SUBLINE RUSHAGAL Independent creative passion



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www.sublimerush.com . mail@sublimerush.com

a RockstarVanity Production

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Sex + Death

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lnk

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Fin

Love Sublime Rush? Want to get involved? If you're an artist, designer, journalist, writer, or [insert creative title here], click your way to the end-y bit and find out how you can spray your awesome all over our pages



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Kate White and Morgana Creely will be returning in issue 005.

JULY-SEPTEMBER 2010



letter from the

As you flick through the pages of issue 004, you may notice a subtle theme. From websites filled with beautiful images to artists showing their paintings in interactive exhibitions to the use of rather unexpected canvases and materials, there are many ways in which art can be shared and appreciated.

A long(ish) time ago, getting your art out there was sometimes difficult and often expensive. And then came the internet, filled with tools and opportunities, just waiting to be used and jumped on. So now we can show our work to the world for next to nothing but it presents an interesting breed of unrest...

What if you put your creations out there for the world to see but no-one looks? A scary what-if and one which must be faced head-on and beaten into submission. Simply putting you work online doesn't guarantee anything. The art to master is self-promotion, and this takes not only a good eye for opportunities but also time. Lots and lots of time. And effort. And perhaps most importantly, a serious belief in your work and in yourself.

If you work outside of mainstream media, the beginning of your journey may be an up-hill struggle so keep your eyes open for opportunities and platforms from which to present your work. Initially, you may have a fight on your hands, but it's a fight worth having.

So be prepared to work like crazy and kick serious ass.





ISSUE 004>>

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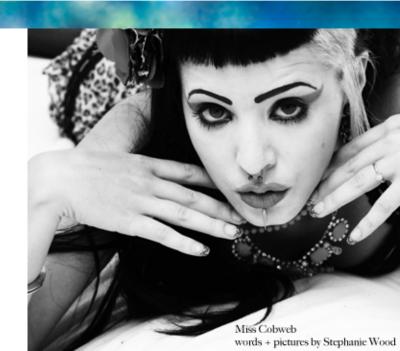
from Sex + Death, a Sublime Rush exclusive

OGYAN

alt lifestyle, fashion and fe photographer Stephanie We talks double standards, hypocrisy and for some, keeping your means keeping your ink under v

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Lets face it, these days most people of the younger generations have some sort of piercing or a tattoo, even if it is just pierced ears or a little flower tattoo on their hip. Body modification has become hugely popular in recent years but unfortunately not everyone's attitudes towards it have developed so progressively.

While I spend my spare time adventuring as a photographer, I still have a regular old day job. The day I started, I was given a list of rules about my appearance. I knew I would have to wear a uniform but I wasn't quite anticipating the rules regarding the rest of my appearance. They wanted me to look clean and not smell - well, of course - but then the body modification rules started.





Only one stud allowed in each ear

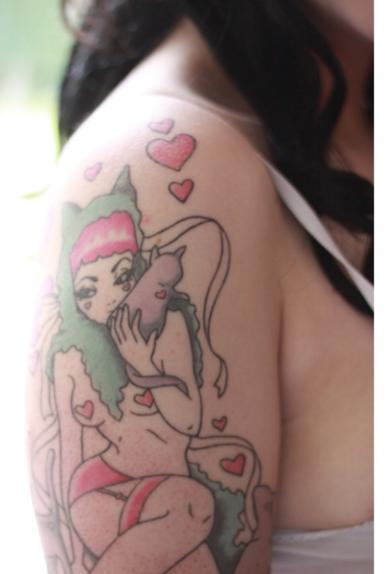
A small nose stud is acceptable

No visible tattoos

No other visible piercings, specifically not tongue or lip piercings

Natural hair colours only

I was immediately taken aback by these rules. I have eleven piercings, 5 in one ear, 3 in the other, a nose stud and a few other none visible piercings. By their rules I would have to take out 6 of my earrings. Not going to happen. I told my manager there and then that I wasn't prepared to take my earrings out or change my nose stud to one which is smaller and without a gem. He agreed that this was fine, he had hired me knowing I wore them and therefore...



...couldn't ask me to ren able was because it is ve not accepted. When I s studs, lots of multiple ea who seemed to have vis the uniform the compar of this company had de as he had realised that t

Then things starte purple hair, a younger g colour. A young girl sta management warned he because if she wears jus member of staff is a you everywhere is tattooed. and no one has blinked about theirs. There see start a job, it is acceptal

<< Bam Bam Blue



nove them. I realised that the only reason small nose studs were acceptery common in certain cultures and it could be seen as racist if they were started meeting other members of staff I noticed a sprinkling of other nose arrings, a monroe, some bright red hair, and that the only member of staff ible tattoos was actually the manager as I could see his tattoos through my provided. I found this interesting, it seemed that while the big bosses clared such strict rules that the manager at this branch had relaxed them they didn't impact on our ability to work.

ed to change. While a near retirement age member of staff was allowed girl was told she had to dye her fringe from purple to a more natural arted getting more tattoos, including small ones on her hands, and er about them. Another girl is forced to wear her jumper all year round ther shirt her chest tattoo is visible. And yet, the most recently hired ng man who is extensively tattooed - his hands, neck, arms, pretty much He has stretched ears, nose piercings (with rings, not studs I might add), at his modifications despite the female members of staff being warned ms to be a bizarre double standard that if you look modified when you

ble, but that you can't become more tattooed or pierced once they hire you.



I understand rules for health and safety, huge earrings can be caught and pulled out, same with very long hair, but I do not understand why it is that work places can discriminate against body modifications, yet if they racially discriminated, law suits would take place. Yes, someone is born black, or gay, and we have made a choice to be modified, but it does not affect our ability to work, just like being gay or black doesn't.

At my old job, I was a supervisor. I had hair every colour but green during my five years there and no one ever complained or claimed it was inappropriate. In fact, there were plenty of older ladies who complimented the brighter colours. My team were positive and enjoyed their work, and they worked incredibly hard for me, almost because of my different-ness, not in spite of it.

My partner is heavily tattooed. He is finishing up full sleeves and has his hands tattooed. When he got his last job the first thing he did when he walked in the interview room was roll up his sleeves and reveal those, in a subconscious move. When he got the job he was told that it was at that moment they started to think they had the man for the job. He had walked in, and without realising it told them - you know what, I may be tattooed, I may have hair down to my waist, but this is me, and I am an excellent worker. There are those who seem to understand that body mods do not negatively impact on work, but on the flipside, while this respected university hired him, he has even been turned down by the likes of McDonald's because he has refused to cover up his ink.

I have to wonder if, to a certain degree, the problems with bod also a sexism issue. It seems that it is more acceptable for a man to be tatt is tattooed people judge her, and assume she is 'cheap' or 'trashy'. I remen with burlesque performer Anna Fur Laxis on a beach which lead to people and staring at her tattoos, and yet, my boyfriend can walk around fairly co tattoos on show and only get the odd glance. Even those of us in the alt of admit there are still prejudices within our community against heavily mod see them as less feminine - but would you really tell Sabina Kelley, pin up of she isn't feminine? Sure she has full sleeves, but she is also a 'girly' girl.

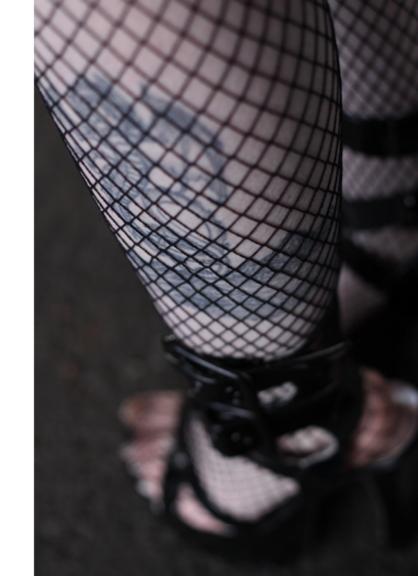
Body modifications, whether that is a different hair colour, tatter anything more extreme is a personal choice, one that should not be judged generation. In the 60s, older generations (then) criticised the hippie ment the new attitudes towards sex, and yet it seems to be this generation that a with our own. Of course this is a generalisation - there are plenty of older embrace body modification, Prince Albert is long retired!

In the real world, the reality is that we face discrimination at every turthat will not hire someone because of a small stud in a lip, but there are also as if the alt crowd is the elite, I have no tattoos and have seen the alt scene not being 'alt' enough, when surely the point of the alt scene is to embrace as different by the more common members of society.

y modifications are tooed, yet if a woman ober a photoshoot e literally gasping mfortably with his formunity have to ified women. People extraordinaire, that

oos, scarification or I by an older with long hair and are repeating history people who have

rn. There are those so those who behave push me away for anyone who is seen

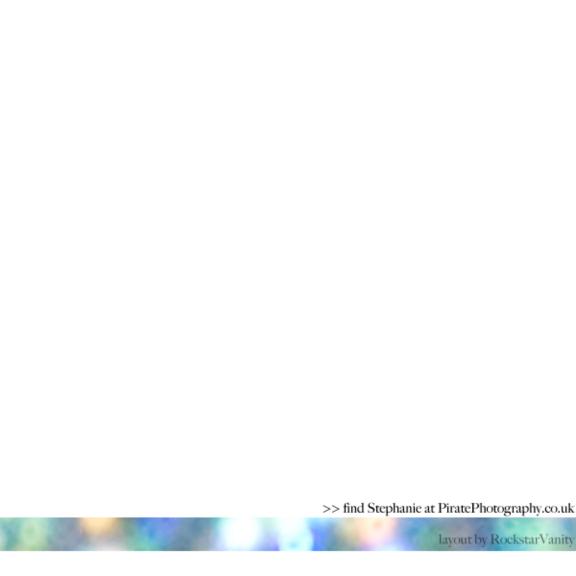


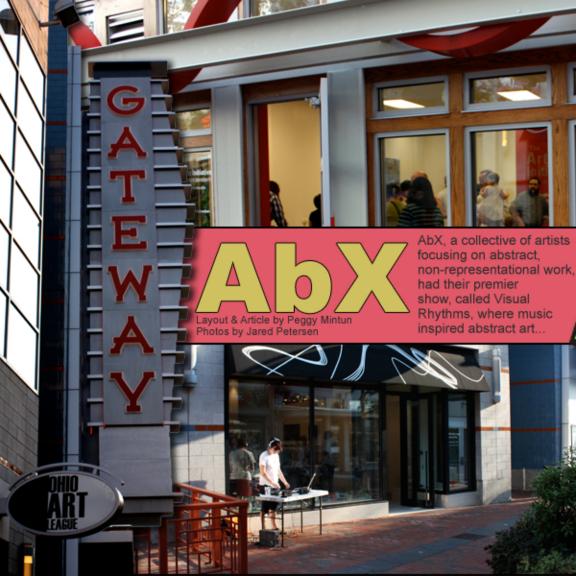
We must stick together. Why? Because it is so important to support causes like that of Sophie Lancaster's family. She was killed because of her appearance and it needs to be accepted that that is as much of a hate crime as a white man killing a black man because he is black. I am sure you, like so many others, have known alt people to be abused physically and mentally because of their appearance. Almost all of us will have experienced this at some point in our lives since discovering counter-culture.

Encourage others to understand that a modification does not make you scary, or threatening, that you are in fact, a lovely person who just so happens to have tattoos on your face or a variety of rings in your lips. Only we can help people accept us through gradual encouragement, so we must make sure the alt scene has a positive appearance and encourage the media to see us differently.

Technically, it is against the law for people to discriminate based on your appearance in the work place...

Technically.





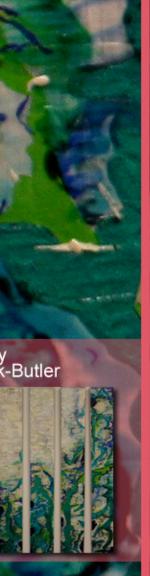
























Curator: Stephanie Rond.

Founder/Organizer: Juan Carrera.

Event Music: DJ Moxy.

Venues: Ohio Art League and OSU Arts Initiative.

Graphic Designer: Ryan Mowry.









Sex + dea an exclusive concept series from erin haight [with artist's commentary]

We find our model caught in a precarious situation, locked in a graveyard, alone with no one there to hear her cries for help >>

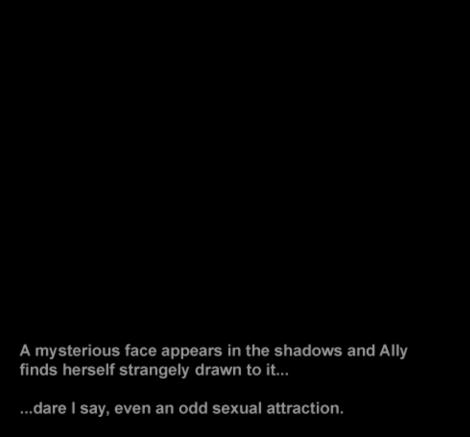
ath





She is hearing sounds, and seeing things that may or may not be there







She embraces the mask, becoming oddly intimate with it...



She finds herself trying to pull away from the character but she cannot break away and becomes a part of it...

She must get away.





Suddenly she is left in the graveyard alone with no one around and you can sense her sadness, the abandonment, the rejection...





This sadness becomes too much for Ally to bare...







Photographer: Erin Haight www.erinhaightphotography.com



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Jewelry Designer: Joann Van Sant joannvansant@sbcglobal.net

Model: Ally Grace http://www.modelmayhem.com/860265

beyond the di

written by Sarah Z. with into

It is often challenging for an artist to find new venues to display their art, or to find a receptive and open-minded audience for modern, cutting edge work

Artists can contact galleries and art museums to ask about available programs in their area. This is a good way to find out about juried exhibits, and other exposure opportunities.

gital forum...

erjections by John S. Zielinski

Our local museum, the Muskegon Museum of Art in Muskegon, MI has regular 'Salon' events. At the Salon, artists are encouraged to bring their new work for an evening of fun and socializing with other artists.

Volunteers work quickly to hang whatever pieces artists bring in. This is not a contest or a juried event, so it's a guaranteed opportunity to have your work shown. The Museum provides free refreshments and wine, and it's a well-frequented event. In this laid-back environment, artists can get a variety of opinions as well as helpful constructive criticism from their peers.

With this statement. They are fun events and they are great ways to get your work seen other than just in a digital forum. However, with every good side there is a bad side. If you are new and starting out get used to the fact that other artists can and will be pricks! Open yourself up to criticism and take the good, bad and the down right shitty in stride. Don't take it personally in any way. I was once called a pornographer by a little old man for displaying a photograph of Sarah's back-side in her panties. I might have taken that poorly if the old fuck hadn't kept coming up to stare at it!

We would like to see these types of events pop up more often and in other regions. As the Executive Director of the MMA told us, "The Salon program is something that we are very proud of and should definitely be stolen by others!" Offering a venue to inspiring artists can help create unparalleled creativity and excitement.

John: I think it would be great if this concept caught on everywhere! If it isn't available in your area, suggest it! Grow a set of artistic balls and make it happen!



It was events like this that gave us our start. We didn't feel like 'artists' per se. We just liked making cool pictures, and wanted to show them to other people. After a few Salons, we felt like artists, too, and this motivated us to work much harder. Since then, we've had our work shown in multiple juried events, and have taken top prizes. The problem with juried events is that you are often subjected to overly traditional venues or jurors. Some art show jurors don't even like photography, let alone photo manipulation and other 'cheap trickery'

We've encountered many, many people that really only see beauty or interest in paintings of flowers and sunsets. Our area (Western Michigan) has a great interest in art, but most of it is still pretty tame material.



John: Sarah sells herself short on this one. Her photo of a Red-neck and a prudish wife who just don't get each other damn near ran out of the building in horror! It was awesome and everybody that read our local newspaper had to look at my nipples! Someone once wrote "Art is subjective. What one person finds beautiful, another may find complete shit.

Deal and move on!

Last year, Art Prize came to Grand Rapids, a metropolitan area about an hour away from us. It was the largest art contest EVER, with a first prize of \$250,000.00. People entered from all over the world, and artwork was displayed throughout the city – in restaurants, bars, museums, churches, public buildings – even on top of the bridge that covers the Grand River downtown. The art was diverse and excellent – and it was a big hit. Art Prize will be an annual event now, and hopefully this will stir up some new blood on the art scene.

John: Seriously, look up Art Prize! I've never seen anything so cool in the art world!

In the mean time, we've explored other options. One of our most recent ventures is handling the art for local night club, Club Envy. This club has dancing, comedy, big name concerts, hula hoop contests, you name it. They are going out of their way to be trendy and cosmopolitan in an area that really isn't. We were fated kindred souls!

Prior to their grand opening, the owners of Club Envy asked us to submit art to be hung on a long brick wall running the length of the club. We did, and after getting to know them, we were asked to be curators for the club – selecting artists and their work, organizing and hanging displays, and planning and implementing art shows. It's been a lot of work, but has given us some perspective we wouldn't have had otherwise.

For instance, it's DAMN HARD to jury an art show! I almost feel bad for some of the jurors that have rejected my artwork. It's a big job, and it's hard to be unbiased and open-minded, it really is. As with everything in life, it's been a learning experience. We would encourage artists to seek unique venues like this in their area to partner with. This element worked for Art Prize, and it worked for us with Club Envy.

John: I LOVE having art in the club! It's a great way to get insight into our work by people who wouldn't normally see it. Promoting, Judging and hanging the Juried Exhibit was a damn nightmare. I was to the point of wanting to jump onto a piece of art with the hopes of it impaling me during the hanging of the show. I will say that we gave people a chance to hang their work at a cool venue and the gratitude was overwhelming. I am glad we kept going and I just didn't say "Fuck it!"

Another great opportunity for us has been showing our work on deviantART.com. Where else can you post your new work and two minutes later you're picture is a favorite of somebody from Poland? What a heady feeling and a great way to share with our global community! Talk about out getting a broader perspective – it's not your just your local 50-something art connoisseur that thinks they know everything about classic art. Its people with all sorts of life experiences that know what they like. After all, isn't art the language that surpasses all borders, boundaries, and barriers? You don't need to speak the same language when you communicate with art.

I have seen some magnificent work on dA, showing me elements of how people live thousands of miles away that I never would have been exposed to.

John: I'm a dA whore, bitches!

In closing, we want to emphasize that putting yourself out there any way you can is the best way. If nothing's happening in your area, make something happen! Our next venture is to have our own art show with other likeminded creative types.

Much like what we did at Club Envy, we are going to be different than the many, many boring shows we've attended. We'll have metal and blues and hard liquor and nudity and violence. By God, we like it that way....

Sarah Z

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global glamour at Z1V1ty.com



Zivity is all about art and glamour, from overtly sexy bombshell blondes to characters created by a team of artists and given life by quirky alt fashion models. Before you read any further, I want you to know that Zivity is not about pornography and never has been. It is about sexy, beautiful, glamourous and yes, even naked and hothothot.

But not pornography. If you're unsure as to the various detailed definitions of pornography that can be found on the internet, there is a world awaiting you, if you're that way inclined. But Zivity is not to be found there.

The site was created by Cyan Banister (CEO, Founder & Editor-in-Chief) and Scott Banister (Chairman & Co-Founder) and before I had ever visited, and long before I joined, I saw a few mentions about the site having been started with venture capital from 'big business'. The way the site has grown without losing integrity demonstrates that art and business, art and money, can co-exist in a functional, and refreshing, manner. And therein lies the quality for which Zivity can be decorated with the Sublime Rush medal of Alternative Creative Passion.

Sublime Rush had a chat with Cyan about what makes Zivity special...





When you set Zivity up, did you and Scott make a decision to be open about not only your sources of funding, but also about your backgrounds in business?

Yes, we wanted to be completely open as we wanted people to be assured this wasn't a fly-by-night company and that Silicon Valley entrepreneurs were taking a crack at new an innovate

ways to try and help art like ours to flourish

It makes perfect sense that ANY business, online or offline, needs money to start up and money to run, yet so often that side of things is kept very hush-hush. Zivity is unapologetically open about their artists and models making money from the site and actually encourage a sense of competition for other users' dollar-backed votes which, in turn, become royalties paid out to the artists.

What inspired you to choose that system to pay artists, rather than simply buying photosets from contributors?





Zivity is a 10+ year dream of mine to bring dimension to photography - aka, bringing it to life. When I first came up with the idea, social networks, tagging, sharing, etc didn't exist on the Internet. Photography was flat and often didn't include a back story or personality. I longed to be able to connect with the artists and to learn more about why they do what they do. What was the day like when they shot that photo and why did they choose that outfit? Do they drink coffee or tea? I feel that in order to get this level of interaction, we had to take a serious look at figuring out a different payment model.

Also, when you are buying sets up front, you have to pass on 90% of the sets submitted or more and even then you are taking a gamble on overall performance of the sets. When you do this, you also limit the amount of content your site can have, which doesn't scale. We hope to be the platform where everyone can flourish, be discovered by a new fan base, celebrated by existing fan bases and hopefully make money along the way.

As we grow, our artists grow.

One of the best things about Zivity, from the point of view of an artist is that we still retain ownership of all the images submitted.

Yes, this is very important. As mentioned above, when buying sets, sites require more ownership as they are taking a risk on how well the set will do. Often you'll see sites ask for exclusivity or assignment of copyright for a payment. To me, this means you are giving up your archive. It is my dream that Zivity will push artists to create more work that will become valuable to them for years and years to come. I want to see our artists become entrepreneurs and strike out making businesses of their own licensing and leveraging their images. We want to be the catalyst and the inspiration to shoot as often as possible for this purpose.

We want you to be in control of your artistic destiny and to create an archive that you can use for years and years to come.





Was that the plan from the start?

I knew I wanted to figure out new an innovative ways to reward photographers and models and create a community around their art. I certainly had no clue as to how to do it when I started. Through talking to artists, we came to this conclusion with their guidance. We always strive to learn more from the artists themselves.

The photographers, models and other users are warm and welcoming. Even the element of competition is fun and friendly. There are a lot of sites out there for models and photographers to show their work, all with varying degrees of artistry and explicit content. What do you think sets Zivity apart from other sites?

Our community is special. I think it started as a combination of our recruiting efforts and has been maintained by the voting system. They feel that they are part of the production >>>

>> as the third magical piece. They help buy and fund art. It is important to us that we grow this community slowly and carefully so that we don't destroy what is so special about our community.

How we edit our photography sets us apart. We celebrate a lot of diversity in styles, sizes, age, etc. We strive to help up-and-coming photographers as well as existing more professional photographers.

And there's also our customer support. We are a small team, but we strive to do our best and to be as transparent as possible. We want our artists to know how everything works and remove any mystery.

What are your plans for Zivity's future?

Right now, my number one goal is to reach profitability. Once this happens we can get a lot more creative and pour more resources into our development and marketing. We're so close. For every 1000 subscribers on Zivity, there's 50-100k in vote revenue for our artists, which is pretty phenomenal. Our fans love Zivity.



You can find Zivity online at:

Twitter.com/Zivity MySpace.com/Zivity Facebook.com/Zivity

If you would like your very own invitation to 30 day free trial at Zivity (and how could you not?), send an email to **mail@sublimerush.com** and an invite will be winging it's way to your inbox very soon.

Artists featured in this article:

http://zivity.com/models/larana http://zivity.com/models/tararyze http://zivity.com/models/bradell1437 http://zivity.com/photographers/texstar http://zivity.com/photographers/dcmarsh http://zivity.com/photographers/underh2o













Have yo goldfish bow pre-launch p gorgeous nev boutique),] and in that to the stari technically,

so many intr girls who wi there, to the buy their gi amusing star who obvious1 that appeali u ever felt like you're in a
1? I have. While shooting
hotos at Miss Dixiebelle (Edinburgh's
burlesque- and retro-inspired
had to accept that on that evening
shop, I was going to have to get used
ing. Not too much of a problem, as
it wasn't me being stared at.

ow of Miss Dixiebelle attracted sigued passers-by, from the wide-eyed all no doubt apply for a Saturday job me men who now know exactly where to irlfriend's birthday present, to the ses of horror and disgust from people by didn't find stunning corsetry all ing...or maybe it just looked like a soo much fun for them.



lose yourself in nostalgia for an era pinnacle of glamour and beauty (even i



glamour was obvious then and when I just how perfect everything was; how sly appealing it was as a place to that so many of us view as the f we didn't experience it first-hand).

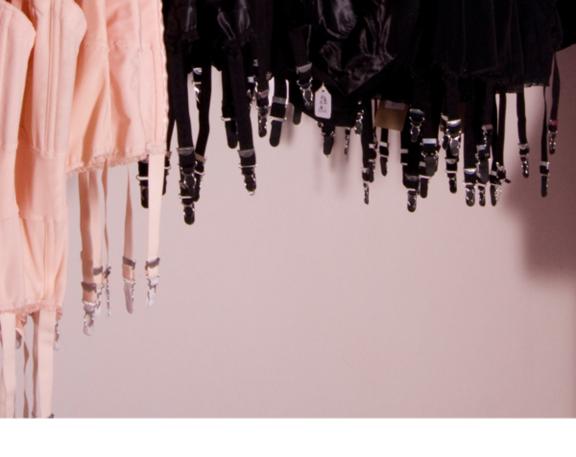


The wonderful leather and glass bar serving as a check-out counter, along with the dressing table and gorgeous wooden wardrobe (genuine vintage) and the collections of pin-up pictures in frames add to the sense of being lost in time and feeling quite happy to be lost.

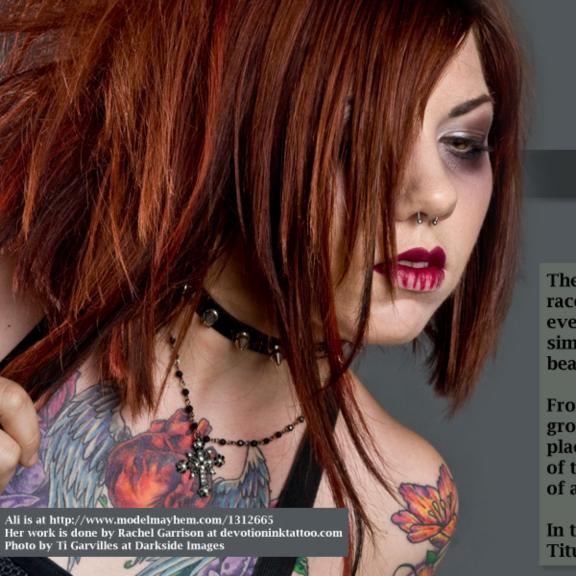


So it was with a lingering glance and a (tired) smile, I left Miss Dixiebelle after four hours of a one hour shoot.

And therein lies the magic - you will fall in love and you will not want to leave.



Find Miss Dixiebelle at www.missdixiebelle.co.uk and at 19 Bruntsfield Place, Edinburgh





e history of tattoos is as colourful and diverse as the human e; people marking their bodies in tribute to experiences, ents and relationships, outwardly defining inner qualities, aply decorating the temple which is the human body with utiful designs.

m the conception of the image itself or of a idea which will w into something visual - the design of the tattoo, the cement on the body, the process of tattooing and the capture hese creations ink in photographs - there is art at every stage tattoo's life.

his article, we meet tattooist Gabriel Hunter and photographer as Garvilles, as they share their own stories and pictures...

6abries Sunter http://ra76.deviantart.com

This is a sleeve still in progress. It's on my friend Todd. He just had a son, Jude, and loves his family very much so he wanted to represent that. Around the wrist we did the birth date of his son. Above that are demons crawling from the depths and there is an angel there to fight them off.

I did a color portrait of Todd's mother for the angel. Jude is represented as the rose on the elbow. I encircled the rose with his name 3 times. There is a trinity symbol on the angels necklace as well - three for mother, father and child.

It's still in progress. Later we will finish wings and tie every thing together with a beautiful blue sky on the top. From darkness on the wrist to light on the shoulder.





Of course everyone knows and loves the artist Olivia. This is an angel version of one of her pieces. I can nowhere near draw sexy girls as well as Olivia but I tried...with a smile on my face.

This is on my friend Neil. He brought me the Olivia reference and I added the wings, halo and clouds, then turned everything to black and gray wash. I kept telling Neil he needed to be aware of who he sat in front of with a tattoo of a beautiful girl on his back...at least make sure they have pants on.

I know she is there to protect you but you can never be too careful.

This tattoo is on my friend Preston. It's for our friend Von. I have been tattooing Von for twelve years or so. He left Texas to go to Harley Davidson school in Florida. This is where he met Preston - they were both motorcycle mechanics. Von finished school and came back to Texas. He passed away in a car accident coming home from work.

Preston came to Texas for the funeral and we finally got to meet each other. I designed a skull out of the shape of Texas. Crossbones made out of a wrench and socket for the two mechanics and MANIAK across the top. Von and I spray painted back in the day. My name is ra76 his was MANIAK. We miss and love you my friend. Your name is still spoken.





This tattoo is on Von's girlfriend Mallory. She wanted to give respect and love to Von as well.

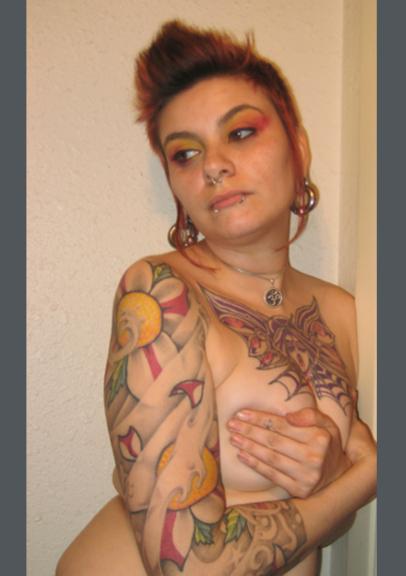
I designed this tattoo to spell LOVE with the heart as the O. The other letters stabbing into the heart to spell it out - to feel the pain of loss.

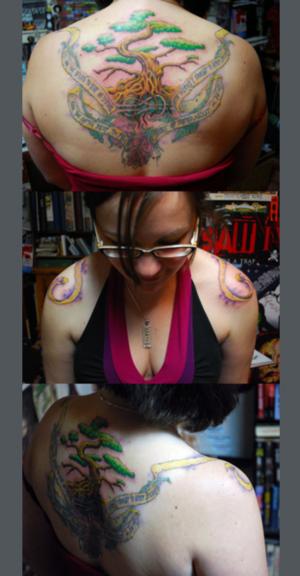
I didn't want to do something too big and wanted to still keep it feminine as Mal is very petite. I added a little graffiti flavor with the drips and splashes. It turned out cool on Mal's little gun show.

This is on my girlfriend Tami. She has always wanted a sleeve but I didn't want it to take away from her softness, her feminine side. So we came up with this design.

The flow of Japanese tattoos is so smooth and flowing, it works so perfectly. The flowers are a cherry blossom and sunflower hybrid. It's your skin - you only get one shot. It's good to pay respect to tried and true designs but always add your own flavors. I washed everything with black and gray wing bars and splashing water, hidden oms and stars as the petals of the flowers blow past.

I still have things I want to add to it. Her chest is still in progress as well. I love this picture of her that she took.





This is on my friend Korrin, Todd's wife. We did the flowers a little over a year and a half ago. It's dried roses and on the tattered scroll is lyrics by My Chemical Romance. We were going to tattoo a grave yard scene with the moon shinning.

I was still working on the design and she became pregnant with Jude. So time went by and Jude arrived and what was going to be a grave yard is now bonsai tree. Life and death. Always inspirational motifs for tattoos. Hidden in the roots of the bonsai tree is a wedding knot for Todd and her.

We are going to add a beautiful blue sky behind the tree when I see her next. Still girly and yet still representing for lost loved ones along the way.



I am Ti aka Darkside. I am a photographer based in the Northeast USA - Maine, to be specific. I started my journey into photography at the age of 13 and for the next 6 years after that, I studied and practiced photography extensively. At the age of 20, I let 'life' get in the way of my art, and took the next 10 years off from art and photography.

Fast forward to 3 years ago - I kicked myself in the ass and got back to making art. The 10 years I took off did shape the direction and focus (pun!) of my work. In that time, I discovered my love of tattoos, the joy of getting tattooed, and the beauty of art on skin. I also developed an even more intense love and appreciation of horror and other macabre arts.

These things coupled with a serious FPS gaming addiction and the balance of family and married life have shaped me. They things have driven my artistic vision, direction and conceptual process.

This naturally leaves a lot of my work outside of the 'mainstream appeal', a fact that actually gives me great pleasure. My goal, my desire, is to continue building my body of work, but doing so my own way, and making content that actually means something, and appeals to me.

So if it's pin-up, horror, retro-kink, tattoo portraiture, alt fashion, conceptual, theatrical or just cool by my definition...you may see it in my portfolio, proudly done my way.

Lord Byron - model, Burlesque entertainer and choreographer - with his tattoo artist Jen Moore.

You can find Lord Byron at www.myspace.com/lord_byron2000

See more of Jen's work at www.sanctuarytattoo.com/jen





Chad Chase, a tattoo artist who has worked on me. Find him at www.venomink.com

This is Coopa, Tattoo artist and singer

You can find him online at www.myspace.com/coopacreations





Model, Strange Beauty Bombshell with her tattoo artist Aaron Karp

You can find Strange Beauty Bombshell at www.strangebeautybombshell.com

See Aaron's work at www.pinsandneedlesportland.com

Model One S Jes with her tattooist Lee O Gorman

You can find Jess at www.modelmayhem.com/1027582

See Lee's work at www.waynestattooworld.com





Model One S Jes again with Bill Rhine, also at Waynes Tattoo World Model, Tattoo Betty Tattoos by her boyfriend Brian Sodano who you can find online at www.myspace.com/ghostshiptattoo





Trina is a piercer. Her tattoo work is by Coopa www.myspace.com/coopacreations Danielle is a piercer www.myspace.com/bbstattooco



strength and eleg

photographer Erin Haight captures the grace and athlect

for more information about the b





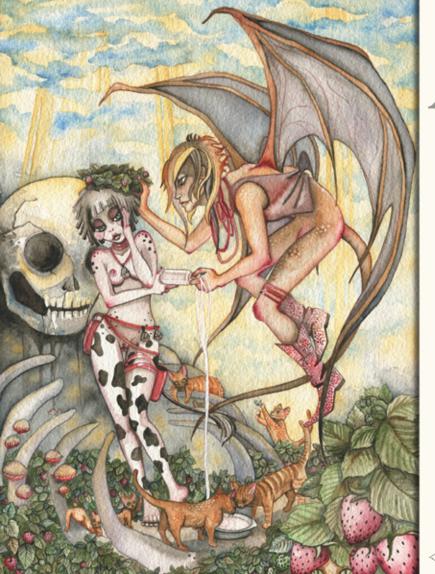












An

Gillian Alexiel, a.k.a who lives in Bostor from 300 lb. arche matter, which is so She tells us about

Where do you go for your waterco

Inspiration comes to I have a capricious at The collection of ide A diary of my relatio My day is complete of

<<<milk

Exploration Of Action and Reaction An Interview with Lolita Agogo Interview by Peggy Mintun

Lolita Agogo, is a brilliant watercolor artist n. Although she paints on a variety of things, s to Converse sneakers, her style and subject metimes dark and disturbing, remains constant. what inspires her, her symbolism, and more.

et your inspiration lor paintings?

me in a stream of consciousness manner, tention span so the work becomes a narrative, as, the exploration of action and reaction, nships to my experiences and restraints, once I put pencil to paper.





The themes of your dark and are full of How much research planning your work Research is limited to phy

symbolism is personal, m theme is dark, I may be ha full of faults and contradi something dark without p express love without som and fragility. Death fright fatal flaw of the superhero though, each painting has art, sketches, and hastily s

What influences do popular culture?

Music especially! I get hypartists. Fashion. Graffiti. I although I don't have an egaddicted to tw shows whe that no one can prove the and strange monsters. The my heart for mythology,

<<<fever

work are somewhat symbolism. 1 do you put into

rsical references. All the aybe selfish. If the wing a dark day, but it's ctions. I can't create playfulness to it. I can't e loathing. Blood is life ens me. I admire the plan every work a corresponding line cribbled notes.

you draw upon in

oed on meeting new

love design too,
ye for creating it. I am
re they hunt for things
existence of, like ghosts
ere is also a special place in
fairy tales, and cartoons.



polite society>>>



Are your inspirations current, or do you draw a lot on the past or what is perceived about the future?

The inspirations are usually current. Immediate. There are elements of the past and future that I use, but I tend to fix them into the modern era because that is how I relate to them. I enjoy splicing the line between humanity and animalism. Which, in essence, is related to time through modernization



and technological progress. That is actually a theme I'm currently exploring. I'm calling it 'the Reclamation', which sounds more epic than it is.

How did you get into painting your characters onto shoes? Do you have a preferred brand that you paint on?

This is actually my husband's fault. He skateboards and Nike dropped a skate shoe line up in 2002 with limited editions and kept the hype up for about 5 years. It started a renewed fever in shoe collection and customization. I was just a Converse wearing fool so I wasn't very supportive of this obsession. One day he says 'why dont you paint on your Converse?'. I hadnt really thought about it so i tried it out and loved it. (continued on next page)



(continued from last page)

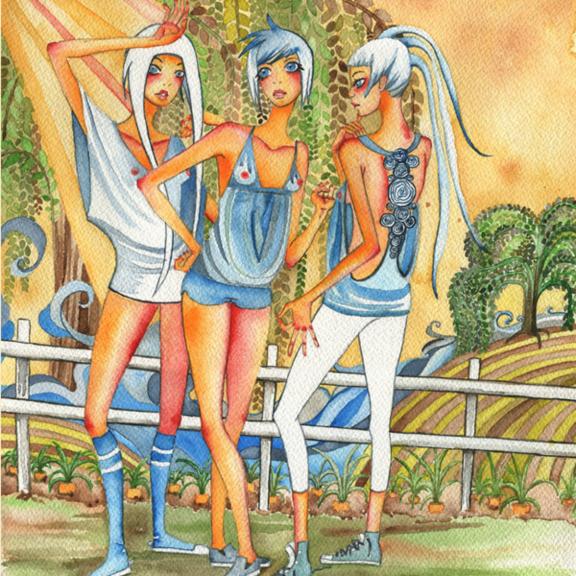
Painted shoes may seem tacky to some, but there's love and individuality therein. I feel strongly about customization! That's shoe philosophy. Support for the handmade products! I will paint on any shoe. I think it's just that Converse are so easily accessible to everyone.

What is the art scene like in Boston for the independent artist?

I wish i knew! I'm definitely not where I need to be locally, especially with how easy it is to access more of the world via internet. It's difficult to build up the bravery to put myself out there. I am becoming more confident.

Do you have any big plans coming up with your art that you want to talk about?

New shoes. I am working on adding a blog and shoe information to my website Lolitaagogo.com. Also a comic called *The Exorcisms of Danny Faintly*. It's probably the culmination of my obsession with those aforementioned ghost shows!



THE ART OF GETTING THE

vivere non est necesse, navigare necess

I

What is travel exactly? Doesn't the best part of travel take place even before one gets around to packing: the detailed planning, the imagination of the trip to beat all trips? That is when travel is at its most delicious, when it is pure aroma - without the sore feet, stolen wallets, airport inquisitors.

It is also there that we confront ourselves

- that we see who we are: by what we need to escape, and what embrace. Differences are spreading, the world keeps changing. Much of our need to travel is conditioned on the sense that God or one of his corporate henchmen has a big eraser - or if you like - many small erasers - and he is busy wiping out large swathes of the world, so we'd better get there while we can.





This seems a fair moment

to point out that while the delicious scent of travel fills some nostrils with the je ne sais quoi of real thrills, it simply terrifies others. That is to say, there are many for whom the whole notion of getting lost in the world, of going further, of that secret something unseen hidden around the bend holds no interest whatsoever - quite the opposite in fact. It terrifies them. Is it possible that they are the sane ones, and we are not?

Still and all perhaps we ought to try to be fair.

(One of those ghastly injunctions mothers have handed down since time immemorial. The world is manifestly unfair, everyone knows it, and anyone with half a head and half a heart flees the room where such nonsense is being uttered like the Holy Grail: the beginning of travel.

Better to be honest than fair. So here it is:

The great majority of people we visit in our travels never go anywhere - by our standards. If we journey to Africa, Latin America, Asia, the majority of the people we meet are landesmen, townies, city denizens: they never go anywhere for a v. simple reason: they can't afford to. And if they somehow got a windfall off a dead uncle, they couldn't get permission from the relevant authorities. Where they live is very matter of fact - they know it like the back of their hand. So who exactly is leading the exotic existence? You already know the answer to that.



II

The entire world is either sitting at the Café Paris or is on the way past. Or so it seems as we take up our morning perch. There is the distingué Irishman - "My grandfather was Solicitor General in Canada, perhaps you've heard of him" (he rattles off a name) - who behind the nicely turned cravat and manner gives off a slightly debauched air.

What's he doing in Tangiers exactly? He's taken up residence here for mysterious, undisclosed reasons. Was he run off by his family? Left a few skeletons behind in the closet in a Paris boarding house? And the bulky American one seat further away, whispering to him about art deals on the cheap. Artists and travellers flit in and out. Plus the "colorful" characters in jellabas, known from all the guide books.

Plus the everyday Moroccans who pass by, all with interesting tales to tell. Not so many tourists these days, so everyone is keen to talk to draw out the experience. We meet our friends from the nearby art gallery, and engage in a long discussion of identity and perception. We have found the one spot in the world from which we don't have to move. Stay here, and let the world come to you.

A word about jellabas - also spelled djellabah - the traditional hooded cloak worn in Morroco. I like watching the crowds to see who's wearing one and who not. Not a lot of younger people wearing them, at least in Tangiers. It's mostly the older fellows, fifty and up. It's a statement, obviously. But what is it saying? That's the hard part. The younger men and the teenagers tend to be dressed in the typical gear of the urban average, a cheaper version of what you see in New York, Madrid, Marseilles.

But the women, that is a different story. Here Islamic modesty - the veil, the partial veil, the flowing gowns - younger women have taken to it with zeal. Very few dresses in Tangiers, a mini-skirt comes as a shock. Interesting. What does it all mean? What conclusion can be drawn by this speculative tourist? Best not to conclude anything at all.

III

One always remembers the lost or never-taken photos. In my case, stolen at the border of Argentina and Brazil. I remember the hundred foot tall sand dune rushing up to the roof of the church in Garupaba and the bird at Iguazú, who flew down out of the tree to eat out of my hand. I was headed to Buenos Aires with photos of Paris. I was going to try my luck selling them on the streets there. I never found out if it was a good idea or not.

IV

Why go anywhere? What is the point? Where are you going? I destination? The world is more and more restless, more and determined to escape, without knowing why it must constant somewhere else, preferably somewhere exotic. Where are we escape to?

What spot is there to go to, that someone else hasn't alr that one of our ancestors didn't set out from three hundr hundred thousand years ago? Three millennia: nothing at a all go back to the grasslands of India? But what will we arrive there, with two weeks of clothes on our back, the tourist guide pointing out all the right local spots with deals, our laptop and GPS, what will we find? We will fin are bored very quickly, the cuisine is monochromatic and happens in that part of the world. Perhaps that's why the forefathers, left several thousand years ago, if not soon we stick around long enough, long enough to get really bo notice that the natives are studying us, that we are the

Please notice what happened when the truly extraordinary when the waters rose and flooded the city of Prague: the stood around in a huff. Their vacation had been ruined. C believe it? Can you believe that the waters rise when I as

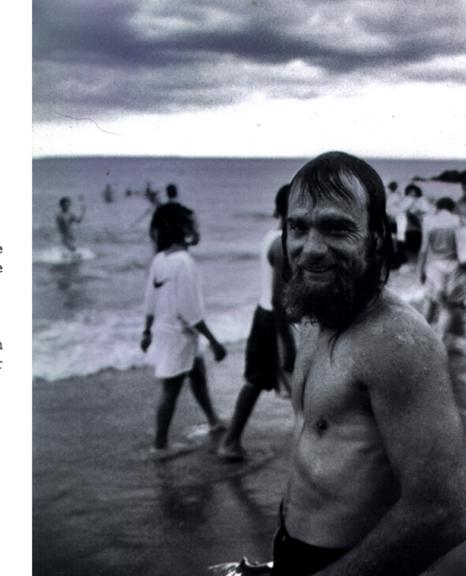
incomprehensible ones.

What is the d more tly go going to

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The French tourists were unable to sit in the cafes and bite their nails because, sacre bleu, the cafe was under ten feet of water. (Well, of course you could, but it would be a very different and perhaps compelling experience.) Meanwhile in the zoo thev were attempting to lift the rhinos and elephants out via pulleys. A decent, humanitarian effort, save that one of the elephants wasn't going anywhere. He liked it where he was. Perhaps the idea of such an incredible high tide was appealing to him. Fascinating and terrifying. He wouldn't budge. In any case, elephants can swim, we all know that. But he didn't. And then, shockingly, at least for the Czechs, they applied all the cool and methodical decision- making of the modern world and they shot the elephant dead.

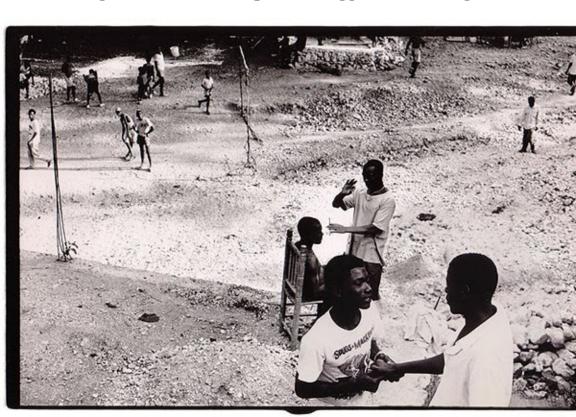
I don't understand this at all.

The stated reason, very logical, was that the elephant might have floated down the river and come ashore in a neighboring town and created havoc. Tourists don't create the kind of havoc that locals everywhere detest? Have you ever been to Rome or Venice?

Really, I don't understand why
the pompous tourists weren't shot
and thrown into the Danube. The
elephant and the imaginary
small town that he would have
terrorized can fend for
themselves. Hell, they might have
taken a liking to each other.
Imagine that, an elephant walking
through a small town in the Czech
forest! The children in that
village would tell of it forever.

V

Each trip revolves around one moment. The entire trip is a one minute or ten - no one knows how long it lasts - becauback into our skin. It can happen anywhere, and possibly happens the breakthrough occurs, when our defenses are down is no explanation for why this happens at one point and no



saved for and planned with it in mind. It lasts precisely use the whole point is getting out of time and getting nappens more often to some than others. It is the moment "Time and Relevant Dimensions in Space" fall away. There at another. Something overpowers you.

I remember walking in the hills above Port au Prince. Something in the openness, the kindness of the people broke me down. I felt like I had walked into their lives - for a moment.

An illusion, no doubt, but a beautiful one.

In Morroco, south of Tangiers, Hercules' Caves. The ocean rushing in, the cave walls damp to the touch, mud under the feet making for slow going. Light refracted through the mist creating a veil around everyone. Couples talking privately, a few people daring to go as far towards the mouth of the cave as they could. Our cab driver who approached the rearing, tumescent ocean as if it were the entrance to the mosque - he stared respectfully, in silence.







from Tits McGee by Aida E. Reluzco

l like me. I suppose, in this sense, adjectives have always been a and distrust for the plus-sized; running away from those hurtful abby, wincing at the use of 'husky' and 'obese'...

life been 'svelte'. Thin, skinny, slender—none of those things are

Once upon a time, weight signified wealth and societal importance, where someone who was pale and plush would be called Rubenesque or luscious. Thin, tan bodies were those of the common folk, people who needed to labor day in and day out, working hard in the sun. Hell, if it was the 1700s, I'd be lauded and praised as beautiful, for sure. You don't come by tits like these any day, no sir. I would have been the muse for many a fine artist, the trail of the paintbrush following my ample curves.

Sounds like a pretty sweet setup, if you ask me—though posing in drapery with no A/C sounds like a total downer. Not to mention what my mother would think - but I digress. Every dog has its day, and in this day and age plus-size is frowned upon, replaced by the trim boy-like figure of an athlete as the feminine ideal in all of its tanned, waxed and glistening glory.

As a disclaimer, I don't condone mal-nourishment in either direction—it's important to be healthy. Whether healthy means you're a size 5 or a size 14, it shouldn't matter. One must take care of their temple as we only have one, and as far as I know, it doesn't come with any spare parts. Overeating and obesity is a serious medical issue that should be addressed with a physician, in the same way you would treat Anorexia Nervosa or Bulimia.





However, losing weight because someone called you to the point of tear to make yourself feel he to be able to do the thir there isn't a perfect weight or hair color or shoe size as clearly.

Wherever you look, you being 'ample', if you wis constantly inundated we clothing stores that all you were mind a mother we nevermind the working these woman who have are forced to compare to up 15% of our population.

Even in our plus-sized look at are 5-10 sizes so display. And we wonded in art, on TV, and in mapples can never compared

were. It's tiring.

It is not something you should do
I you a cow or a pig or has degraded
S—it is something that you should do
ealthier. So that you have more energy,
ngs you want to do. The problem is that
ght just as there isn't a perfect height
te, but that doesn't come across nearly

bu will find the societal implications of ll. As an American woman, I am with advertisements, beauty magazines, praise and love the skinny woman. The has birthed three children, gal, muscular from heavy lifting; all of the helped constructed this proud nation themselves to lithe nymphets that make on.

l clothing catalogues, the models we maller or more than the clothes they er why self-esteem is at an all time low. usic is the constant reminder of how us ete with an orange. Or banana, as it

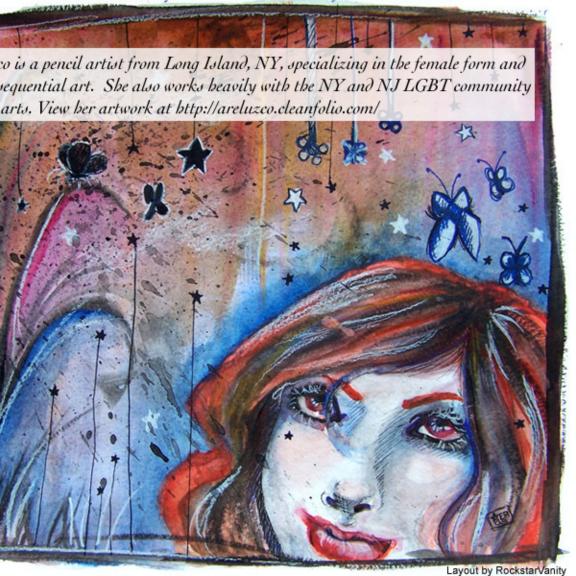


So, what do I do other than bitch about society and how I don't like it? Good question; still figuring it out. What I can tell you is that as an artist, there is a plethora of different body types to draw and paint, and each of them a learning experience. Primarily, my body has been my model, but women come in all shapes and sizes and I'm happy to draw them as such.

Does this mean I never draw thin people? Absolutely not. On the contrary, I enjoy drawing bones as much as I do curves. I am guilty of impossible proportions, and I draw them with pleasure. There is no wrong body type to draw or paint, but who I know is myself; my fictional ladies almost always have a huge rack on them.

But, hey. If you ever find a shirt reading "Itty Bitty Titty Committee" in 2x, be sure to give me a holler. I've been dying to find one in my "plush" size.







head art



Kat Sinclair and Philip Levine create on an unusual canvas...



What was the first piece of Head Art you created?

It was a silver and black head - like hair. It was the start of something great which I didn't realise at the time.

You and your head have shown up in press and media all over the world. Did you expect to become quite so talked about when you first started decorating your head?

Never at the beginning Over the 4 years I have

Never at the beginning. Over the 4 years I have done this I slowly realised that it was a little special but before that Kat and I just did it for fun.



How do people react to seeing your Head Art when you're out and about? A lot of people stare, others freak out and need to touch it, some just smile.

On your website, you are described as a 'tastemaker'. How would you define that term?

Well in the good ol' dictionary it is a person who decides or influences what is or will become fashionable. But for me it is someone always pushing fresh ideas, trying to make great things happen. You see that in my work.



Along with Kat Sinclair, Philip is working on an exhibition of their collaborative works and a book launch of 100 head designs in London, May 2011.



Find Philip at www.philsays.com

Philip is a cultural entrepreneur, co-founder of the collective Lazy Gramophone [www.lazygramophone.com], a couture arts and design label that supports developing artists by running a Dylan Thomas Prize nominated publishing label, gallery and events.

He is business developer for innovative ethical fashion designer Ada Zanditon's label [www.adaz.co.ukl and runs alternative club nights including Musicalifragilistic [www.themusicalclub.com].

Philip is also a partner at Two Penny Blue Iwww.twopennyblue.co.ukl, a creative agency dealing in brand, sponsorship and business development, production coordination and event organisation.

Find Kat at www.kat-kraft.co.uk

Kat is a face and body painter who also creates temporary tattoos, glitter tattoos, henna, Jagua, special effects and glamour makeup. As well as at a very long list of events, her work can be seen in the upcoming film "Hard Shoulder", and in a music video for "The Legion of Many".

Dead or Alive

Sculpture as an art form sits closely to alchemy, taking raw materials and binding them into something so much more than the sum of it's parts. From lead, comes gold. From clay, plaster and latex – imbued with magic from an artist's hands and mind – comes something both new and familiar.

Latex nightmares, miniature monsters, beauty created even from the bones of a creature that once breathed air...this tactile art straddles the blurred line between fear and beauty, life and death.





Evan Campbell

is a free-lance sculptor living in California. His interest in art started at the age of eight, and it would eventually lead him to the movie business.

Over the years, through different studios, he has contributed too many films and TV shows. His work has appeared in the films of Martin Scorsese, John Carpenter, Wes Craven, Robert Rodriguez, Quentin Tarantino, Michael Mann and Kevin Smith.





God of Witches Full head latex mask



Ge wi

Celebi

nfection

latin head painted th acrylic paints

ration ulpey clay sculpture



Still Life Roma plastalene clay

http://evanc.cghub.com http://evancampbell.deviantart.com



Raven You

...is an outsider artist from Pennsylvania. She is a painte creates jewelry, creepy home decor, and even has a line Christmas cards.

Inspired by nature and the cycle of life and death, her we described as a carnival of the bizarre. The bones and animin her jewelry and art come mostly from roadkill found a Pennsylvania roads. She skeletalizes and mummifies the her own.

The experience of gathering and preparing the animal re her maintain a respect for the frailty of life and cruelty Raven was recently featured in Time out NY magazine, the Book, and ABC Nightline. Her online store is called Dreadf Raven, and can be found on Etsy.

Dictorian Bat Ca

This piece features a hand restored vintage cage encrus with rhinestones, and a taxidermy bat with rhinestone e

r but also of Goth

ork has been nal parts used long remains on

mains helps of death. ne Regretsy ul Things By

ge ted yes





Mink Skull Purse

This piece features a real mink skull mounted on vintage velvet and surrounded by a victorian frame that has been mounted onto a handcrafted wood purse.

Occult Queen/ Heirloom Bat Necklace

This features real batwings and a hand restored estate locket that is encrusted with rhinestones. Locket is filled with the dirt from a fresh grave at a cemetery.







Mother Death

Mixed media piece created using real bird wings, legs, a resin coffin and has been mounted onto a painted canvas and framed



Bone F Created using r has been collect deer carcass.

Hereti Piece featur

mounted onto cross an Comes in a w

OWERS eal vertebra that ted from a roadkill







Autopsy

This piece features a creepy portrait painting and real preserved spine/vertebrae in a ready to hang shadowbox.

Dreadful Things by Raven at http://www.ravenofskys.etsy.com



Richard Sweet

is a British sculptor specialising in miniature monsters. He is currently working on a tutorial DVD for MiniatureMentor.com

You can see more of his creations at http://thebuild.daportfolio.com.

Here, he introduces us to his work and works in progress...



Undead head

This is generally how I start a piece, at the head. I've done this since I started for a few reasons. The first is it helps set the proportions of the body. It's easy to go in too fast, too quick, and the realise towards the end you've end up with a body too big or too small for the head.

I generally use scalpel cuts and needles for details like teeth and eye sockets. The other reason for starting the head first is it tends to be the most annoying part to sculpt, sometimes I can have good days where all goes well and for every three heads I sculpt, one will be to the standard I'm after. Other times I can sculpt for days on end and get nowhere.

Eventually this is going to be a mounted figure on a skeletal horse. It should be a fun project but will take a while.



Pariah

This has more of a robotic theme and feel. I'm actually going to have a go at painting this when it's finished.

The design and info behind this is quite dark. Basically a labotomized person has all of their skin and most of their organs and tissue removed before being covered with a mechanical body.





Interviews and layout by RockstarVanity



AOW Saurus

This is what a finished piece tends to look like. The reason the hands are seperate is for casting purposes, as well as a chnage in the weapons he can have.



The Energy Art Movement was founded in 2008 by a group of international artists with a unified interest in showing art

and creating a movement that exudes energy, whether in light, color, motion or form.

You can fnd out more about their manifesto, symbolism, events and members of the movement on their website, www.EnergyArtMovement.org

The following pages include an interview with one of their organizers, Giorgio Vaselli, as well as beautiful, energetic art from some of their most active members.

You have created a very unique group of artists to come together to s How did the idea for the Movement evolve?

I have been a long-time self-taught meditator, and perhaps due to this I have occasionally ver different altered states by mere accident. I was 18 when I drew my first energetic piece in 1998 visual experience of my torn-apart subconscious (those were some hectic times indeed). Such often happened to me while studying. Then a couple of years later I again fell into a deep alter and saw a giant infinitely complex energy vortex, resulting in my early painting "Vitruvian Vortone morning envisioning an energetic turmoil around one of my plants, giving birth to my pa This was all before I ever heard of Visionary Art, or known that substances can also induce such I still don't use). During that time, I remember thinking a lot about what may be "out there be perceptible reality.

I drew frequently during my younger years, mostly abstracts or copying Old Masters from the stumbled upon in antique shops in Budapest. Disillusioned with the prevalent art of our times Masters for guidance (since again, I knew nothing of Fantastic Realism or Visionary Art until 20 and traveled abroad, to immerse myself in great art worth learning from. There was one mode Dalí - who I found time and again: Boccioni. Among the Old Masters I had a number of mentor Bernini, whose magnificent art I have had the chance to experience in the Louvre and the Gall others. Early on I have realized that they have all taken art to a new level in their era through expressivity.

The third major factor came from my experiences at an art networking website. I believe that is mathematics allows it, such a prominent online venue must do all in its power to bring fairness which at the time was not the case - while clearly could not be in real life. This was mainly due metric, which is key to ensuring fair exposure. I have initiated a suggestion forum there that for ears (but eventually they did start a "fair exposure" initiative later on in 2008). My first idea the own art networking site centered around the premise of "fair exposure". Then I realized that no cared enough to collaborate with dedication, and my own web-programming skills were limited.

Then towards the end of April, I started feeling a very strong sense of calling, guiding me with "do something" for Art, which I have always loved above all im/material. Then it dawned on m do what I believe in the most - namely promote energetic art. By then I have got to know a nu such art, often resembling offshoots of various distinct historical styles, such as impressionism, expressionism. I started discussing the idea with some of my online friends for the formation o possess principles and a direction, and so the idea for the Energy Art Movement was finally both

hare their work.

tured into profoundly after such a very consciousness shifts red state by accident, ex". Soon after I awoke inting "Light vs. Darkness".

experiences (which yond" permeating our

various books I . I looked to the Old 08). I browsed books rn artist - besides rs, chiefly Rubens and eria Borghese among their energetic

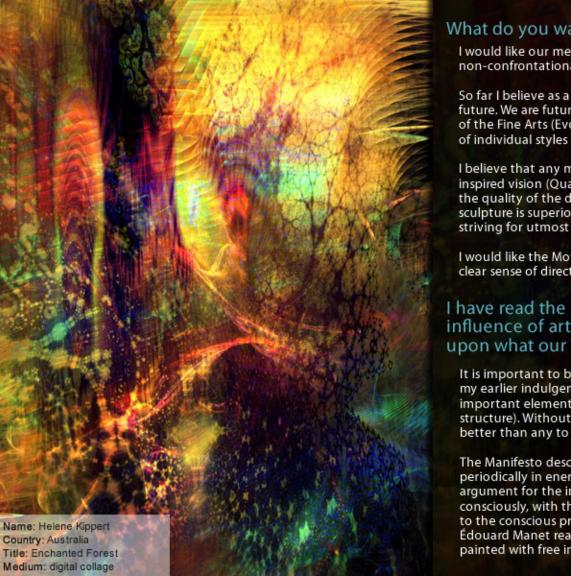
f programming and s of exposure to artists, to their flawed ranking bund seemingly deaf on was to start up my n-one I talked to really d.

a 24/7 intensity to e trivially, that I must Imber of artists creating surrealism, and f a group, that would 'n.









What do you wa

I would like our me non-confrontation:

So far I believe as a future. We are futur of the Fine Arts (Evo of individual styles

the quality of the d sculpture is superio striving for utmost

I would like the Mo clear sense of direct

I have read the influence of art upon what our

It is important to b my earlier indulger important element structure). Without better than any to

The Manifesto desc periodically in ener argument for the in consciously, with th to the conscious pr Édouard Manet rea painted with free in

ant the Movement to represent in the scheme of the Art World?

ssages to be revolutionary, yet non-radical. Heard, yet not loud. Influential, yet al. Clear, yet deep.

group we have lived up to our principles, which continue to materialize from the mist of the ists not because of our faddism for the progress of the world, but for the progressive evolution plutio). We embrace democratically both digital and traditional media, with the diverse set of our members on the common ground of energetic depiction (Varietas).

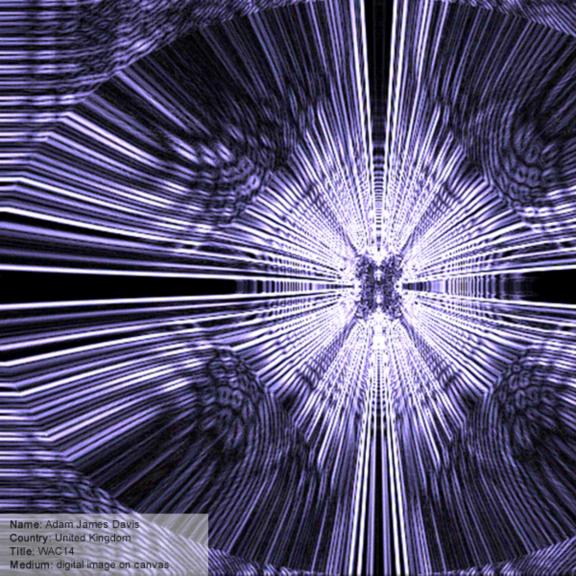
nedium is as legitimate as the artist makes it, by striving for perfection in depicting their litas). The materials and means of achieving it are only relevant to the point that they serve epiction. During the Renaissance (and later), artists debated endlessly whether painting or r, however the correct standpoint is clearly the equality of all visual media, on the premise of excellence in either.

vement to be seen as an arrow, not necessarily to be followed, but to be appreciated for its ion, and its modern principles resolving the yet unresolved, showing a potentially right way.

Manifesto of the Energy Art Movement, which explains the ists through history, but how does Energy Art intend to build artistic predecessors began?

e revolutionary when that is needed, but only with foundational roots. Perhaps it is due to see in the art of the Old Masters, that I have made giving credit to our historical roots an of the Manifesto - namely one of its two appendices (the other touching on its organizational roots of "reason", a revolution is blown away in the wind of time. So refined rational roots are grow our Movement from.

ribes these roots of reason, namely that artistic styles have culminated time and again getic styles, as further elaborated on in the aforementioned appendix, providing a historical importance of Energy Art. Today in the turmoil of our times, we choose to make this step again be purpose of a direction that historically has mostly evolved more gradually. This is analogous ogressive step of the Impressionists towards an approximative abstract form of art, due to lizing that many Old Masters - including Tiziano, Rubens, Hals, Rembrandt, and Fragonard - increase including Tiziano, to better radiate the impression of "the moment"



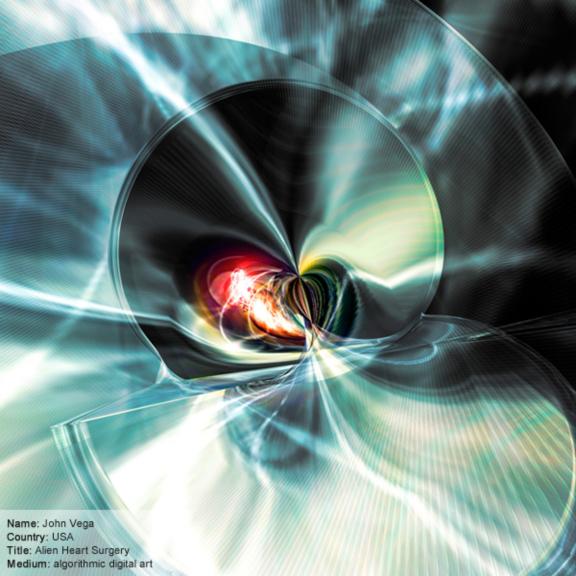


and to "get to the point". Analogously, our Manifesto reasons on a historical basis, that since certain Old Masters - especially Baroque - developed energetic compositions in their art, it must signify a progression, while our founding document also reasons on a logical basis why.

In addition to the periodicity reasoning, one must realize that the evolution is really the result of individual artists building on the work of their predecessors. So we recognize that many of our members may be viewed as pioneers of a new energetic direction of surrealism, impressionism, or else, and the Movement intends to merge these excellent unique artists into a cohesive whole, with a clear sense of direction, projecting into the future.

What does the Energy Art Movement look for/require in the members you accept into the group?

The Movement is not merely a club you sign up to or pay a fee to in order to become a member. (In fact we have no membership fee.) Instead we make a sincere attempt to select those artists for invitation who show a genuine dedication to their craft and to creating energetic art in particular - whether by self-realization or by the Movement's influence (which has had its signs already). Meanwhile we also welcome applications through the form on our website. Generally either Adam or I prescreen a certain artist, and we discuss with the other in case the conclusion is not clear. We fulfill this duty with utmost humility and much contemplation. We welcome artists from all walks of life young/old and educated/self-taught in any medium, who may feel in line with our principles. Upon acceptance, the level and nature of involvement is left up to each member.



What plans does the Energy Art Movement have for the upcoming months?

After our first exhibition in the Summer of 2009 in Canada, we had our second one in January of 2010 at the Murphy Hill Gallery in Chicago. The Energy Art Salon featured a wide selection of diverse energetic art centered around the We Are Connected philosophy, so relevant to our times. Our next exhibition will be in July at Gallery Fifty Six in Memphis with the theme "Energizing Radiance", where we welcome all energized and not-yet-energized appreciators to experience our art in person. We look forward to a bright future with further exhibitions, projects, and expansion paving the way.

Shown below on the left is the official emblem/logo of the Energy Art Movement, representing its three primary values: quality, diversity, and evolution.

The photo on the right was taken at the Energy Art Salon 2010, at the Murphy Hill Gallery, Chicago on January 16, 2010 at the opening reception.

From left to right: Stephen Holding (NY member), Giorgio Vaselli (Movement Organizer), Adam Scott Miller (Movement Co-Organizer)

Find out more about the Energy Art Movement at www.EnergyArtMovement.org.

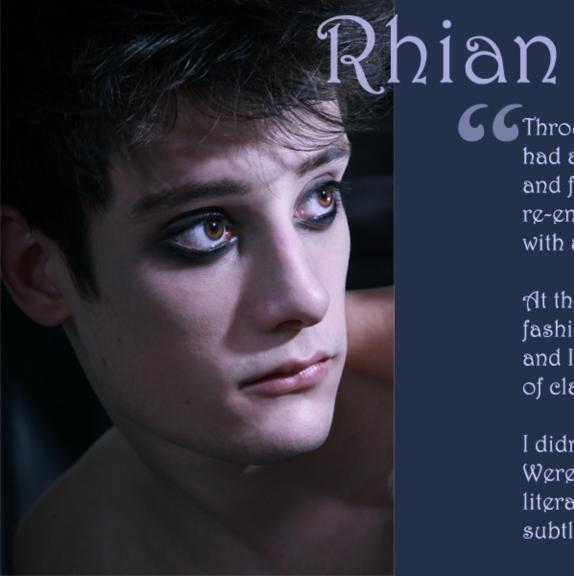






Dangath a full properties of the state of th

Model: Aaron Perks Make-up: Kristina Jade Stylist: Ihunna Photographer: Rhian Cox



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I didr Were litera subtl

says

ughout my photography degree my focus always been heavily influenced by literature airytales. I was on a constant quest to vision and re-tell the stories we all grew up and this love of literature has never left.

z beginning of this year Vampires were very onable, what with Twilight, True Blood etc, became quite captivated by this darker side assic stories.

n't want to shoot vampires so I fixed upon a wolf themed shoot. I didn't want it to be I though. I was very keen to keep the shoot e and modern with just hints of lycanthropy



I alway involve concept make to artists, their owhich

ed. I generally have a theme and a lighting of/colour scheme along with rough styling and up ideas that I will pitch to make-up stylists and models who then bring along all wn ideasand interpretations of the theme, we pull together/balance out in the final shoot

is aim for my shoots to be very open to all



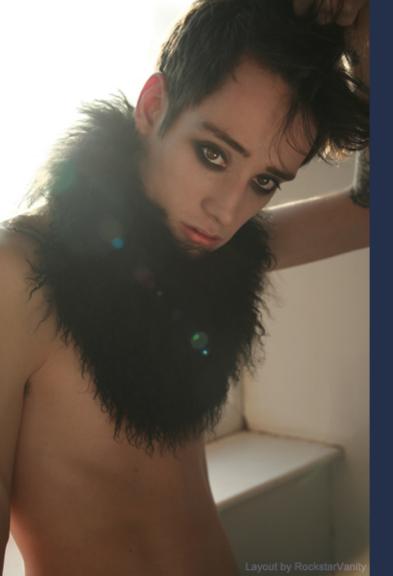
C We shot in a disused art room in a school. I am a great fan of location shooting - be they interiors of exteriors. I enjoy having that extra element to play with rather than a blank backdrop

The slight variance in colour and light came out on the day. I originally intended for the entire shoot to be artificially lit to resemble moonlight but the location had some very large windows and on the day the sun broke through the clouds just as it was setting. It was just to beautiful not to use





as a whole after the shoot, I felt that in spite of the contrast, the variance in lighting worked as werewolf transformations are dictated by the time of day (and month) so I feel it subtly draws upon that aspect of the folklore



66

์ f norg of her work at www.rhiancox.com

thian Cox is a 23 year old conceptual

ditorial photographer. You can see

he work of Ihunna, the stylist, can be

ound at www.ihunna.daportfolio.com 🦣

street chie...





Nasreen Sayid first started her Fashion Studies in 2002 at Batley Art College, studying BTEC in Fashion Design.

She then moved onto Pattern Cutting and Business Studies.

In 2008 she completed her degree at Bradford University and then decided to launch her own streetwear brand, focusing on womenswear...



Today she stocks her clothing in a selection of shops and online stores all over the UK.

Her creations are sold on celebrity fashion site, www.houseofmaffia.com, which is open to a wide audience of celebrities as well as every-day shoppers.



Her next step is to promote her clothing worldwide in major capitals of the fashion industry.

Off to a fabulous start, rising star Naz is destined for great things.

www.senseofashion.com/Naz www.houseofmaffia.com

STYCET, a disturbing in

Excuse me, I couldn't help but notice the look of (intrigue, disturbance, shock, green pre-vomit, you fill in the blank) on your face when looking at this work...

My name is John Zielinski and this is my art. If you don't mind, I'd like a chance to introduce myself and give you a little insight into me and my work. You don't mind? Sweet, bitches! Let's start from the beginning...

I have always had a creative side. I got my creative start in Graphic and Product design but wanted to find a creative outlet for myself. I chose Photography to unleash my creative demons and here is where we are now. Distorted look on your face and all. I started with a simple point and shoot, home-made lighting equipment and a desire to create something different. I've since upgraded equipment but the same desire to create something non-traditional will always continue. Where the fuck are you going?! I'm not done yet!! Get back here!

Difcess troduction to John Zielinski

I draw inspiration from current events, other artists, personal frustration and my own twisted mind. But mostly from my wife who continues to promote, challenge and grow my creative side. Sappy yes, but it's true.

I create what I create as a way to get people to see things in a different light, portray the world as I see it, resolve my own thoughts and fears, to push the creative envelope and maybe just a little.to piss people off. (The look on the Museum Directors face was fucking priceless!) But mostly it's for me. My wife will tell you "It's cheaper than a therapist!" I couldn't agree more.

As I continue forward, I want to continue to get better technically, portray thoughts/concepts more accurately and push the boundaries of what art is perceived to be. If I generate a few angry mobs along the way...so be it. Well, it was a pleasure meeting you and I hope you enjoyed this as much as I did. If not, then I cordially invite you to go fuck yourself!

Mortal Thoughts

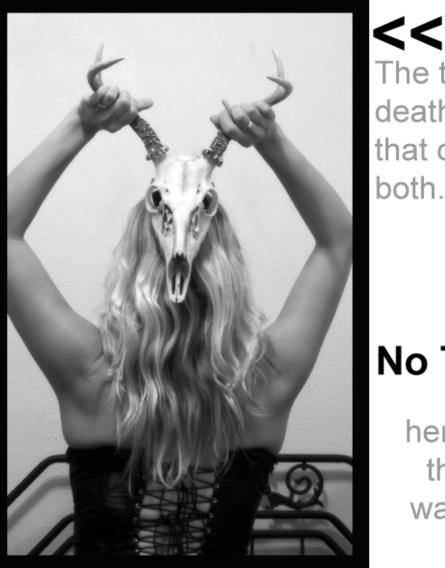
My own battle with mortality and what I leave behind.



Princess Sarah

She'll always be a Princess to me





Hur The two sides death and the that can be for the two sides.

No Turning

Is she herself or the the next roway there i ntress of life and beauty und in

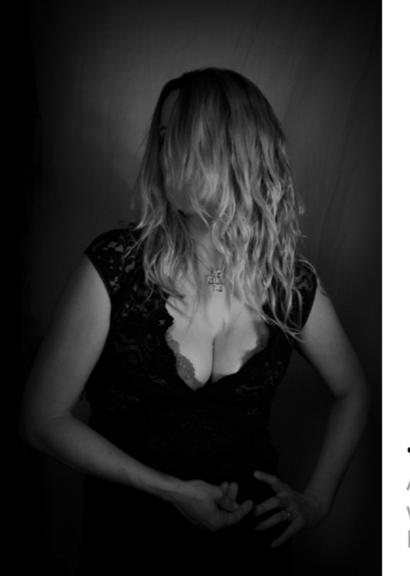
g Back >> going to off ne person in oom? Either s no turning back.





<< M

y Greatest Gift



Owned By

Inner strength in posed and pret

<< For Me

A powerful imag wife I simply add Need I say more

No-one >> sn't always

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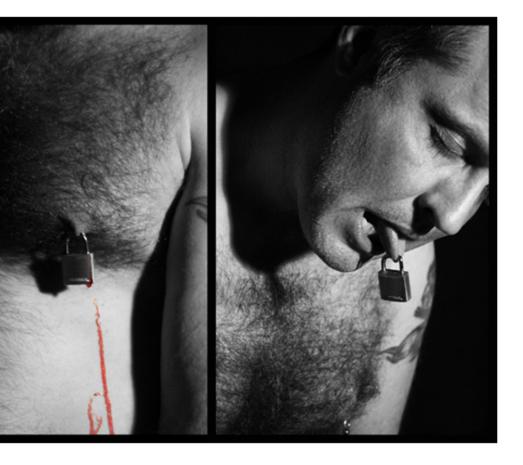


All that you have taken

All You Have Taken From Me, I Have Taken Back – Payback for lies, betrayals and just fucked up people that have taken more than they deserve from me.

All Your Love and All Your Secrets are Safe with Me

The lengths we go to, to protect the ones we love.





Adam and Evil

A modern take on relationships and togetherness. Personal perceptions of each other and ourselves.



<< Apparition

A ghost from the past. Beauty still, long after memories have been forsaken and forgotten. Her spirit lives on.

Longing >> For whom or what?



Layout by RockstarVanity

ilove all dark ar

Markus Fiedler, from Germany, is a self-taught artist with a passion for dark inspiration in good, old horror movies, like Braindead and Bad Taste, and gears ago as a hobby and found I had a passion for it. I love all dark and mosomeone asks me about my style I say, "I have no specific style. I mix every

nd macabre things

find Markus and his work online at m-m-f.deviantart.com

k, macabre and fantasy photomanipulations. He finds good music. He says, "I started with photomanipulations 5 acabre things - this can often be seen in my artworks. If thing together in my mind and look at what will come out"

Fleisch zu Stein

I have a little addiction at the moment to everything stone-related mixed with human bodies. This artwork is my version of it.



Roots of Mankind

I am still proud of this artwork. A vision of the future. Nobody knows what will happen to mankind or what evolution will do with us.





Damned King

A little play with colors and textures. I really love the result of it.



Bad Trip

This one is speaks for itself. Can you feel the pain?

Mad Scientist

This picture was done to show how my brain works sometimes and how I feel while I am working on a new manipulation.



Soul Collector

One of the pieces I love. Representing death collecting the souls of the dead.



WELCOME TO FLASHING PIXELS : BIOSHOCK

What makes videogames unique (and often, great) is choice. Unfortunately, more often than not that choice boils down to 'hey, you can either walk into a room and shoot some guys, or sneak into a room and knock some guys unconscious', or the much-hyped' morality system' in the original Mass Effect, which essentially allowed you to be either a borderline psychopath who punched people in the face at the slightest provocation, or the futuristic space-Jesus who treated all with love and kindness.

Either way, you were still spending most of the game shooting people in a variety of interesting ways. And that's fine. It's the bread and butter of modern gaming, after all, and it doesn't have to be pitched for the 'zomg I just shot that dude in the FACE lol' demographic*. But there are precious few games where violence is a choice that carries actual weight (the Thief series, for instance), or where characters behave like actual human beings (Heavy Rain, to a certain extent).

What Bioshock did that set it apart from the crowd, then, was to systematically and brutally deconstruct just how little choice games give the player most of the time. It's the 'but thou must' phenomenon. You have a task or an obstacle (the room full of angry men with guns, in this example), you might get a choice in how to approach it, but most of the time you still need to get it done to progress the narrative.

Most often, this comes from a supporting character on a headset or your character's radio; the Splinter Cell games in particular are notable for your playing a lethally skilled and determined American special forces operative, whose boss sees fit to call him every five steps he takes to tell him what he ought to be doing, as if he were suffering from short-term memory loss. But either way, you still have to follow the script.

Doing otherwise is tantamount to saying, 'hey, let's just sit in a circle and try to talk to the evil, face-melting aliens from beyond...

...the ken of man'. Support character says jump, you say 'Ooh, handy. Can I kill those mushroom things if I land on them?'.

Bioshock gloriously subverts this (needless to say, spoiler warnings and everything — it's hard to talk about what makes the game so brilliant without ruining the ending) in a number of ways. It's 1960, and by means of a plane crash over the North Atlantic, your character finds himself arriving in Rapture — a city built under the sea to be an Objectivist paradise. This is also worth mentioning; any game willing to seriously bring philosophy into it is worth looking hard at, and it wins extra brownie points from me for determinedly taking the hated Ayn Rand to task. By the time you get there, it's practically in ruins, destroyed by a combination of greed, envy, violence, unregulated genetic engineering, vending machines selling revolvers and a scientifically-interesting species of sea slug (don't ask).

It's still filled with the crazed and violent former citizens, and worse things besides — your friendly guide through Rapture is an Irishman with a broad (and somewhat unconvincing) accent, going by the name of (of course) Atlas. He talks you through the basics, like finding a weapon ('Now, would you kindly pick up a crowbar or something?'), and then directs you from objective to objective for the better part of the game as you get closer and closer to finding and killing Andrew Ryan, the mogul who created the city. As you get deeper into Rapture's mythology, though, it emerges that you've been being manipulated the whole time (a sensation familiar to any gamer who's ever taken a look behind the scenery), and that the phrase 'would you kindly', which pops up periodically in Atlas' dialogue, is activating a Manchurian Candidate style system of conditioning. He even adds insult to injury by mocking you for taking such a poor impression of an Irish accent seriously.

By bringing the things we expect in a game, and assume to be necessary artistic license, into the narrative, Bioshock creates something amazing, and subverts the player's expectations completely. If you were so minded, you could even call it one of the handful of postmodern games. I won't spoil what happens when you find Ryan, but suffice it to say that it's one of the most resonant and powerful moments in gaming history thus far. Themes of choice, freedom, and what it is to be a man.

Whatever Roger Ebert says, it's art. And what's more, it's good for games in general. The more you have gamers and game developers thinking about choice and linearity, the less likely they are to keep repeating the same mistakes, and the more interesting games will get, both to play and to write about.

Oh, one more thing. A game called Alpha Protocol was released a couple of weeks ago, to disappointing sales and mixed reviews. It's filled with bugs, occasionally wilfully stubborn in its determination to annoy the player as much as possible, sometimes nigh-on unplayable, and absolutely brilliant. I highly recommend at least thinking about buying it, on the basis that it allows the player an ungodly amount of choice in their interactions with other characters. It's the sort of game you can trade 'wait, that never happened in my game' stories about, and that's always worth rewarding.

* Which isn't just the unsupervised 14 year-olds spewing racial epithets and calling everyone faggots on Xbox Live, incidentally - the average British gamer is between 25 and 34, and if you're inclined to believe this MSNBC hatchet job, obese and miserable. I do think that as a community we gamers have a crippling immaturity problem. But that's another column.

... FEELING CREATIVE?

FLIP THE PAGE + GET INVOLVED . . .

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