

SUBLIME RUSH MAGAZINE independent creative passion

[ISSUE 003 . APRIL - JUNE 2010]



sublime rush

issue 003 april-june 2010

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a RockstarVanity Production

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PUSHING THE BOUNDARIES OF WEARABLE ART

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TIMELESS CHARM AND MODERN COMPOSITION

Nadin Dunnigan approaches wedding photography and family portraiture with creativity and passion, making her stand out from a sea of traditional cliches. Interview by RockstarVanity and layout by Fourthletter.

SEIZING YOUR ATTENTION IN A SINGLE FRAME

Real-life couple and artistic collaborators, Erin Haight and David Cammack, work their magic to create a gorgeous set of photos with model Kristin Wong. Layout by RockstarVanity.

STRANGE WORLDS

New York based artist, Matthew Albanese, takes time out from freelance web and architectural photography to build entire miniature landscapes with shocking not-so-natural disasters. Interview by RockstarVanity, layout by Fourthletter.

FROM THE FLICKR COLLECTIVE

Another juicy mouthful of delicious goodness submitted to the official Sublime Rush Flickr group.

SUBLIME RUSH MAGAZINE ★

independent creative passion

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this issue is brought to you by...
writers . visual artists . photographers + models
intrepid explorers . sexy ladies + gorgeous guys
unnatural hair . natural beauty . gangsters and
dentists . graphic designers . busy days . late
nights . a few hundred emails . gallons of coffee
hardcore gratuitous awesomeness + ear candy
from ryan star, this day forever and white lies.

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THE FACE OF ISSUE 003

David Sowinski as the Vampire Dentist
photography by Morgana Creely



Parma Violet by RockstarVanity



Tai of the Desert by H



pushing the boundaries of wearable art

**body modder, accessory designer
and successful independent business
woman with a cult following, Miss
Needles invites you into her creative
world of colour, beauty and style...**



Pisco Sour by RockstarVanity



bomb by RockstarVanity



ity

Tai of the Desert by Lichtreize.de



Miss Needles, self-portrait

How long have you been doing this?
I have been designing and making hats for myself to wear when out. I wanted the same or similar.

As word spread I started doing more. How did the word spread?
The word spread through my network. A fantastic word of mouth recommendation from a satisfied customer led to more work with?

Eventually I realised this was a business. I had previously been selling alternative & vintage clothing at a market stall (where the MissNeedles name came from). How did you decide to work with hair?

MissNeedles.com has been running for a while now. How did you start?
Although I previously sold at a market stall, it is always worth checking out.

Apart from your website, how do you promote your work?
Aside from online at www.MissNeedles.com, I have a trading stall at Whitby Goth Week, one of the UK's largest gothic/alternative events. I plan to launch at this event as this is a more elaborate challenge!

MissNeedles.com can also be found on...

signing and selling your creations?

making hair pieces for about 15 years now. It started as creations at clubbing or at festivals, then progressed to friends who dramatic effects or bold imaging for themselves.

doing more and more designs for friends of friends - word of mouth is the best way of advertising! What more can be asked for than a satisfied friend or customer to someone they want to share your

was something that I could take forwards as it's own independent business. It has been part of a ten year venture with my sister and Mum retailing fetish wear and I also ran my own piercing studio (the business comes from) so it seemed like another body modification

running as its own online business for 4 years this year and a bit on ebay I still sell a lot of prototypes on the auction site so go on there to see if you can bag a bargain!

how and where can your accessories be purchased?

MissNeedles.com you can find the hair collection as a regular feature at the Goth Weekend twice a year in Whitby, North Yorkshire. This is one of the alternative weekends and I have a great time designing new lines for the goths who frequent the festival are always looking for something more dramatic and unusual than their last ensemble so I always try to rise to the

usually be found at Infest festival in Bradford, a festival...



...dedicated to the best
industrial music and
plethora of alternati

Other events I take
the goth and alterna
events and occasiona
night Festival of Sing
London.

I am always interest
alternative events so
for my calendar do l
will try and come al

**Your creations span
cyber punk to steampunk
geisha - what inspire
I get my inspiration
place. I grew up in t
countryside surround
animals and a family
supportive and also c
imagine a lot of it co
early years.**

I must admit though
more than sitting do

Cherry Loco by RockstarVanity

st in cybergoth and
frequently by a
ve types.

the stall along to are
tive bring and buy
illy funky fun fetish
s in Camden,

ed in any
o if you have a date
et me know and I
ong!

**sub-cultures from
punk to modern
es your designs?**
from all over the
the beautiful Welsh
ded by plants and
who were always
creative so I
mes from those

I love nothing
own with a big...



AJ by RockstarVanity



Sakura Dahmer



Sarah Kane



Bambi Graves by RockstarVanity



Penny Mosen

...heap of industrial materials and trying to make something that has an organic twist with a hardcore edge, something beautiful from the bleak if you like.

I love theatrics and dressing up too so inspiration can also very easily come from the customers basic needs if they want something bespoke, just a frame of their idea can explode into something tangible with a little imagination.

How do you go about sourcing new materials to work with?

More often than not I get an idea of how I want something to look then I work the materials out around it. I am not adverse to painting or treating materials to get the right finish but there is no direct route to where to source materials from sadly, I am always musing new designs so I try and keep my eyes open for the next texture or fabric to play with.

Do you have consistent 'best sellers' or do you find your customers' tastes change each season?

I find that best sellers can change month to month, currently it is dreadlocks again and geisha hair flowers but depending on what events are going on across the world this can easily change.

Summer months when a lot of the big UK music festivals are happening, or Burning Man in the US, everything gets super bright and crazy. The summer is always great fun for crazy custom orders. New design releases also dominate the top sales spots. I have just launched a full-head hair piece designed for...



...people with short hair or shaved heads which is also doing really well right now, called the Hybrid. (opposite page)

Do you have a favourite piece?

The syringe collection are pieces that I like a lot. The syringe crown hair band was actually a piece I designed for myself, but the reaction from other people was so enthusiastic that I had to release it. (right)

I also really love the cyberpunk mohican hair pieces, again designed for bald/shaved headed alternatives as it is such a powerful image. (right, in-set)



**Bambi Graves (main)
and Ally (inset)**



ga pa

a beautiful
information
from the

Photographer
Model, Neil H

ngster's radise...

ul set of photographs, complete with technical
on from the photographer and commentary
model.

r, Marc Melling >> <http://marcmellingphotography.co.uk/>
odgetts >> <http://www.themodelmall.co.uk/site/profile.html?id=794>



Marc says,

I decided on halogen lights for the session and used aluminium foil to mask the light and shape it. I found that using the foil created reflections on the background and subject. This gave a more natural feel, without having a solid square or round beam of light. I purchased 6 of these lights at different wattages so I would have a bit of freedom on the shoot (and if anything did blow I had back up lights!)

The images were shot using a digital camera, at between 400-800 iso, working at f4 and adjusting the speed to suit.

A tripod was used during the session with a cable release. The main effect that I was trying to achieve, after deciding to use a smoke machine, was slight blur in the smoke and the look of the smoke swirling in the projector's light beam. When I originally got the projector, I cleaned it out and re-wired it. When I turned it on to test it, all the dust that was left inside poured out of the top, so I had his effect in my head when I did the shoot, to have the smoke coming out the top as a beam of light - instead of dust, it's the smoke from the smoke machine being lit from the halogen bulb inside the projector and thrown out the top by the fan.









Marc says,

The images were set out to be black and white, but in the choice of using halogen I found that the colour temperature was better and only had to slightly tweak to get them right. In the end I went for a de-saturated look in the finished images.

I processed the images one at a time and gave each image a slightly different look so that they could not only be used as a set but could easily stand on their own.

I told Neil at the shoot that I was looking at getting maybe 4 images from the session but we got a lot more than this. I processed 20 of the images.

Granted, I will not use all of them as some were just done for Neil but I think it was a big success.

The images in the video were batched processed just for the video and are not the finished images used as I later decided not to use them and went for a different look.

We did a video of the session which can be seen on my blog
>> <http://marcmellingphotography.co.uk/blog/?p=1545>







Neil s

I was contacted
with his idea for
really excited
white shirt – a
how we could

When I arrived
we could recre
projector. All
process, with t

Being involved
a great laugh o
that came out
shots but we e
me copies. I w
as you an see l



says,

led by Marc through his site, The Model Mall (of which I am a member), for a gangster-style shoot. He sent me some sample pictures and I was at the prospect. I was asked to bring a few props - Trilby, suit, braces, and my thoughts about the shoot were of excitement and intrigue as to pull off a New York Gangster shoot in a model studio in Newcastle.

ed, we sent up the scene and I soon realised how with a bit of imagination create a moody scene. Marc brought along a couple of guns and an old credit to Marc, setting the scene beautifully and guiding me through the this being the first real photo shoot I had done.

in this was a fab experience as although its a dark subject matter we had doing it and I think we captured the mood and look perfectly. The images of it were fantastic. I think Marc only thought he would get a few good ended up with over 10 really good images of which Marc very kindly gave would love to work with Marc again as he is a very creative photographer - by the images we captured!



VISUAL JOURNALISM:

*Curious and Random Memories of Jaian Greenson
or... "Every One A Maserati"*



Jaian says things like this, and I sit and ponder what he means...

"Every One A Maserati..." "Everyone should have a Maserati?" "Everyone! Get to the Maserati 'cause you are in for one hell of a ride!!" I like the last one, but actually, it is a line from Monty Python's Flying Circus TV Show. But then, I also think he may paint a picture that has a Maserati that may reveal what he was thinking when he made the reference. A snapshot of that moment caught in time. Many of Jaian's works come down to that. I liken his creative result to visual journalism of popular culture and life. Like many masters of pop art, he captures moments in time, no matter how big or small in the scheme of things. Jaian Greenson is an artist and writer whose point of observation and creation is near Toronto, Canada.



*Warhol taught me that
plastic was sexy...*



**You are a fan of both Andy Warhol and JM Basquiat.
How have each of these artists influenced your work?**

...you said a mouthful there Peggy Mintun...yeah Warhol and Basquiat are very, very high on the seminal influences totem. Picasso, Bowie, those 2, Francis Bacon, Cy Twombly. More importantly I believe is that they were some of my first influences...they crept in just as everything was starting to germinate in my head. Warhol in particular. I don't really remember when I discovered him, but I was a huge Duran Duran fan, so I'm sure it was through that connection. Warhol taught me that plastic was sexy. I know I am aging myself with these references, but I don't care. I can tell you that my grade 9 binder said Picasso #1, Warhol #2.

I was thinking about something I once heard you say about Warhol's paintings being almost journalism in a way...that has always stuck with me and I agree. A lot of his work, the portraits in particular, have an incredible zeitgeist to them.

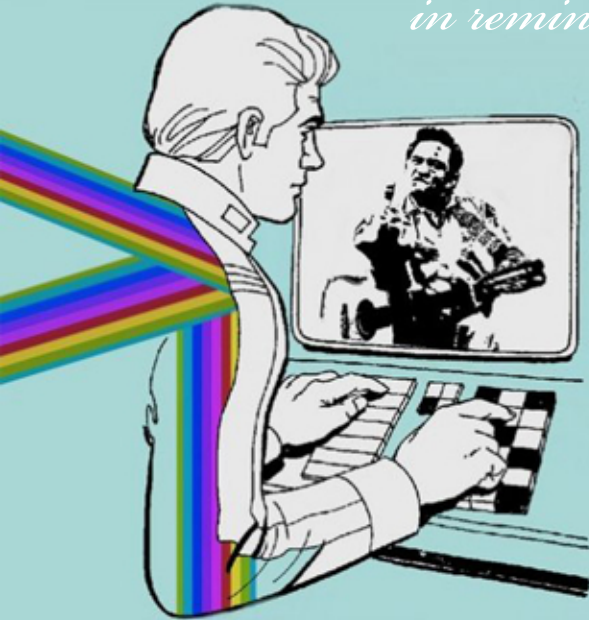
*I have to say that painting for me
began the moment I saw
Guernica...*



They are of their time in the extreme. There is a huge difference between the Marilyns vs something like the Studio 54-era Jagers. The Marilyns (painted in the early 60's) are painted before Warhol became court painter to the World's fabulous, and I think it shows. The Jagger portraits are amazing, but you can practically taste the cocaine dripping in the back of your throat when you look at them.

And Basquiat I discovered through Warhol I'm sure. I think it was when they were doing their collaborative paintings. The resulting work blew my head off. Two in particular, *Fuck You Dentures* and *Alba's Breakfast* (with Italian painter Francesco Clemente), began to show me the possibilities. But I have to say that painting for me began the moment I saw Guernica. Saying that...it took me a long long long time to stop painting like Basquiat.

*There is a perverse magnificence
in reminiscing over moments that
are only seconds old...*



In addition to your being a painter, you dabble in photography. Tell us about your love of Polaroid pictures.

Polaroids are very very special. The advent of digital technology was the death knell for Polaroid of course but back in the day...Polaroid was the only way to be instantly visually gratified. And there is a perverse magnificence in reminiscing over moments that are only seconds old. It's very sad to see go...

I have been collecting them forever. I have a collection of found Polaroids that stretches back to the 70's. Just photos I have found on the street and in ditches and in books at used bookstores. Surprisingly I have probably 40 of them... and, all things considered, that is an enormous amount of photos.

I have to tell you a story about the last Polaroid I ever found...

It had been years and years between finds (again...digital cameras made that happen) when one day I was walking down the street with my wife when she pointed it out. It was in the drive thru of a MacDonalds...just laying in the dirt and grime. I ran to it...another treasure. It was butter-side down and I can remember the excitement I had about what the other side would look like.

Then I picked it up. And what I saw shocked me so bad that I actually dropped it back down on the ground. What I saw were 2 men (no faces); one bent over with an extremely stretched anus and the other man with an enormous black dildo. And when I say enormous...I am not just talking, 'hey...that's a big fake dick', I'm talking...`why would anyone put something that big in their ass?'

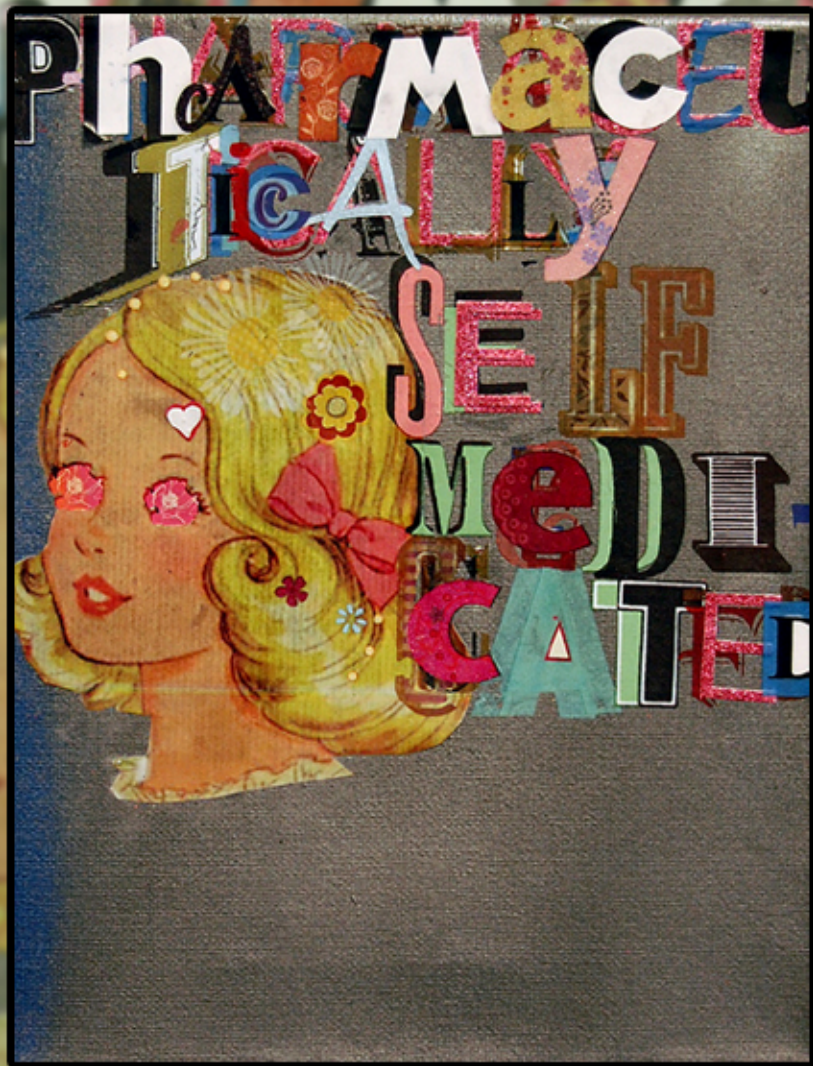
It is the only Polaroid that I ever found that I didn't keep. And let me say that I only didn't keep it because I would never have wanted anyone to think I was one of the two dudes.

Of course...now I regret not keeping it.

I have an offer...and it stands to this day...
that I will trade drawings for Polaroids.
If anyone is interested....email me.

*It was butter-side down and
I can remember the excitement
I had about what the
other side would look like...*









You use a lot of colour in your compositions that is reminiscent of fauvism. What influences your colour choices and what does it mean in your work?

I love colour, but I think my palette has more to do with Saturday morning cartoons than the fauves.

You draw on a lot of cultural icons from the 70s and 80s in your work. How does the world as it is now, with it being so easy to connect with people all over the globe, influence your work?

I think what I am hoping for is an emotional response... I won't break the magician's code and tell you how I do it...but I will say that I am trying to evoke very particular responses with my work..using Roger Moore as the model for *Dad #2*, for example, has a very significant meaning to me. It's going to be different for someone else or maybe not. The point is: it's not actually Roger Moore.

And speaking globally...because there are no secrets anymore, at least not culturally...the world then becomes much more open. I cannot even begin to tell you how much inspiration I take from the yellow pages from other countries... and hey robots are awesome here and in Iceland and in Tokyo and Buenos Aires and in Cairo...culturally there are no borders....wait, what was my point?

*Budapest was
the most right thing I ever did for myself...*

You have traveled the world extensively so far in your life. What have been your most gratifying experiences in your travels?

Hmmmm...the word gratifying is a tricky one. (Thinks for a moment) ...I could wax poetic about the magnificence of Paris, or being in Venice for Easter, or eating pho for breakfast in Hanoi, but I would have to say...the most gratifying... in the way you are asking, was Budapest. Through an amazing series of events, coincidences and happy accidents (some of which may have involved copious amounts and serious imbibing) I found myself in Budapest on a Sunday in January. I left 10 months later. I rented an apartment at 17 Erzsebet Korut...and I just lived there. It was the most right thing I ever did for myself. I lived on the third floor, there was a tattoo parlour on the 2nd floor and a bookstore on the ground floor. The old Cafe New York was next door. ...sometimes I wonder why I ever left.

There was a time when, as a writer, you penned a couple of novels. What inspired you to switch to visual communication?

I don't know if I have made a switch per se...one is definitely more prominent than the other...but writing has been as constant in my life as painting has. I prefer to adhere to the Jean Cocteau school of thought...that ultimately all of the creative arts are open for you. I will say though, that I write, under a nom-de-plume, a column in a blog about hockey...so I write practically every day.

What are your plans for your work in 2010? Anything going on right now that you would like to share?

Yes...definitely. I am now the Artist In Residence at the Susan Kristjansson Gallery and am now creating new work for a Spring show and then another show in the Fall. In between I will be part of group shows and also co-curating with Susan...which is really exciting. I am going to be in 10 groups shows and have two solo shows...the first this spring and then in the fall..another show...consisting of the work I make whilst Artist In Residence.



See more of Jaian's art at iaiangreenson.com...



F



ETISH

WORDS & PICTURES BY STEPHANIE WOOD
AT PIRATE PHOTOGRAPHY

WWW.PIRATEPHOTOGRAPHY.CO.UK



FETISH. WHAT DOES THAT WORD MEAN TO YOU? THE DICTIONARY DEFINITION OF 'FETISH' IS

'PSYCHOLOGY. ANY OBJECT OR NONGENITAL PART OF THE BODY THAT CAUSES A HABITUAL EROTIC RESPONSE OR FIXATION.'
(DICTIONARY.COM)

SO BASICALLY, A FETISH IS SOMETHING THAT ISN'T GENITALIA, WHETHER AN OBJECT OR BODY PART, THAT CAUSES AROUSAL. NO MENTION OF WHIPS AND CHAINS OR ANYTHING SCARY YET, JUST ANYTHING THAT CAUSES AROUSAL.

THERE ARE PLENTY OF PEOPLE WHO SHUDDER AT THE WORD FETISH, THINKING OF MURKY DUNGEONS AND DOMINATRIXES AND TORY MP'S ON THEIR DAYS OFF THEY ASSUME SOME SORT OF CHILDHOOD DARKNESS THAT INFLUENCED A PERVERSITY THAT HAS LASTED INTO ADULTHOOD...

...AND BECOME A DANGEROUS FETISH. THEY GET SCARED BECAUSE THE MEDIA HAS TOLD THEM THAT ALL FETISHISTS ARE PERVERTS WHO WILL CORRUPT THEIR CHILDREN. THEN THERE ARE OTHER PEOPLE, PEOPLE LIKE ME, WHO HEAR THE WORD 'FETISH' AND SMILE. THEY THINK OF THE CAREFUL AND BEAUTIFUL BINDINGS OF SHIBARI BONDAGE, LOVINGLY SHINED LATEX AND THE MISCHIEVOUS HINT OF STOCKINGS UNDERNEATH A SKIRT.

YOU SHOULDN'T BE SCARED OF THE IDEA OF A FETISH. GENERALLY, A FETISH IS A WONDERFUL THING SO LONG AS ALL PARTIES INVOLVED ARE CONSENTING ADULTS, AND ALL PEOPLE HAVE A FETISH IN SOME FORM. WHILE SOME WOULD ARGUE THAT A FETISH IS SOMETHING YOU CAN'T HAVE FUN WITHOUT, I'D SAY THAT ITS SOMETHING THAT SIMPLY MAKES THINGS MORE FUN, AND ADDS THAT BIT OF EXTRA SPICE.

A FETISH CAN LITERALLY BE ANYTHING. YOU HAVE A PENCHANT FOR A WOMAN IN LATEX? IT'S A FETISH. YOU LOVE A GUY WHO TIES YOU UP AND SPANKS YOU? IT'S A FETISH. YOU CAN'T RESIST A VINTAGE SEAMED STOCKINGS? IT'S A FETISH. YOU LIKE YOUR WOMEN BLONDE? IT'S A FETISH! JUST BECAUSE SOMETHING DOESN'T FIT THAT 'DARK' IMAGE THAT FETISH HAS BEEN GIVEN BY THE MEDIA, DOESN'T MEAN IT'S NOT A FETISH. JUST LOOK AT SIMON COWELL, ALL THE WOMEN HE DATES HAVE OLIVE SKIN AND BROWN HAIR, I'D CALL THAT A FETISH! ARGUABLY WHILE MAGAZINES LIKE BIZARRE AND MARQUIS ARE CLASSED AS FETISH PUBLICATIONS, NUTS AND ZOO ARE TOO, THEY JUST CATER FOR A MORE 'VANILLA' TYPE OF FETISH THAT IS SO COMMON, ITS NO LONGER SEEN AS A FETISH. ARE YOU A ...



...BUM MAN OR A
BOOB MAN? THEN
THAT'S ONE OF YOUR
FETISHES, ITS
SIMPLY THAT IT'S A
FETISH THAT IS SO
COMMON THAT'S ITS
ACCEPTABLE AND
DEEMED 'NORMAL', A
MORE OBSCURE
FETISH DOESN'T
MAKE YOU A FREAK
OR A WEIRDO, IT
JUST MAKES YOU A
BIT MORE UNUSUAL
THAN THE AVERAGE!

I FOR ONE HAVE A
FETISH FOR HANDS.
THAT'S RIGHT,
HANDS. WE ALL
KNOW ABOUT THE
FOOT FETISHISTS
BUT FOR ME THERE
IS NOTHING BETTER
THAN A PRETTY
HAND, ON A MAN OR
A WOMAN, I DON'T
MIND WHICH!

IN MY PHOTOGRAPHY
I TRY TO PORTRAY
THE FETISHES I
KNOW ABOUT AND
ENJOY, I THINK
THAT ANYONE IN-
TENDING TO BE A
FETISH PHOTOGRA-
PHER OF ANY SORT
SHOULD LIVE THE
LIFESTYLE TO A
CERTAIN DEGREE IN
ORDER TO SHOW
THEIR UNDERSTAND-
ING OF A FETISH
IN A PHOTO.

I'VE PHOTOGRAPHED
FETISHES THAT
HAVE BEEN EN-
TIRELY NEW TO ME
ON THE DAY, AND
EVEN PHOTOGRAPHED
THINGS I'D NEVER
HAVE THOUGHT OF
AS A FETISH TILL
SOMEONE POINTED
IT OUT TO ME
AFTERWARDS.



I MEAN, HAVE YOU HEARD OF FONTO-PHILIA? IT'S A FETISH FOR LETTERS! I HAD NO IDEA ABOUT IT TILL SOMEONE COMMENTED ON A PHOTOGRAPH OF A MODEL WEARING ALPHABET-PRINTED TIGHTS EXPLAINING THEIR OWN PERSONAL FETISH FOR IT.

I'VE PHOTOGRAPHED THE OBVIOUS FETISHES, LATEX, PVC, CORSETS, STOCKINGS, HIGH HEELS, FEET, AND THEN THE LESS OBVIOUS ONES, TIGHTS (PANTYHOSE), PINWHEELS, LUCHA LIBRE WRESTLING MASKS AND MORE!







THERE IS A FETISH FOR LITERALLY ANYTHING AND EVERYTHING YOU CAN THINK OF, FROM SPLOSHING (SEXY FOOD FIGHTS) TO ACROTOMOPHILIA (A FETISH FOR AMPUTEES) AND TO HYBRISTOPHILIA (A FETISH FOR CONVICTED CRIMINALS), AND SO MANY MORE!

SO LONG AS EVERYONE INVOLVED IS A SAFE, CONSENTING ADULT, THEN WHAT IS THE HARM?

THERE ARE ALWAYS NEW FETISHES TO DISCOVER...

WHAT ARE YOURS?





from the mundane to the remarkable

photographer and journalist Simon Hay tells how his life and art were changed by a year spent travelling around Africa.

Raymond was around 8 when this photo was taken. He was found literally wandering the streets, no-one knew his parents or even where he came from. He tested HIV+ but was unable to get anti-retro viral drugs because his identity cannot be proved. Despite his health Raymond was often very happy.

While studying a rather unengaging photography course at a college in Edinburgh I happened across a message on the department's notice board, it seemed to offer everything I felt was missing from my photographic pursuits; inspiration, creativity and excitement! The message related to working as a volunteer photographer on a game reserve in South Africa. I immediately contacted the reserve and began the process that would several months later see my arrival in the rural east of the country, specifically Mpumalanga Province which borders Mozambique to the East and the vast nature reserve of the Kruger Park to the North.

I was ostensibly employed to photograph anything and everything on the reserve that could be used for promotional purposes, from the mundane; bathroom fittings in guest rooms to the remarkable; lions feeding on a downed giraffe. Though I found my time on the reserve interesting I quickly realised that wildlife photography is not my forte – I simply don't have the patience to produce the kind of arresting images that one sees splashed all over exotic travel magazines. In three dimensions an animal like the elephant is vast and noble and utterly inspiring yet a photo of an elephant standing still is tedious, there is no sense of its scale or grandeur. Our reading of human portraits is informed by our understanding of what it is to be human, our interest is generated by shared experience which produces empathy. I personally have no idea about what elephants think about (or how they feel) and so a photo of one standing still on the veldt doesn't bear any of the emotional weight that might come from a human subject.

I spent about seven months working for the reserve, during this time I made contact with a variety of local people from farmers to social workers to journalists. I wanted to understand more about South African society and I hoped I could photographically record life as it happened for many in this extremely poor part of the country. I arranged to leave the reserve and work for a local community project that included amongst other things a newspaper to which I contributed, generally I was asked to photograph anything that could be used to promote the services and activities of this community project which really was a life saver for many.



This man started work at 5am and he'll finish around 2pm – 9 hours of repeatedly lifting that long handled blade in temperatures of 35 degrees and upwards. The levels of endurance needed are incredible.

As I mentioned, Mpumalanga is amongst the poorest provinces, it's extremely rural and many depend on seasonal work revolving around the harvesting of sugar cane, the areas biggest export. One social worker I talked to told me that unemployment in the immediate vicinity of N'komazi was running at around 70%, marry this with an AIDS infection rate of between 40 – 50% (of the total population, not just those of a sexually active age) and it becomes frighteningly clear that many of the people are living quite literally from day to day – no security, no employment and little hope for the future.

As is so often the case it was the vulnerable who suffered most and I saw many children forced to subsist in the most deplorable poverty. One of my abiding memories is visiting a local project set up to provide support and education to kids with learning difficulties. The project had initially been funded by central government but was steadily having its funding cut. The children there really were on the very fringes of society, some had been abandoned by their families, others simply had no one and it appeared that even this very basic centre they attended would close before too long.

I've painted a very bleak picture and it is, however I was constantly amazed at the resilience and the joy displayed by the people I met, it was inspiring and humbling and every bit as impressive as the landscape and the wildlife.

Often working for the local paper I travelled across the N'komazi region for about four months. I was very grateful to the people who allowed me to photograph them and I tried to always remain conscious of that permission and of their situation. I was often with a journalist and I made every effort to try and minimise my presence, hoping that the person or people I was photographing would become oblivious to me whilst they were relating their story to my colleague.

In situations where I was working alone I just had to depend on the good grace of those whom I was photographing, I often conspicuously avoided taking any shots...



Taken after a local football match this father had found a novel way to amuse his kids on the way home. Despite awful conditions I found the kids of N'komzi capable of expressing joy not often apparent in their UK counterparts.

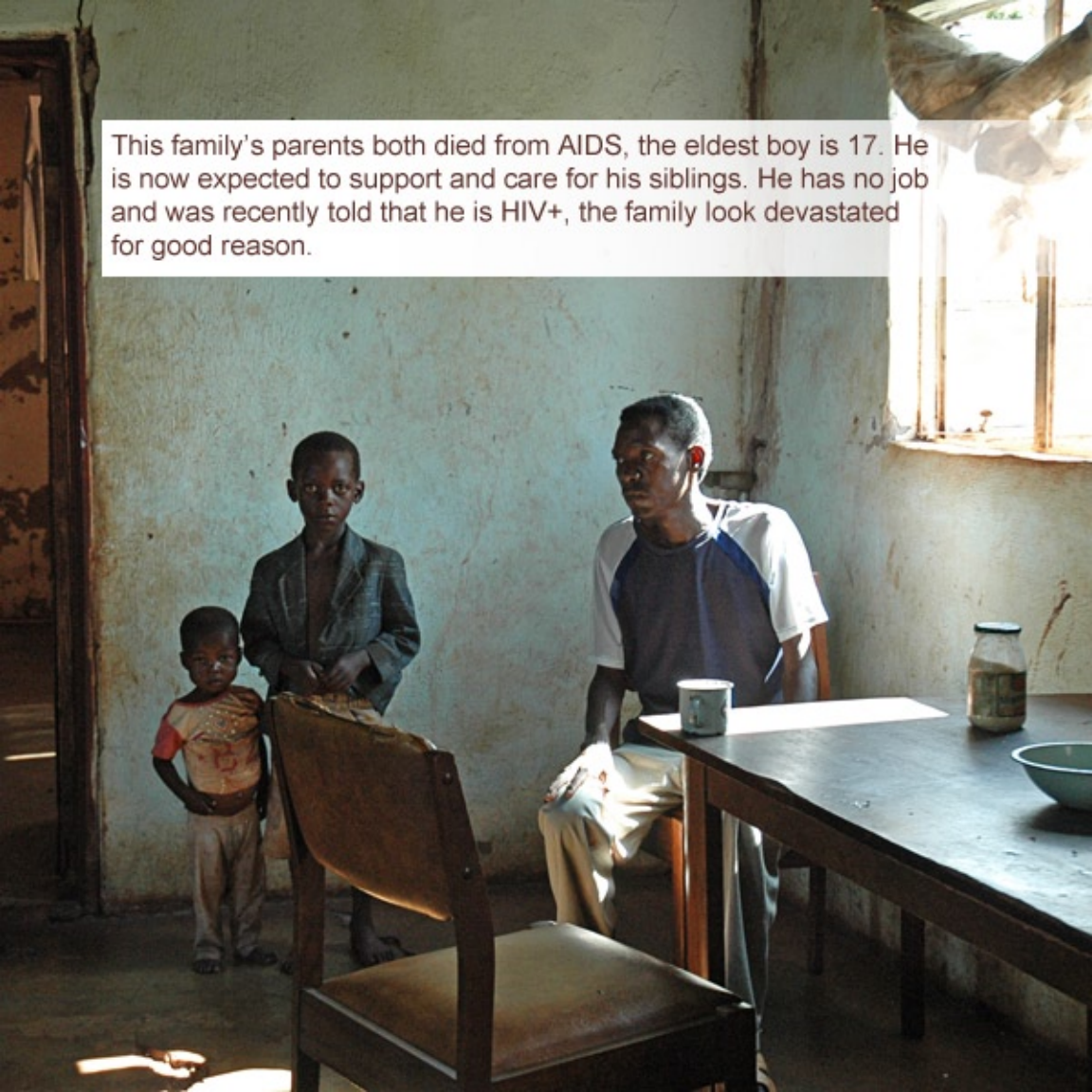
...until I had been around the area for some time, this allowed people to become accustomed to my presence without feeling instantly threatened. It's extremely important to demonstrate respect and a genuine interest in the people you're working with. Snatching a photograph paparazzi style is certainly not going to win friends, it will simply make the photographer look shifty and gutless.

I've discovered that the attitude towards photography in other countries is much accommodating than here in the UK. I lived in Indonesia more recently and spent a great deal of time photographing people going about their daily business, there were of course individuals who objected to having their picture taken and I respected that. But simply imagine if I walked along a busy shopping street in this country while merrily snapping away at complete strangers – the chances are I'd up on charges either as a suspected paedophile or terrorist or possibly (in a new twist) both!

For street photography Britain just isn't the place to be right now and it's a tragedy really because we have a long and distinguished past in social documentary photography. As a result of this I suppose I'll have to turn my eye again to foreign shores, given the chance I'd visit India or possibly China – countries where there is so much change and social upheaval are bound to make fascinating subjects.



This family's parents both died from AIDS, the eldest boy is 17. He is now expected to support and care for his siblings. He has no job and was recently told that he is HIV+, the family look devastated for good reason.



Taken during a short afternoon break on an incredibly hot day, this Man struck me with his openness and dignity. Cane cutters generally work a gruelling regime six days a week, for some it may be seven.









The girls in this photo lived at a local orphanage, the older teens were expected to assist in caring for the younger kids and do various chores. Here they were enjoying some time out, putting on makeup and jewellery that had been donated for Christmas.

A strong woman looking after her baby whilst labouring in a job that would leave most westerners totally exhausted. Economics dictate that people must work when it's available – this woman will spend 9 hours planting while carrying her child on her back.





Taken after a local football match this father had found a novel way to amuse his kids on the way home. Despite awful conditions I found the kids of N'komzi capable of expressing joy not often apparent in their UK counterparts.

Thabisele is attending a centre for children with learning difficulties. She was a charming person with a wonderful sense of humour. I was profoundly moved by the beauty and innocence of the children, their vulnerability was heartbreaking.



... TO STIMISELE

... ED



Centre

SIGN
SUBMAN



Flashing PIXELS

Immersion, Choice and Bringing a Fire Extinguisher to a Gunfight

Deus Ex was one of the first games I played, and one of the few I've ever been really good at. Released in 2000, it's amazing just how quickly time has passed it by. Revisiting it ten years later, it's not aged well – the graphics are embarrassing, the character animations fall well into the uncanny valley, and it's frankly temperamental about working with modern PCs. But amidst all that, it's still possible to see what made it great, and why its influence is still being felt in gaming today; it still tops the 'ZOMG best games evarr' lists in gaming magazines with alarming regularity.

Part of what made Deus Ex so groundbreaking was that it provided the player with a coherent world to throw themselves into, and gave the freedom to essentially dick around in it at will. To my mind, what makes games special is the interactive element, and Deus Ex's greatest triumph was to retain a compelling narrative without forcing the player to play through it a certain way. That narrative was ahead of its time, as well; as the game starts, it's twenty minutes into the future, and the world is being ravaged by terrorism and a deadly pandemic; in response, the world's governments are more or less hoarding the vaccine, and you play a UN anti-terrorism agent initially tasked with tracking down a missing shipment. From then on in, it disappears into a mess of conspiracy theories, actual conspiracies, and a cyberpunk aesthetic that borrows heavily (and occasionally outright steals) from the likes of Neuromancer and Snow Crash. It might not sound particularly convincing on paper, but it's the little touches that make it – the UN peacekeepers patrolling the shut-down streets of Brooklyn bitching about your brother (and fellow agent) issuing them CS gas instead of bullets ('Prolonged exposure may cause damage to brachial tissues. Prolonged exposure? It's like we're giving them cigarettes...'), or being ambushed in a bar by a hostile journalist.

What's more, Deus Ex goes about it with some intelligence; little nods to GK Chesterton's *The Man Who Was Thursday* as an addition to the game's aesthetic of alienation and paranoia, for instance, and occasionally outright philosophical debates between characters. There's one moment midway through the game involving a conversation with an artificial intelligence about individuality, surveillance, and the idea of God as a human need to be observed that's outright inspired, and yet you're never made to enter into it; it's purely a reward for players who go exploring.

It's that same freedom that makes the gameplay so engaging, too. You'll have an ultimate objective, but innumerable ways to go about reaching it – you could walk in the front door and shoot anyone who gets in your way, sneak past without anyone knowing you were there, or really any other combination of tactics you could envision. My personal favourite involved sneaking up on enemy guards, spraying them with a fire extinguisher and then beating them unconscious with a baton while they were coughing and blinded. Clearly, I wouldn't make a very good spy. But the fact that you can do this kind of thing is a testament to Deus Ex's brilliance. Very few games have been able to emulate that sort of choice successfully, and that makes Deus Ex special. Bringing philosophy into gaming is something I'd like to go into more with Bioshock later on, but for the meantime, it suffices to say that it's a well-crafted, plausible story about truth, choice, and wearing sunglasses at night. It also has some of the worst voice acting ever recorded, but that's beside the point.

There was a sequel, which promised to follow up on the themes around transhumanism and the like in the first game, and then turned out to be spectacularly underwhelming. Number 3 is in the works, however, and fingers crossed it should be able to carry on the legacy.

[Words by Alex Kelly | Layout by Fourthletter]



IreneL © 2008
Perverted Beauty by Irene Langholm

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atmosfear

a stunning collection of dark
conceptual art on canvas, print
screen from talented emerging
artists across the globe

Irene Langholm [Norway]
Morgana Creely [Australia]
Tamzin Williams [UK]
Rin Gristwood [USA]

irene

<http://wilderwein77.deviantart.com>

A lot of your work has an element of social commentary How do people react to your more political works?

The responses that I receive are actually quite positive. I think that a lot of people recognize that there are things that are wrong in our society and the view of life that is imposed on us through every thing.

However, it is when I touch on religion (as I very often do) that some people may be more sensitive. Apparently criticizing religion is very much a painfully sensitive matter. I value freedom of expression. I know that a few angry villagers feel the need to project their fanatical discontent at me or my artwork (I know, I know, I know, breed! Did I touch a sore spot?), that doesn't faze me in the slightest. I bet a Christian or Jew wouldn't care one bit if their words or actions go against my religion. Not that I have one.

Religion is a theme that is found throughout my online gallery because I think that organized religion is often destructive. People should think for themselves, act by themselves and be responsible for their actions. I do not cowardly hide their actions behind a scripture that is designed to control and subdue them. I do understand that such opinions may provoke, but I am not afraid to express my views.


I never censor myself. And I don't allow others to do so either.

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IreneL © 2008

Is your 'Serial Series', about trophies collected by a serial killer, inspired by anyone in particular?

None in particular. But I am very fascinated with psychopathology and the psychology of how someone can commit such violent and obscure acts as that of many serial killers. What shapes the mind of someone that kills for pleasure? It is interesting to try to imagine the thought process in the mind of someone like that. I don't know, what makes that clock tick differently than others.

I also love imagery that can give me chills without a single drop of blood. Silently violent. Those sort of still life visuals that tell a story that makes the hair in the back of your neck stand up. It's all about atmosphere.

When you use images of yourself, albeit unidentifiable as you, do you feel a personal attachment to those works more than other pieces?

Most definitely. A piece becomes more personal to me when I use self taken photographs. I do that whenever it is possible. But whether I use myself or a stock model; all of my art is an extension of my personal expression.

Where and how do you display and promote your work?

I am lousy at promoting my own work. I have my gallery at deviantART where I am most active. I am also on CarbonMade and BlueCanvas, but the freelance work that I have been so lucky to get over the past few years has happened through connections made via dA. But I really should be more active in pimping myself.

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What's your favourite piece of your own work and why?



I am quite proud of 'Seduction' I am pleased by how it turned out. I worked a long time with it to get different tree root elements and look exactly the way I wanted.

I am also particularly fond of 'The Serial Series' (left) because the model is more complex than the extensive detail work on 'Seduction' nearly robbed me of my sanity. I can see from these two pieces the process of deconstructing the human form into other humanoid type creatures.

Of course I also have to include 'The Serial Series' ('Keep You') which is so much fun to do.



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IreneL © 2007



Tamzin

<http://tazzydee.daportfolio.com>

What first made you want to shoot horror photography?

I was a late bloomer. After the thrill of learning how to make photographs from scratch, and shooting the usual sunsets, inanimate objects and architecture that were thrilling at first, I realised I wasn't shooting the images and thoughts that had always been floating around in my head.

Photography is a wonderful way of getting the monsters out.



Where do inspiration

Other imagery, films
above all, real life. T
there.

Where and display an your work

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© 2008 Tazzy-Dee-Photography

Morgan

<http://morganacreely.com>

<http://mcreely.blogspot.com>

What first interested you in the darker side of art?

I have always been a fan of the old horror movies and psychological thrillers that keep you on the edge of your seat, and leave something up to the viewer's imagination. This is why the dark and the unknown can be so powerful. That wonderful "What if...".

While a lot of the images in my own personal gallery are quite dark, I don't consider myself a dark photographer, although I am often given this label. I think of myself as a conceptual photographer who sometimes walks in the dark shadows.

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What sort of re art?

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style isn't for everyone.

What has, so f moment and h

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received hate mail about my
jumping into the fray to defe

What inspired focusing spec your thoughts photography i

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opinion there are also unfort
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Personally I'm a lot more intr
and those moments long after

reaction do people usually have to your

at my darker images seem to polarise people's opinions; they really like it or they don't. and if people don't like my work; art is always a personal and subjective thing and my

far, been your biggest controversial how did you deal with that?

oment to date was when one of my images was chosen as the horror image of the day on hours, the image generated 10,000 page views and a lot of comments. A small minority favourable and some were very nasty and aggressive. It was the first time in my life I'd work. However the outpouring of support and number of people I had never meet and me was really awesome.

you to create a Group on deviantART.com specifically on non-gory horror and what are on dark conceptual/atmospheric n general?

ally excellent images at the more graphic end of the horror spectrum. However in my unately a lot images where it seems the artist just throws a lot of blood around and not horror but gore, a completely different category.

trigued by the concepts of what is to come, that moment just before the horror occurs, er it is all over. Before the blood has been spilled or after it has been cleaned up.

I'm glad you mentioned the conceptual/atmospheric side because Bloodless Coup is not just about images. It also celebrates the dark conceptual images – think pulp novels whether they are horror, science fiction, etc. To date the group has received mostly horror submissions, but I'm looking to build up the more conceptual side two.

Dark conceptual photography is a wonderful genre because it challenges the artist to create a photograph of that split moment in time, usually where the viewer can sense that something is about to happen – the cliff-hanger moment. Less often but just as intriguing are the images that invite the viewer to imagine a back-story; what has happened and why. For me, conceptual photography is all about creating images that make people think and wonder.

What I am trying to create with Bloodless Coup is a group that fosters and supports non-genre dark conceptual images. There are a lot of amazing artists out there who are not getting the recognition they deserve because of the general perception that horror and dark concepts is just about gore. Hopefully with Bloodless Coup, we can show that there is more.

What inspired you to display details of your process on your blog when many photographers are so precious over their processes?

I am incredibly passionate about my photography and I wanted to share it online. I didn't have any intention of posting tutorial material – it just seemed to be a natural progression. Kind of like "I'm doing, this is how I did it". I have a lot of fun writing my blog and it's a good motivator to try new things. Sometimes they work and sometimes they don't, but I always learn something.

Someone once asked me if I was worried I was giving all my secrets away. Not worried at all. If we had the same concept, the same equipment and access to the same props we would end up with very different photographs because we bring our own unique vision of what the image will look like.

It's also a little bit about giving back. I've been fortunate to have some very talented photographers share their time and know-how; it's my turn to try and do the same.

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Photographers share





Morgana is planning to launch her second photography book later this year and is current



ly focusing on her blog



Rin

<http://ringristwood.darkfolio.com>

You work in many mediums, from digital photomanipulations to artisan crafts. What came first for you?

Technically, traditional media. Ever since I was young, I've had my hands in anything and everything I could find in order to create something. One thing that always set me apart from other children was that one medium was never enough. I could never create with JUST crayons or markers or paint, I would need to use all of them and then some. Whether I was shredding paper to bits to make my own confetti for rain, mixing glitter with my paint to make it different, or braiding yarn for hair because it was more realistic, I was the child who was covered head to toe in their work. If I had access to digital mediums that early on, chances are that I'd have been using them as well! It was (and is) less about a comfort zone or using what I'm good at...it's about personal expression and finding any tool possible to accomplish that.

<< All My Words: I will never be able to detail everything I tried to portray in this piece so I leave it to speak completely for itself without my stumbling dialog clouding it.



^^ Identity Crisis: This piece is very personal to me. When different parts of yourself are faceted to have just one face and we rely way more on it than we should. I find that more

Do you find that certain subject matter inspires specific materials or processes?

I often never know where I'm going to end up when the mood to create strikes. Sometimes I want to bring a concept to life by creating a scene, something that can be viewed, understood, and interpreted a multitude of ways and I'll go instantly to digital work for that. Sometimes, all I have is an emotion that needs to burst forth in all of its abstract glory. In that case, I'll be getting my hands dirty with paints or markers or pencils. Other times colors and shapes and textures are the only way to make a feeling into something tangible. Simply viewing a piece of artwork just isn't enough; we never use just one sense to experience anything in our world. If I create a traditional piece, it's for the literal feel of it and it's meant to be reached out and touched.

A thread of emotive darkness runs through your work. Is it more aesthetic than catharsis? Is it both? Neither?

So much of our lives are filled with darkness. This doesn't always have to be sad and it doesn't always have to be ugly. It only becomes consuming when there is no way for it to escape and art is my way of exorcizing that melancholy. Whether the result is aesthetically pleasing or not is up for interpretation and relies on personal preference. I do want my pieces to look a certain way, but it's more about catharsis for me; at the same time making sure that my work can still reach out and touch the viewer. While my concepts are mine and I release them for me, the way I express them is my way of communicating with the world. Art can unite and should be immersive and consuming. You're climbing into someone's world in the moment you're viewing their creation. The mind is a lonely place and there is no better way to bring light into it than to find kindred spirits in the darkness.

fighting to show themselves to the world, which is going to win? We are all far too multi-often than not, I just want to let the surface just fall away.



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Where and how to display and promote your work?

I am still in the process of getting my work out into the public. My deviantArt account has given me with a nice outlet within the community for feedback and grow further, and I rely heavily on word of mouth from my friends who might recommend my work.

<< All She Knew: This was a challenging subject to portray so when it finally found its way into the public, I was exceptionally relieved. There are many times in life where we look back and wonder if we were given another chance. Unfortunately, we end up staying in the same birth and rebirth because we don't know what to do with the choices we are given. Eventually, all we know is our own end... but no space out there.

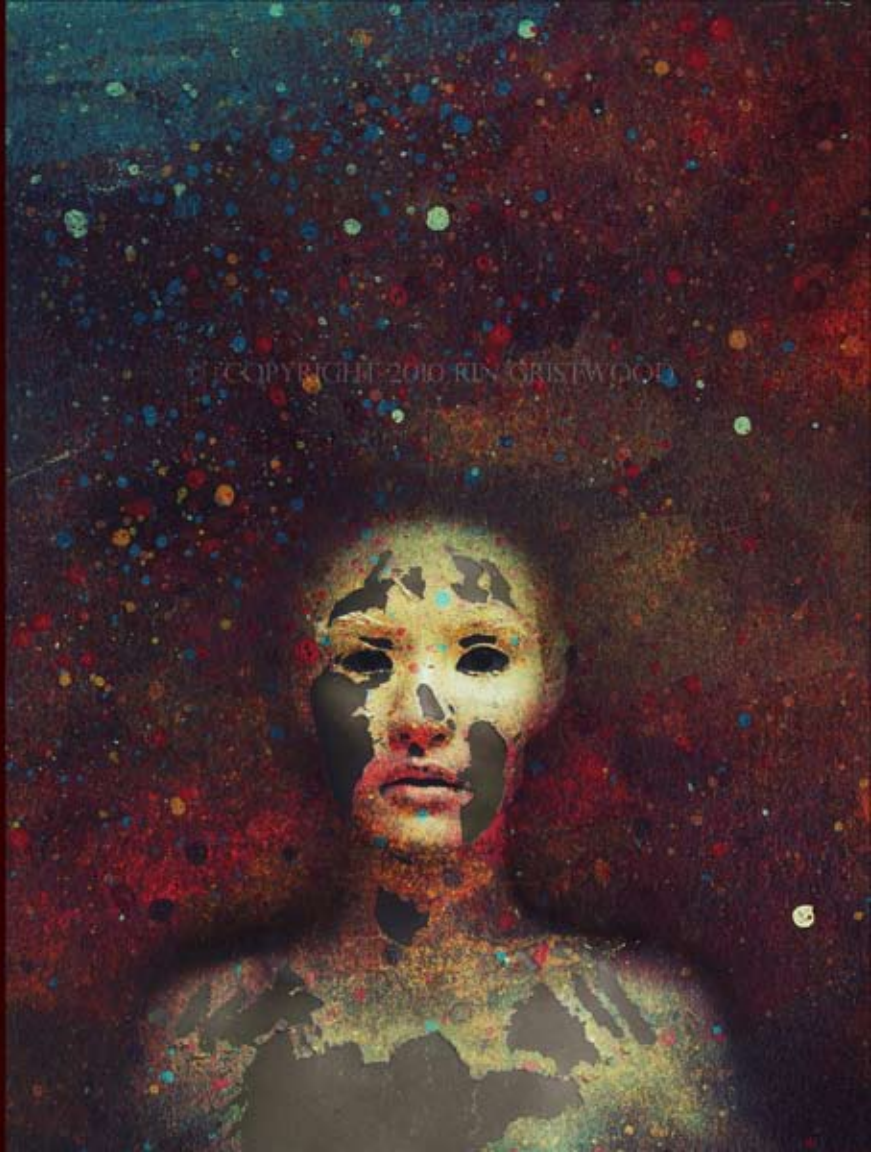
>> Prototype: I attempted to explore an unconventional subject matter with a dark twist. This one can be viewed as either not wanting to blend in or not wanting to be brought out. The duality of it that I enjoy so much.

How do you promote

Getting my work out there. My Facebook page provides a community to get feedback, but otherwise I rely on friends who promote to someone.

A difficult concept to understand, I was informed, I was told there are countless ways to go back and realize that it's a fresh start. Luck in this cycle of life we've yet to learn what we were given. Our own start and our own side of that.

To convey a message with a traditional medium, one of two ways, to fit in to one's scenery, or to stand out of it. It's the choice, much



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<< Go Forth: I was in a "letting go" phase at the time that I made this piece. At the same time, it is also a testament to how playing childish games in an adult world can have grave consequences.

>> Deadline: This is my favourite piece of my own work. It was an exercise in minimalism which I had been struggling with for a while before. Even though it's a few years old now, I still feel as if it is one of my strongest pieces and feel satisfied whenever I look at it.

[deadline]

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photo by RockstarVanity

GOT ME ELECTRIC

**DAVE ARCARI
ON ALVIN STARDUST, IPOD APPS
AND TIGHT BLACK JEANS**

How long have you been playing and performing for?

I've been playing guitar since I was 19 or 20 so I guess that's err...about 26 years, Fuck sake! You'd have thought I'd have learned to play by this time. I started busking when I only knew two chords (C and Em) and used to go out on Argyll Street in Glasgow and play/sing the first two lines of Space Oddity over and over. For two or three hours - or until I had enough money to round to the Vicky Bar and get a microwaved cheeseburger and a couple of pints. Met a few interesting characters in there. Once I had a couple of songs nailed I'd get up on a Sunday night at the Ben Nevis Bar in Anderson with the two old guys that played there every week. That made me learn new stuff every week! My first 'proper' performance on stage was with Summerfield Blues, a band I formed in Kirkcaldy in 1987. Mmmm...that's quite a while ago too, eh!

How did you get started?

I briefly flirted with guitar primary school - but a couple of sessions with ten other kids sitting in a circle all trying to 'She'll Be Coming Round the Mountain' at the same time almost put me off for life. My Dad played a bit but I was never interested in what I regarded as 'his old shit'...I did appreciate him when I was older and, thankfully for a few years before he died. As a teenager, I'd get his antique Spanish guitar, cover it in tinfoil and bash...

photo by Chris Reeve



...hell out the strings with a two pence. Never really tried to play properly, though, til I was about 19. I was working in a bank (!) and spent my Christmas bonus on a Harmony Sovereign steel string acoustic out of Biggars on Sauchiehall Street along with a 'learn to play guitar' book. That was it....

What are you up to at the moment?

2009 was really busy gig-wise. I played about 150...



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shows and festivals all over the UK as well as Ireland, France, Germany, Belgium, Finland, Estonia, Czech Republic, Poland....and a bunch of other places I can't remember. Margaret – my partner, booker, road manager, merchandiser and sound engineer – travels with me and, despite best efforts, it's difficult to keep bookings coming in when we're on the road so I have a quiet spell for the first couple of months of 2010 and then things pick up again Mid-March onwards. Also, we moved house in 2009, so there's been a lot of time spent trying to get things sorted out – including getting an outbuilding converted into an office and studio. That's all complete now, so I'm hoping to get a new album written and some demos recorded over the next wee while.

What are your plans for the near future?

I'm hoping to have the new songs sorted and a new album ready for release on 1 November. That means it needs written, demoed and recorded by end April at the latest. At the same time we're booking two main UK runs of gigs – one lot for June and the other, a higher profile tour, for October and November to coincide with the new album.

Have Arcari's alt blues sounds owe as much to trash country, punk and rockabilly as they do pre-war Delta blues. (from your website) That's quite a range of influences, spanning a number of decades. I have an image in my head of you as a little boy listening...

...to old blues records and thinking "I want to do THAT!". **Are there certain artists and performers who inspired you during your early years?**

You're spot on! Although it wasn't blues stuff...I didn't knowingly hear or get into blues 'til after I started playing guitar. As a seven-year-old, the first music I really got into was Johnny Cash. A friends' dad had what must've been the Folsom Prison album with a song called Twenty-Five Minutes to Go (I now like to go on stage to the Pearl Jam version of the same song!) and I loved the line "I had some beans for my last meal". I went to Woolies and got my Mum to buy me a Cash double album. There must've been something about the early Sun Records sound - slapback vocals and twangy guitar - 'cos it still grabs me. That might explain my first 'mainstream' purchases of Alvin Stardust soon...

photo by Paul Webster





...after. When we had visitors I'd get a pair of black gloves and put lucky bag rings on the outside of them, grab some of my Mum's jewellery and platform boots, get the mic from a cassette recorder and climb up on the bed and 'perform' Alvin's latest hits! I still have all these old vinyls and am proud to say I still play them from time to time! Not much difference between Alvin Stardust and the old blues guys then! Once I started playing I got into Dylan and Neil Young etc – and thought it'd be cool to be able to get up and play some tunes. The real "I wanna do that" moment came when I was about 20. The normal Sunday night excursion to the previously mentioned Ben Nevis didn't happen one night, so I went into the Exchequer at Partick Cross instead. There was a band setting up that turned out to be Glasgow's blues legends Big George & the Business...

I got into blues there and then and, as reminded by my pal recently, turned to my pal Chris and said "I want to do that"! Both these events must've stuck with me – along with all the music in between and the subsequent discovery of early blues and National guitars.

Your performances are epic, for want of a better word, and the volume and vigour are so obviously genuine. Has your performance style developed over the years or have you always been ass-kicking crazy on stage?

Really? I like that! I guess the first signs of it came through in Summerfield Blues gigs...I had long hair at that time and wore a red drape jacket, tight black jeans, luminous green socks and purple suede brothel creepers. I loved the apparent mismatch of long hair and electric blues with teddy boy fashion! When I first started doing the acoustic solo thing and was doing covers of old stuff I played sitting down and fell into the 'typical' acoustic blues image. Once I got more confident and started writing my own material things started to get a bit more energetic and I realised (for me, anyway) it was more important to put on a show and have fun than worry about playing the right notes and trying to be some kinda virtuoso (which, let's face it, was never gonna happen). I also feel that there's no reason why a solo acoustic act shouldn't...



photo by RockstarVanity

...(a) be as loud as a full band and (b) be as capable of grabbing the audience as any full band.

You have your own iPod/iPhone app and you're very active on MySpace and Twitter as well as on your own website and blog. And you have your mailing list. AND you sell merchandise and music through various online outlets. How has the availability of these tools effected the way you connect with fans?

They're all really important, especially to a truly independent artist. With little or no budget and no big name support we have to do everything we can to identify, connect, engage and communicate with people. Traditional means – ie: snail mail (now, of course, including email addresses!) lists gathered at gigs are still important, but the all the new media and social network possibilities are vital. They're not a miracle success-builder tho' - and only work in conjunction with the more traditional marketing and, of course, live shows are the key to everything and catalyst for all the other stuff. The drawback with it all is it becomes difficult to stand out or differentiate yourself as an artist. That, I reckon, is where the live and 'real' thing becomes important.

Between traversing the globe, creating music, working with your indie label Buzz Records and...



photo by RockstarVanity



...getting behind the camera to shoot other musicians' performances, it's clear that you're dedicated to and passionate about what you do. It's also clear that you work incredibly hard! What advice would you give to anyone wanting to go the independent route with their music?

If you're serious and in it for the long haul, the independent route has to be the way to go. That's not to say major record deals and working with publishers and big agents is no good – but I'd always ask myself, "do I want my work to depend on someone else's effort and enthusiasm?". I'd rather be in charge of my own destiny. It's hard work all the way – you have to be relentless, organised, persistent and, above all, single-minded. Obsessive even (Me? Obsessive? Surely not?!?!). There's no rocket science, it's simply about getting your head down and getting on with it. If you get any good luck or help along the way, that's a nice bit of icing on the cake. Funny, the harder you try, the luckier you get. My favourite quote. Dunno who said it tho'. I could rant on about this forever!

www.davearcari.com

<http://twitter.com/davearcari>

www.youtube.com/davearcari

www.myspace.com/davearcari

<http://davearcari.wordpress.com/>

<http://www.last.fm/music/Dave+Arcari>

<http://www.facebook.com/pages/Dave-Arcari/13900187217>

[Photos, unless otherwise stated, are by RockstarVanity Photography]

CITIES AND SECRETS

operating with an obsessive need for privacy, often under assumed names, silently invading the darkest, most derelict, hidden parts a city near you, heavily armed with...a camera

meet a new generation of intrepid explorers on a mission to capture the hidden beauty of forgotten places right on your doorstep.

welcome to a journey of discovery with urban explorers from around the world





photo by fibreciment

FIBRI



ECIMENT



What first drew you to urban exploration from a photographer's point of view?

I've practiced the exploration of ruined and forbidden sites since a very long time ago. I enjoy wasting my time visiting such places. In parallel, I have been interested in photography for years, especially in dark room processing. I have mixed these two activities more recently, actually since I bought my first digital camera. Thus, I am not a photographer who specifically chose ruins and wastelands as a subject, things came more naturally, I photograph what has fascinated me for a long time.

To answer the question from an onlooker's point of view, I think that singular architecture standing in post-apocalyptic places, surrounded by polluted remains of industry, could perfectly match modern occidental fears. A strong psychological dimension, added to the quite easy pictorial effects of majestic architecture, collapsed lines and multiple textures - colored layers of rust, decay, mosses, chemical wastes of all kinds - intertwined and often filling the entire visual space, creates a truly photogenic subject.





How much research goes into finding places to explore?

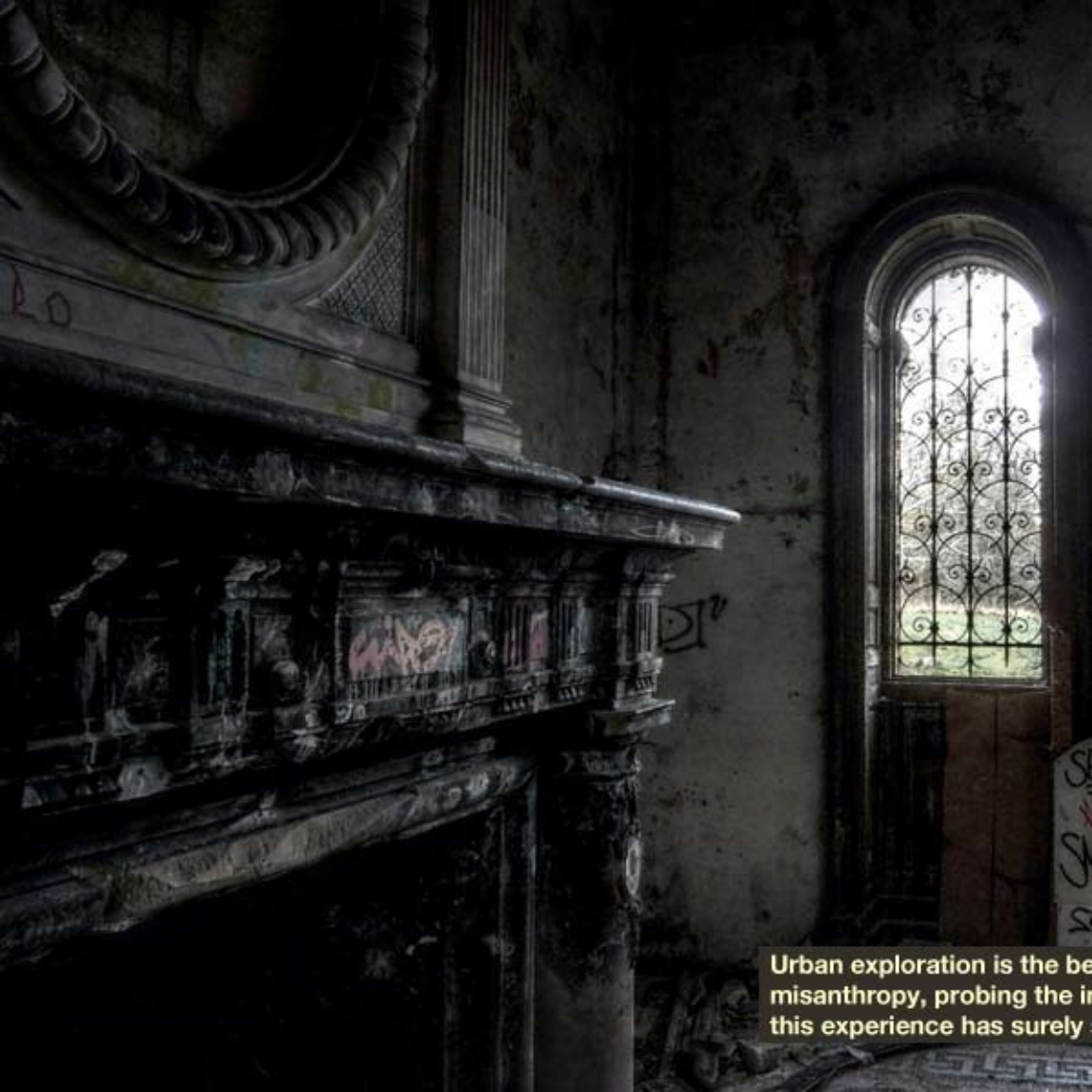
After having explored the well-known places and the places in the immediate vicinity, a minimum of research is needed to find new playgrounds. The more one explores, the harder it is to find new places to explore - disappointing and exciting. The phase of research is quite interesting. It takes both detective work and industrial archeology. Once the site is found, investigated as to whether it is still standing, guarded, and to find a little time in planning to organize the expedition. Currently I believe that the research phase takes me 45% of the time, the exploration less than 5% and the image processing the remaining 50%.

How do you prepare for a mission?

Once the expedition is planned, I grab a bag and my SLR, a strong tripod, some replacement batteries, a variety of flash-lights, some good music, and I take the road.

Do you ever feel in physical danger?

In large industrial sites where the dismantling of machines and the thieving of metal parts have left gaping holes everywhere there is a real physical danger, which is usually avoided by elementary prudence.



Urban exploration is the best
misanthropy, probing the in-
this experience has surely



I explore almost always alone, so I am naturally very cautious and focused when I stand alone in dangerous sites. On the other hand, I happened to find myself face to face with a male employee, working in a building in an almost abandoned site, as surprised as me and not really friendly at first. That yes, I felt physically exposed. But the discussion has always bailed out, a guy with a camera mounted on a tripod in the hands passes for a harmless Photographer without to much difficulty.

In danger from law enforcement?

I do not practice burglary! I have had hitherto the chance of always finding an open access, not necessarily easy, allowing me to enter into buildings. If this had not happened, I will have just turned around. But the mere fact of being in a prohibited place can be considered as either as a misdemeanor, so perhaps it is best to learn quickly disappear and protect your rear when practicing this activity. Knowing that the probability of meeting people on a brownfield site is really low, and if it happens, they are rather metal thieves or airsofters than representatives of the law.

best way of giving substance to my teenage year readings, dreaming awake, easing my infinite and feel the finiteness of mankind. It is archaeological science fiction, and sharing something to do with some kind of generosity.

<http://libre.morkitu.org/>

<http://libreciment.deviantart.com>

C.M. ROCKLEDGE

What first drew you

The deep desire to o heart. I instantly wan place I visit. I wanted alive even in their ru gone, viewers can lo and time again.

How much research

I'm not sure how mu research time and re resources are pretty fantastic resource, b other explorers who information. Most ex surprises me when I information can help

How do you prepare

I lay out everything I check. Extra memor accordingly. Especial colder inside an aba into my backpack al it never works out th views of the location be exploring.



THE AKA DR DAEMON

to urban exploration from a photographer's point of view?

I capture and document the interiors of structures as though the lens is my eyes and my goal is to capture each and every building I set foot in with the passion that I feel for each one. I want to bring these structures back to life; to let them speak again and show that they are still in a functional state. I wanted to uniquely document their existence for all time so long after they are long gone. When I look at the photographs, feel as though they were there and take that walk with me time and time again.

How do you go about finding places to explore?

I do a lot of research other urban explorers conduct prior to an exploration, but I put in a LOT of extra effort. I really do my homework when I zero in on a location. I've found that online forums and public listings are often much useless for the kind of information I strive to obtain. Maps and aerial views are a good start, but they don't tell you everything you need to know. Most often I take the chance in asking other explorers. I've shared their photographs of a location I want to visit if they would be willing to discuss the details. Explorers don't, and I completely understand why. But it never hurts to ask, and it often leads to a great encounter fellow explorers who are somewhat talkative. Even the smallest snippets of information can make an exploration go a lot more smoothly.

What do you need for a mission?

I always need the night before. Camera- check. Tripod- check. Flashlight- check. Extra batteries- check. Spare memory cards- check. I then take a look at the weather forecast, and lay out my clothing accordingly. Layering is essential with exploring in the winter, layering excessively is a MUST. In the winter, it's a LOT more than you initially realize. If it's going to be a lengthy explore, I load everything up with plenty of liquids and snacks. I like to try to travel as light as possible. Quite often I take a detour that way. Once all my things are ready, I take one more look at the maps, look at aerial views, and try to get the best feel for the area so I have some familiarity with the location I'm going to explore.



Do you ever feel in phy

Not particularly, and I and feel almost immor happens just to get in 24/7 patrolling security out are especially the falling through a window injuries because of the hurt. Not a sound came one hell of a racket. I own physical safety.

There are also the dan window sill I'm holding support my weight. Even that can't support my determined over-confi didn't watch my step a enough noise to make to hear it.

So far no matter what

In danger from law en

Always, particularly up noticed and approach locations, I don't know much simpler. I'm alre and undetected if need

Once I'm inside, my fe and know that one dur of windows and try to

Physical danger?

Probably should be more aware of the physical risks I take. I tend to go very headstrong and especially when entering a building. I'll do whatever it takes and take whatever I can quickly and unnoticed. Entrances that must take place prior to sunrise because of active security in buildings that have had many different styles of attempts to keep urban explorers out are the most difficult and risky. One of my worst and most epic entrances resulted with me taking a few blows, taking cement blocks, rocks and splintered wooden planks with me. I didn't feel my adrenaline running through me. I didn't even think about how badly I could have been hurt. I was far from me as it happened, but all that rubble falling in through the window with me made me care more about whether or not security was around to hear it and notice me than my own safety.

Structural dangers from nature's own decay itself. I never give much thought to the fact that a wooden beam I used to get onto to lift myself in through may have deteriorated so badly over time that it may not hold. When once I'm inside, I don't think about the fact that the next step I take may be on a floor that is too light weight either. I did have one occasion where I marched down a hallway in true confidence in a confident fashion, completely ignoring how badly dilapidated this particular building was, and fell right through the floor. Again, not a sound came out of me, but the fall made me wonder if it could have been heard from the outside and if there was anyone around.

When I sustain injuries I have sustained, when they occur, I never wince, utter a word, or make a sound.

Law enforcement?

When it comes to law enforcement entry. I don't know why, but for some reason I feel there's a greater danger of being caught when entering opposed to exiting. Some of the basis for this feeling is because with many locations I explore where there is no obvious way where to enter and I have to walk the property a little bit to find my entrance. Exiting is usually a lot easier as I'm already familiar with the grounds of a location from my entry, and feel like I can get out fast and unnoticed. I like to get in and out as fast as possible.

My feelings change and I'm quite relaxed about law enforcement. I still respect the danger of being caught. I don't mind a bump move on my part if patrolling is going on could alert them to my presence. I'm wary of being caught and I try to avoid them. I may be an extremist, but sometimes even stepping on glass the crackles...

...under my feet and echoes off the walls of the empty room makes me cringe and wonder if it can be heard from the outside.

Urban exploration is a passionate way of life. I feel it's something that's born in you. You don't just one day become an urban explorer because it's fun, because it's an adrenaline rush, because it's a hobby. The fun and the adrenaline rush is just a bonus.

It's realizing what you think, feel and see when you step into an abandoned structure. It's respecting, appreciating and listening to the history and the stories that each structure has to tell. Exploring an abandoned building, especially the ones that are nearing their 100th birthdays, is like stepping through a door into a world that is frozen in time. There is a lot to be learned from seeing the remnants of a structure's architecture itself, and especially in the items that are so often left behind. They give us clues to how people lived and worked, how patients (speaking in terms relating to abandoned hospitals) were treated and the medicinal practices that helped to shape our current medical treatment today.

The structures themselves give us clues to the styles of architecture from a time period long past. It's quite amazing to walk through a building that is 100 years old whose walls, floors, and ceilings are still solid after over 50 years of neglect and abandonment to see that the only deterioration is the plaster on the walls. It makes you question and wonder at the building's solid state, and how long it would actually take for the building to naturally decay and return to the earth.

Urban exploration IS fun. It's exciting. It's seeing and reliving a time often before your own. It's entering and experiencing a world that most people don't even realize is still alive or wouldn't even dare to see for themselves, documenting it and allowing it to live on forever in tangible memory.







Broken Photo

Model: Dee Dee Rouge

What first drew you to urban

I fell into urban exploration a photoshoots. It's always hard in Scotland to rely on outdoor young woman, a former me

I went up there and was smit through everywhere in betwe emanated from every inch of each day just ignoring our on architecture and strange pro happy to be useful again – ye I mean.

Unfortunately, ten days after it structurally unsound. I've b going inside. Such a waste!

How much research goes into

It depends – many places are is often finding out exactly w check it out on online maps a what the place is like (there, entry point to he building, so the site for information. Gene do tend to be tight-lipped esp there and what they are like,

BRO

exploration from a photographer's point of view?

As my interest in photography developed into me spending more time doing model shoots I had to find good locations, studios cost money that I didn't have, and it rains too much here for shoots regularly. A model suggested shooting at this place her mum had worked as a mental hospital called Lennox Castle to the north of Glasgow.

Lennox Castle – this gorgeous old ruined building with just a hint of its former glory peeking through the missing floorboards and crumbling plaster. The place was amazing, character just oozing from it and I really fell in love. I did three shoots there with different models, we spent hours coming up with original shoot ideas and doing sets based round what we would find in terms of the props that were lying around. It sounds strange, but the place really felt inviting, like it was just waiting to be used, yeah, that sounds very strange in black and white, but maybe some people will know what I mean.

After my last shoot there Lennox Castle had a fire that burned out much of the insides and left the building in a state that has been up there since but it's a far more dangerous place now, wouldn't advise anyone to go.

How do you find places to explore?

I've found a lot of places well documented between urbex forums and open source internet pages. The first trick is to find out where the building is located, but I have a wee trick for that (a secret one). Next I will look at street and aerial photographs – Multimaps "bird's eye view" can be helpful for seeing exactly what you're looking at (don't say I'm not good to you). It is also helpful in finding a good approach route and sometimes that's not so easy. Occasionally I have asked urbexers I know to have visited a place, generally it's no problem as they can see from my pics that I'm a genuine urbexer, but they can be helpful especially where entrances are not so obvious. You do need to be aware if there's security at a place, so reading reports on every place is a good idea.

BROKEN GHOST

How do you prepare for a mission?

Well, I don't know I'd call it a mission – I really am just preparing for a photoshoot in a dirty dusty place. Travelling light is essential, one camera backpack and a day-pack with a few other items is the most I'll take. Prepping models for the experience is a must too – had one girl turn up in high heels and mini-skirt to get into an abandoned nuclear fallout shelter! Needless to say we got 4 points for a refusal at the 8-foot high fence surrounding the place!

Do you ever feel in physical danger?

Of course – I put my foot through a floor-board once, had a few wobbly moments 5 storeys up on the roof, and I have a bad tendency of forgetting where I am once the camera is up to my eye and just remembering as I'm about to step back to where the floor doesn't reach. These are not safe, sterile places at all, but when I do occasionally go into the studio I can be in just as much danger there too - I have a tendency to stand up on things and crawl around to get the right angle. So there's an element of danger but it's pretty much a background thing. If I ever felt a part of the building was too dangerous to be in, I didn't go there. Keep going >>

Find more of Broken Ghost's work at
<http://www.flickr.com/photos/brokenghostphotography>



Broken Ghost



Model: PL Model

Model: Cat Rennie



In danger from la

I don't think law
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criminal offence

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never heard of u
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Needless to say,

Explain what Urban Exploration is to you. If you mean a definition, I think I'd just define it as exploring places that are off-limits, to see what went on there and see a different side of life. If you want something deeper, more of a philosophical angle, it's about going to a hidden corner, to see what's happening in places we don't usually get to see. Some people compare it to mountaineering (helps with some of the climbing needed, which often scares the crap out of me), but I think it's more like exploring your back yard. What could be better?

Law enforcement?

Law enforcement are generally dangerous in any way, but perhaps since I'm a former cop I have a different perspective on that. We are blessed in Scotland that there is no criminal offence of trespassing – if you did get arrested it would be in relation to the offence of being on the premises without permission, or with vandalising the property. So by following two simple rules – don't take anything and don't break anything – you can walk home at the end of the day no matter what happens. But the specialist reason for being there makes things easier for me - It is so much easier to prove that you stole something when you have a topless model and a bag full of camera equipment. There's no offence of being on the premises with intent to commit photography!

My advice for anyone that does get caught by law enforcement, or even the owners or the police, is to be polite and be polite. These people are suspicious of you with good reason, as you don't have a right to be there. So explain to them, if necessary do it again and again. They've likely been looking for something and every other scrote they found in that building has been a vandal or a scrap metal collector. Explaining to them about the condition of such a fine building and how it's criminal to let it go to ruin might get you home quicker.

When I was caught at a very special place I was using, again luckily with a model and another topless woman. This was an old abandoned Scottish mansion, and it started off with a few gamekeepers and a dog. The dog was in a pincer movement and ended up with the owner, a real bona fide gamekeeper. I went to speak with us. The head gamekeeper was pretty aggressive, but luckily I don't have a dog and knew that, despite claims that of Police helicopters and dogs (and lions and tigers and bears) and so on being dispatched to deal with us, they eventually calmed down. To be honest, I was just excited at actually catching someone there (bless them), and the Lord eventually helped knowing that there was nothing they could do except tell us to leave, and the topless model who just laughed when aggressive gamey told her if their other topless model was caught us we'd be "under the floorboards by now".

I decided not to go back to that place!

While it is fine as searching about inside abandoned premises to satisfy your curiosity about the place, more personal, I think it scratches a definite itch that I have to explore, to look around the place. I do that by trekking off to jungles and mountains, and I once did too as a former topless model (and a lot of models). But this is right there on your doorstep, an adventure playground in your



born with a pencil in my hand

**artist Emma Mount talks Blythe dolls,
pin-ups and the Bride of Frankenstein**

I was born with a pencil in my hand, and spent a lot of my childhood scribbling away furiously. My notebook came everywhere with me. My early teens was lived in the 80's, and I was hugely influenced by all the exotic women you started to see in pop videos like Duran Duran's. I loved Nagel's artwork like the Rio cover, and I also loved all the airbrushed Syd Brak women that were everywhere at that time. I used to draw all sorts, but started gravitating towards sketching from photos of fascinating women I saw in mum's fashion mags or my teen music mags. My icons at the time were strong glamorous women like Debbie Harry and Kate Bush (and glam men of course like Bowie and Adam Ant). At the same time my fascination with the darker side of life started to show itself as I discovered and grew up on Hammer Horror, the Addams Family, the Munsters, and started to build a collection of ghost/horror books that would influence my sketches.



I think my colourful oil portraits combine inspiration both from the influences of my youth, and from my many years working as a designer for a major cosmetics company in London. I have had a lifelong love of fashion, glamour, kitsch, pin-ups as well as all things ghoulish. Having worked as a designer I am very much caught up in the excitement of creation, and I love the endless creative possibilities that come from painting, and making a canvas come to life.

I try to paint subjects who are a little provocative, or challenging, or cheeky or unconventional. I like the painting to have some 'life' or attitude about it. Its great to look to the burlesque world and challenge the conventional idea of what is beautiful, as a woman I'm bored of body image and ideas of beauty fed to us in the media. I like that these girls have an interesting mix of nostalgia (in their costumes), as well as being totally modern women, they are not afraid to be who they want, a fantasy even. I like to make a tribute to them in some way, immortalise them in that moment, celebrating who they are and what they love to do - by doing what I love to do. And the same goes for my series of film icons, its total nostalgia on my part, and again, a need to make some kind of tribute to those who have influenced me.

I think my favourite ever painting I've done is possibly Elsa Lanchester as the Bride of Frankenstein, I love that character, and her haunting image is burnt on my memory since I was a...



...little girl. I wanted to paint her for a long time, and I wanted it to be perfect just like she is, so I waited till I thought I'd do her justice. Couldn't help put the leopard print in, I love a little dark kitsch!

Maybe I should explain to you how i've come to be painting a series of these peculiar and endearing dolls? Its because I have come to realise how important Blythe dolls are to their 'moms', they are much more than just a 'doll' in that they are named, cherished and cared for, and for many owners they are a creative outlet in that they hand-make their clothes, customise their features, and do photoshoots with them. Personally I'm really interested in how just with a change of eye colour, clothing, or hairstyle the doll's whole persona can totally change - just like with us humans. And I specifically love painting them for their human qualities. Its an inanimate object, and yet so full of life and character. To emphasise this further, i always ask the doll's 'mom' to name the painting. I ask them to describe their doll's character in just one word, the results at times can be so funny like 'Raddish the Footless', and at other times really poignant like 'Zazie the Lost'.

I also have a shop on Etsy.com although I have never painted anything specifically for it, I've never thought to do that, much as i love my shop. I've met a lot of lovely people through Etsy and it's been a really positive experience. I see my shop as a place...

...where I hope people that like my paintings can buy a little piece of that for a few quid! I try and keep everything pretty cheap and cheerful in there.

I'm also working on a new venture called Carousel Belle. My friend and I meet up one night a week with a bottle of wine and a sewing machine! I'm not sure if we drink or sew more, but we're teaching ourselves new skills as we go and its been so much fun hanging out, talking shop all day and fabric shopping etc. My friend is also an artist (Laura Mulliner) and the two of us just really love all things rockabilly, Sailor Jerry, tiki, pin-up, skull'n'crossbones, Day of the Dead etc - so we're trying to build a little emporium of all things inspired by that. Its been great doing it together as painting is such a solitary thing.

You can find Emma and her art online at...

www.emmamountart.com

www.rosie-lee.deviantart.com

www.myspace.com/emmamount

www.emmamount.etsy.com

Images in this article:

First spread, 'Radish the Footless' Blythe doll

Second spread, Elsa Lanchester as the Bride of Frankenstein

Third spread, 'Lady Gaga the Real' Blythe doll

Opposite page, 'La Diavola'





SongsToBringTheRain - v2 (detail)

Between The Abstract And The Surreal

THE HUNT FOR SASQUATCH CONTINUES...

Interview by Peggy Mintun

An interview with Dave Senecal...

So, tell me, is it better to burn out, or fade away? Now you know, this is a line from a Def Leppard song. And I know you dig Def Leppard. But, as far as creating art, how do handle the ebb and flow your creative process?

It took a good number of years after the completion of a traditional academic art program to realize that the lull or “artist block” is actually a perfectly normal part of the creative process. As with any activity, you need time to recharge. The fear I think a lot of artists have is that they will somehow lose that spark.

It's just not true. It never leaves, and you cannot lose it.
It's incredibly easy to suppress it though.

Allowing the pressure and stress of a deadline to creep in (especially relevant with a job as an artist in a commercial environment), or trying to purposefully duplicate the result of a previous work can immediately create problems and induce a temporary artist block.

The Zen thing is to accept that creativity has its own cycle - its own timeline, and to know that you will hit the mark when you actually stop aiming for it. You can learn to recognize the familiar indicators of your place in the creative cycle but as artists, we are ultimately more passengers than drivers.



I think at one point, I likened it to riding a giant beast. You hold on and occasionally try to guide the creature toward scenery you find interesting, but for the most part you are going to end up going wherever it wants to take you. Enjoy the ride and if the scenery gets too weird, it's okay to close your eyes. When you open them again, you'll be in a new place, ready to see again.

You do a lot of research and study before you make an artwork or illustration. What are some favorite subjects of research you have pursued and what artworks have resulted from them?

Anthropology played a big part in my earlier work. How the thing that a person makes begins to influence the maker is specifically something I was interested in discussing visually. To summarize the motive of a lot of my earlier work, do the systems and devices we make begin to influence our decision regarding what to make? Is there some sentience quietly gathering form that is hidden within all of our transmissions and digitized exchanges?

The Gossamer Balance (detail)



I still find it interesting to consider but, as I've gotten older and become more comfortable knowing it's not my job to solve the world's injustices or answer LIFE'S BIG QUESTIONS, I've been able to focus more on personal work. Now, I just want to make stuff that is visually significant in the context of my own experience.

This includes making work that reflects my everyday life experiences; the birth and death of friends and family, the politicians that set the tone for the country I live in. For example, "UvT" was one of the 'breakthrough' works that began to help me move forward. It was there that I began to concern myself less with the pursuit of the academic devices and instead focus internally.

The result is 'abstracted' compared to some of the earlier work but it resonated with many people who saw it in a way that I found surprising. It also opened my eyes to the fact that people will give you a lot of cash for something that makes them *feel*. That confirmation of the fact that art can be a valuable part of culture (yes even in the U.S. believe it or not) was refreshing.

So yeah, the art that I am interested in making today is a product of the disparate elements that begin to congeal and create their own mythologies. Probably, that answer still sounds like a lot of incomprehensible art school bullshit right? Well, I guess I learned something useful there after all.

You are well known as a digital artist through Deviant Art as a senior member, and as part of the prestigious art group, Breed. But, do you ever venture into the traditional realm? What sorts of mediums and materials do you work with? And how does your overall process differ from digital?

Do I work in traditional media? All of the time!
All of the work I show and sell now is (ahem) ink on paper.

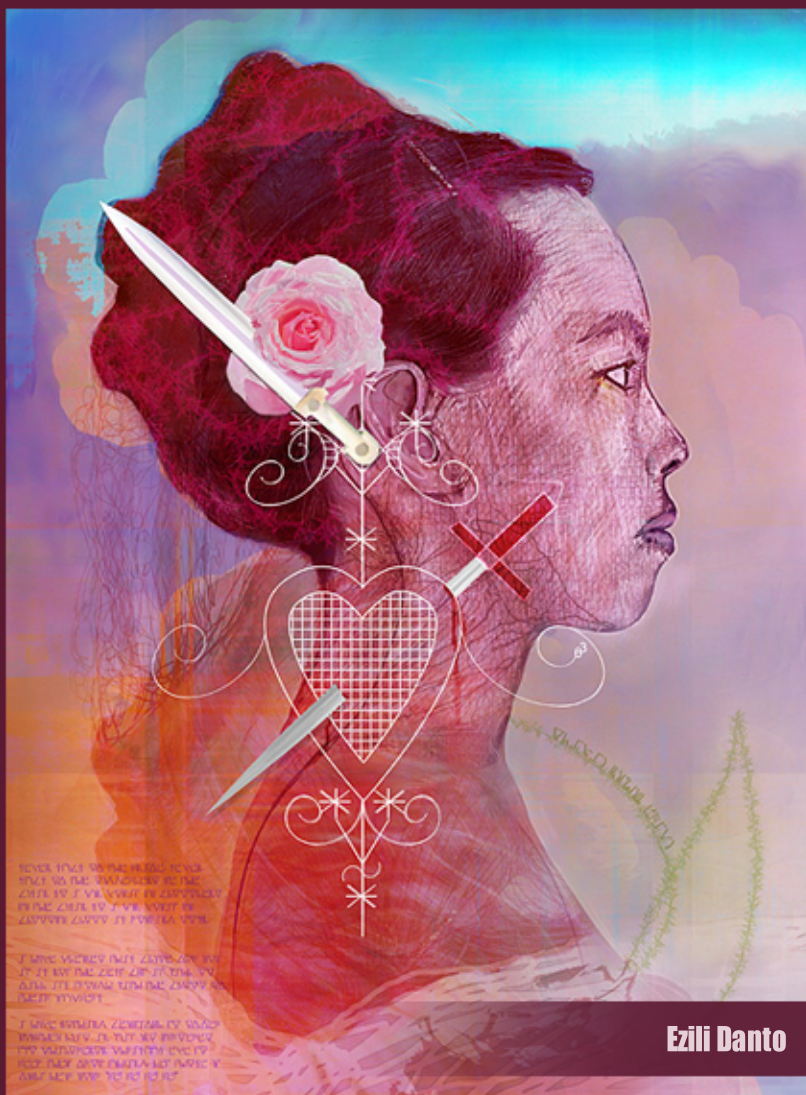
I get what you mean though. I have made work that is intended to remain digital. It can be shown on digital picture frames, iPods, phones, whatever. I've sold JPEGs that are too low res to ever be printed. That process of searching was a big deal for me a few years ago. At the time, (around 1997) those digital display devices were nowhere near as common and artists who worked digitally were still seen as something new or different.

Now, it's as though the question about what makes digital different and unique and... whatever has been answered and the appeal that those display formats had for me is less important.

Really, it's about translation. The "art" comes from the deft handling of the media in service of the vision of the artist. Sure, there are new vehicles for expression but as artists, we are concerned more with the destination. I think those who are less secure in their command of technique spend more time focusing on the distinction rather than the indisputable fact that digital art, is just art. I am sure I added my fair share of opinion to the discussion but today, I just see it as a blend. Digital art is just art. As such, it's place in the pantheon of art history is now (and really always has been) secure.

Today, I work digitally but will often incorporate traditional print making techniques and other old school studio art techniques (drawing and collage etc.) into the work. The end result is nearly always digital though, and I print it archivally. I feel so comfortable with digital now (after like, 15 years of working that way) that it's a seamless process. I have great respect for printmaking and especially the acid etching of metal.

...The "how you get there" matters less than the "where you end up".



For a full version of this
interview, contact
Peggy Mintun at
pmintun@gmail.com.

Ezili Danto



Tell me about a moment that helped define you as an artist. I know it's cheesy... just answer the question...

Well, I wrote to the American cartoonist Jim Davis (creator of Garfield) when I was a kid, and he actually took the time to respond with a nice hand written letter. In it, he mentioned that to be a successful artist, it helps to have been dropped on your head as a child...in a lot of ways as a kid that probably did help me realize that it is okay to let that fire of childhood enthusiasm continue to burn into adulthood. I never really thought of doing something else...

...I've always just wanted to make pictures. Fortunately, most of the jobs I've fallen into along the way have allowed me to do something visual and creative.

The only other defining type moment that jumps to mind is the awesomeness of the "Internets". I remember posting work on some art site and then shortly after, receiving comments/compliments from artists whom I'd admired but never dreamed I'd be able to contact. These were artists who did not know I existed and whose work I'd admired and followed for years. To find myself actually having conversations with them was exhilarating! Experiences like that have helped to define us all at some point. I think it's really only been possible on this scale since the development of the technologies we have today. For people who are primarily visual communicators, that level of communication is amazing. It makes me glad I am working in this day and age, bearing witness to the developments around me. Has there ever been a better time to be working as an artist?

Transience - v1 (detail)

What sorts of projects are you working on right now?

I am returning to the development of a greater body of personal work. Mostly it will be a collection of the entropic mythologies running around in my head that every so often I get a chance to snatch out of the air and put down "on paper". Some of those works are "New Queens of Jupiter" and some other little beasties that are beginning to reveal themselves in more detail.

I was also honored to be asked to participate in a project called *IMAGINE THE IMAGINATION. NEW VISIONS OF SURREALISM.*

<http://www.shop.negoist.com/books/17-imagine-the-imaginatio.html>

And, as always, the hunt for Sasquatch continues. I mean that in the most literal sense possible.



**Panspermial World Inseminator,
Life Bringer, Death Remover.**



LET THE

Fabulously
eclectic and
immensely
talented,
Teri Georgiou
is definitely
an artist to
watch...

CHEMISTRY WORK IT'S MAGIC

First of all - who are you, what do you do and where do you do it?

I am Cat, though my real name is Teri. I've been called Cat for longest of times for my feline tendencies, and thus, the name I chose as my company/stage name. Feline643.

My main body of work is portraiture, though I often dabble in other forms of photography, like fashion oriented themes, still and animal life and landscapes. However, the approach is always the same...I treat each subject as something with a soul, a personality, and I try to encapsulate that in my photographs.

I currently live in a small town, North of Toronto, Ontario, Canada. I work in the area, and have a small home studio, where most of my work happens. I have been known to take my models out of their comfort zone though and take a drive in the surrounding areas to search for that unique location.

Your work is full of vivid colours, strong angles and very creative styling. Do you work in collaboration with models, stylists and make-up artists?

I have had the honour of working with some amazing MUA's and stylists, as well as a few designers, though my most creative shoots tend to be a one-woman show. I've learned a lot in the past few years regarding make-up and hair. I get together with one of my models and we let the chemistry work it's magic. The more comfortable I become with someone, the more we push our limits. I have had a couple of clients become friends who insist on letting me loose creatively when they feel the itch for new photos!

What's your process from the envisioning of a concept to arriving at the finished image?

Many times it will be a case of being obsessed with a colour. This is one thing I don't think I do like most photographers - instead of working with background papers, I tend to paint my studio walls. Lighting gives me many variations on a theme. So, it can start from something as simple as that, or some item I found in a second hand store, then images



start working their way to the surface. On occasion I will sketch out what I have crossing my mind and then work on it with my model. Some are more flexible than others, or better adapted to certain kinds of images, making the process unique.

That is also why I shoot far far less images than my peers. A typical shoot with a client that has no shooting experience will have a total of 200-300 images for me to end up with maybe 10 useable ones. When I shoot with my models who are more used to taking direction - and especially when I work with them a lot - I can have a shoot of 75 images, and have more than 50% of them to choose from.

As for editing, I rarely edit a lot. I just love working my colours, to make sure they look on screen and in print, as I saw them in my minds eye.

A lot of your recent work involves body painting, unusual make-up and unconventional materials. Was this a project that you set out to do or does it feel more like a natural progression?

Definitely a natural progression for me. I started out as a wannabe graphic designer with a heavy influence from Picasso and Dali, plus a penchant for abstract expressionism in general. So, though my talents lie elsewhere, I find it wonderful to be able to have the comfort level to express myself on someone's body like that...

In particular, the whole electrical tape series started off as a fluke because I am not a seamstress and could not possibly manage to sew something decent out of latex. I went the easy way for me! All I can say is, thank goodness for seran wrap, electrical tape, and acrylic (non-toxic) paint!

Alongside the sparkles and colours and fashiony goodness, you create gorgeous fetish and art nude work. Do you approach the kinky stuff in the same way as you approach your more mainstream subject matter,





or do you find the process of shooting fetish and nude images to be different from your other work?

Actually, I almost feel more comfortable shooting fetish and nudes. I think the level of trust with my models makes for a bond and the ability to look past the fact that they are in "compromising" positions. It's also an amazing challenge for me to have someone get in touch with a more sexual side of themselves, and with humour and a lot of talking, and very little direction on my part, I find that they will see how having a kinky sexual side does not need to be taboo in this day and age. Not to mention, there is nothing more priceless to me, than when they get the final images, and marvel at the fact that they ARE that sexy.

Working on any projects at the moment?

I'm actually working on CD cover images for a young lady in the classical music world, though I can't announce any more just yet. I am however still organising my



work with my usual bunch of co-conspirators, and keeping busy with some paid clientele.

Plans for the future?

There are, at the moment, vague plans of renting space for a studio, here in town; not only for mainstream clients, but also to be able to have the space needed for my larger shoot ideas.

Anything else you'd like to talk about?

Just about the wonderful growth of the alternative model and photographer scene... I think that is where I have found my niche, and where I would like to evolve even more...





Find Teri and her work online at...

Her own website: <http://www.feline643photography.com>

deviantART: <http://feline643.deviantart.com>

ModelMayhem <http://www.modelmayhem.com/feline643photography>

Facebook Fan Page: <http://www.facebook.com/pages/Feline643-Photography/42274456781>



TO DIE FOR



MODELS
TOM CHRISTOPHERSEN
&
SOPHIE HAYLEN

WRITER/PHOTOGRAPHER
KATE WHITE

LUCIUS J. RILEY

From: J. RILEY [LUCIUS@RILEYINVESTIGATIONS.COM]
Sent: TUESDAY, MARCH 16, 2010
To: WHITBY [G.WHITBY@POLICE.NSW.GOV.AU]
Subject: RE: OUR FRIEND

DETECTIVE WHITBY,

REQUIRE MENTAL LUBRICATION: *COMPASS BOX HEDONISM, LTD ED.*

RECEIVED ANOTHER MESSAGE. 4 MINUTES. UNTRACEABLE BUT LET YOUR
RIDICULOUSLY OVERPAID FORENSIC WHATSITS HAVE AT IT.
2 BODIES, DESCRIBED AS "YOUNG, DUMB AND RICH."
HARDLY NARROWS IT DOWN, DOES IT?

PICKED UP OUR FRIEND'S PHOTOGRAPHS ALREADY (ATTACHED). CAN'T QUITE PLACE
THE LOCATION YET BUT YOU'LL NEED GUMBOOTS. MCCOY WILL ATTEND.
I SHALL INSTRUCT HIM TO FOCUS MORE ON HIS NOTE-TAKING
AND LESS ON YOUR YOUNG CONSTABLES.
DO SEND HIM BACK WITH THE WHISKY.

AS EVER
LUCIUS J. RILEY

P.S. YOU'RE LOOKING FOR A PURSE. FAKE, **PRADA**, BURIED IN THE SAND.

> D. I. WHITBY WROTE:
>> ANY WORD FROM HIM? RECEIVED ANOTHER LIST (ATTACHED). ALL STUMPED.
>> REPORTERS A RIGHT PAIN, TOO. ...
>>
>> DON'T SUPPOSE YOU'D CONSIDER VISITING A CRIME SCENE? AT ALL? EVER??
>> YOUR ASSISTANT BUTTS HEADS WITH MY CONSTABLES.
>> SAYS THEIR UNIFORMS WANT UPDATING... SOMETHING ABOUT QUEER EYE
>> FOR THE STRAIGHT GUY MEETS CSI??
>> HONESTLY, J.
>>
>> WHITBY.
>> DETECTIVE INSPECTOR
>> HOMICIDE SQUAD











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FAUX PRADA CLUTCH ...





the future of nights out

by Dom Bower
www.dombower.com ★



Fetish model Skin (front) with party-goers at Torture Garden, Edinburgh

I have seen the future of partying, of nights out, of club nights of the weekend session. We are at the cusp of a social networking evolution. The revolution has already happened - that was Facebook, Bebo, MySpace and YouTube. We have showed the world our thoughts, told everyone about our plans and displayed ourselves to millions through status updates and online photo albums. But what have we learnt?

We learnt how so many others hate their job just as much as you do. We have been made jealous of the amazing adventures some have gone on. We have even been told about peoples bowel movements. But one thing we are realising is that we are more similar to each other than we thought.

From the places we go, the people we see, the friends we have and the outfits we buy, are all becoming the same. Whether it is society, cultural or just commercial infrastructure that is causing it, we are finding that slowly the worlds population are clones, not through individual choice but through economic and social pressure.

Yet we are different, We were born as individuals and we all have our own different thoughts, feelings, wants and desires. However through the restrictions of society, and forces of conformity, we are made to blindly follow each other and stay in line. To eat our ready meals and consume our gossip mags and be hypnotised by our TV. Its hard to stay different, to be individual. For many this forced conformity is affecting us negatively.

... There were 36 million prescriptions issued for antidepressant drugs in the United Kingdom in 2008*

The UK has some of the highest rates of depression and crime, per capita, in the world. Is there any wonder why alcohol consumption has more than doubled in the last 50 years?***Then relating to that the number of alcohol related deaths rising from "4,023 (6.7 per 100,000) in 1992 to the highest of 9,031 (13.6 per 100,000) in 2008"*** . . .



The catwalk models who performed at the Torture Garden event in Edinburgh, 2009

We are consuming alcohol more aggressively than ever before, we are needing the release it gives us, yet we are all made to feel guilty by the way that alcohol is intensely criticised by the government and the media. Its not that drinking is the issue, its a more general mental health problem with society. Eating, drinking, violence and depression are all at record highs. There is something wrong.

One of the problems is this self made prohibition on being yourself, being creative, being different, being individual. Yet I have seen a glimmer of hope and I have been brushed by the winds of change. I am experiencing a resurgence of creativity, individuality and accompanying that is a backlash to the norm. I'm not sure it has a name yet - the alt scene, deviance, fetish. For some this is not new, but what is new is the way that it is growing, snowballing into something that is sucking more and more people in.

Deviance in a sociological context describes actions or behaviours that violate cultural norms including formally-enacted rules. Its been said that the desire to break rules . . .

... only grows with age. And as a society we are growing older and getting fed up of the rules and restrictions placed upon us. Our excitement over virtual networking has also grown tiresome and we are resorting back to the good old fashion way of actually meeting people. But now that everyone knows our past, our thoughts and emotions, there is a level of interaction and communication that has already been reached. So now we are making ourselves more interesting.

In Edinburgh, the Torture Garden event at the Caves in October 2009 was a fetish, cabaret and burlesque event. It was the first time it had been held outside of London and the event went off big style! The atmosphere was electric and the people as creative and varied and extroverted as they were unique and individual. The Club night at the Bongo Club - Confusion is Sex - is growing in popularity every month with fashion shows, striptease and burlesque acts on the stage for the evocatively dress audience. Now Violate at the Jekyll and Hyde bar in Edinburgh catering for the fetishists is also growing in popularity. What is it that these events have that others don't?

What they have is the opportunity for people to be themselves, to indulge in their creative or sexual imagination without fear of ridicule or derogatory gestures from those still stuck in the land of falseness.

Beyond that is the readerships and memberships of websites and magazines that promote fetish and creativity outside of the norm. For example the magazine Bizarre has a readership of 287,000 and increasing****, and AltDiva.com and FetLife.com are all expanding. Ministry Of Burlesque.com has over 14 thousand members and this membership is continually rising. There is even a art site for painters, animators, photographers and other artists called DeviantART.com which, although not rooted in alt lifestyles, still stands out with the memorable word 'deviant' in the title. There is a pattern.

On Facebook there are pages for people against the established copycat generic bars and clubs in their local cities. For Edinburgh there is a page "Say no to George Street"...

...where the quote for explaining why someone may want to go on a night out in George street is "Maybe your thing actually is homogeneous girls outfitted unimaginatively in black or blue dresses, heels, fake tan, enough make-up to remove any trace of individuality that their faces might have once had" so sad how it is so true.

The future is bright, the future is fun, the future is not carbon copies of bars or of people and certainly not of nights out. We are at the start of the change and when you get involved you will never go back to the mediocre run of the mill socialising situations that make so many of us not truly know each other.

Get off your couch and get interesting!



Further reading: www.thefreakybrides.com | www.violate.co.uk | www.bizarremag.com
www.torturegarden.com | www.confusionissex.com | myspace.com/confusionissexclub

*David Gutierrez, NaturalNews

**<http://www.ias.org.uk/resources/factsheets/drinkinggb.pdf>

***<http://www.statistics.gov.uk/CCI/nugget.asp?ID=1091>

****http://www.dennis.co.uk/dennis_site/brands/index.php?view_id=39

Image above:
Model Sarah MacPhail
at Violate, Edinburgh



Timeless Charm and Modern Composition

Nadin Dunnigan approaches wedding photography and family portraiture with creativity and passion, making her stand out from a sea of traditional cliches.

She says,

"Photography is something I could do morning, noon and night. I am based just outside Edinburgh and work with my clients across Scotland and the UK, but also from much further afield, including the US, Kuwait, Dubai and Germany. When people ask me what I do for a living, I tell them "I press the button and make people cry!" – but that's tears of joy I am talking about. I love taking photographs of people, and I specially love the challenge I am presented with when my clients tell me they don't look great in photographs, or they don't like the experience of being photographed!"

"I started taking photographs when I was about 15, and I mainly took photographs of my friends and on days out. It's great to have a large collection of images from my teenage years, as this is not only my visual diary, but also reminds me of all the things we did then. When I started Uni to become a teacher (!), I mainly concentrated on pictorial images, such as landscapes, sunsets and flowers, but I never considered photography as a career. I moved to the UK in 2000 and found a lot of like-minded people who enjoyed photography as a hobby. Initially I worked in Edinburgh and then I started my own business as a web designer in 2004"

"Already during that time, I was taking photographs for my clients for their brochures and websites. When a friend of mine started a photography course at Stevenson College, I thought this is something I could do too. I was self-employed and managed my own time, so I gave it a go. I was particularly interested in corporate photography and a lot of other areas I knew nothing about. The one thing I was seriously scared of was people photography. But at college, this is something you simply have to do and pass. When I was put into the huge studio with a family who were my friends, I felt sick. I thought never in a million years will I do this as a career.

But something magic happened and I realised during that first shoot that people photography is MY THING. I completed my HNC in photography and started my second year – HND. However, my mind always goes 100 miles per hour and I had already found premises to start my own photography business. Even though I had all the intentions to complete my HND, renovation work on the premises, setting up the business, working with existing web design clients and finding new clients for my photography business was just too much. I decided to put all my energy into the photography business and it has certainly paid off"



What inspired you to focus on weddings and family portraits?

I am a "people person". I like meeting new people and finding out about them. After overcoming my fear of photographing people, I realised that I am actually very good at it and that my clients like the way I work and the images I produce. It really developed from there and I am always looking for new ideas and trying out new things.

Your wedding photography strikes the perfect balance between timeless charm and modern composition. How did you cultivate your own personal style?

I worked with a few amazing wedding and portrait photographers in the past and had some really good teachers. And I always look at current trends. But on the actual wedding day or when you have a family in front of you waiting to be photographed, I simply go with the flow. I don't believe in adopting a formula for every shoot or every wedding. I have a few "save" shots which I take regardless, but the best images are the ones you didn't plan and were created out of a situation. At a wedding for example, I always work with my clients, but I am part of the crowd too. I mingle with the guests and sometimes take photographs when they are not looking, but also often enjoy a chat with them which results in nicer images, once the camera is pointed at them. They don't feel so "stalked" then.



Did you set out to do something that other wedding photographers don't do?

It absolutely thrills me when my clients tell me how authentic and natural they look in their images. Almost every couple ask me not to do traditional posed wedding photography, but I explain to them, that unless they are professional models, they need some direction. I spend a lot of time with my clients either before the wedding, taking some additional photographs of them when they are going for a walk on the beach. When it comes to families, I spend a bit of time with them – getting to know them a little, before I point my camera at them. The initial shyness is then overcome and my clients are a lot more relaxed with me. Most people say that they actually enjoyed being photographed by me, even though they were more than nervous before the meeting!





Where is Nadin Dunnigan Photography Ltd heading to in the future?

I currently really enjoy wedding and family portrait photography. I hope to continue this for a long time as this really is my passion. I do hope that in the near future I will be photographing a few weddings abroad.

www.nadindunnigan-photography.co.uk

an artistic collaboration
model - kristin wong
photos - erin haight
editing - david cammack

seizing your attention in a single frame









erin haight

My passion for photography began at a very young age when my step father let me play with one of his old cameras. Every year after that my parents would give me a "throw away" camera to have fun with. Photography was only a hobby, but over time I have focused and developed an eye for simplicity and seizing your attention in a single frame. My style mixes components of humor, advertising, fashion and photo-journalism to create original photographic art. I believe that every shoot I work on should be fun, with tons of laughter. I thrive on the beauty of seeing my clients walk away with a smile.

www.erinhaightphotography.com

erinhaightphotography@yahoo.com





david cammack

I've always had an eye for detail, making sure everything is in its place. When I began applying that eye for detail to image editing, it allowed me to turn a great photo, into a spectacular photo. I believe keeping the images simple and clean brings out the best in every shot. From a basic structure to a high end fashion image, no detail will be missed. This ensures that I will only provide the absolute best final image.

Erin and David not only work together, but are also a couple in their non-work life...a perfect team!

davecammack79@yahoo.com

kristin wong

Testing for an agency in LA California

<http://www.modelmayhem.com/538940>



THE GREAT MOUNTAIN



When you're not building miniature landscapes,

what do you do? I work as a freelance web photographer and architectural photographer around NYC.

What inspired you to start creating your Strange

Worlds? A spilled jar of paprika was the catalyst. I was cleaning it up and started to daydream. I was so enamored with the color, texture and aroma that I just had to use the spice as the main material for a landscape.





What are you working on at the moment?

I am currently working on a white study, 100 lbs of sugar and flour and salt used in a variety of ways will be used to create a vast sweeping frozen wasteland in the midst of a harsh blizzard made with flour.



Any artistic plans for the near future?

I'm thinking of making a rainbow, and then maybe a fiery trainwreck.



WWW.MATTHEWALBANESE.COM



FROM THE FLICKR COLLECTIVE

Another juicy mouthful of delicious goodness submitted to the official Sublime Rush Flickr group by artists all over the world



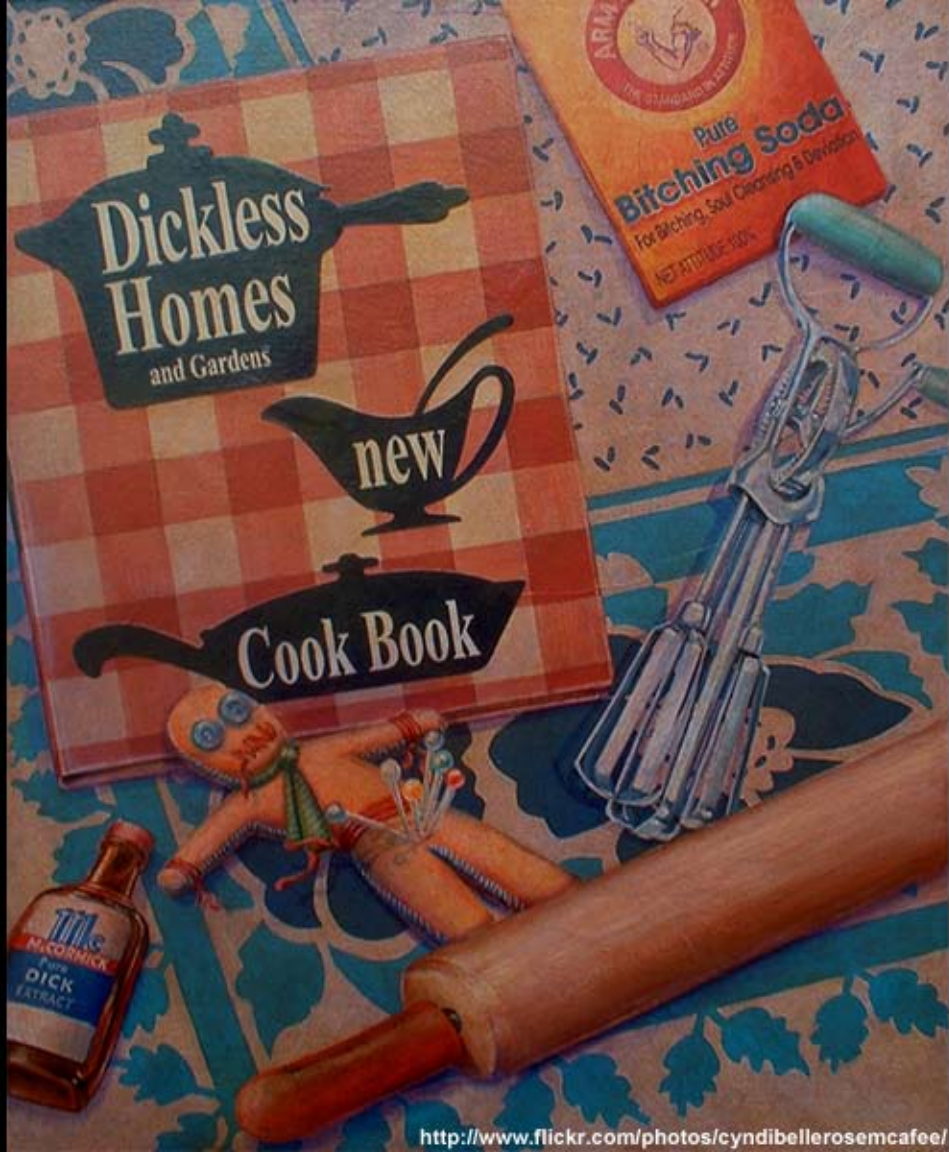












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