

SUBLIME RUSH

independent creative passion



[ISSUE 001 OCT-DEC 2009]

sublime rush

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a RockstarVanity Production

LETTER FROM THE INSTIGATOR

A warm welcome to this first ever issue of Sublime Rush.

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THE DIGITAL MUSE

Artist Susan McKivergan shares her creations as well as her wisdom about online marketing and affordable digital art software.

SHOCK ME SHOCK ME SHOCK ME WITH THAT DEVIANT BEHAVIOUR

Talking online community growth, philanthropy and getting your work out there to the people who need to see it with Danielle McKay of deviantART.com

KEEP DOING SHIT

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WALKING ON BROKEN GLASS

Freakshow performer, artist and film-maker Kristen Santel talks about Taoist philosophy, escaping from straitjackets and the merits of broad educational horizons.

ROCKING THE ELECTRIC JUNGLE

Radio-TV-Film major Teari Vaughn S on combining college with running a successful TV show, and the importance of grabbing opportunities and making industry connections.

LUCKY THIRTEEN

Joanna Vallance, editor of online alt music magazine Room Thirteen, talks about creating opportunities for writers and photographers as well as promoting some of the best up-and-coming bands and making sure you know who's playing where and when. With breakthrough bands The Resistance and Micropenis.

FLASHING PIXELS

In the first of a regular column, writer Alex Kelly muses on the art of video games.

VISUAL IDEA MACHINE

Award-winning young film-maker Christer Egon Eckermann, AKA Ecker00, talks about creating in two dimensions and three dimensions, and extols the value of aiming high.

ABRA-CADABRA

Hip hop artist Trppl Johnson of the African Bred Recording Artists Tribe on collaborating with like-minded musicians to reach a wider audience and create award-nominated material.

SUPERNOVA EXPLOSION

Theodore Mander of Nevaeh Jewelry shares his passion for fashion, advice for online retailers and intriguing information about diamonds from outer space (yes, really).

FROM THE FLICKR COLLECTIVE

The first in a regular feature of awesome images submitted to the Sublime Rush Flickr group by artists from all over the world.

FOR FUTURE CONTRIBUTORS

Musicians, visual artists, models, performers, photographers, writers, film-makers, alt entrepreneurs, designers, tech-addicts, actors, bands, fashionistas, journalists, webmasters, mistresses and anyone else under the umbrella of independent arts, culture and entertainment (even other magazines - we're allies, not competitors) - find out how to get your face, your work and your words in Sublime Rush. You know you want to.

PRODUCER

tanya simpson

WRITING

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kate white (keep doing shit)

alex kelly (flashing pixels)

LAYOUT DESIGN

fourthletter

(flashing pixels, abra-cadabra,
visual idea machine and
supernova explosion)

COVER MODEL

ana belle

sublime rush **issue 001**

LETTER FROM THE INSTIGATOR

Welcome to the first ever issue of Sublime Rush magazine. I have been writing this letter inside my head since June, trying to come up with the perfect thing to say, the perfect thing to sum up in a few sentences what Sublime Rush is all about.

The tagline - independent creative passion - pretty much does that. 'Independent' is like 'alternative'...they are words that, when used in certain contexts, can carry significant weight or can mean absolutely nothing. 'Independent', when used here, simply means self-motivated and outside of (or alongside but separate from) the mainstream.

The title, Sublime Rush, blossomed/exploded from my minor obsession with putting together words that manage to get a point across without having to technically MEAN anything. The words worked together. They sounded pretty and they tasted rich.

I searched for them online and found nothing else using the title and only one significant result. In an article on Duke University's website by a writer called Linda Haac, Associate Professor Thomas J. Ferraro was quoted as having described *the sublime rush* as *an aesthetic transport that happens when you engage a work of art. A moment of half wonder, half terror, all knowledge.*

So Sublime Rush came to be. Rather than attempt to put into words an ethos or philosophy beyond the name and tagline, I would simply like to introduce you to the inspirational independent artists who you will meet over the coming pages and let them do it. Prepare to get lost in words and pictures. Prepare to be blown away. Enjoy.

TANYA



THE FACE OF ISSUE 001

AnaBelle says...

I live in Italy, in the Northern part near the Austrian border. For the last year, I have been engaged to the greatest man on earth.

I've been into pin-up modelling for two years and I really enjoy being in front of the camera. I'm a student as well, but that's the less interesting part of my life!

When I'm not modelling, I spend a lot of time at my fiance's tattoo studio and hanging out with friends. I love listening to music and going to concerts. In the future, I hope that I can work with more great photographers to gain as much experience as I can.

You can find AnaBelle online at myspace.com/ana_pinup and email her at anabelle-pinup@hotmail.com



**BLEED FOR
SOMETHING
BEAUTIFUL**

an interview with keith caputo
photography by paul cunningham of COOLWORLD PHOTOGRAPHY

SUBLIME RUSH After your summer festival shows, you're heading out on the road again for a European tour. Your performances have a raw and genuine atmosphere...

KEITH CAPUTO Thank you. I try.

SR ...does it ever start to feel emotionally repetitive or is each show a fresh experience for you?

KC Repetitive is not the right description. It's more like some nights you have more to give than other nights. The mood within also reflects what pours out. Sometimes I don't know where the energy comes from. It's all alien, I suppose. Maybe you're emotionally repetitive description could also mean being super drained at some point during the tour. So yes, it happens, but not often.

SR Still on the subject of touring, you and the band are a hard-working, hard-travelling bunch. How do you keep your energy up when you're on the road for so long?

KC Yoga, meditation, getting plenty of rest and trying not to stress out. It's hard living. Regular people have no idea how hard and unbearable it can get. Sleeping is rare.

SR As well as the up-coming time on the road, what else is going on in your world at the moment?

KC In April I shot a new video with director William Rot in Silver Lake and Malibu, Ca. for the song *Bleed For Something Beautiful* from my latest album *A Fondness For Hometown Scars* produced by Martyn Lenoble. After this Life of Agony summer festival tour, I stayed out on the road and my personal band met me on August 28th in Belgium to begin an almost two month run here in Europe. I'm releasing a cover EP called *Cheat*, just for the tour. Songs include *Girls Just Wanna Have Fun* by Cindy Lauper, *Make Up* by Lou Reed and *For Today I Am A Boy* by Antony & The Johnsons as well as two new tracks called *Mistake* and *Cheat*. It's being mastered at Sterling Sound, New York, now.



SR As an established artist, you sell your music directly through your website as well as through online music stores. What advice do you have for new artists who want to get their music out there independently of record labels?

KC Believe in yourself and believe in your work. Don't let others lead you astray from your heart's musical longings, no matter what. Work on your chops. Go to music school for a possible different outlook. Don't stop reading, networking and learning. Build a website. Sell your music cheaply or give it out for free, or do both. Get the right booking agent. Don't stop touring - it goes on and on and on. You need the right management and the right people around you. Everything works or works against you.

SR You take the time to communicate with the people who enjoy your music and go to your shows, keeping in touch through MySpace, Facebook and Twitter as well as your own website and blog. How have the tools of social networking and social media affected the dynamic you have with your fans, followers and friends?

KC It gives people more access to your work. It's all there at your fingertips. People obtain or retrieve what they want, I suppose. Information is everywhere now. Self-broadcasting is fun and free. It works against you too.



SR In your blog, you wrote, *Real music & real passionate artists that don't concern themselves with existing trends are hard to come by, especially now.* Is there anyone out there at the moment who you view as being a real passionate artist creating real music?

KC Sean Lennon, Mark Lanegan, Soulsavers, Radiohead, Elbow, Sigur Rós, Antony & The Johnsons, The Mars Volta, Brad Mehldau...there are many out there.

SR You are active in your support of a number of charities and causes, especially The Wilma Foundation, which you established in 2008 to *Ensure the Earth's future by taking care of its children. One family at a time, one child at a time.* What inspired you to set up the foundation and how do the people you meet in the course of your work with the foundation inspire you?

KC I started Wilma for the memory of my ex-girlfriend's mom. So suffering and death inspired me to help. People who suffer inspire.

SR If there's anything else you'd like to tell the readers of Sublime Rush about - your music, other people's music, an inspirational quote, a good breakfast cereal, whatever - go for it...

KC I just want to thank Sublime Rush and the people who have been on my tail. I wish you all love and peace. Oh, and I miss eating Fruity Pebbles. You can't get them here in Europe.

You can find Keith and his music on his website at www.keithcaputo.com as well as his blog at xxx.keithcaputo.com and on MySpace at www.myspace.com/keithcaputo

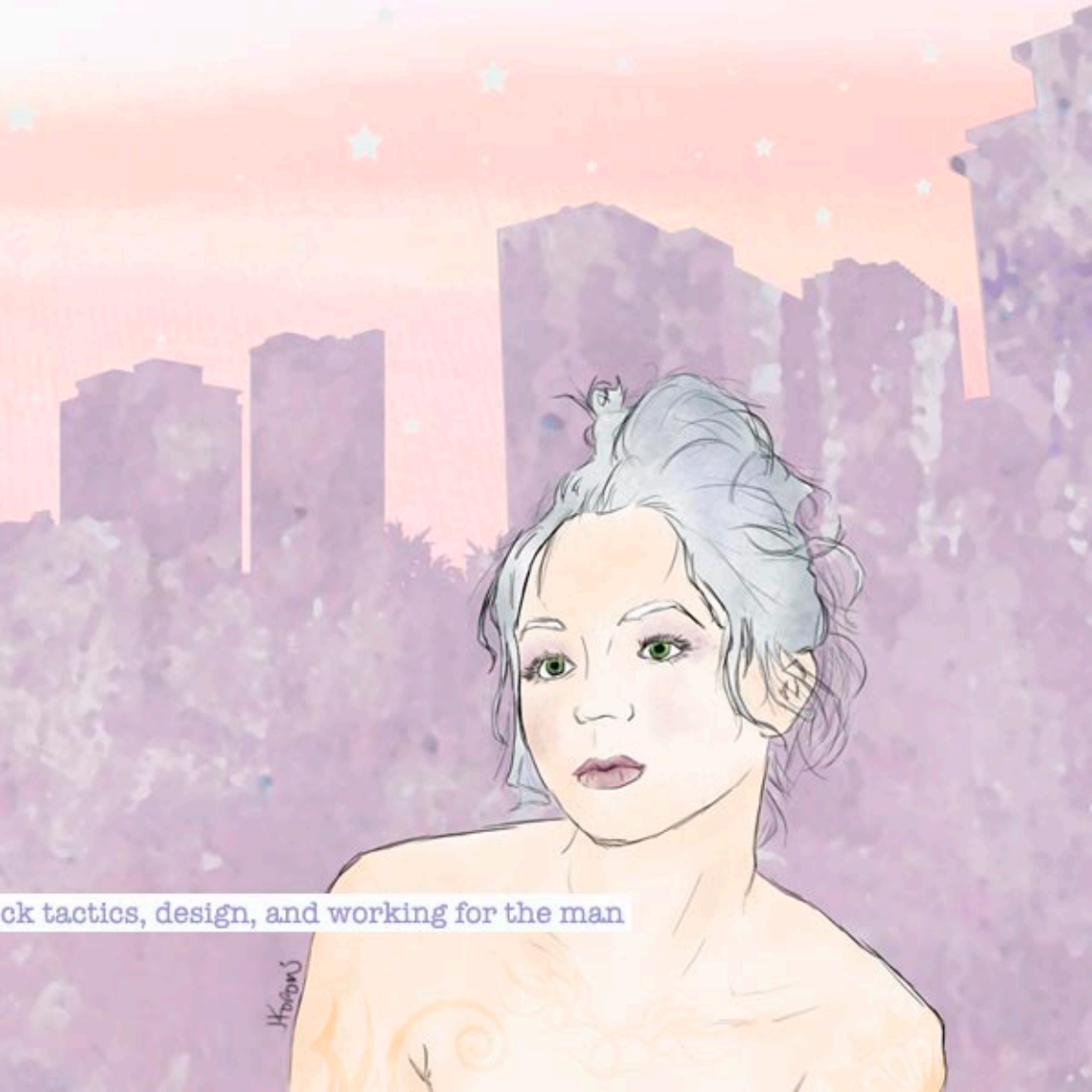
You can see more of Paul's photos at www.myspace.com/coolworldphotography and contact him by email at coolworldphotography@yahoo.com

he walks the line

**There's a fine line between
starving artist and selling out**

Graphic artist and illustrator, Jeff Koromi, talks to Lorna Currie about sho





ck tactics, design, and working for the man

Hiroshi

Lorna Currie Clean lines, no clutter. Looking at your work and your website, it seems fair to say you favour a sparser style.

Jeff Koromi Ever since I can remember, I always liked bold, obvious lines in my work. There's just something that draws me to a nice pencil line.

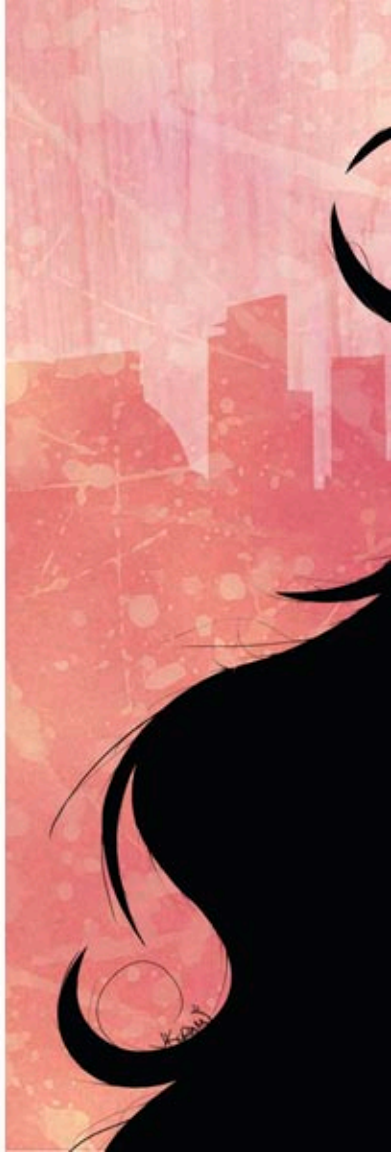
LC And yet a lot of your work is very layered. It's deceptively minimal.

JK That's one of the amazing things about the digital medium: you can layer and layer and never know what you'll really come up with. For all the technical work people do on a computer, using a lot of texture and layers ends up being a really fluid way to create art.

LC You also work in different mediums, sometimes on the same piece. Is it important to you to incorporate more traditional mediums (like watercolours) with the digital side?

JK It is important. For one, it's a time thing. I could sit down at a computer and try to fake watercolours, but why when actually breaking out some brushes and paints does it better? There are just some things that, right now at least, you can't fake digitally.

LC With watercolours there's no undo button. Do you enjoy the risk of working without a . . .





... safety net? Is there a sense of freedom in being able to fuck up?

JK Well, unless you fuck it up so bad that there's no way to save it! But there is a nice touch of chaos to traditional means. That's, again, something that's hard to pull off digitally. Ink is a great example. There's just no way to create the look of ink on a Sumi-e brush [very fine tapered paintbrush traditionally used in Japanese wash painting] when I begin working on hair for a piece. If I did it all digitally, I think that there would just be some kind of soul missing from the piece. It sounds super corny and hippie to say, but it's that soul and feeling that really makes someone enjoy the work you do.

LC **The women in your illustrations and photographs often have tattoos and piercings, while 'In Your Castle' holds a blue-haired woman as the pinnacle of beauty. Are you consciously rebelling against a homogenised brand of beauty promoted by advertising and mainstream media in your work? Or do you just like quirky chicks?**

JK Well, it's kind of an odd thing, because as a graphic designer, you often are the big, evil mainstream media. And maybe that's part of it. I've always been drawn to sub-culture stuff. As a teen, it started out with punk, ska and skateboarding. Now it's tattoos, horror photography, burlesque . . .

... erotica as art. All these things and more that are on the cusp of being accepted in the US. I don't like shock for its own sake - that's mindless. But when you push people's boundaries on sexuality, obscenity, religion, consumerism and social life in general - and in a way that attempts to get people to think - I think you're doing something good.

LC You say where you're from "there's a general sense of absolute boredom about everything in the world for most young people." Where are you from and why do you think this is the case?

JK I'm from a tiny town named Blairstown in New Jersey, USA. My town is so small and rural that you could ride a tractor to the store and most people wouldn't find that odd. For a while, I think cows outnumbered people here. If they revolted, we'd have been doomed.

LC You also talk about "educational prisons" on your site. I take it your schooldays weren't a happy time for you.

JK Schools really aren't places to be creative. There are rules you have to follow: do this assignment, don't run, be on time... To a kid, it really feels like you're a part of a goose-step parade. I couldn't give a damn about chemicals and math and whatnot back then. I just . . .





... wanted to draw and write. But that's weird to people. That singles you out. If you don't fit in, and I certainly did not, you're punished for it.

My saving grace was the art program at my school. I didn't have one of those half-assed art teachers that teach you to draw a certain way. I had a teacher that taught you all the basic rules learned throughout history and then told you how to break them. She told me, "Jeff, there is no cheating in art." That's something I think that's helped me more than anything.

When I got to Kutztown University, it was a whole new world. I got there and Holy Shit! All these people were just like me. I grew up before things like YouTube, Facebook, deviantArt... I had no damned clue that there were more of me.

LC Do you feel design is becoming a more recognised artform?

JK It is and, to be honest, rightfully so. People have been making art to send a message pretty much ever since there have been people. Design, fashion, fine arts...they're all pretty much the same thing. You make money on all of them. Are there examples of graphic design that don't mean anything? Sure, but there is ...



... plenty of meaningless non-commercial art. Can design be used to push propaganda? It can and does, but Leonardo and Raphael both did plenty of paintings and frescoes for the state and church.

LC How do you balance work and play, money and art?

JK I do a salaried job for 40 hours a week to pay my bills and make sure I have a roof over my head, artist materials, and food and alcohol. That's my graphic design work. Normally, after that I'd have freelance projects to generate extra income. Instead, I devote that time to my art and illustration.

The hardest part is finding the motivation to be creative after being creative all day. There are days when I've essentially drawn stuff for nine or more hours. So do I really want to come home, open up a pad and draw more?

That's the big issue I deal with most often. That nagging feeling after working all day to just sit and vegetate on Netflix rentals.

LC What kind of corporate work do you prefer?

JK I think the best kind of corporate work is the kind where the client doesn't use you as a tool, but works with you to achieve a result that's both effective and creative. I don't like having free reign to do whatever I want, but being stifled under ridiculous demands is equally as bad. There's a joke among designers that the worst thing a client can say to you is "Do whatever you want." Graphic design is about solving a problem. You need to speak the message about a product to a consumer basically. Restrictions help that.

Knowing who you're talking to, what the feel of the company or product is - those restrictions help you communicate. Often further restrictions like, "I don't have enough money for more than two colors" or "I need this by last Monday" actually help. The best designers are the ones who can produce work under the gun of a deadline. Most of us would be lost if we were allowed to do whatever we wanted. It sounds weird, but all that stuff just goes into making better work. I really enjoy all of it.

I get paid to draw and make things pretty. How much sweeter can that really get?

LC And, just for fun, what are you having for dinner?

JK I managed to screw my jaw up on this horrid contraption that must have been invented by Hitler or someone. It's called a "Slip 'n' Slide." So maybe I'll have some pasta or some soup. Something that doesn't make me wish for death when I chew.

Find Jeff online at www.freedomofsketch.com or email arsmorendi@gmail.com





universal FEARS

horror photographer with a cult following, JOSHUA HOFFINE, talks about hate-mail, Jungian psychology and swarming insects

One of the most striking things about your photos is the involvement of child models in the depiction of childhood fears, your 'interest in the science of fairy tales'. Do you remember any specific recurring nightmares or enduring fears from your early years and if so, what part do your own childhood emotions and experiences play in the creation of your work?

As a child, I was afraid of the dark, of the monster hiding under my bed, of the monster in my closet. I was afraid of my parents dying, of spiders, of swarming insects - especially cockroaches. My children are afraid of these same things. I think we all are. I am interested in universal fears.

You've spoken of 'wanting to reinvent archetypes' and 'embracing the Jungian power of the cliché'. Have you had a formal education or experience working in the field of psychology or is it simply a part of the human condition that interests you?

I have no formal training. I love Joseph Campbell and Carl Jung. Psychology intrigues me, especially as it pertains to Horror. These interests deeply inform my own understanding of my work.

You seem to have an intriguingly philosophical approach to horror in art and entertainment, describing the horror story as being 'ultimately concerned with the imminence and randomness of death, the implication that there is no . . .



certainty to existence'. Do you also feel a sense of fun and excitement about horror art and the processes and materials involved in creating it?

Absolutely. The fun of it is why I do it. Creating horror art takes all of the most frightening aspects of life and renders them into playthings.

Horror and dark art tends to attract negativity from people who disapprove of it almost as much as it attracts enthusiasm from fans. Have you received any outrageous hate-mail and how do you deal with derogatory contact from strangers?

I occasionally receive hate-mail. Most comes anonymously. If I have a real email address, I always write back and try to address their concerns.

On the business side of things, although you create your photos for fun, you do sell prints online. What made you choose the pricing model and personal approach that you use over simply uploading your pictures to a print sales site and letting someone else deal with all the technicals?

I never thought of that. That sounds a lot easier.

As much as I hate venturing into the unoriginal realm of asking what your favourite piece of your own work is and why it's your favourite, your work is so impressively composed and executed with such attention to detail and wonderfully bizarre

subject matter that I can't resist asking. So, which is your favourite piece of your own work and why is it your favourite?

I have in my secret personal collection the happiest photograph ever made. There are pink bunny children. There are balloons. My girlfriend owns the only existing signed copy. It really might be the happiest photograph ever made. If I'd only made that my project instead of Horror, I'd probably be as rich as Thomas Kinkadee by now. At the very least, I wouldn't be spending as much time fending off hate-mail.

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international burlesque star, modern pin-up model
and occasional she-wolf, **LEYLA ROSE**, is...

*...the performer
they tried to ban!*

The tagline on your MySpace profile says *The burlesque performer they tried to ban*. What's the story behind that intriguing statement?

Well, that was a strange one. I was banned from YouTube for a video of my Blue Moon routine - a very classic giant balloon bubble dance. It was performed at legendary burlesque club The Candy Box and filmed by my friend Miss Carrie, who films all of the performances and posts them on YouTube. It is my tamest routine. Normally I'm a bumping grinding shimmying tassel twirling sort of performer. This is a very graceful and delicate routine, but it did receive an unusually high number of views - over 12000. It was reported as 'obscene' and was banned from YouTube, along with every other video ever filmed at The Candy Box!

Do you have a performance background and what attracted you to burlesque as a form of art and entertainment?

I've been performing since I was four. As a child I did Irish Dance and Irish Ballet with visionary teacher Patricia Mulholland, and was a British Champion Gymnast along with my sister Susan. As I got older I wanted to do something more grown up and feminine and discovered I had a talent for bellydance. I don't know how, but I've always known what burlesque was and when I went along to my first club I knew I had to get on that stage one way or another. I guess it was from a lifetime of being addicted to images of the femme fatale and then later in life I became hooked on Russ Meyer movies, full of buxotic, free-spirited women. Burlesque gave me a chance to be both.

Your work takes you all over the world and your acts range from full-on horror concepts to more traditional sexy tease routines. Do you find that certain routines go down better with crowds in certain countries, or does the international burlesque scene mostly share a similar taste?

I can't say I know enough to sum up all the tastes of the different countries I've danced in but I did find that in Italy and France they love their classic tease, whereas in Finland and Sweden they hired me for my quirkier routines.



You've been featured in a wide range of international media, online and offline, from Italian Playboy to The Sun newspaper in the UK to the website of Vivien of Holloway, for whom you model. How important do you feel it is to do a certain level of active self-promotion alongside these media features to maintain your profile?

Self-promotion is extremely important because it is easy to slip under the radar when a promoter is considering who to put in their show. If they have seen your image recently or seen a show you have done they are likely to remember you when they are casting. Plus if you have an identifiable image and are known for certain styles you can carve out a niche for yourself.

The burlesque workshops you run with your performance partner Missy Malone, also an internationally renowned model and performer, have been going down a storm in the UK since they began in early 2009. What inspired you and Missy to share your combined expertise in this way and how do you feel that your workshop attendees benefit from the sessions?

We sort of fell into it. We were invited to Helsinki to appear in their burlesque festival. The organisers, Bettie Blackheart and Kiki Hawaii, suggested that seeing as we were going to be in Helsinki for a few days, we may want to teach a workshop. We never saw ourselves as teachers, just as two performers who had done well. But we decided to go for it and we put together a few trial workshops. They were a great success.

We demonstrate what works for us and invite the attendees to have a play. I cover shimmy, shake and bump'n'grind and Missy does fandancing. Our aim is to break classic moves down to their most basic form but then encourage the attendees to do the move THEIR way. Rather than asserting some fantasy notion of the 'right' way...



...to do a shimmy or a tail feather, we throw the moves open to interpretation. That way everyone stays an individual. You can't factory farm burlesquers - it defeats the purpose! Past attendees have told us it is great fun and has inspired them to try new moves and be braver. Some have also said it was a confidence boost. We've been surprised and thrilled by the feedback.

What have you been up to lately in terms of performance and what have you got planned for the coming months?

Recently Missy and I performed our Pillow Fight routine at the UK versus US show in the Alea Casino in Leeds and this month we appear in Rotterdam at Very Cherry and I perform at the Paris Tease Event. We have more workshops coming up too, details at www.myspace.com/missyandleyla

Visit Leyla online and find out about her up-coming performances at www.myspace.com/leylarose



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The Digital Muse
The art of Susan McKivergan

You have an impressive online presence, from your own website, TheDigitalMuse.net, to profiles on networking sites, to stores on various websites selling your digital and physical art, products and resources. AND you do private and commercial commissioned work. Where and how did you get started?

I started out wanting to be an art teacher, so I went to art school for 2 years and studied design, ceramics, drawing, etc. Then I left school, moved out of state and found my way into the digital arts instead. I actually began by doing small things like signatures for people who played online games and such, but quickly broke out of that and onto bigger things and my own digital paintings. Then I found deviantART.com and that opened up resources, tutorials, networking etc. From there, it just sort of took off.

A lot of your work is based around fantasy subject matter - fairies, mermaids and mythical creatures - but you do take an occasional step into darker territory. What inspires your choice of subject matter?

Well, it's whatever I feel like doing at the moment really. I sometimes fall asleep thinking about art and what I want to do next and ideas form - most likely from my current mood, or the season, or something I saw online or while I was out at the store, who knows! Inspiration is everywhere really, but as you noticed most of my work is based on fantasy and that is because my heart lies with the fairy folk.

Advances in technology have helped make it possible to create more and more elaborate digital art, especially in the area of digital mixed media. Do you tend to work with more than one piece of software in each of your creations? Also, are there any free or inexpensive software packages that you would recommend?

I use mainly Poser 7 and Photoshop CS3, my Wacom tablet and pen, and that's pretty much it. As far as software that is free or inexpensive, earlier versions of Daz Studio are free (though I have not used it myself much) and that is for 3D, Gimp is also free (instead of Photoshop), and also Paint Shop Pro is a good alternative to Photoshop and is relatively inexpensive.



So

You make excellent use of existing channels of distribution, such as Cafe Press and Greeting Card Universe, as well as sales areas of Renderosity.com and deviantART.com. It's obvious that you're a pro when it comes to marketing your work. How do you go about turning interested visitors into paying customers? And do you find that offering 'freebies' (as you do through your website) is useful for this?

I just try to get out there to as many possible buyers - so I figure if someone wants greeting cards I better go there too! Not everyone wants a print. Maybe they want something more useful such as journals, etc. The more options you have for a customer, and the more places you show your work and market your work, the better chance you have to make a sale. I had so many requests for tutorials that I have also tried to do this, but for me it is extensive and time consuming and so I decided to simply offer backgrounds and resources to help those that want to get into digital art themselves. The freebies I offer are more of a "thank you" to the people who do buy my work. It's giving back something, but if it helps to bring me customers than that's great too.

In terms of commissions and image licensing, which job stands out to you as the most challenging, the one that most pushed you to further your skills as an artist?

The work I did for Intensity Records, I would have to say, because he's a great guy but he wasn't sure what he wanted and I ended up actually doing a piece for myself that isn't even posted yet because he didn't like the first one I did! I put a lot of work into this amazing tree I have yet to finish, which is all the better because I learned a lot and I got to keep it, and he got something else that he was happy with.

What are you currently working on and do you have anything exciting planned for the near future?

I just finished a brand new set of "Autumn Fairytale" backgrounds and painted sunflowers for my Renderosity shop. I have a few original artworks planned but just have not had the time to sit down and really paint lately. There will also be something super awesome for Halloween of course!



[www.thedigitalmuse.net | cosmosue.deviantart.com | www.myspace.com/cosmosue]

shock me shock me shock me with that

DEVIANART BEHAVIOUR

Talking online community growth, philanthropy and getting your work out there to the people who need to see it with
Danielle McKay of deviantART.com



Before we get started on the details, could you explain what deviantART is, for anyone who hasn't heard of it?
deviantART is the largest online community of artists and art enthusiasts.

deviantART is as welcoming to new artists as it is to seasoned professionals. What do you think it is about dA that appeals to such a broad spectrum?
I believe that deviantART offers a sense of community among a group of artists and art enthusiasts that has been unattainable by other social networking sites. Our community embraces artists of all levels and I believe that to be a large part of our success.

dA has been around for 9 years now, which is quite an age for a website. How have you watched the site change since you first joined in 2003?

We've grown in leaps and bounds since I first joined and we've changed quite dramatically. We've cleaned up a lot of the interface issues that were frustrating in the beginning and our community numbers have skyrocketed. Our community continues to be strong and very vocal about change, something we have learned not to take for granted.

What path did you follow from regular member to Director of Community Relations and what does your job involve?

I joined as a regular member posting my photography to my gallery and after a year, was so enamored with the site, I wanted to give back. I was presented with the opportunity to volunteer as a gallery moderator for the Photography gallery and jumped at the chance. deviantART the company went through some restructuring and the Director of Artist Relations (now Community Relations) spot was available and my qualifications and passions suited the position.

I joined deviantART as a full-time employee in 2005.

deviantART's global community of artists actively supports a wide range of causes, by way of individual efforts, group fund-raising projects and site-wide awareness-raising missions. What is it about dA's members that makes these projects so successful?

I think success in philanthropy projects weighs greatly on the heart of our community. As we are so diverse, these causes - humanitarian, global, medical or otherwise - surely appeal on some level to many people. While I believe that artists, by nature, are overtly passionate people - I believe it's the power of our community that really drives the success of all of our projects, charitable or otherwise.

One of the most exciting recent developments on deviantART is the new Portfolio feature. Could you tell our readers a little bit about this feature and explain how it can benefit artists who want to share their work online? deviantART Portfolio is the easiest and most professional tool for formal presentation of your artwork on the web. The portfolio sits at a custom

domain (.daportfolio.com). This allows people to show a professional side of themselves without subjecting viewers to the comments and blogs on their deviantART userpage. Our team spent the last few months researching and developing this tool for both artists and those who evaluate art on a frequent basis. We designed this tool with simplicity and ease of use in mind – the two most important factors for professionals. Portfolios feature a clean and highly intuitive navigation structure to showcase your artwork without any obstructions. Best of all, portfolio is free to all deviantART members.

Another new feature is Groups which is set to launch in the very near future.

How is the Groups system going to enhance the dA experience?

We have begun alpha testing the groups platform and there are just over 20 alpha testing groups. We are steam-rolling our way into the beta release and I look forward to formally presenting it to the community. With such a vast community, deviantART can, at times, be intimidating to both newbies and long-time deviants.

Groups will make deviantART feel smaller – more intimate – reminiscent of the site's early days when staff members were able to comment on and provide feedback for nearly every submitted deviation. Existing deviants will be able to connect more easily with people who share a similar appreciation for art, have similar hobbies, or zip codes. New deviants will find that Groups make deviantART more accessible and inviting; staying informed and connected to the stuff that you love couldn't be easier.

No more feeling lost in the shuffle. With Groups you can find a home, or build one, and invite all of your favorite people inside.

You can create your own art gallery and portfolio, receive feedback on your work, browse hundreds of millions of pieces of art from artists all over the world, chat to other artists and art lovers, read and submit news articles and journal entries, and save the art you love in your own Collections by going to deviantART.com and creating your account today - all for free!



KEEP DOING SHIT

BY KATE WHITE

This is a rare time in history, darlings. Men are men, or transsexual reality TV rejects, women are sex-kitten-NeoCon-Feminazis with nothing to lose but their minds and everybody's free to define art. So I don't take the satisfyingly present mixture of steel and Mary J for granted. Do the maths; For sure it's no time to be meek. That's probably the reason I decided to break into the Tacheles artists' collective in central Berlin, though it's also possible that was the beer.

Wandering aimlessly down Oranienburgerstrasse I noticed a giant cockroach emerging from the wall above my head and pondering its nascent Kafkaesque reality I followed the white rabbit, so to speak. Behind it was revealed an open-plan graffiti playground, complete with above ground swimming pool teeming with all kinds of life, none of it human. A couple of bronze sculptures stood rusting, their studied abandonment beckoning so I improved on a small hole in the chain-link fence and made my way inside.

The thing about Berlin is that you're never quite sure where you're going till you're there. In one corner of the field was a dilapidated shack marked as a library. It contained nothing in the least bit literary. On the other side was what looked to be an abandoned train carriage only it wasn't until I came round the corner that I realised I wasn't in Kansas any more. Here was a garden of subversive delight risen from the rubble of a synagogue that had been raised during WWII then paved over to put up a parking lot. Cue Joni Mitchell.



The train carriage was a bar and nothing else was as it seemed either so I knew it was going to be great, much in the way you appreciate Rodin or Kandinsky: the air shifts while your neural sheaths shred and your insides get to know life as a tea cosy.

Solder-scented sparks and live metal assaulted me, felt with the urgency of now as the rest of the city slept through a Sunday afternoon. It was raw, dystopian punk drawn from the restlessness of the few.



I stumbled through it all backwards, eventually happening upon the front door where the workshops are. Their walls were lined with paintings depicting worlds of ignorance and apathy. They made me sweat, made every inch of my skin crawl with discomfort and the knowledge of my own nausea-inducing complicity. Bliss.

Nightmare scenarios of what could be if we are too late to help the environment, our children, each other seeped into my core. They slowly edged out any sense of security I had had in the moments before meeting the dull force of economics minus awareness. I drank it in and still, I was thirsty. The whole space is a well-considered, beautiful 'fuck you' etched on the cultural denialism that pervaded the past and lies ready to piss on the future.

Of course it's hardly any wonder Berlin's alternative scene would have unusual depth. These are not abstract concepts on display but recollections of a not-so distant past in which the city's inhabitants struggled to survive, let alone express. Art was subject to massive repression during the Soviet era and before that outright destruction. It hasn't been so many years since books were burned in the streets and your neighbours were only too likely to disappear in the dead of night.

The Tacheles artists show punk's so much more than a label. When used according to the destruction manual it helps us care about social evolution before anyone gets any more bright ideas about revolution. When the Wall came down, long after JFK declared 'Ich Bin Ein Berliner', there was work to be done and the solution's incredibly simple. At least that's what I found when I asked the nearest semi-lucid, paint-spattered person. He pointed out the writing on the wall:

“Keep Doing Shit”



KATE WHITE is a young(ish) Australian, born and bred in Sydney with periodic pit stops in New York and London.

Kate puts her creative instincts to best use writing, editing and performing works of poetry and prose. She has worked with various publications including /UNSW/eetened, Australian Reader and the Maynard. Similarly, she has a wandering lust for life behind the camera, which has won her several awards for depictions of urban landscapes.

Kate is variously known as a word wench, literary strumpet and human thesaurus.

As you like it: just be sure you enjoy the ride.

katewhite08@gmail.com

Visit the Tacheles at
<http://super.tacheles.de/cms/>

Photos also by Kate.

walking on
broken glass

freakshow performer, artist and film-maker Kristen Santel



You cite your 5 main interests as film, photography, animation, special effects make-up and writing, and having already achieved an associate's degree in electronic media and a professional certificate in animation, you're currently studying motion picture production. Is this all part of some greater plan for the future or are you simply indulging in all the things you enjoy?

Of course, I enjoy doing all of these things. However, I really want to direct films. I believe that following these interests is leading me down the path to achieve my dreams. I need to know the principles of photography to set up a good shot and my skills in writing will help me come up with a good script. Animation and special effects make-up are not as necessary as the other two for film-making, but they'll be useful for when I make cartoons, animated films, and horror films.

In your work under the name of Hannah Bel as a sideshow performer with FreakShow Deluxe, you eat fire, walk on glass and escape from straitjackets. Do these acts lose their novelty for you once you master them or does it always feel like you're doing something really awesome and unusual?

Sometimes I do forget that the stunts are still amazing to people in the audience and sometimes I get apprehensive before a show because I think to myself, "What if they think it is lame?". I have become so used to the stunts and being around people that do other amazing physical stunts that I begin to think everyone else has seen it all before.





However, we still get shocked reactions and people telling us we're badass. Also, if I'm beginning to feel like one of my routines is getting old, I learn something to add to the stunt to make it even cooler. There is always something more that you can learn to amplify the effect of a stunt. Of course, I've only been doing sideshow for two years and I still have A LOT to learn.

Some of your most emotive conceptual photography work is self-portraiture. How does the experience of shooting yourself compare with the experience of shooting other people, in terms of creating a visual representation of emotions?

Self-portraits are freeing to me in many ways. When I shoot myself, I am usually completely alone. I feel free to be myself and I'm not trying to impress anyone. Also, if I try to get a certain shot and never get it, I don't have someone else waiting to see how I did. I don't think I'm very good socially, so when I shoot self-portraits, I feel totally free of social pressures, which also makes me freer to experiment. I took a photography class a few years ago that taught me to use Taoist principles to improve my photography. Taoist philosophy emphasizes on peace and non-action and I feel at peace when I'm alone. It's the perfect time to take photos. I can still get good photos when I am using a model, but it's not as much of a personal experience for me.

How do you share your photography and film work online, and do you have any . . .

. . . suggestions or recommendations for other multimedia artists who want to get their work out there?

I mostly share my photography and film work on deviantART. It is my favorite website and it is always changing to make it easier to get your art seen. The community there is also wonderful and you can get great feedback if you ask for it. I also use Flickr a little bit, but mostly just to post pictures to my blog. I was on YouTube when it started. I still use it, but I no longer see it as a good place for sharing your work because there is just so much junk and non-user-created content that your work can easily get lost in it. There are other websites out there that I would like to try, but right now deviantART is my favorite.

My suggestion for other multimedia artists is just "Get your work out there"

Take whatever outlet you can and just do it!

Find Kristen online at:

asesinatuya.deviantart.com

www.myspace.com/cinestress

www.myspace.com/freakinhannahbel

www.twitter.com/cinestress



Rocking the Electric Jungle

Teari Vaughn S of California-based production company Electric Jungle Studios knows that education and work go hand-in-hand when it comes to getting your foot in the door... and kicking ass!

What's your education and work background?

I had a 4.2 GPA in highschool and I get my BA in Radio-TV-Film next May. I've worked on several very small independent features in highschool doing little odd jobs, and more recently as script continuity supervisor (in January) on a film called *Silent Night*, which is currently in post production. I've also volunteered at the Newport Beach Film Festival (May 2008) and I've attended lectures with filmmakers who've worked on *Iron Man*, the most recent *Final Destination* movie, and several others. Education and work sort of go hand in hand.

What do you love about the industry you work in?

I love the idea of being able to visually show someone your thoughts. Also, I get a huge kick out of scaring people (like when you jump out at someone for a prank). I want to make horror flicks primarily and it's just fun to know you've frightened and amused someone. The films I want to make are nothing like the torture-porns that are out. That is just not good cinema in my opinion. Gore for shock value, no. Classic creature horror, hell yes. I'm in it for the zombie flicks!

What do you see as the biggest challenges facing people starting out in the entertainment industry?

From what I have learned firsthand and what I've had professionals tell me, it's all about who you know, not what you know. I find the biggest challenge for people in this industry is that they don't know someone. They come fresh out of college with their degrees, they have all the technical skills, but . . .

. . . so what? So does everyone else in this field. You have to make connections and meet people to really get your foot in the door. You must network if you want to work in this industry. Sad to say, rarely do skills alone get you the job.

People who want to get into this industry need to make friends and stay in touch with their classmates. Someone like me for example. I'm not out of college yet and I run a TV show but unless my classmates encounter me, they wouldn't necessarily know they have a powerful ally sitting next to them who might be able to help them in the future. It's funny because you get people telling you all the time that networking is the most important thing, and you tend to blow it off. But it really, really is.

What advice would you offer anyone starting out in the film and television industry?

Network! Make friends, stay in touch with them! Volunteer at film festivals! Submit to film festivals! Get your hands in anything you can relating to what you want to do! The people you know can help you to meet the right people to get that job you want. Your experience will help you keep it.

You'd be surprised by how incredibly easy it is to get on television. Research your local networks and give 'em a call. The recession has created cheaper opportunities to get what you want now!

**You can find Teari online at
ElectrikPinkPirate.deviantART.com**



ELECTRIC JUNGLE TV PRODUCTIONS

Moving on to your production company, Electric Jungle. What services does it offer?

Electric Jungle Studios has 22,000sq ft of rehearsal studios for bands here in Orange County. We are also a record label with musician services, old-school mastering on tape decks (not digital stuff), instrument repairs, TV production etc. We have a MySpace for everything. We actually prefer MySpace as a platform versus using a dot com because there are many talented musicians on MySpace. We find them and they come to us! It's great.

Unsigned Rock TV - what's it all about?

Unsigned Rock TV is about talent and making widespread exposure . . .

. . . available to musicians that have the talent but not the major cash needed for huge exposure. We want talented musicians who are not signed to major labels (though independent and minor labels are okay too). We even have a techno artist's video up on the next episode because we're about talent, not necessarily genre.

We do charge to be on the show, but that's so that we can keep this thing up and running (we're not making money off it right now). Major radio stations such as 95.5 KLOS charge \$900 for thirty-second non-peak spots. We charge \$25 a minute for television exposure (people aren't just hearing you, they're seeing your face) to a wider and larger audience. And unlike radio, we're broadcast much more widely. But again, we're about the talent. Just because you can pay to be on doesn't mean you'll be accepted. You've gotta be good.

We broadcast every Wednesday night at midnight on KDOC from South San Diego to North Ventura county (that includes the Los Angeles and Hollywood markets) in Southern California. We are on channels 6, 8, 12, 19, 29, and 56 (depending on locations and cable providers). Overall it's such a trip out! It's a lot of fun and we meet a lot of industry professionals. We've made a lot of friends.

How did the show get started?

Around May/June 2008 we just got a wild hair to start a TV show. That's seriously how it started. We went through about six months of planning, designing, and figuring out advertising before we officially launched and aired in January 2009. As far as I've been told, six months from planning to product is amazing in the world of TV. Especially when your staff consists of only a handful of people. It was wild!

Who works on it with you?

We have a very small staff to be putting together a TV show, I can tell you that much. Sometimes I can't believe what we accomplish. Though there are only a few of us intimately acquainted with the running of the show, we do have a lot of great advertisers who work with us. We've had Gary Kramer, Don Lacey and Seymour Duncan on the show, to name a few. They're major bigwigs in the guitar industry. They're all really great guys.

What is Unsigned Rock TV's proudest moment so far?

We beat out The Jimmy Kimmel Show and Family Guy in ratings with Episode 4 in April. We stress low-budget and no money (we have none!) but those shows have millions of dollars poured into them and behind them, and we beat them. It was euphoric when we got the call from the station. We got a 1.9 in the Nielsen Ratings (which measures viewership for the entire nation, and we registered on those scales though we're only broadcast in California currently). That translates to over 2million people tuned in. And we're still not satisfied with that - we're shooting ever higher!

And what are your plans for the future?

We'll be expanding Unsigned Rock TV into other state markets soon. At the moment we're looking at the Texas and Arizona television markets, and we have a tour planned for our artists that have been on the show. We've got some major plans and big things ready. We keep the MySpace pretty updated, so if anyone wants to learn more once stuff is finalized, there's always that outlet.

We'll be producing a TV show that used to be on air called "Let's Dine Out". It had a pretty huge following but when the star left, the show only lasted a year. Now she's come to us wanting to go back on air so we'll be going into pre-production on that soon, as well as working on the Unsigned Rock TV Tour and pursuing a lot more crazy fun.

We're always doing big things at Unsigned Rock TV. It makes it all worth it!

Electric Jungle Studios & Unsigned Rock TV online

www.myspace.com/ElectricJungleStudios

www.myspace.com/UnsignedRockTV

youtube.com/UnsignedRockTV

Unsigned Rock TV

The

**Biggest Rock Showcase
on the West Coast!**



17 million viewers.



Your music on TV broadcast to 5.6 million households

**TAKING SUBMISSIONS NOW FOR
EPISODES 3 & 4**

Unsigned Rock TV received a .4 in the Nielsen Ratings on the pilot episode that aired January 28th and increased viewership by 500,000, and beat out The Jimmy Kimmel Show and Family Guy in April, increasing viewership to over 2million.

Want to advertise on Unsigned Rock TV?

Get in touch with Teari at any of the aforementioned links or by emailing Vaughn@evloud.com for up-to-date information about advertising with Electric Jungle Studios' productions.

**R13****ROOM THIRTEEN**

WHERE MUSIC ROCKS

Lucky Thirteen

Joanna Vallance started off working as a writer for Room Thirteen in 2003, became editor in 2008 and since then has been coordinating reviews and festival coverage as well as writing articles and features.

First of all, introduce us to Room Thirteen

Room Thirteen was launched in 2003 with the intention of becoming the best alternative online music magazine. Since October 2003, our readership has steadily increased and month-by-month our figures continue to grow. Room Thirteen differs from the majority of other music magazines and websites because it covers a broad range of music from metal to indie, punk to electro. We review CDs and live music, and cover a wide range of festivals every year. R13 is currently undergoing plenty of changes with a new Twitter taking off and future plans for more specialist festival coverage, as well as some cool new features.

How does R13 work to promote bands, especially unsigned ones?

One area that we're especially interested in is promoting unsigned bands. The first way that we do this is by covering CDs submissions and live gigs featuring unsigned bands alongside major label acts. This encourages readers to value unsigned acts as much as . . .



ROOM THIRTEEN

WHERE MUSIC ROCKS

... much as those selling thousands of records and we've had positive feedback from several unsigned bands as a result of our reviews, including one independent record label saying that they read about a band on Room Thirteen and then decided to sign them.

Our MySpace site also has a Band of the Week feature which has just been taken over by a new MySpace Editor and allows unsigned bands a chance to have their music featured on our MySpace alongside a mini-interview.

What opportunities do you offer writers and photographers?

We regularly take on new writers and live photographers from all over the country (and beyond). You don't have to have any specific qualifications to apply, except for a love of music and some basic writing skills, so it's a great opportunity for any eager journalists.

Any positions open at the moment?

Of course! To apply to join us, email workwithus@roomthirteen.com for an application form.

Find Room Thirteen online...

www.roomthirteen.com

www.myspace.com/r13mag

twitter.com/roomthirteenmag

jo.vallance@roomthirteen.com

R13

ROOM THIRTEEN

WHERE MUSIC ROCKS

Room Thirteen recommends... **Micropenis**

Micropenis formed in 2007 in Cambridge, inspired by the Vichy Government, Big Black and Shampoo. They play short, minimal and distorted punk rock songs mixing critique of modern culture with dystopian fantasies and melodrama.

[www.myspace.com/ilovemicropenis | www.filthylittleangels.com]



photo by Lee Greatorex



ROOM THIRTEEN

WHERE MUSIC ROCKS

Room Thirteen recommends... **The Resistance**

Hailed by some as 'the most exciting new band to come out of Cambridge in aeons', and certainly, with their mix of guitars and various digital and analogue electronics, the band's urgent walls of sound create an exhilarating and intelligent soundscape for those willing to listen.

[www.myspace.com/thepsychedelicresistance | www.deadmedia.co.uk]



photo by Darkstones



Flashing PIXELS



Videogames have an image problem. If I asked you to think about, for example, sculpture, you'd most likely come up with mental images of beautiful things populating the Musei Vaticani. Or Michelangelo's David, perhaps (Donatello's version was always more my type, but that's beside the point). By comparison, if I asked you to think about videogames, most people's first thought would be an overweight social reject, sitting in front of a screen in his underwear. Gaming is not sexy, and it's not cool.

Maybe that's the case, but it's my belief that if you take the time to look past the adolescent power-fantasies that sell in their millions, you'll find games that are art. It's those games I'd like to talk about here, because those are the the games that I've loved. If you were so inclined, you could even call this travel journalism from imaginary places. I'm not going to get embroiled in a debate about what art is, or what it's supposed to be. For the purposes of this column, art is what I say it is. Just think of me as a benevolent despot, slightly drunk with power. A bit like the Meiji emperor, only with less oligarchy.

In any case, I'm going up against no less august a personage than Roger Ebert here, who has been quoted as saying that he believes videogames are 'inherently inferior to film and literature'. Of course, back in the day film was inherently inferior to theatre, but that's beside the point. It's certainly true that the games industry hasn't done a great deal to disabuse people of this idea, given that we regularly see macho shooting-galleries topping the sales charts. Gaming is a comparatively young (some might say immature) medium – it's a cliché amongst gamers that we haven't had our Citizen Kane yet – but if you know where to look there is art to be found. There's a gradual sort of renaissance going on, too; the growing power of independent games, for instance, and the fact that a game like Bioshock (a game about Objectivism and player choice that also manages to be fun) can be a commercial success, are both heartening.





There's nothing inherent about games that makes them less capable of being art, which is something I'd like to get into more detail about in another instalment.

The plan, such as it is, is for a series of these columns, in each of which I take a game that I think qualifies as art, evangelise about it, and explain why I like it and why it's important/art-because-I-said-so. Concepts like linearity, emergent narrative, how games deal with things like morality and sexuality and philosophy, and other such pretentious things, as well as how they contribute to the enjoyment of games on a deeper level than 'I shoot the man and he falls down'. It's stuff like this that makes gaming such an interesting medium (to me, anyway), because the interactive element allows it to play with these things in a way that films or books can't. This is also the exact same element that Ebert thinks disqualifies games from the rarefied world of High Art – the idea that everyone derives their own distinct experience from a game. Which is true, but it's hardly as if people haven't made their own interpretations of books, for example, on the basis of their own experiences and prejudices. The creator's still set out a distinct narrative vision, or failing that, at least a framework

I should mention that this is primarily going to be focused on single-player games; this is mostly because I'm a misanthropic curmudgeon who doesn't have a lot of patience for the virulent idiocy that flourishes on Xbox Live or public game servers, or for the chartered-accountancy dullness and grind of massively-multiplayer games like World of Warcraft or EVE Online. With all of that in mind, I hope you'll join me for a look at games that are a little bit different.

Alex Kelly | alex.christian.kelly@googlemail.com | teenagemisanthropy.blogspot.com

|





VISUAL IDEA MACHINE

Award-winning young film-maker Christer Egon Eckermann, AKA Ecker00, talks about creating in two dimensions and three dimensions, and extols the value of aiming high.

So, who are you and what do you do?

I'm a student. I've just finished High School in Norway and recently started Swansea Metropolitan University, in the UK. I've had jobs in photography and lots of experience within film productions, web-development and as a visual idea machine. The goal which I've been working on is to become a digital effect designer/motion graphic designer. Ultimately, I'd like to be one of the best in the world.

When did you get started in film-making and has this been the subject of your formal education?

My education so far hasn't been so much film related, as it's been about media and communication in high school, but I've used every possible opportunity to make film content. I started to work with film in a more professional way about 3 years ago but before that it was only an interesting hobby I've had since elementary school. The reason I got into post-production was that I wanted to have the last word on the project, so I could somehow control the quality of the outcome.

Where do you show your work online and how do you promote your films?

I started out on YouTube, but I've moved to this fantastic community, deviantART. It's lovely. People are so constructive and helpful. I've not left YouTube completely, but it's mostly for 'trash work'.

Has your work been shown offline, like in film festivals or at other events?

The past year has been a success offline! My personal biggest goal so far was the Amandus festival here in Norway, which is the largest event for young film makers. It has hundreds of films submitted, but only three in each category which are accepted. I was the only one at the festival who was involved in three films. Two of them even competed against each other in the fictional category (which is the main category). The film Thick and Thin received three prizes that night - Best Fiction, Best Director and Audience Award. It was the first time in over 20 years that one film received three different prizes in a night! This was broadcasted on the largest national television channel in Norway and it's submitted to and accepted for a bunch of other festivals. We will soon find out how that turns out!

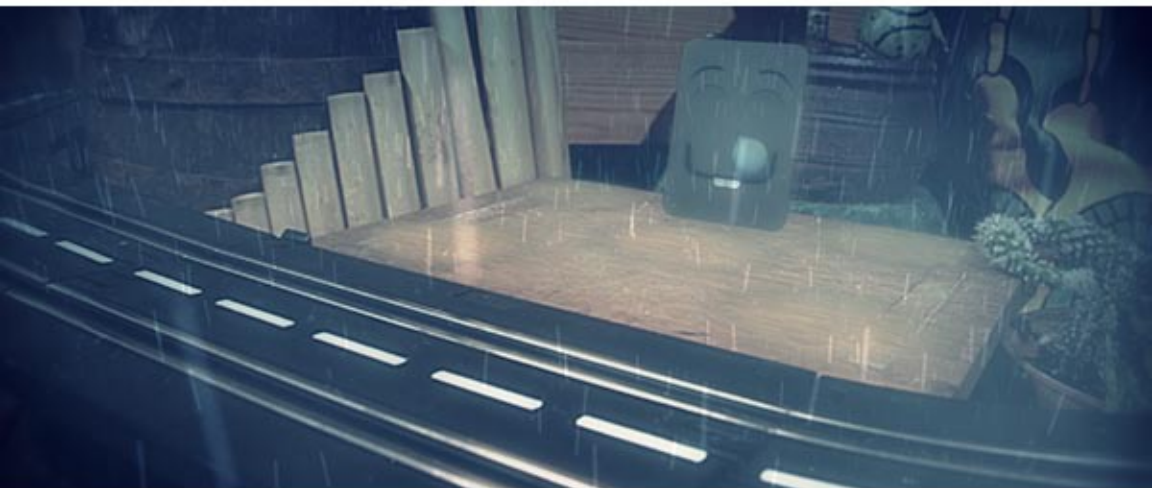


You're from Norway but are currently living and studying in the UK. Do you feel that the change in scenery has inspired you to create differently or inspired you to broaden your creative horizons?

I believe studying in the UK will change everything. My work will never be the same again, as I'm getting into the real world of digital-3D and most likely will never leave it. But it won't be an unfamiliar world, as I'll take with me all my knowledge so far and make this new world something special.

You're also a talented photographer. Did the still images come before the moving ones or did you create films before finding an interest in photography?

First, thank you! It's been a development all the way from elementary school. It started out as photography, developed into digital photo-manipulation and later hobby film-making, then further into using the same tools I used for photo-manipulation to make web-designs. One thing lead to another and suddenly I was scripting web-pages, which I now use for scripting animation. When I came to high school, everything had a twist. I started at the bottom again - photography, photo-manipulation, then film/animation and web-development - only this time with a vision to one day make it my livelihood.



What are you working on at the moment and what are your plans for the future?

I'm a little secretive when talking about current projects, because I'm often giving myself challenges that are too big. I believe it's a good way to learn - set high standards for yourself and don't give up before it's perfect. I can tell a little about my current project. It's a commercial for a gummy-candy-car. I don't know if I'll manage to finish it, but it's really something different from my earlier work. Filming empty scenes, tracking in 3D and producing a 2D animation in 3D space on top of real footage. It might be tricky to understand all that, but hopefully I'll be able to publish it in the near future.

WEBSITE: WWW.CECKER.NET
& EMAIL: ECKER00@GMAIL.COM



abra-cadabra

Trppl Johnson is an up-and-coming hip hop artist of **ABRA (African Bred Recording Artists) Tribe**, involved in the music industry for 5 years.

How do you promote other artists through your indie record label, ABRA Tribe?

ABRA Tribe is a collection of African artists with a common goal and purpose. Our promotion is based on a cooperative of ideas and suggestions of projects, including live shows, affiliations and collaborations to get a wider audience, one that you wouldn't normally get when you are just promoting your own work.


Any recommendations of up and coming artists to watch?

We have our prime artist **Jusa Dementor** who just released his single "African Air Horn Dance" and has been nominated for various awards - **Kora Awards**, **Southern African Music Awards (SAAA)** and most recently the **African Music Awards (AMA)**. Along with Jusa and myself, (*Promotions Manager*), our team includes **SimZ** (*Public Relations, A&R, promotions*), **Barney Kawai** (*Finance Manager, A&R*), **J.Smarts** (*Marketing & Design*) and **Dizzy Dee** (*Affiliate Artist and Researcher*).

What are you working on at the moment and what are your plans for the future, as well as your work with ABRA Tribe?

I as an artist am working on a single to be released early 2010 and also an E.P compilation to be launched together with my website (*trppl.com*), featuring collaborations with other up-and-coming artists.



USA  DEMENTOR

African Airhorn Dance

www.airhorndance.com



www.airhorndance.com

www.jusadementor.com
www.airhorndance.com
www.rymezmusic.com
www.myspace.com/kmusicgr
www.reverbnation.com/trppl

Photo - John Smarts

SUPERNOVA EXPLOSION



Theodore Mander, New York-based CEO, Designer and Creative Director of NevaeH Jewelry.

How long have you been designing and making beautiful jewelry?

I have been passionately involved in fashion and loved wearing jewelry my entire life through the influence of my mother and her friends, although it wasn't until 2006 when I took jewelry design classes at GIA (Gemological Institute of America) that I truly discovered my ability to express my personal style, creativity, and love of fashion. I was so intrigued that once I got my Jewelry Design certificate, I went on to study Gemology to further my understanding of Gemstones and Diamonds which gave me a much greater capacity as a designer.



Tell our readers about black diamonds. They sound intriguing.

I personally love Black Diamonds because of their versatility. Not only does black look beautiful by itself but it compliments other more vibrant colors, creating stunning contrasting effects. It is also a great Gemstone because it can easily be worn every day with any outfit.

Black Diamonds are natural polycrystalline Carbon crystals found in alluvial deposits in the Central African Republic and Brazil. Their natural color is black or dark grey and they are more porous than other diamonds. Long baffled by their origin, scientists now have evidence that these charcoal-colored gems are formed in outer space. Stephen Haggerty and Jozsef Garai, both of Florida International University, analyzed the hydrogen in black diamond samples using infrared-detection instruments at the Brookhaven National Laboratory and found that the quantity indicated that the mineral formed in a supernova explosion.

How did you get started selling online and do you have any suggestions for any of our readers who would like to sell their creations online but aren't sure where to start?

I actually started by creating a MySpace page to showcase some of my designs and the more exposure they got, the more interest I was generating. One of my friends saw a ring I had designed and asked me how much it would cost to produce it. I did some research, spoke to some Jewelers and Gemstone dealers, came up with a price, got a deposit, and made it happen. I later took a photo of that ring, put it on the MySpace page, and slowly but surely I started generating more and more sales and repeated the process until I had a collection of images from various works. At that point I bought the domain (www.nevaehjewelry.com), taught myself how to do basic HTML programming, and created a webpage. My best advice to people who would like to sell online is make sure your website is user-friendly, convenient and easy for people to purchase your product from. Make sure the page is a good representation of the image you are projecting, and drive as much traffic there as possible.



Do you make use of networking sites to boost traffic to your website?

I have been making use of the social networking sites since the start of NevaeH Jewelry and enjoy developing new methods of promoting our products and brand through the websites. I also find it amazing that I now have friends and fans all over the world which would have been MUCH more difficult if sites like MySpace, Facebook, and Twitter did not exist.

Who wears your creations?

I have a very diverse clientele who all share the appreciation for fine craftsmanship, who like to look and feel good. At NevaeH Jewelry, we have something that can appeal to all tastes and lifestyles. We make simple traditional pieces and we also make extreme, over the top, and modern jewelry as well. I have had Christina Milian, Bella Saona, Shiest Bubz, Siri Tollerod, Un Kasa, Aztec aka Tec Diamonds, Don P, Cause, Nova, and others wear my jewelry, which is a blessing, and I look forward to working with many more people in the future.

What is your absolute favourite ever of your own creations?

I put my heart and soul into everything I make and as an artist it is a pleasure seeing anything go from the depths of my mind to physical reality. Anytime I can make somebody happy and can help them feel good about the way they look is a joy to me. I have so many amazing ideas which have not been produced yet but I would say one of my favorite creations is my natural Fancy Pink and Black Diamond pinky ring because I was given the center stone by one of my mentors who I love. It was also the first model of my most popular style so far.

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The Classic Collection

14K BLACKENED ROSE GOLD GRADUADO RING WITH
A FANCY PINK DIAMOND AND FANCY BLACK DIAMONDS

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What have you been up to lately and do you have any exciting plans for the near future?

I am working on finishing the new website which will be amazing and really take our company to a new level, making our collections available to the public through the web, and will be a better representation of our company and how we have grown. We are also going to be launching a line of sunglasses, and will be working on expanding our distribution to an international level, selling our jewelry through stores around the world. I am also developing a series of charity events which will be amazing and a lot of fun.

Staying busy, creative, and loving what we do!



Christina
Milian

Pop-Up's
winter cover
girl is putting
the finishing
touches on her
fourth album.
Meanwhile
titled Dream
in Color due
out in 2008.

BACK IN
TUNE!

Christina Milian in Star magazine

WWW.NEVAEHJEWELRY.COM

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WWW.MYSPACE.COM/NEVAEHJEWELRY

FROM THE FLICKR COLLECTIVE

The first in a regular feature of awesome images submitted to the Sublime Rush Flickr group by artists from all over the world



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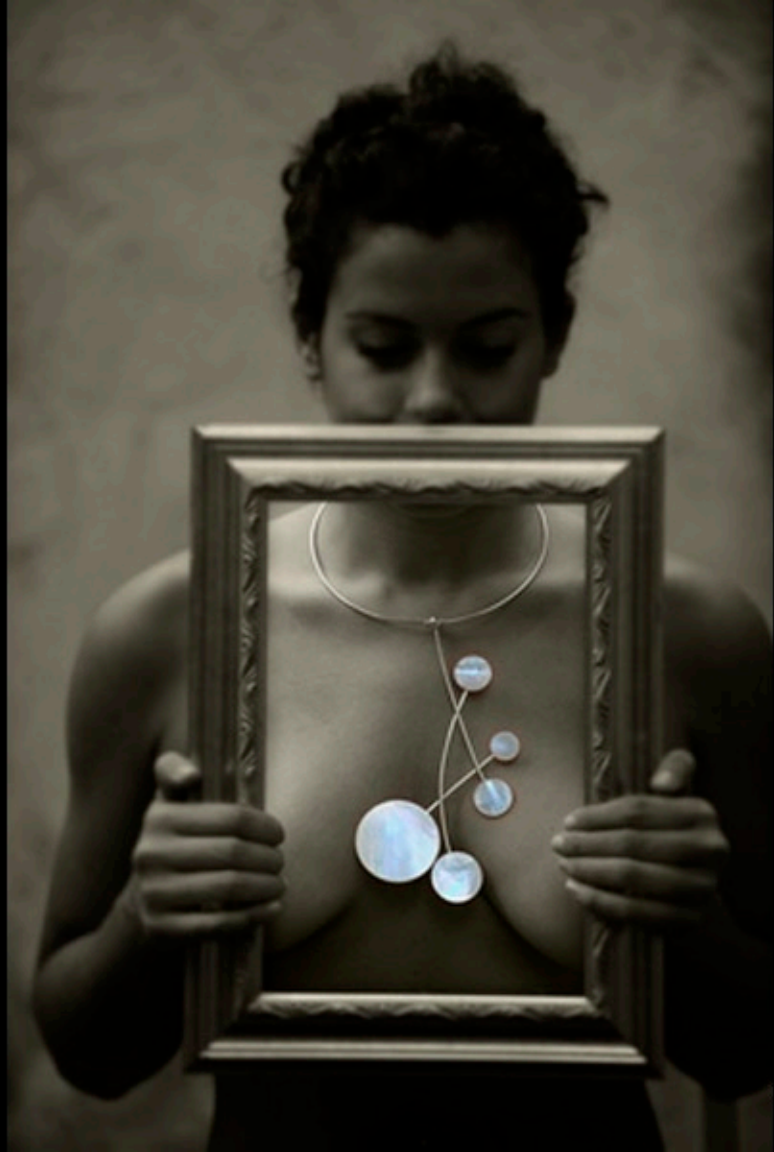
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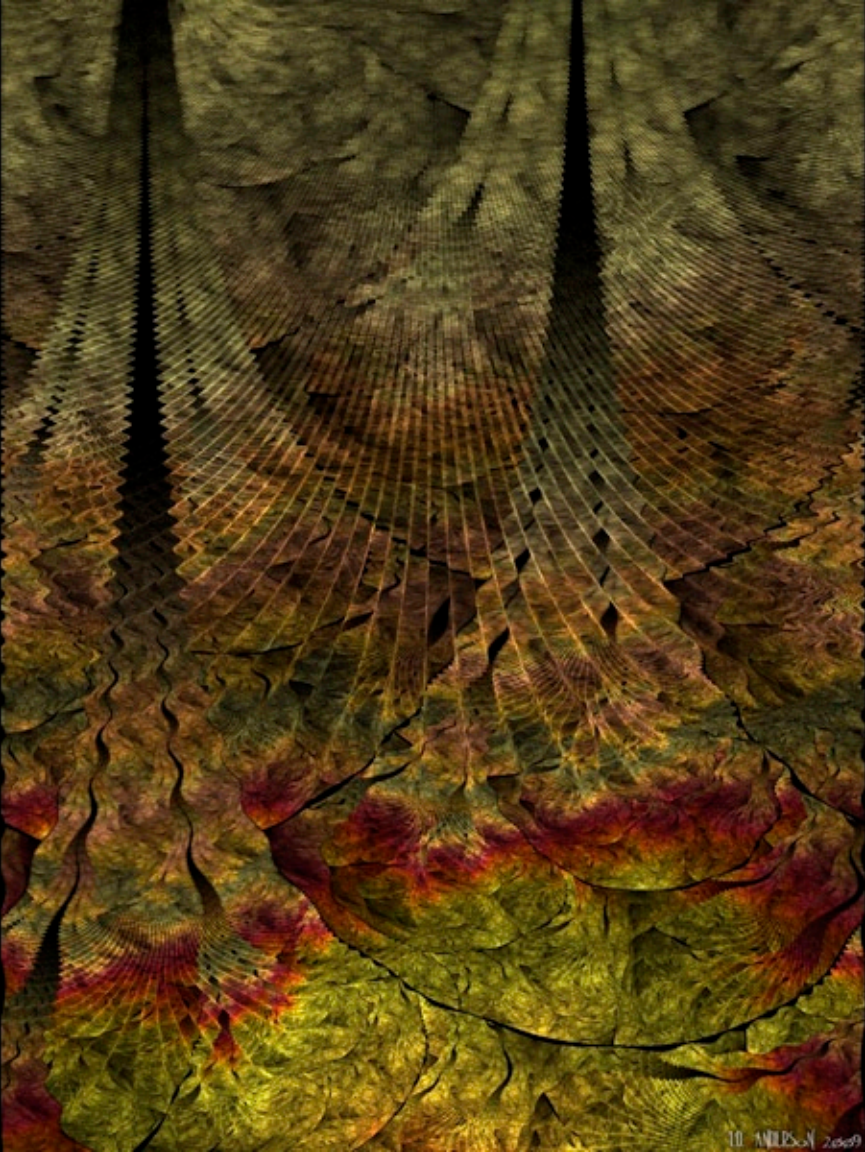
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Musicians, visual artists, models, performers, photographers, writers, film-makers, alt entrepreneurs, designers, tech-addicts, actors, bands, fashionistas, journalists, webmasters, mistresses and anyone else under the umbrella of independent arts, culture and entertainment (even other magazines - we're allies, not competitors), get your face, your work and your words in Sublime Rush. You know you want to.

Content Providers

You should already have started promoting your own work before you ask Sublime Rush or anyone else to promote you, and you should send links to at least one place online where your work can be seen and identified as yours. If you plan to submit photographs that you didn't take as part of your contribution (for example, models or bands), you absolutely must have permission from the photographer, and you must provide crediting information including the photographer's name, website and email address. I will contact photographers and other artists whose work has been submitted by someone else to illustrate a contribution.

Layout Designers

If you have experience in typesetting, layout design and graphic art, and would like to create beautiful pages for Sublime Rush, get in touch and send a link to your online portfolio as well as at least one other place where your work can be seen online and identified as yours. Once the content deadline for an issue has passed, Layout Designers will be contacted with a brief summary of the articles available for 'adoption' and will have a short period of time to claim an article to work on.

Interviewers

If you have experience interviewing subjects for web, broadcast or print media, preferably with the ability to create a finished article from an interview, get in touch with at least two relevant samples of your work and a link to at least one place where your work can be seen online and identified as yours. As contributors send information and are accepted, Interviewers will be contacted with information about the subjects and will have a short period of time to claim a subject to interview.

Other Bits

There is no set limit for how many Interviewers and Layout Designers can be kept on the books, but please only volunteer for one of those positions if you are reliable, have a genuine interest in being involved in the project and can work to tight deadlines.

Depending on the level of interest and the amount of available time when the magazine is being put together, it may not be possible to contact unsuccessful applicants. Please be aware that magazines are often built around features, themes and concepts, so while not all contributions will be relevant at the time when they are first offered, some may be more appropriate for future issues.

ALL Contributors, Layout Designers and Interviewers MUST be over 18!

At this stage in the magazine's development, work for Sublime Rush is undertaken on a voluntary basis.

If you've read this far and are still interested, send an email to Tanya at mail@sublimerush.com introducing yourself and your work.

You can also contribute your visual art at www.flickr.com/groups/sublimerush/