





BALENCIAGA

MIRROR



end.

begin.

"Erotic women will be fighting, bleeding, and even dying throughout Kristen's intriguing work."

Kristen Lui-Wong

Born : September 1991, San Francisco

Education: The Pratt Institute, Brooklyn

Her work: "Erotic women will be fighting, bleeding, and even dying throughout Kristen's intriguing work." - Highlark Magazine

Best Known For: "Kill Them, Crush Me" her largest and most ambitious piece Kristen has created showing her bright and provocative work at its best.

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Los-Angeles-based illustrator Kristen Lui-Wong depicts fierce and strong females in fluorescent hues, creating modern-day tapestries filled with contemporary references and obscure details to fill the space.

With a touch of erotic fantasy showed in her illustrations which comes through with the characters that she creates in her pieces, through interacting seductively with each other and various objects around them. She commented that "(she has) always been fascinated with the more aggressive, animalistic side of human nature", which is shown in the vivid imagery and colour she uses in her work. Only portraying confident females in her art, with tortilla-shaped breasts and snake-like tongues exploring the two-dimensional world that Kristen has created.





Polly Nor

Born: June 1989, London

Education: Loughborough University

Her work: "Frank, devilish and unabashed in its representation of real girls and their own personal space." - People of Print

Best Known For: Her unmistakably style of "grotesque" and devilish creatures.

North West London-based illustrator, Polly Nor gained an immense following through her "dark and satirical drawings of women and their demons". The characters she creates are reminiscent of the cartoon series

Daria, as the illustrator chooses to focus on the elements of the female body that are often not discussed.

Being bold with her content as she depicts personal worries, secret sexual tendencies and mundane habits she explores the woes of being a woman in a humorous way. The reoccurring devilish character that Polly continues to use represents this with a charming relatability, whether she is unfolding something erotic or grim.

"Frank, devilish and unabashed in its representation of real girls and their own personal space."

Marie Jacotey

Born: 1988, Paris

Education: Royal College of Art, London

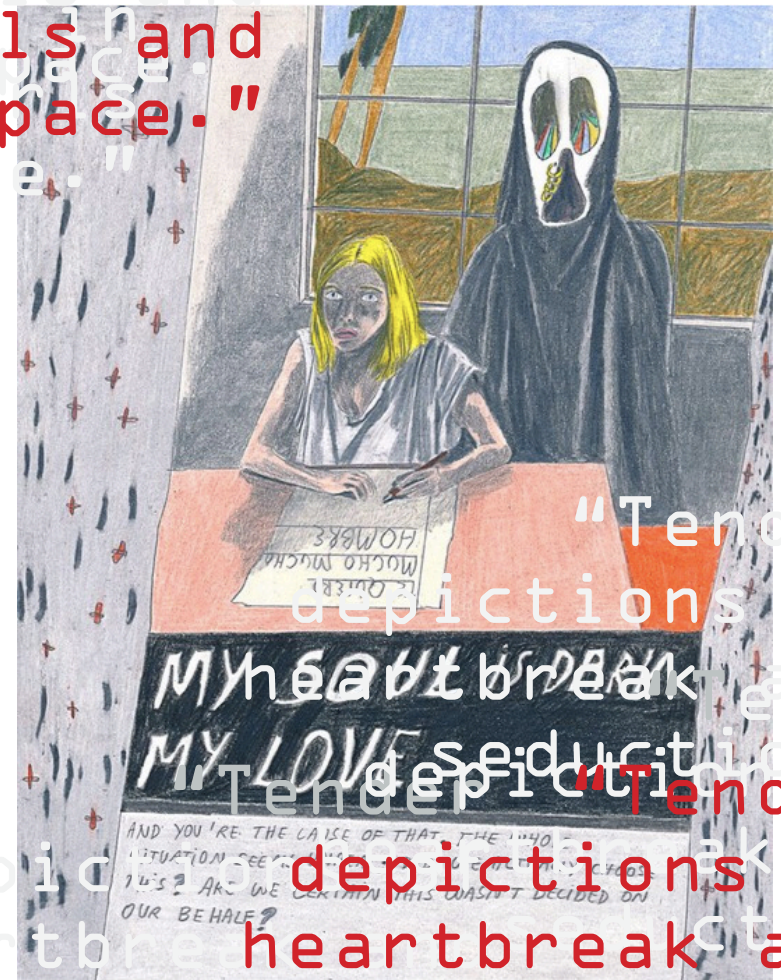
Her work: "Tender depictions of heartbreak and seduction" - Another Magazine

Best Known For: "My Soul is Dark", a series of pieces expressing her love for comics and cinema, depicting the female experience of relationships.

"I was drawn to the intimacy (and lack thereof) that such a place beholds. It's for this reason that I've chosen to include torn bits of a journal in the textile installation. It's meant to look like one's diary has been torn up and spread across the room. It's also meant to elaborate on that feeling of being in someone's room and using the walls and the beds as a canvas."

Even after expressing the difficulty of sharing personal emotions in her work, Marie Jacotey surprised many with intimacy within relationships as the heart of her latest show, Goodbye Darkness. Taking form as a bedroom the exhibition includes a 25-metre textile installation, in addition to the silver-coated mattresses embellished with hand-drawn images and text.

The elaborate and attentive artwork spreads itself across the gallery space, giving the viewer an immersive and engaging experience of how relationships can consume you and shape the person you become.



"Tender depictions of heartbreak and seduction"

FIVE FEMALE ARTISTS WHOSE WORK IS ALL ABOUT WOMEN

words by Olivia Kellerman
Diane, 3:33pm, March 10th

Exploring the female body has been a key concept in art work for hundreds of years, many artists have come and gone expressing the female form in so many mediums. Here, we have collated a list of modern artist who we feel have chosen to represent the female form in new and enticing ways.

Jenny Saville

Born : May 1970, Cambridge

Education: Glasgow School of Art

Her work: "If her oeuvre doesn't offer a pretty picture of humanity, she believes it's an honest one." - Artsy Editorial

Best Known For: "Propped", the ground-breaking self-portrait that led her to become the world's most expensive living female artist.

By feet paintings magnifying the raw details of the female body propelled artist Jenny Saville to become "the most expensive living female artist". Her artistic choices and depictions of human form transcend the lines between classical and modern figuration.

Heavily applying oil paint in layers to create flesh as visceral as itself, Jenny Saville's work expresses her interest in "imperfections" as she captures the details of the real world. Her canvases have shown pregnant bellies, faces squished against plexiglass and erotic moments being observed by others.

Saville separates her work from the classics through the aggressive form her art sometimes takes, with red marks slashed across faces to off-set the viewer. It is difficult to not feel something looking at her work.



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"If her oeuvre doesn't offer a pretty picture of humanity, she believes it's an honest one."

career. Physically cutting out images from print media to create surreal collections of work, she focuses her work on questioning social constructs.

Combining everyday images of domestic items with pornographic material, her vivid graphics work violates and adorns the female body. She has transformed her work into different forms, from her initial collages to moving on to her own aesthetic portraiture work. She has combined many art forms to express her views on violence, sexuality, feminism, desire and morbidity in her instantly recognisable pieces.

Linder Sterling

Born: 1954, Liverpool

Education: Manchester Polytechnic (now Manchester Metropolitan University)

Her work: Sterling focuses on questions of gender, commodity and display. "Her work as a provocateur and outspoken feminist has always moved beyond the mere page." - The Guardian

Best known for: The 1977 collage used on the Buzzcocks' 'Orgasm Addict'.

A key figure in the punk movement and a master of photomontage, Linder thus far has enjoyed a noticeably exciting and prolific



"Her work as a provocateur and outspoken feminist has always moved beyond the mere page."





A man with short, reddish hair and a beard, wearing a pinstriped suit, white shirt, and patterned tie, stands in the center of a lecture hall. He is positioned on a set of wooden stairs. The lecture hall has rows of purple seats with wooden desks. In the background, there is a red door with a green exit sign and a framed picture on the wall. The lighting is warm and focused on the man.

AGENT COOPER

Model - Rame1 Usherwood

Photography - Olivia Kellerman



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t w e r

The Prestigious Academy That is Producing The Best of The Best

words by Dempsey Berry

Diane, 2:24pm, March 2nd

Antwerp, Belgium- a small city with a population of 50,000. Famous for its seaport, beer and being home of the diamond. However, the city has also become renowned for the prestigious Royal Academy of Fine Arts. The academy has produced exceptional world-famous fashion designers including Martin Margiela, Dries Van Noten, Haider Ackerman and "hundreds of anonymous graduates working in teams all over the world" comments Walter van Beirendonck, head of the fashion department at the Academy.

Founded in 1663 by David Teniers the Younger, painter to the Archduke Leopold and Don Juan of Austria, the Royal Academy is one of the oldest schools of art in the world and is recognised for its tradition in higher arts and design education and looks set to continue producing all-star designers.

Accepting 60-70 students each year on to their BA programme, fewer than 20 actually graduate. The avant-garde art and design school aim to continuously push students to their limits.

The fashion course first gained its sterling reputation when the 'Antwerp six' were formed. This extremely diverse group of designers which included Ana Demeulemeester and Walter Van Beirendonck had a big impact on the fashion scene and went from Belgium out to the global industry, inspiring many international students to study in Antwerp.

According to some, the success of the school is down to its exceptional and unique teaching methods. "The methodology of the courses hasn't changed in 50 years.", stated Linda Loppa, who was head of the fashion department for 25 years, to Business of Fashion. "You can't explain this on paper. The key element of the success of the school is the team at the faculty. They know each other so well. That makes it very special."

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Maria Murteira, 23, is currently studying at the Royal Academy of Fine Arts and is in the last year of her Bachelor's degree. I spoke to her to find out what life is like as a student at one of the most respected academy's around today. Q&A with Marie Isabel Queimado Murteira

What attracted you to study at The Royal Academy of Fine Arts?

Mostly, the fact that is an Academy of Fine Arts and has a lot of courses to choose from.

What did/do you study?

Currently in Antwerp, doing my Erasmus, I'm integrating the printmaking course but I'm originally a paint student from Portugal.

Which year of study are you in or are you a graduate?

In the last year of Bachelor.

Where do you see yourself going with your career once you've graduated?

It will sound a little bit utopic but I see myself as a painter, at least is what I would like to do. I would also enjoy making connections with museums and art galleries.

How would you describe your studies at the academy?

Because I'm an Erasmus student I mostly have studio work in the printmaking department, which is always practical work. I'm glad I am studying here because the teachers of printmaking are so helpful and excellent teachers which leads me to a more consistent way of working in my prints and also gives me an acknowledgement of the techniques.

What advice would you give to future students of the academy?

I would say to them to enjoy the good things about the academy especially the conditions they provide you with (big studios, a lot of work machines, the teachers).

Is the academy as tough as everyone makes it out to be?

I would not describe it as tough but maybe as strict, and for me that is a positive thing because it's more challenging and prepares the students for the world out there.

What change would you like to see in the industry you work/study in?

In general, talking about the painting world, I would like that more people could appreciate art and give value to the students that are starting their career as artists because it's a difficult path to take and usually is not appreciated by society. Also, there should be more people investing in these young artists and the art world should not be closed to an elite.

How do you handle stress?

It's hard to handle the stress because it's something you can't control but I when I feel stressful I try to not think about it that much and have some kind of distraction as watching a movie or simply talking with someone about the things that are stressing me out.

What are your greatest strengths and weaknesses?

I think my greatest strength is to be perfectionist in everything I do and my biggest weakness is not being confident of myself.



An insight into the 'art experience'

How is art moving away from a cold painting to a powerful performance? Beyond The Gallery Wall

Sweaty, loud, physical, sometimes-funny and often in your face... the best new art is all about real life and human interaction.

words by colleen considine

"we are a much closer world brought together via the internet and social media. Our communities are no longer local and we can, therefore, connect globally on very personal subjects."

Diane, 1:47 pm, February 3rd.

At the National Portrait early this year, whilst attentively looking at Van Gogh's 1887 Sunflowers a young woman amongst a field of 20 people, shoved everyone out of the way to take a selfie of the painting and then move on. Rather than experience and observe she simply takes a photo just to, assumingly post on social media to 'act' the part, the poser. In the age of Instagram constantly surrounded by the noise that we face of selfie snappers, and the falseness involved, have we lost the art of 'living in the moment'?

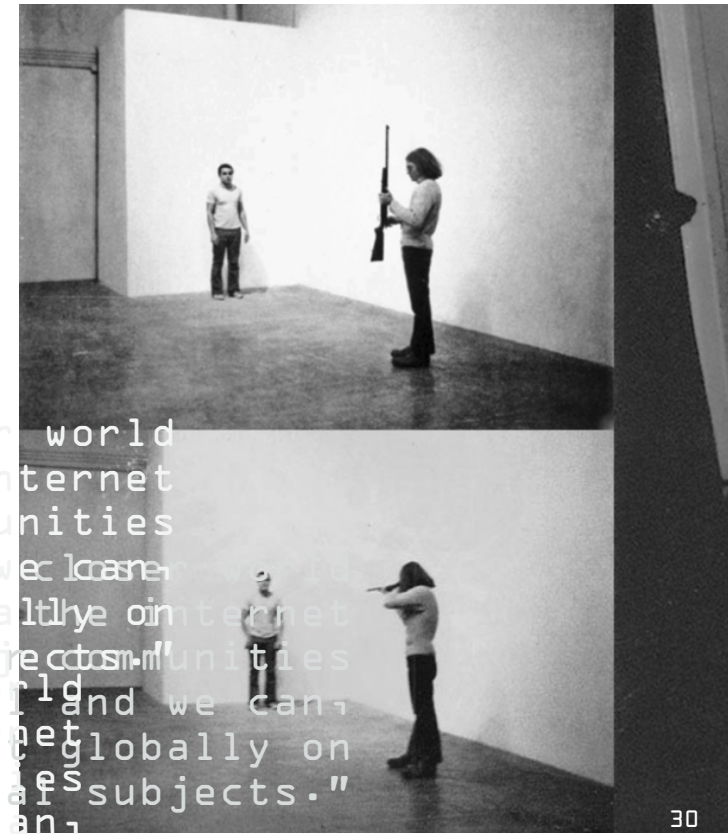
Day to day society has a cold feeling, the unknown that is presented within the political climate of Brexit and Trump is reflected within the feeling of a painting. Little clues are offered surrounding the economic state of Britain,

a lifeless painting provides minimal support. Is art about capturing an emotion or a feeling? What can we call art? For many, art is limitless in the creative sphere, from clothing to a framed landscape, for others art belongs in a museum. How important is a framed picture in comparison to physical representation in 2019?

An art piece that is, in fact, an event of passion and emotion allows us to move forward, yet, look back to the experimental art

of the 60s and 70s. The movement ran away from a gallery and opened art up to the public with a form that alienated any need to limit beauty to a frame. Politically during this time, we saw second wave feminism rise in popularity, the moon landing of '69 and Vietnam creating a division in social and political views. Reflecting this sense of liberation was presented with artists such as Yoko Ono with (Cut Piece, 1964), Joseph Beuys (a German performance artist, sculptor, & installation artist), Chris Burden (Shoot, 1971), and Carolee Schneemann (Interior Scroll 1975).

This sense of abandonment from the museums in the 60s and 70s could be put down to the idea of going against the system and the beginning of the youthquake. Or, the moon landing of '69 bringing in the space age, looking towards the future of life and not old,



dated views. With this constant pace from youth that intertwined with freedom, art no longer stood for paint and a canvas. Exploration of the body opened up for the minimalist period, focusing on the technique, emotion and idea that a highly choreographed dance could become art.

We see art moving from a cold, silent painting to an exciting, physical representation of creating a reaction that allows the viewer to simply live in the moment. Social media has created this 'cold environment', the idea of perfection and looking into a screen at every given moment, missing the world around you. An art piece can physically grab your attention, not fully understanding unless you are there 'mentally' if not physically. It separates the voiceless Sunflowers of Vincent Van Gogh to the powerful effect that is physical art. For Heather Sincavage, "we are a much closer world brought together via the



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internet and social media. Our communities are no longer local and we can, therefore, connect globally on very personal subjects."

We are living amongst people who want their voice to be heard, they are using any method to convey their philosophy for the future. Youth are going further than just social media, using the physicality of life to be on the same level as older age groups.

Who are these so called 'artists'? Here, The Red Room picks three of our favourites from the new wave of talent...

Heather Sincavage

A Pennsylvania-based interdisciplinary artist who uses her body as a focal point to measure the human condition in relation to weight, length and time passage. For Sincavage her work, "is in response to trauma. I am addressing my experiences with physical and emotional violence. I don't look to re-perform my experiences but rather what it is to contend with them on a day to day basis." With the aim to, "initiate empathy" and "develop a group performance piece working with young women."

Figs in Wigs

Five UK based women who explore the stage through dance, totally unserious yet to be taken totally seriously, utterly frantic and the opposite of what theatre is. Weird, odd, funny, even the name Figs in Wigs, you already know that it is going to be interesting

to watch. With their latest theatre production, Onset Offstage beginning 20 minutes into the piece, five bodies presented in cod-Shakespearean costumes and plastic swords they call themselves, "The UK's most ignored performance collective". They are not wrong. With their aim, "To keep fit." The trend of physicality could be put down to the cold feeling from a painting, but for power fuelled artists, FIW, "We have no idea but we do like the Mona Lisa." Good to note, what else would you expect from a band of artists whose performance is built around humour?

Scottee

A UK based artist and writer with dance show, Fat Blokes which uncovers why fat men are deemed 'unsexy' yet always funny. With Fat Blokes burning from the idea of, "people want fat people to exercise and sweat, so that's what the show does. It makes five fat people sweat". The show makes the audience listen to their stories at the same time, a show that is full of dance and song conveying powerful feeling. This human element creates a connection that simply may not have been made through a painting or within a screen.



friend

everything

five

the haven

in a garden

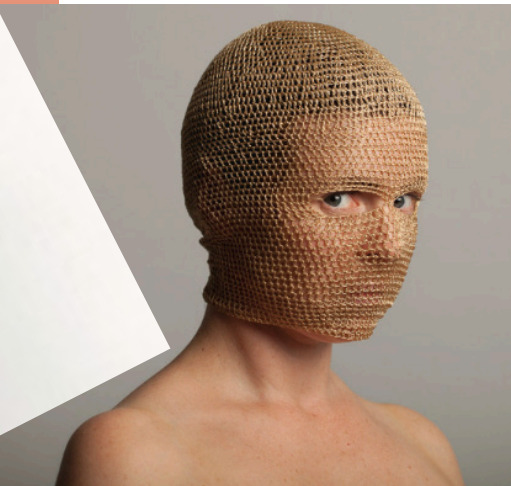
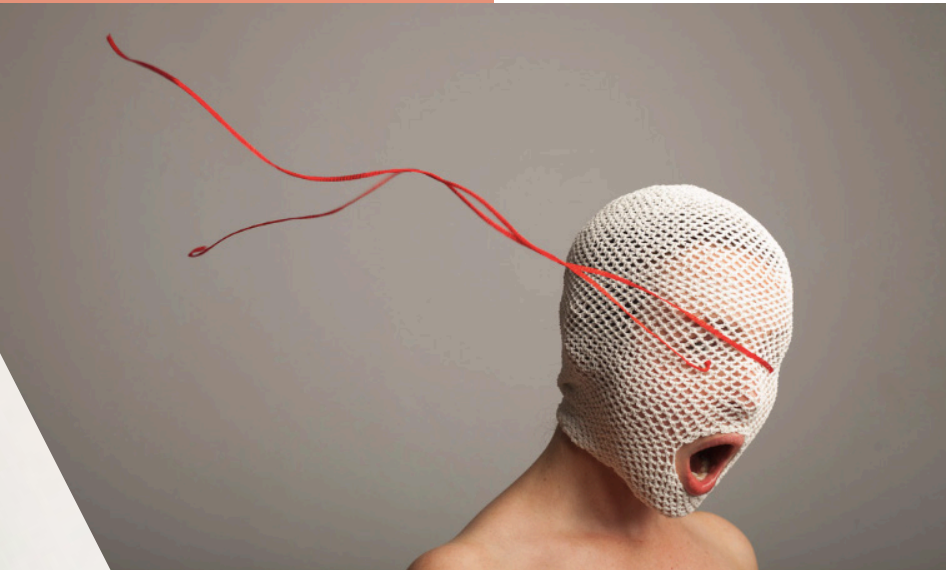
find



TOM FORD







the viewer with her strange characters inspire me and I am drawn to contemporary Australian artists also. in terms of how I create my masks I see each mask as an investigation of form, movement and colour, they are sketches constantly in a state of flux. I adore all craft forms and enjoy reading and watching documentaries on all forms of craft making.

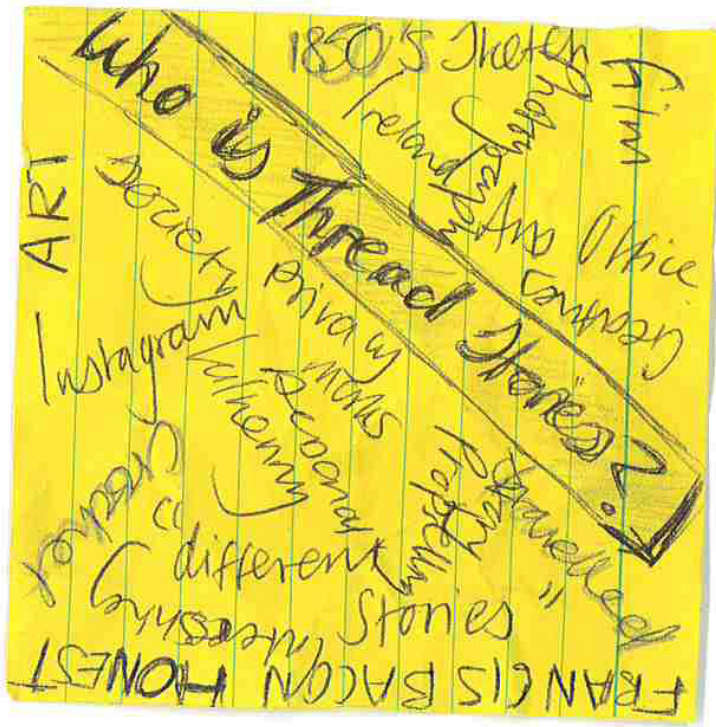
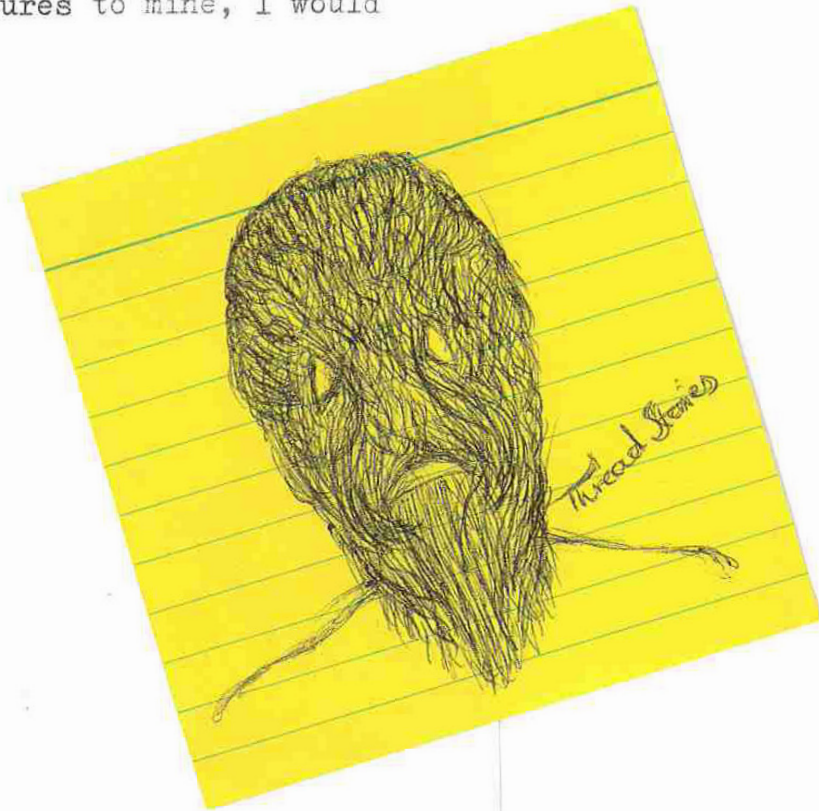
Where do you see yourself in 5 years' time?

Making work on a larger scale, creating images that are an assemblage of characters and developing the storytelling aspect of what I do.

Would you like your artwork to be known worldwide?

It is more important that I am making honest work that I consider to be strong and worthwhile. If that connects with people from different cultures to mine, I would see that as an achievement as a visual artist.

End.



Faceless Faces: the hidden designer

An interview with Instagram's up and coming designer, Thread Stories

Diane, 4:30pm, February 12th

The masks come as a shock to most people at first glance, but it's the peculiarity of them that can't help but make you take a second look. Since starting the new form of art, she has collaborated with Sixbetween film: London based video production company by Mary Caffrey and Dan Monk. They created a series of videography capturing the masks on film. The artists creations have also been displayed at exhibitions at the National Design & Craft Gallery, as well as Falsehoods at Kilkenny Arts Office.

The artist behind the flamboyant and extraordinary masks commented on her art by saying, "once a mask is made its form can be manipulated over and over to communicate different stories. Patting, smoothing, brushing, pulling - thinking with my hands I work with the fibres until I see something that interests me. The form is fleeting, that's why photography and film are important in the work I create. These masks are lifeless creatures when not worn!"

interview: Shanay Taylor

What made you aspire to masks?

TS: They were disguises that my friends and I wore to music festivals. Part creative expression part going undercover.

How do you make them and how long does it normally take you to make one?

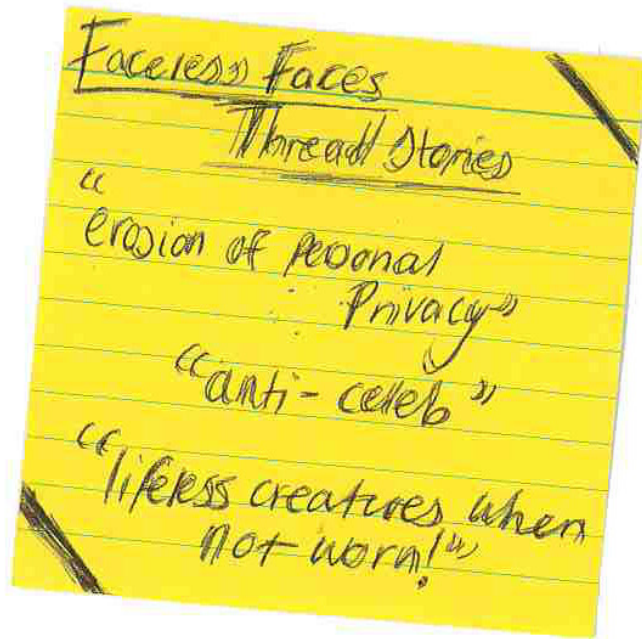
TS: I think with my hands, no sketches or plan in advance. All masks begin with a crochet balaclava, I then hand tuft the balaclavas to build form. It can take anywhere from a day to a week to build one mask depending on the scale. I rework a lot of the masks, so I am not always starting from scratch and generally have several on the go at once.

Who do you envision wearing your masks? Do you design them to be worn as an everyday accessory?

TS: I make them as props for photography, they are made to fit my head only. The masks for me are storytelling tools, they are sculptural forms not fashion accessories.

How has society influenced your art work?

TS: I am questioning how the erosion of personal privacy in the digital age shapes



how we view and portray ourselves online. The masks deny the viewer the full story of who the sitter is, echoing the curated false personas we portray and view online daily. The masks are mutations of our private and public selves. As the work has developed Instagram with its interplay of the personal and artificial has become an interesting platform to share the kind of art I create.

It is this constant grooming to over-share in the digital age that influences my interest in privacy, disguise. I describe it as "anti-celeb" - the meaningless quest to be known, fame for fame sake.

Do you wear the masks? Do you model on your Instagram page wearing them?

TS: I wear and photograph my masks, I don't see it as modelling though. I feel masks are only half the equation, it is the stance, stare, animation of the mask by the sitter, who is me that completes the work. I should mention that I view the artwork as the photograph or film clip not the mask alone.

What's been the most interesting project you've worked on so far?

TS: I had a solo show last August at a Kilkenny Arts Office, one aspect of this show sparked particular interest. We placed one large image of a mask on the facade of the building. Taking a domestic undervalued craft such as crochet then perverting how it is viewed through scale and context appealed to me. It is this blurring of craft, performance, photography, street art that I found interesting, and I enjoyed that it was outside the gallery space. I would like to build on this and do more large-scale paste ups outdoors, it's not the obvious route and I enjoy that.

Have you travelled anywhere in the world that has influenced your work?

I have travelled extensively but I'm not sure if I could pinpoint any particular influence from this. If anything, my own country Ireland has been a bigger influence. My primary technique of building is crochet. The technique of crochet lace making was brought to Ireland as a form of famine relief in the 1850s to give the poorest women in our society a method of earning an income. These exceptionally poor women made beautiful Irish crochet lace garments for some of the wealthiest women who played their roles in this story intrigue me.

Ireland also has its own folk-art-masks and costumes, the large woven animal heads worn by "the mummers" interest me as well as the universal forms seen in the headpieces of "the strawboys". Growing up in 80s Ireland it wasn't unusual to see men wearing balaclavas on the evening news in relation to the conflict in northern Ireland either. All these influences seep into my studio practice and inform my making.

Do you have any specific muses, or do you take inspiration from daily life?

Francis Bacon's paintings intrigue me, Paula Rego's ability to tell stories and unsettle



10 Rising Fashion designers to know in 2017

The up-and-coming designers to watch out for this year.

words by Shanay Taylor

Diane, 5:38pm, March 16th

New year, New you? Whether you're tired of seeing the same old work of designers you relentlessly go back to, time and time again or are just looking for an entirely new wardrobe, these up-and-coming fashion designers are sure to have plenty to add to you're closet.

Saul Nash

Get ready to break out your best dance moves... Saul Nash- dancer and graduate of the prestigious MA Menswear at the Royal College of Art in 2016, has collaborated with musician Lafawndah and stylist Ib Karma to present an awe-inspiring self-choreographed fashion meets dance presentation during London Fashion Week Men's.

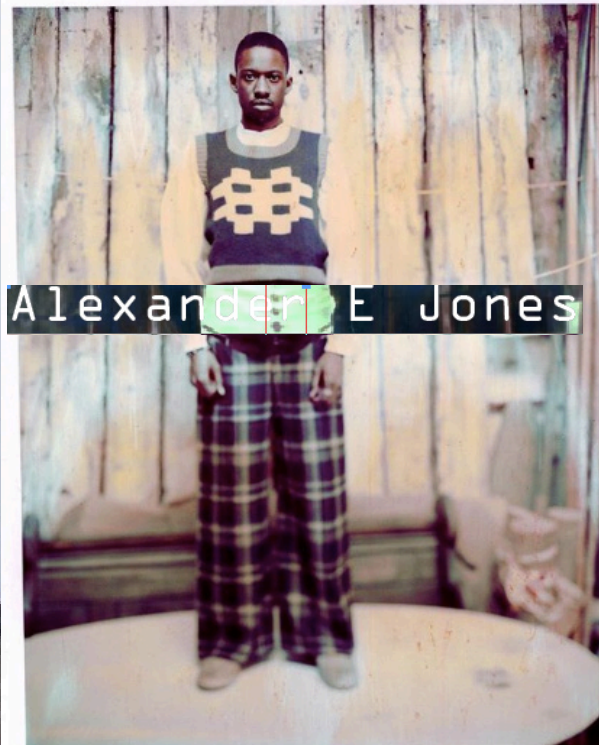
Mary Spend Love

You've most likely seen, screenshotted and saved the designers gorgeously fabulous dress designs. Mary is a women's dress designer based in Liverpool. With a bippity boppity boo she brings the tulle, puff and sparkle to your wardrobe, making you feel like a princess.

Alexander E Jones

In need of a new hat this season? No need to worry menswear fashion designer and hat maker, Alexander E Jones has you covered. The London based brands designs are of your typical English heritage style. Traditional with a modern feel! Forget your full English breakfast, Jones is serving up a full English style wardrobe instead.

Saul Nash



Alexander E Jones

T/SEHNE

T/SEHNE was founded a year ago by German designers, Thomas Sehne and Stephen Piel who are delivering some seriously fierce men's clothing. From stand out silhouettes to classic tailoring, the brand is well on the way to creating must have ready-to-wear clothing for men. You can find the brand supplied at L'Echope in Tokyo and Machine-A in London.



Not Too Much Basic

Independent womenswear and menswear label NTMB is an Italian collective from Naples. Creating handmade and customized garments since 2014, this year is sure to be the brands favourite yet. NTMB strive to the streets for inspiration, creating very underground and edgy inspired streetwear. Even R&B artist, The Weeknd has worn their designs on stage.

Boy Kloves

Founded in 2017, this London and LA based fashion brand has already worked with Oscar de la renta and Carolina Herra. The designers recent America project documented American individuals on what it means to them being American. The collections aesthetic is cultural and just the right amount of American vintage everyone needs.



Hongyi Xiao

Offering menswear with a feminine touch, London College of fashion student Hongyi Xiao, is creating new territory for men's fashion. His latest collection "The body I live in" is filled with luxe coats, gorgeous furs and high-heeled shoes. Making men's fashion classical once again.

Hayley Scanlan

If you are looking for a change in style to update your wardrobe then look no further than Hayley Scanlan. After being in the business for almost a decade, the Scottish womenswear designer, opened her very own flagship store in the heart of Dundee back in 2017. From polka dots to sequins to leather, there are several unique gems that will spice up your look.

Nick Haemels

Menswear designer Nick Haemel's is only at the beginning of his career. Being a master fashion Student at the Royal Academy of fine arts Antwerp, he is undoubtedly a sure thing. The emerging fashion student recently collaborated with Tom Smith (singer of British rock band The Editors) who posed in Haemel's designs for Antwerp's campaign that will run in airports and international train stations.



Immortal

New menswear and womenswear brand immortal is one you're definitely not going to want to miss out on. Founded by film producer Maggie Monteith, fashion designer Stuart Trevor and stylist Andy Blake, the brands motto reads fashion is what we create - film is how we are inspired - style is how we express. There's sure to be something you'll like about this label.





audience, but it's not just about pleasing that audience in a simplistic manner. I like the idea that the work is easy to get into and hard to get out of in a conceptual sense... but this time it's true in a physical sense too, I guess.

How has the division in Britain at the moment fed into your work?

M: I live in a town where racism in the streets is increasing. And for me, the very best thing about Britain is its cultural mix. I mean that's why we are so good at art and music. That's not an arrogant statement but Britain is a clear leader in the arts and music. That's because of racial and cultural diversity. So, I need to protect that. Having said that I feel most of my audience are probably white kids who are in danger of slipping into the politics of hate. So, I try to target my political messages to them.

Does the creative potential of fashion interest you?

M: I'm kind of anti-celebrity, anti-fashion, anti-fame, anti-trend. But clothing is interesting - weaving and textiles in particular, I would like to work with.

What is the importance of converging music and art?

M: I don't know, but they have always been that way in my experience. Having said that I generally see myself as an outsider in each of those disciplines.

What has been the most interesting project you have worked on?

M: That's a tricky one I helped with a project in Rotherham where I live recently which was based around a family friend who was at the centre of the child exploitation scandal in the town. That was quite challenging and also raised lots of ethical issues about authorship, my role and so on.

Does social media have an influence on what you produce?

M: I don't do social media. I think it's toxic and makes people ill.

Who has been the most interesting person you have worked with?

M: Probably Yasunao Tone who I met in about 2000 when I invited him to Sheffield for a project I was curating. His work is really interesting and he's such a complex character. Especially his thoughts on technology and performance are quite interesting. He would hate this but I find that Bruno Latour's analysis of human action (in for

Work is easy to get into
& hard to get out of.
- Nam June Paik

example the paper networks of humans and non-humans) is quite fitting to his work.

FIVE QUICKFIRE QUESTIONS...

Do you have a favourite biscuit?

M: Probably Jaffa Cakes - but it's not exactly a biscuit is it? Or is it?

Least favourite place to travel?

M: I find big cities quite unpleasant. I mean, I love London for so many reasons, but I could not live there. My ideal is somewhere up a mountain basically. So yeah, any big city is the least favourite.

Dogs or cats?

M: I love animals, I was a vegetarian since about 16. But I think a cat would be my answer.

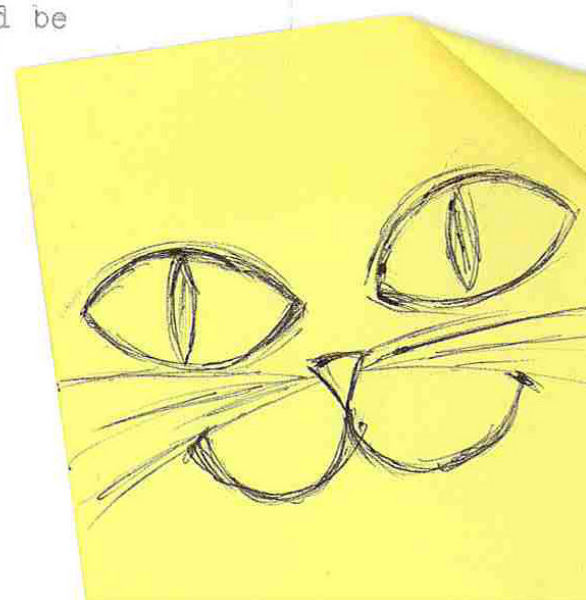
Favourite musical artist?

M: Okkyung Lee is amazing.

Vintage or modern?

M: They are the same things these days, aren't they?

fatigue
IME with
Mam Fei
"inclusion of
everything"
to
London"





The Creative Outsider

Mark Fell, the multi-media artist discusses racism, weaving, avoiding social media and a fondness for Jaffa Cakes.

1 media

Diane, 6:00pm, February 3rd

Fell is the Sheffield-based artist with a new exhibition, 'The Concept of Time Intrinsically Incoherent' at Focal Point Gallery in Southend on until 21st April. He is known for his multidisciplinary electronic exploration of club culture with computer music, having studied experimental film and art at Sheffield City. His work also explores the relationship in popular music styles - through the use of sound and light installations, choreography and imagery - with an underlying political message that protects racial and cultural diversity.

'The Concept of Time is Intrinsically Incoherent' is Fell's first UK solo show comprising of newly created works. Space, time and materiality are appraised through shimmering foil, illuminated by LED multi-coloured lighting, positioned to create a kaleidoscopic loop. The intention is to question our own built-in systems impacting on our understanding of our place in the world. Fell is all about the viewer and their experience. So, who is this experience maker?

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Interview: Colleen Considine

What can the viewer take away from your exhibition? What do you want people to experience?

M: It's hard to say what I want people to experience. For me it's kind of about how people try to make sense of the work, staying with that dynamic rather than reaching a resolution. So, in a sense, it's about curiosity - which I think is a really important thing.

When creating a new work are you ever totally happy with what you produce?

M: I'm often quite happy with what I produce. When I make something it always leads to more possibilities for the next project. I'm happy about that. It's hard to say how I come to the conclusion that something is finished. But I always seem to know when to stop. I think it's a mistake to keep working on things for too long. So, it's nice to stop and move on to the next thing. I guess that's how I work - rather than seeing one thing as the final conclusion of everything related to that work, I tend to work with several ongoing strands of enquiry.

So, what is the one thing you aim for within your work?

M: To challenge without alienating people. I mean I hope my work attracts a broad

Man Fell the creative outsider.
Diane, 6:00pm, Friday 7th 2019.
Fell is the Sheffield based
artist with a new
exhibition, 'The Concept of
Time is Intrinsically
Incoherent' at Focal Point
Gallery in Southend on until
21st April. Ask them know
for his multi-disciplinary...

"To challenge
without
alienating
people"
- Mark Fell



Joey - Jacket & Trousers - Jaeger
T-shirt - Acne Studios
Laura - Body Suit & Jeans - New Look
Coat - Vintage
Shoes - Doc Martins





Shoes - Nike Dunks



Jumper - Guess Jeans
Bag - Vintage Prada
Trousers - Uniqlo



Model- Laura Codd





Boots - Lipsy London
Skirt - Moschino X H&M
Belt - Moschino
Bag - Moschino



FLATBUTCHER

Model - Joey Birch

Photography - Olivia Kellerman

Shoes - Nike Air 95
Trousers - Dixies
T-shirt - Dime Vintage
Shirt - Beyond Retro



"I think that ideas
exist outside of
ourselves. I think
somewhere, we're all
connected off in some
very abstract land.
But somewhere between
there and here ideas
exist."

In creating a two-sided magazine, we wanted to have content that contrasted itself but was also parallel in some sense. For our first issue we have used the term 'fantasy' to convey ideas that seem absurd, strange or different focusing around David Lynch's odd world within cinema. In having our own fantasy land in a magazine, the reader can jump between what is real and what is wanted out of life but never achieved. From artists to fashion, we wanted to show the weirdness amongst what is perceived as 'normal'. Like Lynch's world there is two sides to everything, the normal and the peculiar, layers and layers of ideas that mean and highlight different topics. Ideas such as age, looking back to being young, time and space, new fashion designers are just some of the articles that we have focused on.

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COLLEEN CONSIDINE
EDITOR
@colleen99

OLIVIA KELLERMAN
CREATIVE ART DIRECTOR
@olivia.olk

DEMPSEY BERRY
STYLIST
@dempseyberry

SHANAY TAYLOR
STYLIST
@shanaytxo



KENZO PARIS



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BECAUSE DIANE HEARS EVERYTHING

ISSUE 1



£16.63

MENS CONCEPTUAL FASHION & ART MAGAZINE

