potential harmonizer. It’s a relatively neutral, vacuous, or sterile creative tool that can be used to harmonize entire compositions and interior/exterior spaces. “White” is perhaps the most unique of the colors we have names for because it is the most socially, creatively, and formally complex color of all.

**K.N. As someone who constantly re-appropriates cultural objects and histories, what objects within the realm of art history have been most influential to you?**

C.W. I’m significantly drawn to fine and decorative art from, say, the High Renaissance of the 15<sup>th</sup> century through the Pre-Raphaelite movement of the 19<sup>th</sup> century. That’s a large swath of time wherein artists heavily experimented with aesthetic beauty, sentimentalism, and luxury; thus, much of the Mannerist, Baroque, Rococo, and Romantic work created during that time appeals to a large number of people today. I’m interested in that mass appeal of art—nothing seems to be more massively captivating than beauty, sentiment, and luxury—and how superficial appeal fundamentally alters what art means culturally.

It seems that the mass appeal of fine and decorative art frequently translates into kitschy objects meant to mimic and reproduce finer works. For example, one can visit any given charity shop in the States and likely encounter decorative porcelain, china, and even resin or plastic figurines and dishes for under \$1 or \$2 that mimic the exquisite beauty of 18<sup>th</sup> century porcelain, for example—minus, of course, the quality and prestige of the finest antique varieties. What’s more, I can easily imagine the original owners treasuring their inferior \$1 and \$2 objects as if they were museum-caliber pieces. How many grandmothers

have chastised their grandchildren for playing too close to a collection of highly prized, but not highly priced, figurines? I find the mass reproduction of art intensely fascinating and so it has become the central concern of virtually every work I create.

**K.N. What kinds of upcoming projects or shows do we have to look forward to?**

C.W. My chances of being involved with several shows in the fall of 2012 are very high, so I invite anyone to keep an eye on my website ([www.chadwys.com](http://www.chadwys.com)), Twitter (@chadwys), or Facebook (Chad Wys) for information on future exhibitions.



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12.

**1. NOCTURNE 22**  
DIGITAL C-PRINT  
17.5" W X 28" H  
2011

**2. HARMONY 23**

**3. NOCTURNE 24**  
DIGITAL C-PRINT  
2011

**4. NOCTURNE 99**  
DIGITAL C-PRINT  
2011

**5. NOCTURNE 112**  
DIGITAL C-PRINT  
2011

**6. NOCTURNE 98**  
DIGITAL C-PRINT  
2011

**7. NOCTURNE 35**  
DIGITAL C-PRINT  
2011

**8. NOCTURNE 80**  
DIGITAL C-PRINT  
2011

**9. NOCTURNE 105**  
DIGITAL C-PRINT  
2011

**10. HARMONY 19**

**11. EMBRACE**  
PAINT ON CERAMIC  
COMPOSITE  
2011

**12. HANG**  
PAINT ON FOUND PRINT  
AND FRAME  
21" X 27" X 1"  
2011

# PAGAN POETRY

-  
*Photography* NICOLE MARIA WINKLER

-  
*Styling* EMELIE HULTQVIST  
&  
STELIOS STYLIANOU @ *Un-Categorize*

Dress JESSIE HANDS  
Shoes TIGRAN AVETISYAN





Dress HEOHWAN SIMULATION

Dress CHARLOTTE HELYAR



Dress ANN-SOFIE BACK ATELIÉR  
Shoes TIGRAN AVETISYAN



Top MARQUES ALMEIDA  
Trousers CHARLOTTE HELYAR  
Shoes TIGRAN AVETISYAN





Trousers & Belt YIFANG WANG





Coat MONKI Skirt LUCAS NASCIMENTO



Top CHARLOTTE HELYAR  
Skirt MONKI



Top STYLEIN  
Necklace YIFANG WANG

Dress JESSIE HANDS  
Chair JULIAN MAYOR



Make-up TOMOHIRO MURAMATSU  
Hair YOSHITAKA MIYAZAKI  
Model JENNIFER MESSELIER @ VIVA  
Set design JULIAN MAYOR  
Photographer's Assistant JAKE YARWOOD

Coat MONKI, Skirt LUCAS NASCIMENTO



# DARK SHADOWS

-  
*Photography* VASILISA FORBES

-  
*Fashion Director* NICKQUE PATTERSON

Coat HYUNGTAE KIM [K]  
Shirt CALVIN KLEIN  
Bag MATTHEW MILLER



Coat (under) BAART MANS AND SIEGEL  
Coat (under) MATTHEW MILLER  
Bottom BENEDICTE HOLMBOE





Jacket MARTINE ROSE  
Shirt HIROAKI KANAI



Shirt HIROAKI KANAI  
Top OMAR KASHOURA  
Trousers (over) ORSCHEL-READ  
Trousers (under) MARTINE ROSE





Suit and shirt LOU DALTON  
White shirt (around waist) MARTINE ROSE

Stylist Assistant: KITTY PATERSON & PERRIN SAYLAN  
Grooming: JOEY CHOY using MAC  
Hair: JOHN MULLAN @ Stone Hair using Phytio  
Model: JOURDAN COPELAND @ AMCK Models





Jacket JAMES SMALL  
Blazer JOHN GABRIEL-HARRISON  
Shirt OLIVER SPENCER

# YAGO HORTAL

by Katherine Nonemaker

Yago Hortal's paintings create a surrealistic tie between photorealism and abstraction. A strange tangle; offering confusion, but also the greatest sense of visual clarity. Hortal, who studied Fine Arts at the University of Barcelona, works primarily with acrylic paint on canvas and paper. His intensely detailed abstract paintings consist of splatters and swells of paint that should not be presupposed as simplistic. They are an analysis of the way the paint looks and behaves as it splashes itself around the canvas. Hortal's use of the paint lets one slide through space and experience a visual Candyland-type of playground. Hortal's stark and vibrant use of color asserts itself. The abrupt splashes and sprays argue with the slippery putty-like bands of paint, so that the viewer is consistently punched and enticed through each individual painting.

-Rachel Calloway

**Katherine Nonemaker: How did you get started painting, and what were your inspirations and motivations?**

Yago Hortal: Like most kids one of the first things I did was to draw and paint. I enjoyed it a lot and I continued doing it with my dad for some years. Now I can't stop doing it. Sincerely, I get inspired by my surroundings; the street, the gastronomy, art, my family and friends... I get motivated by all of that to keep going.

**K.N. As this summer's issue focuses on White, I'd love for you to talk to us a little bit about Color. What do the choices in color - especially regarding their interactions to white - mean to you in your work?**

Y.H. I like to work with the color instinctively. It's complicated to work with loads of colors thinking constantly about which ones are you going to use; that is why sometimes I just let myself go with what the painting needs or asks for. White helps me to organize the color and to direct the viewers gaze. It generates cleanness and calm and I think that is necessary in my work.

**K.N. Your paintings over the last year have definitely taken a new dimensionality - forms are now spilling and breaking out of the traditional rectangular format, and into the "spaces" around them. Could you tell us a little bit about the process behind these new decisions?**

Y.H. I think that is a logical evolution. With time I have been cleaning certain things of my paintings, leaving things that are not interesting anymore and discovering loads of new things.

Some paintings from last year were pretending to break out the format, and now it is real and physical. If you look at some of the past paintings you can see that they wanted to explode and jump out of the canvas. Now they don't want anymore, they just do it.

**K.N. The way you manipulate these forms and the colors within them is sometimes baffling. Could you describe your painting process?**

Y.H. My process is always developing and I always keep learning about it. That is why I don't have a fixed method, neither from start or to finish. My process is based on action-reaction-consequence completely opened. Is a long process that demands lots of investigation.

**K.N. You mentioned in a previous interview that you "look for a balance between chaos and order, something like a combination between a chess game and a boxing match" in each painting. How does this battle play out in the painting process? When do you find resolution? Is there resolution?**

Y.H. My paintings are based in visceral and rational moments. Sometimes the impulses are stronger than my mind and the other way round. That is why I thought that the comparison between a chess game and a boxing match was a very near illustration of my work that is a constant battle between my mind and my heart/stomach.

I can't only paint rationally because I think I would get bored but I can't only paint with the heart/stomach because I need something more to find what I look for. Sometimes this

research has a solution (a finished painting), but in other paintings I will find the solution in the future... after many paintings.

**K.N. You have stated that you work on multiple paintings at once - have you always done this, and do you think that this practice inspires and informs future work?**

Y.H. Of course. To work on more than one painting helps me to formalize all my impulses and ideas faster. If I only worked at one painting at a time I would get bored because I would not let go these ideas and impulses and the work would become monotonous. What happens when you work on more than one painting at a time is sometimes you have 30 paintings or more started that you have to finish and it becomes really difficult.

**K.N. Your work has gotten slicker, sharper, and more complex over time. Can you foresee any further changes for yourself in the future, or will we all just have to wait and see what happens?**

Y.H. I can suspect how my work is going to develop but during the process I always find interesting things that give me new ideas and at the same time it enriches my work in that moment. That is why is a bit difficult to know exactly which is my way because my language has been developing with the years because I have been working a lot. Now I am interested in some things that perhaps in the future I already will get through them and perhaps will take me to other discoveries or open me other paths.

**K.N. What upcoming shows do we have to look forward to?**

Y.H. Right now I have some projects that have to be confirmed but I don't like to talk about them until they happen. You can follow the upcoming projects on my site - [yagohortal.com](http://yagohortal.com)













**1. KL40**  
ACRYLIC ON CANVAS 25CM X 20CM  
2011

**2. KL30**  
ACRYLIC ON CANVAS 130CM X 100CM  
2011

**3. KL49**  
ACRYLIC ON CANVAS 130CM X 100CM  
2011

**4. KL32**  
ACRYLIC ON CANVAS 100CM X 130CM  
2011

# COME IN STRANGER

-  
*Photography* JENNIFER ENDOM

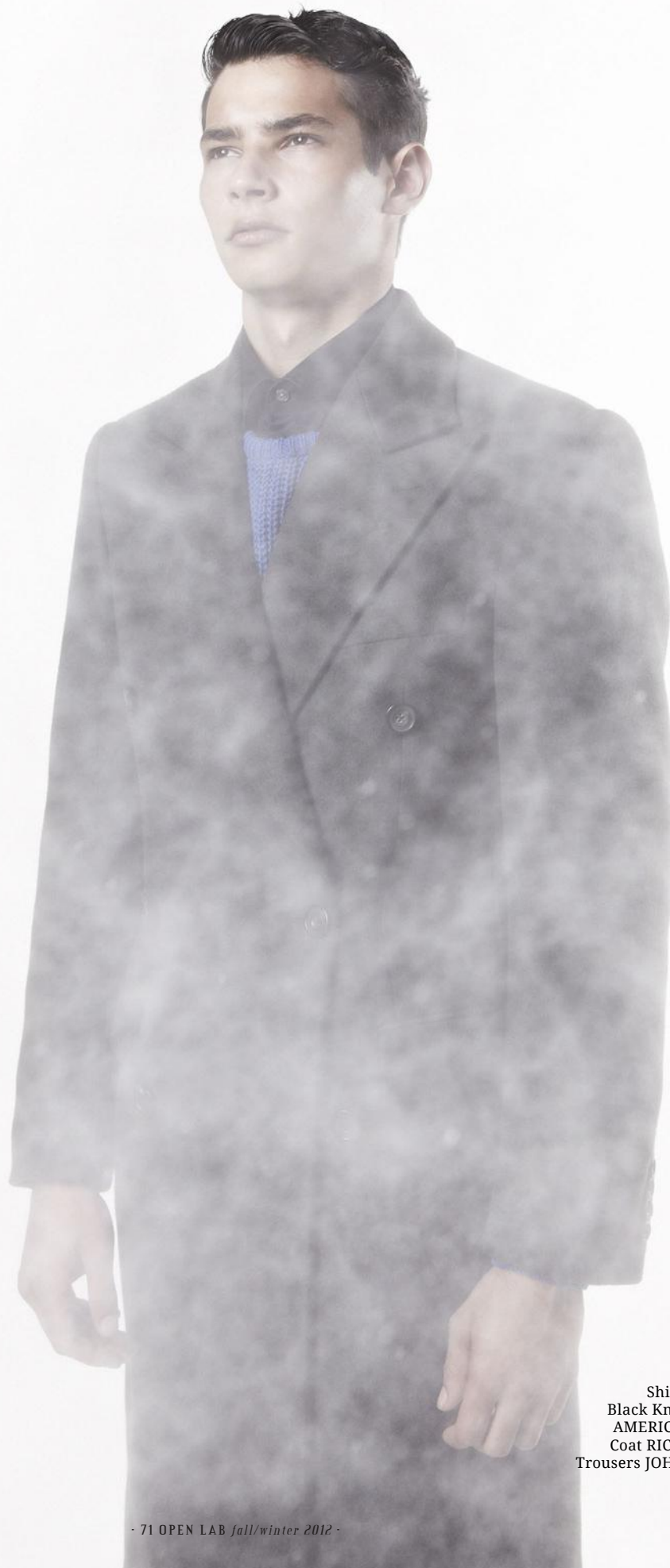
-  
*Styling* FERNANDO TORRES @ BlocSix



Shirt & Pants JMASKREY

Shirt JMASKREY





Shirt Hugo BOSS  
Black Knitted sweater  
AMERICAN APPAREL  
Coat RICHARD JAMES  
Trousers JOHN VARVATOS

Coat WON HUNDRED  
Leather arm piece JOHN  
VARVATOS  
Trousers BEN SHERMAN





Shirt HUGO BOSS  
Orange Sweater ASHER LEVINE  
Trousers HUGO BOSS

Make Up MIYUKI ISHIZUKA using M.A.C  
Hair MICHIKO YOSHIDA *Bumble & bumble*  
Models MATTHEW BELL @ *Elite London*  
& JOSHUA MORONEY @ *FM*



# FALL TO GRACE

-  
*Photography* SARAH BRIMLEY

-  
*Fashion Director* NICKQUE PATTERSON

Dress EUDON CHOI  
Necklace MARIA PIANA





Top MARYLING  
Skirt MALENE  
ODDERSHEDE BACH

Shirt STAR HU  
Blazer & trouser LOUISE AMSTRUP  
Shoes FINSK FOR LOUISE AMSTRUP





Top DINU BODICIU  
Skirt JAMES HOCK



*Kathryn wears*  
Dress GESTUZ  
Top (worn over dress) GALLERY 4

*Megan wears*  
DRESS GALLERY 4  
Necklace ELSA SMITH





Dress GEORGIA HARDINGE







*(page 74)* Megan wears  
BLAZER AND SKIRT STAR HU

*Kathryn wears*  
Shirt JEAN PIERRE BRAGANZA  
Boots TENGIZ CHARKVIANI

Photo Assistants ANNA MICHELL & NADINE DIX  
Style Assistants KITTY PATERSON & PERRIN SAYLON  
Hair CHRISTIAN LONDON  
Hair Assistant SARAH HILL  
Make-Up LUCY GIBSON using MAC Cosmetics  
Nails PINKITA

# COMME des GARÇONS<sup>\*</sup> White Drama

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Exposition hors les murs de Galliera,  
musée de la Mode de la Ville de Paris



## WHITE DRAMA

-  
*Text by Nickque Patterson*  
*Photos by Matthieu Lavau*

In a lane of sprinters the house of Comme Des Garçons glides through slowly but silently. Lead by the extraordinary mind of Rei Kawakubo, the esteemed label founded in 1969 has paved the way for many newcomers and trademarked a silhouette and unfinished finishing that makes designs instantly recognizable. It is attributes such as these that have made the fashion label stand in galleries almost as often as they premiere on the runway.

The exhibition takes from the pure priory runway show and stands as sectioned installation. This RTW collection with a couture consultation overlooking "Life", is dramatically and theatrically set. The clothes are split according to sub-themes: Birth, Marriage, Death & eventually Salvation. Each theme is displayed within a see-through bubble as if the rich yet limp garments were to be worn by divine entities. Kawakubo revisits "Ready to wear" in a collection distinctly crafted as couture. This masterpiece was accentuated with strokes of "darkness" coming from inflated black rubber headpieces (by Gary Card Flowers) and hand painted graffiti (by Oyama Enrico). The monochrome and detail of the pieces balance the moments of overload, stylistically uniting art and fashion.

To those that say "when compared to yesteryears and media influence, fashion nowadays is in a rut", one could argue that high brands try their best (and succeed) to be visionary. Amidst today's fashion designers, Rei Kawakubo wonderfully stands out as an important person for the soul of fashion. Fashion can benefit from "dramas" like this one.



## J.JS. LEE

Text by Nickque Patterson  
Photos by Rachell Smith

For Korean designer Jackie Lee the technique came before the design, the designer who spent five years as a pattern cutter in her home city of Seoul and two as Master Pattern Cutter for KISA London honed making garments before developing her label. This history has created the J.JS. LEE finish, a clean, minimal well crafted body of work.

**Nickque Patterson. Tell us about your time as a student at Central Saint Martins.**

Jackie Lee. I was able to find my signature/identity at CSM. It was a very tough course but very worthwhile. Winning the Harrods Award has drove me to launch my label, it brought me confidence as a designer and helped me set up business.

**NP. What is the inspiration for the AW12 collection?**

JL. The collection took its inspiration from the innocence and purity of clouds and shadows from the window view of an airplane.

**NP. Tell us about the development of the AW12 collection**

JL. I normally develop fabric to create a new technique on fabric. In AW12 collection you can see the felted detail to describe the clouds with padded fabric.

**NP. Which fabrics did you use and why?**

JL. Cold fabric for out shell with wadding inside. It looks very summery but wintery in reality. Silk crepe was chosen for the cold feeling and wool felted knit was combined for A/W12.

**NP. Who is the ultimate JS Lee woman?**

JL. A modern woman who is concerned with looking sharp in a uniquely feminine way.

**NP. What was easiest and hardest part of your design process and why?**

JL. Pattern cutting is the easiest part because I was a pattern cutter for 7 years. The hardest part is the production that I promise to clients.

**NP. Is it difficult capturing the original concept for a collection once committed?**

JL. It is not really difficult but I don't want to call it capturing but developing. The original concept needs to be developed. I see a slightly different outcome from the original concept at the end but it is

because of the 'development'.

**NP. Do you set yourself deadlines for each sector of design to be completed or work organically?**

JL. I am very good at time managing. There are always deadlines.

**NP. Do you keep a firm hand on the collection post design or do you then let it blossom involving stylist etc for show and why?**

JL. I don't get a stylist involved at the first stage. I do keep a firm hand on my collection to make sure my design doesn't change. However, I listen to opinions from stylists regarding styling the finished collection.

**NP. What's your very first fashion memory?**

JL. Chanel vintage in my mum's wardrobe was stunning. I was about 10 years old.

**NP. What inspired you to become a fashion designer?**

JL. My mother's passion for fashion has been the biggest influence. I always loved creating something new because of my mother who used to knit clothes for me when I was a kid. After working as a pattern cutter, I have got more confidence with design.

**NP. What is the core of the brand?**

JL. Mood and Quality. No matter the colour and concept, all my collection must be sleek, minimal and modern.

**NP. Words which captures the brand?**

JL. Minimal, modern and new. Not just for a season but long term.

**NP. Would you do menswear under your label?**

JL. Yes !!!! very soon.

**NP. What's next?**

JL. Bag collaboration will be released for S/S13

**NP. Ultimately what would you like to be remembered for as a designer?**

JL. Minimal designer who creates 'Jackie's Style'





*Fashion Director Nickque Patterson  
Make Up Laurey Simmons using Bobbi Brown  
Hair Sheridan Ward  
Model Gana @ Profile  
Photography assistant Rose Patterson*

During the summer of 2012, London saw several new players take to its fields with Olympic fever. Years of training, conditioning, and rule learning were put to the test mercilessly in front of audiences consisting of millions. But as French sociologist and philosopher Pierre Bourdieu observed, the idea of 'fields' isn't something that's limited to sport. Fashion has constructed its own field on to which its own self-perpetuating game is played. The dominating team, those established names which rule the catwalks season after, take their positions with calculated grace in defence of their position at the top. In defence of what? The new crop. Those new players who have been honing their understanding of fashion, of image and of the rules that govern both. But as our dear Bourdieu reminds us, an opposition on any cultural field is always underlined by a shared love of the game. Fashion loves a new face above all else. Their power is inherent.

Text by Megan Wray Schertler

## **FRESHMEN** **CLASS**

*Photography*  
& *Art Direction*  
Saty + Pratha

*Styling*  
Naz & Kusi  
@ Tzarkusi

*Make-up* Tomohiro  
Muramatsu  
*Hair* Masato Inoue  
Photography assistant  
Drew Whittam  
Models: Anders @  
Elite, Henry @ Select,  
Grace @ Next, Oliver  
@ Elite, Hye Seung  
@ IMG Jimmy Q. @  
Select, Jessica P. @  
Models1, Harry C. @  
AMCK, Tunde @ Elite,  
Eryck @ Elite, Channa  
@ Models1  
Casting by The Eye  
Casting  
Chairs 'Window Series'  
by Donna Walker

Name: Harry Curran  
Hometown: Southend-on-Sea,  
Essex  
Age: 22  
Curran found himself walking for  
James Small at London Fashion  
Week only two days after being  
discovered on the Underground.  
Claiming that his knowledge of  
fashion was virtually non-existent  
before modelling, he admits that  
his favourite thing about his new  
job is the buzz he gets just before  
stepping out on the catwalk. Oh,  
and getting to see Paris wasn't so  
bad, either.

Name: Eryck Laframboise  
Hometown: Montreal, Quebec  
Age: 20  
Usually, when a girl chats up  
a guy in class she asks to go  
out on a date, not take him to  
a modelling agency as was the  
case for Laframboise, scouted by  
a girl in his math class. But she  
was wrong to take him for just  
another pretty face; "I've always  
wanted to start my own company.  
It's still one of my goals. But right  
now I'm modelling full-time. Yes,  
it's on!"

Name: Oliver Greenhall  
Age: 19  
Hometown: Prestwick, Scotland  
Oliver Greenhall has a trick up  
his sleeve when it comes to  
jumping the difficult hurdle that  
is being a new face – his mother  
was a model and is armed with  
valuable advice. His ambitions in  
front of the lens extend beyond  
the printed image and is nurturing  
an acting career alongside his  
modelling: "My dream job?  
Absolutely, it would be working  
with Christopher Nolan. He's my  
favourite director".

Name: Anders Hayward  
Age: 17  
Hometown: South-east London  
Training at the London  
Contemporary Dance School in  
both modern and contemporary,  
Anders Hayward seems poised to  
be the male equivalent of fellow  
dancers Karlie Kloss and Coco

Rocha: "Photographers seem to  
love the fact that I dance. It has  
definitely helped me understand  
how to move in front of and relate  
to the camera". If you can't find  
him warming up, however, then  
chances are he's high-tailed it  
for the buffet. "My favorite part  
is definitely all of the free food. I  
once went to a casting in Paris  
where they invited me to lunch  
and then decided to cast me.  
What better way to get a job".

Name: Henry Pedro-Wright  
Age: 21  
Hometown: Hammersmith,  
London  
Rather than winning fashion over,  
it was fashion that had to court  
Henry Pedro-Wright. "I didn't  
know what to expect at first but  
I've been lucky and have met  
lots of great photographers". His  
game plan is to take it day by day,  
enjoying each job as it comes,  
travelling and learning as much as  
possible. Keeping them wanting  
more is one of the oldest games  
in the book. And it's working.

Name: Jimmy Quaintance  
Age: 24  
Hometown: Los Angeles, USA  
It is impossible not to stare when  
Jimmy Quaintance walks into  
the room. Armed with a face that  
pays homage to Hollywood's  
bad boys, Quaintance is equally  
known for his incredible tattoos  
and impeccable style. Actor,  
singer, tattoo artist, professional  
skateboarder, a quick glance at  
his resume confirms that he's a  
jack of all trades and master of  
many. "I strive to be the best at  
whatever I do. So I'm going to do  
exactly that with modelling."

Name: Tunde Kiss  
Age: 20  
Hometown: Budapest, Hungary  
After taking her native Hungary  
by storm, Tunde Kiss arrived in  
London with different intentions on  
entering the fashion industry and  
began to study fashion design  
with an specific interest in lingerie.  
But don't call her foray into

modelling a sidetrack: "I believe  
in letting things happen. When  
it's time then I will find my place  
in the industry. Shoots are always  
fun as long as there is a team that  
believes in what they're doing".

Name: Jessica Pain  
Age: 18  
Hometown: Norfolk, UK  
Hailing from the windy coastal  
area of Norfolk, travelling (and  
often) is easily Jessica's favorite  
thing about modelling. But some  
of the surprises that modelling  
has thrown her way have taken  
a bit of adjusting - her newly  
cropped tresses make her primed  
and ready for the Spring/Summer  
13 season.

Name: Chana D.  
Age: 19  
Hometown: Dominican Republic  
Despite being born on the other  
side of the Atlantic, Chana  
embodies the strong look of  
London (her newly adopted home)  
to perfection. A girl with such  
fierce looks can only be found to  
have equally fierce determination  
- "If I wasn't modelling, I would go  
back to university to become a  
doctor".

Name: Hye Seung  
Age: 21  
Hometown: Seoul, Korea  
During the last London Fashion  
Week Hye walked for PPO  
and Craig Lawrence, emerging  
talent perfectly matched with an  
emerging face. "Working with  
people in the fashion industry  
is amazing but it has made  
me want to be the one making  
the decisions, constructing the  
concept".

Name: Grace Veenman  
Age: 17  
Hometown: Cambridge, UK  
"I was scouted at Redding  
Festival about a year ago but my  
agent and I decided to wait a year  
before I went at it full time. I'm  
really glad I waited. I feel like I've  
doing it on my terms".



Jimmy wears  
Vest NIKE  
Shorts LACOST E  
Trainers GOURMET  
Socks HANES





*Tunde wears*  
Dress AQUA  
Trainers NIKE



Grace wears  
Dress KSUBI  
Trainers NIKE



*Anders wears*  
Shirt THE ONLY SON  
Shorts BEYOND RETRO  
Cap NIKE  
Trainers CONVERSE  
Socks HANES



*Jessica wears*  
Sport bra NIKE  
Skirt LIZ BLACK



Henry wears  
Top AQUA  
Pants T.LIPOP



*Oliver wears*  
Shirt FOLK  
Cashmere jumper  
FORGOTTEN FUTURE  
Shorts NIKE  
Trainers GOURMET  
Socks HANES

Channa wears  
Blouse & Culotte  
MARGARET HOWELL  
Trainers GOURMET





*Eryck wears*  
Polo shirt MARGARET HOWELL





*Hye wears*  
Dress JEAN PIERRE BRAGANZA



*Harry wears*  
Crew neck jumper FANNY & JESSY  
Jacket TIMBERLAND

# MELANCHOLY HILL

-  
*Photography* DELWIN KAMARA

-  
*Styling* TJ GUSTAVE



Coat PHILLIP LIM  
Shirt *Plectrum* by BEN SHERMAN

Coat HENRIK VIBSKOV  
Button Down Shirt  
RALEIGH WORKSHOP  
Sweater *Shades of Grey*  
by MICAH COHEN



Shirt *Original Penguin*  
by MUNSINGWEAR  
Collar Tips *Vintage*  
Pants ISSEY MIYAKE







Shirt and Jacket SOULLAND  
Pants HENRIK VIBSKOV





Hat *Vintage*  
Jacket PHILLIP LIM  
Vest *Shades of Grey*  
by MICAH COHEN  
Shirt SOULLAND  
Pants HENRIK VIBSKOV

Jacket and Pants PHILLIP LIM  
Shirt *Plectrum* by BEN SHERMAN

Grooming MARISA BOLLMAN  
Model JAKE SHORTALL @ *Major*



# BLANK OR WHITE

—  
*Photography* HERRING & HERRING

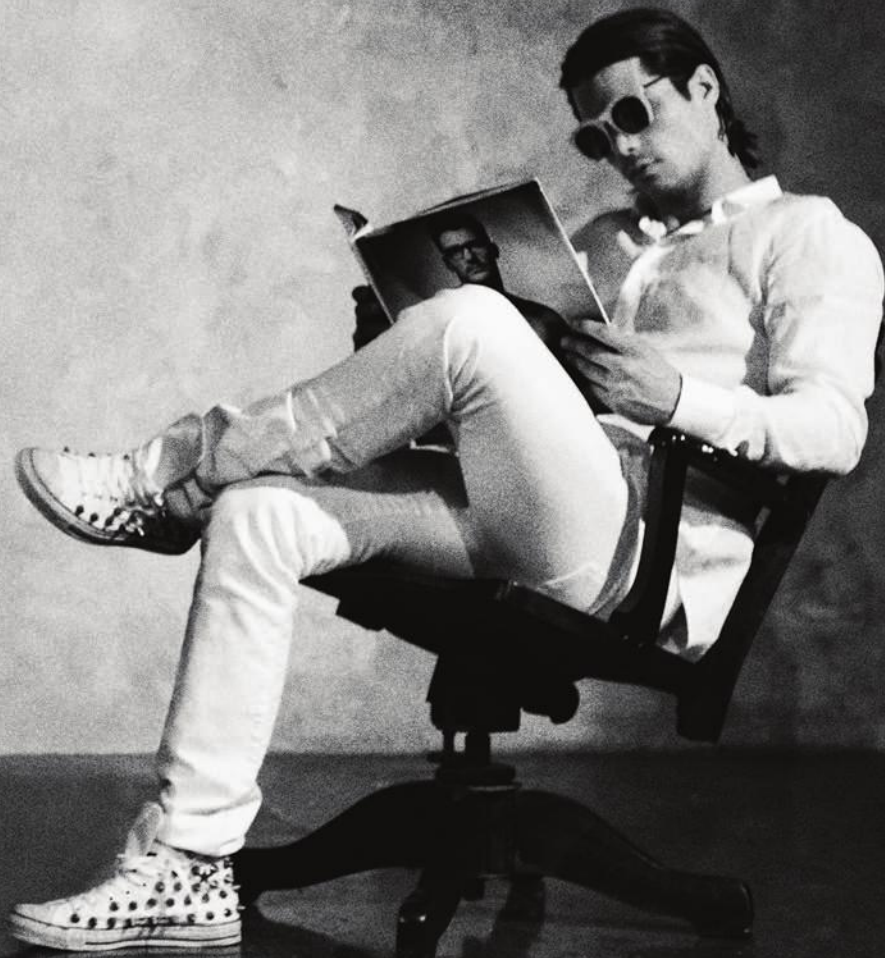
—  
*Styling* JANA ADLER



White Lace Bustier &  
Back Lace up Panties  
KIKI DE MONTPARNASSE  
Glasses GREY ANT  
Shoes Stylist's Own



Shirt & jeans DIOR HOMME  
Sneakers BESS NYC  
Glasses GREY ANT



*Fred wears*  
Suiting DIOR HOMME  
Shoes PF FLYERS  
Glasses GUCCI

*Aksana wears*  
Suiting by DIOR HOMME







*Fred wears*  
Shirt RICHARD CHAI  
Silver Chain RING UGO CACCIATORI

*Aksana wears*  
White Felt Hat YESTADT MILLINER





*Fred wears*  
Tee-shirt AMERICAN APPAREL  
Necklace TENDENZA

*Aksana wears*  
White Lace Bustier KIKI DE MONTPARNASSE  
White Skull Ring LAZARO  
Oversized Engraved Chain Bracelet UGO CACCIATORI





Necklace TENDENZA

Makeup CYNDLE STRAWHECKER @

*The Wall Group*

Hair EMILEA MAUS

Models FRED LAATSCH @ *New York Models*

AKSANA SAMY @ *One.1*



FIN.



