

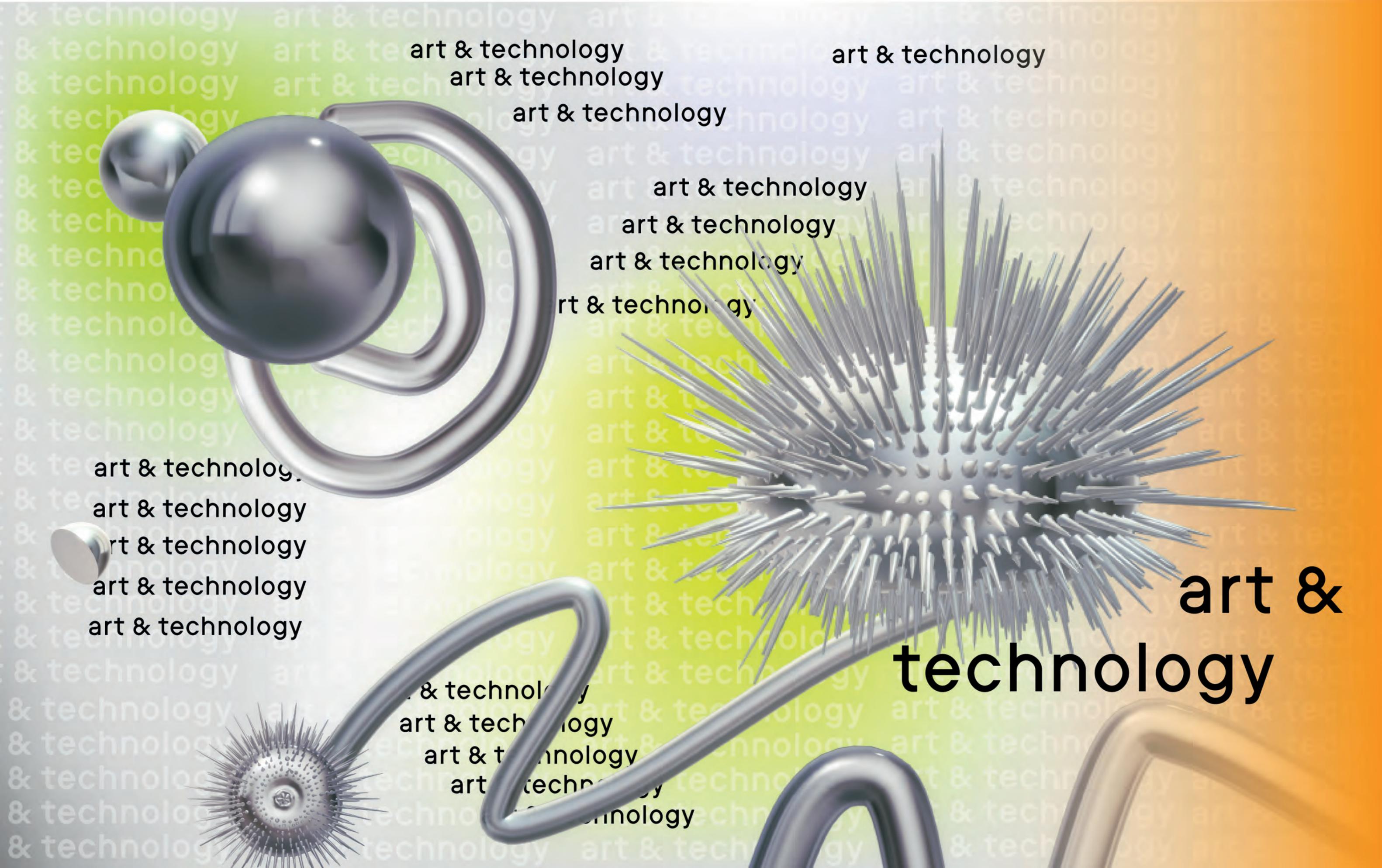
purple haze

004

/art & technology issue/

autumn - winter 2021





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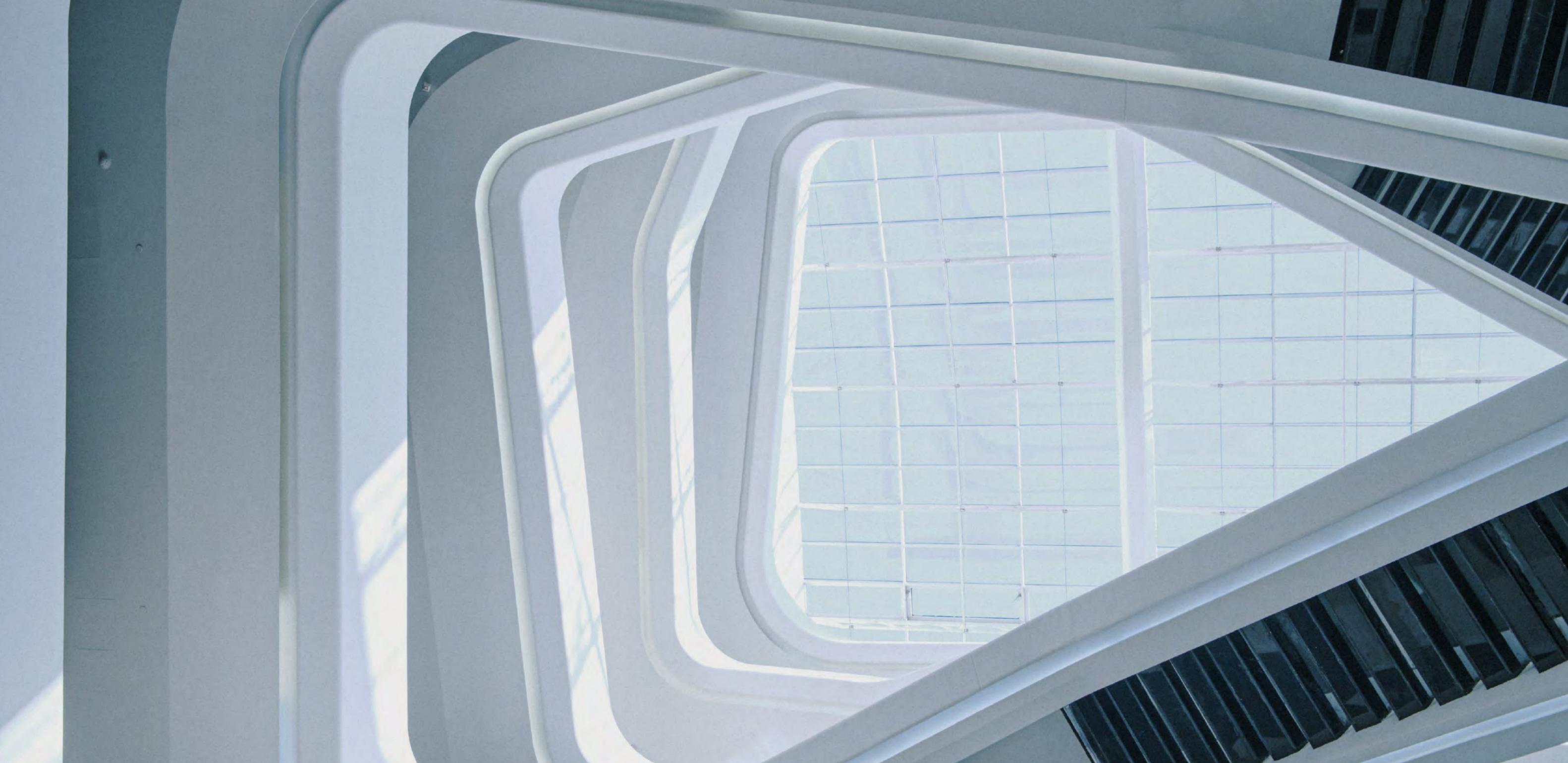
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CLASS A BUSINESS CENTER DOMINION TOWER

Class A Business Center "Dominion Tower" is a modern, premium office building designed by world-famous architect Zaha Hadid, Laureate of the Pritzker Architecture Prize. Construction began under the supervision of Zaha Hadid Architects bureau and ended in 2014. The 10-storied building's area is 21 475 square meters including two underground parking floors. "Dominion Tower" is located on Sharikopodshipnikovskaya Street near Dubrovka Metro Station in the southeast of Moscow. The unusual geometry of the building with Hi-Tech elements makes it futuristic and contrasts with other office buildings. White finish color and bright light open spaces create a state of a deep space and a feeling of weightlessness.

The owner of the building, Non-core assets bank TRUST will put it up for auction until the 3rd quarter 2020. Should you have any questions please contact Non-core assets bank TRUST by phone: +7 (495) 647-90-21 (ext. 4355), or via e-mail: dn.sale@trust.ru

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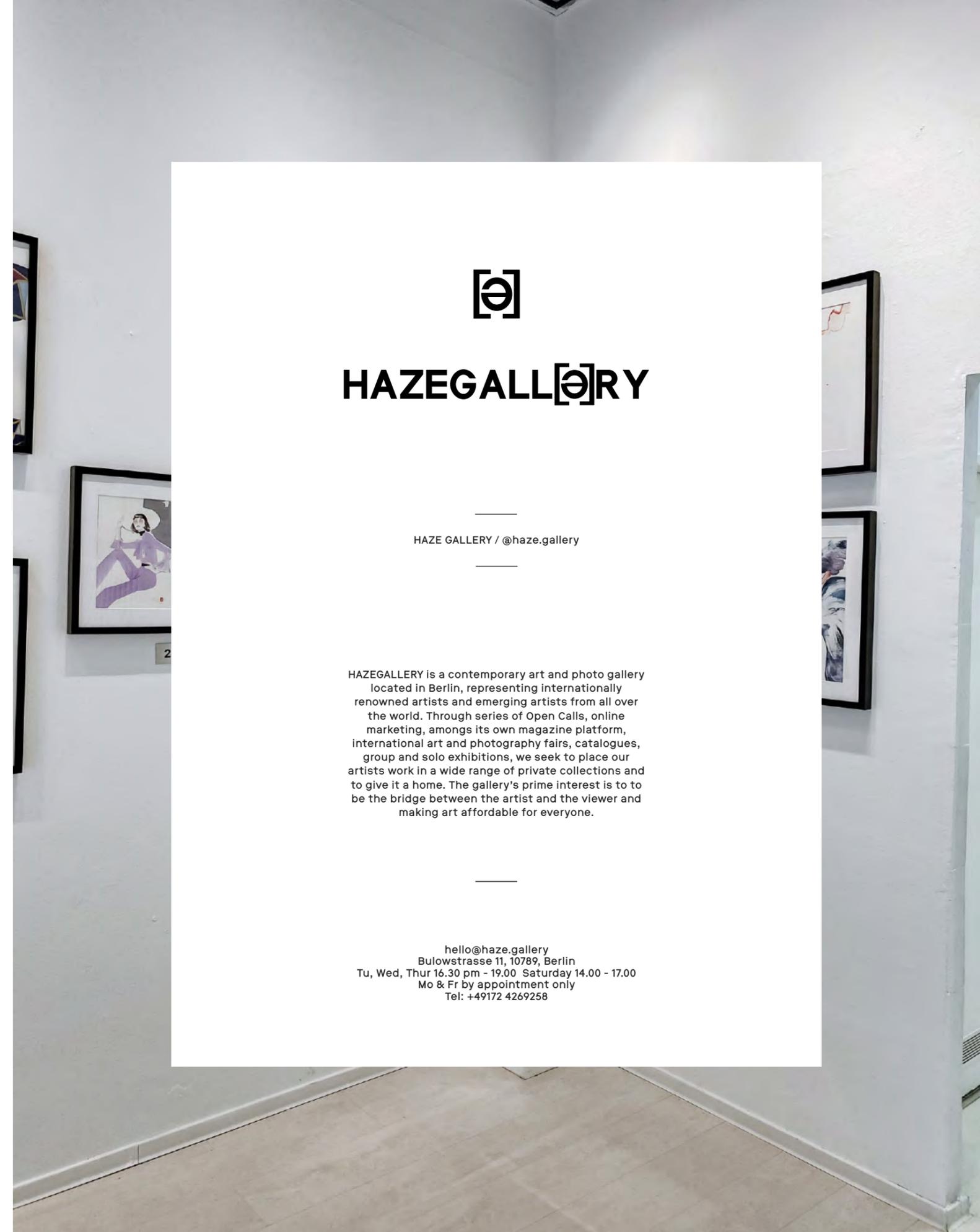
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HAZEGALLERY

HAZE GALLERY / @haze.gallery

HAZEGALLERY is a contemporary art and photo gallery located in Berlin, representing internationally renowned artists and emerging artists from all over the world. Through series of Open Calls, online marketing, amongs its own magazine platform, international art and photography fairs, catalogues, group and solo exhibitions, we seek to place our artists work in a wide range of private collections and to give it a home. The gallery's prime interest is to be the bridge between the artist and the viewer and making art affordable for everyone.

hello@haze.gallery
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Tu, Wed, Thur 16.30 pm - 19.00 Saturday 14.00 - 17.00
Mo & Fr by appointment only
Tel: +49172 4269258



Irina Rusinovich: **gallerist & ed. in chief**
Curator: **HAZEGALLERY (Berlin)**
www.haze.gallery

These are certainly interesting times for all of us – the world of art and fashion, like everything else, has been deeply affected by the coronavirus. A lot has changed over the last few months and it has given art a digital boost. At the same time, we are living in one of the most significant eras of human history. The digital revolution has fundamentally changed the entire world, and it's the coronavirus pandemic in 2020 that is forcing us all to live online. From my point of view, COVID-19 has fast-forwarded what was due to happen in time.

Artists and art organizations are trying to adapt to changes, and attempt to present exhibitions online, conduct zoom meetings, and promote their practice. It's very interesting to witness the change that is happening, specifically, how the art industry (one may say, one of the most conservative industries) manages to overcome the transformation in a fairly short period of time. Even when the lock down is over, nothing will ever be the same!

5

I came up with the Art & Technology theme by surprise, long before Corona took the art world! I chose this theme for obvious reasons - the world is changing and evolving towards the technology and its various dimensions regardless of Corona. The magazine and the gallery have adopted several transformations – Purplehaze online is covering not only fashion and art editorials, but highlights news and topics especially for the artists. Furthermore, Hazegallery evolved from offline to also an online gallery covering f Young Contemporary Art and presenting artists globally and locally.

*IN THIS COLLECTOR'S EDITION #4
I INVITE YOU TO EXPLORE THE ART
OF FUTURE WITH US!*



purplehazemag.com



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art critic Jerry Saltz once said: 'Bad things can be great doorways'
the door is there for you, so you could try knocking on it, opening it, and stepping into the unknown



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it's the unification of basic and archetypal myths with contemporary problematics and technologies, following the ancient form of collective psychotherapy

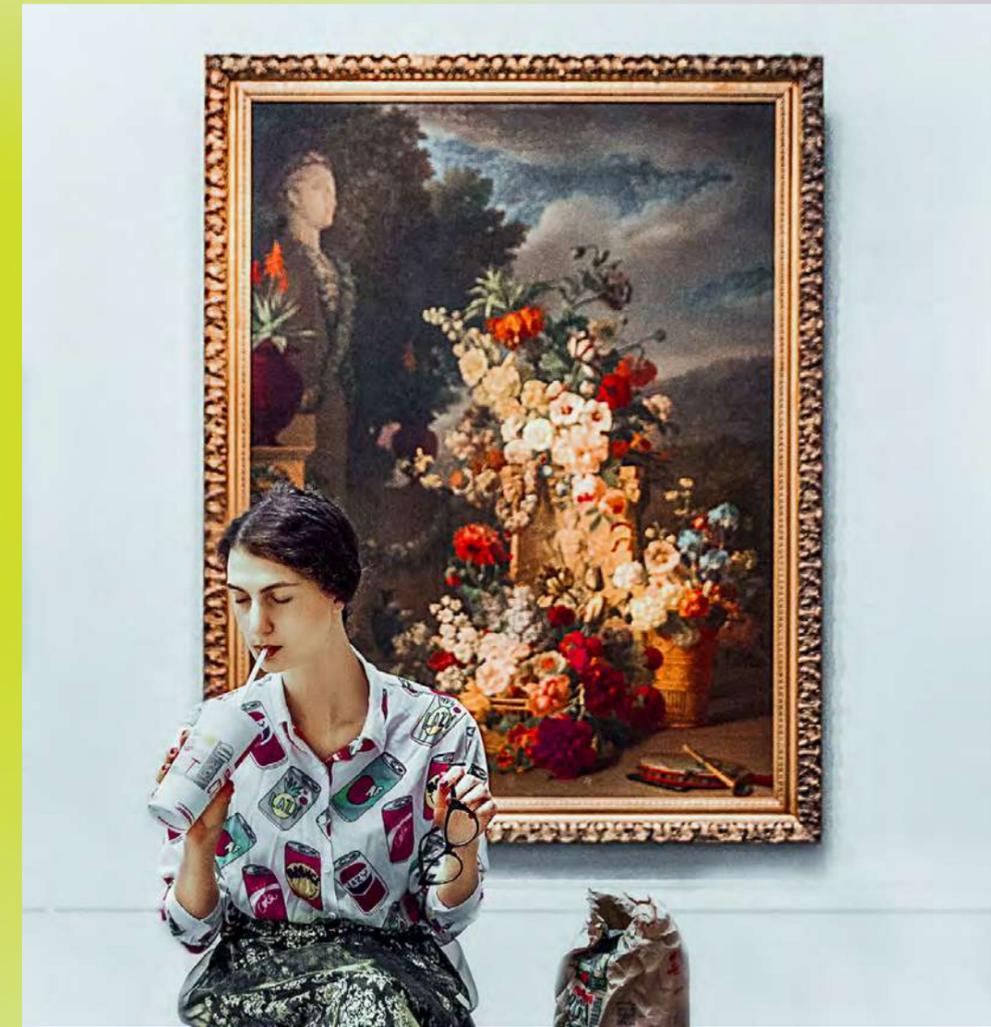


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Editorial board, what are your predictions for art & fashion in the next two years?



Alina Steblovskaya / editor / @twodressesonegirl

If I had to describe the zeitgeist of 2020s in one word, I would definitely use the word “change”. A lot of the global trends that have been developing in the past few years have now come to the surface. The sustainability movement as well as the push for inclusivity are penetrating even the most traditional brands becoming a new norm. Digital technologies that seemed too futuristic yesterday are becoming a new reality. And like any other social and

cultural phenomena art and fashion inevitably reflect this new reality just like a litmus test of the modern days.



Diana Loseva / designer & illustrator / @medianaaadi

Due to the force of current circumstances, fashion and art industry found itself in a state of necessity to search for new ways to form self-expression. What was recently developed as a separate and “rudimentary” has now become a necessity. However, a sharp restructuring of the formats inevitably leads to development. The boundaries of communication are blurring – the art world is moving towards some new and unexpected collaborations,

while artists around the world are creating major projects regardless of their place of residence and other circumstances. However, here I see several ways possible for the future – might it return to the physical and tangible, with new energy tired of the virtual world, or might it be completely immersed in the space of virtual perception? Let the next few years provide us with the answers.



Julia Kryshevich / editorial director / @juliatcho

Two years is barely a long period to make any significant predictions, however, some surprising changes will definitely occur. In the era of rapid globalization technologies might be so subtly integrated into daily life (and art) that we wouldn't be able to clearly define their presence. Still art can't be just nourished by new forms and tools (that is, technological advancements), but also strives for refreshing

flashbacks. Artists may look for clues in the well overlooked past. Regarding fashion, I really hope the trend towards diversity and sustainability will be further enhanced.



Lisa Lukyanova / editor / @llukianova_

This is a fascinating time when everything is changing at an incredible speed and the future seems completely unpredictable. Many facets in the world of art and fashion are being erased, people become freer in their desires and manifestations. However, along with freedom, independence and the transition to digital space, the question of mental health and isolation is becoming increasingly relevant.

After a couple of years, I believe that art and fashion will reflect these trends even brighter, becoming more universal but, at the same time, still serve as the primary method of expressing clandestine sentiments and emotions.



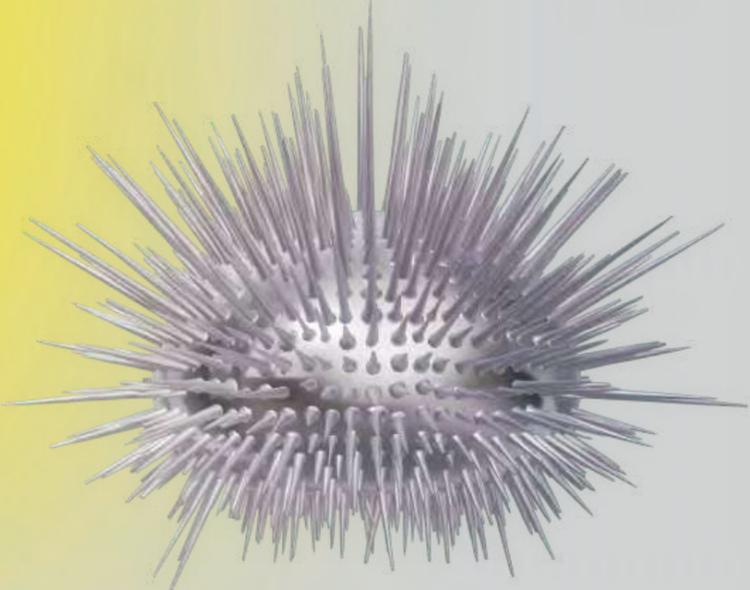
Lyubow Melnikova / web editor / @lymenicka

It is difficult to make any predictions about art at the moment. Due to the coronavirus pandemic, museums have lost 80% of their income, and website traffic has increased. But this does not mean that art will go online completely. Statistics from marketing agencies showed that the number of consumers of cultural content did not increase, only the time that users spent on the Internet increased.

In the future, culture will have to think about the consumer himself, fight for his attention, interact with him. Perhaps new formats of exhibitions will appear and the popularity of collecting will increase, there will be more support for young authors. As Marcel Duchamp said : «I do not believe in art, but in artists.»

ART

section



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Makeup Artist:

Wardrobe:

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Wardrobe:

Serena Penelope Palmisano Doriana
Melanie Mujnga Taccarelli
Calvin Klein Intimissimi



Models:
Wardrobe:

Serena Penelope Palmisano Melanie Mujnga Taccarelli
Calvin Klein



Agency:
Shoes:

Azionemi Produzioni
Mondial Shoes di Portoso Francesco

Model:
Wardrobe:
Shoes:

Laura Losciale
Calzature Portoso Francesco
Mondial Shoes di Portoso Francesco



Model:
Wardrobe:

Serena Penelope Palmisano
Giorgio Armani



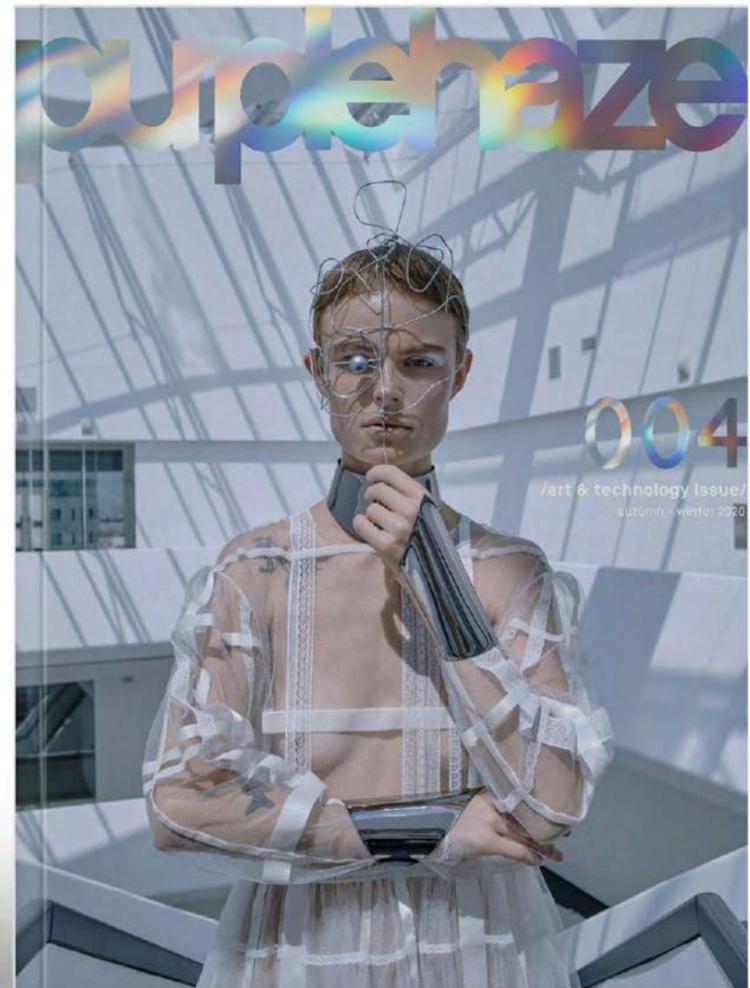
Model:
Wardrobe:

Laura Losciale
Calvin Klein



Models:
Shoes:
T-shirt:
Underwear:

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SPOTLIGHT ON PHOTOGRAPHER IGOR ZUIKOV



www.igorzuikov.com
[@igorrzuikov](https://www.instagram.com/igorrzuikov)

Hi, I'm Igor, you can call me Gary, as I used to call myself. I started taking photos early, but I abandoned it almost immediately, because I was more interested in playing music. I was literally falling asleep on the piano hoping to hear what's inside, by pressing one or two keys.

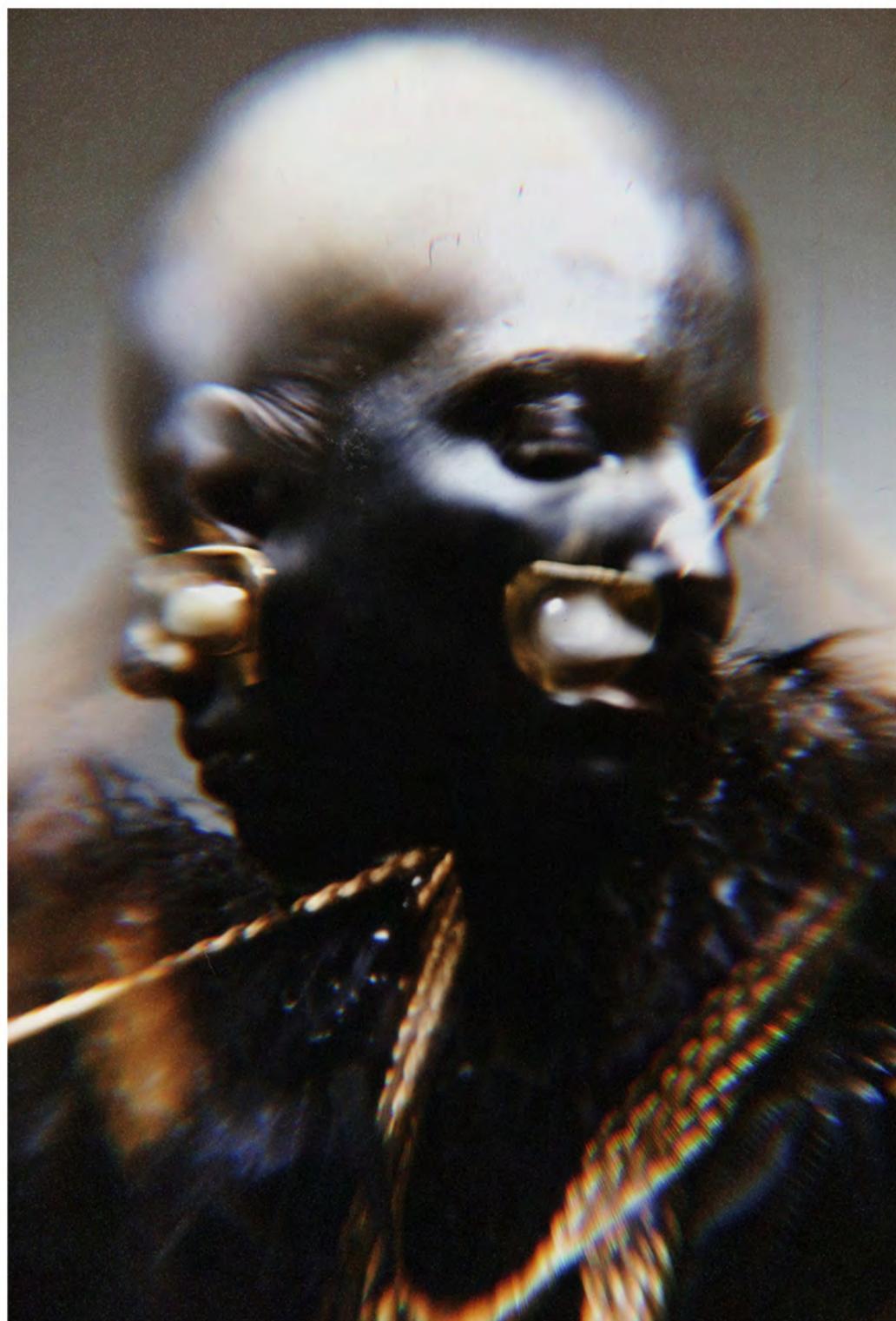
Perhaps this has fostered in me a love of minimalism in music. By the way, now I'm writing a music album and songs, singing, maybe someday I will perform on the opening act of my beloved Radiohead, but dreaming is not harmful. Hope to finish my first music album by the end of this year. Back to the story of my work in the field of photography, on my 8th birthday, my mother gave me a gift - a Ricoh camera. The first photos were mainly single objects, since it seemed to me that there was some hidden meaning in the details. However now I certainly realize that photography is just a tool, and it's rather important to create an image, to feel a sense of liberation, doing any kind of creativity. I returned to photography a year and a half ago, we, like many in this field, gathered together in a friendly company and made our first photoset. My wife acted as a stylist — now she stylizes all our shootings. Back then, it seemed to us that the photos were amazing, now of course those memories just make us smile.

In fact, I never really took a great interest in photography, and neither studied it professionally, except for some courses in studio lighting, that made me realize, it was my life experience that was of most importance. I never thought that I would ever spend my time on photography, however, by now I have already loved to play with colors and shapes. It's photography that helps me to study the movie, which attracts me much more, from a technical point of view.

«UNRELEASED»

Photo and retouch: Igor Zuikov





«GIGER MOOD»

Photo and retouch: Igor Zuikov

Over the past year and a half, I haven't had many photo shootings, almost all of them were creative, and all of them were featured in all kinds of contributing magazines. This, of course, was completely unexpected just imagine getting your name on the pages of the famous PhotoVogue from the first shots... Now it does not look that interesting for me, I think it's rather important to develop and grow professionally. There is a thin line between creating real, emotional art, and wasting time on a useless corporate pseudo-artwork, which I never really cared about. I'd rather look at some graffiti curves at the bus stops than admire the shaft of monotonous magazine covers, campaigns, lookbooks.



«BIRDS» PHOTOSSET

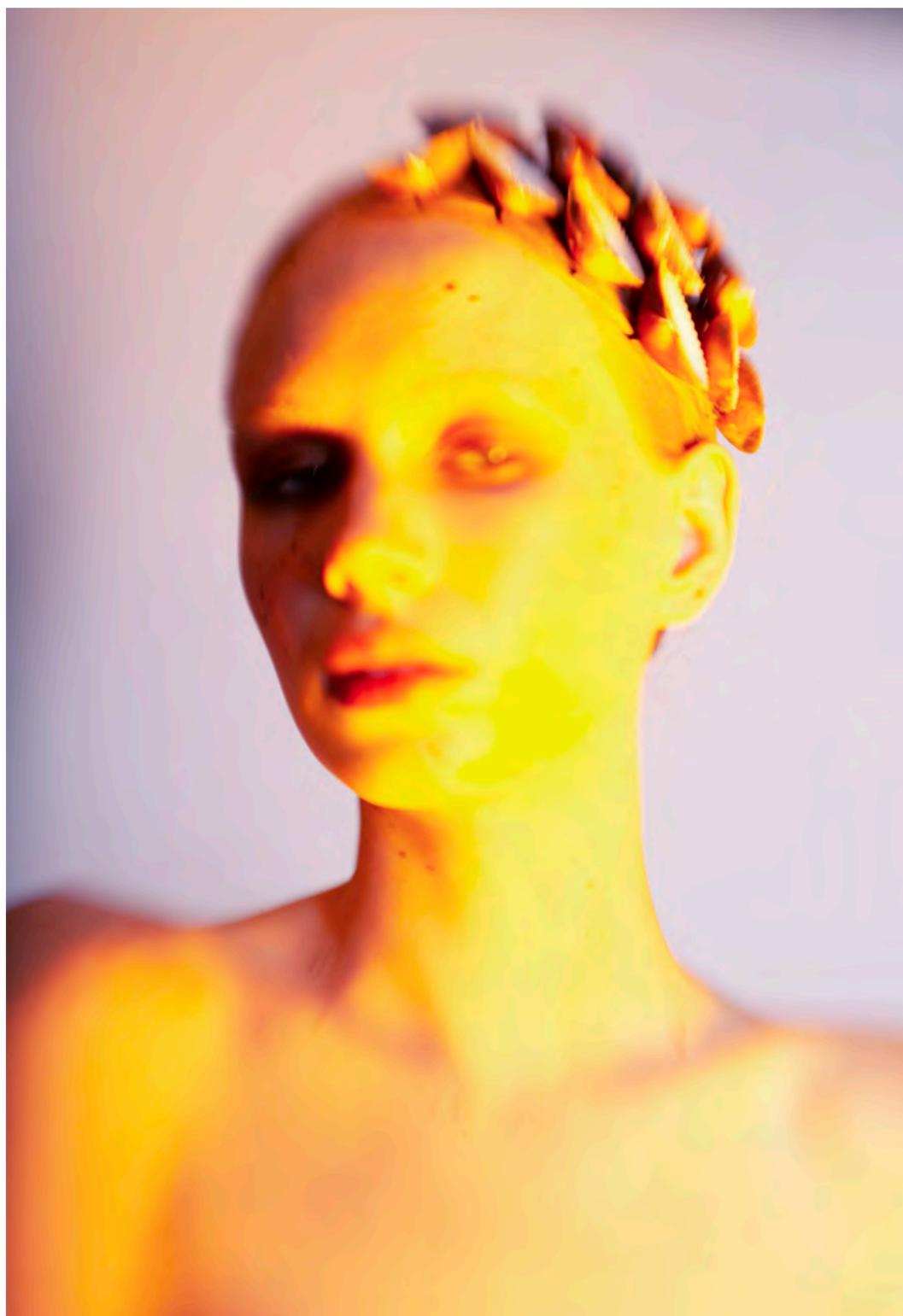
April 2020

Photographer: Igor Zuikov

Fashion: Evgenia Zuikova

Model: Alice Starynina

I would like to tell people: "Hey, take a look at least at one cover of Ray Gun magazine - that's where the creative was. The presentation... It's cover alone could tell about what happened in the world at that time.."When I take photos, I feel a sense of liberation, and it seems important to me to have realized that photography is also an art, stop arguing about it. So I said to myself: stop arguing about that, stop guessing, just do what you like.. During the shooting, I almost always use wide-angle lenses and a variety of light and color devices, filters, flashlights - all that can be inconspicuous, but very useful for creating images. What can inspire me? I'm very inspired by car trips in Europe, it makes me feel that life has no boundaries. This is all a bit like my childhood, when I took a bike in the early morning, and went to ride across the steppe and forest, hoping that the day would never end. In fact, everything can inspire, even such a trifle as a mobile application where you can edit your photo. By the way, you can find a ton of strange photos taken on camera within 15—20 minutes on my phone.



«WATER NYMPH»

May 2019
Photographer: Igor Zuikov
Fashion: Evgenia Zuikova
Model: Nastya Porunova



«SOMNAMBULA»

December 2019
Photographer: Igor Zuikov
Fashion: Evgenia Zuikova
Model: Daria Nikitina

I always had a big claim to the corporate world, I think this has led me to directing - in movies you can express the idea deeper and more clearly, just like in music. This year I graduated from a correspondence course in directing, which seemed to me useless, but, anyway, it was my choice. I studied mainly reading books and watching movies, a large number of them: French Wave, Italian, American Independent Cinema, and others.



After graduating, I jokingly promised that I would eat my degree on the stage in Cannes, if I ever get the award. By the way, this year I finished my debut film, sent it to the Cannes Film Festival, and my film has already been selected for the one of the festival programs. Now I'm thinking, which sauce to choose to eat the degree, if I suddenly have to go on the stage.

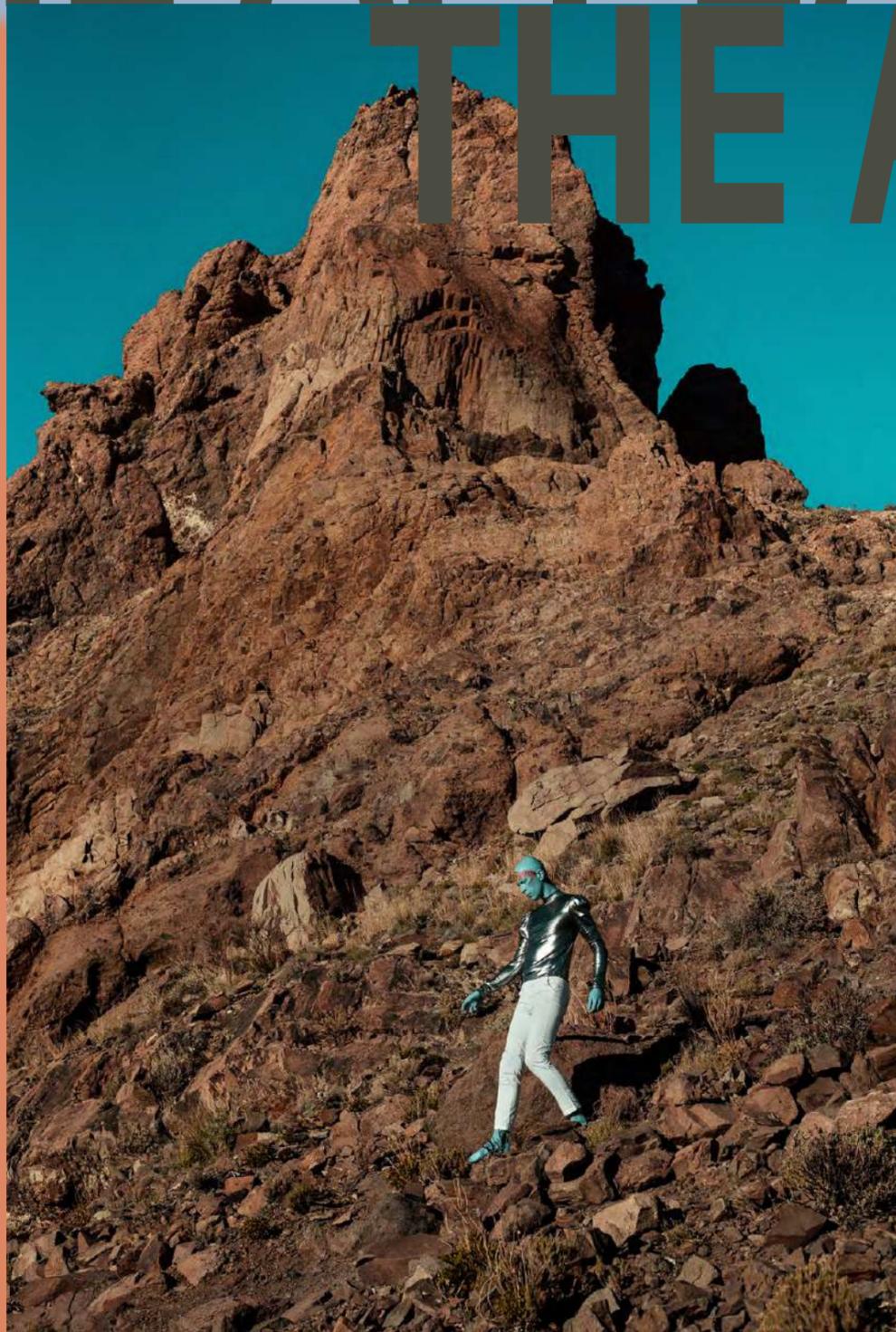
«ALIENS FASHION»

Photo and retouch: Igor Zuikov

THE APPEARANCE

THE APPEA THE A

AN



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Polo neck:
Pants:

Stradivarius
Massimo Dutti



Polo neck:

Stradivarius



Polo neck:
Pants:

Stradivarius
Massimo Dutti



Shirt:
Pants:

Topman
Zara



Shirt:
Pants:

Katerina Kulida
Zara







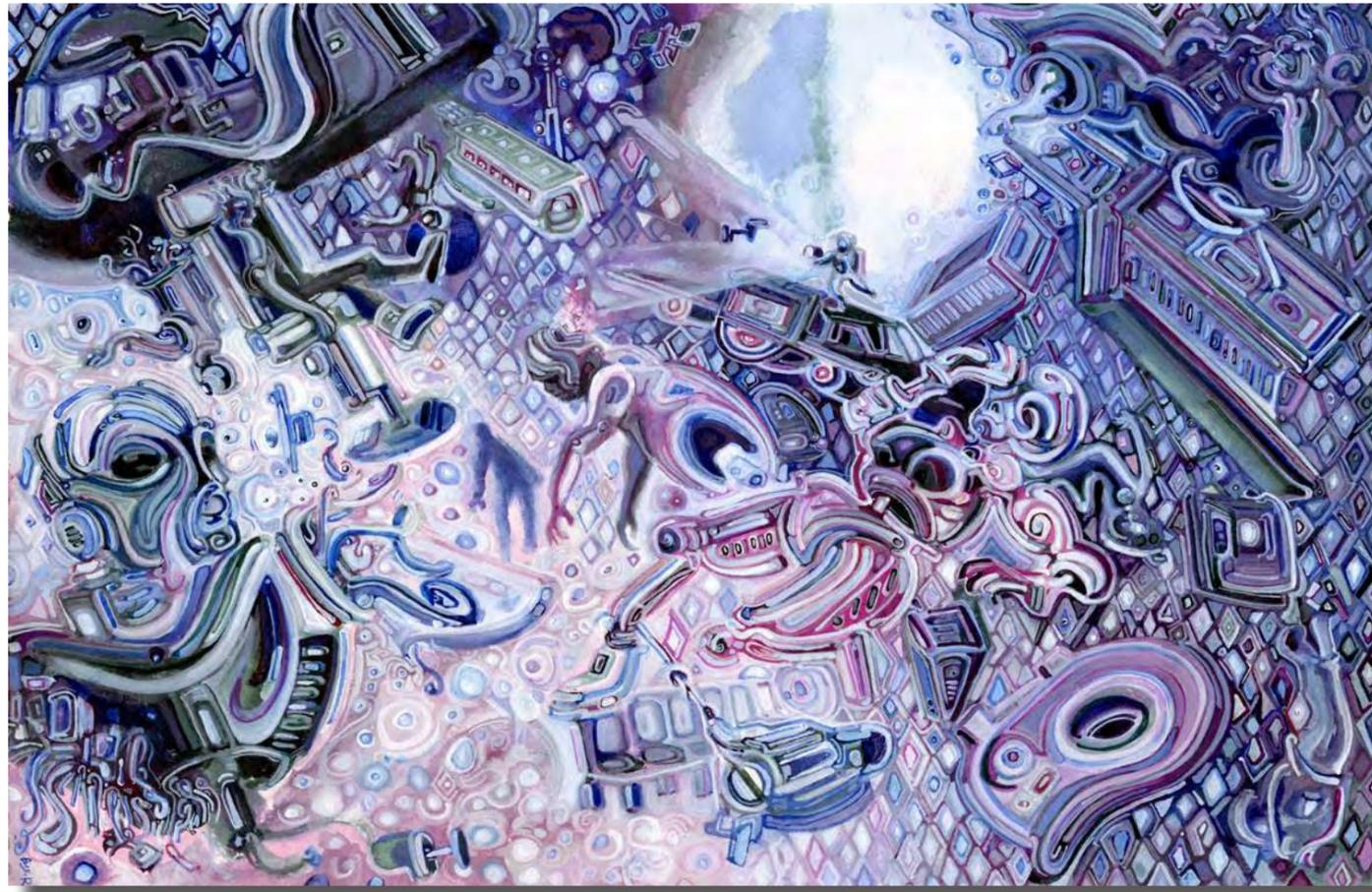
Moon Buggy, mixed media on wood panel, 2016



Fukushima Beach Party, mixed media on wood panel, 2014

The Future according to Faux Fauvism

Hello, my name is Josh Byer and I'm an artist who lives and works in Vancouver, Canada. I've always been fascinated with the fusion of art and technology, so I have enclosed a selection of works, which explore how modernity affects our contemporary and future lives. I have been painting non-stop since my mother's passing in 2009. All of my works are dedicated to her memory. My style is called Faux Fauvism - an art technique founded in the study of pattern recognition, which attempts to create a "cloudgazing" effect by exploring elements of visual cognition.



Salvage, mixed media on cold press paper, 2017



Salvage, mixed media on cold press paper, 2017

Appearing seven times on the front page of Reddit, Faux Fauvist artworks have been viewed by around fifteen million people, both online and offline. Nearly five hundred Faux Fauvist paintings have been completed, exhibiting internationally alongside the works by Matisse, Picasso, Dali, and The Group of Seven.



Grigori Dor Interview

by Elizaveta Lukyanova

Grigori Dor is a great freelance artist from Berlin. He has Russian origins, however, as he said, Berlin has become his new homeland where he creates amazing and outstanding works of art. Through his art he transmits his perception of the world and states quite complex philosophical issues concerning our rapidly developing reality. We were pleased to have a wonderful conversation with Grigori, so now we are ready to present you what we found out about the life and art of the amazing artist.

How did you start out as an artist? What was the starting point?

As long as I can remember, I've always painted. As a child (rather an introverted one), I could paint with great pleasure over many hours, being all by myself. Perhaps, entering the world of fantasy and creativity is similar to how children today are immersed in the world of computer games and the Internet. The only difference is that you create this world by yourself. This magic of creating your own worlds still fascinates me. As a teenager and already in art school, I realized that choosing a fine arts profession would play an extremely crucial role in my life.

What comes first in the process of creating an artwork for you: a concept or it's implementation?

The idea, of course, is primary for me. In art, as a way of communicating with the world around you, the subject comes first. These are the questions that you would like to pose, the issues that you would like to denote, the emotions that you would like to express. However, the process of implementation, i.e. the form and the technique, how the work is done, is also an essential tool for expressing the idea and conveying it to the viewer.

What is inspiration for you and where do you get it from? Are you struggling with periods of burnout, or conversely, are you letting your emotions take the upper hand?

The environment that surrounds me is the source of my inspiration. For me, art is the filter through which I look at life. It's a way of passing through this boundless world through myself, attempting to understand it. Probably, every person goes through some periods of failure, life and professional dramas, and a state of burnout. However, for an artist, such phases can also be a source of inspiration, a stage of growth, a point of reset. As I grew older, I have learned not to be afraid of complicated periods because they all end. Unfortunately, like all good phases, too, so there is no euphoria for any success either. A Buddhist approach to the dialectics of life that runs through the sinusoid!



*What is the aim of your works?
Is there a superior goal?*

As I mentioned, for me art is a way of reflecting on the reality around me. An attempt to ask questions that have no exhaustive answers: What is this world? Who are we in it? How does it function? How and where does the world move? Where will technological progress lead and are we ready for it? We are witnessing an incredible transformation in human life through globalization and digitalization. The world is changing remarkably rapidly, structures and processes that we have been used to until recently are disappearing and new ones are taking their place. Those changes cause not only euphoria, but also basic fears in the community.

«Portrait With An Ear»

140 x 180 cm oil on canvas 2019



140 x 180 cm

«Still Life With An Eye»

oil on canvas 2018



Unexpectedly, as we can see in some political systems, there are tendencies towards preserving the status quo or even archaising or simplifying the public life. The point is to try to convey my sense of ambivalence, to comment on the processes that I observe. The processes of transformation, decay, appearance, disappearance are topics that interest me, which I work with. In my art, I reflect on the vulnerability and fragility of human existence in the era of technical revolution and digital synchronisation.

*How do you manage to convey
this dynamic, working with
static objects?*

Painting is an illusion! On a smooth canvas with a 1-2 micron thick layer of paint, you can create a whole world! The composition of color spots and shapes, their rhythm and location, the contrast of light and shadow, sharpness and blurring of the image, allows you to organize the space in such a way that there is an impression of the depth of space, dynamics or peace of the depicted object! The observer's brain draws a parallel with what it sees from real life and makes it perceive the image presented as almost reliable!

*What do you think the viewer
feels while looking at your
artwork?*

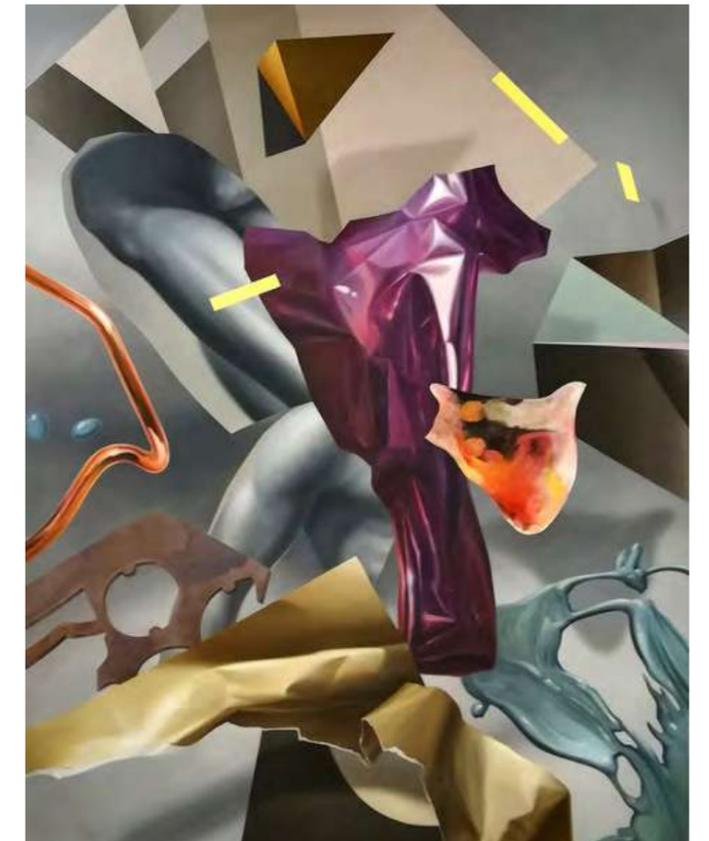
I think it's a mix of senses between attraction and confusion! At first glance, the paintings seem visually attractive, but a further examination reveals that the meaning of those collage compositions is not disclosed for anything.

*What emotions would you like
to evoke with your art?*

In my paintings, using the collage principle, I create fields of tension between elements of presence and absence, chaos and order, reality and illusion. Those compositions are full of surprises in terms of content and they reflect the conditions in which we perceive information in the era of digital revolution. By opening and closing windows and folders on a computer screen, exploring chronicles on social networks, communicating through messengers, we let an unprecedented flow of

«Still Life With Yellow Stripes»

210 x 160 cm oil on canvas 2018



information through us. A post about a little cat is followed by a message about a real triumph of Putin, some new figures of infections from COVID-19 are followed by an advertising of a dating service! So I challenge the viewer to some kind of visual flash-back and make the images correlate with each other. The result is surrealistic scenarios that may initially irritate the viewer, but at the same time sensitize them helping to identify and classify what they see identification and classification of what they see. The viewer definitely experiences the whole palette of feelings: from the sense of aesthetic pleasure to the awareness of the need for internal effort or even creative engagement. I encourage the viewer to analyze what they witness, to explore the depths of their memory and to create their own semantic interpretation of the plot. Obviously, without a guarantee for an absolutely exhaustive answer, like in real life!

Please tell us about your future plans and some current projects.

Currently, I'm working on a new series of paintings for my solo exhibition. For me it's an exciting experience.

Why Berlin, not Moscow?

Consider it a great luck that in 1990 I got to Berlin as an exchange student. To East Berlin. It was an extraordinary time when one epoch came to an end and another began. My joy is that I was able to witness the transformation that the city was going through, I was changing with it and growing up, thus making Berlin my new homeland. Moscow is an incredible city as well, I have been there many times, although I don't know Moscow very well. If before 2010 I could still think of living and working there, nowadays, due to the political situation, unfortunately, it's absolutely impossible for me.

Please describe your style in one sentence.

Figurative expressionism based on a digital collage with elements of surrealism and pop art.

«Portrait With A Rose»

100 x 80 cm oil on canvas 2019



LOCKED UP



Photographer:
Veronika Gergert
Florist:
Angelica Maralova
Floristry:
Flower:
Elena Onishko
Model:
Daniil Tarasov
Email:

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ASSOCIATION & GAME

*with Victoria
Rosenmann
interview by
Julia Kryshevich*

Victoria Rosenman is a Berlin-based visual artist, Haze Gallery resident, and a regular exhibitor at German and Swiss art museums. In her artistic practice she explores the concept of identity and numerous shades of interpersonal relations — that's what she has her muses for. Her famous series 'Von Vernichten einer Muse' (Destruction of A Muse) focuses on the condition of 'deliberate uncertainty', which is inherent to the one who inspires, and aims at extracting latent force from it.

However, to better experience the state and be able to deconstruct it, Victoria needs to get behind the lens. This time captured by the camera of her friend, photographer Dusia Sobol, Victoria Rosenman takes the role of a muse. The PH editorial team had a look at the photographs and asked Victoria to decipher the most curious visual clues... Sometimes the artist is straight, sometimes not, but she always leaves room for the viewer's associations. Join the game!

Julia Kryshevich:

Whose rooms that?

Victoria Rosenman:

Welcome to my new studio in Berlin, home to both wicked and kind thought processes that are being transformed here into substance.

JK:

Who is sitting behind you?

VR:

It's a photo work called 'Melancholia 0'. In this project I take pictures of people in their homes in intimate ambience where they can be themselves and feel free. In the picture you can see a good friend of mine. Actually, I never photograph strangers.

JK:

What do so many flyers saying 'I want' represent? What do you want in the picture?

VR:

People's behavior is often determined by their desires and aspirations, thus, it's always good to reflect upon what one wants and vice versa, can't stand. The flyers were taken from the 'I WANT' group show that I curated. I prefer keeping them in view and think of my desires at a certain stage of life.

The taglines I used at the exhibition were:

- to remove the 'almost'
- to dead karma
- smart samurai by my side
- to mark people and places
- timeless omnipotence

JK:

Why do all photographs on the wall (except for the one) show young women naked?

VR:

I aspire to show a human as vulnerable as possible. Being naked means for me being real and pure. Perhaps for that reason most of my muses are female. I find women in many ways more radical and self-sacrificing than men, it arouses me.



JK:

What is this place?

VR:

Here we are at the Kreativstadt Weissensee in Berlin, which is an art district. Here you can find dozens of creative organizations, screaming cats, and even peacocks in birdcages. A crazy place where I've rent my studio...

2

JK:

Do you know your counterpart personally? Why is she standing over you and wearing all black?

VR:

This girl is my favorite muse (one can find her in many of my works). Very special for me she allows to experience this ever-changing kind of hierarchy between us. Such a mutual challenge between me as an artist and my muse is essential. There is room for 'black-and-white' moods here.



JK:

3

Who is this woman? Why can't we see her face?

VR:

It's me. However, in this work I rather wish to draw attention to some non-material objects that nonetheless play an important role in my practice. For instance, the open box, which you can see on the photo, I often call a 'requiem box' (that's mentioned

in my manifesto). It's all about the invisible for the viewer, but not for me. I keep my reminiscences and requiems in that box. The books on the table are my manifestos, which one can find at the 'Don't kill me' exhibition. The books represent a consequent revelation of my endeavor and are available to all.

JK:

*Where are you going?
What are you hiding from?*



4

VR:

Art critic Jerry Saltz once said: 'Bad things can be great doorways'. The door is there for you, so you could try knocking on it, opening it, and stepping into the unknown. It's hard, though — one often gets stuck somewhere in between. However, it's the elusiveness of the moment that we should value in this process.

JK:

Can you express what you feel here?

VR:

You know, they call it a standstill. Many artists have that from time to time. You have almost reached it, almost... Still something is missing, so you can't go further — it keeps you on standby. That's what I wished for at the 'I WANT' exhibition: to remove the 'almost', to avoid such a standstill.

JK:

Is your counterpart sleeping?

5



VR:

The photograph shows our feelings to each other. The atmosphere is really relaxed, as I find trust between the artist and the muse essential for the co-creation. She could fall asleep wherever she wants — I would protect her.

JK:

Why can't we see your face clearly?

VR:

Clarity kills. I rather strive for inconsistency.



6

VR:

Exactly.

JK:

Are all the items in the room your belongings?

VR:

Yes, all of them are either my tools or constructs.

JK:

Why is your counterpart lying on the floor, tied hand and foot?

VR:

My art is about the opposites: e.g. I try to research the victim-aggressor relation. The girl you can see on the floor is an object, an inspirational construct that serves either as a tool or as a freshly polished reflexion surface. She is no human here.

JK:

Does it take place in your artistic studio?

JK:

Whats's wrong with your hands? They seem to be covered with mud (or smth) as well as the chair...

7



VR:

I have some traces of gold spray paint on my hands. Since childhood I wanted to have my hands painted gold — now I often re-enact this situation at my exhibitions spraying the hands of my muses. However, it's not that easy to remove the paint, there are always traces left on skin. That's the story — everything has a price.

JK:

Do you and your counterpart want to stay alone/hidden?

VR:

Yes, always.

JK:

Why can we see a pair of hands covered with gold dust?

VR:

These hands are mine, they hold an egg in front of the portraits of my muses. The egg is huge, but empty — it's a reference to different demonstrative aspects. I'm not afraid of showing my artistic approach and its consequences as a concept, and each concept needs a touch of self-mockery. An egg as a symbol of birth... Birth of the new works created by the golden hands of an artist? I question the glamour of my self-perception in this way...

VR:

The ribbon is from Israeli. I have many good friends there and I usually visit this country. The ribbon brings good luck, sustains the health, and protects the owner. And also... Remember what's written on my T-shirt in German in the photo 06? Exactly that.

JK:

Who is that unhappy-looking man in the photo in the top row?

VR:

It's Nikolai, one of the first gender shifts in the Soviet Union. Now he is a woman, though it's doesn't look obvious. Back then he fled from the USSR, was in prison, and had a hard life. An amazing person born to an aristocratic Greek family.

JK:

Why do you have a red thread on your arm?



8

JK:

Is that you as a kid?



VR:

No, it's my youngest muse Estelle. At the 'Don't kill me' exhibition** she embodies an inner child (das innere Kind).

JK:

What kind of room is that?

VR:

The child stands in a dark room with some indistinct shadows on the wall. It's a lenticular print. If you carefully look at the photo, you will notice the dominance of darkness over light. That's just about our inner child — we leave it in darkness and slowly destruct it through our depravation, cynicism, and neglect.



Untempered
Photo_Victoria Rosenman



Chef'oeuvre (Victoria's favorite muse).
Photo_Victoria Rosenman



Templum 27
Photo_Victoria Rosenman



Nicolai
Photo_Victoria Rosenman



Yours 1
Photo_Victoria Rosenman

*Cover photo together with photos 01—08 taken by Dusia Sobol.

** in *HAZEGALLERY BERLIN*

P.S. And finally, meet a few of Victoria's muses (including her favorite one). You can see all of them, learn more about Victoria Rosenman and her works on the artist's website: vicrosenman.com.

*INTERVIEW WITH
ARTIST
INTERVIEW WITH
ARTIST*



*INTERVIEW WITH
ARTIST*



«BUTTERFLY»



Born to a family of artists, Oleg Dou has become a complex creator. Today he manipulates his artistic vision with digital programs, thus, forming an ultra-realistic and, yet, otherworldly images. The photo artist seems to know how the conjunction between art and technology might look like, so we asked Oleg Dou on that, as well as on his first memories, views on aesthetics, and future expectations.

Julia Kryshevich: Oleg, your CV says you've graduated from Moscow State Institute of Steel and Alloys in 2006 and started your career as an artist. When exactly did this shift happen, did you have a feeling of belonging to art before?

Oleg Dou: I have been always creating something as long as I can remember. My mother used to be an artist when I was a kid, so I spent a lot of time at the studio where she and other artists were drawing. I was seriously interested in 3D and animation when I was a teenager. During my studies I was working as a graphic designer. However, I wasn't satisfied, simply retouching photographs made by others, so in 2005 I bought my first camera. At the beginning, it was just a hobby for me, until I started receiving offers from galleries. That's how it all started.

JK: It's written on your artist's page: "Being electrocuted when I was two years old is the first thing I remember". Your artworks seem to be affected by this sort of victimhood, many of your characters show some traces of an inner struggle and deep self-reflection. First, where does this all come from? Second, what does it represent? For most people it's hard to imagine that could be a source of inspiration.



«MELTING WORLDS»



«**BUTTERFLY**»

OD: *It's my earliest memory — I decided to put this on the website just to have a bit of fun. Don't take it too serious. And now about my characters. First of all, I don't like the way people are represented in mass culture. If you look at the commercial, you'll see a lot of smiling people, the same thing goes for ordinary photos — people always smile. From the early age and still I've found it challenging — smiling for a photo, as I just can't pretend that I'm happy when I'm not. I think modern culture presses people to act like they always have fun. At the same time if you look at some old paintings you won't see many smiling faces, what I find much more relevant. For this reason I have always been interested in methods of human representation by old school painters.*

JK: *At the recent exhibition "Mutant" which was held in autumn '2019 at Osnova Gallery (Moscow) you approach your aesthetic experience a lot. In your opinion, what is the role of aesthetics today? Is there still a conflict between ethics and aesthetics, do you see any ways of resolving it?*

OD: *From art history of the 20th century, we know that high standards of beauty applied to human bodies in artworks correlated with totalitarian regimes. In this regard, we can say that there is a conflict between ethics and aesthetics. That seems to me convenient but not really relevant. From my point of view, ethics and aesthetics do correlate, but indirectly. Regarding the role of aesthetics, I think they represent the way human sees its place in the world. And I wonder if aesthetics could be absolutely free from ethical problems.*

JK: *Your method of combining different techniques in works is captivating. Staged photography that includes real objects — and some photo manipulations at the same time which add a touch of surrealism, so-called experience from the other world. Besides, you're working with video art and sculpture. Can you think of the principal technique which serves as a framework for the entire creative process? Do you consider it's important for artists to work in various media today; if so, why?*

OD: *I always use different media in my works and never limit myself to anything specific. It's not about a principal technique, but aesthetics, in general. Regarding other artists, I think everybody's free to decide for themselves how to work.*





«STAMP OF IDIOTNESS»



«FASHION GIRL»



«UNTITLED»

JK: Your opinion: should artists still have a positive attitude towards future? On the one hand, many creatives criticize the impending changes, on the other hand, future remains a kind of inspirational issue...

OD: My attitude is generally positive — all those changes seem interesting for me. I can't speak for other people.

JK: Now that there are so many things in the world happening at higher speed, do you know how to keep calm and motivated and just keep doing?

OD: I wish I knew that.

JK: You exhibit a lot — all around Europe and Asia. Which city/location you liked better as a place for having one's solo shows or just visiting, living maybe?

OD: It's hard to choose one. Paris, Brussels, and Barcelona are very nice. My favourite place so far has been Rome, but I never had a show there.

JK: What do you think, is there something you might change in your art/artistic approach soon? Remember the famous saying — today we must run as fast as we can, just to stay in the place? :)

OD: There have been a few big changes in my artistic approach recently, so now I am trying not to push myself too much, as I just need time to exhale. And yet, I'm thinking of moving forward.

JK: Future is coming. It was just yesterday that we considered technology to be diversifying our reality, today it's tech that creates a new reality (just think of the time when we had to isolate ourselves at home, the only possible contact with social life was through online events, conferences etc). Do you feel you are ready for such changes as an artist and just personally?

OD: I struggle much these days, being isolated at home. I hope it will finish sooner or later. However, I'm not too pessimistic. Good literature shows us that people in different times faced the same problems and finally overcame them. The situation may trigger some changes in our lives. And I think I'm ready for this.

SUN - Penetrations

Kim Engelen is an international artist, art teacher, and former TEDx speaker. She has lived and worked as a contemporary artist in 6 countries. Her works are held in private collections in Europe, China, and the US. Engelen's art has been shown in 25 countries, magazines, and on television.

Engelen participated in the Podcast Series: *Art Uncovered, New York, USA* (2020). And was interviewed by *Shanghai Daily* (2019).

kimengelen.com

Sun-Penetrations is an ongoing series of photographs and one-minute videos of beams of the sun, which penetrate externally into our private inner space. The sun finds its way to penetrate our inner space at a mesmerizing speed of less than ten minutes. When we see it with our eyes and feel the warmth of the sun on our bodies, it is between ten thousand and fifty million years. Whatever situation we are in or being faced with, this power source will always be there to shine a light on us, thus letting us know, there is life.

Quaranta Giorni (forty days)

an Italian medical term derived from the plague epidemic in the fourteenth century. During this time, all ships had to remain in port for forty days and the crew was not allowed to leave the ship. This was done to reduce the spread of infection. For forty days during the lockdown I was sending a photograph of my ongoing series: Sun-Penetrations. The sun as the bringer of life and a light at the moment of darkness. «Sun-Penetrations» — Quarantine: 40 Days of Isolation in response to Covid-19. I started my project on March 23, 2020, and I distributed the last photo online on May 1, 2020. There is a book published from the series of the 40 photographs, which is financed by Jaap Harten Fonds.

Kim Engelen

Sun-Penetrations

01. What Could Have Been, Berlin, Germany, 2015

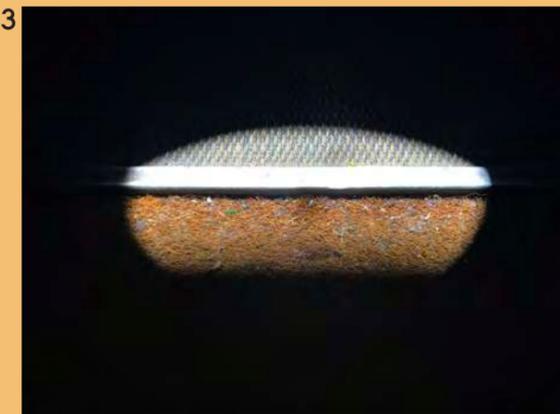


02. Cydney, Berlin, Germany, 2014



03. I can't really Remember it, Bilbao, Spain, 2018

04. Mediterranean Home, Valencia, Spain, 2020



05. Elite-Scum, Berlin, Germany, 2016

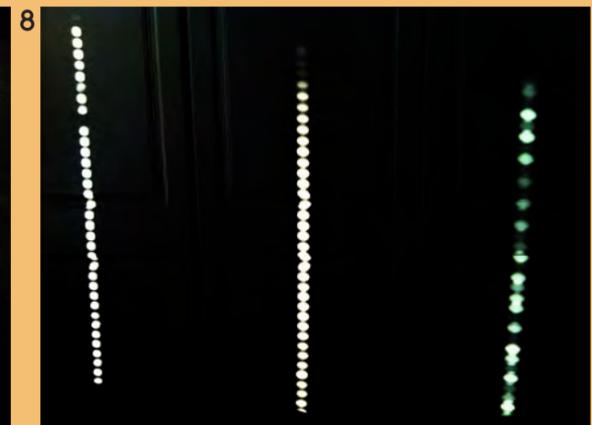
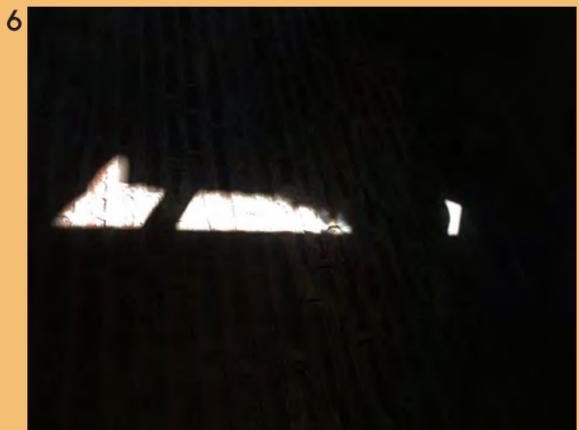


06. So Falls The World, Rome, Italy, 2015

07. The Road To The Unknown, Jiaxing, China, 2018



08. Somewhere At The Beginning, Malmo, Sweden, 2012





9



10

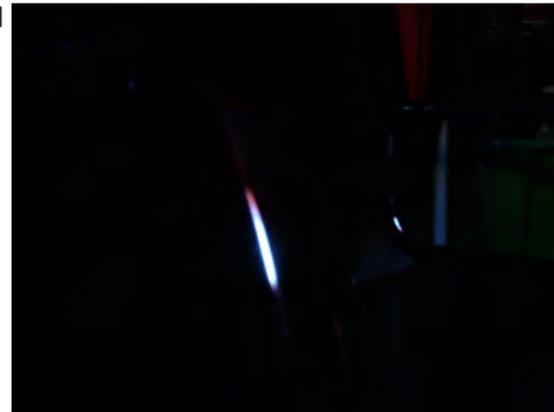
09. As it was Before, Berlin, Germany, 2013

10. Other Resources, Maasbracht, Netherlands, 2013

11. Deep House, Maasbracht, Netherlands, 2013



11

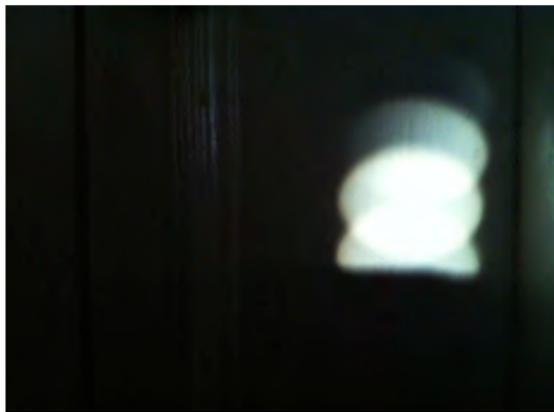


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12. The Muse is Tired, Berlin, Germany, 2014

13. Uppmuntran, Malmö, Sweden, 2012

14. Heavenly, Kassel, Germany, 2012



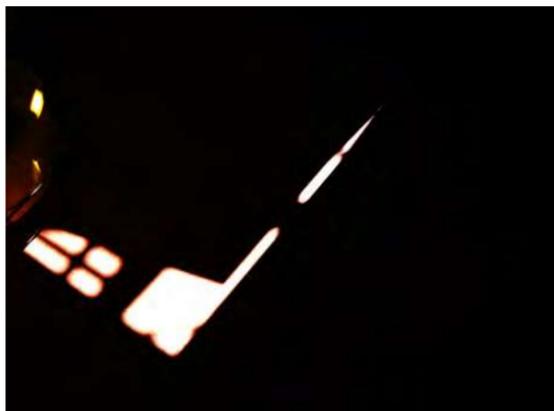
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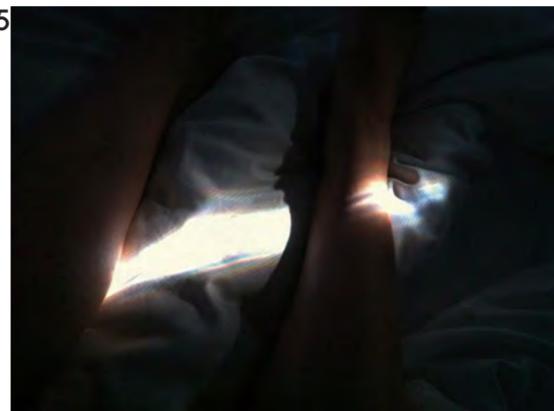
14

15. How Not to be Bitter—World Hotel, New York, USA, 2015

16. Hopeful and Heartbroken in Norway, Oslo, Norway, 2013



15



16

17. Staying Upright, Hangzhou, China, 2019

18. Adapting in Serbia, Belgrade, Serbia, 2020

19. Hemingway in Cuba, Havana, Cuba, 2013

20. Deep House, Maasbracht, Netherlands, 2013

21. The Early Days, Kassel, Germany, 2012

22. Manifestations of Life, Kassel, Germany, 2012

23. Luck (Disambiguation), Berlin, Germany, 2013

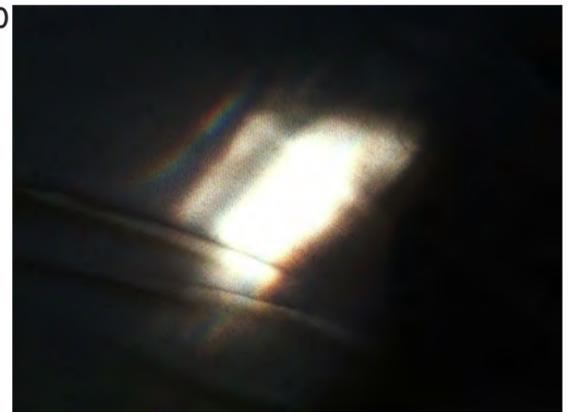
24. From Now to There, Berlin, Germany, 2013



17



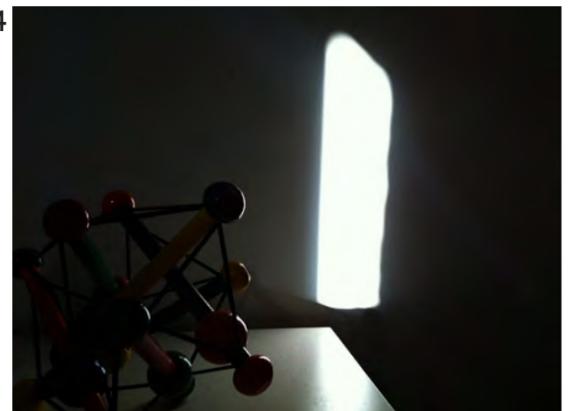
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21



23





25



26

25. Unrequited Love, Berlin, Germany, 2013

26. Acknowledgments, Malmö, Sweden, 2012

27. Affected, Berlin, Germany, 2013

33. My New Life, Valencia, Spain, 2020

34. Traveling Knight, Berlin, Germany, 2013

35. Not the First Days, Berlin, Germany, 2013



34



27



28

28. Straight-forward, Berlin, Germany, 2013

29. Fail Forward, Valencia, Spain, 2020

30. Present in the Atmosphere, Kassel, Germany 2012

36. Familiar Surprise #2, Malmö, Sweden, 2012

37. There is always You, Berlin, Germany, 2014

38. The Early Days, Kassel, Germany, 2012



36



29



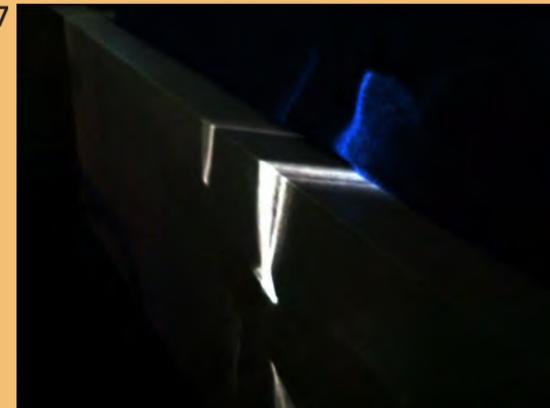
30

31. Familiar Surprise #1, Malmö, Sweden, 2012

32. Saving Sanity, Malmö, Sweden, 2012

39. The Transience of the Personality, Maasbracht, Netherlands, 2013

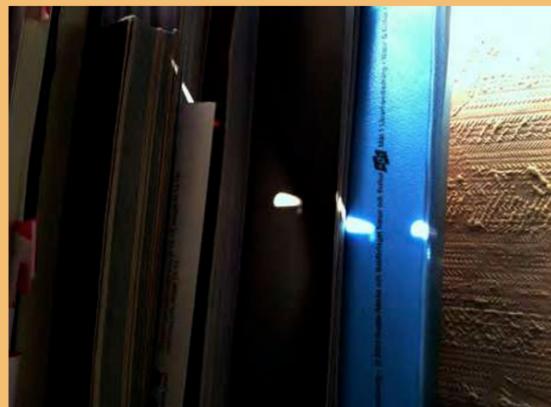
40. Things Change, Kassel, Germany, 2012



38



31



32

39



40



INTERVIEW WITH SEBASTIAN MAGNANI

Today we would like to introduce you to the young and aspiring Swiss photographer Sebastian Magnani. His works seem simple at first sight but the more you looking at it, the more it hypnotizes you. His art always tells a story, there is a secret hidden behind the picture. It makes us start asking questions. We want to know more and we want to know why. Magnani is equally known for his fresh and captivating editorials and publications in Vanity Fair Italy, The Guardian, Elle Brasil, BBC World News etc. We had a quick chat with Sebastian about his art and life, and here you can see what we found out.



«*Reflections 2020*»



1 *Tell us about your first introduction to photography? Do you remember your first shot? What was it?*

My first contact with photography took place during the apprenticeship as a media designer, at the week-long photography workshop. Me and the whole group were exploring Bern, the capital of Switzerland with our analog photo cameras. We spent a couple of days on road, coming back to develop the films in the dark room. Meanwhile I was directly falling in love with the medium. After that I immediately bought my first digital camera and started to photograph every free minute just everything around me. My family helped me to start practicing — I mean my closest people, I like my mother, brother and my pets (our first dog Pinto and our second dog Taco, and the two cats Cleopatra and Jimmy).



2 *You work with dogs, nature, people, and even with Batman. How do you define yourself as a photographer?*

I'm working in two fields. One is about business: I'm taking portraits powerful and inspiring people. The second one is about working as an artist, in the medium of photography, mainly focusing on nature. In both fields I always create a scenery with a point of attraction, which interacts with the complementary surrounding. In that process I try to reconnect those two opposite poles back to the one, energizing photograph.

3 *Which body of artwork are you most proud of? What was the source of inspiration for this series or picture?*

I love my *Reflections*. Having started out photographing single clouds in a rounded mirror, I was surprised by the beautiful interaction of the two spheres — heaven and earth, the bright and the dark, the future and the past, life and death. Immediately, I optimized the visual impact by choosing a round mirror to highlight infinity and the never-ending circle of life.



How do you get inspired? And what inspires you the most? Movies, books or magazines? Or is it just what's around you? **4**

Mostly I get inspired when I'm reading books. My mind and my awareness are getting really stimulated. Means my brain creates various own worlds out of the written letters I have read. But also some moody movies with strong visual languages, fancy magazines, social media, and museums — I guess everything that influences my senses.



In your works some strong philosophical context can be seen. For example, in «Reflections» you emphasize the infinitive life contrast, right? Tell us about philosophy of Daily Bat. **5**

I see a lot of similarities between a Superhero and a Superstar. Followed by millions of people, they are not able to live a normal life and that makes them really lonely. Those sensitive characters have to play their role, they need to represent a strong immortal Superhuman. But deep inside they yearn for normality — just doing ordinary things like all other humans — and not alone, but together.

6 *What was the source of inspiration for this work? Are you a fan of comics, is Batman your favorite superhero?*

When I was dating my girlfriend Adina, we had a deep discussion about who's the coolest Superhero. We were both one hundred percent for Batman. First, he's the only Superhero with any Superpower. Means he is a mortal human being fighting for a better world. Second, I love the black color that is also creates dark moods. And thirdly, I'm fascinated by mysterious people and characters.

7 *Tell us about the workflow for this series. Who was the Daily Bat, if it is not a secret?*

First, I sketch down various ideas on paper, normally really simple and clean. After that I do some online research research and later find the best location for the shootings. Beforehand, I define how Batman could interact with that place, like how he will pose, what will be in his hands and what could make the scenery better. Also I have to choose the right time for the light to make a perfect picture. Then I book the final location, setup the light and photograph Batman for one hour on set. At the end I select the best piece out of the hundred photos, define the right look and spread the news.



«Daily Bat Coffee And News»

For the whole first series I worked with a local model. For an upcoming piece I have involved my girlfriend Adina. And for the new series I'm collaborating with various models, depending on which country I photograph in.

8 *Are there any upcoming exhibitions or projects?*

I will exhibit 'Reflections' virtually at Photo Basel and Photo LA and later offline at the local Gallery Alex Schlesinger in Zurich/Switzerland. I'm also in the process of discussion about some further shows around Europe. «Daily Bat» I'm currently working on is my second series beside my daily business as portrait photographer. At least, I try to create seven new artworks. I was also restricted during the coronavirus pandemic because of the closed locations and borders. But now I'm back on track, investing all my money from the sales in the creation of the new 'Daily Bat's'. Maybe it's not the best time ever, however, it's art that defines what I am and what I would like to leave.



«Daily Bat Cigar And Chess»

9 *What 3 words describe your photography style best?*

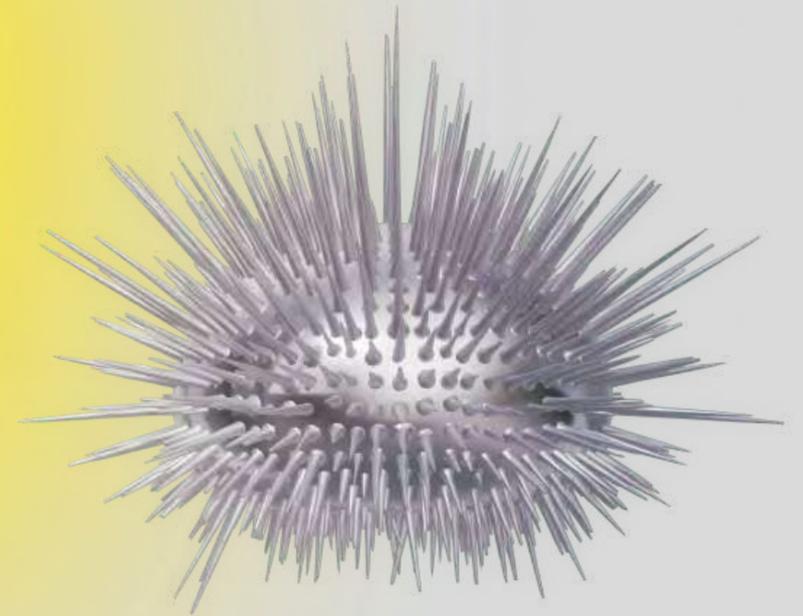
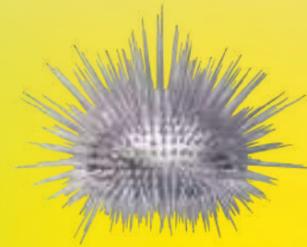
Moody, Clean, and Catchy.

10 *Please name your 3 favorite photographers.*

Annie Leibovitz, David LaChapelle, Nadav Kander.

FASHION

section





crystal earrings
lace collar dress
wool coat

Vintage
Stine Goya
Agnes Nordenholz

pearl hair clip
pearl creoles
ruffle shirt dress

Marina Hoermanseder
House Of Danaë
Carla Renée Loose



SEANCE

Photography
Styling
Hair & Make up
Photography Assistant
Styling Assistant
Model

Eli X. Scherer
Olivier Mohringe
Claudia Fischer
Dschuliya Gundlach
Nayeon Kim
Madeleine Fischer

@eli.x.scherer www.elixscherer.com
@stylistolivier www.olivier-mohringe.com
@claudiafischermakeup www.claudia-fischer.com

via ICONIC Management



negligée dress
ankleboot with rivets

Ritual Unions
Rani Bageria

boater hat
ruffle dress
cut out shoes

Giuseppe Tella
Eva Warmke
art





lace dress with balloon sleeves

Stine Goya



lace dress with balloon sleeves

Stine Goya



crystal necklace
tulle dress

Vintage
Danny Reinke

lace cape

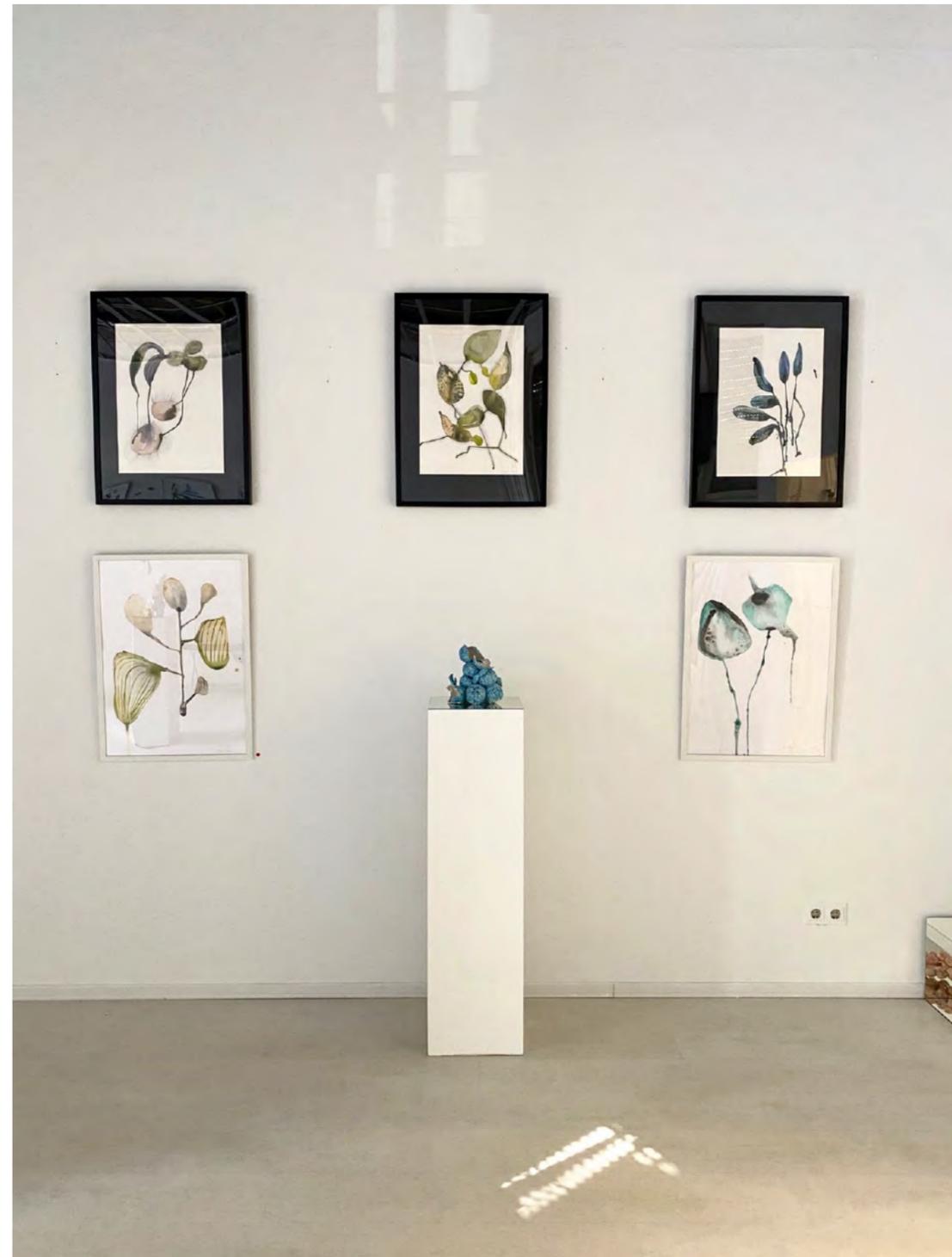
Ritual Unions





pearl ear cuff
negligée dress

Vibe Harsløf
Ritual Unions



FASHION ILLUSTRATORS

Alyona Zakhvatkina



@az_fashion_artist

My name is Alyona. I am 26 years old and I am a fashion illustrator. I live and work in Russia. At the age of 8 I started drawing costumes from music videos and fashion magazines that inspired me. I graduated from the school of art, and then from the University of Architecture and Art with a degree in architecture. But I have always worked as an illustrator and graphic designer. Now I am engaged in fashion illustration and work with fashion designers.

WHAT MEANS FASHION TO YOU?

As for me, fashion is a way of self-expression. That is why I draw costumes from different designers. They inspire me to design and draw my own outfits. For example, I love Moschino and Dolce Gabbana.

IF YOU COULD MEET AN ARTIST FROM THE PAST WHO WOULD IT BE?

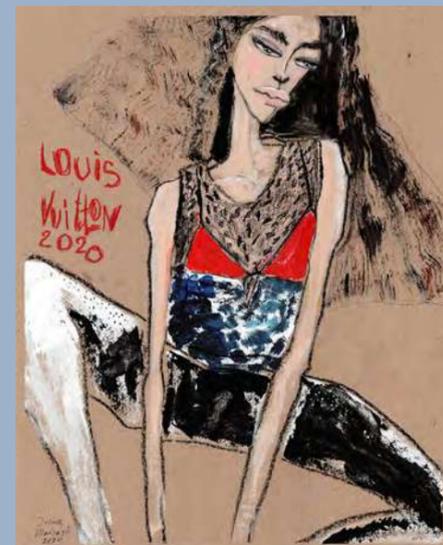
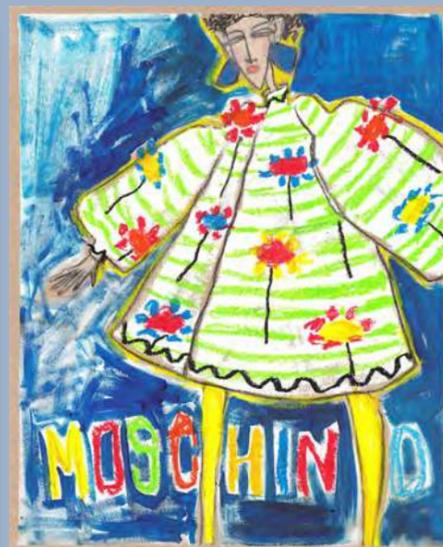
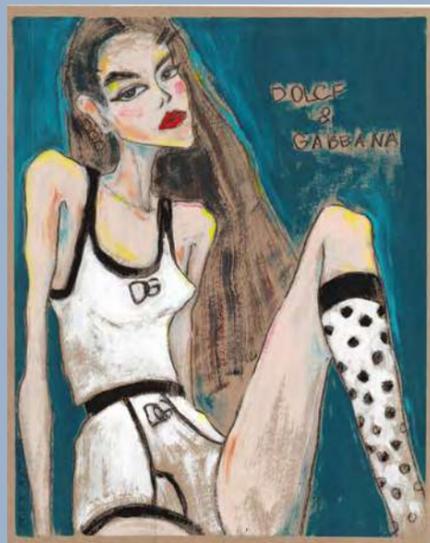
If I were to meet an artist from the past, I would like it to be Vincent van Gogh. He had a genius for working with color and his paintings are very lively and bright.

WHAT ROLE DOES SOCIAL MEDIA PLAY IN PROMOTING YOUR WORK?

Social networks play a very important role in my work because there I find clients and present my portfolio. My instagram: az_fashion_artist

Thanks and regards!





Irina Matias



**WHAT DOES FASHION MEAN TO YOU?
IF YOU COULD MEET AN ARTIST FROM
THE PAST, WHO WOULD IT BE?
WHAT ROLE DOES SOCIAL MEDIA PLAY
IN PROMOTING YOUR WORKS?**

I live and work in Minsk, Belarus. I spent my childhood surrounded by boxes of pencils, felt-tip pens, and albums.

First I received an economics education and worked as an accountant for three years. However, my desire for creativity wouldn't leave me, so I entered the Belarusian State Academy of Arts, the faculty of Graphic Design.

After several years of work in the world of digital graphics, I turned to artistic practice.

I use mixed techniques, such as acrylics and pastels. I enjoy creating layers, contrasting color spots, rough, sloppy lines.

I didn't give up digital illustration, though. I try to keep up with the modern world and move with the times.

As an artist specializing in fashion, I get inspiration from fashion magazines, Fashion Weeks, art galleries, museums, and books.

I am attracted to designers who play with color, use jewelry and accessories in an interesting way in their collections.

Fashion for me is a symbiosis of art and everyday life, one of the means of expressing oneself and one's inner world.

That would be Van Gogh. I would like to support the artist by telling him his works are going to be known all over the world and inspire many other artists in the future.

Promotion on social media plays a paramount role for me. I am grateful that I live today when every person has an opportunity to share one's works with the world!

a

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and Art Direction:
Annoula Petrides
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On set assistant:
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104



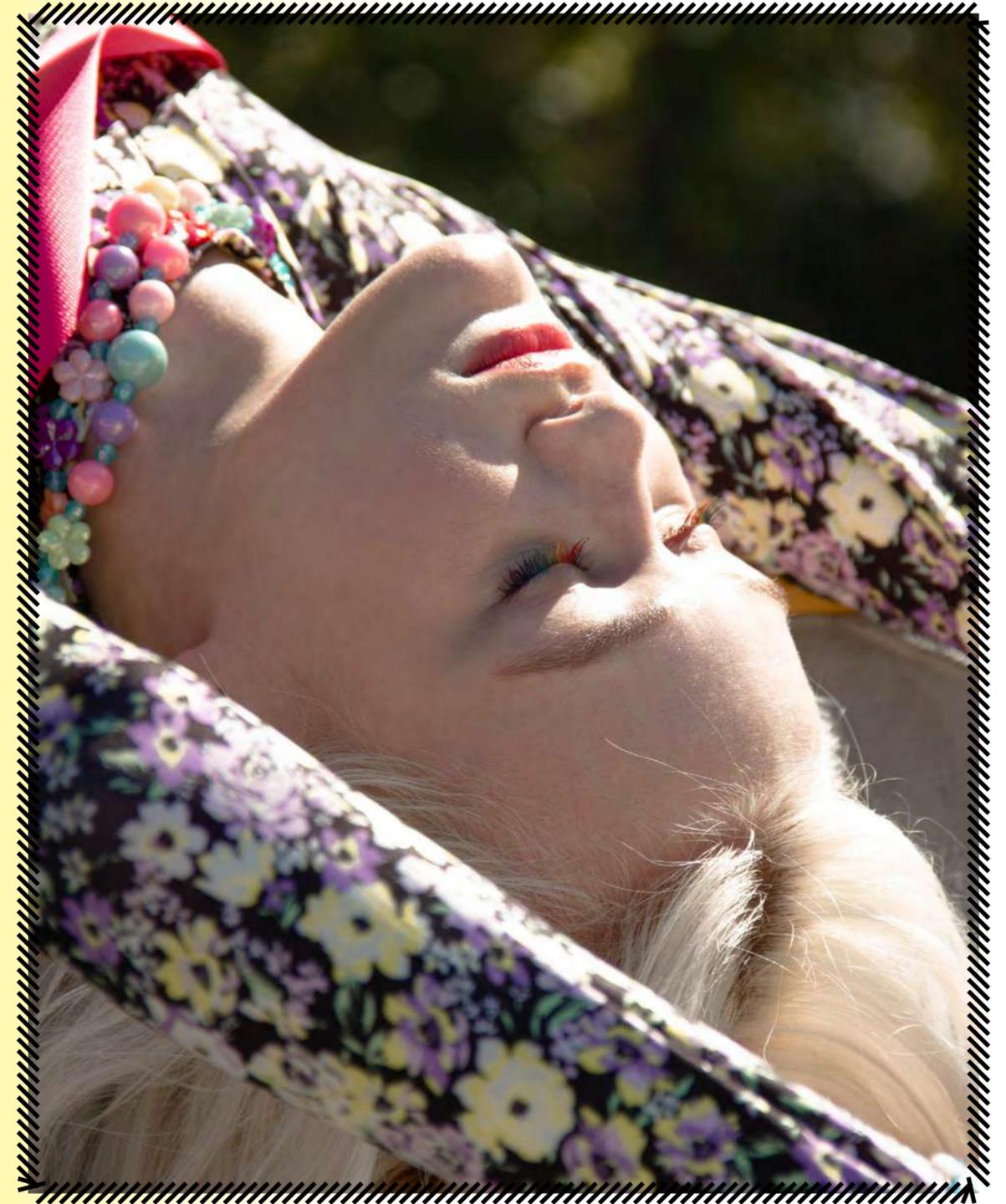




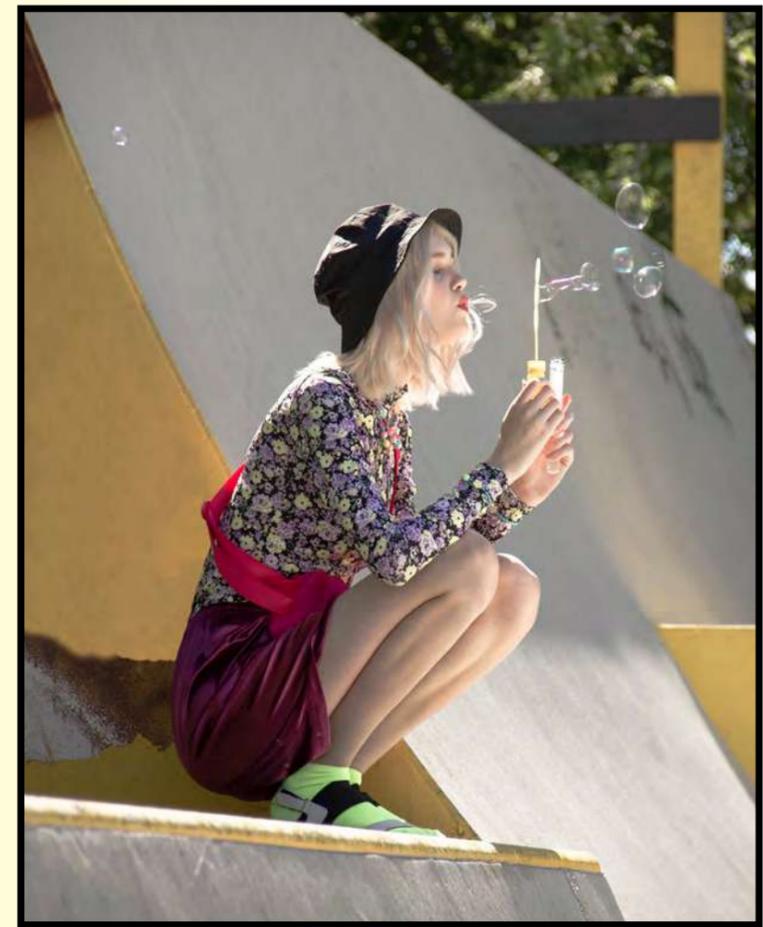
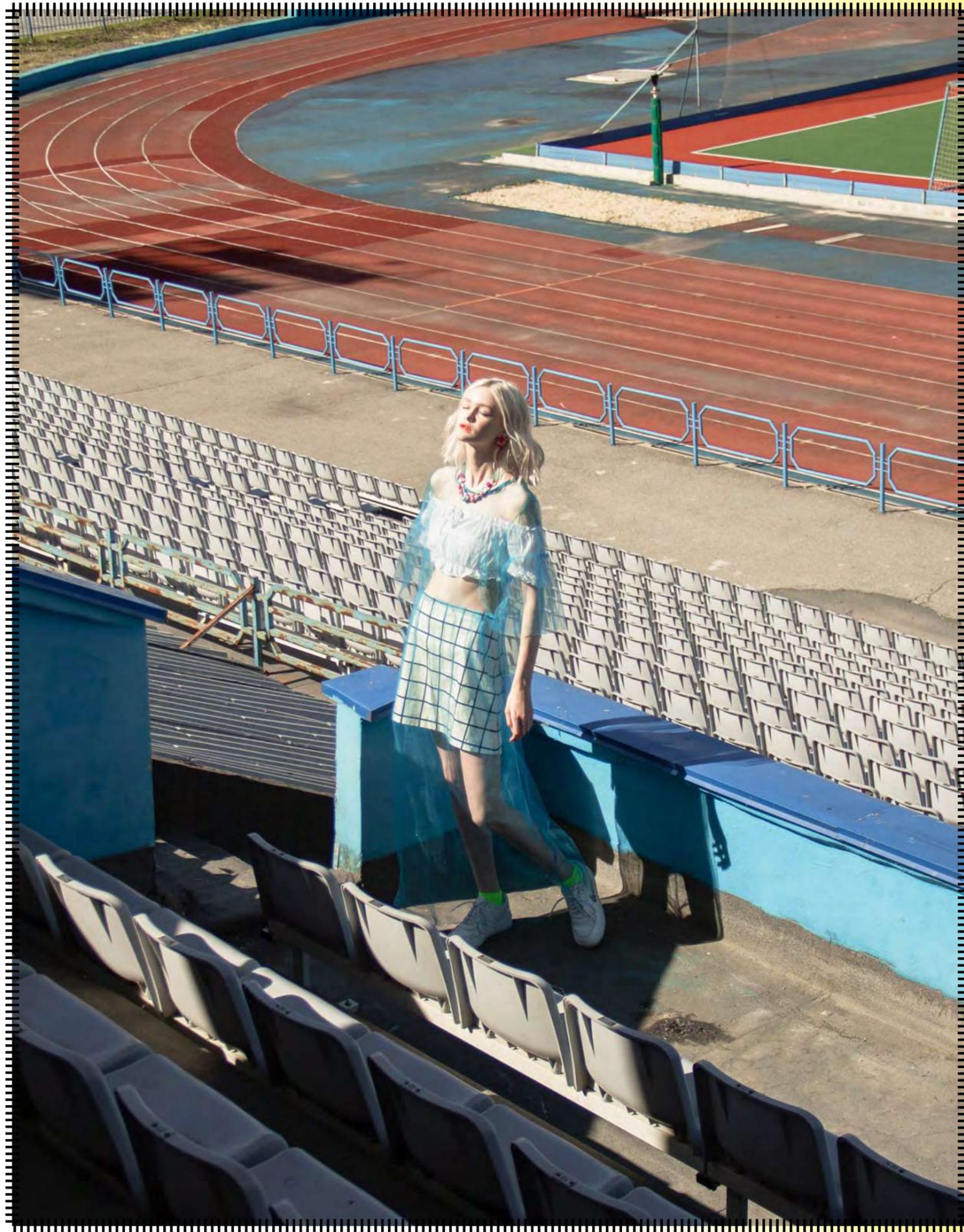
m e l a n c h o l y



Produced @vi.artagency
Ph @sogeebed
Model @lindenstaub @lindenstaubrussia @mmmmaariaa
Mua @akulamikula.mua



Style @katrin_malin @vesel_ova.anastasiya
Assist @martgurt
Clothes @like.a.muse @4ikybriky @market_arka





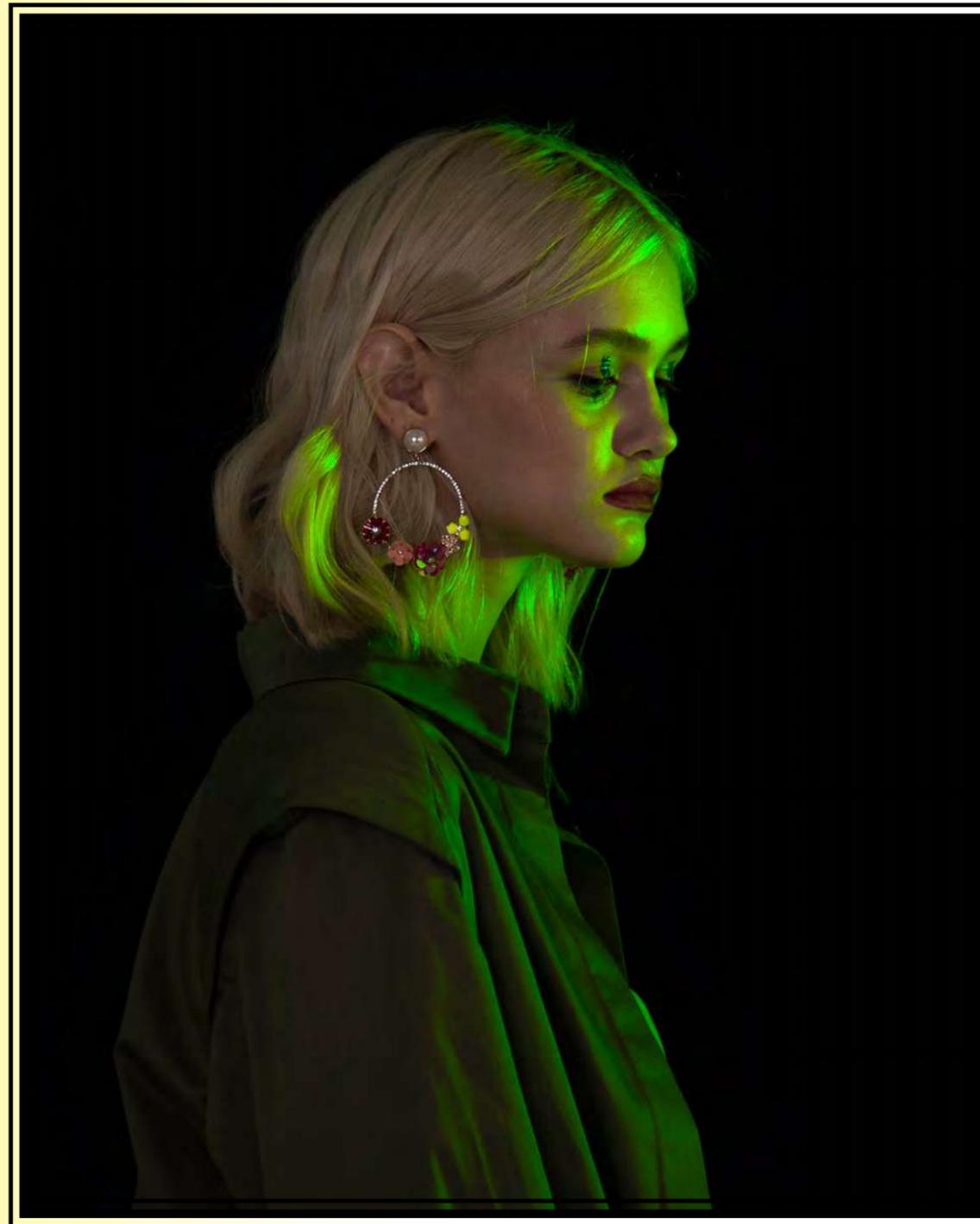
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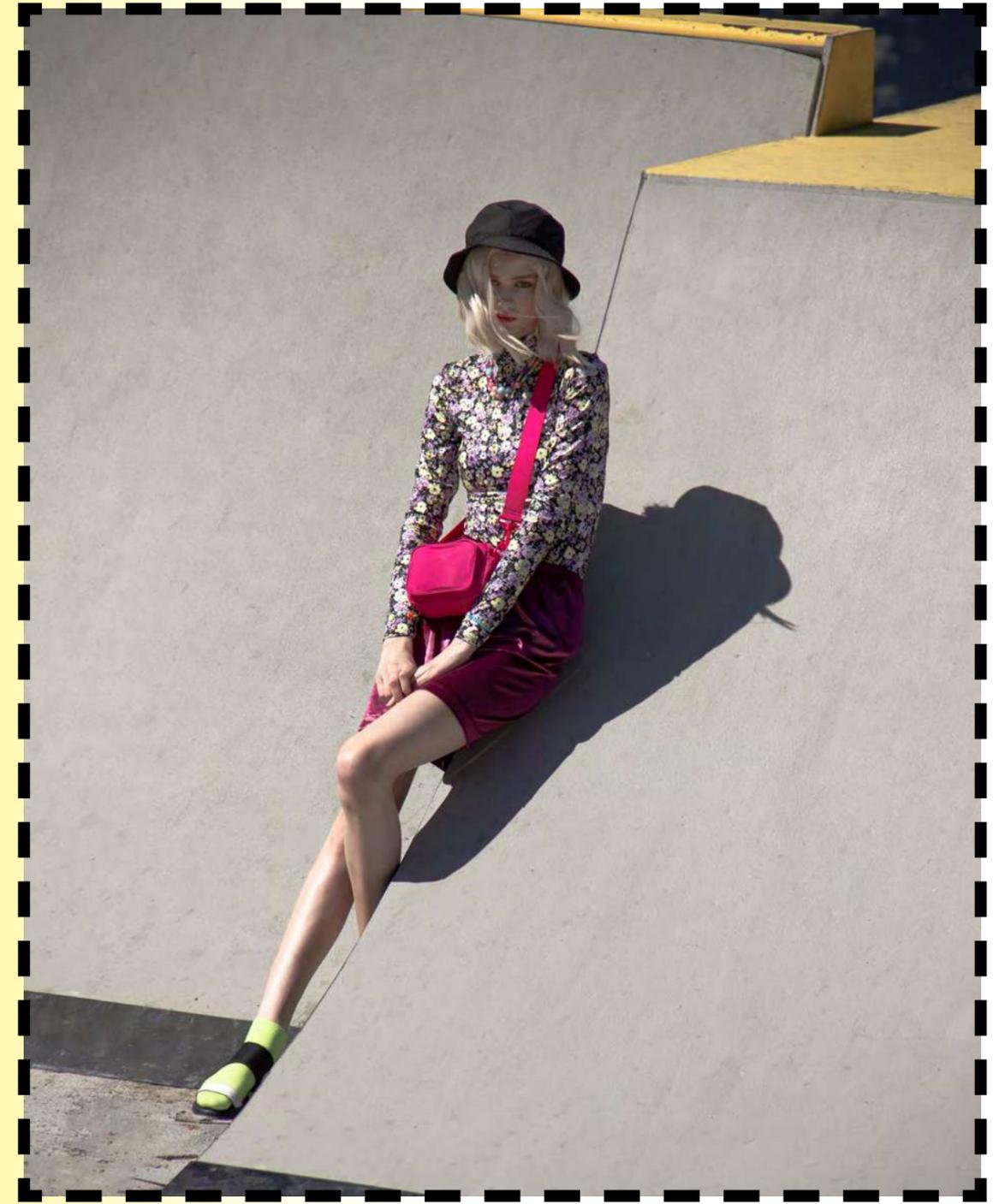
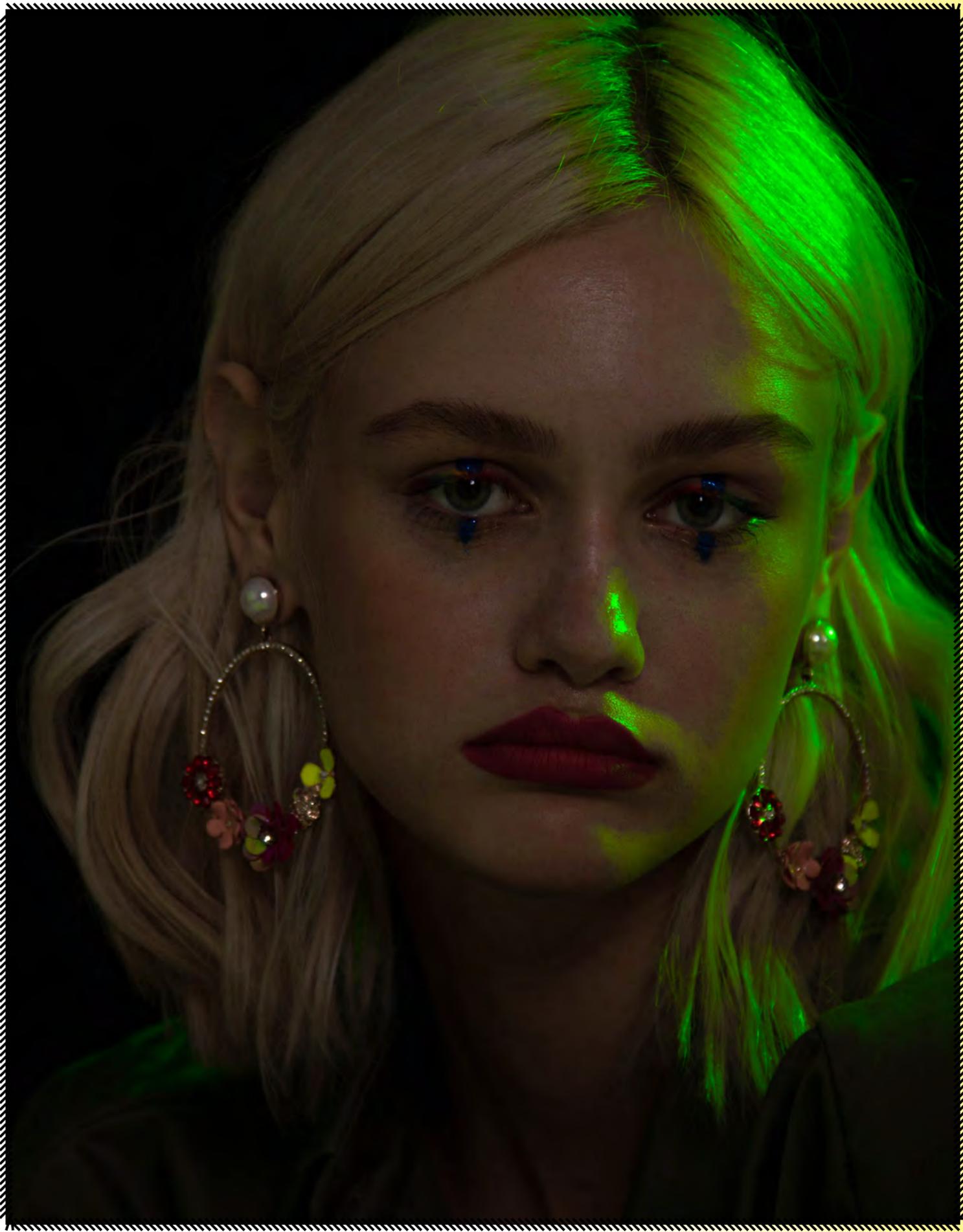
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117



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FIRST LADY

Concept & development: **Aoife Keogh & Joaquim Vos**
 Photography: **Joaquim Vos @joaquimrfox www.joaquimvos.com**
 Styling: **Aoife Keogh @aoifekeoghstylist www.aoifekeogh.com**
 Hair & Make-up: **Wout Phillippo @woutphillippobeauty**
 Model: **Eva @ Moxie Models**



Coat
Hat

by Burberry
by Chanel

Coat
Hat
Heels

by Burberry
by Chanel
by Filling Pieces



Cape
Top and trousers

by Studio NK
by Bottega Veneta



125

Top
Tights
Slippers

by Ferry Schiffelers
by Wolford
stylist's own



126

THE WONDERFUL ICE CREAM SUIT



Photo
Photo assistant
Idea & style

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Muah
Model
Producer

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Suit
Blouse
Loafers
Rings

Iro
3.1 Phillip Lim
Mauro Leone
Gem Kingdom, Philippe Audibert, poisondrop.ru



Suit
Blouse

Iro
3.1 Phillip Lim



Suit
Polo

Iro
H&M



Suit
Glasses
Blouse
Shirt
Tie
Mules

Iro
Ray-Ban
Rochas
Paul Smith
Corneliani
Nevalenki



Suit
Hat
Scarf and bag
Top

Iro
Emporio Armani
Moschino
Paul Smith



Suit
Shirt
Tank top
Pocket square
Necklace
Ring

Iro
Etro
Topshop
Brunello Cucinelli
H&M
Gem Kingdom, poisondrop.ru

Interview with Tatjana Philipp

A native Berliner, Tatjana Philipp cut her teeth on pattern making for OBSCUR, Haider Ackermann and Cedric Jacquemyn, before establishing her very own label in 2018.

Perfectly constructed leather garments are the core of Tatjana Philipp®, which attribute to her refined aesthetic. Sleek silhouettes interlace sharp tailoring with organic draping to create garments that are as much pieces of art as they are wearable. Natural fibres and delicate finishings enrich her minimalistic work, creating pieces that are timeless and elegant.

Tatjana's unique, refined signature, her diligent selection of only high-quality materials combined with local German productions seek the intention of creating a more attentive and transparent fashion-industry itself.

by Irina Rusinovich

TATJANA PHILIPP



TATJANA PHILIPP



TATJANA PHILIPP



Brand:
Website:

Tatjana Philipp
www.tatjanaphilipp.de



Instagram:
Showroom:

@atelier.tatjanaphilipp
Friedbergstraße 3, 14057 Berlin, Germany



Inspired by the beauty of unusual contrasts: meet the Berlin based Fashion Designer Tatjana Philipp.

1. How did your experience of working for “OBSCUR” by “Cedric Jacquemyn” has formed you as a designer?

Both designers are focused on sharp sculptural shapes and subtle elements within the textiles they work with. Also they pay a lot attention to handcrafted details to accentuate their garments. That was very inspiring for me and I really learned to evolve my tailoring skills there. This is now quite relevant to my way of working as some of my designs emerge in the actual tailoring process and by draping the materials.

Showroom TATJANA PHILIPP photo by Doro Zinn



2. What else has shaped you as a designer?

Living in a big city of constant change has been always a source of inspiration for me - I was born and raised in Berlin after the wall came down. Growing up in such a diverse yet hedonistic city like Berlin had a big impact on me as a teenager. I see this for example in my color palettes, which are inspired by the industrial scenes I remember from my childhood. But also traveling and exploring other cultures has been a great inspiration for me over the years. I always take one of my analog cameras along with me and take as many pictures as possible. I find the historical clothes, the styles but also the music of different cultures very fascinating. I am really into music from around the world, I love jazz but also old school hip-hop and funk. During my studies I was also very impressed by some of the Antwerp designers and their poetic design approach, as specially Ann Demeulemeester.

3. When did you decide it was time to start your own brand?

It has actually been a dream since I started my studies in Berlin. It was important for me to first gain some work experience. Not only in pattern making but also to observe a working structure and potential systems to see and learn how to build a brand. After my two years in Antwerp, I felt it was time to go back to Berlin and just go for it. I always knew that I would do something creative and felt a connection to pattern-making and textiles. My grandma was a seamstress and I often watched her sew. It is my wish to give back craftsmanship and resources their value. At the moment it is becoming increasingly clear



4. How do you view the relationship between a designer's identity and the clothes they create?

I can only speak for myself, of course every designer has a different approach. My work, the work process and my designs have something very personal - I can identify myself with them. For me there is something intimate in the poetry of subtle contrasts, of natural objects and materials.

5. How important is the choice of the materials for you? And why?

The choice of materials is definitely quite essential in my work as I am dedicated to producing really high quality and long lasting pieces. We work mainly with natural fibres and materials. Staying as local as possible in order to cut down on transportation emissions is also part of our approach.

As a designer I particularly enjoy playing with the contrast between texture and density of fabrics. I am interested in a blending of delicate, soft and flowing fabrics with rougher textures like linen and wool. In addition, I use firm but soft leather. Sometimes I love to work against the expectations that certain materials create.

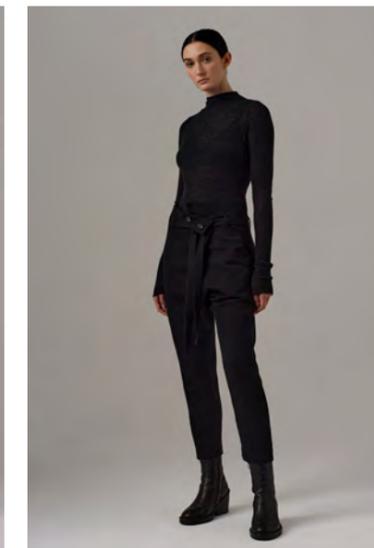
6. What have been the most challenging moments of your journey so far?

With no business background, building a company from scratch and managing my time as a designer and CEO is the most challenging part. Another challenge was to establish a team and the work structure. We have now grown into a small team that works wonderfully together. It is also a constant challenge to find the suitable production companies and manufacturers who are also willing to make their supply chain transparent

TATJANA PHILIPP



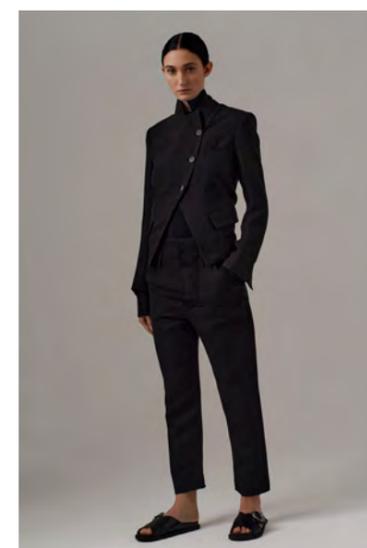
TATJANA PHILIPP



TATJANA PHILIPP



photos by Andreas Knaub



7. *Talk us through your new collection.*

We did set our focus on the quality and perfect fit of our garments. Accordingly we do not put the pressure on us to work following to the seasonal calendar or to create a large collection. Our products and garments are more likely to build on each other and we take the time it needs to create a nice shape and fit. But the general focus for the upcoming products is this time on jackets and trousers. Like a new leather blazer, which I am especially looking forward to. In terms of color, you can see that we are getting a little lighter, some earth tones and greens but we also include classic black again.

8. *Do you think this pandemic will change the fashion system?*

I think crisis is always a good time to question existing systems. Just as we did as a fashion label on a small scale, society in its sum and size has done the same. It has become a little bit clearer again what we should focus on and things are changing that people have long closed their eyes to.

For us it was a big challenge at the beginning, as all production facilities closed and our materials could no longer be delivered. This means that the production of the next collection has been postponed. However, we have been able to use this time to our best advantage and have thought about where and what we can improve.

9. *What's your advice for young designers in this uncertain times?*

From my own experience I would say above all, be courageous and self-confident. Self-doubt is the biggest obstacle. Set clear goals and its important to be persistent. Don't let small setbacks get you down but try to see them as a chance to grow.

10. *Finally, what have been your career highlights so far, and what's next for your brand?*

Opening our first showroom in Berlin and our first event beginning of this year of course. I was truly moved by the amazing support and the positive responses. And my 2 years in Antwerp though too, since the time there shaped me a lot as a designer. The launch of our Online shop www.tatjanaphilipp.de beginning of June was a big step as well! And finally, our Showroom is becoming a proper Shop by end of the year. This is also a big milestone as well. In the long run, I hope to be able to build up a multi-layered customer base that appreciates and supports our work philosophy, so that small and medium-sized craft businesses can also be kept alive through my work.

TATJANA PHILIPP

TATJANA PHILIPP

TATJANA PHILIPP



photos by Lisa Lankes

Hat

@Alina_esenina_store

WILD
WILDER



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Female Model:
Photographer:
Wardrobe Stylist/Assistant:
Assistant:
Female Model:
Stylist/WardrobeStylist/CreativeDirector/Retoucher:
Wardrobe Stylist/Creative Director:
Female Model:
Makeup Artist:
Hair Stylist:
FemaleModel:

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Xenia Sorokina @twig models @typic_xena
Nadin Khokhlova @donna_esperanza_
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Ilya Vlasenko @vlasenkoiliya
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Djuma Petrovna @diouma7733
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Nika Vladimirova @nika_vli
Sergey Tkachenko @Stmakeuplux
Anna Shevchihina @an_net4604
Daria Ustinova @aurora model @daria_ustinova_



Wardrobe Credits:
 @boutique.la.mazi
 @durgaspb
 @grace_vintage
 @oreshnikova.kseniya

@solo_u
 @anna_pekun
 @alina_esenina_store
 @plyaka_accessories
 @daria.babonina



Wardrobe Credits:
 @durgaspb
 @grace_vintage

@solo_u
 @alina_esenina_store
 @plyaka_accessories
 @oreshnikova.kseniya

WILD WILD

Wardrobe Credits:
 Hat
 Earrings and christ
 Brooch
 Gloves
 Belt
 Dress

@Alina_esenina_store
 @grace_vintage
 @plyaka_accessories
 @daria.babonina
 @oreshnikova.kseniya
 @boutique.la.mazi



Wardrobe Credits:
@my_wear_
@djuma_hats
@plyaka_accessories
@boutique.la.mazi
@bazzaro.rus
@grace_vintage
@oreshnikova.kseniya
@olga_magnet

WEST

Wardrobe Credits:
@alina_esenina_store
@plyaka_accessories
@solo_u
@grace_vintage
@oreshnikova.kseniya

Wardrobe Credits:
@djuma_hats
@nevestarybaka
@na_leather
@boutique.la.mazi
@grace_vintage
@plyaka_accessories
@olga_magnet



FUENF by Zdanowicz-Musina:

FUENF by Zdanowicz-Musina:

Dystopia with a shimmer of hope

Dystopia with a shimmer of hope



Designer:
Photographer:
Das Fräulein Fuchs:
Gustav Janata:

Ekaterina Musina @ fuenf_by_musina
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Did you ever wonder what would happen if digital technology was not an afterthought for a fashion brand? Purple Haze has great news for you: please meet the founder and designer of FUENF.

FUENF is a young Berlin-based brand that blends together street style, elegance, sustainability, futurism, and digital culture. It is deep, unusual, and well out of the ordinary. It is a brand of the new era.

FUENF was founded in 2016 by a Moscow-born designer, Musina-Zdanowicz, during her study of Fashion Design at Berlin University of Applied Science. Growing up in Moscow, by her late teens she became enchanted by the fashion world. You could think that this is how it all started, but here is a twist: she did not immediately pursue a career of a fashion designer.

Instead, she studied law at Russian Academy of Lawyers and Notaries and had her tenure in Australia. These experiences finally led her to her true passion, and she embarked on her fashion journey in Moscow back in 2010, and then moved to Berlin in 2013.

WHAT WAS THE DECIDING MOMENT WHEN YOU REALIZED THAT YOU ARE GOING TO BE A FASHION DESIGNER?

Everything began when I started making outfits for myself. At the time, I was a law student in Moscow. Back then I was mesmerized by the goth subculture, and this had a profound influence on my work at the time. Later on, when I made a decision to go for a career change and become a designer, I was constantly pushing my boundaries to explore new forms and new motives, largely inspired by traveling. Nevertheless, one still can see traces of the “darker” subcultures in my work.

WHAT IS YOUR MAIN SOURCE OF INSPIRATION WHEN DESIGNING CLOTHES?

I would describe my work as a dark futuristic dystopian journey. I grew up reading a lot of science fiction, and I often get my inspiration from it. I find it especially fascinating how some cyber-punk ideas are not science fiction anymore.

They are real, we have a chance to experience them, we live them. I see fragile beauty in the dystopian reality of nowadays, even though it might not be noticeable at the first glance.

I get a lot of inspiration from exploring the beauty of mathematics, algorithms, and fractal formulas. There you can find not only biomorph, but also geometric forms. They exist in two parallel worlds: in nature as well as virtually.

My very first collection evolved around fractals. Each part of these totally enchanting natural elements repeats the whole making them look graphic and beautiful. Being essentially natural forms, fractals have been a source of inspiration for graphic designers and digital artists for decades, and I often build up on these ideas in my work. A few years ago I have also developed my own „fractal principle“ for the creative pattern making, which I am developing further at the moment.

WHAT WOULD BE THREE WORDS TO DESCRIBE FUENF AESTHETICS?

Dystopia with a shimmer of hope:
interdisciplinary | innovative | futuristic

A FUENF WOMAN OR MEN, WHO ARE THEY?

Gender is not really a diving factor amongst my clients. They are progressive thinkers, who are responsible and ethical consumers and who are interested in art and new technologies. Music and diverse subcultures are two other defining elements, as this is the red thread that connects me as a designer and them as wearers of my clothes. Some of my customers are also designers themselves.

YOUR BRAND HAS A STRONG STANCE ON SUSTAINABILITY. WHAT IS YOUR BIGGEST MOTIVATION HERE?

Sustainable attitude and sustainable production are at the core of FUENF Berlin DNA. Our aim is to present an alternative to fast fashion with its attention to the manufacturing methods, ethical fabric sourcing, and fair labour conditions.



The clothes are produced in Berlin and at small ateliers in Poland with transparency and traceability being the key aspects. At FUENF we recognize the importance of eco-friendly and ethical production. We are trying to source sustainable textiles from European producers and suppliers, making sure to utilize recycled and eco-certified fabrics.

While prints are important for FUENF aesthetic, we use digital printing techniques to produce them in order to avoid the unnecessary waste of water that is common for screen-printing. That is why we have our fabrics printed in the Netherlands.

Championing gender equality and female empowerment in our collections, we also make sure that all the workers at any stage of the supply chain are treated fairly.

Focusing on the concept rather than the trend, we have power to ignore the fashion seasons, giving our customers a greater freedom of choice. In addition to that, our made-to-measure approach does not only cater to the customers' individual needs but also allows to avoid overproduction and to make the clothes last longer.

We are currently exploring the area of circular economy. Even though, it is not easy for small brands to manage it, I truly believe that there is always a way to find a new and innovative solution.

HOW WOULD YOU DEFINE THE ROLE OF FASHION IN A MODERN SOCIETY?

Fashion is one of the media which reflects and evaluates the rapid changes in the society globally. I like to compare it to a huge mirror, which reflects even minor trends that are not immediately visible. I believe that true fashion is an art form, and artists often have more sensitive and intuitive minds that allow them to see a few steps ahead.

It sometimes makes me sad when people do not notice the amount of intellectual and physical work fashion designers put into their collections. However, I am hopeful that with the overall trend towards transparency, we will be able to show more of the work that happens behind the scenes.

In 2020 fashion industry has been forced to re-assess the old ways. Do you think it will force drastic changes in the industry? If yes, what are they going to be?
In short: yes. I believe that the changes are going to be drastic, but the feeling of change has been already in the air for a while. The traditional offline fashion retail system is overloaded. The whole system has to be and will be „renovated“ and upgraded to match the new demands of our society.



We are finally ready for a shift to a more sustainable and ethical approach, new technologies, collaboration and diversity. We are also much more digital these days, and I believe this is another move in the right direction. One of the most progressive digital events at the moment is Helsinki Fashion Week — the first totally sustainable fashion week in the world — and I am very proud I had a chance to participate with my collection there offline back in 2018.

IN YOUR COLLECTIONS YOU EXPLORE THE “CLASH BETWEEN TECHNOLOGIES AND NATURE”. WHO, IN YOUR OPINION, IS GOING TO WIN THIS BATTLE?

There will be no winner as the clash is slowly turning into the synthesis, and here is my explanation of this development.

The first collection of FUENF „Dimensions“ was inspired by fractals —the natural forms. The fractals that I have used for the prints are broken mathematical functions. While creating this collection, I was reflecting upon the contradiction between the nature and the math. In essence, this reflects the dystopian world of nowadays when the digital is continuously turning into our primary natural environment.

I wanted the fabrics to convey this idea: that is why some elements of the collection have been made from simple cotton representing the nature, while others – from neopren, being the technological alternative.

In my second collection „Iterations“ I have started exploring the synthesis between these two universes. This collection proclaims the digital to be a new norm: without fear-mongering, it encourages to embrace diversity.



The third collection of Fuenf was named „Interactions“ and further connected with fractals. Most of us feel the clash between technology and nature, the new and the old, the future and the past. The collection „Interactions“ shows our urban reality as a dystopia, but this time the concept is taken further, trying to find a shimmer of hope in these dystopian motives, giving them a romantic and optimistic touch. It pictures the society of the future, digitalized and open, and points to the potential symbiosis



between the nature and technology. My latest collection has no name yet, but is also focused on the transformation in all forms: not only in a functional way, but also in mystical and intuitive. We are slowly getting tired of social media and trying to find some beauty in imperfections. We are not machines and we have the right for mistakes. Intuition and honesty start to play a bigger role while the rational and systematic way of thinking is getting less prevalent.

More and more people start to ask themselves: what will be next and what is the direction we are going to? Is it really the right one?

WHAT WOULD BE YOUR ULTIMATE GOAL TO ACCOMPLISH AS A FASHION DESIGNER?

Of course, my main goal is to produce sustainable and responsible fashion product. While doing that, I am also trying to find an innovative way to research the interdisciplinary field where art and intuition meet technology and the customer is involved in the design process.



Moreover, my customers are definitely interested in seeing not only the end result, but the process itself. The real-time technologies give us amazing opportunities to reach these goals. I truly believe that the future lies in the interdisciplinary collaboration between technology and fashion, digital and performing arts. We finally have all the instruments to make it happen, and that is what also makes fashion so exciting for me.

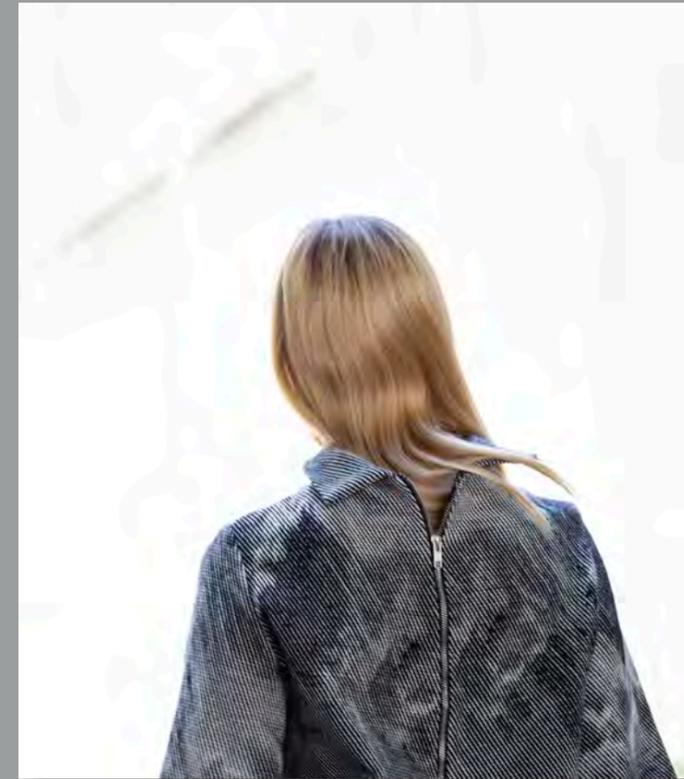
ARE YOU WORKING ON ANYTHING RIGHT NOW? WHAT CAN WE EXPECT FROM YOUR FUTURE COLLECTIONS?

In the beginning of this year I won a contest launched by NJAL in cooperation with JOOR. My brand together with other 100 designers from all over the world was chosen to get a free pro access on a platform JOOR.

By integrating virtual showrooms into the online trade show experience, brands and retailers can discover, collaborate and transact from anywhere in the world organically building the largest curated global fashion marketplace JOOR.

In the past months I have been working on a transformer concept: all items are functional and can be worn in many different ways. That is why there will be no big collections anymore: only small limited capsules that are exploring different aspects of transformation.

In addition to that, there are a few very exciting collaborations coming soon, mostly with amazing digital artists and 3D designers. In these collaborations we are aiming at researching the 3D approach in fashion design and pattern making. Apart from this, I am working on a few projects, which are based on new technologies: electrosmog protection and knitwear based on algorithms.





SUMMER BLUES

dress: ZARA

photographer: verena voetter @verena voetter
model: zaina gohou with munich models @zaina_gohou
styling: sabine diekow @sadiestylesnow
hair&makeup: sabrina reuschl @sabinareuschl





dress:
glasses:
earrings:

Zara
JIMMY CHOO
Hiitu

dress:

MANGO





Zara
JIMMY CHOO
Hiitu

dress:
glasses:
earrings:

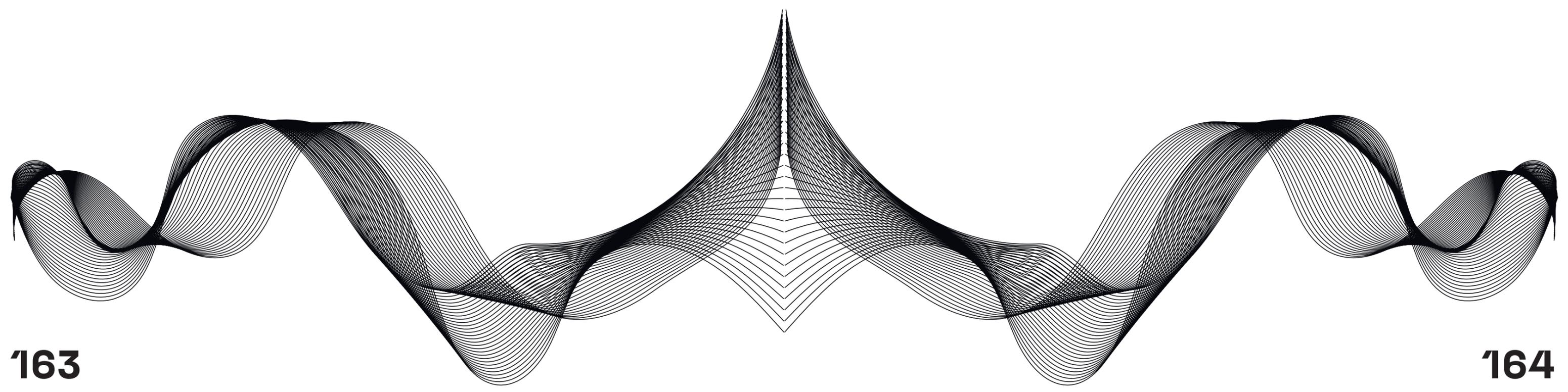


FASHION AMID TECHNOLOGY:

the match made in heaven

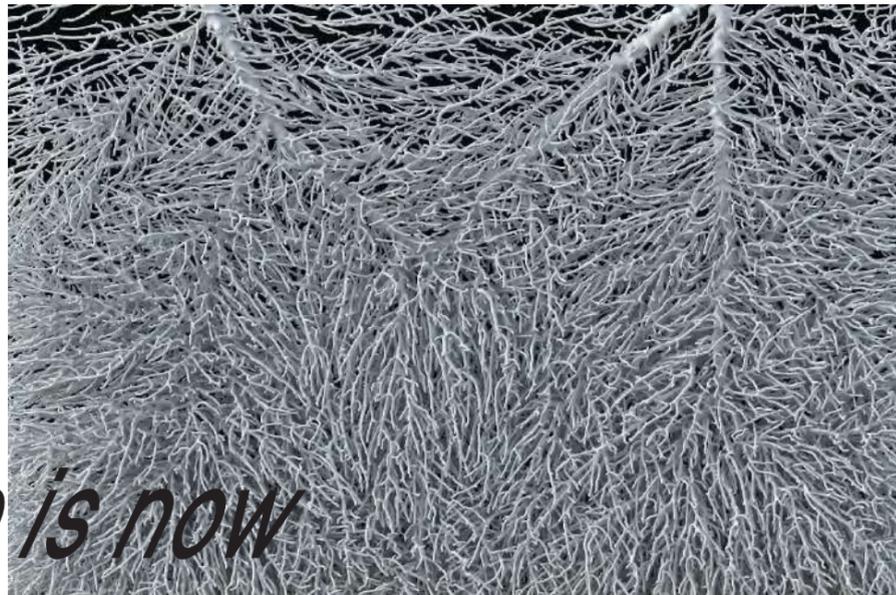
In 2020 we have learned to realise how fragile the world we live in is. The rapid development of technology forces everyone to adapt with a lightning speed, and those who do not manage – will not survive. It is the battle of the strongest, the most creative ones. It is a bit like surfing: the ones, who can tame the wave and use it in their favour, will come on top. The rest will be overtaken by the power of water and disappear into the grand bleu.

However, let us not be too dramatic. Technology and fashion have been going hand in hand for many years. Whether we talk about invention of the innovative fabrics or the groundbreaking processes to make the clothes manufacturing more effective – it has all been with us throughout the human history. Without challenge never comes change. The reality is that the technological development will anything but slow down. The new reality of the post-pandemic world will only aggravate it. All creatives around the world will have to constantly challenge their creativity. Push their boundaries. Think of the new ways.



solving the sustainability issues

Is it new for anyone that fashion is one of the biggest world polluters? Probably not. According to the Environmental Protection Agency, the textile industry is responsible for emission of 1.2 billion tons of greenhouse gases per year, and, so far, we have seen little to no change on the global level. Nevertheless, it is the technology that can drive the much needed change and help the industry to start addressing the issues it has previously created. By increasing the transparency in the supply chain, introducing environmentally-friendly processes and materials that are consuming fewer resources and experimenting with the on-demand model, we can disrupt the fashion industry and potentially open up the opportunity window to sustainability.



the future is now

We live in a truly digital age. Digital technology is infiltrating all the spheres of life and business. We live in the era where a smart mirror can help you virtually try on different outfits. We live in the era where an AI take on the role of a fashion designer by analysing the data of millions of customers and creating clothes that would appeal to their taste. We live in the era where your leggings can double as a run tracker. Something that seemed so distant and futuristic is actually taking place already now.

2020 will definitely be marked in history (and fashion history) as the year when everything has gone digital in an accelerated manner. We have experienced that everything can become digital: photoshoots, runways, models, shopping, boutiques. In the years to come the digitalisation will anything but stop, and the fashion world will have to adopt more and more of the digital vocabulary, with IoT, AI, data science, and blockchain becoming a part of the norm.

finding new ways

In the past few years, brands have been exploring new ways of taming technology to optimise design and manufacturing of garments, by making it faster, cheaper, and more efficient. In the meantime, the consumers have been increasingly less interested in mass produced items, giving the preference to more personalised and customised products and experiences.

This is how 3D printing started to gradually transition from being a high tech invention used by a limited number of industries and companies to a technology that can provide a very solid answer to these trends. 3D printing can potentially result in a significant textile waste reduction while being much less labour-intensive in comparison to a traditional manufacturing process. The second decade of 2000s has already shown that this technology deserves to be not only on the runway in the collections of Julia Daviy or Irirs van Herpen, but also in more ordinary pieces like business wear or sportswear, pioneered by the companies like Ministry of Supply, or Adidas.



everything is data

AI is another technological advancement that is already actively applied by more and more brands. AI is not only used for data analysis and forecasting of future trends and consumer behaviour, but also for less obvious areas like product design, logistics and inventory management.

The giants like Amazon and Google are actively testing the possibilities with the machine driven fashion designs that are based on the current trends as well as consumer preferences. If they succeed, they will have a real chance of creating money-making pieces that are highly likely to appeal to the majority and completely disrupt the industry.

getting inspired by the nature

The conversation about technology and fashion would not be complete without new textiles and fabrics that are being developed these days. If the 20th century gave us the synthetic materials democratising the industry, with the newly gained knowledge the 21st century is forcing us to think more of the environment and use technology to create new fabrics from natural resources.

It almost feels like the possibilities here are endless and the sky is the limit. There are more and more new textiles being introduced on the market, claiming to be the next eco-hot thing. It seems like many natural products can be transformed into fabrics. Thus, the tree pulp is used for lyocell, the parts of fungus – for Mylo-leather, bioengineered yeast – for microsilks, and pineapple leaves for Pinatex, another leather-like material.



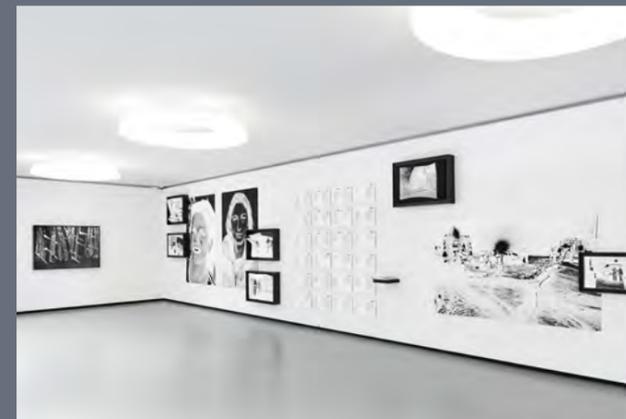
INTERVIEW WITH *Nathalie Herschdorfer*

interview by Julia Kryshevich



Author of several monographs on photography, curator of international exhibitions, director of the Museum of Fine Arts in Le Locle, Switzerland — all this is about Nathalie Herschdorfer. A charming and convincing conversationalist, Nathalie shares her profound professional experience, understanding of the curator's role in the modern society, and vision of the future in the discussion below.

From the Museum of Fine Arts Le Locle (MBAL), 2019. Photo Samuel Zeller.



Courtesy of ArtisTree, Hong Kong, 2019



JK: Nathalie, first about your career. You have extensive experience in art curation, having worked as a curator at the Musée de l'Élysée for 12 years and now heading the Museum of Fine Arts in Le Locle. Do you remember the time you were just choosing your career? Why did you opt for curating? Speaking now, has this area of practice actually met your expectations?

NH: You know, I was studying Art History at the University of Lausanne. Originally, I didn't know much about photography — at that time my studies brought just an overview about art history. But I wanted to focus on something more contemporary and not necessarily what we call 'fine arts'. I was interested in design and photography as these fields resonated with today's life. It was while working on my thesis that I started falling for photography. Back then I only began my introduction with the 20th century photography and some renowned names in the area. Henri Cartier-Bresson, Bruce Davidson, Richard Avedon — I contacted them all as part of my graduate work, however,

I didn't fully realize how great they were. Time and experience have provided a more comprehensive understanding of this field. Now I can say that I am absolutely satisfied with the career choice made and never regretted that.

JK: Perhaps you could share some advice with those who have just set their sights on photography?

NH: Today the field of photography is not what it was before. Obviously, when I was starting out, one didn't have as many opportunities to make a statement as one has now. You don't need to be professional today to take pictures and share them with the world. Just take a look at Instagram — there are so many good amateur shots that professional photographers just can't ignore. The competition is high, though, one shall consider that.

JK: Today the word ‘curation’ seems to be slightly overused. As you have mentioned above, each of us has opportunities both to create & curate on a daily basis. What qualities, do you think, a good curator shall possess? Regarding the nearest future, might the job of a curator become more or less popular?

NH: Curatorial practices are subject to the same rules as other fields of art. As an artist you have to create something meaningful, that will grab the viewer’s attention, as a curator, especially a museum one, you should fight for bringing meaningful art to the audience. In the cultural environment oversaturated with visual information and events it’s not easy to attract the visitor to the museum. To be able to do that you need to be very open yourself, ready to discover things and be amazed. Concerning the professional prospects, basically, there are not so many art curator positions. Thus, graduating with a degree in Curatorial Studies doesn’t guarantee finding work in the field. However, one can become an independent curator, initiating projects without reference to state cultural institutions. There are quite many examples of that today, which are interesting to observe.

JK: Now let’s talk about the Museum. First, a very burning question. How did the MBAL hold on throughout the COVID-19 pandemic? Did the measures for the self-imposed isolation impact the Museum’s activity and its relations with the visitors? Were there any lessons to learn from that force majeure situation?

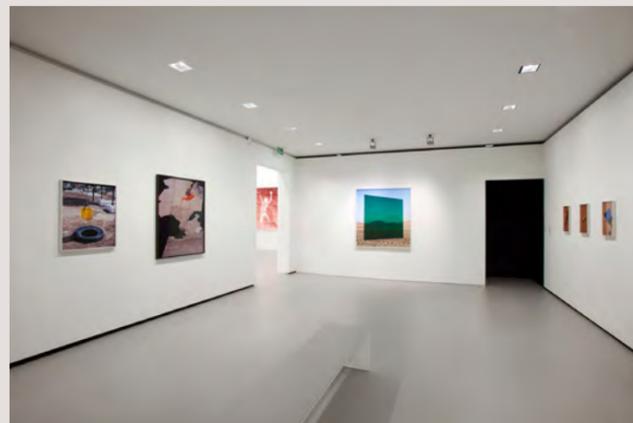
NH: Yes, absolutely. The Museum used to have a few virtual activities before, however, under the given circumstances

we have strengthened our digital presence. I don’t consider it right to move online entirely, as it’s equally important for visitors to attend exhibitions physically. However, we have to adjust to global challenges and change the rules of the game.

JK: Can you give any examples of those changes? What online projects has the Museum launched lately?

NH: Well, I immediately thought of the two projects. The first one is devoted to the ‘behind-the-scenes’ life of the Museum. Visitors gain a chance to get to know the Museum staff, especially those who are usually out of sight like cashiers and technical specialists. The second one is targeted at the younger audience — we’ve prepared a series of creative workshops for children. The both projects managed to resonate with our audience. By the way, I’ve come up with an idea for the future project recently — to open it a bit up, I can say that some kids will be involved and asked to make photographs...

From the Museum of Fine Arts Le Locle (MBAL), 2019. Photo Lionel Henriod



From the Museum of Fine Arts Le Locle (MBAL), 2018. Photo Lionel Henriod



From the Museum of Fine Arts Le Locle (MBAL), 2020. Photo Quentin Bacchus



JK: I believe the exhibition focus of The Museum of Fine Arts Le Locle and the Foundation for the Exhibition of Photography slightly differs. The FEP mainly highlights some world-renowned names in photography, while the MBAL pays more attention to the local context. How do you manage to find balance between those two different fields of practice?

NH: I wouldn’t say that the MBAL is primarily focused on local practices. Of course, we exhibit works by Swiss artists, but we also refer to the international context. The programme of the Museum aims at bringing together international and national artists, thus, comparing the exhibition agendas of the two institutions, it’s mostly about the same.

JK: Imagine you have an opportunity to be a guest curator of an exhibition (just like in 2012, when you curated Daegu Photo Biennale in Korea), do you anticipate a specific character of the event or rather willingly engage in the new initiative, whatever it is?

NH: I really try to stay open — to the new artists, ideas, and formats.

As most museums activities have moved online with the outbreak of COVID-19, new possibilities have opened up. For example, some people from China or Australia will probably never visit the Museum in Le Locle, yet now they can explore exhibitions at the MBAL without leaving their homes. So, yes, I’m staying open-minded and enjoy taking part in new projects to be developed on new platforms, either physical or virtual.

JK: Perhaps you have formed a vision of what an ideal museum strategy for communicating with its audience might look like?

NH: I believe museums should be responsive to the world challenges, highlighting the most relevant issues in its projects and initiatives. Just like it’s happening with #MeToo or #BlackLivesMatter now. Personally speaking, I’m really concerned with some feminist issues. Women artists are greatly underrepresented in the art world, and it’s high time we did something about it.

JK: Do you consider yourself a feminist?

NH: Well, yes. However, I don’t think there might be necessarily more feminist art displayed at the museums. Art can be different, it’s just about a better representation of women artists.

JK: Let's touch upon your writing experience. You published a few books on fashion photography, some of which like *Body: The Photography Book* are considered to be fashion bibles. First, how did you come up with this idea? Is writing about fashion photography is more related to art criticism or, perhaps, fashion journalism, from your point of view?

NH: Twenty years ago I co-curated a show dedicated to the body in history of photography (mostly, the 20th century one). It's 'THE BODY: Photographs of the Human Form' by William A. Ewing that played a major role in my introduction to photography. I consider William A. Ewing my mentor, so I proposed him to publish Volume 2 — a follow-up to his book which dates from 1993. It's the 21st century — the digital and virtual world photography has deeply changed. For the past 10 years I've been working on fashion photography. I see this field not only through the eyes of a photography historian, but also from the anthropological angle. Fashion photography can be studied in many ways — from fashion industry to art.

JK: From the height of your professional experience, do you believe it's relevant to talk of such categories as poor and great, successful photo works? Do the criteria of defining a photograph either as good or bad actually exist?

NH: It's really subjective. If I as a museum curator put photographs on the wall, does it mean that they are automatically considered to be art? I prefer acting differently, constantly discovering new names and approaches in photography. As far as fashion photography is concerned, it's mostly about celebration and grace and stereotypical ideas

of beauty. So much has been already explored and represented there, it's hard to come up with new ideas. However, the new generation reveals how the myth is being challenged, pointing the way to a different future vision. That's what I'm interested in.

JK: How do you see the future of photography? What shall emerging photographers consider to be able to thrive in it?

NH: The thing is it's hard to make a living at photography, even if you work as a staff specialist at the editorial office. I've recently talked about that with Miles Aldridge, who is a distinguished person in fashion photography, you know. He confirms that it's very difficult to make money in this field today! One needs to constantly feed off new insights and visions to think up something new. Speaking about the future of photography, everything's changing so fast — it's a pleasure to watch and to be a part of that. Society needs artists, this won't change!

JK: And finally, Curator's Choice. Are there any photographers you're fond of? Can you also recommend a few photography editions (periodicals, publications etc) that are really worth reading?

NH: Well, I work a lot with photographers, both with the established and the emerging ones, so I can't really pick just a few of them. I can be as well fascinated by an anonymous 19th century photograph, for example! Concerning periodicals, I regularly read *FOAM Magazine*, the *British Journal of Photography* and *Aperture Magazine*, but it's full-length core photo books that I enjoy collecting and reading the most.

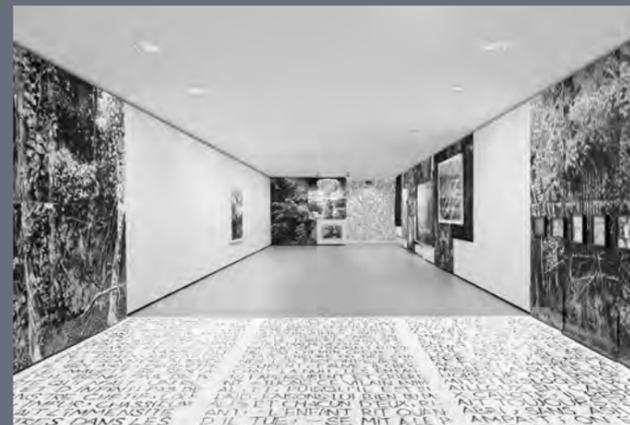
From the Museum of Fine Arts Le Locle (MBAL), 2020. Photo Guillaume Baeriswyl



From the Museum of Fine Arts Le Locle (MBAL), 2020. Photo Lucas Olivet



From the Museum of Fine Arts Le Locle (MBAL), 2019. Photo Samuel Zeller



From the Museum of Fine Arts Le Locle (MBAL), 2020. Photo Guillaume Baeriswyl



From the Museum of Fine Arts Le Locle (MBAL), 2019. Photo Amélie Blanc



From the Museum of Fine Arts Le Locle (MBAL), 2019. Photo Samuel Zeller



ART & TECHNOLOGY

section



NEW MEDIA ARTISTS

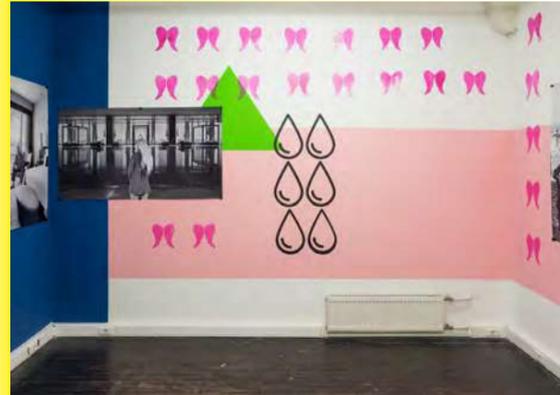
Fedor Balashov (WASDSWAG) Lisandro Sabio Yu Araki Zhenya Mironov

Talking about their experience and art, in general, in a series of blitz-talks.

The definition of art is no longer limited to painting, sculpture, poetry or other aesthetic forms of creative work. In fact, today it's not limited at all. However, those just making their own way in the art world prefer to start with the basics. Many, but not all, artists continue evolving within the traditional mediums.

Purplehaze talked to seven international artists who practice different kinds of new media art. Each of the creatives answered the same three questions: about their experience, understanding of art as a concept, and their vision of its future. Discover what came out of it starting from the following page (just a small spoiler: it's diverse).





Name:
Age:
Born:
Lives & works:
Area of artistic practice:

Agil Abdullayev
28
Baku, Azerbaijan
Baku, Azerbaijan
interdisciplinary arts

Short bio: Studied Fine Art at Nottingham Trent University. Took part in various solo, duo, and group exhibitions in Baku, Moscow, Tbilisi, London, Valletta etc. Founded critical thinking and artists discussion platform Çağdaşçılar in May 2020. Co-founder of the online-platform WUU2? (together with his friend Emily Simpson) in 2017. Has 3 years of experience in art curation.

Website:

agilabdullayev.info

Why did you choose to make new media art?

Starting with painting, I have experimented a lot with different mediums. I did my first performance during my first year of studies, hence documenting and editing works was a mind-opening point for me.

Adding referential visuals to the videos turned out to be a very comfortable language to highlight my ideas.



TELL MY MOTHER, HER BABY WILL BE BACK SOON, 2018.
Courtesy of the Artist



TWO SNAPS OF THE POST-MODERN SOCIETY.
Salaam Cinema, Baku, Azerbaijan, 2020.
Courtesy of Hasrat Ramazanov (Salaam Cinema)

I also felt financial independence to create new media art, as all the required technical tools were given to me for free by the university art department. As I later got more into the context of my practice, I started transforming my ideas into writing, performance, and video, so to manifest the relationship of my identity, history, culture, society, and the bridges in between.

Besides, I am a millennial (the generation that has grown up with the Internet and intense visual culture), hence I can't deny that we live in a screen-based world where moving images have long become part of our daily lives. It also influences the way I create. I still try to work in other mediums, manifesting my practice by blending conceptual essays, humor, and social commentary in the combination of video, photography, screen-printing, installation, and performance.

My practice examines representations of Azerbaijani identity and its relationship to the history, culture, queer thoughts, and radical South Caucasian traditions, that are often interwoven with exploration of my alter-egos and post-modern narratives.

What is art to you and how do you see its future?

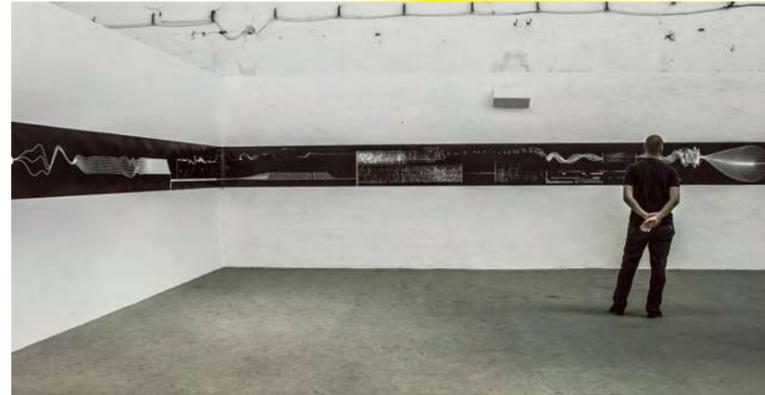
I grew up in radical traditional neighbourhoods and went through abusive school systems where I always had multiple alter-egos and imaginary friends to mentally support me.

So art gave me the ability to develop a sense of communication with my 'friends'.

Today I still use those characters to establish a dialogue on how the Eastern identity has been shaped by both Eastern and Western standards on masculinity. It's the existing political and social conditions both in Azerbaijan and its neighbouring Caucasus countries that I call into question.

I make visual essays and films to address contemporary social issues by using storytelling techniques. Thus, the mild visuals and biting irony and dark humour in the language I use refer to the critical problems of the reality.

I position myself as a commentator and offer my opinion on how we can wake up and move forward to the less violent and more tolerant tomorrow.



Name:
Age:
Born:
Lives & works:
Area of artistic practice:

Candaş Şişman
35
Izmir, Turkey
Istanbul
interdisciplinary arts

Short bio: Graduated from Multimedia Design Department of NHL Hogeschool, Leeuwarden in 2007. Co-founded NOHlab direction & design studio in Istanbul (together with his friend Deniz Kader) in 2011. Works at the intersection of art, design, and technology, creating immersive installations, sound, kinetic sculptures, animations, and audiovisual performances. Participated in Venice Architecture Biennale and Today's Art Festival. Received Honorary Mention from Prix Ars Electronica and Jury Selection Award from Japan Media Arts Festival. Represented by Pg Art Gallery, Istanbul.

Website:

csismn.com

Why did you choose to make new media art?

It was not actually a choice. Things that I experience, create and observe led me evolve into this direction.

I always try to focus on structures that gather up multiple disciplines together, that are in constant change and development, and new media art is a practice, which meets this need of mine.

One of the most important points I see in technology's relationship with art is that it can easily be used as a bridge between various disciplines. This ensures deriving many new possibilities out of the ones we already have. The main focus point I have in my works as well, is building hybrid structures containing various senses and realities. The opportunities new media art provides to me are endless.

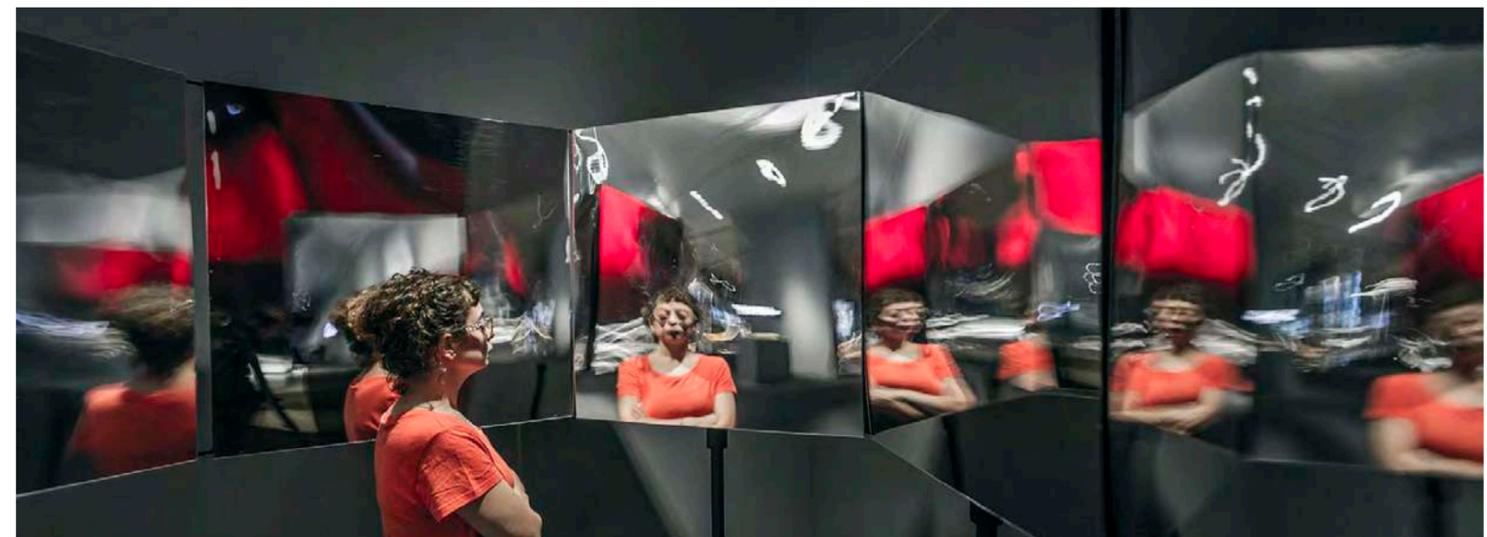
What is art to you and how do you see its future?

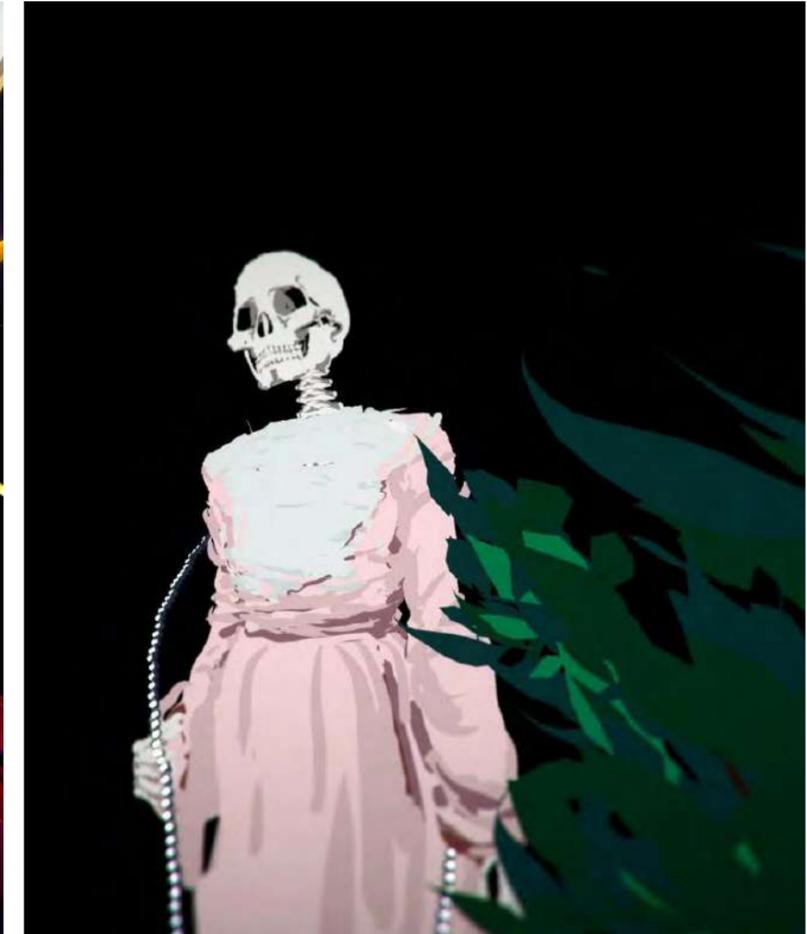
Art is a self-expression method for me, and most importantly, a field of experiment for the search for new languages and forms of communication. As you know, we perceive the outside world through various sensors. The information enters our body as an input, which we manipulate and turn into a more subjective structure. At the end of this whole process, we transfer the information within us to the outside world again, using different communication methods.

Art is a key which allows us to express ourselves at the end of this process, and to communicate with the outside world using alternative methods.

Now we are at the point where we control the organic evolutionary process and start the synthetic one with the technologies we've created. This allows us to design our own bodies and ways of perceiving the world, which means, we are on our way to becoming more hybrid beings. Throughout all this, art will use our perception designing process as a method and will come to a point where it becomes united with our bodies. In addition, artists will be able to create their own reality and enable the audience to experience it as well. It's possible that artists would bend the reality completely.

In short, in the future, art will be about creating different realities and multiple sensory experiences, by using the human body and perceptions as materials.





Name:
Age:
Born:
Lives & works:
Area of artistic practice:

Denis Semionov (Sa1ntDenis)
34
Moscow, Russia
Moscow, Russia
VR/AR art

Short bio: Graduated from Stroganov University, Moscow. Practiced Graphics and Illustration before switching to VR/AR in 2014. Participated in Cannes NEXT Marche du Film, European Film Market (Berlinale), SXSW Edu. Winner of Open Frame Award (Wiesbaden) and Epica Award.

Website: saintdenis.ru

Why did you choose to make new media art?

I deal with XR art (a.k.a. Cross-Reality art). It means making worlds and art objects in and for virtual/augmented reality.

I like to work with XR, because by now there are no strict rules in this area.

There is no XR art as a formed movement. Until recently many would call a VR headset just an entertainment or a gadget for gamers, but by no means would link it to art. Now this opinion has changed, however, it will be finally conceptualized in years or decades only.

I make XR art projects, which I demonstrate in XR sections at film festivals and exhibitions. XR is my only source of income, so I take commissions as an illustrator or an architect of virtual spaces. Actually, an XR artist looks like a startupper, as quite a few projects start from pitch decks and searching of investors. For some XR projects you need a team like in the cinema production, some of them you can do on your own.

What is art to you and how do you see its future?

Speaking about new media art and XR art, in particular, there is no way to sell it traditionally. Often there is just no object one can sell. If this is an XR sculpture or art object, this problem might be solved by printing/3D printing or setups with headsets/notebooks/digital frames. If this is a cinema content, it could be sold via VR stores.

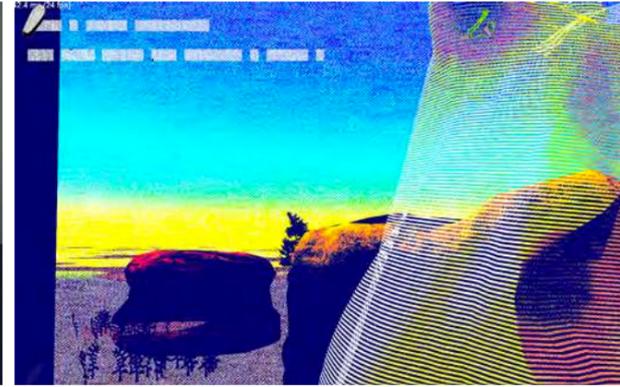
XR art now includes different professional groups, such as visual artists, contemporary artists, cinema professionals, geeks. They transform museums through virtual sculptures and move spaces into virtual reality.

I think that in future VR will evolve into the system of worlds, where people can meet and chat.

As in real life, each artist will do one's job, be it making interiors or creating performances. Globally, XR has the same rules as reality. Story is story, emotions are emotions. Humans are always the same.

For me, art is about emotions: I feel this way and I want to share this feeling with other people.

It's about giving people something bigger than just a technical innovation. **184**



Name:
Age:
Born:
Lives_&_works:
Area_of_artistic_practice:

Fedor Balashov (WASDSWAG)
34
Moscow, Russia
Moscow, Russia
Game Art Design

Short bio: Studied Graphic Design and Animation. Worked as a graphic designer for 7 years. Member of the artistic groups IBORG и AAA Software since 2013. Winner of Post It Awards (2011) and nominee for A Maze, Berlin (2017). Has been teaching Game Art Design at the Higher School of Economics (Moscow) since 2018.

Website: wasdswag.com aaasoftwa.re

Why did you choose to make new media art?

I got interested in game design about 10 years ago, 7 of which I've been practicing it actively. I've been always curious about contemporary art, and it's game design that fascinated me the most, while I was in my final year of study.

What I like about the medium is its multidisciplinary nature, which balances at the interface of technology and creativity.

It has a lot of freedom, and it's so synthetic! A video game represents a very familiar form for the human mind — audial, textual, and visual messages are integrated through a programming code within the interactive space.

I started falling for game design, as I discovered a few projects by 'Tale of Tales' studio and other artists, who joined their movement. You know, I used to play video games before, though I can't say I was a big fan of it.

However, what 'Tales of Tales' did seemed incredibly exciting to me: their works combined innovation, technological approach, and democracy! All their projects were made available on the web, thus, the artists managed to reach out their audience. First I would explore the area of game design, then I just got carried away by it myself.

Unlike some well-established artistic mediums, such as painting and literature, video games pose a new language that continues to evolve. So I would like to study that language! Technologies are changing rapidly, so does the area of game design art.

And I enjoy expressing myself through it.

What is art to you and how do you see its future?

That's a good question, though a hard one. Each of us has one's own understanding of what might be considered art and what not. By the way, I would rather use the word 'language', as it sounds more comprehensible to me.

Personally I define art as something that doesn't leave me indifferent.

It could be rather useless, in the conventional sense. However, art isn't about sustainability, but elation. Video games elate me, that's why I am so much into that.

There are more and more artists in the world, the same is true about the independent game developers. Technologies of producing art have become commonly available.

From BALANCE. Courtesy of the Artist



On the one hand, the author's figure doesn't matter much anymore, thus, art becomes more people-orientated, more folklore. On the other hand, it gets difficult to navigate through it.

Speaking about the field of game design art, neural networks are a bigger competitor for artists now. I wonder, what comes next. Perhaps, in the future artists will have to act as developers/designers, unless the neural networks learn to programme themselves.



Name:
Age:
Born:
Lives & works:
Area of artistic practice:

Lisandro Sabio
44
Neuquén, Patagonia Argentina
Moscow, Russia
Fractal Art

Short bio: Audiovisual Designer (UBA). Professor at the National University of Río Negro (Argentina), creator of the 3D Fractal Geometry. Applied to Arts and Design Seminar. With Conexión Fractal, his artistic, educational, and research project, he has been giving university and high school seminars, conferences, and exhibitions in Argentina, Russia, and the US. Representative of Fractal Art community in international arena. Currently lives in Moscow.

Website:

lisandrosabio.com

Why did you choose to make new media art?

To begin with, I define Fractal Art as a kind of art created by mathematical algorithms (formulas). The artistic result that we can see identifies the repetition of self-similar patterns at different sizes, forming structures, spaces or objects.

The reason why I chose to work with fractal art was the possibility of creating forms, settings, and chaotic characters that are at the same time mathematically perfect.

As if each shape of those geometric objects was possible in nature, in another universe or in our organism. It is a way of understanding the world by analogy or deduction, its perception in a constant change.

I came to this idea through a long process of experimentation, research, and analysis.

I needed to understand what I was seeing or creating, or, perhaps, by chance or fate to interpret the message that was manifested.

We observe the forms and determine what a thing represents, either by knowledge or culture. Faced with this level of mathematical abstraction, we rely on the recognizable figurative and manipulate it to represent something that can be determined as 'the other'.

What is art to you and how do you see its future?

To me art is a language, a way of expressing what we feel, want or suffer from through colours and shapes.

According to the technical domain, we find our own poetic or discursive gaze, ideals, concepts, and questions to ask/communicate to the universe. Now we are in times of little attention and much encouragement, with brief moments of emotional connection.

LENIN.
Courtesy of the Artist.



HIPOCAMPO.
Courtesy of the Artist.



The forms of expression and representation change at breakneck speed, so I don't think anyone knows for sure what will happen tomorrow.

Yet I believe that as long as there is someone who needs to say, and someone who needs to listen, the language of art will continue to create that link. Technologies change, so do societies, laws, and frontiers of science. However, it's the need for art that human will always have in its DNA.



Name:
Age:
Born:
Lives & works:
Area of artistic practice:

Yu Araki
35
Yamagata City, Japan
Tokyo, Japan
Video, Multimedia Installations

Short bio: Studied Sculpture, Film, and New Media in US and Tokyo. His solo exhibitions mainly take place in Japanese art institutions, while group shows the artist participates in run across the globe, for example, in UK, Italy, France, Korea, Ukraine, Netherlands, Myanma etc. Took part in such film festivals as EMAF European Media Art Festival (Osnabrück), Kassel Documentary Film, Video Festival (Kassel), International Kurzfilm Festival Hamburg (Hamburg), and many more. Awarded the Golden Key Special Mention at the 35th Kassel Documentary Film and Video Festival (2018). His artworks are in the collection of the Ishikawa Foundation and the National Museum of Art.

Website: yuaraki.com

Why did you choose to make new media art?

I've never considered my art as 'new media'. I mean, that category has such a distinctive history and context concerning new technology, which I certainly owe a lot to those innovative pioneers in the field. However, I do like the idea of combining the old and the new to see how they animate each other. In that sense, I'd like to think of myself as being 'media conscious'.

My work comes from a very analog state. To give you a bit of background, I found my voice in visual art when I was 13. That's when my family moved to the U.S. from Japan, and we lived in a city called Nashville, Tennessee. Not being able to speak English very well, I rediscovered my strength in drawing and painting, and this came out of urgency because I felt that was the only way to survive in the so-called 'school caste'. In hindsight, learning the new language and adapting myself to different customs really shaped who I am today, and this endeavor in the linguistic and non-linguistic skills came hand-to-hand.

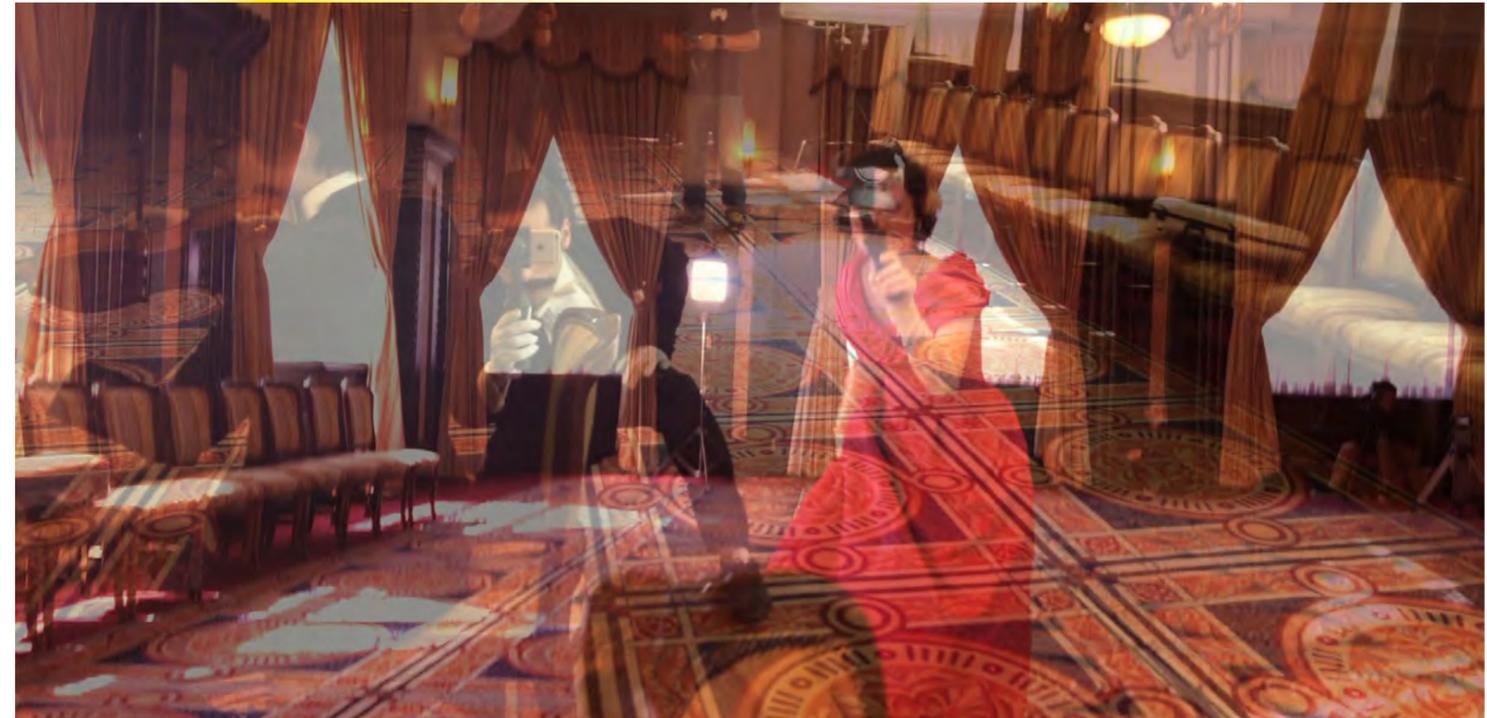
Even if art was my choice, it was the circumstance that molded my decision.

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In college, I decided to major in sculpture. My mind was moving too quickly and was impatient, and unfortunately, that didn't go along with the time and perseverance you needed for each material. Feeling incompetent, one day I decided to record my mediocre, half-readymade objects in front of a video camera and treated them as props, and that was the beginning for me. You know something is going on when things started to get fun.

It's been more than a decade since, and lately, my video works have developed to carry more spatial concerns. Even though they are digital, I strive as if I'm making an object, like each cut in the edit is similar to chiseling wood or carving stone. A long story short, I'm a failed sculptor who works with moving images, fascinated by imperfections...

THE LAST BALL, 2019, 3-Channel Video Installation, Video Stills.
Courtesy of the Artist and MUJIN-TO Production.
Produced by Shiseido Co., Ltd



What is art to you and how do you see its future?

I like the idea of art as a massive river continuously flowing from the past.

As an artist, each work you produce is a droplet, and by spending your entire life making you'll become a single stream, eventually joining the big current for the future generation.

The catch is that it is up to the people to swim in this river, make a dam, pollute water, or preserve it for the others.

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Name: **Zhenya Mironov**
 Age: **32**
 Born: **Tver, Russia**
 Lives & works: **between Moscow and Tver, Russia**
 Area of artistic practice: **Photography**

Short bio: Studied Photography. Took part in a number of Russian and international art exhibitions, such as Festival de Photo MAP Toulouse and Moscow Photobiennale. Nominee for Nord Art (2015) and Bloom Award by Warsteiner (2016). Resident at the Cité internationale des arts, Paris (2017). Reached the top 10 best young Russian artists under 35, according to Forbes (2019). His artworks are in the collection of Credit Suisse Group, Kulturamt der Landeshauptstadt Düsseldorf, Qatar Museums, and Embassy of Denmark in Moscow.

Website: **arttaiga.com**

Why did you choose to make new media art?

I decided to enter the arts, as I felt the need for self-development. Neither schools, nor universities are able to provide that. It's more about the essence that helps to implement ideas and myths, rather than the concept.

Art to me is the only existing paradigm of life and being, and my only sort of occupation.

I don't really care for life circumstances of others.

I'm rather interested in the new capacities of presence, and it's photography that can satisfy my interest.

Photography is the documentation of one's consciousness and being here. It's a paradox, though: while taking a picture, one doesn't focus on the object, but rather on oneself, transmitting and transforming the interior life.

Painting doesn't need to be justified. One can be a gifted painter, capturing whatever one wants. In photography, it's not like that — knowledge of the technical aspects doesn't really matter. It's the confidence in the subject, the ability to implement ideas from the void without any physical intervention that makes a difference.

Courtesy of the artist

Courtesy of the artist



What is art to you and how do you see its future?

The age of new sincerity seems to me to be the future of art.

Right now we're experiencing crisis, as everything important in arts takes place by overcoming the past. However, many people don't have the strength (which means both will and compliance with the path chosen) to move beyond.

It just feels like an artist does nothing serious. In fact, a genuine artist has courage to be oneself, which isn't easy. Constant self-development, following one's path — an artist must go against stereotypes, finding meaning in every aspect of life.

It's the artist who feels the barrier between the beautiful and the ugly; who can stand in the wind, thinking outside the box and speaking freely. Hunting for underwater treasures means diving deep, which is quite dangerous... And it's again the artist, who does that and never looks back.

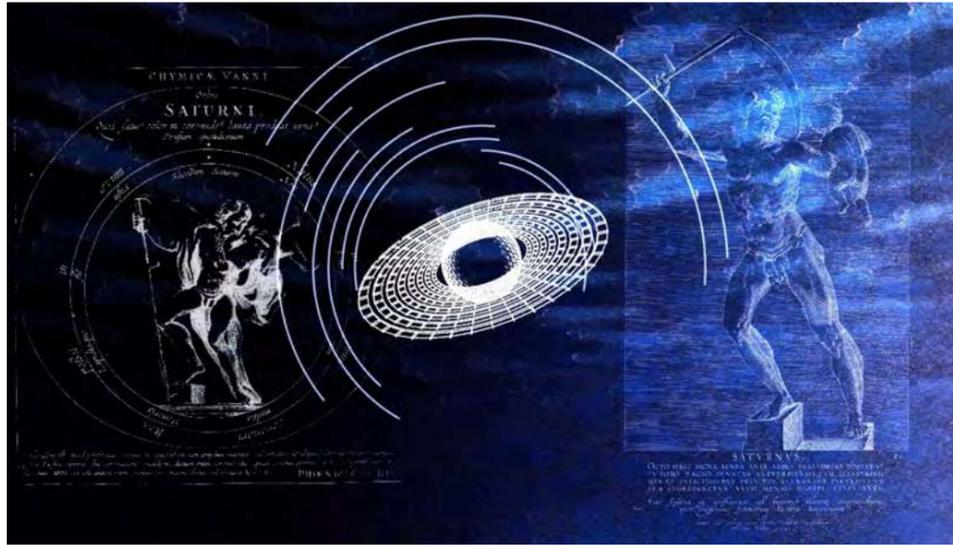


BOILING EARTH



A/V Project “Boiling Earth”

Astrologically, 2020 is one of the most significant and life-changing years in our history. Jupiter, Saturn, and Pluto will form conjunctions in Capricorn for the first time in nearly four thousand years, beginning a whole new age in humanity. Pluto is the planet of death and rebirth; Saturn systems, structures, society, and karma; and Jupiter represents our beliefs, and he's a magnifying lens, exaggerating all that he touches. These are extraordinary celestial developments, indicating the ending of an entire era.



SATURN

Recent natural disasters of increased frequency and intensity have struck countries all around the world, drawing attention to the fragility and preciousness of our environment. At the same time, the ongoing pandemic of Coronavirus has emphasized to all of us our vulnerability as the human race.

On the verge of a new epoch, we created an audiovisual performance “Boiling Earth”, that addresses the question of humanity’s place in the Universe. The idea to do this project came out of the helplessness we felt at watching another disaster hit our world. Through creative fictional and non-fictional engagement with video content, we can access the emotive, sensual and affective relationship existing between the visual elements of an image and the world around us. Explaining through aesthetics the shapes and structures in our urban environment that enhance or impair the dreams and expectations for the future of our younger and most vulnerable inhabitants.

Duration:

1 Hour

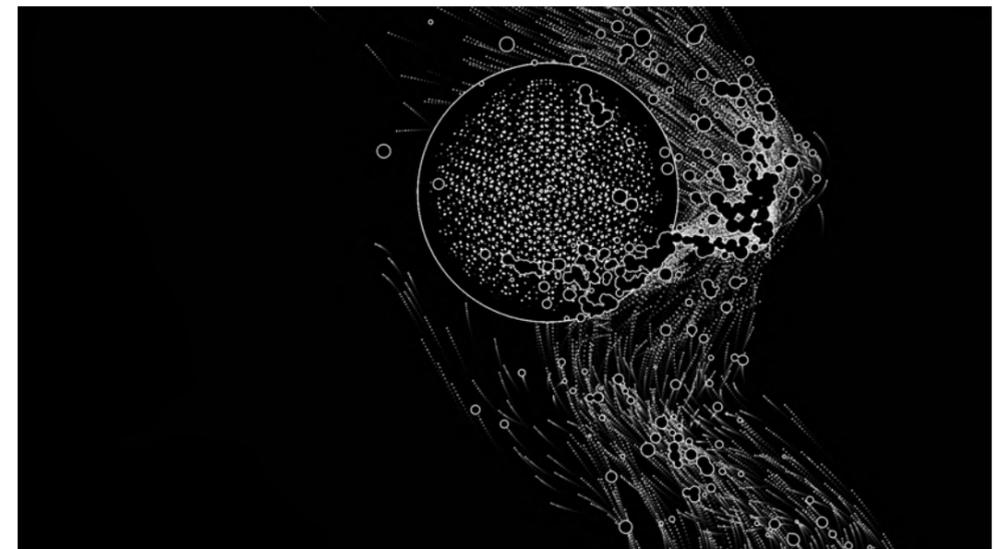
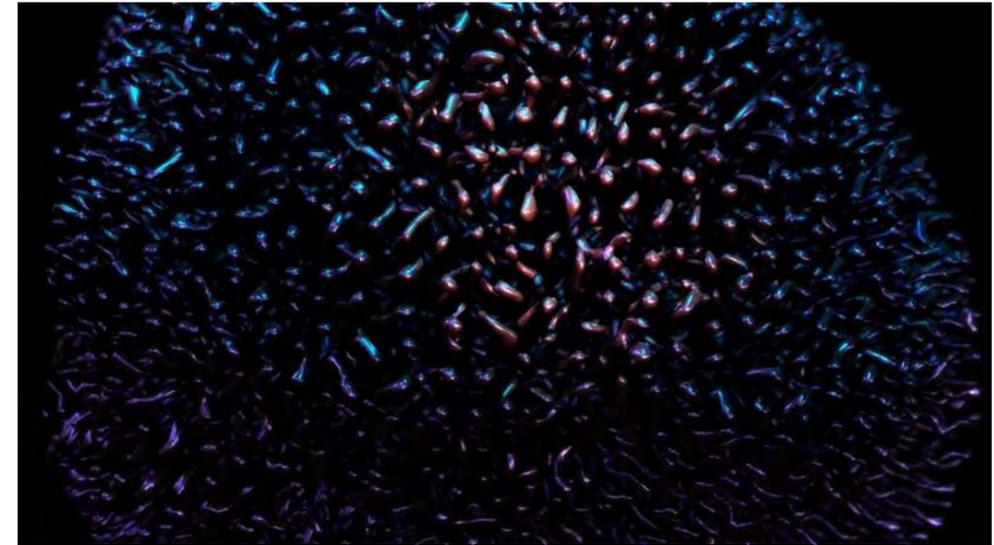
Resolution:

1080p

Sound:

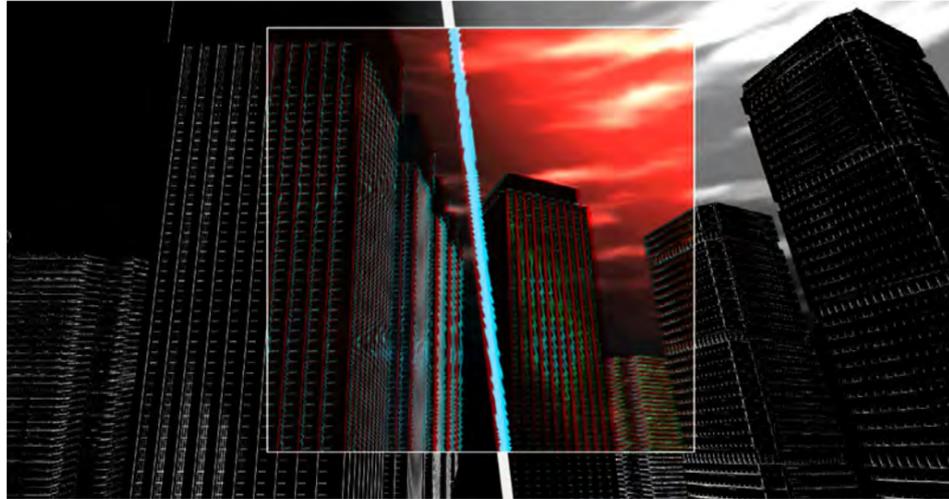
Stereo

STRUCTURE 5

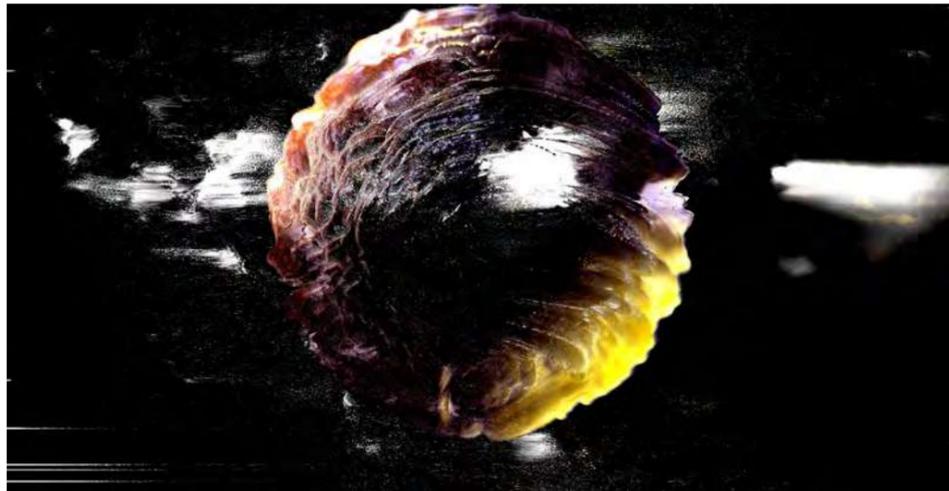


ASTEROID

Natalie Golubenko is Russian-born art director, video producer and multidisciplinary artist. After graduating from the university she has worked as a journalist, PR and event manager in Moscow.



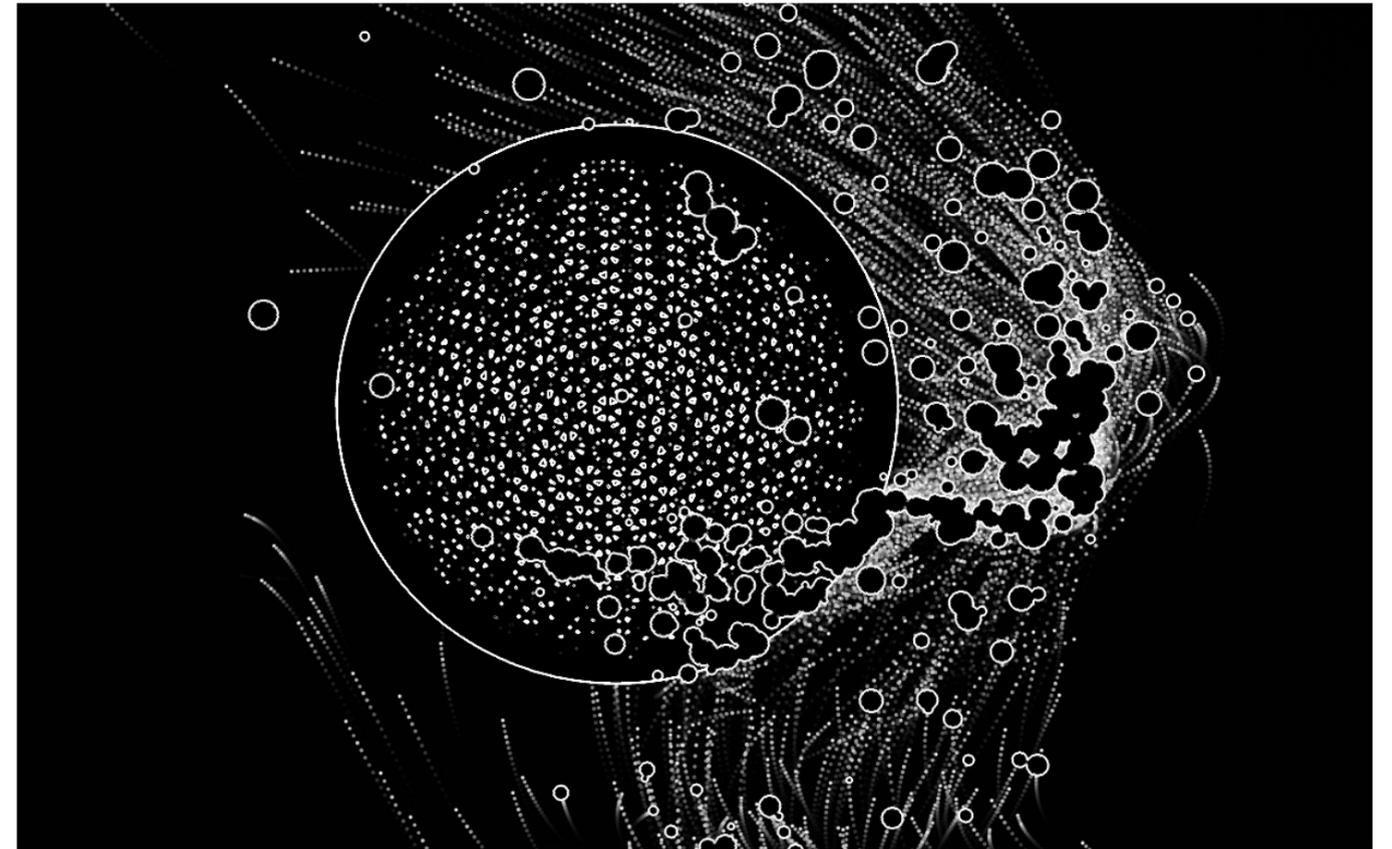
CITY2



JUPITER

In 2018 she moved to Berlin and joined visual art studio Licht.Pfad Studio as creative executive director and concept developer. In the year of her collaborative work with Licht.Pfad's CEO Stanislav Glazov their installations and audiovisual performances were presented at TouchDesigner Summit in Montreal, Lunchmeat Festival, GammaFestival, IntervalsFestival, ScienceFest in Russian Railway Museum and many other international events. Natalie is a creative, story-based content producer with a passion for video storytelling. In 2019 she established a video and photo production agency named Myopia Studios, that performs a variety of services including conceptual scripting, storyboarding, production management, post production, interactive media and video production.

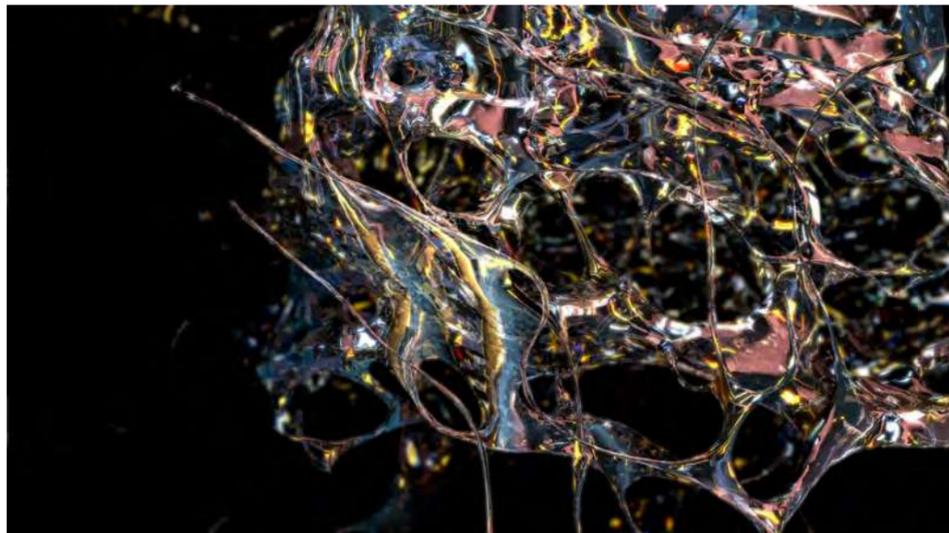
ASTEROID



Stanislav Glazov is a Russian-born visual artist, musician, and photographer based in Berlin. For over fifteen years of working in the fields of light and visual art, he's been always looking for innovative opportunities in the intersection of art and technology.

Driven by his audiovisual expertise and a perpetual desire to create unforgettable experiences that inspire a strong emotional response, he adopts an individualized approach for each of his works, creating unique technical algorithms and synchronizing a sound with cinematic visuals and abstract digital shapes. His large-scale spatial-visual art installations and live performances explore meaning and narration within a self-written audio-visual language

As a head of interdisciplinary art and design studio Licht.Pfad, founded in 2013, he brought his work to different events and spaces around the world. Taking on visual design, animation, video production, software development, and 3D mapping, Licht.Pfad produces immersive installations from the ground up.

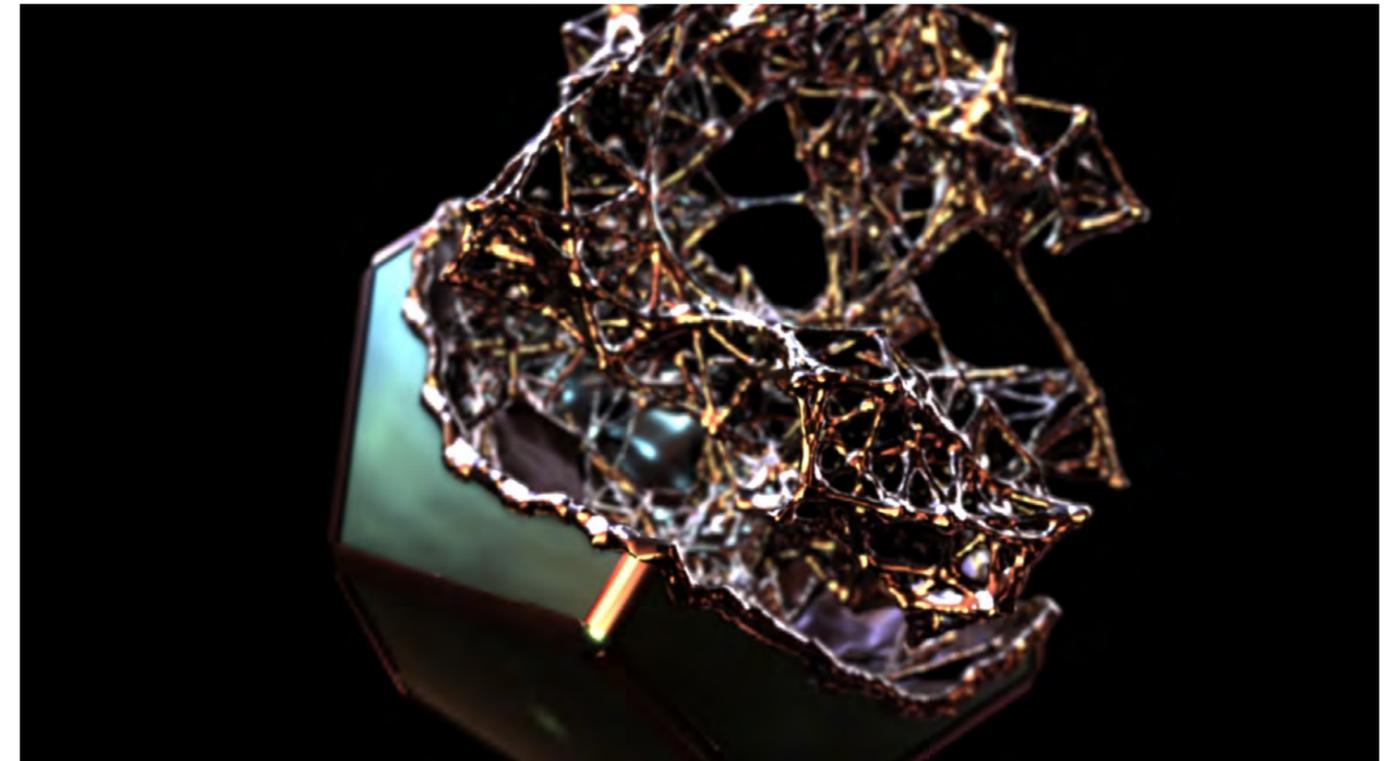


STRUCTURE4

Alongside his numerous artistic activities, Glazov is also well known for the music.. Deeply influenced by industrial, his musical work creates a perfect combination of noise, disharmony and hypnotic techno, produced with modular synthesizers and analog devices.

In addition, for more than 10 years Glazov has been actively engaged in educational projects, providing online and offline workshops focused on audiovisual technologies and music production.

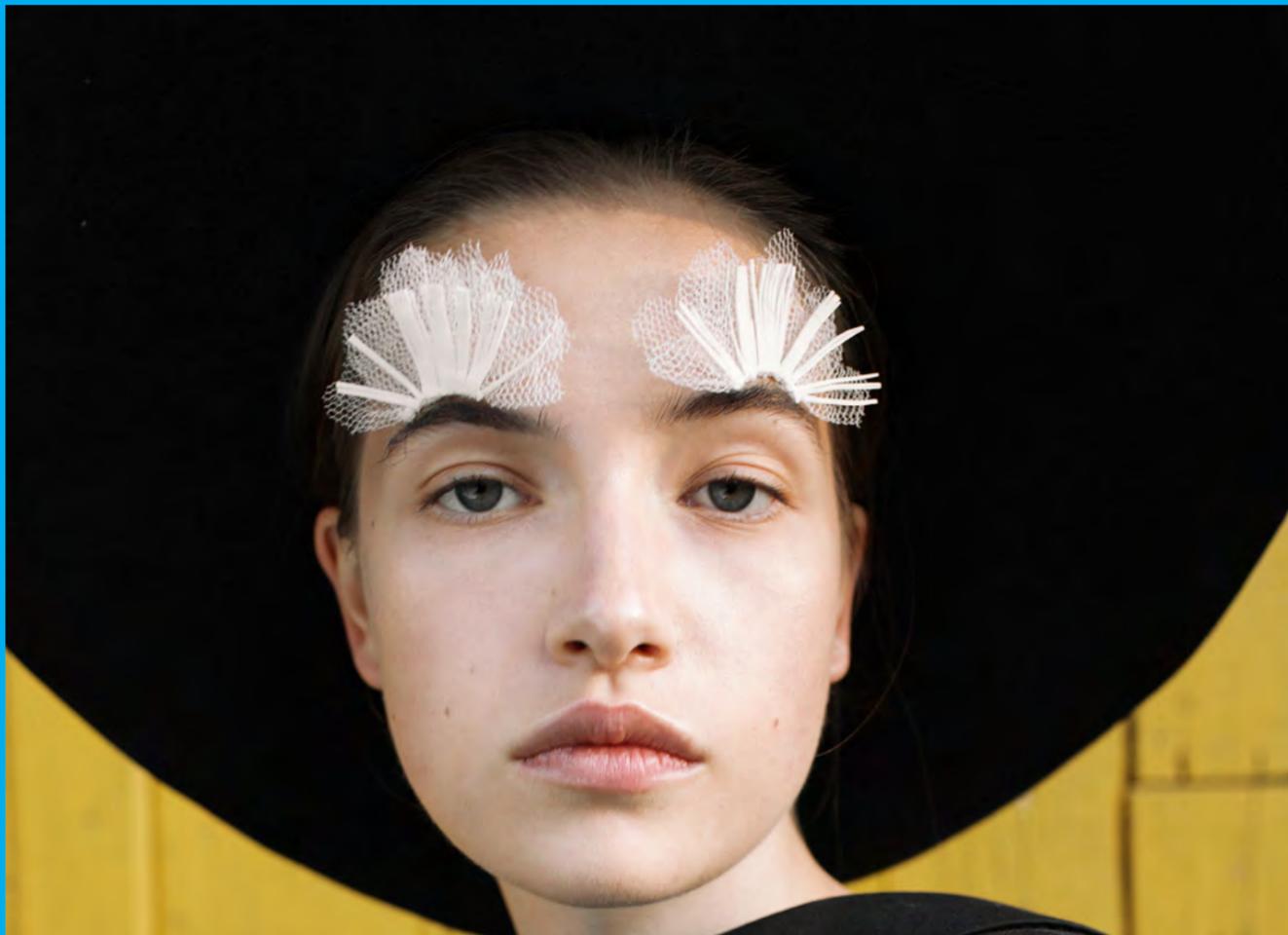
STRUCTURE 1



***SPOTLIGHT ON
PHOTOGRAPHER
NASTYA
GOLOTENKO***

***SPOTLIGHT ON
PHOTOGRAPHER
NASTYA
GOLOTENKO***





Born in Orenburg in 1998. Studied at the art school in Kazan from 2009 to 2013. Anastasiia took up with photography at the age of 16 and in 2014 graduated from the Kazan School of Photography. Professionally start to engage in photography and art in 2015 when she entered the Kazan Federal University at the faculty of design.



From 2016 she collaborated with modeling agencies and clothing brands as a freelance fashion photographer. At the age of 18 Anastasiia began to take part in various photography competitions. In 2016 won the nomination of the best photographer and the best cover in the international fashion photography contest Fotogame.



After that Anastasiia had a lot of individual training with photographers, had experience in America and China. There are also numerous publications in magazines such as Volant, Imirage, Purple Haze.

THE ARTIST'S PAGE:

golotenko.mypportfolio.com



Interview with

AES+F



Courtesy of the artists. © AES+F/ARS NY



AES+F by Egor Zaika
for Wallpaper, 2012.
Courtesy of the
artists.
© AES+F | ARS NY

Julia Kryshevich:

Did you clearly understand the direction at the beginning of your career? Perhaps there was a particular moment when you started seeing a bigger picture...

AES+F:

The main idea from the beginning was to find a subject and a language that would match the contemporary world at that time. When we made the Islamic Project, we knew that we found our voice. Looking at it retrospectively, regardless of the differences between the projects, we see how they are connected. It's the unification of basic and archetypal myths with contemporary problematics and technologies, following the ancient form of collective psychotherapy.

Interview by Julia Kryshevich



JK:
Each member of the collective has his/her own distinct background. Do you usually distribute roles in the creative process or it happens rather spontaneously?

AES + F:
 There is a specific assignment of roles in production, but everything else is fluid and spontaneous. We improvise a lot.

Last Riot 2,
 Panorama #4 2006, digital collage,
 c-print

(146 × 438 cm on canvas,
 84 × 240 cm on paper)



JK:
Which artwork was the first to use digital technologies? How did you come up with the idea to create digital art? I wonder if you realized the promise of the area both in the international and Russian art market at that time.

AES + F:
 The first really digital work was the Islamic Project. Another technological leap was Last Riot, where we used unconventional digital animation. We do not fetishize technology in art, it's an instrument that allows us to express what we want more fully, but we also continue to make work using traditional media. We started working with digital tools without thinking about their art market prospects.

JK:—

Regarding the career of AES+F, it's important to mention the 52nd Venice Biennale held in 2007. Your artwork Last Riot displayed in the Russian Pavilion resonated widely. What's so special about the work, in your view?

AES+F:

It was a surprise for us, but looking retrospectively we see that Last Riot was one of the precursors of the post-internet aesthetic and it is different from everything else that came before.

JK:—

A question from the emerging artists: what one needs to succeed in art?

AES+F:

To be a successful artist you have to either have a lot of everything — time, money, a fertile cultural context, or you have to have very little of everything in order to invent something new. Anything that is in-between doesn't bring much success.

JK:—

Do you consider that your latest works are better than the earlier projects? Is it relevant to speak of progress with respect to your art at all?

AES+F:

We do not believe in the idea of linear progress. All of our works are the same but different in that they confront and reflect on a specific moment.

Turandot. Paradise
2019, 1-channel still



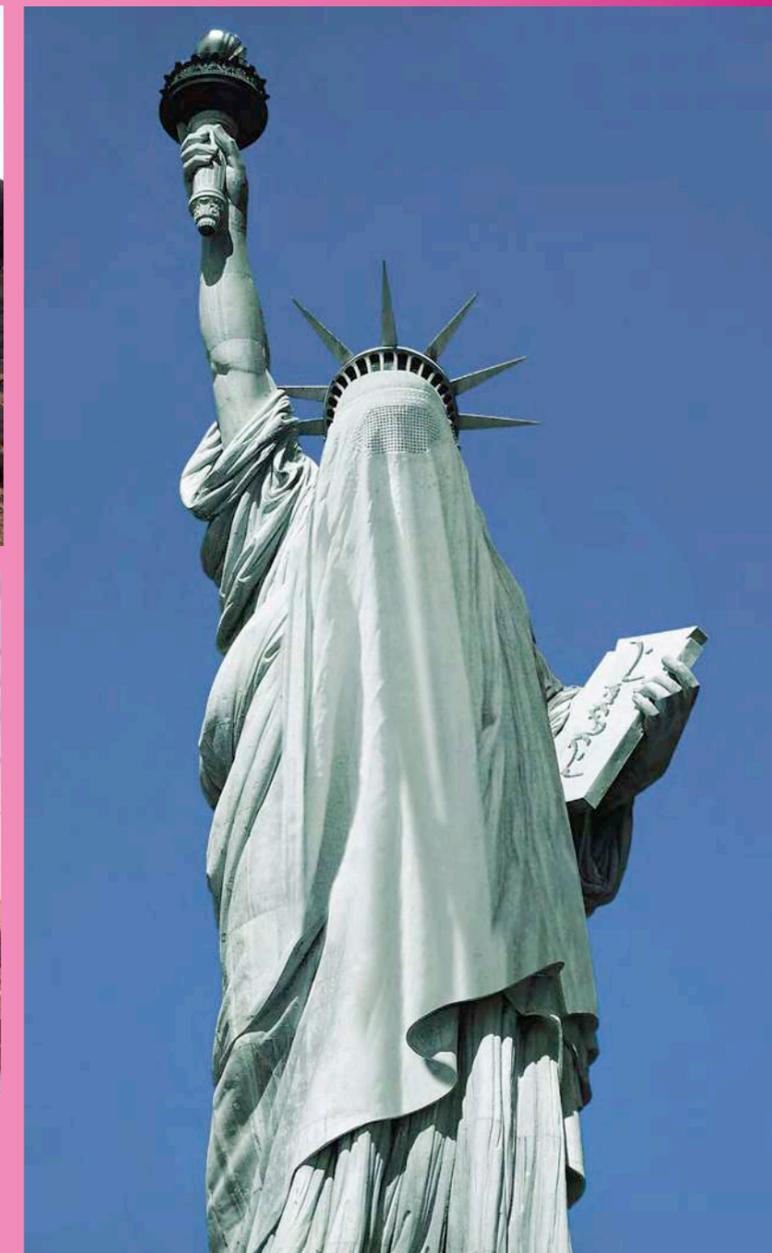
AHL, Episode 3, #4
2003, digital collage,
c-print
(edition on canvas
146 × 182.5 cm,
edition on paper
80 × 100 cm)



Last Riot 2, The Bridge
2006, digital
collage, c-print
(170 × 210 cm on canvas,
80 × 99 cm on paper)



New Liberty
1996, digital collage,
c-print





JK:
In late November 2019 AES+F announced the establishment of AES+F Artist Residency Award, which aims at young Russian artists. The winners of this year were launched in March. Can you tell a bit more about the Award? Have you thought of establishing an international one?

AHL, Episode 1, #18
 2005, digital collage, c-print
 (edition on canvas 146 × 438 cm, edition on paper 80 × 240 cm)

AES + F:
 Artists in Russia are very isolated from the international context. We want to give our younger colleagues what we think is missing in terms of opportunities available to them. Regarding international awards — there are many, and they are usually the purview of big institutions.

JK:
Speaking of the enforced self-isolation that we have all recently gone through, did it somehow influence your art? Are there any sociocultural changes you as artists would like to reflect on?

AES + F:
 The pandemic, like any crisis, exacerbates the inequities and contradictions that were always present, just not always visible. We reflect this in our work, so for us not much has changed, except maybe some new degree of vindication and motivation to continue.



New York City
 1996, digital collage, c-print



JK:
What about the prospects in connection with the widespread digitalization? Any ideas on how it may impact life and art, in particular?

Last Riot 2, The Tank & Waterfall
 2006, digital collage, c-print
 (100 × 200 cm on canvas, 60 × 120 cm on paper)

AES + F:
 In technology, something new replaces something old with remarkable frequency and continuity — a new iPhone replaces an older one every year. In art, nothing gets replaced. Everything simply piles on top of everything else. Old forms become reinvigorated by an infusion of new tools. They could also just become more coveted due to the proliferation of the digital.



Turandot. Paradise 2
 2019, 1-channel still

JK:
Do you agree that art of the future is necessarily technology-based? If not, what's it like?

AES + F:
 Maybe all art in the future will be oil paintings made by artificial intelligence.



transformation



Creative Director and Photographer:
Stylist:
Illustrator:
Makeup artist:
Hair artist:
Model:
Friends assistant:

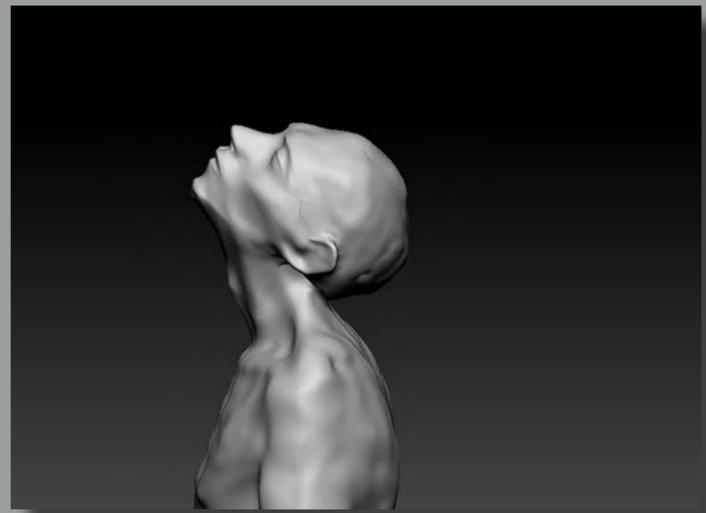
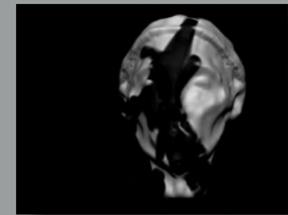
Han Yang @yanghanphoto
Han Yang @yanghanphoto
Siki Yuan @sikiblack
Nanami K @nanasansbeauty
Mayuko Nakae @mayukonakae___
Siobhan @siobhan_blackburn
Leah Yang @_leahyang_ and **Tao** @siweitao





out of the bearded barley

OUT OF THE BEARDED BARLEY



Submitter:
Email:
Art Director:
WB:
Fine Artist:
IG:
WB:
Art Director:
WB:

Seleznev Nikita
seleznevnikitasculptura@gmail.com
Olga Profatilo
mythgallery.art
Seleznev Nikita
nikita_seleznev_art
nikita_seleznev_art
Julia Viatkina
mythgallery.art





Caption:

TEMPORARY





Caption:

SHE



Caption:

MISHA





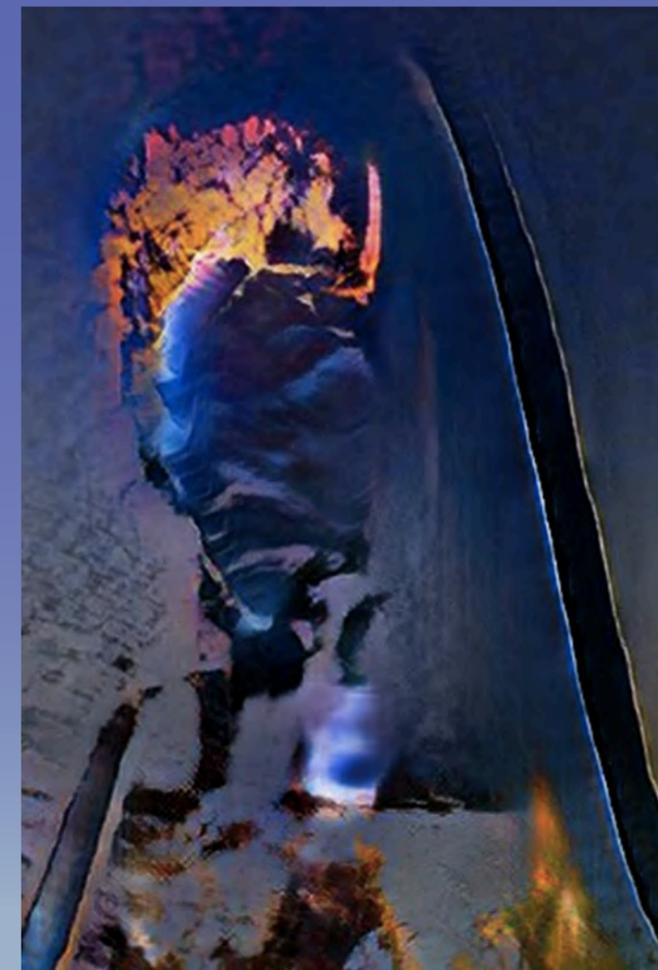
HOMO *virtual*

Artist & Photographer:
Laura Ma
@succishere @laura_ma_
@howmadryou
@talentmakingtalent



- My creative process starts with a painting, an oil on canvas one called «Hors-Champs» that represents the mirror of my soul in the 2nd dimension.

- Then my process moves into the 3rd dimension: the real physical dimension with the self-portraits I made while wearing gloves & masks in this actual historic moment of the general lockdown.



Then I wanted to represent the virtual humanity:

- The pictures 1 through 4 are pictures taken by the help of an artificial intelligence (AI): indeed I took some portraits with my camera, then I uploaded them to the artificial intelligence system named GauGAN, so to transform the initial pictures into something completely different. I just sent a few different types of natural landscapes to the AI system, and it made a new original picture based on the given type of photo.

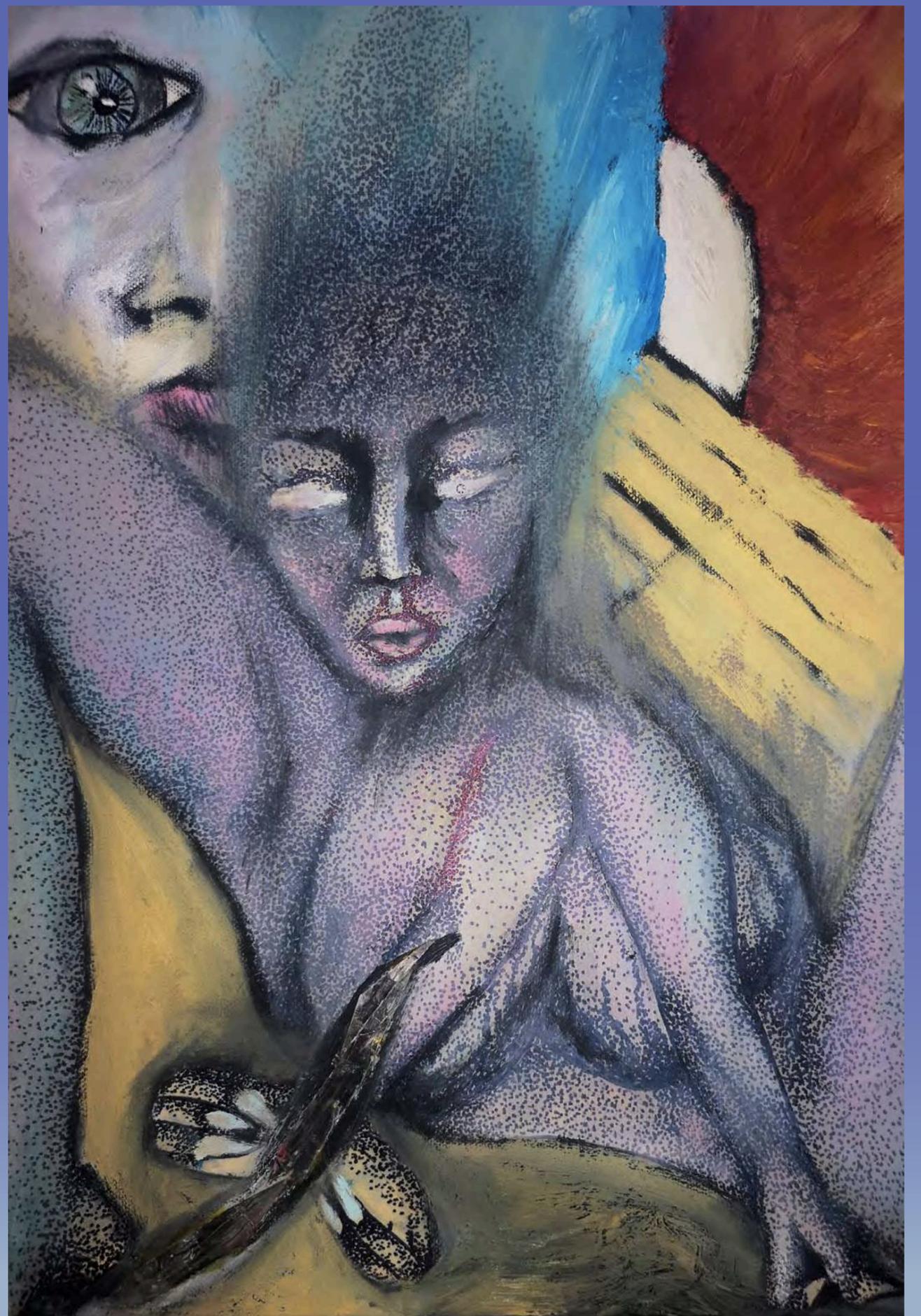
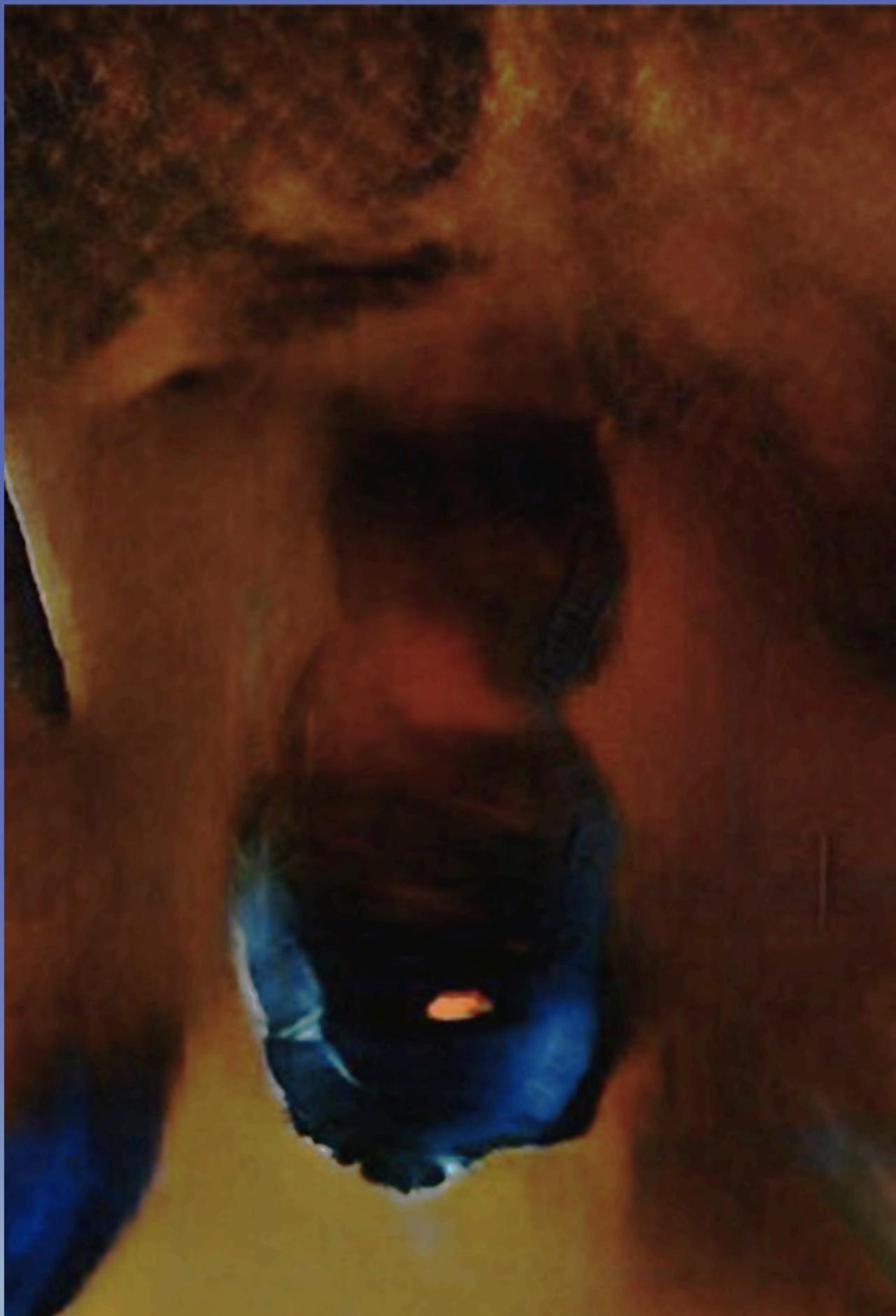


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- The final result of this creative experimentation is to make a virtual art exhibition «Who is here 2020» (the video) curated by Jeanne Varaldi, so to keep in touch with the entire world, but virtually. www.laurama.net



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EAT MORE ART

Submitter:

Email:

Female Model:

WB:

Photographer:

IG:

WB:

Anastasiya Balaban

beegemot@inbox.ru

Victoria Gakhariya @Select Model Milano

vivi_vik

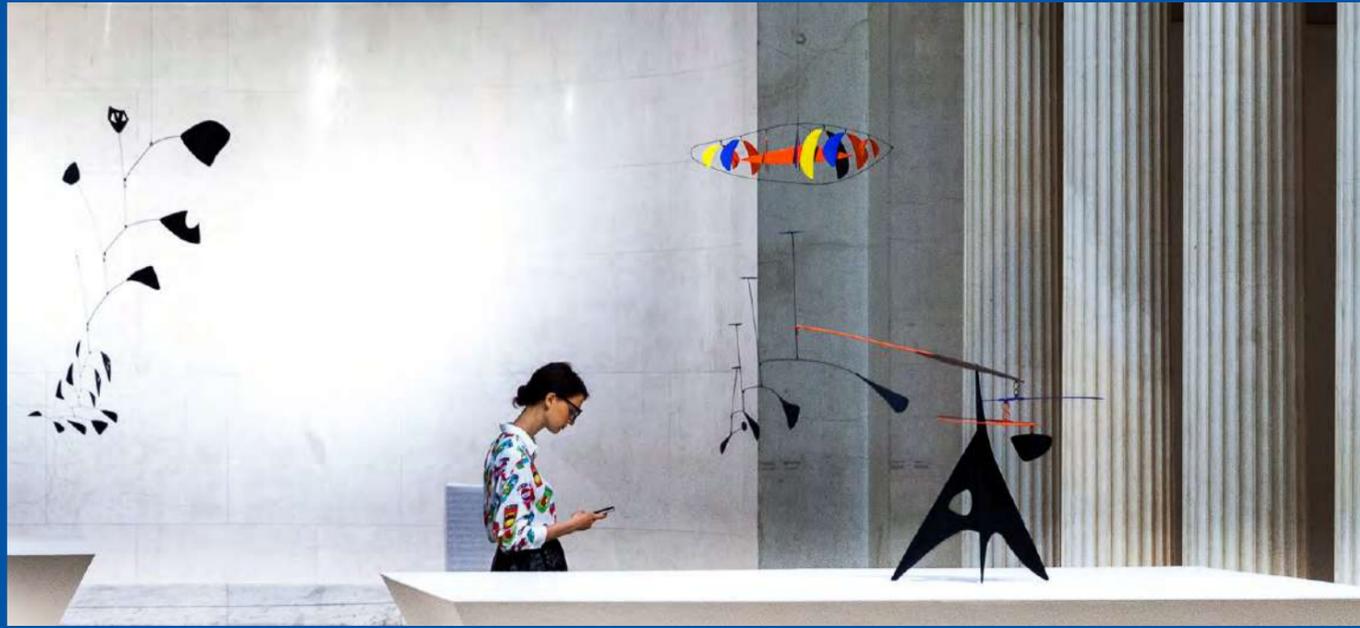
Anastasiya Balaban

@beegemot

beegemot

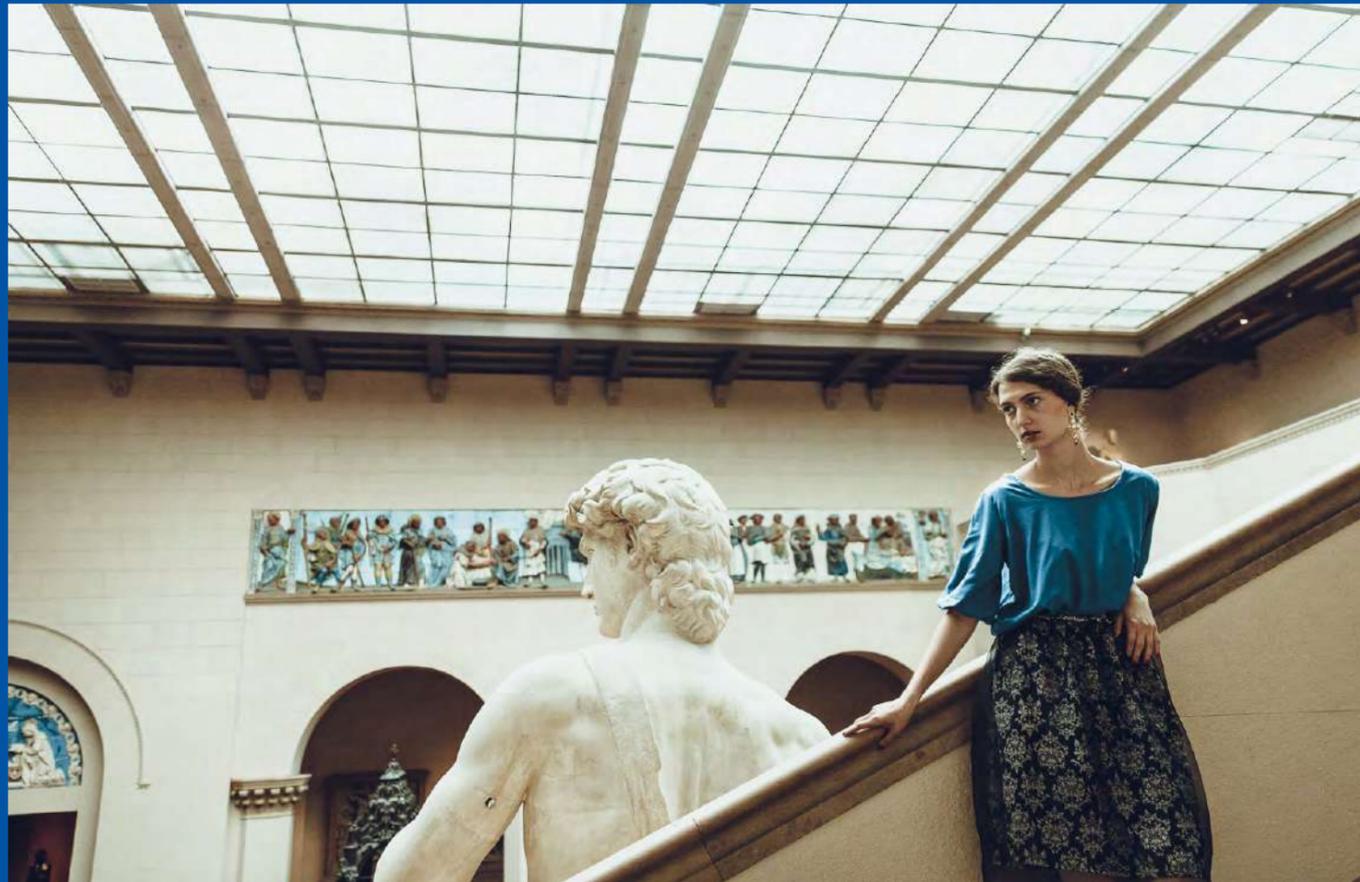
Two thousand and twenty: the year of modern technology, powerful cameras on mobile phones, and the ability for everyone to stop the moment by means of photography. There is no more complex technology, there is no need to have a «red room», and own reagents. Has the photo been devalued because of this?

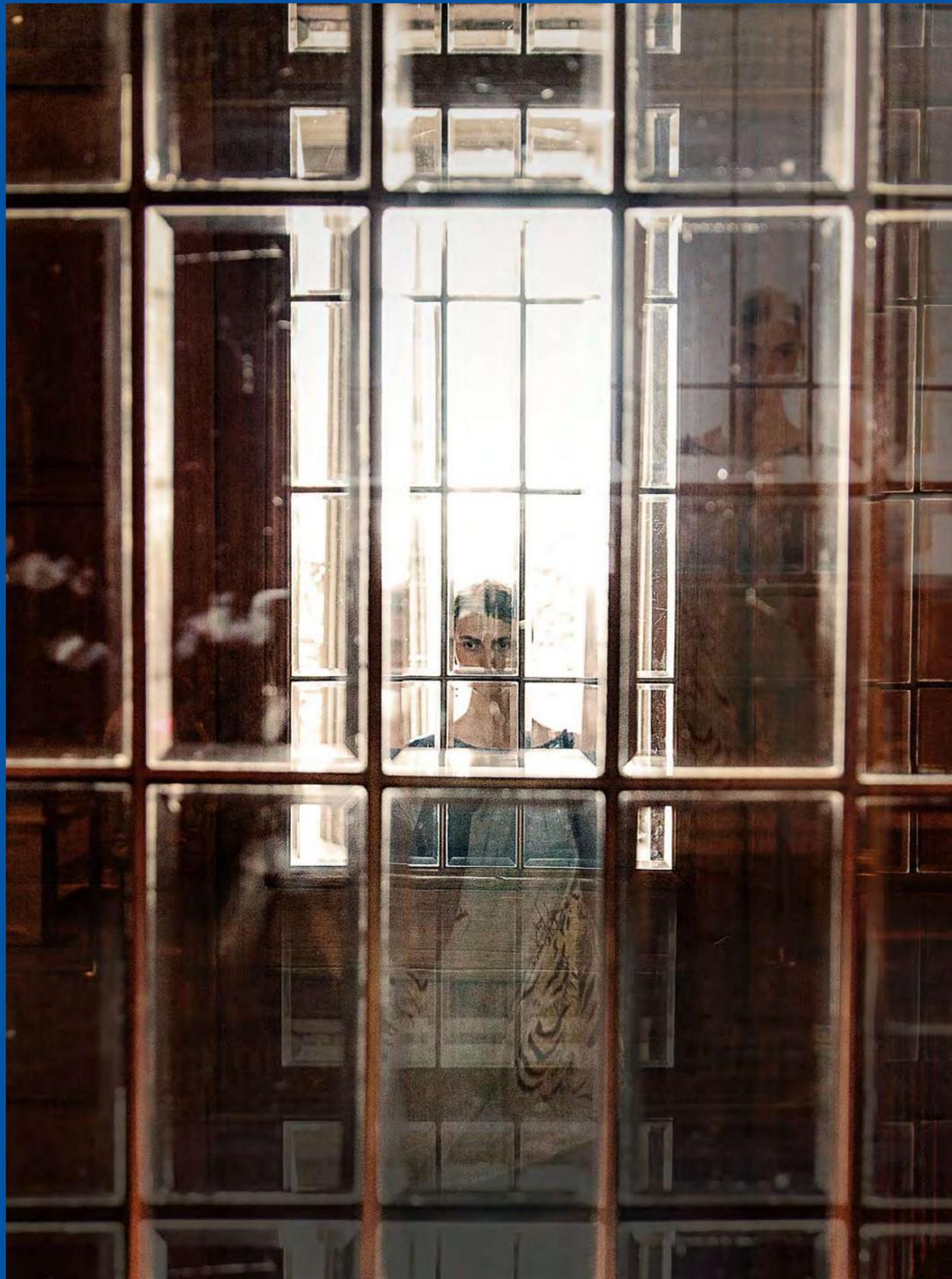
A modern Creator, akin to a seeker, is forced to sort out tons of photo garbage in social networks in order to find inspiration! Both an emerging author and an established photo artist should remember about classical art, study it, so as not to become mediocre. Eat more art!



Female Model:
Photographer:
Model:
Model agency:
Location:

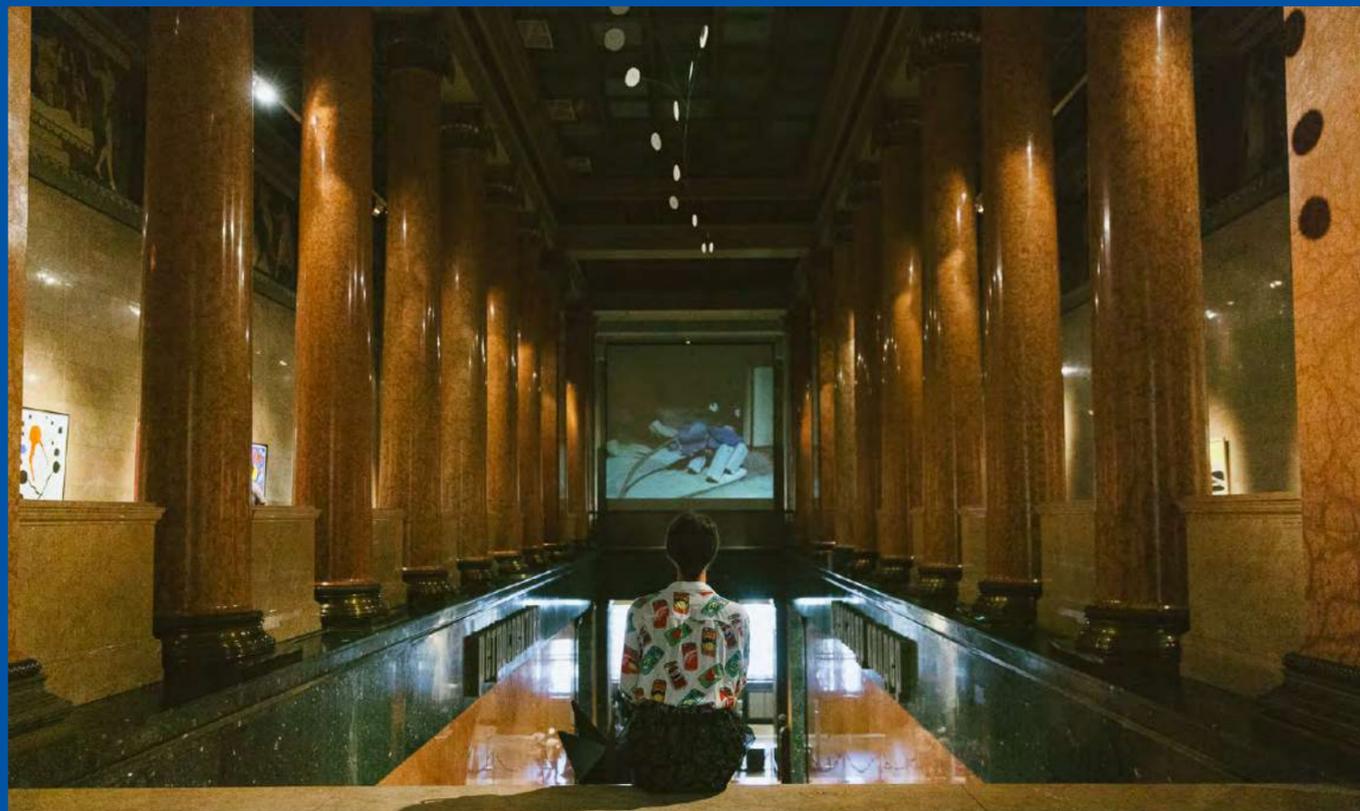
Victoria Gakhariya @Select Model Milano
Anastasiya Balaban @beegemot
Victoria Gakhariya @vivi_vik
Selective Management Warsaw @selectivemgmt
The Pushkin State Museum of Fine Arts. Moscow, Russia @theartsmuseum





Female Model: [Victoria Gakhariya @Select Model Milano](#)
Photographer: [Anastasiya Balaban @beegemot](#)
Model: [Victoria Gakhariya @vivi_vik](#)
Model agency: [Selective Management Warsaw @selectivemgmt](#)
Location: [The Pushkin State Museum of Fine Arts. Moscow, Russia @theartsmuseum](#)





Female Model: **Victoria Gakhariya** @Select Model Milano
Photographer: **Anastasiya Balaban** @beegemot
Model: **Victoria Gakhariya** @vivi_vik
Model agency: **Selective Management Warsaw** @selectivemgmt
Location: **The Pushkin State Museum of Fine Arts**, Moscow, Russia @theartsmuseum





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PARANOID ANDROID

Photo&prod:
Art & style:
MUA&Hair:
Model:
Special thanks to:

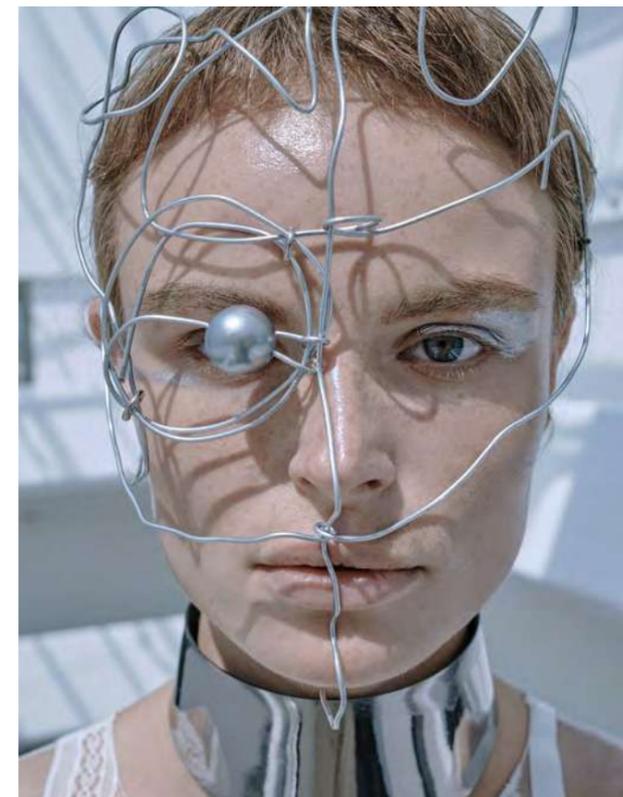
Lilya @bussardel
Ulya @ylittka
Nastya @tenderova
Leona @leo_bordonaba
VOXProduction @voxproduction



dress:
accessories:
mask:
shoes:

ONOMA
KALIFESTA
VU

@onoma.clth
@kalifesta
@vu__art
stylists own





mask:
necklace:
253

KALIFESTA @kalifesta
VU @vu__art

costume:
corset,accessoriesall:
glasses:
shoes:

Vintage store
KALIFESTA @kalifesta
VU @vu__art
vintage



basque:
mask,necklaceall:
shoes:

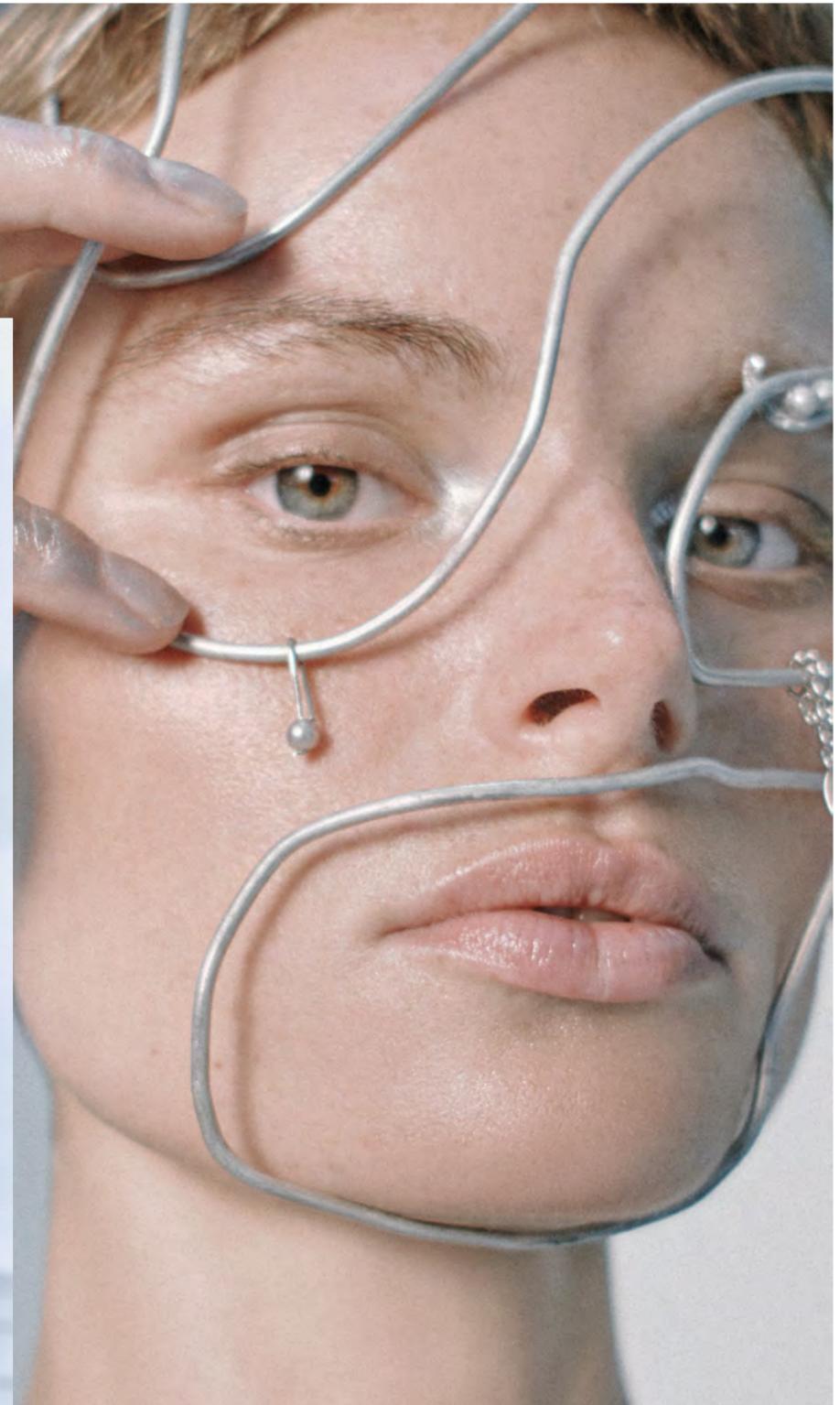
Marusia Nizovtsova @marusianizovtsova
VU @vu__art
vintage

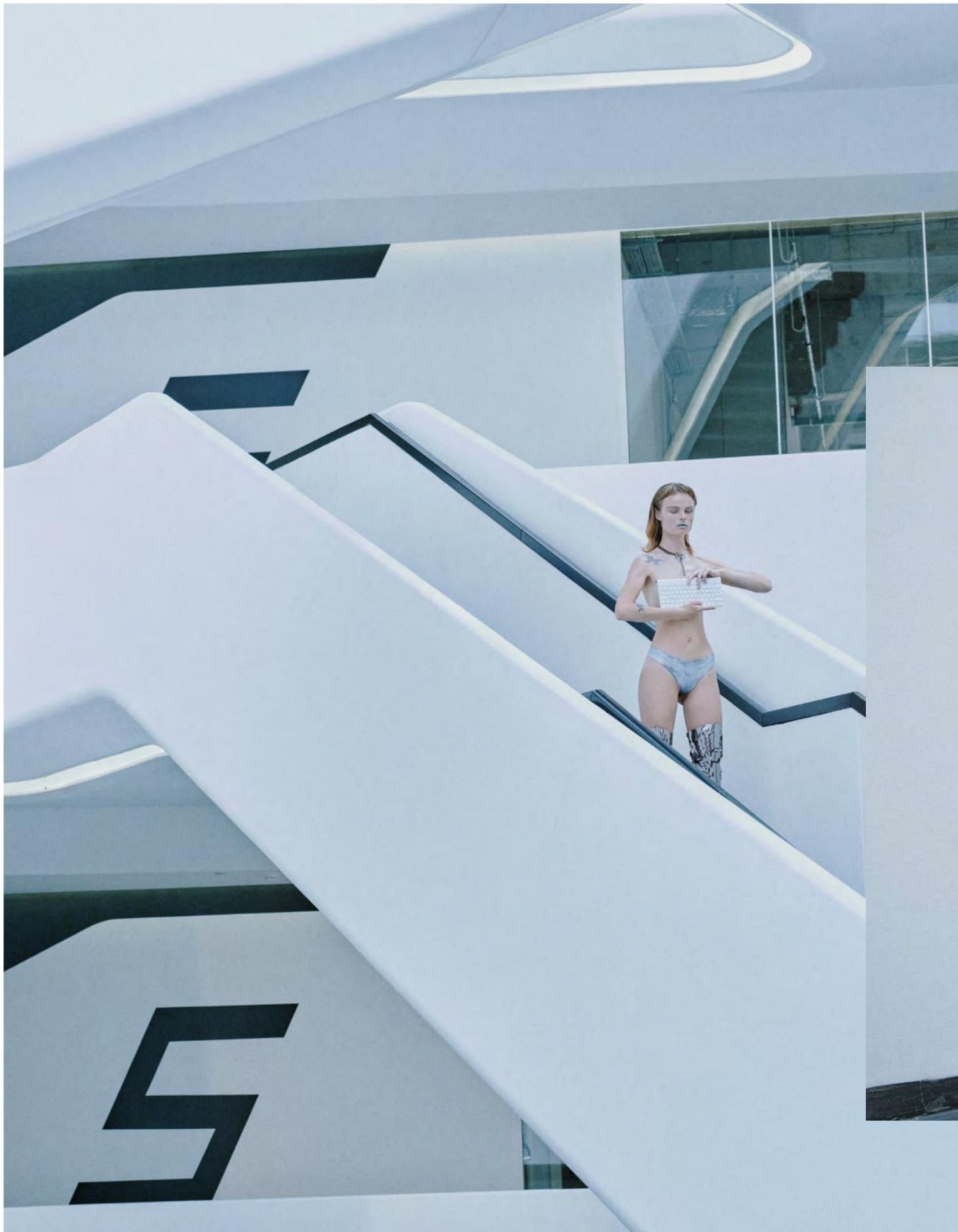
mask:

VU @vu__art



access by: **VU @vu__art**





leggings:
underpants:

KALIFESTA @kalifesta
DIY

contacts

Paranoid Android

PHOTO & PRODUCTION LILYA @bussardel
ART & STYLE ULYA @ylittka
MUA & Hair NASTYA @tenderova
MODEL LEONA @leo_bordonaba
SPECIAL THANKS TO
VOXProduction @voxproduction

PHOTOGRAPHER Igor Zuikov @ igorzuikov

ARTIST Josh Byer @VancityJoshB

PAINTER Gregory DOR grigori-dor.com

VISUAL ARTIST Oleg Dou @douoleg

PHOTOGRAPHER Kim Engelen @kim.engelen

VISUAL ARTIST Victoria Rosenman
@victoria_rosenman_artist

Il tassello

MAKEUP ARTIST: Mari Amoruso @mari.amoruso
FEMALE MODEL: Laura Losciale @laura_losciale
WARDROBE STYLIST/FASHION DESIGNER/
ACCESSORY DESIGNER: Calzature Portoso
Francesco calzatureportosofrancesco
MODEL: Rosemary Visibelli @Azionami
Produzioni @ros.visi/
CREATIVE DIRECTOR/PHOTOGRAPHER/
RETOUCHER: Mauro Portoso @mauro.portoso
MAKEUP ARTIST: Marika Lopopolo
FEMALE MODEL: Serena Penelope
Palmisano@serenapenelopep
MODEL: Alessandra Di Vetri @Azionami
Produzioni
MODEL: Doriana @doriana95_
FEMALE MODEL: Melaniè Mujnga Taccarelli
MODEL: Jhoanna Ricchiuti @Azionami
Produzioni
AGENCY: Azionami Produzioni

Locked Up

PHOTOGRAPHER Veronika Gergert
@photo_gergert
ACCESSORY DESIGNER: Angelika Maralova
@Angelika_maralova
ACCESSORY DESIGNER: __florange__arm
FASHION DESIGNER: Anna_mix_dress
MODEL: Danya_omm @omm_models
FASHION DESIGNER: @flowersby_elena_onishko

PHOTOGRAPHER Sebastian Magnani
@sebastianmagnani

THE APPEARANCE

PHOTOGRAPHER: Olesya Kulida
@olesya_kulida
MODEL: Pavel Stepanov
@stepanov.kinodelo

AES +F @aesplusf

Bearded Barley

ART DIRECTOR: Olga Profatilo @mythgallery.
art
FINE ARTIST: Seleznev Nikita @nikita_
seleznev_art
ART DIRECTOR: Julia Viatkina

Eat more Art

FEMALE MODEL: Victoria Gakhariya
@Select Model Milano
PHOTOGRAPHER: Anastasiya Balaban
@beegemot

Transformation

PHOTOGRAPHER: Han Yang @yanghanphoto
STYLIST: Han Yang @yanghanphoto
ILLUSTRATOR: Siki Yuan @sikiblack
MAKEUP ARTIST: Nanami @nanasansbeauty
HAIR ARTIST: Mayuko Nakae
@mayukonakae___
MODEL: Siobhan @siobhan_blackburn

FASHION ILLUSTRATOR Irina Matiash
@irina_matiash_art

FASHION ILLUSTRATOR Alena Zakhvatkina
@az_fashion_artist

HOMO VIRTUAL

PHOTOGRAPHER & ART DIRECTOR Laura Ma
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FASHION DESIGN / STYLING AND ART
DIRECTION: Annoula Petrides
@annoulapetrides
PHOTOGRAPHER: Gina Tilgert
@ginasphotographs
VIDEOGRAPHER: Yulia Reznikov
@yulia.reznikov

Musina Portfolio

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www.galyafeerman.com
DESIGNER Ekaterina Musina
@fuenf_by_musina

PHOTOGRAPHY: Joaquim Vos
@joaquimrfox www.joaquimvos.com
STYLING: Aoife Keogh
@aoifekeoghstylist www.aoifekeogh.com
HAIR & MAKE-UP: Wout Phillippo
@woutphillippobeauty
MODEL: Eva @ Moxie Models

Portfolio Nastya Golotenko

PHOTOGRAPHER Anastasiya Golotenko
@nastyagolotenko

Curator / Writer

Nathalie Herschdorfer
@nathalie.herschdorfer

DESIGNER

Tatjana Philipp
www.tatjanaphilipp.de

The Wonderful IceCream Suit

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@tuonogova_volkova
PHOTO ASSISTANT: Konstantin Egonov
@kostya_nekiy
IDEA & STYLE: Ksenia Dorkina @chuchuka
MUAH: Elena Zubareva @zubarevamakeup
MODEL: Lera Vishnevskaya @utru.e
PRODUCER: Asia Oleynik @asiaoleynik

Seance

PHOTOGRAPHY: Eli X. Scherer @eli.x.scherer
www.elixscherer.com
STYLING: Olivier Mohringe @stylistolivier
www.olivier-mohringe.com
HAIR & MAKE UP: Claudia Fischer
@claudiafischermakeup www.claudia-
fischer.com
PHOTOGRAPHY ASSISTANT:
Dschuliya Gundlach
STYLING ASSISTANT: Nayeon Kim
MODEL: Madeleine Fischer
via ICONIC Management
WARDROBE STYLIST/ASSISTANT: Aleksandra
Manina
FEMALE MODEL: Xenia Sorokina @twig
models

Wild Wild West

PHOTOGRAPHER: Nadin Khokhlova
@donna_esperanza_
WARDROBE STYLIST/ASSISTANT: Zhanna
Markevich
ASSISTANT: Ilya Vlasenko
@vlasenkoiliya/
FEMALE MODEL: Daria Ustinova
@aurora model

Summer Blues

PHOTOGRAPHER: verena voetter
@verenavoetter
MODEL: zaina gohou with munich models
@ zaina_gohou
STYLING: sabine diekow @sadiestylesnow
HAIR & MAKE UP: sabrina reuschl
@ sabrinareuschl

Dear readers and contributors,

Purplehaze Magazine editorial team is happy to announce the theme of the upcoming print issue.

body positivity

Next time we're going to focus on body positivity. What does it mean to fully accept one's body? Since the standards of corporeal beauty have been blurred, are there still any criteria that define a body as desirable, inspiring? The world seeks to give up attempts of objectifying corporeality, however, the body is still here to attract, excite, and seduce, even if it's not considered perfect in the conventional sense. We're curious to know what you think of the topic as a creative.

*Please share your thoughts, ideas, and works to the editorial mail: submissions@purplehazemag.com
Waiting for your submissions until January 15.*

*Your PURPLEHAZE Magazine
editorial team*

positivity
y positivity
dy positivity
dy positivity
ody positivity
ody positivity

positivity

body

body positivity

