

SUBLIME RUSH

independent creative passion



[ISSUE 002 JAN-MAR 2010]

sublime rush

issue 002 jan-mar 2010

www.sublimerush.com . mail@sublimerush.com

a RockstarVanity Production

BOUTIQUE SUCCESS STORY

Canadian lingerie company with a cult following, Cameo Intimates, create bespoke retro-styled lingerie without compromising on quality or ethics.

MY VISUAL LANGUAGE

Artist and designer, Darren Hopes of Spiral Studio, balances high-profile commissions and personal projects with ever-present soul and creativity

DEATHLINGS

An exciting new comic built by a team of international artists, headed by creator Ian Struckhoff who divides his time between a photography studio and the world of Deathlings.

HOLDING YOUR HORROR

B-Movie Bags is the creation of Julia Griffin, a freelance artist, community art worker and lover of all things occult. Layout by designer Jeff Koromi, who you can find at FreedomOfSketch.com

SHAPE AND FORM AND GEOMETRIC LINES

Scottish photographer, Niki Collins, shares her unique view of architecture and interiors.

TO THRIVE IN CHAOS

Multi-media artist among (many!) other things, Peggy Mintun, talks about painting, journalism and online networking amidst the beauty of her stunning abstract paintings. Layout created by stealth designer, Fourthletter.

UNE SITUATION ETRANGE

Fashion meets art with photographer, S de Varax, when she invades the Melbourne city roof-tops with a group of collaborators and a mission in mind.

ALT DIVA WANTS YOU!

An introduction to a new and exciting alternative industry networking site, offering a friendly and inclusive way to meet talented potential collaborators from across the globe.

FROM STEAMPUNK TO FETISH TO CIRCUS COWN TO DRAG QUEEN

Fetish club Torture Garden descends upon Edinburgh, Scotland for an epic party. Written by Sasha de Buyl-Piso. Photographs by Loraine Ross. Layout by Fourthletter.

I WAS BORN TO DO THIS

Philadelphia recording artist, Abyss, brings an eclectic new sound to an event, a stereo or an internet connection near you.

GORE GIRLS

Boundaries exist to be pushed, perceptions to be challenged and horizons to be broadened. Meet the women who are twisting underground horror art into something fresh, exciting and darkly inspirational.

MAKING HIS MARC

Marc Melling is a photographer based in North East England who not only works in advertising, fashion and portrait photography but is also bringing new opportunities to models and other photographers through the website he runs, The Model Mall.

ARE YOU MORBID?

Up and coming multimedia artist, James Mullet (of Are You Morbid? Design) talks illustration, fine art, heavy metal and war.

IN WINTER, PERSEPHONE

Photographer, philosopher and traveller, James Graham, ponders the real location of Persephone in a photo-essay bravely created in the snowy depth of winter, on a hill-top and a studio in Edinburgh, with courageous model, Pisco Sour.

ROOM THIRTEEN RECOMMENDS

Room Thirteen, the online alternative music 'zine, covering a broad range of music from metal to indie and punk to electro, recommends music that will bang on your eardrums in the most delightful way.

A TREACHEROUS AFFAIR

Wildlife and nature photographer, Peter J. Clarke, talks about leaving civilisation behind in the quest for the perfect photo.

ON THE CORNER

Talking keeping it real and internet broadcasting with Tim 'Tpoet' Lopez and Charles E. 'Cdog' Smith Jr., hosts of chat show 'The Corner'.

[FLASHING PIXELS] WAR - ITS FANTASTIC

Resident intrepid gamer Alex Kelly eloquently explores the touchy subject of video game violence. Layout by Fourthletter.

FROM THE FLICKR COLLECTIVE

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

LAYOUTS WRITING

fourthletter

flashing pixels

to thrive in chaos

from steampunk, to fetish,
to circus clown, to drag queen

alex kelly

flashing pixels

james graham

in winter, persephone

jeff koromi

holding your horror

peter j. clarke

a treacherous affair

COVER ART

Sara from Deathlings comic

by Raluca Porumbacu

sasha de buyl-pisco

from steampunk, to fetish,

to circus clown, to drag queen

PRODUCER: tanya simpson

sublime rush

issue 002

LETTER FROM THE INSTIGATOR

Welcome to the second issue of Sublime Rush! To those of you who were here in time for the release of issue 001, and the patient souls who were here even before that, thank you for your support . Issue 002 had a lot of pressure piled upon it during it's creation, mostly due to the success of the first issue and more than a little of that special brand of anxiety that comes from trying to follow something that was so well received. What to do when it all goes horribly right?

As with issue 001, a broad spectrum of art and culture is represented in these digital pages, from an adventurous photographer climbing mountains in search of the perfect image to a business creating bespoke retro-styled lingerie to a talk show with global reach through it's online broadcasting. There is so much more too.

Something else worth mentioning is this issue's cover girl. She's stunningly beautiful, yet her emotional depiction shows her as a girl, woman, human that so many of us can relate to. She is also fictional. A magazine cover doesn't have to be a photograph. It doesn't have to show a female, male or even human subject. It can be a painting, a drawing, a piece of stunning design, just about anything eye-catching and creative.

Then there's the whole New Year thing. But no resolutions here, no diets, no leftovers, none of that stuff that seems so shiny at the time but fades into insignificance so quickly. A magazine is for life, not just for xxxmas. You are not your resolutions or intentions. You are your actions, made stronger by accepting responsibility for their results. Live with honesty, determination, motivation and vision. Your life is YOUR life, at all times of the year. So fill it with beauty every day. And don't forget to have fun.

TANYA



THE FACE OF ISSUE 002

Sara is a character from the Deathlings comic (more about that later), rendered here in digital goodness by Raluca Porumbacu.

You can see more of Raluca's work at <http://roxaralu.deviantart.com/>





boutique SUCCESS story!

Canadian-based **Cameo Intimates Lingerie** produces high-end custom handcrafted lingerie.

100% sweatshop-free and hand sewn in Calgary, Canada, each and every garment sold is tailored to the customer's specifications – not simply pulled off a warehouse shelf.

Specialists in vintage pin-up designs and open lingerie you can't get anywhere else.

Established in 1997, this online boutique success story now ships luxurious custom lingerie to every corner of the globe. Sold exclusively online at www.cameo-intimates.com.

<< Miss Mosh (themoshroom.com) models
Cameo Vinyl Hollywood Bullet Bra & Garter Belt,
shot by Viva Van Story (vivaspinups.com)

The first thing that struck me when I looked at your website was the explanation about how every item of lingerie is "hand tailored to your measurements - not just pulled from a warehouse". That, along with little details like wider shoulder straps and padded cups for uneven breast sizes, makes Cameo stand out as more than just a company that sells underwear. How did Cameo get started and what inspired your refreshingly personalised approach?

The reason we take the stand we do is that when we started thirteen years ago, everything we wanted in lingerie was unavailable. It was either all cheaply produced, poorly engineered, incorrectly sized (if sized at all; much mass-produced lingerie is one size fits all), impractical, or sleazy and poorly marketed. When we couldn't find anything for Connie (one of the founding partners), we decided to hire a seamstress to make what we had in mind. It worked out better than expected - much better, and what is now our Cameo "Classic" Open Cup Bra was born.

We realized that if we are going through this, other people share our sense of abandonment and frustrations with the mainstream lingerie industry. We put some feelers out - and damn if people did not want to order. We started with one bra and one seamstress, and things quickly grew from there. One thing we always strive for is that each design must have a practical edge to it. Above all things, a garment must provide proper support, be comfortable to wear and enjoy, and be functional for as many body types and sizes as possible. Beyond that, we focus on all the other things that every other lingerie company ignores. As all our garments are made from scratch for each and...





...every order, we're in a unique position to customize each piece if the customer has other needs or desires. Common changes include custom colors or fabrics, but our seamstresses can handle nearly any special request. Where else can you get a bra handmade for you with two different cup sizes, or commission a designer to create something completely unique just for you?

The statement "100% sweatshop free" speaks volumes in this age of cheap mass-manufacture, when ethics are often compromised in an effort to drive down prices. What advice would you have for people starting out in business who are considering how best to manufacture their products?

In short, think twice before starting! In order to succeed in manufacturing you first have to produce something that stands out from the crowded masses, and in every way. If you're going to produce something that's handcrafted, your customers should be able to immediately see the quality difference. We've developed an amazing team of some of the most dedicated and brilliantly skilled seamstresses, and they honestly put their heart and soul into every piece made. On the rare occasion there is an error or flaw, they're the first to catch it and make the garment as good as it can possibly be. We've been incredibly lucky, as the skills to make garments of this caliber are extremely rare. You have to be prepared to put in unbelievable hours, and all your sweat and tears. Finally, your customer service needs to just like the products and stand head and shoulders above everyone else.

<< Marlo Marquise (myspace.com/darlingmarlo) models Cameo Garter Pantyhose, shot by Kencredible (kencredible.com)

What's your most popular product or product range and what do you attribute that product's success to?

Our most popular products are definitely our daring line of open bras. We're also a leader in vintage-inspired lingerie, which we've been making since the beginning - not just as the pin-up style has grown in popularity over recent years. Quite simply, these are garments your average lingerie retailer doesn't offer. We have a tremendous range of styles to suit just about any desire, and most of them are available within our impressive size range from A to H cup sizes. In addition to our attention to outstanding handcrafted quality, these bras are also designed to be really, really comfortable. The mass-produced imports don't even stack up.

Your Models Gallery is a great way for customers to see your lingerie in action AND a fabulous opportunity for models and photographers from all over the world to promote their work. What inspired you to have more than just straight-up product shots on your website and what sort of feedback have you received about the Models Gallery?

Our more dedicated customers and fans would regularly send us photos of them modelling their purchases, and this included the occasional submission from aspiring and working models and photographers. As our popularity began to quickly spread, we began attracting the attention of wardrobe stylists and more high profile shooters. Having said that, we're always happy to work together with models and photographers of any experience level. By giving up total artistic control to the model and photographer we receive back tenfold in their unique creative vision...





...which fuels our inspiration and drive. As an added benefit, our customers love that they get to see the lingerie on a wide range of body types, and in different colors or combinations. The underlying storyline that many of the models and photographers convey with their submitted photo sets also bring the garments alive and makes the overall presentation rise above what you'd expect from a typical lingerie catalog or website. Perhaps most importantly, the models featured throughout our website are real women from all walks of life. We're always baffled by the lack of diversity shown by other manufacturers. Our customers aren't all airbrushed D-cup blondes, but maybe theirs are.

What are you plans for the near future?

We're never standing still! As a small manufacturer playing at this high level, constant innovation is critical to our continued success. This also puts a huge target on our back, as other manufacturers are always quick to follow us in the same direction or even mimic our designs outright. We're light on our feet and always have exciting new things in the works, so our best recommendation would be for people to follow us on Twitter (@cameointimates), join our newsletter, and subscribe to our Models Gallery feed to receive up-to-the-minute developments and announcements.

www.cameo-intimates.com
twitter.com/cameointimates

<< GiGi La Femme (gigilafemme.com) models Cameo Vinyl Hollywood Bullet Bra & Garter Belt, shot by Paule Saviano (paulepictures.com)

my visual

Cross-disciplinary artist and designer D
high-profile work and personal projects



language

Barren Hopes, of Spiral Studio, balances
with ever-present soul and creativity. . .





[an introduction from Darren]

My work is a combination of mediums that over the years have layered upon each other to create my visual language. I use photography, painting, drawing and model making to create the elements for each image. I originally studied traditional photography, but always approached the subject with the heart of a painter. My photography was ripped up, reconstructed and painted onto. Now I use Photoshop to compose but the tactile part of the process remains as important as the digital.

recent missions >

[TEXTS]

a project involving the making of pictures to embellish a text

'The Final Leaf' (right) is a short story I wrote and illustrated. Also, the image of Alice (below) and my slightly dark characterisation of Tweedledee and Tweedledum, and 'how doth the little crocodile'. I love Lewis Carroll. I'm writing a slightly longer short story at the moment called 'The Window' and I'll illustrate that too.





> recent missions

[The CIA Travelling Circus Show]

My agent's latest project, it was to create a piece for a travelling exhibition entitled 'THE CIA TRAVELLING CIRCUS SHOW'. In the midst of lots of commissioned work, it was a chance to let rip with some personal ideas I had floating around in my head, and to have a blast at model making which I had been intending to introduce into the mix.



>recent missions

**My set of images for
[PRETTY POLLY]
were great to work on, a
very open and free brief
for an advertising job.**







things in the

ects on the go which b
the 'Muse' series...mor
bumped into an old col
have a strong interest
image medium when th
Very exciting, although
creative world!

Darren's a

into cross-

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style and approach. Pe
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everything. Up until un
diagnostic year I speci
thin, to have a speciali
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concentrate on just a f
my visual language, wit
got a Wacom tablet an
rendered paint in the f

the works I have a bad habit of having lots of personal projects become open ended so I might tie a few of them up. Certainly more in the model making, so that's a discipline I need to work on. I recently met a college friend who now runs his own TV / Film production company. We might like to work on something together so I might dip my toe in the moving picture. The right project comes along, perhaps a music video or short story. I know bugger all about film making, you just never stop learning in the

advice to people wanting to break

disciplinary art and design Although not a formal art education is the ideal grounding as it gives you time to hone your skills. Perhaps for someone looking to cross-disciplinary practice, a broad grounding is good. Having said that, I specialised rather than study bits of everything. At university I was pretty much paint and drawing based, but after the first year I specialised in photography. Perhaps it is good not to spread yourself too thin and spread from there. Do what you find exiting and naturally curious. It is to try loads of new mediums but I had to narrow my tools a bit and focus on a few - photography, painting, Photoshop - which formed the basics of my practice. Model making just starting to be introduced. Although I have just bought Painter 11, so possibly a little digital painting along side the hand-drawn future...see? I'm already going off on a new tangent!

[On the divide between work-photography and fun-photography]

Studying at degree level was very important for me to build a folio. I did worry that the academic approach (really needing a reason to create images, a philosophy behind the art) would kill the pure pleasure of just making pictures but I have managed to find ground between the two and I allow myself time to just 'play'. It's important to do that away from both larger personal projects and brief based commissioned work.

For a while it did seem like work whenever I picked up my camera and I still find it hard to snap a shot without getting precious about the outcome but I do it, you know, holiday snaps and stuff like that. I often leave my camera behind these days otherwise my mind just does not switch off. I would like a less intrusive camera. I have a D2X which is great but bulky and a bit of a statement when you are using it and I don't really like that. Its fine in the studio or out and about doing work or 'proper' photography but I'd like a smaller camera that will just go in my pocket for spontaneous photography.

Finally, is the cat on DarrenHopes.com a cat of significance or is she just a random kitty?

That is Shmitten. I am afraid she died last year. She had been with us for 16 years and it was a horrible to lose her. She was very much my cat, very strong willed and not really interested in anybody except me, so I miss her very much. I have quite a few pets, cats and dogs...I'm a sucker for a cute face!

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spiralstudio@mac.com**



**www.darrenhopes.com
www.athomeinspace.com
www.centralillustration.com**





The Deathlings

Anne's Story



So, I'm scanning through the information that Deathlings creator, Ian Struckhoff, emailed to me. I'm getting a rough idea of what the whole thing is about, finding my feet in issue 0, the prequel. And then these words stop me in my tracks.

Anne's Story begins on the day she dies.

And before you assume Deathlings to be trailing along rough ground, desperately hanging on to the back of the vampire bandwagon - they aren't. I've been reading through all the information about the comic, trying to find or create that one paragraph that will describe what a Deathling IS without giving away too much of the story.

Perhaps it's best to let a Deathling tell you a little bit about herself . . .



THAT'S COMPLICATED!

"Nobody
deep in o
All of them
death, bot
taxes, or t
two sides

knows where we came from, but we know,
our chests, that we're made to kill the undead.
n. They just - Mmm... There's life, and there's
th totally natural - and as hard to avoid as
he one slippery spot on a clean floor. Like
of a coin. It's cheating to set it on its side"

What I can say without giving away any plot-lines or introducing you prematurely to any of the characters is that Deathlings is a truly international project, the creation of American, Italian and Indonesian artists. It's pretty amazing that this is even possible, and a wonderful sign of the times that geography is irrelevant when it comes to finding like-minded people to collaborate with.

I'm not here to tell you a story. I'm here to guide you towards it. I want you to enjoy discovering the Deathlings world in the way it should be discovered - in the pages, digital or physical, of the comic itself. I want you to put things together, to question and learn along with Anne, the protagonist of the first issue. You can follow Anne's journey by visiting the website, where pages are being posted regularly in digital form, luring you into a dark and captivating place . . .



THE DEATHLINGS TEAM:

Ian Struckhoff, Writer and Creator (USA)

<http://ian-x.deviantart.com/>

Manuela Soriani, Primary Line Artist (Italy)

<http://manuelasoriani.deviantart.com/>

Michela Da Sacco, Line Artist (Italy)

<http://micheladasacco.deviantart.com/>

Juri Hayasaka, Colour Artist (USA)

<http://jurithedreamer.deviantart.com/>

Reuben Negron, Primary Cover Artist (USA)

<http://cobotenuss.deviantart.com/>

Yasmine Putri, Variant Cover Artist (Indonesia)

<http://mischievousmartian.deviantart.com/>

WEBSITE: <http://thedeathlings.com/webcomic/>

TWITTER: http://twitter.com/ian_x/deathlings/



The cover of this issue of Sublime Rush is the work of Raluca Porumbacu, depicting Deathlings' character Sara Taylor.

HOLDING YOUR HORROR

*B-Movie Bags is the
creation of artist **Julia Griffin**,
a freelance artist,
Community Art Worker and
lover of all things occult.*





Julia, what is your artistic background? During the early 90's I studied Textile Design at Glasgow School of Art then I left Glasgow for London in '97 to undertake a Masters Degree in Fashion Textiles at Central St Martins College. When I left Art School ***I had serious doubts about taking the Fashion route*** as I had been warned in advance of St Martin's unshakable belief in the 'importance' fashion and as a grounded person I was understandably worried by this! I knew instinctively that I would never be able to convince myself or anyone else that Fashion was God but, at the time, it seemed like an opportunity not to be missed. 🗝️ As I predicted, I struggled at St Martins, mainly with summoning the necessary verbal bullshit that was required to accompany my visual work, but after the class was chastised by the Head of Department for our chipped nail polish, sloppy dress sense and refusal to wear lipstick, I fled! 🗝️ Back home, I got

involved in Community Arts (a far less egotistical career choice) and I now divide my time between leading art workshops and working on my own project - B-Movie Bags. It's great because bullshit is definitely not re-

quired when painting on handbags and working with school kids or adults recovering from addiction.

The concept of b-movie bags is a pretty niche market. What drew you to that specific area of fashion and art?

I suppose I've always been drawn to elements of horror and the unknown. When I was a kid I used to play with a small cast iron devil that sat in front of the fire. My brothers and I destroyed it, left it minus a hoof, a horn and a hand! The films that I most remember from

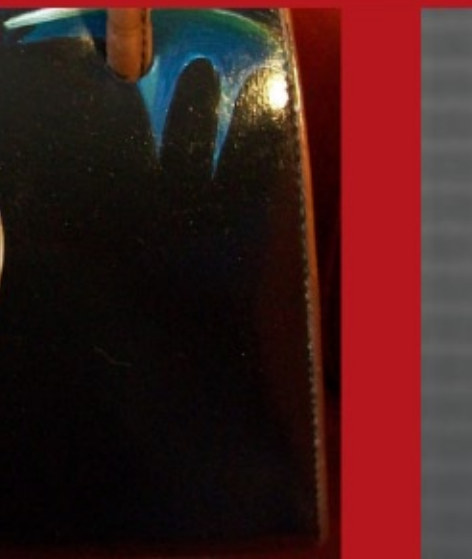
my childhood were horror, everything from classics like The Exorcist, The Shining and The Omen to trashier stuff like Nightmare on Elm St and Hellraiser, I loved



it all. Witchcraft, the Ouija board, Divination, anything occult fascinated me and I suppose it still does. 🗝️ A few years ago I started to really appreciate those old hand painted movie posters of the Horror and B-Movie genres. It was the first subject matter in ages that excited me and I knew that I really wanted to use it. I realised the potential



to use these images as a basis to create original artworks but to be truthful I just loved them and wanted to try to reproduce them, painting as the original artist would have. In saying that, *to simply paint on paper or canvas, to me, seemed a bit too pointless* so I was looking for some other surface to experiment on, something to give them an added dimension. This led me to vintage handbags and thankfully, for whatever reason, the combination just seems to work. 🗝️ My initial idea included painting all types of vintage leather or faux leather accessories: wallets, shoes, belts, or even clothing using the same



type of imagery. However, now that I realise the difficulties in scaling down an image to handbag size I'm very reluctant to attempt wallet size. I might get around to it when I've exhausted my handbag collection.

What inspires your creations?

Most obviously Horror and B-Movies and the accompanying poster images, their style, charm, honesty, humour, madness, naivety.

Everything that was considered "Terrifying" in the 50's and how much more ridiculous and fun that seems

compared with our contemporary 'no holds barred' culture. 🗑 Music, in particular the alternative music scene, bands like The Cramps, The Misfits and The Raveonettes, to name a few, who fuse punk, horror, b-movie, psychobilly and surf to create great songs with a dark and edgy style and a good sense of humour. 🗑 Subculture, the emergence of subcultures and their expression through style and music. 🗑 Women in Rock, talented individuals such as Poison Ivy, Karen O, Beth Ditto and Peaches, women who don't conform to the stereotype of



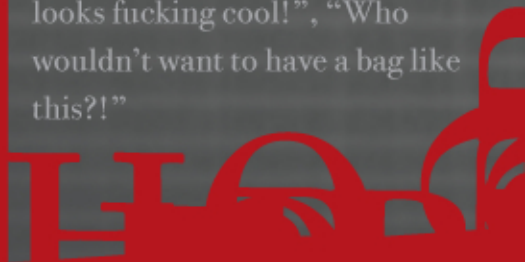
female beauty and who should undoubtedly be buying my bags!

What is your favourite piece of your own work so far?

That should be a relatively easy question to answer as with 'B-Movie Bags' there are no deep personal attachments, hidden meanings or complex



conceptual thought processes, just great images. Strangely though, as I love every image that I paint, I'm finding difficulty in choosing just one to favour! I suppose 'The Screaming Skull' bag could be my best-loved. It's certainly the bag that I would be most reluctant to part with and it was probably the first painting that I completed and thought: "That looks fucking cool!", "Who wouldn't want to have a bag like this?!"



How can other fans of retro horror get their hands on your creations?

It would be great, at some point, to have an exhibition and maybe even sell through an art gallery but at the moment *I'm selling only*

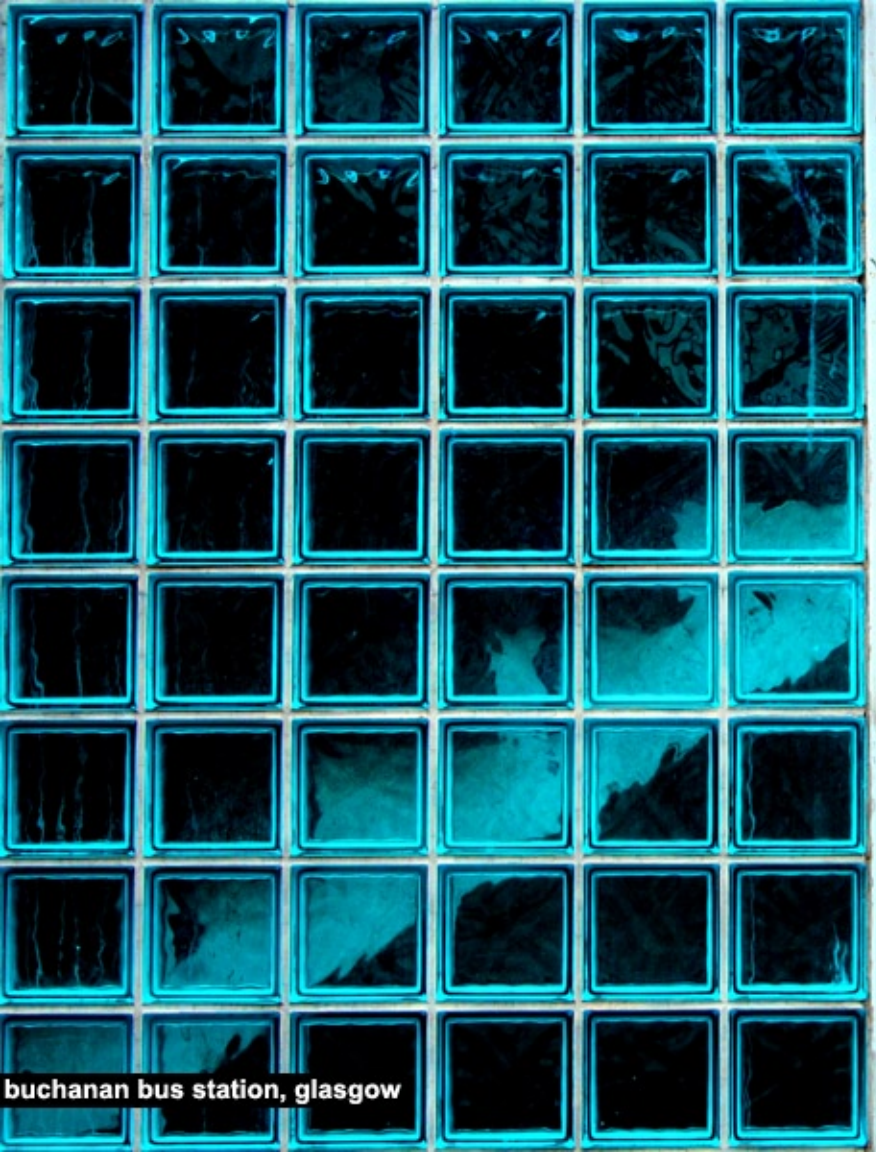
through my own website www.b-movie-bags.com.

The site offers a custom painting service which allows potential customers to view poster pages, choose their favourite image and then discuss with me particular requirements before I paint it, it's quite a simple and personalised process. 🗑️

For more info on Julia Griffin visit

[b-moviebags.com](http://www.b-moviebags.com)





**scott
archi**

buchanan bus station, glasgow



**shape and
form and
geometric
lines**

**British photographer niki collins shares her unique view of
architecture and interiors**

+44 (0) 7855 819 197
www.nikicollinsphotography.com
nikicollinsphotography@googlemail.com



the omni centre, edinburgh



the opal lounge, edinburgh

national museum of scotland, edinburgh



**photography has been a life
she bought her first slr camera**

**nikki now has a pda (professional
in photography and teaches
digital darkroom skills**

Life-long passion for niki.
Camera when she was 18.

Professional development award)
likes photography and



dakota hotel, edinburgh



the sage, gateshead glasgow




the s.e.c.c. (aka the armadillo), glasgow



“just about every photographer who shoots architecture in scotland seems to have at least one picture of ‘the armadillo’ in their portfolio”





tigerlily, edinburgh

"after experiencing se
architecture was the o

capturing the shape a
geometric lines, the co

the witchery boutique hotel, edinburgh



**several genres of photography,
one that felt natural to me.**

**and form of buildings, the
contrast between old and new"**



catholic church, livingston



ocean point 1,



edinburgh



the london eye, london



dundee contemporary arts, dundee



the scottish parliament, edinburgh



TO THRIVE IN CHAOS

Peggy Mintun, based in Columbus, Ohio, is an artist, designer, writer and journalist, exhibiting and selling her creations online and offline. She confidently works in both the physical and digital realms of art, demonstrating a refreshing diversity and passion.

You can see a selection of her work and links to all her online shops and profiles at www.peggymintun.net

* Pink Noir 2009 12" x 6" Liquid acrylic and watercolor on textured board.

Peggy says of her art...

The art that I create is a reflection of current events in my life, or experiences I have had along the way. It is both personal and of my view of the world. My art is abstract, emotional canvases, where I let nonrepresentational shape and intense color tell a story to provoke emotions. I think my work is mostly provocative. You may see it, or maybe not, but you have to really look at it. It is like something is almost there, almost on the tip of your tongue or the brink of your thoughts, and then sometimes you just know. It is chaos. I have learned to thrive in chaos. And I use that chaos to create these little narratives about emotions.

2009 was an exciting and productive year for Peggy. She explains...

I am winding up a pretty busy year on the art front. I started out on a high note with being chosen as a potential for the 2009 CGAC Partner Award. I had five solo shows here in Columbus, one being a 2 month OAL sponsored show at McGraw Hill. I also co-chaired the June Abstract Show, No Right/NoWrong, at The High Road Gallery. It was also an honor to participate in several other group shows in the city with so many awesome local artists. Columbus is such a wonderful city to be an artist. 2010 is starting to shape up with the C-bus Ab-Ex show, a group local artists lead by Juan Carrera. We are planning shows for our non-representational art. I am very excited to see how that works out. Also, I have several online and book projects going on all the time, so check my website to see what's new.

Peggy says, of her impressive online presence...

I think that developing a solid online presence has become more and more important through the years, and it will only continue to increase in importance. I view making art as a form of communication, as I am sure most artists do. And since we are communicating, finding venues to show our work is important. I view online as a constant digital venue. It is creating awareness of my art. It is also an excellent way to network with other artists all over the world, as well as potential buyers and collectors.



When We Combust 2

2009

12" x 12"

Liquid acrylic on textured board.

Peggy's advice to other painters who would like to market and sell their work online is...

Now, more than ever, there are a multitude of tools for artists to use for promotion. You really cannot miss if you use them the right way, and you can cover a lot of bases. You might want to consider buying a domain to at least have as a portal page to take visitors to your online galleries, sales site and social networking sites. Be sure to link your sites together. This will help with your web search rating.

As far as selling online, there are many different sites out there for this, including Etsy, Ebay, Absolute Art, etc. Investigate the site to make sure it is the right fit for you before you set up shop. Then do not forget to promote it. People will not know your work is out there for sale until you let them know where it is. I also suggest using your real name and the same variation from site to site. Try to make your online marketing and your print marketing match and go together: keep in mind that you are building yourself and your art as a brand.

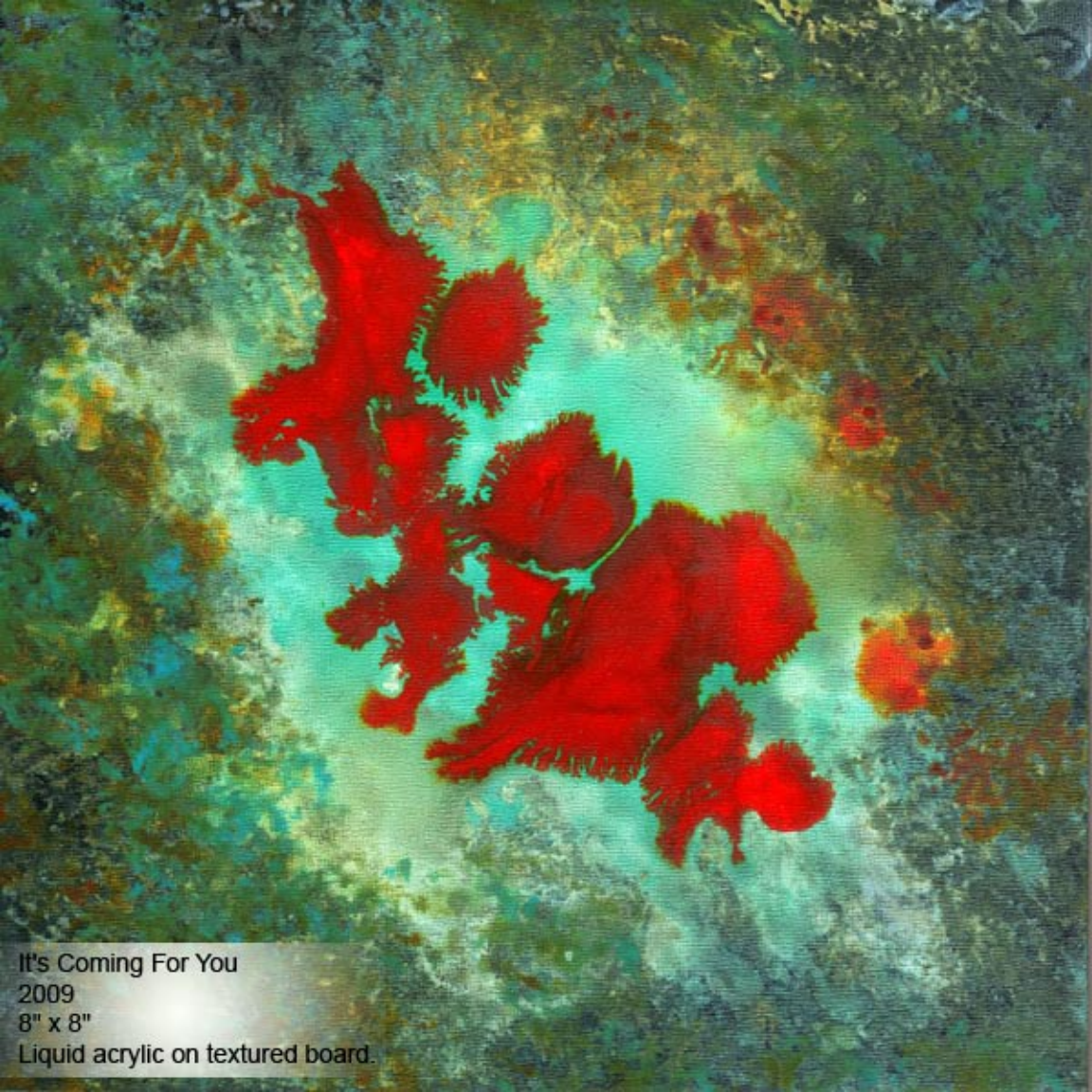
Peggy explains the details of transferring her work from canvas to screen...

First, I capture a high resolution scan of my work, when possible. A lot of my work starts small, and then is assembled into larger works. This allows me to scan the work into my computer at a high resolution setting (I use 1200 dpi), so I am able to use the work for printed materials. I will always have the hi-res scan, but reduce it to 300 dpi for print, and then 72 dpi for online use. I intend to have some of my larger work professionally scanned so I can have the images available to use, as well. If a scanned version of your work isn't possible, try to have high quality, professional photographs of your work instead.

I think artists using a traditional medium need to consider this when archiving and documenting their work. You want to keep a record of what you are doing. And even if you sell your original work, you still own the rights to the image of that work. Having an accurate, hi-res image of the work is crucial to your record keeping and portfolio-making.

Wahalla
2009
8" x 8"
Liquid acrylic on
textured board.






It's Coming For You

2009

8" x 8"

Liquid acrylic on textured board.



une situation étrange



fashion meets art with melbourne-based photographer, S de Varax

Hair and Make-up: Monique Gow
Models: Rob B and Miss Hatter
Assistant: Vlad K







The artist says...

“I've always been fascinated with alternative elements in fashion photography and Une Situation Etrange was my interpretation of a blend of clean-cut Ralph Lauren, the sensuality of Dolce & Gabbana and subtle forms of fetish, bondage, corsetry and goth. The idea was to present two very opposing characters; Rob in his suit, the good boy, and Miss Hatter, sultry and beautiful, and to watch their interaction.

Monique, the makeup and hair stylist, collaborated on the vision of transforming the models into their characters”

“The end result is a little different from what I originally thought of. I knew I wanted a very public open space that was industrial looking with high contrast lighting from mid-day sun, but the shipping yard I wanted became unfeasible and instead my assistant Vlad suggested a roof top car park in the Melbourne CBD”









“The sky was overcast and it was one of the coldest days of the year, which meant unfortunately models who became frozen quite quickly! It really was quite a strange situation and I couldn't have done as well without the backing of an awesome team who pulled together and models who were new but performed superbly”

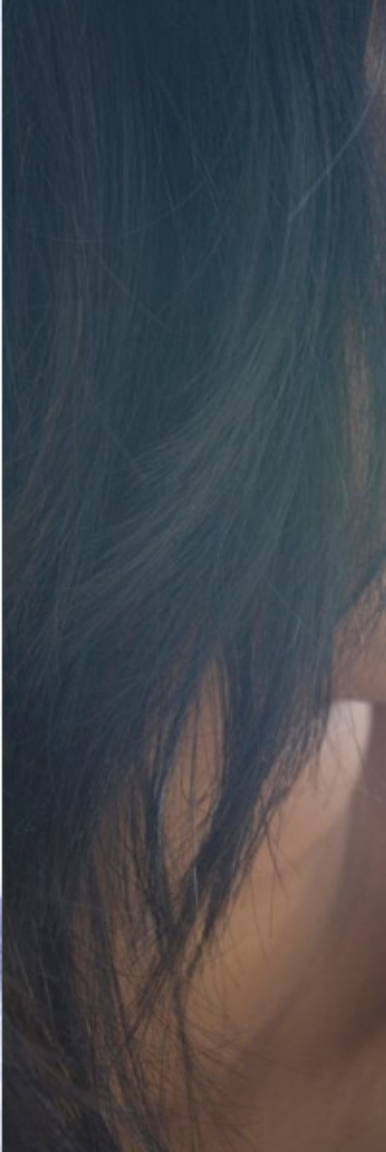








“The shoot was a first of many experiences - working with two models at the same time, working with a male model, shooting a whole story on location and having to deal with rain and wardrobe changes. If and when I get the chance, I hope to re-explore this concept ...perhaps during warmer times!”





About the photographer

22 years old, highly addicted to dreaming something different, something unusual, something obscure from the real realities of life. S de Varax is a conceptual, fashion and beauty photographer and had embarked on a rather conventional career path before being unexpectedly left alone with a camera and discovering she much prefers this. She is currently based in Melbourne, Australia.

<http://sdevarax.deviantart.com>

<http://sdevarax.carbonmade.com>

sdevarax@gmail.com

AltDiva.com

WE WANT YOU!



AltDiva.com appeared in 2008, bursting forth into an internet that already had sites where models could post photos of themselves, where photographers could meet stylists, where accessory makers could promote their wares, where fashion designers could show off their creations, where blogs could be written and read, where those of us who consider ourselves to be 'alternative' in any way, shape or form could create profiles, get together and share information and ideas.

But AltDiva.com...here was a place where ALL of the above could happen, in a community which at once feels warm and welcoming, pleasantly international, refreshingly genuine and, for a change, not built around OMGpopularity or any specific 'scene'. I am very picky about what I sign up to online because my spare time is already limited and I don't like to do things half-assed. I joined AltDiva straight away.

A quick glance at the home page will reveal familiar content categories - recently uploaded images, portfolios (shown at random, which makes a lovely change from 'most commented' or 'highest scored'), activity, updated Fanclubs (Fanclub is a cute AltDiva term for a user's profile), activity, most popular users (the only...



...mention of popularity), blogs, events, latest boards (message boards/forums) and a shout-out box, where users can post little public messages, statements and quotes. There is a lot to see, yet the homepage is remarkably clear and simple to navigate.

Users can create up to three Portfolios within the following sections - female models, male models, photographers, make-up artists, hair stylists, fashion designers, retail and online shops, and accessory designers. Outside of the Portfolios, members can populate their Fanclub with a gallery of pictures, videos, MP3s and blog entries, as well as a biography made up of basic information and quirky extended questions such as 'If you were told you only had 24 hours to live, what would you do?'. There are plenty of ways to communicate with each other, including commenting on blogs, photos, videos, Portfolios and Fanclubs, chatting on the Boards and even attending Events that are happening in your area.

AltDiva is still in it's internet infancy but is showing all the signs of reaching far beyond social networking, social media and all the other buzzwords that make bile rise in the throat of every jaded net-addict. It looks beautiful, it serves a purpose and it seems to attract some very interesting people indeed, like these...

AltDiva.com

WE WANT YOU!



Andrew Oatham is a photographer based in Melbourne, Australia. He commenced his career in the UK almost 2 decades ago as a visual artist, specializing in Photography and Digital Retouching. Love or hate his work, Andrew Oatham is an exhibiting photographic artist, who is known for his unique and often glamorous style, which sometimes portrays underlying social commentary or a distinct 'visual twist'.

altdiva.com/andrewoatham
www.AndrewOatham.com

Photo credits...

Model is Decibelle

Clothing & Accessories by
GeoMythik (GeoMythik.com)

Makeup by Melissa Mastrano

Hair by FliQ



Vampire Bunnies is a fashion label and retail shop based in Manchester, England.

It is the work of Ellie who describes her creations as 'cute but deadly'.

Ellie had a stand at the Clothes Show Live in Birmingham in 2009 and Vampire Bunnies clothes and accessories can be bought at Afflecks in Manchester as well as these places online...

vampirebunnies.co.uk
etsy.com/shop/vampirebunnies

altdiva.com/vampirebunnies

Photo credits...
Model is Kandy
Photography by Light Magestic
Styling by Ellie for Vampire Bunnies



FROM STEAMPUNK, TO FETISH, TO CIRCUS CLOWN, TO DRAG QUEEN...

A review of Torture Garden on 24th October 2009 @ The Caves, Edinburgh
by Sasha de Buyl-Pisco

The man behind me in the queue is wearing full coat tails, dress shoes, a glorious mask and some impressive eye makeup, but the TG door staff aren't letting him in. Why? Because the man in question is wearing dark jeans, as opposed to dress trousers. Torture Garden takes their door policy very seriously, and upon entering, I can see why.

TG may showcase the best in burlesque, but it is predominantly a fetish club, and the door policy is in place to allow the denizens of the club to enjoy their evening in peace, without the intrusions of the outside world. Now running in London for almost twenty years, Torture Garden has taken their show on the road to Edinburgh, hosting the night at the aptly named Caves. The draw is smaller than their London events, but they capture the atmosphere.

Upstairs, they have created a wartime tea parlour, complete with armchairs, rugs and a piano, while downstairs has a performance area dripping with propagandistic TG banners and an intriguing chamber simply called the Dungeon. In addition to this, the Caves are peppered with secluded alcoves and dark recesses, perfect for clandestine meetings. In fact, even the cloakroom is spooky.

A mish-mash of aesthetic styles, TG's events draw a motley crew; from young arty types, to old hands, burlesques fans to SM enthusiasts. As a fan of costume, I was excited to see what Edinburgh could come up with, and the TG crowd does not disappoint. The costumes are intricate, detailed, and perfectly finished, ranging from Steampunk, to Fetish, to Circus Clown, to Drag Queen.



Cherry Loco and Vendetta Vain

It is a perfect example of how fashion can be art, and truly incredible to watch a man in an SS uniform sipping a drink sitting next to Marie Antoinette, who is chatting up a young man in a latex playsuit next to a glorious woman with red hair wearing nothing but nipple tassels and a wheelchair. At one point, a woman in full Victorian undergarments, paper thin and tea stained, walks past and from her head protrudes what looks like the horn of a gazelle. I am told it is actually polystyrene, chiselled and painted, but the craftsmanship is faultless, and without, touching it, I cannot tell. The level of effort that goes into a night like this is untold, and for the first time in a while, I feel underdressed.

The music, like everything TG, is jumbled together from every era. Upstairs showcases swing and jazz, with impromptu performances from the burlesque stars of the evening, while the main room downstairs sees the Alan-Cummingsesque MC (in full leather catsuit) taking to the decks in the interim between each act. With the exception of the burlesque, the music remains industrial and electro based, but with a fairly good rhythm for dancing.

I catch three of the evening's acts, the fabulous Cherry Loco, the incredibly sexy Roxy Velvet and the House of Harlot fashion show. Loco is a natural. His show is well put together and fun to watch (lots of glitter!), and he stands as evidence that men do belong in burlesque. Roxy Velvet's, however, does not pale in comparison. In fact, she takes my breath away. Her champagne act ends with her spraying an entire bottle of champagne over herself, and I assure you, it is worth having to mop up the stage afterwards. To top off the evening, the House of Harlot fashion show is wondrous. Their latex creations are more Gilliam-esque than anything, with circus stripes, and ballooning puffball embellishments akimbo.

After the acts finish, I get a chance to peek in the Dungeon. Fully kitted out with several racks, whips, chains and handcuffs, this is a safe space for people with an interest in S&M to indulge their whims. A large list of rules greets me at the door, informing me that there are no cameras, no touching, and no roughhousing. The people (be they in charge, or on the rack) seem relaxed and in control, and this seems like the perfect introduction to an area I have no knowledge of. I sadly didn't have time to get involved, but having peeked, it seems that S&M, done right, definitely has its place in the contemporary club scene.

Though I have to leave early, TG has cast its spell. To the outside eye, it may seem like a niche market, but rest assured: there's all types here, and they'd love to meet you.

WWW.TORTUREGARDEN.COM



Louise Ross Photography 2009

Gamma Ray Dali



Marvin Burwell



RECORDING ARTIST
ABYSS

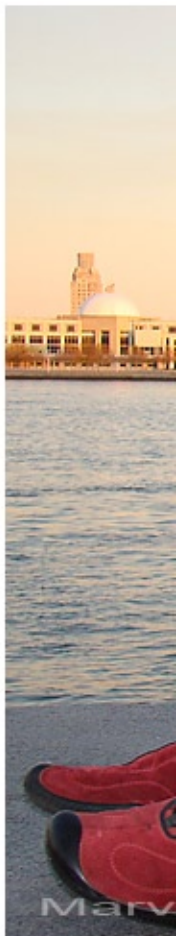
**I WAS BORN
TO DO THIS**

MYSPACE.COM/ABYSS4LIFE
ABYSS4LIFE.BLOGSPOT.COM

"I was born to do this" says Philadelphia recording artist Abyss.

"Not too many people from Philly have had real success. Philly has the talent but gets the blood sucked from it"

Think eerie synths, tambourines shaking, funky bass lines and drum patterns merged with seductive melodies; Heartfelt lyrical content in a vocal style that combines singing and rapping.





in Burwell Photos



Marvin Burwell Photos



Abyss offers listeners a glimpse into a street hustler lifestyle with a classic retro sound painted with futuristic colours, eclectic yet commercial, a modern Motown sound, exploring electro-funk, hip-hop, soul and classic R&B.

Abyss' EP "Sonic Transition" is set for release in the first quarter of 2010 and he will be performing alongside DJ Shish Boom Bah and The Tremmors at Santos Party House in Manhattan on 23rd January. Doors open at 7pm.



boundaries exist to be



pushed. perceptions to be challenged, horizons to be broadened

get ready to meet the

**GORE
GIRLS**

Just so you know, I don't buy into that Mars and Venus crap, where men are like this and women are like that, where gender myths are perpetuated, thrown in the face of common sense, injected with a poison needle deep into the core of our maturing minds, our hearts and our experience of life and identity. Blue for the boys and pink for the girls, our sons and daughters, our brave little soldiers and pretty little princess, ourselves, playing with toy cars or wearing little plastic high heeled shoes, practicing how to segregate ourselves for later in life when we grow up, shut up and don't rock the boat.

To be honest, I don't believe that the horror art genre - photography, film, other visual art, literature, whatever - is suffering from any vicious divide between male and female, at least not any more than exists in other genre. In my experience, horror artists are pretty open and welcoming, possibly because we know exactly what it's like to draw the glares and insults from people who don't understand and won't even try, but who can't seem to leave without saying something derogatory.

It just so happens that some of the most imaginative horror photography I've had the pleasure of viewing lately is coming from a group of up-and-coming female artists displaying their work to the world through deviantART.com. They use make-up to create visual effects that will turn your stomach, they challenge the perception of children in horror art (yes, we're going there) and they fly in the face of what the Mars & Venus tribe think women should be doing with their spare time.

The content of the following pages won't be work-safe. It may disgust you. So feel free to skip past with eyes squeezed shut, venturing into calmer seas.

Or stick around, cause you never know...you might like it.

Tanya [at] RockstarVanity.com

Photography used in layout is Exodus 7:19, copyright RockstarVanity Photography



Key Peers (Canada)

Home-maker and soon-to-be photography student

What first made you want to shoot horror photography?

I think I've always been infatuated with old, B Grade horror movies, and when I picked up my camera for the first time and then became more comfortable with it, it seemed natural to branch off into special effects. When I discovered that I enjoyed creating an atmosphere with make-up and props, the entire horror/macabre world opened up to me. It's not as easy as it looks or sounds to cover somebody in gooey gory goodness. You have to plan things ahead make sure you have everything just right, or right to you, before you start shooting. It's a lot more in-depth than shooting portraits or animals or nature, though I enjoy all of those things as well, but I love that you need to use your mind and hands to create something disturbing and out of the ordinary. I also try to depict horror and macabre in my own way. It helps for inspiration. I find that a lot of my work has the same warm and inviting light, or very harsh and clinical, so I get inspired trying to put something horrific into a nice, comforting space, such as a living room or a dining room - I don't see very much done with cheery lighting in this particular field, so it's easy to feel inspired when you're trying to create something new.

Where do you find your inspiration?

I find my inspiration in living. I wake up every day and something new and just a little bit more disturbing always creeps into the corridors of my mind - you can make anything eerie with just a little imagination. What if you woke up tied to the bed with an axe-man hovering above you? What if you sliced off your fingers making breakfast? What if an ex-lover came back to exact revenge before lunch? Just being alive is incredibly scary and I don't need any more inspiration than that. Though I do find that I read an awful lot and tend to draw on books and research for some of my creations. Fairy tales can be disgusting if you read them in the right light.

Where and how do you display and promote your work?

I display and promote my work on...

My blog >> <http://pullingcandy.blogspot.com/>

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

My deviantART portfolio >> <http://pullingcandy.daportfolio.com/>



Donna Craddock (England)

Studying Photographic Media and working as a wedding and portrait photographer too.

What first made you want to shoot horror photography?

I've had a keen interest in horror and the macabre from a very early age. I've always loved horror films and had a streak of dark in me thats always going to come out one way or another. When I started doing photography as a hobby, it seemed like a natural progression to do the same with some of my photos.

Where do you find your inspiration?

I find inspiration from all sorts of places, with my main sources being films, music (i listen to a lot of brutal death metal and some of the lyrics and song titles can be very gruesome) other photographers or sometimes a costume or make-up idea that I see on the internet. My daughter Mia, who features a lot in my horror photographs, is very adept at coming up with ideas for photos and says that her dream is 'to become a world famous horror model!' inspiration can come from literally anywhere. Sometimes it surprises me how the most innocuous things can spark up the most disgusting ideas!

Where and how do you display and promote your work?

i promote my work almost exclusively through deviantart (<http://ladytwiglet.deviantart.com>) and Facebook, which is used primarily for client contact, uploading entire sets of work for others to look through and to promote the business side of my photography (which is mainly weddings and portraits). I do upload my horror work on Facebook there too. I don't have an external website as yet because my studies keep me so busy so I dont want to promote the business side of things any more than I am as I simply dont have the time to do everything! deviantART is where I post my own personal favourites, the work I love and the shots that make me proud. Its my own personal portfolio - even in a shoot with 40+ images I might only post a handful to dA, only my very favourite work goes up.



Monik Walmsley (Canada)

Studying make-up, airbrushing, special effects and prosthetics

What first made you want to shoot horror photography?

It's strange because I have always been into horror photography and liking what others call 'strange things'. But I really got into it and made some once I got into doing special effect makeup. For me, it really goes hand in hand, even though you can do amazing horror photography without a hint of blood. But I sometimes find it easier to express what I'm trying to deliver with the help of special effect material. After starting out doing some test with makeup, I wasn't doing it for the makeup anymore but more for the actual picture, and what translated through the image.

Where do you find your inspiration?

I find my inspiration from dreams, from my environment. Most of the time I see things or hear things that makes me boil inside or that saddens me. So I use these feelings and try to bring them into picture. Music, film and television also inspire me a lot. And, of, course fellow artists. I love seeing their work and aspect of things.

Where and how do you display and promote your work?

I mostly display my images through deviantART. I have also displayed a couple pieces of my work in last year in the DAMNED exhibition in Detroit. Otherwise, it might sound really silly but I have some of my work on my iPod. Whenever someone asks me what kind of art I do, I explain and then I just show them. I am planning on making my own website where I can promote my work as a photographer and makeup artist too.



Kitty Tait (Wales)

Geologist

What first made you want to shoot horror photography?

When I joined deviantART at the age of 18, I got my first real taste of horror make up and photography. After checking out some of the art of Jenni Tapanila (Suzi9mm) and Tanya Simpson (RockstarVanity), I found myself confident and inspired to create and shoot my own. I'm a big fan of horror movies, so I had plenty of ideas and ammunition to put into my own work, and seeing that the photography and make up was a real possibility, I instantly got the drive to start.

Where do you find your inspiration?

A lot of my inspiration comes from music. I love rock and metal music, so lyrics from Metallica, Muse, Placebo and a load of other bands and music styles inspire me. I find so many lyrics touching and inspirational, and so many songs just instantly pop an image into my head - sometimes it is much harder!

As mentioned, I'm into horror movies, so some of them drive me to creating fan photos, or just creating whole new ideas of my own. I get a domino effect in my head sometimes - one thought leads to another and I eventually end up with a completely different, dark idea. Aside from the good things, some inspiration comes from bad things in life such as problems and arguments I've had with family or friends. In those situations, my head is swimming with thoughts, and some of those end up being pieces of art in a weeks time. The images I create are much more memorable, but they are also therapeutic and help me get over whatever argument or problem occurred.

Where and how do you display and promote your work?

At the moment, my work is on deviantART only, but whenever my boyfriend has the time, he'll be helping me out with designs for my own website which I already have domains for. It's all a matter of time before my own website is up and running. Unfortunately time is not a thing my boyfriend and I have much of!



© Xerces.deviart.com

© Xerces.deviart.com



making his marc

Marc Melling is a freelance photographer based in North East England. He specialises in fashion and advertising photography but his experience includes all photographic work from family and pet portraits to commercial and corporate assignments.

He also works with Boho Model agency as an approved photographer for their portfolios and runs industry networking group, The Model Mall.



themodelmall.co.uk
marcmellingphotography.co.uk
info@marcmellingphotography.co.uk

What came first for you -

portraiture or fashion photography?

Portraiture. I still enjoy the portraiture side of my work, however, it is invariably the case that not every member of the family/party is actually comfortable with having their picture taken and is therefore not too enthusiastic about being involved. I get a bigger buzz when the subject/model enjoys being in front of the camera and then the resulting images really come alive. Models are also more open to trying new concepts and challenges and even bring their own experience and ideas to a shoot, which can enhance the images further.

And where does The Model Mall come in?

There were already a lot of similar sites on the net but most of the people who used them were located in London or the South of the UK. Living in the North East, myself and other photographers were quite often left lacking in choice of models available for shoots. The original idea for The Model Mall was to provide a service to North East and Northern UK models, photographers etc to get together for collaborations. We never expected the amount of people who registered in a very short space of time after launching. It quickly transpired that the original site was not fit for purpose so we invested a large amount of time, money and effort into the site, which is running today. We launched the New Site in July 2008 and purely through word of mouth we have grown and now have 850 members. The site continues to evolve and grow as our membership level increases and new ideas are put forward.









What have you been up to lately? Any interesting stories, roaring successes or amusing tales?

Lots of stories. I have had the pleasure of meeting lots of interesting and funny people... but would I name names? Maybe another time.

From just generally chatting to people, I got to know a guy who liked my work and invited me to become involved in shooting images for the fashion pages in Lifestyle Magazine. This I would consider to be a big success for me at the moment. In the past, I never aimed to get my work published, but since doing 3 months work with the magazine, I have seen a big increase in the amount of people looking at my work and contacting me for commissions and assignments so I am more than happy to continue down this route.









Finally, what advice do you have for other photographers who want to run their own business?

Make your work stand out from the rest.

Make sure that you can offer something innovative and different from your competitors.

Almost everyone has a digital camera now, so you have to show that your images are not something that the average person could recreate with a point and click and basic editing knowledge.





ARE

Illustrator, fine art
recently started a
following several p
**drawing & painti
stop"**. Tongue-in-
age 4 I moved o
and, so far, one fu
various dry media

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few other illustrati
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theme of 'Silence',

He is particularly i
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my favourite thi
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of as my first ex**

You can find mo
<http://chammadai>

He can be contac

Turn the page for

ARE YOU MORBID?

Artist and graphic designer James Mullet, of **Are You Morbid? Design**, has a BA Joint Hons degree in Fine Art & Illustration at University of Lincoln, and completed previous college art courses. He says, **"I don't think I've ever stopped drawing, it's natural to me, been doing it all my life & I'm not going to stop"**. On his childhood hobby, he says, **"My first passion was actually digging but about the same time I got into drawing"**. He has worked with bands since 2003, designing logos and album cover design. He works predominantly in inks, acrylic paint, and occasionally digital painting in Photoshop.

James is currently finishing his Undead-themed comic strip, "A Fitting End" and a cover for the same 'zine; a cover for Wakefield-based heavy metal band which is planned for early next year; and beginning a fine art project on the theme of machinery, inspired by a fascination with archaic machinery.

James is inspired by **"the industrial past of Sheffield, which is a little ironic because I don't live there, but the many relics of the steel industry were among the things I grew up with. Indeed machines like the River Don powered tilt-hammers at Abbeydale Industrial Hamlet...I think that's the experience of heavy metal music"**.

More of James' work at:

www.deviantart.com and <http://areyoumorbiddesign.daportfolio.com>

Contacted by email at: are.you.morbid.design@gmail.com

For an in-depth analysis, by James, of one of his own creations . . .

INTO WAR

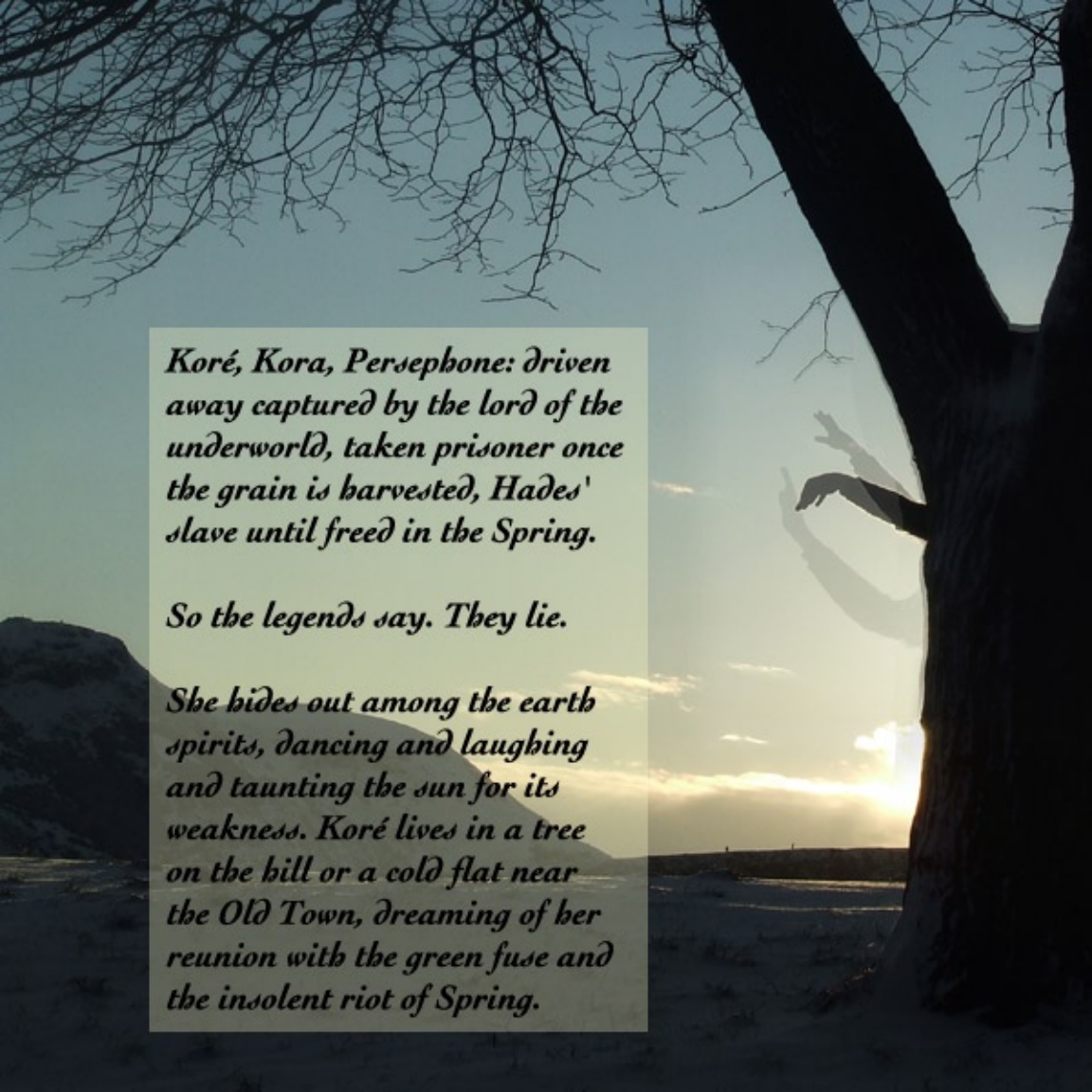


This image was the first full album cover I did for an outside client, Wakefield heavy metal band Hamerex, who gave me the title "Into War" and a fairly free rein after that. I did a few interpretations then settled on this composition, which started off in a rather vivid green colour scheme but evolved into this scheme of red-brown with greenish tints because I thought the green was too suggestive of life and summer forests.

I tried to cram as much individuality as I could into the walls of crucified soldiers. There are numerous distinctive 20th Century characteristics like the gasmask, Stahlhelm and 'Tommy' helmet amongst others, as I felt I needed to show that war was indiscriminate, that no matter who or what a soldier fights for death and loss are the inevitable consequences. Still though people willingly take up arms and march to whatever hell the powers-that-be send them.

The faceless shadows seem ironic given that in recent conflicts every single dead British soldier has had a recorded name and face, albeit one which most of us will only learn from media reports. It troubles me that there are violent conflicts all over the world in which innumerable people, soldiers or not, die and are never seen by anyone, barely even noticed by the wider world unless a powerful state has a vested interest in the territory, and even then, it would seem, only as a pretext to said state protecting its interests with guns.

The title is brighter and clearer than the main image as, like the promises of glory and pride espoused by military recruiters as long as there have been the means to disseminate them, seems entirely removed from the hellish reality of going "into war" on which, I am profoundly glad, I can only speculate".



*Koré, Kora, Persephone: driven
away captured by the lord of the
underworld, taken prisoner once
the grain is harvested, Hades'
slave until freed in the Spring.*

So the legends say. They lie.

*She hides out among the earth
spirits, dancing and laughing
and taunting the sun for its
weakness. Koré lives in a tree
on the hill or a cold flat near
the Old Town, dreaming of her
reunion with the green fuse and
the insolent riot of Spring.*



in winter...
persephone

an imagination by James Graham





James Graham

“Sailed from New York on a humpback whale
Never really asked Moby where he was headin'
Camera round my neck and novel for sale
We parted pals...
I jumped the hump in Edinburgh”

Writer (Neoyorkinos, The Apartment Thief)
and photographer (www.donkeyraver.net).

You can reach him at jmsgrhm22@gmail.com.

*James says, High fives to Tanya Simpson and
Maria Nash without whom none of it would ever
have happened.*

Pisco Sour is an Edinburgh-based model and writer, who occasionally performs, crafts, dances and makes art.

Her website is forthcoming.

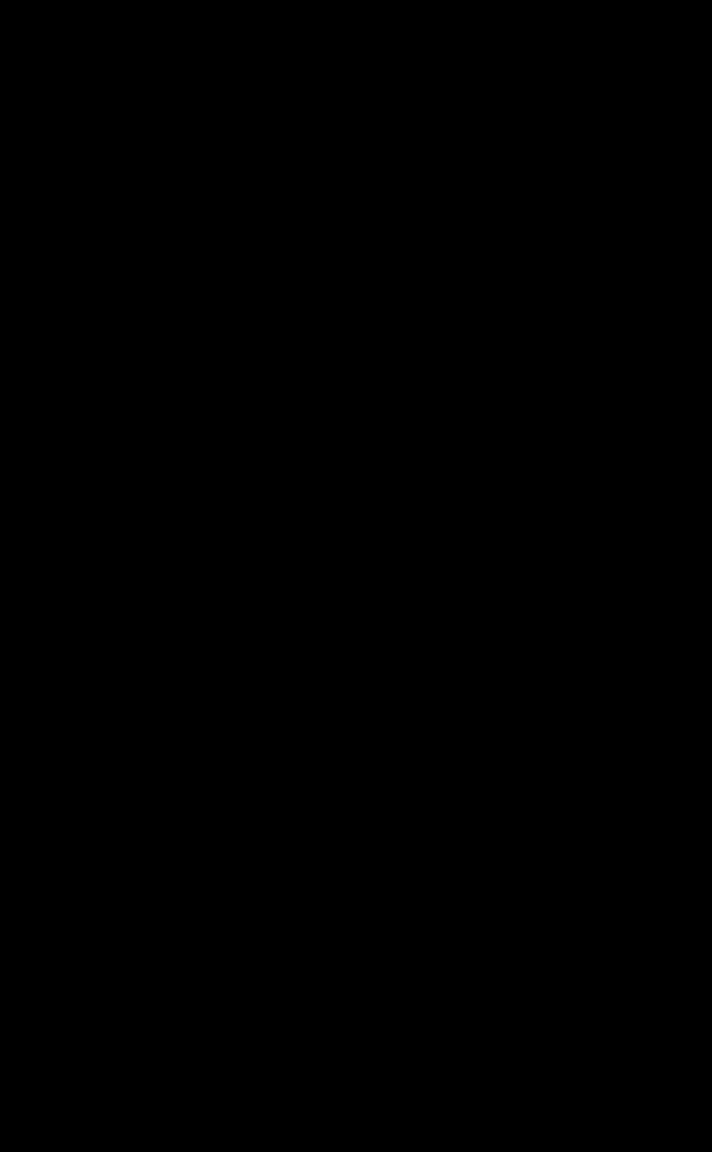
**Anyone interested in collaborating on a project should enquire via:
www.modelmayhem.com/sdbp**



















ROOMTHIRTEEN

[www.roomthirteen.com]

WHERE MUSIC ROCKS

Room Thirteen, online alternative music 'zine covering a broad range of music from metal to indie and punk to electro, recommends music that will bang on your eardrums in the most delightful way. Enjoy...

Hailing from Dublin, **The Brothers Movement** formed in 2007 comprised of brothers Neil (guitars/vocals) and Conor Paxton (bass) along with Danda (guitar/vocals), Scott Glennon (guitar) and Andy Parkes on drums. Within a short span of time have shared billing with established rock acts like The Jesus Mary Chain, MC5, a place bury strangers and Sonic Youth, and their debut album has been released on Rocket Girl Records to critical acclaim. You can listen to their music and watch videos online at myspace.com/thebrothersmovement





ROOMTHIRTEEN

[www.roomthirteen.com]

WHERE MUSIC ROCKS



Magic and Fur came to be in late 2008. They're based in North London and primary influences include love, lust and prescription drugs. There are currently six of them of varying sizes - some bearded, some shaven - playing an assortment of guitars, mandolins, synthesizers and drums to create ethereal, classic pop music. May '09 saw the release of their epic debut Single, "Christine" on the cult-tastic Too Pure Singles Club label and gigging has led to prestigious slots with the likes of The Twilight Sad and the Offset Festival in Hainault Forest. They recently released "Do Not Toll The Bell" for FREE download from myspace.com/magicandfur



a treacherous

wildlife & nature photographer, peter j. clarke, talks about leaving civilisation

sandwood bay, one of the most remote beaches in mainland britain



affair

in the quest for the perfect photo

It is a rare thing these days to lie down to sleep in a building miles away from nearest living soul. It is a prospect many people would find intimidating, even scary, but not me. I relish the anticipation of being totally alone and in a sense isolated from the rest of society, if only for a few days. Why is this the case, when most of us live almost cheek by jowl with our neighbours, as indeed I do most of the time?

The answer is quite simple really. I am an outdoor photographer.

Whether it may be photographing a seascape, using the remotest beach in Britain as my subject, or hunting for an image of one of the most elusive and rarely seen birds of our land. It is not only my livelihood, but also my passion for the wild places of our country, which drives me. My quest for images of wild nature has taken me the length and breadth of Britain, from the summit of the highest mountains, to the shallow tidal sea lochs of the southern Hebrides.

A number of years ago, I spent a night at Cape Wrath lighthouse on the North-Eastern tip of the Scottish mainland. This area is one of the remotest and wildest in Britain. There is a road which leads to the lighthouse, but it is not linked to any other. It runs to a jetty on the shores of the Kyle of Durness. In the summer a small passenger ferry takes tourists across the estuary linking up with a minibus service to the lighthouse.

I stayed in one of the old work sheds adjacent to the lighthouse. It had some basic benches and a dilapidated door, which closed with some considerable force and only stayed shut by having a large rock propped against it. Once the last minibus had departed I sat down with a mug of hot sweet tea, rested my back on the whitewashed walls of the building and let the early evening sunshine warm my skin.

I was surprised by a euphoric sensation which came over me. I can best describe this feeling as a sense of absolute independence. Free from the constraints of the modern world. I came to the realisation that if anything were to go wrong or if I managed to get myself into difficulty, the only person who could get me out of it would be me. There was no mobile phone signal, I had no radio, and no rescue services were waiting in the wings.

This was the first of many memorable stays in out-of-the-way places, and as I recollect the memories from that fleeting visit, it never fails to leave me with a feeling that I am but a very small element of something much larger, a microscopic part in a gigantic machine; the machine being the natural world, and myself, merely a representative of the human race.

When I was a student I embarked on a mini project to photograph a member of the Grouse family, the Ptarmigan. Ptarmigan prefer the colder climates of our country and can be found close to the tops of the highest mountains of Scotland. They have an intriguing characteristic in that they change colour according to the season, which helps them to evade their predators. During summer months their feathers are brownish in colour, which blends in well with the heather, and in late autumn they shed this plumage to one of white, making them difficult to discern against the snowy arctic mountainous landscape.

Climbing mountains in winter can be a treacherous affair, with many a hazard lying in wait for the unprepared. For a photographer, this prospect is doubly dangerous owing to the sheer weight of equipment one must carry. I climbed the Cairngorms several times during the space of a week enduring sub-zero temperatures with not one sighting, let alone a useable image of a Ptarmigan to return home with.

On my final day in the area, the heavy cloud in the skies cleared leaving a glorious hue of royal blue from horizon to horizon. I had a feeling in my gut that this day would be somewhat different to my previous fruitless climbs. After a couple of hours hiking wearing multiple layers of clothing I eventually found my quarry and set about making images.

In the picture on the following page, the Ptarmigan appears to be kicking snow, which is something they do to get at the vegetation below the snow cover upon which they feed. The bird is not actually kicking the snow, but the effect of an action shot is clearly apparent. I would have been more than satisfied with just one simple portrait of this iconic bird, but the image I returned home with is still one of my favourites.

Peter licenses his images, sells prints, offers photography tutorials and keeps a blog at his website, **www.outward-vision.com**

Visitors to Outward Vision and fans of Peter's work can register at the site with his mailing list to receive monthly newsletters.

Peter's portfolio can be found at **www.inaturephotography.co.uk**

His email address is **peter@outward-vision.com**

Female Ptarmigan in the Cairngorms >>





Talking keeping it real and internet broadcasting with Tim 'Tpoet' Lopez and Charles E. 'Cdog' Smith Jr., hosts of chat show...

the CORNER

Tpoet is a published poet of two Books - "Desire For Love" and "The First Taste of Love" in book stores now. He is also a member of the International Poetry Hall of fame.

Charles wrote, produced and directed a short film "Standard Police Work" in 2007, available online for viewing at IMDB.com. He has been involved in sports writing and broadcasting since 1994. Latest writings available at hockeytalk.biz and officialinsidesports.com

The Corner covers wide range of topics with a wide variety of guests. The guys say "We are the talk show that always keeps it real and we are always open to new, fresh ideas and guests whom can provide insight".

Tpoet and Charles prepping at the podium for a show ➡



How and when did The Corner get started and what is your main aim at the moment?

Our first show was Oct 12th 2007. We wanted to talk about whatever what was on our minds and yours, akin to hanging out on the street corner chatting with friends and passers by. You never know what you will talk about or who might show up, hence the name

Our show promotes objective thinking while raising social consciousness and creating understanding. Ultimately we would like to have a lasting, positive affect on society. We do not have any type of political agenda. No issue is too tough. There are very few absolutes in life unless we are talking names, dates, places or mathematics.

What sort of guests are you looking for?

We are so open here. We have had everything from singers to politicians to authors and actors - people who is honestly trying to accomplish something and make a difference.

What can new listeners expect to hear on the show?

We plan to grow the show as much as possible by networking and by delivering an entertaining energetic informative show every week. Humor is also a big part, although we don't let it cloud the facts. One of our most interesting recent guests was Lenny Ladner. Ladner is a interstate trucker who is running for a Senate seat in the State of Tennessee. If elected, his promise...

...is to vote against any bill which increases the size or cost, or extends the reach of the Government.

We are excited about the recent return of the show in January 2010. Show will be on www.talkshoe.com (<http://www.talkshoe.com/tc/51074>) on Tuesday evenings at 5:30 PT



Charles with hockey player Trevor Read



Backstage...

Charles, guitarist-singer-songwriter Aubrey Cordova, Tpoet, author and motivational speaker Rick Mizuno

Guests on up-coming shows...

5 January: Horror TV host Joe Flynn

12 January: Activist Lance J Gosnell

26 January: R&B singer LadyRo

2 February: International recording artist Cassandra Sterling

Flashing PIXELS



War – it's fantastic!


What with Remembrance Day (and Veterans' Day in the US) having gone past fairly recently at the time of writing, I thought I'd take a detour from what I had planned for this second instalment, and talk about war. It's perhaps worth noting first that my experience of the reality of modern armed conflict boils down to 'pull Right Trigger to watch man on screen fall down' – in other words, roughly comparable to operating a Predator unmanned drone, with the possible exception of never having blown up a school – so I'm going to stick to what I know about, and in this instance what I know about is how videogames handle the whole war business.

I'm going to look at a couple of different games, and see how they differ in their approach to it. The first, as you might've guessed, is Infinity Ward's latest blockbuster Modern Warfare 2 – a financially-huge game, that's already rated a movie-style première and hordes of people queueing up at midnight to buy it on release. By and large, it and its predecessor, Call of Duty: Modern Warfare, have the same kind of feel to them as Michael Bay movies. Lots of things explode, you shoot a lot of eeeeevil terrorists/Russians/Russian terrorists in the face, some more things explode, the world is saved for victory and freedom and justice and apple pie, the end. Big, brash, unsubtle and more than a little paranoid. I'm surprised they never made the player 'press A to shout "Wolverines!"'. In any case, in the Modern Warfare series Infinity Ward have found the perfect entertainment for the bastard spawn of late-stage capitalism, any number of whom can be found on the multiplayer trading racial epithets and gunfire.

Both games in the series do try and throw a curve-ball from time to time, though. Modern Warfare 1 had you making bad guys explode from the eyes of a gunship camera operator – in other words, fighting a war through a screen, while your virtual colleague cackled gleefully off-screen about seeing little pieces of ultra-nationalist raining down on the landscape. This was either brilliant satire or a case of missing the point so badly that it became brilliant satire. Similarly, Modern Warfare 2 puts your starting character undercover amongst (with a sense of numbing inevitability) Russian terrorists, and you can either watch or participate as they shoot their way through innocent civilians at an airport. Of course, this latter experience is rather neutered by the game asking you twice if you're absolutely certain that you're emotionally prepared for it, because they don't want to be liable if you're so offended by it that you come down with the vapours, like an old Southern belle. Regardless, these moments are very much the exception. Not that it's badly made or unentertaining, quite the opposite – as Charlie Brooker has said, Modern Warfare 2 is the Citizen Kane of shooting people in the face. It's just that if you go into the experience expecting 'intelligence' to mean anything other than 'knowing where the Big Bad Terrorist is, so you and the International Coalition of Badasses can go there to shoot him and all his mates', you'll be sorely disappointed.

In Far Cry 2, war isn't a game – it's a disease. It's no coincidence that the game puts the meter telling you just how afraid the local fighters are of you directly next to the meter that tracks the progress of the malaria progressing through your character's body. The game sees your obligatory silent protagonist (one chosen from a collection of mercenaries, gun-runners, and other such lovely people) being sent to a war-ravaged African country to kill an arms dealer called the Jackal, who's believed to be behind the influx of arms fuelling the violence. Of course, it all goes a bit wrong, and the Jackal haunts you with the realisation that the situation isn't as black and white as you might have imagined.





This particular line of his being a good example:

'Men have this idea that we can fight with dignity, that there is a proper way to kill someone. It's absurd. It's anaesthetic; we need it to endure the bloody horror of murder. You must destroy that idea. Show them what a messy, terrible thing it is to kill a man, and then show them that you relish in it. Shoot to wound, then execute the wounded. Burn them. Take them in close combat. Destroy their preconceptions of what a man is and you become their personal monster. When they fear you, you become stronger; you become better. But let's never forget: it's a display, it's a posture, like a lion's roar or a gorilla thumping at his chest. If you lose yourself in the display, if you succumb to the horror, then you become the monster. You become reduced; not more than a man, but less. And it can be fatal.'

It's a world away from Call of Duty. I love Far Cry 2, and I'd recommend it on the basis that it's the only first-person shooter I've played where the act of firing a gun is imbued with any kind of significance. By confronting the player with the reality of the nature of war, and baiting them for their vicarious enjoyment of it, it's the Jackal that makes the game a work of art. And it's that kind of awareness that's far too uncommon in modern gaming.

FROM THE FLICKR COLLECTIVE

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





by patchworkgirl



by DomBower83



by daveraoul



by Kitt Walker



by JesusRod



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IAN X

by ian-x

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