



WANTED
A MAG

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The Art of Conversation Is Lost...

Or Is It?

by STEPH THOMPSON

SEND

I see people on the street, in stores, on the train, lots of people every day. New York City is a crowded place. Often, these people I see do not see me, they do not look up, or they do, just briefly, so as not to bump into me. They do not say hello, they do not engage. They are otherwise occupied, they are typing or, I should say, "texting," although, I suppose, they might just as easily be e-mailing. Rarely are they talking. Technology has taken over talk. Or has it? Might there be

a backlash? Might conversation actually make a comeback?

According to The Nielsen Co.'s Nielsen Mobile unit, 233 million people in the U.S. now communicate by texting, far surpassing other mobile activities. In the overall mobile world, those who pay to "just talk" declined 18% for the year-ended September 2009.

When did this happen? Nielsen Mobile shows the shift came about relatively quickly. During the first quarter of 2006,

the 50,000 wireless customers it polled among four major carriers were making phone calls nearly three times as much as they were texting. By fourth quarter of that same year, customers were texting nearly half as much as they were calling. A year later, at the end of 2007, calls and texting were neck and neck, and then, by second quarter 2008, the number of text messages was significantly higher than the average number of phone calls placed, an average of 357 texts a month versus 204 calls.

The rest, as they say, is history.

What does all this mean? Is the art of conversation dead? Are we going to be stuck in a back and forth that allows us only a clipped 144 characters to express what we have to say? Will a variety of dopey smiley faces replace real sentiments once verbally offered with sincerity?

Emma Howell, LCSW, a licensed psychotherapist, just shook her head when I posed the question to her in a café in my Brooklyn neighborhood, Park Slope, where I go nearly every day to converse with people, still, in real time.

"Online 'communication' is an oxymoron," she said. "Texting is way too impulsive, even more so than with e-mail, and every moment someone doesn't respond feels like a rejection."

Ms. Howell, sitting next to her husband, explained that the new "communication" technology makes it hard for people to set normal boundaries for their expectations. "It breeds entitlement, because it creates this false expectation that people will respond immediately, not on their own time but on your time..."

Her husband, John, guffawed as he looked through his own device to find the frustrated texts she had sent

him when he hadn't gotten back to her right away. "Hello?????!" she had written in one.

We are all victims of the new technology, not just texts or e-mail but supposed "social" networks like Facebook that Ms. Howell suggests are intended to facilitate relationships and easy communication but "end up isolating people so that it's all about yourself only." She shook her head, frustrated, staring down at her own device to respond to a client in need, someone who wanted to see her, face to face, to complain, maybe about feeling isolated.

"There's going to be a backlash to all this," she said, "somewhere down the road. I think people are ultimately relational and they want connection and this isn't connection, this is smoke and mirrors."

Deborah Tannen, professor of linguistics at Georgetown University and author of a slew of books on communication, most recently *You Were Always Mom's Favorite: Sisters In Conversation Throughout Their Lives*, offered that new technology in all its various forms, "Opens communication to many more people but limits the amount and type of communication with each, even if just because of time." The examples are numerous, including cases in which

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SEND

people have more than 400 "friends" they could potentially communicate with on Facebook, so they begin only to send impersonal "updates" to all versus actually placing a voice-to-voice phone call with one or two.

Ms. Tannen said these new forms are "unlikely to end talk as we know it, but will surely change it." Exactly how is the question.

Ms. Tannen will explore that in a class she is beginning in the fall at Georgetown, "Language and New Media," that will ask upper level undergrads and grad students to observe their own communication over e-mail, IM, texting, Facebook, MySpace, blogs, Twitter and an in-house online system called Blackboard by which professors and students communicate. Her big question: how does this use of media change relationships?

At the outset, she knows already that Blackboard, for example, "allows quiet students to take part in class discussions where they might not normally be able to find the right time to chime in." On the other hand, she said, this online engagement has also been said to offer a chance for class members to critique one another more nastily than they might face to face.

"Increased aggressiveness is often a function of anonymity," she said, harkening back to the concept of "flaming" when e-mail and chat rooms first became common.

Actually, according to mobile expert Kathryn Koegel, Marketing Practice Lead for Primary Impact, a company that works with consumer media usage data to develop insight for marketers, cyberbullying is still all the rage, as teens are left alone, isolated in their rooms, with their computers and, more importantly, their text-only phones.

Why text? Simple. Texting is so big, Ms. Koegel said, because "the majority of teens have unlimited text plans, it's what their parents have set up because it's cheap, and kids like that it's brief, it's instantaneous and there is no record, not like e-mail where there is a massive trail and parents can check on what you're doing..."

Ms. Koegel shared data that showed that 8-to-18-year-olds texted an average of 1 hour, 35 minutes a day on their cell phones versus just 33 minutes of talking.

Ms. Koegel has made it her mission to help parents set the agenda on new media. "My big fear is less that teens aren't 'talking,' versus the kinds of things that get

'said' in text, and a lot of parents are out to lunch about this."

Her take is that "we can create a positive environment for our kids with contemporary media, but it is parents' role and responsibility to determine what is and isn't appropriate." Vigilance is required, maybe even voice to voice.

Meanwhile, as we train a new generation to text, or even "text" as is called the very disconnected new way for today's youth to have sex, adults are beginning to eschew new technologies for old ways, if they're smart.

Ms. Koegel offered that, "In the business world, the phone call is actually more important than ever because if you do actually talk to people by voice, if you can break through all that media clutter, it carries more weight than ever."

Wendy Shewmaker, who works with a major consulting firm helping to recruit new hires from college campuses, agreed that, despite all the company's efforts to reach out to students via Facebook, Twitter and texting, "Still, by and large, decisions are made on relationships formed with actual people," she said. "The process is still very personal and face to face, people wouldn't take a job unless they

actually met the people they were going to work for."

Thank goodness. As much as things change, they stay the same. Ms. Shewmaker seems to understand how to take advantage of the new media for its benefits, in her case broadening potential recruits' opportunities to connect with a greater array of people in the organization before they actually interview. The process does not replace the actual back-and-forth face-to-face conversations crucial to making an important decision, even for young people well versed in the non-verbal forms.

It should be duly noted: new media has a place, providing the means by which much can be accomplished. It is not, though, an end in itself.

The process does
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actual face-to-face
conversations

FOOD PORN MEETS HIGH ART:

a conversation with photographer Tony Stamolis by Daniel Alonso

In your first book entitled Fresno, you photographed the citizens of Fresno, CA and subverted seemingly mundane, day-to-day life into something special. Why did you want to make a book that documented your hometown; what were you hoping to capture with the collection of images?

That whole project was an escape for me while dealing with my ill mother, and a therapeutic way of getting back in touch with a place I'd escaped and hated for years. Fresno is a pretty raw place, and I wanted to show it in all of its fucked up, beautiful glory.

What is your process like when approaching your subjects? I know a lot was shot back in California -- are they friends, models or strangers?

I just ask. All anyone can do is say "no". If they don't like my work, or are uncomfortable with being shot, I move on. Easy come, easy go. The subjects were both friends, and strangers. People were surprised when I actually came out with the book. A lot of projects/pictures go nowhere, or end up on Flickr.

How much of the work is spontaneous and how much is constructed for the photo?

A lot is spontaneous, because I do believe the best stuff is the unplanned stuff, but there has to be a focus on the project as a whole. Then you get consistency. Otherwise, it's just a mess of pictures.

How did you initially become involved in photography and more specifically, erotic photography?

I have always taken pictures, but didn't consider making a career of it until I showed my work for the first time, and saw that it communicated to other people too. I have also always taken nudes, and then suddenly became known for it. The first thing I think of when I see a great location for a shot, is that it would be SO much better with a naked woman there.

In a specific niche such as erotic photography, how do you manage to stay fresh and offer a different perspective?

I'm not sure I do. I just continue to take the pictures I like.

Moving
Forward
by Looking
Back

by KIMIE O'NEILL



*Left: Barnett Newman, **Alan**, 1951-52
Above: Balenciaga SS '10*

Somehow, Balenciaga's Spring 2010 collection strangely resembles New York City. Perhaps because the bright colors and patterns juxtaposed with the grey and black leather is reminiscent of a post-industrial neighborhood of artists, or maybe because the strong structural design of the leather vests and pants resembles the prominent architecture of the New York skyline. Regardless, the collection has a certain raw, artistic charge that evokes New York City. While the collection does resemble the New York of today, it also brings to mind the New York of a different era — that of the Abstract Expressionists. With the state of the world undergoing rapid change, the Abstract Expressionists found themselves responding to new technologies, social progression, and an art world that in the previous few decades had seen drastic advances. Considering the state of the art world in the 1950s suggests comparison to the state of fashion today: To say, in 2010, that there are new technologies is a blatant understatement; social progression has become a necessity; and fashion has been advanced time and time again.

since the triumph of ready-to-wear in the 1960s. After examining other collections for Spring 2010, it seems that Balenciaga is not the only one that conjures up images of Abstract Expressionist art. Whether intentional or not, the collections of Rodarte, Givenchy, and Matthew Ames all exhibit clear parallels to the movement as well. Art and fashion generally aim for progression; however, in an age where all the imagery of the past is at our fingertips, it seems all but impossible to move forward without looking back. The aforementioned collections each did their part in challenging static fashion trends and offering fresh imagery to the fashion industry. Nonetheless, it is interesting to note how these designers' use of material, pattern, color and cut renders them similar to the artists who so boldly changed the scope of modern aesthetics.

Abstract Expressionism was the art movement that put New York on the map of the Avant-garde. The movement was largely based in New York during the 1940s and 1950s, and was led by artists like Jackson Pollock, Willem de Kooning, and Mark Rothko. Though the artistic styles of the Abstract Expressionists varied greatly, their works were distinguished by similar formal qualities. Some of the artists, those who used distinctive strokes to display their artistic process vis-a-vis their artistic product, were labeled "action painters". Others, called the Color Field painters, painted giant canvases with blocks of color. Both techniques highlighted the essential formal quality of painting - its flatness. While abstraction was another quality heralded as essential to painting, the lack of figure or subject also kept the movement apolitical during the post-World War II and Cold War eras. At this time, televisions and cameras were becoming commonplace and artists



Right: Robert Motherwell,
Elegy to the Spanish
Republic No. 110, 1971
Above: Givenchy SS '10

were looking to impart uniqueness in their works. This desire manifested itself in the varying brushstrokes and layered images that demonstrated artistic process, a quality that did not clearly translate to reproduced images.

Abstract Expressionism was subject to opposing ideologies from several art critics, most famously Clement Greenberg and Harold Rosenberg. The movement saw the rise of the art critic, and each

critic had his champion artist. Consequentially, the Abstract Expressionist movement was privy to partisanship and an onslaught of "this or that" style comparisons. Greenberg or Rosenberg? Apollonian or Dionysian? Form or process? Avant-garde or kitsch? These were some of the juxtapositions suggested by critics at the time. The latter, posed by Clement Greenberg himself in an essay promoting artistic Modernism as a challenge to con-



sumerism, is resonant still 70 years later when applied to current conditions in the fashion industry. Do designers continue to push fashion forward, or do they conform to consumer demands in this volatile economy by continuing to create staid, "classic" pieces?

The current state of the economy has put a noticeable damper on the fashion industry. There is now greater pressure to design a product that will sell, as opposed to a garment valued just as easily for its artistry as for its wearability. The lack of sales, combined with consumer desires for pieces that will last, threatens to keep current fashion trends at a standstill. Furthermore, advances in technology have made fashion immediately accessible to everyone. As the Abstract Expressionist artists sought to distinguish their works from media reproductions, fashion designers now must find ways to make their designs inimitable. The fast fashion trend has paved the way for several discount retailers to design, produce, and sell replicas of designer fashions before the real versions even hit stores. Focusing on process and relying on unique fabric qualities are methods designers are using to contest the prevalence of knock off designs. Those who have succeeded have designed some truly original garments worthy to be labeled as art.

Deconstructed materials – those burned, dyed, shredded, and otherwise ruined – have been draped, layered, twisted together and manipulated to dance around each other in the meticulous designs of the Mulleavy sisters' label, Rodarte. Conceived during a trip to Death Valley, the label's Spring collection celebrates beauty as it transcends destruction. The intricacies of the designers' handcrafted creations demand attention. Images of Jackson Pollock scrupulously dripping

paint across a canvas resonate as the viewer imagines the Mulleavy sisters carefully pinning their tormented fabrics across a dress form. Such varied textures and thoughtful layering are reminiscent of the action painters, offering evidence of the creators' hands. This quality sets Rodarte worlds apart from other high fashion brands, and allows the designers the duo-titles of fashion designers and artists. However, it is not the manipulated fabrics alone that suggest comparison to Abstract Expressionism. For Spring 2010, Rodarte constructed several dresses from thin strips of fabric that fall fluidly from the body. These strips are easily likened to drip paintings, like Jackson Pollock's *Autumn Rhythm* (1950). The careful placement and constant movement of the fabric strips highlight the formal qualities of the material, and serve as reminders of Pollock's painting process.

The painting process of Pollock's contemporary, Willem de Kooning, involved quick, but purposeful, brushstrokes. De Kooning, like Pollock, created canvases with an allover print. Instead of centralizing the subject or image, all parts of the canvas were utilized with equal relevance. The combination of the allover print and de Kooning's use of layered imagery led to works, like *Attic* (1949), dense with content. The Spring 2010 Givenchy collection bears resemblance to such works. Givenchy designer Riccardo Tisci's layering of abstract prints makes for an interesting study of where one piece ends and another begins. The prints impart a *trompe l'oeil* silhouette, but careful scrutiny highlights design details that are otherwise camouflaged.

While the Givenchy prints are reminiscent of de Kooning, the collection's solid pieces resemble the work of another Abstract Expressionist. Black and white

pieces in the Givenchy collection employ color to mimic shape. Channeling the artist Robert Motherwell, who used the stark contrast between black and white to elucidate his mark on canvas, Tisci has used color to demonstrate an engagement with his version of canvas – the human body. Manipulating body shape in this way demonstrates the designer's mastery of his medium.

If regarded as art, the formal qualities of fashion design include its interaction with the shape and movement of the human body, and the command material has over its own form. The Spring collection by Matthew Ames illuminates such qualities with the drape of a clean, white dress that cascades down the body. Without any color or pattern, attention is drawn to the fabric's motion as its form wavers with each step. Asymmetric hem and necklines fabricate a relationship between fashion and body by highlighting the contrasting textures, colors, and shapes of skin and fabric. These elements render the body just as important to the overall



Left: Jackson Pollock at his studio, 1950
Above: Rodarte SS '10

The history of art offers myriad parallels between an era's socio-political climate and its art.



design as the dress itself. This lack of definitive form suggests comparison to the Color Field painter Mark Rothko, whom Ames credited as influential to this collection. Rothko painted formless vertical colorblocks whose colors faded into each other, allowing each block to take its own shape. Ames uses similar techniques in his Spring collection, in which sheer jackets worn over monochrome column dresses perfectly mimic the haze surrounding Rothko's colorblocks. Clement Greenberg praised Rothko for using color to highlight the flatness of painting. While Matthew Ames's simple use of color is

reminiscent of Rothko, it is the way in which color enhances the formal qualities of his designs that demands greatest comparison to the painter.

More defined than works by other Color Field painters, those by Barnett Newman generally consisted of a monochrome canvas that featured one or more vertical stripes. His body of work was a marriage between the formal ideals of Abstract Expressionism and the stark qualities that would dominate the next big art movement, Minimalism. Such foreshadowing of future trends is similarly seen in the designs of Nicolas Ghesquiere for

Left: Matthew Ames SS '10
Middle: Mark Rothko, *White Center*, 1950
Right: Matthew Ames SS '10



Balenciaga. The Spring 2010 collection includes blouses composed of vertical strips of fabric that create a unified piece while also drawing attention to each individual part. These blouses are reminiscent of the stripes that served to simultaneously break up and unite flat areas of color in works by Newman. Sometimes called "rips", these stripes are more literally referenced by Balenciaga's multi-colored dresses whose thick stripes break up the very defined shape of each dress. These elements that suggest Balenciaga's comparison to Barnett Newman, one of New York's great Abstract Expres-

sionists, reinforce those which prompted comparison between the collection and New York City itself.

Many say that art mimics life. From the meticulous design process at Rodarte to Ricardo Tisci's masterful manipulation of print and color, the aforementioned fashion designers, amongst others, reveal the art of fashion design. The history of art offers myriad parallels between an era's socio-political climate and its art. Just as the Abstract Expressionists' reactions to the times were showcased in their artwork, so too are contemporary fashion designers embedding their works with similar evidence of their responses to this era. Though possibly coincidental, these parallels speak to the power art has to both transcend and reflect history. The recent onslaught of media outlets has inspired designers to create unique pieces whose intricacies are only revealed when seen in person. When done properly, such details keep fashion moving forward. While it is impossible to see what lies ahead for fashion design, the creativity of designers like the Mulleavy sisters, Riccardo Tisci, Matthew Ames, and Nicolas Ghesquiere gives the industry hope for a vibrant future.









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New Babylon















Yes





NEW BOHEMIA

Editor: JOHN SLATTERY

Hair: SEIJI @ the Wall Group

Make Up: REGINA HARRIS @ See Management using LANCÔME Cosmetics

Model: HARTJE @ Trump Model Management

- 17 - 18 long sleeved chiffon crissa overall in nude by A F VANDEVOORST
bra from JEN KAO
- 19 - 20 domed swiss dress with san gallo lace trim and insets of suede
\$2480 by ALTUZARRA
moss suede shoe by ALTUZARRA
- 21 - 22 long sleeved chiffon crissa overall in nude by A F VANDEVOORST
bra from JEN KAO
- 23 - 24 white knit cardigan by KIMBERLY CVITZ
bone stitch/legging/grey cord leggings by HELMUT LANG
- 25 - 26 nude & black feather lace caftan by JEN KAO
shoes by JEAN MICHEL CAZABAT
- 27 - 28 'reve de bulle' print silk dress \$2105 by BARBARA BUI
tank top by HELMUT LANG
- 29 - 30 'reve de bulle' print silk dress \$2105 by BARBARA BUI
tank top by HELMUT LANG
black leather gladiator sandal 'the fallen' by L D TUTTLE
- 31 - 32 domed swiss dress with san gallo lace trim and insets of suede
\$2480 by ALTUZARRA
moss suede shoe by ALTUZARRA
- 33 - 34 leather coat by BURBERRY
white needle punched silk gazez racerback gown \$4,295 by
CAIVIN KLEIN COLLECTION
- 35 - 35 dark matter/cardigan/greyscale \$295, airbrush/cardigan
/grey \$370 by HELMUT LANG
black suede wedge boot by L D TUTTLE
- 37 - 38 white knit cardigan by KIMBERLY CVITZ
- 39 - 40 knit top and open weave tank dress by RAG & BONE
shoes by L D TUTTLE
- 41 - 42 coat and dress by BURBERRY
- 43 - 44 jacket by BURBERRY

GEORGIE

Georgie Hopton grows vegetables part of her year; on a farm where she lives in the Catskill Mountains, Upstate New York. As an artist she sculpts, paints and photographs her material simply as a means to make art, object and image, it's a compulsion. On this occasion the produce she has grown over the past four or five years has been the inspiration, which has transformed the work from seed to sauce, from flower to fruit.

Presently exhibiting in London, with Poppy Sebire, 'Cut and Come Again' is showing until 29th May 2010.

We met at her studio in East London.



Interview by Polly ReSin

Photographer Kevin Davies

HOPTON

Georgie Hopton
Large Potato Palette, 2010
Bronze and acrylic, 40 x 23.5 x 6.5cm
Image courtesy the artist



Polly ReSin: Apparently you enjoy gardening, what are you growing this year?
Georgie Hopton: Nothing. Because I am here in England right now and not in America. There's not a single god dam thing being grown right now. It's horrible, my beautiful vegetable gardens lie fallow.

PR: The photography in the exhibition was taken in situ in those gardens, but I see here in the studio sculptures too. Were these made in America?

GH: The palette sculptures, came out of using the produce I had grown and had begun making prints with. They are basically potatoes on chopping board, which look like an artist palette because they have painted cut ends. I'm mad about artist palettes. I've collected them and made them for years. The potatoes were cast in America because you can't send your potatoes to England without a lot of bother. Their moulds were then sent to England to a foundry I've been working with here.

PR: You're working in Bronze for the first time?

GH: Yes, they have recently arrived from the foundry; it is very exciting to make a bronze sculpture when you have never done so. It's all been a huge

learning curve as they didn't come away from the foundry as I had imagined they would look.

PR: Can you elaborate?

GH: The first choice you get when asking for bronze is they can be coloured using a patina. In my head the whole sculpture was a very dark bronze with a splash of colour at the ends of the potatoes. I didn't articulate this well; it was a strange environment so I just said I don't want them to look gold and shiny. Bronze is gold and shiny when it's first been cast. After the foundry had applied the patina, the wooden chopping board looked exactly like a piece of wood and that really confined me, as it still didn't look like bronze. I told them I was going to paint the potatoes so they offered to colour them using inks that are painted onto the bronze. The colours available were red, blue and yellow, which so happened are the same colours the potatoes I had been growing in America are naturally. Once they had done the colouring I was like 'NO', this isn't supposed to happen, they look like the real thing. They're supposed to be sculpture, not a piece of realism. It was a whole new journey, a road down which I have been learning what you can do with bronze.



Georgie Hopton
Small Potato Palette, 2010
Bronze and acrylic, 30 x 20 x 6cm
Image courtesy the artist



Georgie Hopton
Medium size veg print, 2009
Acrylic on newspaper, 200.5 x 45.5cm, unfinished
Image courtesy the artist and Poppy Sebire Gallery

PR: You paint, sculpt and grow your pieces suggesting a pleasure in developing an intimacy with each stage of your practice.

GH: It's as simple as, 'now I can do that with that, oh and now I can do that with that.' It's a matter of using something to make an image, to have it lying around and almost out of the corner of your eye see it in another way.

Like noticing out of sheer desperation, here I am growing my first flowers then my first vegetables. They come up out of the ground and they look like sculptures, my relationship with them is not only one of total pleasure but that I am becoming a gardener. This notion in time turns to frustration as I think I am not a gardener I am an artist. So what the hell is going on here?

Eventually, literally gathering up some vegetables I took them into the studio at our farm plonked them on the table, folded my arms and I looked at them saying, come on, come on you, be or do something for me I can't just be growing you and eating you it's not enough.

It was at this point I started to take my clothes off, get my camera out and began shooting some photos. When it happened it was like a revelation. Out of that frustration had grown this final act. As soon as the step was made it became yes of course it's work and they are materials everything in that garden is material for work because it is what I am interested in.



Georgie Hopton
The Easter Egg Hunt, 2008

Giclee print on fibre paper, 15.2 x 20.2cm

Edition 4, 2 Apr, unframed

Image courtesy the artist and Poppy Sebire Gallery

PR: How long did it take, to shift the perception within your self from Georgie as burgeoning gardener having retreated from Art back toward Georgie as much the artist as ever?

GH: I reference it to seasons, it definitely wasn't the first season I grew vegetables and it might not have been the second, I'd say it was the third. That was when I took things into the studio as opposed to the kitchen. The first season with gardening doesn't count; you have no idea what you are doing, I don't even remember what it was I was able to grow, but very little. It was much more serious the second season and by the third season I felt I knew what I was doing.

PR: Do you think it has taught you more about art than you previously knew?

GH: Yes definitely, absolutely. I have in the past set up rules for myself as an

artist. Rules, I absolutely don't want but just don't seem to have any control over. They are about what you are not allowed to do, what you are allowed to do and levels of pleasure and pain. I don't necessarily mean I have to be crying and weeping and pulling out my hair before I know I have made a good piece of work but for instance, if I am doodling or feel that I am doodling it would have been very hard for me to look at that work and think that it could become something. It went in the draw or the bin.

PR: Your photographs connect me with the spirit of Lee Miller, Man Ray. The 'Naked Gardener' is at once glamorous and mysterious yet posed and reminiscent European cubism, 'a nude in motion'. The series also harks towards a fifties domestic American advertising style. Living part of your life in the US as you do and partly in England how do these influences measure with you if at all?

GH: I find myself attached to the Technicolour 50's vision of America, I love Doris Day films, I love musicals and I love the pop art Pepsi cola look. It isn't what I want to make and I don't feel the photos are quite doing that, they are engaging with the style but there is something else happening. When we made the decision to live half of our life in America it may have seemed a little weird. At that point everybody had his or her fears, not so much anymore with Obama but before that it was like what is going on there? Of course the politics are impossible to ignore and the whole way the society is run has a weird homogenous quality it is so different from Europe, there feels little room for idiosyncrasy. Maybe that apple pie image becomes more necessary to hold onto because there are some really yucky things to get to grips with within

aspects of American society.

It is great being there and at the same time its weird and you wonder why you are.

PR: Placing your self prominently in these pictures, what led to this direction of exposure in the work?

GH: Well, I had made some films previously and I was always in front of the camera. It was not a clear intention to be in front of the camera though I did discover that embodying another persona was a nice thing to take up, more emblem than persona really. In one film I am a Pierrot, in another a vague attempt at Degas' Dancer, in another a stereotype American farmers wife.

Having tried taking the photos with just the vegetables; they felt too entrenched in referencing magazines and still life photography. There was a tiny reference to Arcimbaldo's fruit and vegetable portraits but there was not enough of anything

etc. I felt there had to be another element and that element was myself. It felt right making them, but it is really hard to explain how they ended up looking like they do, to be honest it was dictated by the vegetable. In my naivety I imagined I could pick up a vegetable place myself in front of the camera and it would be just be weird. It was erotic immediately and I hadn't thought of myself as making erotic art, not that I am not interested it just never occurred that it would come out of me.

PR: I wanted to know if there was any sense of you having a dialogue with the skin, the body and the form of the vegetable in comparison to your own. 'You are what you eat' perhaps?

GH: I am looking at the relationship between myself my shape, weight and texture with that of the object I have grown like a sort of compare and contrast. That sentence 'you are what you eat' could be exchanged with 'I am what I make' or 'I am what I chose to work with'. Yes, I am definitely trying to say that.

My relationship with subject and material is incredibly vital and intimate to me. It takes a lot of photographs to produce the one that you can carry on looking at when it is your own body in the picture. That sounds like I am being incredibly vain but when you make a image you are very critical of every single millimeter, so if much of the picture is taken up with your body you will be even more



*Georgie Haysen
The Easter Egg Hunt, 2008
Giclée print on fibre paper, 15.2 x 20.2cm
Edition 4, 2 Apr, unframed
Image courtesy the artist and Poppy Selver Gallery*



Georgia Hopton
The Long Gourd, 2009
Giclee print on fibre paper, 15.2 x 20.2cm
Edition 4, 2 Apr, unsigned
Image courtesy the artist and Poppy Sebire Gallery

critical because you want it to be there for a reason. It is not that I am exploring the beauty of my body by any means it is a compare and contrast discussion predominantly. 'Look at that thigh alongside that Gourd', it's quite interesting the difference between, the similarity and the difference, the similarity is probably what really interests me.

PR: How did you decide upon the scale of these photographs, they are smaller than I expected?

GH: I think it was very apparent from the word go that they ought to be small because they were erotic. I wanted you to look into them with the body. It is funny; when you show your work to people they generally want you to make it bigger it doesn't matter if it's a drawing, a painting or a sculpture. I'm the opposite I always wish to make things smaller, it's either because I'm embarrassed or I like small things I can't quite decide.

PR: What are your ambitions for the work?

GH: That's a very good question because I am already wondering if I shouldn't make this work any more. It is so about me, my body and it is impossible to not actually get more critical as the seasons go by because your body doesn't look the same. These photographs were taken over three/four years. Every summer I'd grow the vegetables, get them into the studio

take my clothes off and take a photograph. Saying, oh my god that arm didn't look like that last year.

PR: Have you ever put yourself into any of your sculptural works?

GH: No, I have thought about it, I have been toying with the possibilities of casting parts of me with the vegetables but it's a very fine line between there being some mystery in the work and there being just a figurative sculpture, I can't quite see it yet so I'm unsure as if I'm ready.

PR: Previously your inspirations have been the Pierrot, glitter etc. Have you moved on now or are those symbols still poignant for you?

GH: They are still poignant for me; for instance the photo of the dinosaur gourd looks to me like a reference to the Harlequin stick. Harlequins used these little batons which they pretend fight with. Then you have the magic wand, which I have worked with in sculptures and drawings before. I see the vegetables as replacements, natural versions.

The photo called 'Hiding the Crown' is a Crown pumpkin under an apron, which is like a magic trick, the rabbit out of the hat sort of thing.

PR: Would you agree then that the greater focus for you is the process, the making and not actually the final pieces?



*George Hepson
Hiding the Crown, 2008
13.5 x 20.2cm unframed
Giclée print on fibre paper
Edition of 4, 2 Apr*

Image courtesy the artist and Peggy Seaton Gallery

GH: Yes, definitely it's the alchemy it's the doing and making that's where the magic lies for me.

PR: You're originally from North Yorkshire, do you still feel any of that Yorkshire heritage within you as an artist today?

GH: The older you get the more you feel some sort of bond with where you are from. I definitely rejected it for a long time. I didn't want anything to do with it I felt the best thing I had ever done was leaving Yorkshire and the last thing I ever wanted to do was return. I have family there and I love them very much, the countryside is very beautiful and there are some lovely people but I feel you couldn't be an artist and live in Yorkshire in terms of creative expansion. It felt completely acceptable to go to America to make work. I could never move back to Yorkshire though these are certainly the Yorkshire girl in me without a doubt.

PR: How do you relate to a parallel of David Hockney, he being a Yorkshire native, having lived in America has then returned to Yorkshire to make new work?

GH: He really only came back to England because you can smoke here which I think is absolutely hysterical and I hate smoking. What's interesting about his recent paintings, which I'm sure you have noticed they look exactly where I live in America? They look nothing like the Yorkshire where he is living and painting. They look exactly like upstate New York. When I walked into the exhibition at the Tate to see them it was just like being at home in America. He sits and draws on the dullest corner of a road in Yorkshire where there is a really uninteresting burn and makes these fantastic, richly coloured, grand landscapes. Yorkshire is exquisite but the corner that David Hockney is painting on is not. Maybe what happens when you leave a place, it enables you to follow flights of fancy that you wouldn't have done so previously. I certainly was able to.



Interview by Kimie O'Neill

H a r r i s

E l l i o t t

Photographer Kevin Davies





Harris Elliott is the designer behind UK label H by Harris. He started his career as a stylist to celebrities like Scarlett Johansson and Mark Ronson, but turned designer after he found himself in need of a stylish laptop case. Now, Harris designs a full line of luxury luggage, including a new women's line. Here, the designer discusses his inspirations, his line, and who he would like to see wearing his label.

Kimie O'Neill You started your career as a stylist. Was transitioning to design something you had always considered?

Harris Elliott Before styling I had always wanted to design interiors, installations and film sets. I think there has always been a designer lying dormant and now the volcano has woken up. For years I declared I would never have a label – never say never!

K What kind of role has your degree in Interior Architecture and Design played in your design process?

H That was the foundation, I got excited about shape and form this is a direct result of my studies, architects like Mies Van Der Rohe and Zaha Hadid have created furniture that are mini monuments that reference their architecture. My bags to me are like mini buildings that should all be able to stand in their own right as well as work as a collection.

K Your designs have a modern simplicity, but with a very stylish edge – what were your inspirations in conceiving the line?

H A friend of mine McHare coined the phrase 'purest form' for his first collection, I wished I had come up with that title as it's what I strive for with each design.

K The designs are made of quilted nappa leather or waxed nubuck leather. These materials seem significant not only to the quality, but also to the overall aesthetic of each piece. How did you choose them?

H Where possible design should trigger or engage with more than just one sense. My creations should not only look good, and be functional but also have a sensory tactile quality. The nappa and nubuck leathers are both soft yet strong, the term luxury should define the experience not the price or swing tag.

K You've recently expanded your label

to include a women's line. Do you have plans for further expansion? What is your vision for the label's future?

H Next season we'll unveil a full womens collection for the female 'H' fans. In the future I would love to create a range of furniture, or combine my original skills and design a hotel interior.

K How was designing for women different than designing for men?

H Designing for women is really exciting, the 'H' principle is the same, simple shapes with strong forms. The brand is often labeled as a Mens brand by the press, this was never my intention as laptop cases are not gender specific. The proportions of the bags is where the differences arise, we also started lining some of the pieces in suede which intensifies the sensory experience of our products, and is a finish that women will appreciate.

K Most of your designs are bags, but you also do leggings and jackets. Do you think you might start designing more apparel in the future?

H The plan for each collection is to design a showpiece to accompany that range, these items are called the H= pieces, we started with the H=jacket with detachable rucksack. If you mean am I gonna start creating full ready to wear collections, not for my own brand.

K Do you have a favorite of your designs?

H The H = jacket is the favourite, as you have jacket and a bag all in one. The Q3 rucksack that is attached I'm very fond of, as until I had designed this bag I never owned a rucksack.

K Who would you most like to see walking down the street carrying/wearing one of your pieces?

H Well there's a few but for the ladies Maggie Gyllenhaal and Michelle Obama, for the chaps Vincent Cassel and Mos Def.



Interview by Kimie O'Neill
Photography by Kevin Davies

Names of pieces featured:

L1 Laundry Bag (Tan Nubuck)

H= Jacket

thank you to Wild and the team at Cocomaya, London

www.cocomaya.co.uk

Harris' website - <http://www.libyharris.com>



TIME

HERE

A NOT

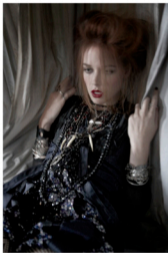
photographer **Jamie Isaia**





















A TIME NOT HERE

Editor: JOHN SLATTERY

Hair: THOMAS DUNKIN for Sebastian Pro @The Wall Group

Make Up: GINA CROZIER @ Ray Brown Pro using MAC Cosmetics

Model: VALERIA @ Women Direct

- 71 - 72 double pouf blouse in black tone on tone striped cotton shirting from A LA DISPOSITION
- 73 - 74 black jersey dress from HELMUT LANG
transparent cob web design t-shirt from CHANTAL THOMAS
fiux hawk headpiece from LEAH C. COUTURE MILLINERY
multi strap leather spiked heel sow from ROCK & REPUBLIC
fishnet hosiery from FOGAL
rings from PAMELA LOVE and G CROZIER
leather wrist piece on left arm from AND_J
chain mail pieces on left and right wrists from G CROZIER
- 75 - 75 headpiece from LEAH C. COUTURE MILLINERY
- 77 - 78 headpiece from LEAH C. COUTURE MILLINERY
- 79 - 80 1/2 coat and tails in black silk and cotton ottoman from A LA DISPOSITION
puckered lace/dress/black \$425 from HELMUT LANG
headpiece with veil from LEAH C. COUTURE MILLINERY
bone tooth and carved EBONY bead necklace
silver baroque pendant and black crystal beaded necklace by G CROZIER
studded wrist band by G CROZIER
- 81 - 82 left-silk and sequinned romper from JEN KAO
necklaces and wrist pieces from G CROZIER and AND_J
right-leather vest from PLEASURE PRINCIPLE
sheer t-shirt from TRIPP NYC
silver cross from PAMELA LOVE
necklaces from G CROZIER
- 83 - 84 black/dune crinkle silk/mohair jacquard dress \$1,995 from CALVIN KLEIN COLLECTION
transparent long sleeved t-shirt from TRIPP NYC
- 85 - 86 same credits as pg. 81 - 81
- 87 - 88 teal linear one piece swimsuit from JEN KAO VINTAGE
fishnet t-shirt and necklaces from CHANTAL THOMAS
- 89 - 90 beaded and embroidered silk gown made to order from JEN KAO
cross necklace from PAMELA LOVE
leather wrist pieces on left arm from AND_I
wrist pieces on right arm from G CROZIER
- 91 - 92 beaded and embroidered silk gown made to order from JEN KAO
cross necklace from PAMELA LOVE
leather wrist pieces on left arm from AND_I
wrist pieces on right from G CROZIER



photographer patric shaw

Sam Messer



Whether

as a child or during the first part of your career, who or what were your earliest artistic influences?

When I was a teenager, the first artist who had meaning for me was Jackson Pollock, then Eva Hesse. As a young artist, I was fortunate to have two extraordinary teachers, Reginald Flood and Jake Berthot.

How have those influences carried through to your work today?

Flood and Berthot both taught me the importance of looking and installed in me the belief that work can generate ideas.

My work still comes from my personal experience of the world and builds outward.

Would you say your work is driven by form, or content? As in, does it develop from an idea/ seek to express an idea, or is it more about formal aspects, like shape/color etc.

My work grows out of content. All formal issues are embedded and understood but are secondary considerations.

A lot of your paintings have focused on your interpretations of your friend (and writer) Paul Auster's Olympia typewriter. Why did you find the machine - which many would probably view as a piece of outdated technology - so inspiring?

As Auster said about my paintings in *The History of My Typewriter*, "there is no accounting for the

passion of artists." Obsession is often unknowable but over time one gleams both understanding and ways to mold it.

Much like the several versions of the typewriter you painted, your portraits also capture a range of emotions. Oftentimes, the variety of emotions can be detected within the same piece. This can be seen most vividly in your paintings of John Serl. As an artist who has worked in several mediums, what was it about portraiture painting that allowed you to successfully capture such feeling?

During my time working with Jon Serl I learned that for me portraiture is a collaborative venture. I draw many people but only occasionally do I find someone who, for reasons I cannot say, begins a conversation. Currently, I have been making work about and with Jonathan Safran Foer.





In 1994 you were appointed senior critic at Yale University and in 2005 appointed associate dean and professor. For someone who has been working in the art industry for close to three decades and has exhibited all over the country, how has working with your students affected you as a working artist at this stage of your career?

Teaching has its pluses and minuses. It does eat into my own studio time. However, besides the obvious benefit of keeping in touch with the younger generation, it also forces me to be honest. The last thing I want is to be in the untenable position of not practicing what I preach.

How do you think American culture and landscape is conveyed through your work?

I work to make sense out of my life and time.





PHOTOGRAPHER
CAMERON KRONE

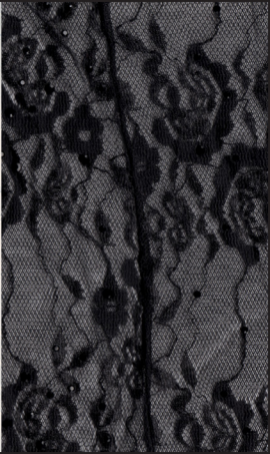






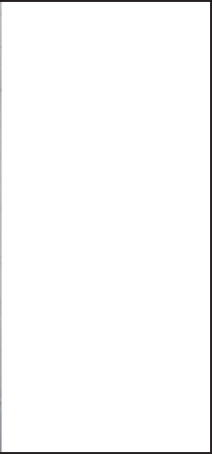


















Editor: JOHN SLATTERY

Hair: DAVID CRUZ @ Ray Brown Pro for T3 TOOLS

Make Up: REGINA HARRIS @ See Management using LANCÔME Cosmetics

Model: SUZANNE DIAZ @ Next Model Management

- 107 - 108 stockings from WOLFORD
briefs from H&M
- 109 - 110 silver trench by CHRISTIAN DIOR
- 111 - 112 left-pleated leather and sequin skirt \$1295 by WES GORDON
stockings from CALVIN KLEIN COLLECTION
right-wool and dotted swiss chiffon, pleated tulle and cane sueded skirt \$2340
wool and domed swiss chiffon, pleated tulle top \$1460 from ALTUZARRA
stockings from WOLFORD
- 113 - 114 grey cord inlay knit layered racerback tank dress \$2,295 by
CALVIN KLEIN COLLECTION
stockings from CHANEL
- 115 - 116 cropped jacket and skirt by MIU MIU
stockings by FOGAL
- 117 - 118 crepe silk harem pant \$510 by BARBARA BUI
- 119 - 120 left-black leather jacket with lame sleeves \$2450 by WES GORDON
stockings by AGENT PROVOCATEUR
briefs from H&M
right-red duchesse satin and persian lamb jacket \$2250 by WES GORDON
leggings by OMO NORMA KAMALI
calf lizard, and resin platform lace-up shoe \$1095.00 from BARBARA BUI
- 121 - 122 sleeveless top w/made showgirl design from MIU MIU
- 123 - 124 dégradé satin ruffle sleeve blouse \$420 rom BARBARA BUI
leather belt with double stitch in chocolate/brown belt and leather heels with
thigh high chiffon stocking in nude from A F VANDEVOORST
- 127 - 128 lamb denim wash leather jeans \$1345 from BARBARA BUI
dotted swiss ruffled cotton white peplum from ALTUZARRA
- 129 - 130 one shoulder silk-cotton voile ruffle top \$550 from BARBARA BUI
leather pencil skirt by SOCIETY FOR RATIONAL DRESS



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