

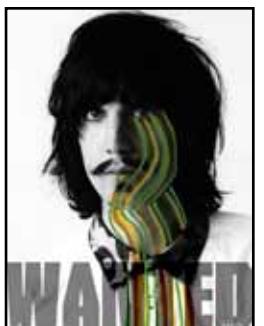


WANTED MAG

A



FRONT COVER
Talent Eric Nally
Concept CSM
Artist Ron Ferri
Photographer Tetsuharu Kubota
Beige Trench From Burberry Prorsum



BACK COVER
Talent Eric Nally
Concept CSM
Artist Ron Ferri
Photographer Tetsuharu Kubota
Shirt From Comme Des Garçons

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Sara Tecchia: Born in Rome 1974; raised biculturally (Rome-NYC); holds a B.A with honors in Political Science/International Affairs (Universita' degli Studi Roma Tre); pursued postgraduate studies at Christie's (NYC); founder of Sara Tecchia Roma New York contemporary art gallery, Chelsea, NYC (2005-2009); private art dealer; seeker; avid reader, traveler, music listener; natural redhead; proud parent of two cats; lives in Soho, NYC; always answers emails, sara@saratecchia.com



My name is Jesse Korman. I wear many hats. I co-own Piermont Records. I manage Foxy Shazam, Bad Rabbits, Brett Detar, Cody B. Ware and Jayson DeZuzio. I'm a musician and sang for a band called The #12 Looks Like You. I'm a producer, engineer, graphic designer, lighting assistant and connector. I co-own monstersnest.com. I own a clothing company called Fishing For Eskimo. I develop million-dollar ideas with photographer Joey Lawrence. I don't drink, smoke or take drugs. I love my family. I don't believe in god. I'm here to make a fucking change.



Jason's love for photography began at age ten when he started using a plastic camera given to him by his father. These first pictures turned out as blurred 4x6 abstracts of color and light. He had to explain to people what was in most of his photographs, but knew that he was on to something great. After growing up in sunny California, Jason returned home to New York City where he lives and works.

Ronald was born in New York to an Italian father and a Honduran mother. He grew up in Milan and traveled extensively in his youth. Photography played a big role in his childhood. His mother worked closely with the most talented photographers of the 80s such as Chris von Wagenheim, Bruce Weber, Herb Ritts and many others. As a child Ronald would often be found running around sets and in doing so he fell in love with medium. His greatest influence during that time were Joe Eula and Ron Ferri. They instilled in Ronald the passion of doing things right. Although he tried many different occupations he always had a camera by his side. One faithful day he quit his job and decided to travel throughout Asia. Once he got back his mind was made up, he would make a career out of his passion.



CONTRIBUTORS



Japan born Tetsu has lived in different cities all over the world, chasing his passion in photography and movie. The busy young photographer keeps traveling around the world for work, whilst finds his home and inspiration in Paris. His work has been published in GQ France and Japan, Arena Homme Plus, V Magazine, i-D and the others.

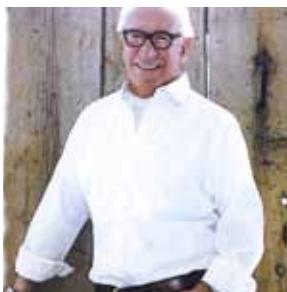


photo by
Charles Tracy

I met Ron through our mutual friend, Lizzette Katan. I then went to his studio to discover a home filled with vibrant paintings in various scales of an intimate nature to those on a grander scale referencing various celebrities. I really liked his passion for color and also the feeling that there was a very honest, organic nature to it; spontaneous you might say.

One of the pieces that caught my eye was a copy of Interview Magazine that had Marc Jacobs on the Cover and inside. He was styled as Andy Warhol. Ron had customized the Issue by painting over it in broad strokes in a range of colors but as I recall there was a predominance of black. I was drawn to the whole American Pop Culture aspect of it all and I knew I wanted to work with him on the upcoming Men's Issue. As luck would have it I was introduced to Eric Nally's Manager and I made my pitch. The images on these pages are a result of those actions. Ron was incredibly good natured in the process which was challenging and complicated. To

me Ron and Eric are the stars of this and I was just happy to come along for the ride. Without Ron, this project would not have the impact that it does and I am so grateful to him.



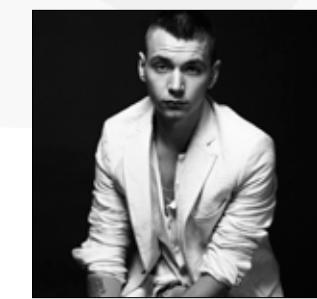
Edward Jowdy has worked successfully as a fashion stylist for the past 15 years. He recently transitioned into shooting digital video after studying film and video production at New York University. "The Sanctuary" was filmed during a two day period in New York City's Lower East Side in November 2010. Edward is currently working on a longer documentary on Parkour that will be completed by Spring 2011.

canoe



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FEATURES



THE RON FERRI

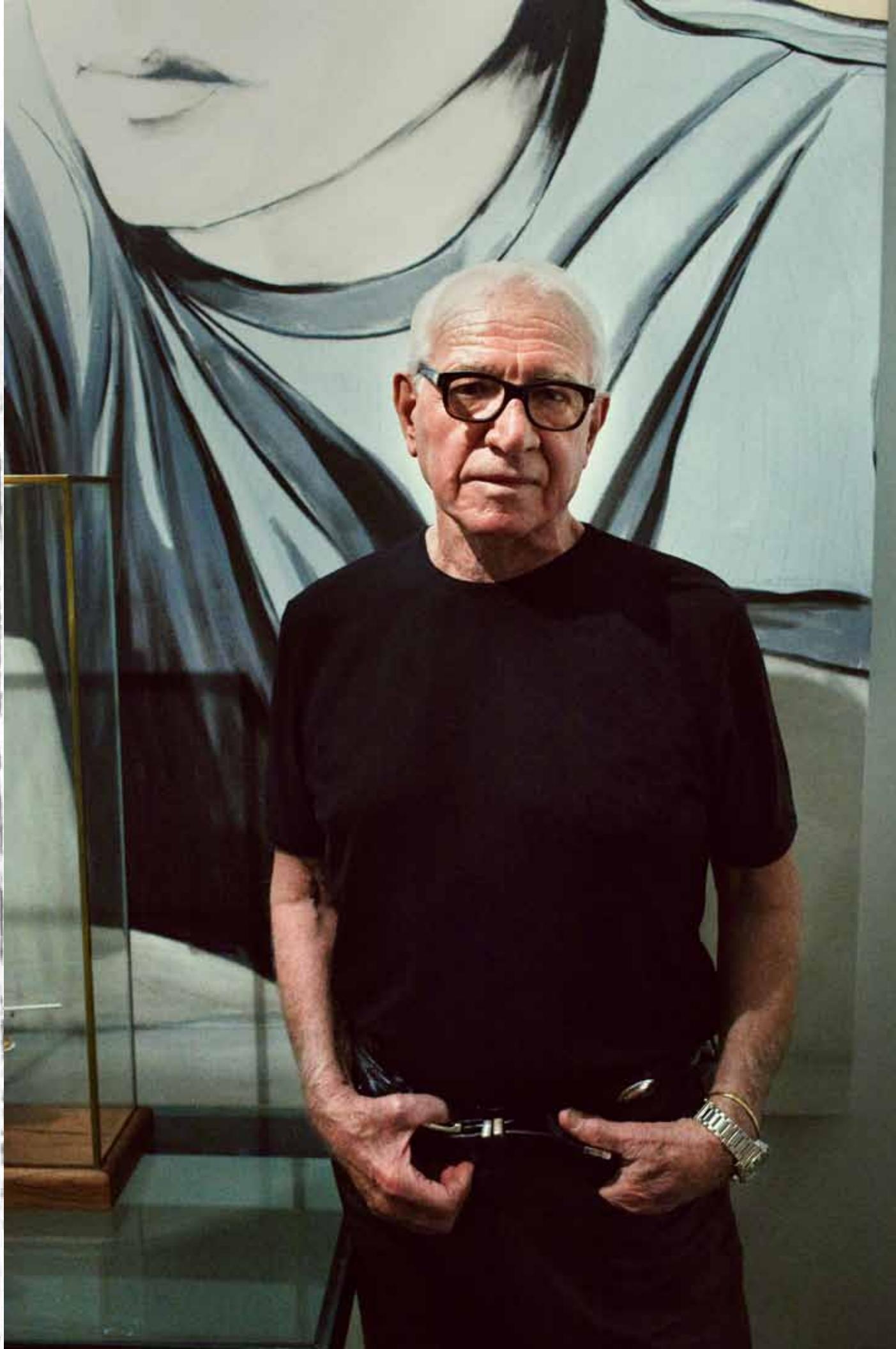
CELEBRATED AMERICAN ARTIST

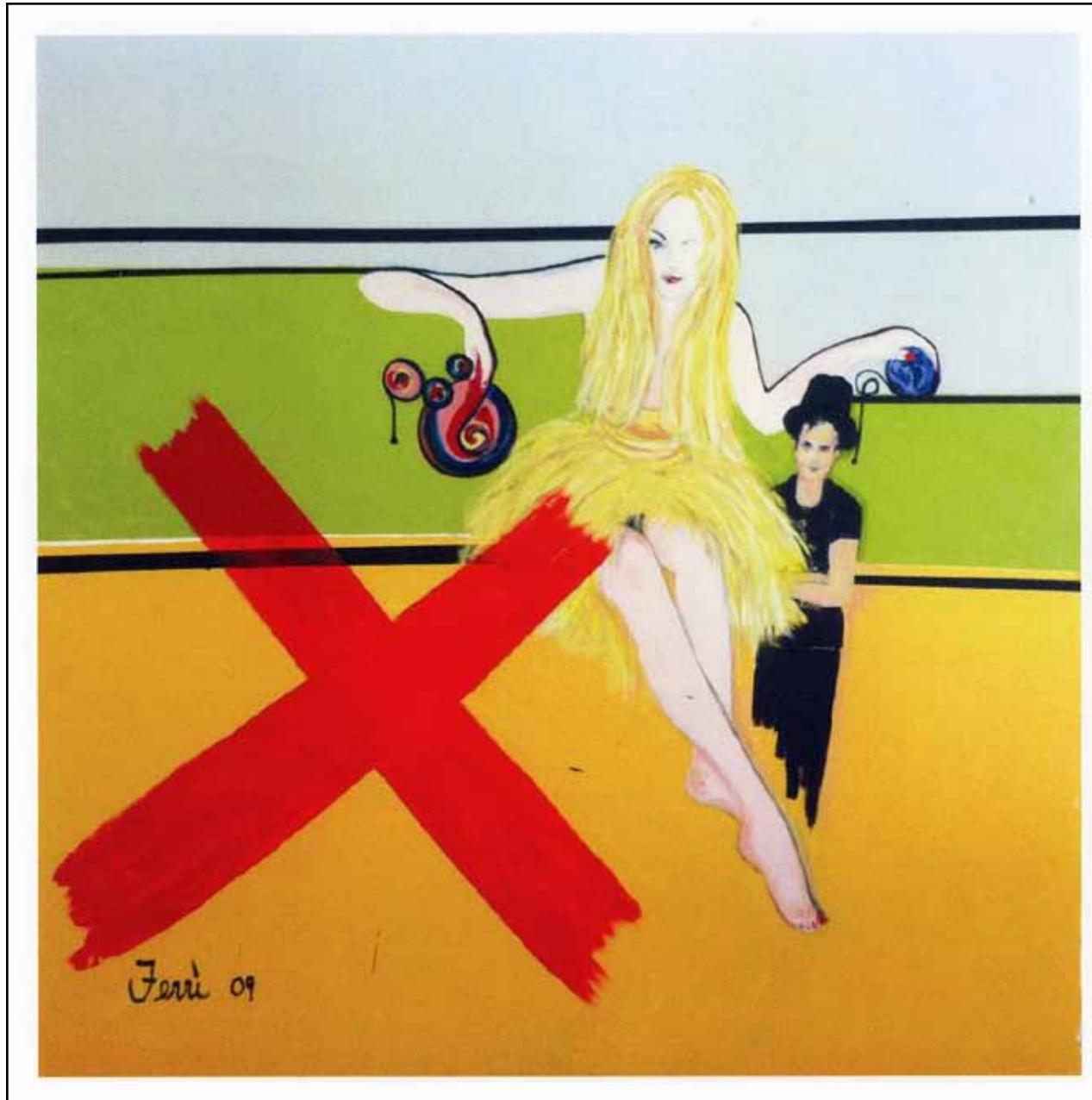
Ron Ferri has been a presence in the art world for over four decades and continues to lead an exceptional life. Raised in rural Rhode Island, he served in the U.S. Air Force and studied abroad in Europe during his youth. Upon returning to the states he focused on his work and soon evolved into an innovative modern artist. His works are in the Museum of Modern Art, the Smithsonian Museum, the Whitney Museum and the Musée d'Art Moderne in St. Etienne, France, to name a few.

Interview by Daniel Alonso

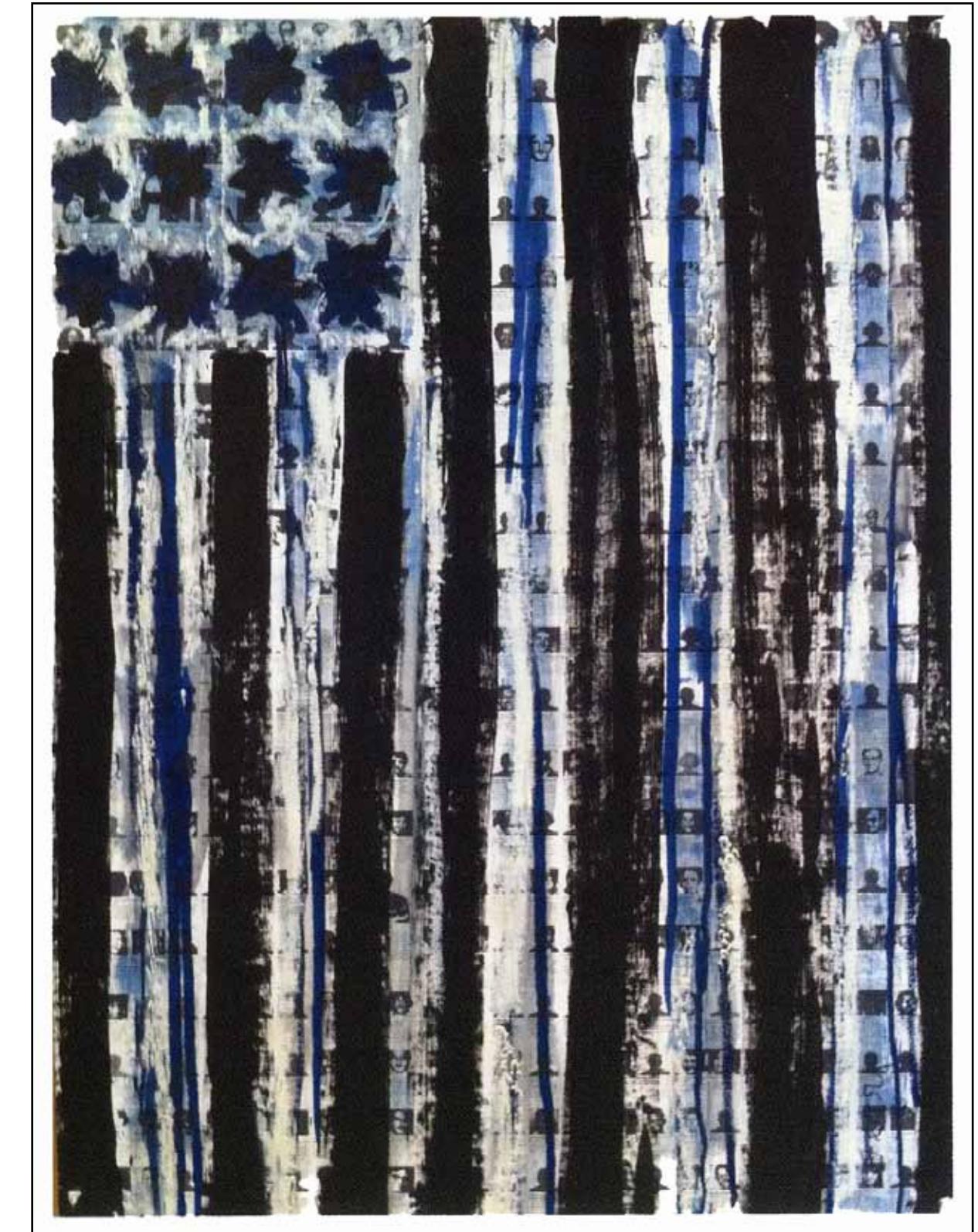
Portrait by Jason Brownrigg

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Lindsay



Guggenheim 2

FERRI has mastered a variety of mediums and styles from painting and sculpting to working with mixed media and day-glo lights. However, in the last fifteen years he has left his creations of modern materials and returned to painting and drawing. Recently, he showed a series of paintings in Roatan, Honduras. When not in the gallery promoting his work, he was teaching local children how to express themselves using paint and crayons.

I'd like to start with your childhood, where did you grow up?

I grew up in Cranston, Rhode Island in a very rural area. Farms, cows, pigs, goats, etc.

And when did your interest in art and design first begin?

"I put all their paintings up on the wall and their faces lit up. They showered me with more love than you can imagine. That it was one of the most fabulous emotions I have ever felt. I hope to do it again with other underprivileged children in other countries. It is an extraordinary feeling bringing hope and a smile to a child's face simply with a crayon, a piece of paper and their imaginations."

I was always a good art student but my passion when I was young was figure skating. I skated for about ten years every day before and after school; won five gold medals. In 1948 I attended the Rhode Island School of Design for a year and studied drawing, painting and

sculpture.

Shortly thereafter you enlisted in the United States Air Force where you received training in electronics and went on to tour Europe and Africa. Can you tell me what that time in your life was like?

After high school I



of Technology where I studied for three years. Shortly thereafter I relocated to New York City to study art education and earned a Bachelors Degree. I continued my education at New York University and earned my MFA in Fine Art. It's then when I started painting and design.

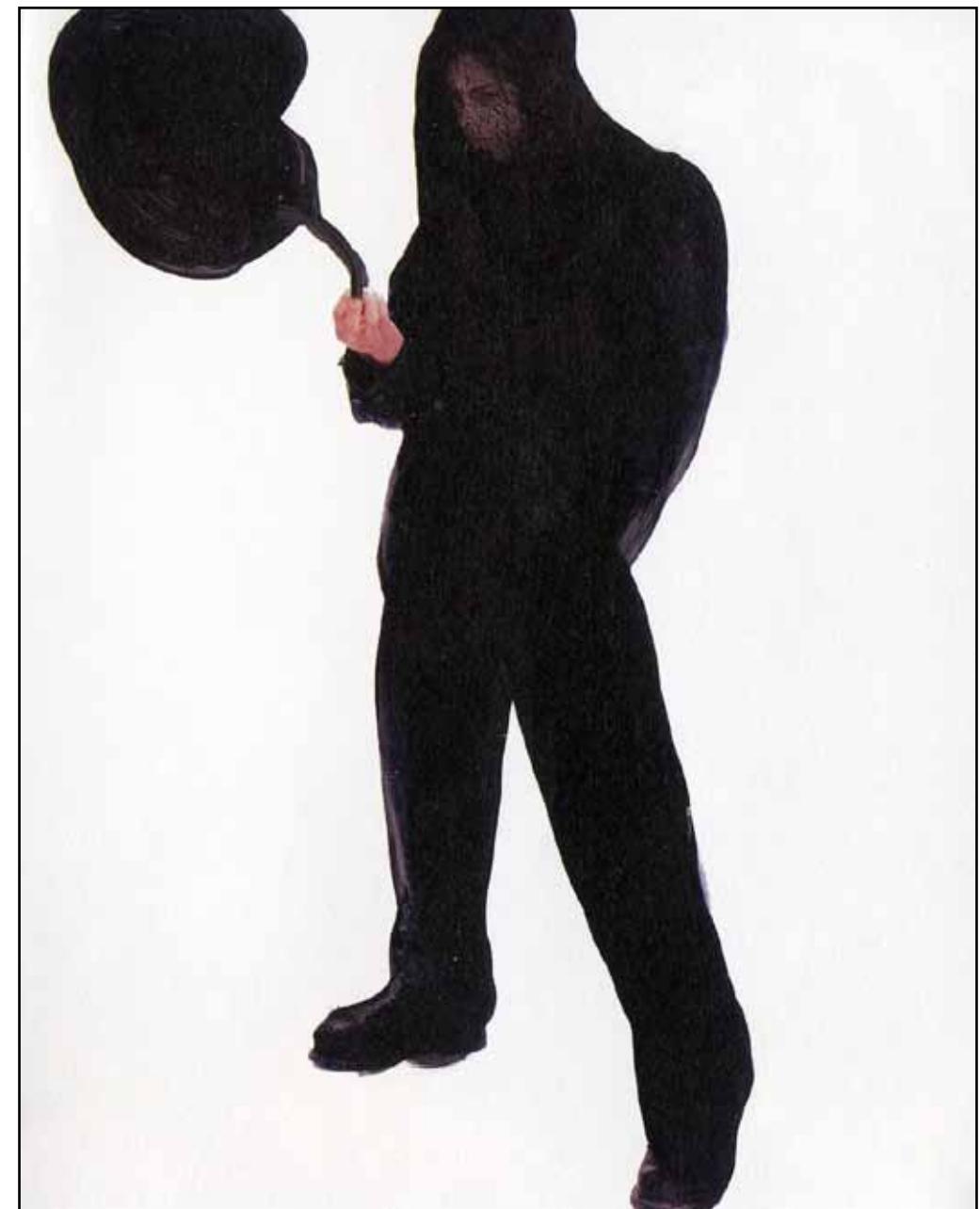
You had the opportunity to study under luminary abstract expressionist painters such as Hans Hofmann and Esteben Vincente and spent the early part of the „60s at the Academie des Beaux Arts in Paris. What did you learn from these painters and how did it permeate into your style and work?

wanted to go to college to become an electrical engineer. I applied to two or three colleges but was refused so I joined the Air Force. After boot camp, they sent me to electrical school to work on B-47 Jet Bombers which were intended to drop the atomic bomb. I spent four years stationed in Florida but was able to travel to places like North Africa, Spain and England three months out of the year. After my military service, I decided to apply to art school and was accepted to the Rochester Institute

I studied with Hans Hofmann in Provincetown for a summer; in New York City I studied painting with Vincente. In school you were taught drawing, painting and life classes in order to develop techniques in



Through the Trees 1



Untitled

the classical manner. I also took life classes in Paris at the Academie des Beaux Arts for one semester.

Upon returning to the states, your style began to shift as you worked more three dimensionally with sculpture and mixed media paintings. What inspired the change in medium?

After painting for a few years I started to become more interested in light, neon light specifically, which brought me to Chicago for my first neon show in 1967. I continued working in neon for twenty years in France, Italy and Spain. I did shows in Paris and Rome developing new techniques using light and luminous gases. From there I went on to develop the first neon table with plexiglass and luminous gases.

How did critics and your peers receive it at the time?

Neon was a new medium in 1964 – the show got lots of press because it was a new artistic expression. The critics were cool about the new creative movement because they knew nothing about gases and that those different gases burn different colors.

Did the training from your Air Force days have any influence when you began incorporating electronics into your work?

I guess the Air Force must have played some part in neon; it gave me a basic knowledge about electricity. From there, I experimented with new mediums. After twenty years I felt I exhausted the medium creatively so I went back to my training in traditional techniques of art. You lose your involvement with your art because your pieces are built in factories by some other person.

As we begin the year 2011, technology has never been so accessible with almost everyone owning and using an iPhone, iPad, etc. and in some cases there are those who are overly connected. What are your thoughts on modern technology?

Do you see its future as positive or negative?

Modern technology is O.K. but for art it's still to be used creatively. Computers are great for communicating but you lose your contact with a human being on a social level. There you are in front of a computer for hours but no tactile connection.

One example in which you used technology to your artistic advantage was an event for Tudor/Rolex where buildings in several European capitals became your blank canvases. You “painted” on them by using a brush on a large computer screen

with your process becoming a type of performance art itself. Did you come up with this idea? Was that the first time you worked that way?

Rolex offered me the opportunity to use technology as performance art and to work on a larger canvas -- the size of a museum wall. You are able to see the painting develop right in front of you. The viewer is also allowed entry into the creative mind and how it works as the artist works. This was the first time this has ever been done so it was groundbreaking for an artist to work like this. I did shows at the Triennale di Milano in Italy, Museo Reina Sofia in Madrid, Berlin's Tempelhof Airport and the New Museum in Paris. It was the first show they did at the New Museum with 5,000 people in the audience watching. I was hooked on this medium. Hopefully I will be able to perform in other

countries in the future because it's a fabulous experience, like a “happening”.

I believe you used the same approach when working on the Eric Nally photographs for WANTED. Whether it is a public space or fashion images shot by someone else, when you work off of something that already exists it becomes a type of collaboration or dance. How do you know what to put down on said “canvas” and when to stop?

You don't know what is going to happen on the canvas until you put your brush on the computer in front of you. Then the creative process begins until you as the artist decides to say it's finished. Working on the photo is the same experience as working on the computer.

What serves as your inspiration today?

My inspiration today is as it always was. I am curious and want to see things with a new point of view to excite the viewer, to feel color, space and emotion.

Lastly, this interview is scheduled to run in WANTED's “Men's Issue”. As someone who has experienced and seen so much, I am curious as to your thoughts on what it means to be a man and masculinity?

To be a man and masculinity is to be true to yourself and being born with a penis.

Ron Ferri's work is currently on view at the Michail Lombardo Gallery in New York City through February 26, 2011.

www.michaillombardogallery.com

O
Manhattan possesses an
indefinable magic
that favors extra-ordinary encounters
as the one that occurred

R
between myself and
Italian architect

S
A L E S S A N D R O

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I

By Sara Tecchia



photograph by Jason Brownrigg

Remember how we met?

AO: Do I ever! I was in a Sam Flax store when a petite dark haired woman realizing I was Italian struck up a conversation with me about picture frames and dead cats. I soon learned she was Sara Tecchia's mother and immediately realized it was the same Sara Tecchia that my former employer, architect Steven Holl, had just met at the Watermill summer benefit. An incredible coincidence! Your mother invited me to your vernissage where we discovered that

in Rome we ran in the same social circles for years without ever crossing paths. It took moving to NYC for us to finally meet! A typically atypical New York story.

Kismet indeed! You're a fellow Roman.

Where did you study?

AO: I graduated in architecture at La Università degli Studi Roma Tre. Rome, as you can imagine, is the perfect city to study architecture.

What brought you to New York?

AO: In 2003, immediate-

ly after graduating from Italy, I entered the High Line competition. To my surprise out of 600 entries the jury selected my work within the first 50. I flew to NYC for the projects exhibition at Grand Central Station and it was then that I met Bernard Tschumi, the former Dean of Columbia University, who invited me to attend the Post-Graduate program. During this time I learned that Steven Holl was

looking for somebody to help him develop a book on urbanism. I applied for the position. During the interview we discovered that our individual approaches towards architecture converged. This led Steven to announce: "You're working here. That's your desk". Of course I accepted and ended up working with Steven Holl for fours years. Our collaboration continues to this day.

How hard was it to start your own firm in NYC?

AO: I'm a very strong willed person and although I was very happy working for Steven Holl I had my own ideas and felt the need to pursue them. I acted recklessly. I was 33 years old, which is very young for an architect, as one is considered a young architect when he/she is 50. I rented an office in the Empire State Building and immediately landed a job with a big hedge fund across the street from the Flat Iron Building. We haven't stopped since.

What type of architect are you: a "functionalist" or an "aesthete"?

AO: To me it's extremely important how the natural elements e.g. sunlight, can and will effect a space and the perception of it. In other words, for me architecture is revealed by the balance of shadows and light. Phenomenology cannot be

taken away from architecture as it's naturally meshed in the experience of it. This is why I tend to distance myself from the pure "digitalism" approach, which I find a bit cold.

What do you mean by "digitalism"?

AO: Simply put it's the extreme use of computers to generate the geometry of the design. I use digital prototyping in support of the design not as a source.

Have you developed an Alessandro Orsini signature style?

AO: Geometry plays a big role in my practice. I start from a simple geometric shape to arrive to very complex/defined forms. I'm currently working on a residential project in SoHo and the floor plan is mostly curvilinear but the idea stems from a straight line as well at Le Corbusier's villas in India.

Do you design furniture?

AO: Yes. When I design a space I also create furniture pieces that are done specifically for that space to maintain the integrity of the proportions.

Famed Italian fashion designer Gianfranco Ferré was an architect before being a fashion designer and went by "The Architect of Fashion". He treated all his materials and fashions architecturally. The clothes were akin to landscapes of fabric...

AO: Ferré was one of my favorite fashion designers and his clothes were "sculptural architectures" applied to the human body. He was unable to detach from architecture in his process. Ferré's clothes were "unclothes like".

There's a heady conversation between contemporary art and architecture. My feeling is that sometimes

the latter exploits the former.

AO: I agree with you. We do use each other to show off, with the result that at times the architecture overshadows the art. At Steven Holl Architects I was mainly involved in museum design. I personally believe that a museum should serve as a “social condenser” and integrate the urban fabric by not being a beautiful container but respectful of the visitor’s experience of the art.

Could you envision yourself being involved in fashion or perhaps cinema? The way you experience space and time on a day-to-day basis is probably more thought out than that of the average person.

AO: I could see myself as a movie director because time and space are the parameters through which one experiences architecture. I try to set up a cinematic environment and this is a con-

stant in my work. Upon entering one of my spaces one is never granted a so-called “overview”. As you move through the physical space the image/experience changes as in a movie. I always focus on sequences when watching movies. Michelangelo Antonioni was very successful at this.

A surprising fact is that many architects decide to not hang art in their homes. Surrounding themselves with negative space seems necessary for clarity of vision. Thoughts?

AO: Yes, I prefer the “clean” look as well. If I had to choose a piece of art I would probably hang a Morandi or Fontana. Between collecting art and books, I choose books.

You seem to employ the above aesthetic as a fashion statement as well. Do you have a favorite designer?

AO: I’m bipolar when it comes to fashion. I appreciate the work of Ennio Capasa at Costume National but I wear a lot of Etro as well.

What do you think is the main difference between your work and that of an American architect?

AO: Sensibility and sometimes details.

Is the American client different from the European one?

AO: Yes. The American client can be very concerned with the practical side of design, whereas the European client can request the design be as pure as the concept behind it. I believe there should be a balance between the two.

What captures you when walking the streets of NYC?

AO: It depends on where I’m walking. If I’m downtown I try to feel the scents. In SoHo there

are many wood burning fireplaces and this takes me back to Italy where fireplaces aren’t the exception. If I’m in midtown I’m looking up high to try to capture the light and the reflections

I’ve always had an issue with the art gallery as a “white cube” trend. Do you have any thoughts in merit?

AO: Yes, I personally hate the white cube. I think the setting of an art gallery cannot and should not be static. The artist should be given the possibility to easily install their own show and to do this the space requires dynamicity. I came up with a prototype that addresses these issues. It’s completely possible to do, and not at all unreasonable cost wise.

Do you prefer designing interior residential or high-rise buildings?

AO: I see a skyscraper as a piece of the city so it can’t work if it doesn’t

have a mixed use. I would never design a building that didn’t have both a private and public function. This is what I’ve tried to achieve with the design of the Upside Down Building for the West Side of Manhattan, which is considered one of my signature projects.

We both know that Rome is a city that moves forward with great difficulty while NYC is the exact opposite...

AO: One of the reasons I left Rome was that I resisted the idea of the inherent “untouchability”. There are exceptions e.g. the Auditorium Parco della Musica by Renzo Piano and the MAXXI by Zaha Hadid. But these are works by major architects. I believe that there are many young and talented Italian architects but they are still too respectful of the past. It’s the opposite in NYC. When I design something I do so thinking it’s going

to last. So there are pros and cons to both sides.

How does architecture affect your everyday life?

AO: It’s primary as I communicate architecturally. If anything goes wrong during the day I just grab my sketchbook, focus on a new idea and the clouds disappear.

Alessandro Orsini lives in Brooklyn and works in Manhattan. Orsini is the founder of Architensions. The firm specializes in multi-scale projects, from interior design to urban planning/theory in both the USA and abroad.

Since 2004 Orsini has been involved with Steven Holl Architects in a variety of projects including but not limited to the Herning Museum of Contemporary Art, Denmark, Busan Cinema Complex, South Korea and Sunslice House, Italy.

architensions.com



photography by TETSUHARU KUBOTA

concept by CSM

art by RON FERRI

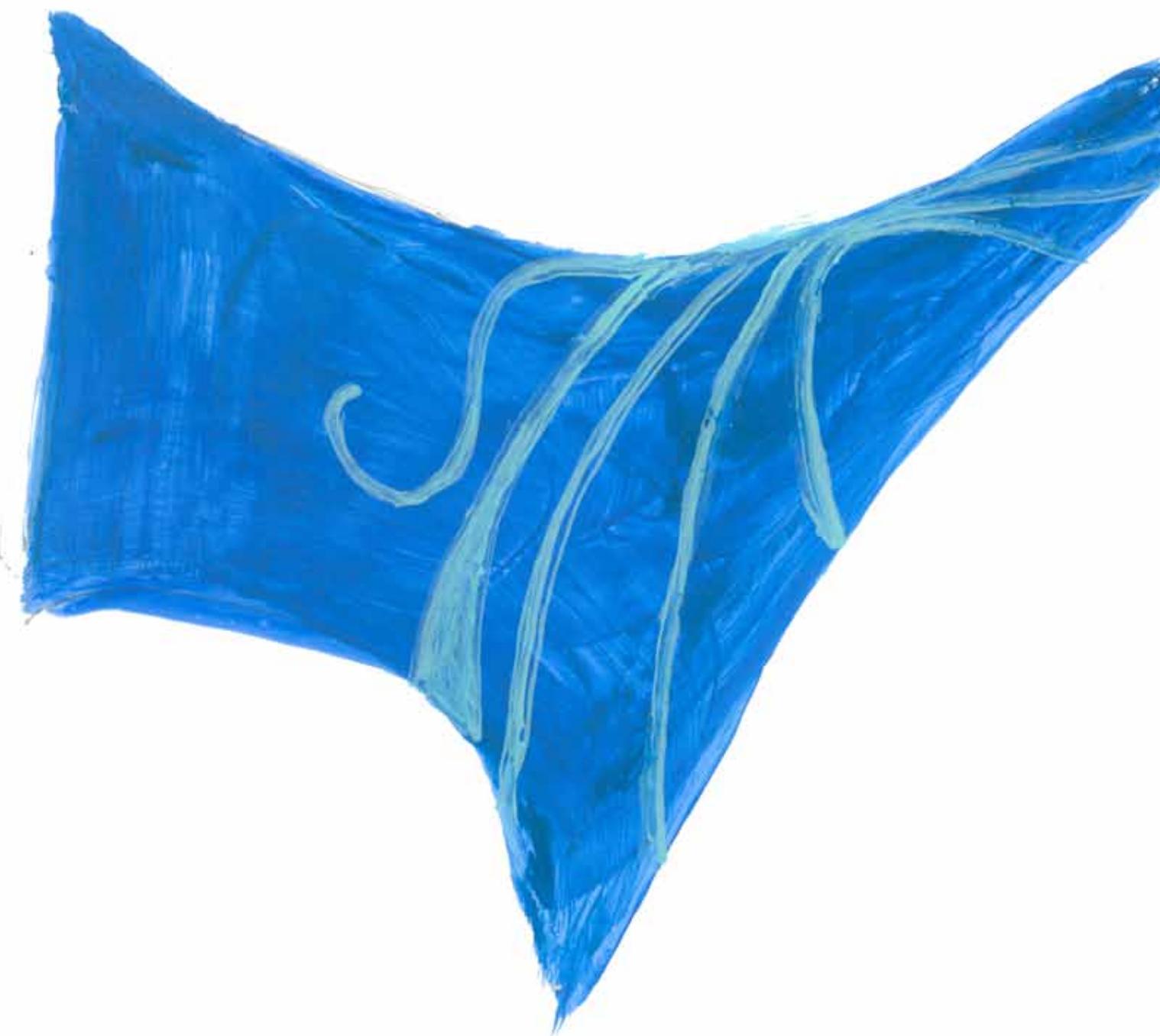


Text By Daniel Alonso

Cincinnati's glam rock outfit Foxy Shazam are undoubtedly one of the most dynamic and interesting groups to storm the current music scene. Recently, the band has opened for Courtney Love and her band Hole, was named one of the "10 to Watch in 2010" by SPIN magazine and their self-titled record was ranked as one of the "10 Essential Albums" of the past year.

The group is gearing up to head down under for this years Soundwave Festival 2011, hitting all major cities in Australia with acts like Queens of the Stone Age and Rob Zombie. Shazam's eccentric frontman Eric Nally spoke with aWANTEDmag from the road to discuss his band, extinct rock stars and why he is content being unable to classify the band's sound.







Although Foxy Shazam was founded close to a decade ago, Eric Nally felt the stirrings of rebellion and fantasy during childhood. He recalls, "When I was a kid I would daydream so much and it was always the same. In this particular daydream, I was standing behind a big red curtain getting ready to take the stage. I can hear the anxious crowd as they wait to finally see what they have only heard up until that point. To them I am just a myth. 'Foxy! Foxy! Foxy!' they chant as I get chills down my spine. Oh my God you have no idea, this feeling . . . so colossal, so big, that it's almost scary. But then I would wake up. I started Foxy Shazam so that dream would become a reality."

Following the tradition of the classic outsider, Nally found solace in the albums of his youth. "Musically my biggest inspirations are Van Morrison and Elton John." However, some of his biggest influences extend far beyond the music of rock legends. "Things like food, a pretty view or even smells" can arouse a par-

ticular riff or lyric. "When I was a kid my dad worked as a landscaper; when he came home he would smell like freshly cut grass. To this day that's a very inspiring scent to me." It's these quirky recollections and sensations that carry over into the group's sound and live shows. "I think music is the closest thing to a time machine man has ever discovered. A song that defines a significant moment in your life has the ability to take you back to that point in time. Perhaps it's your first kiss, your high school graduation or the song you walked down the aisle to. All the songs we write are attached to a moment in my past, a memory that was very inspirational to me. When we perform them I am able to relive it."

And relive them he does alongside Daisy (bass), Aaron McVeigh (drums), Alex Nauth (horns), Loren Turner (guitar), and Sky White (piano). This "rabble-rousing pack of freaks" (Eric's affectionate nickname for his bandmates) are certainly not known for their subtle stage presence. In

fact, Nally's on-stage persona has been compared to great showmen like Freddie Mercury and Meat Loaf. Nevertheless, he is conscious of not having theatrics completely eclipse the band's musical aspirations. "The visual side of a band is just as important to me as the music; it's a whole lot easier to understand a sound when you can see what it looks like. Everyone in this band is a natural born entertainer. That's just the way we came out of our moms. When I'm on stage I am an entertainer, when I'm off stage I'm a spectator." And it's the role of entertainer, specifically the fabled rock star that has become a dying breed in Eric's eyes. "Rock stars are becoming extinct. There is no sense of mystery today with the likes of Twitter and Facebook" he says. However don't be quick to classify Nally a neo-luddite. "Don't get me wrong, I think it's very important to stay in touch with your fans but I want to be a myth. I want them to make my story up; to them I want my life to be only hypothesis, not fact. Back in the day

people would wait out in the back of the venue after the show just to catch a glimpse. Unfortunately that doesn't happen anymore" laments the frontman.

The group released two previous albums, 2000's *The Flamingo Trigger* and 2008's *Introducing* on indie labels before releasing their self-titled debut on Sire last year. The album soared to the top of many critics "Best Of" lists but such accolades haven't gone to Eric's head and he remains confident albeit realistic about the band's future. "Our ultimate goal as a band is to go down in history doing what we do. I want to be the biggest entertainer in the world someday but I know we are a long way from that now. But every new record is a good step in that direction and I am so proud of our new one. One of my favorite things to do is to take a drive late at night and listen to Foxy Shazam. I get chills down my spine and my eyes get watery." Just don't expect a collection of songs that you can easily define or categorize. And that's alright with

Eric. "I am very proud of the fact that I cannot describe Foxy Shazam!"

Being part of WANTED's first ever "Men's Issue", we could not let Eric go before picking his brain on what it means to be a man. On a daily basis he assumes a myriad of conventional and unconventional roles, whether it is that of performer, songwriter, husband or father. "Being a touring musician and a papa is an interesting contrast to my life; they are opposite ends of the spectrum. There is a scene in the film *Indiana Jones and the Temple of Doom* where the character of "Indie" is suspended between two speeding mine carts, each on different tracks. The carts slowly begin to separate making it harder and harder for Indie to hold on. Sometimes I feel like Indiana, my family being one mine cart and the band being the other and it can get really hard sometimes. But in the end, the masculine hero always manages to defy death, kill the bad guys and save the girl."

And there are no signs of slowing down in the near future for Nally and his band. They continue to furiously write new material. "Writing is like a habit for us, like smoking cigarettes every hour. We have to stop what we are doing and pick up the guitar and work out an idea so I have a feeling we will be releasing new stuff sooner than later. At the same time, we will be working extra hard to support this new record, taking our show all over the world to far off places."

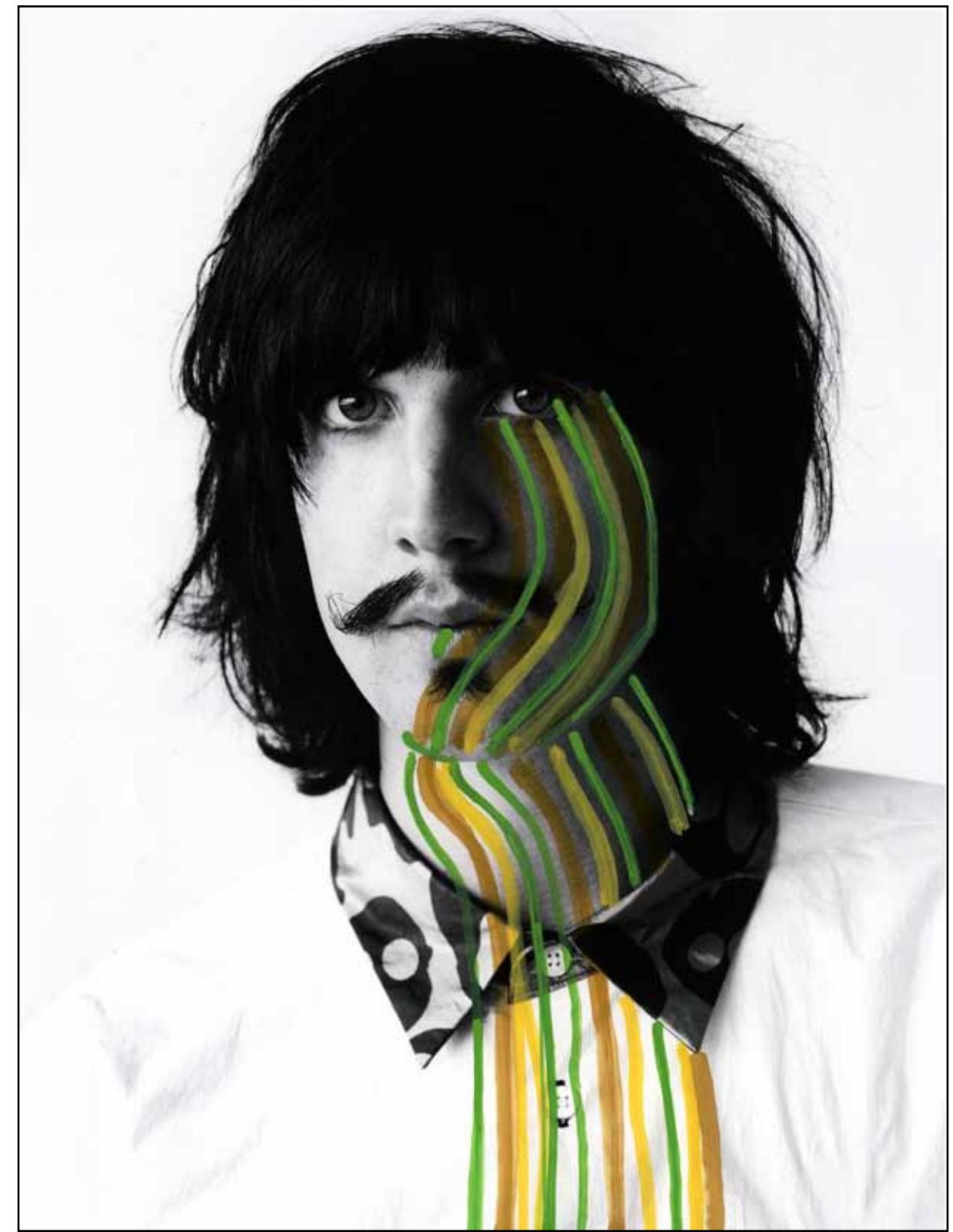
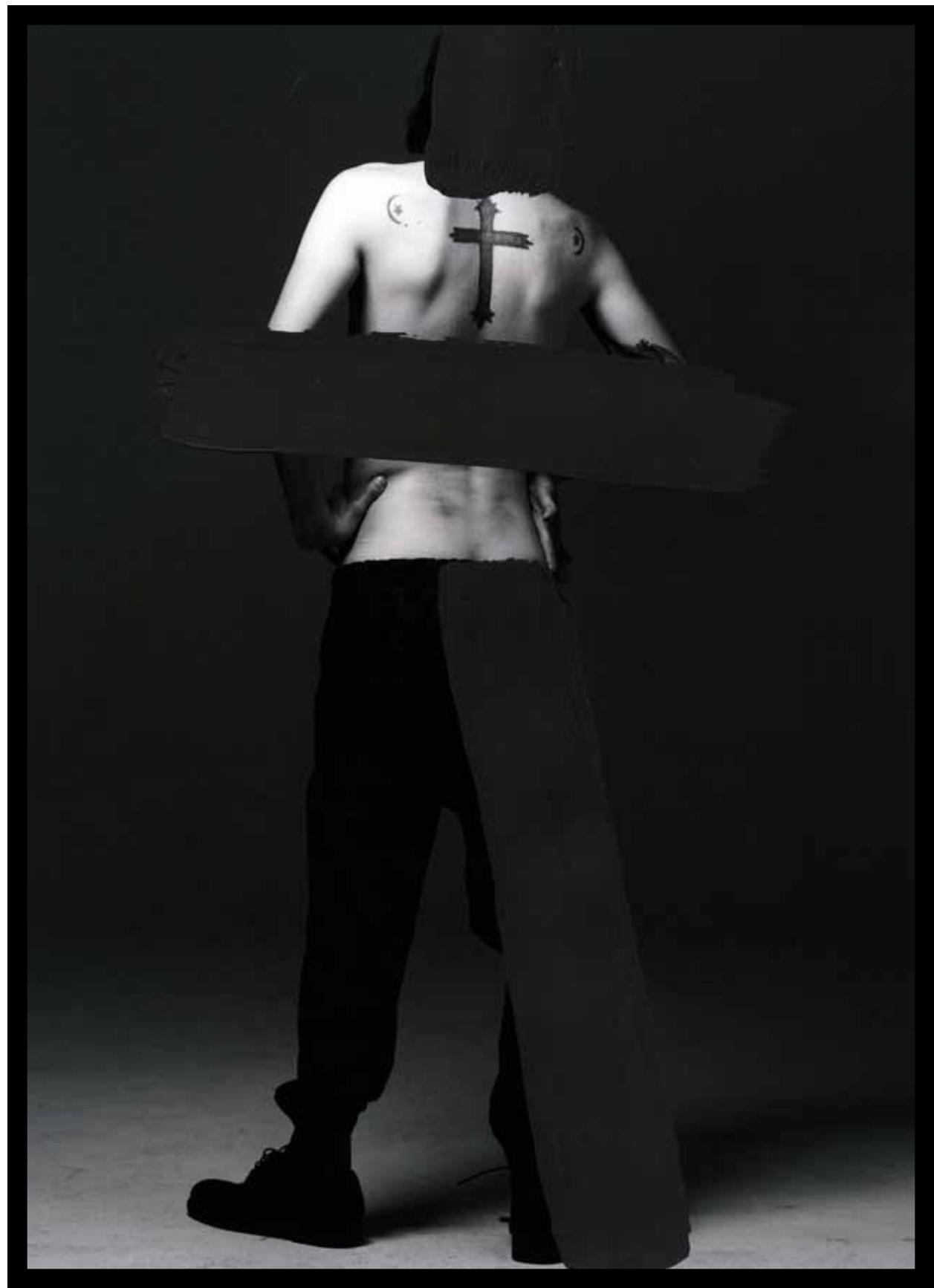
It appears Indie has nothing on Mr. Nally and Foxy Shazam.

For tour dates, videos and other information please visit www.foxyshazam.com

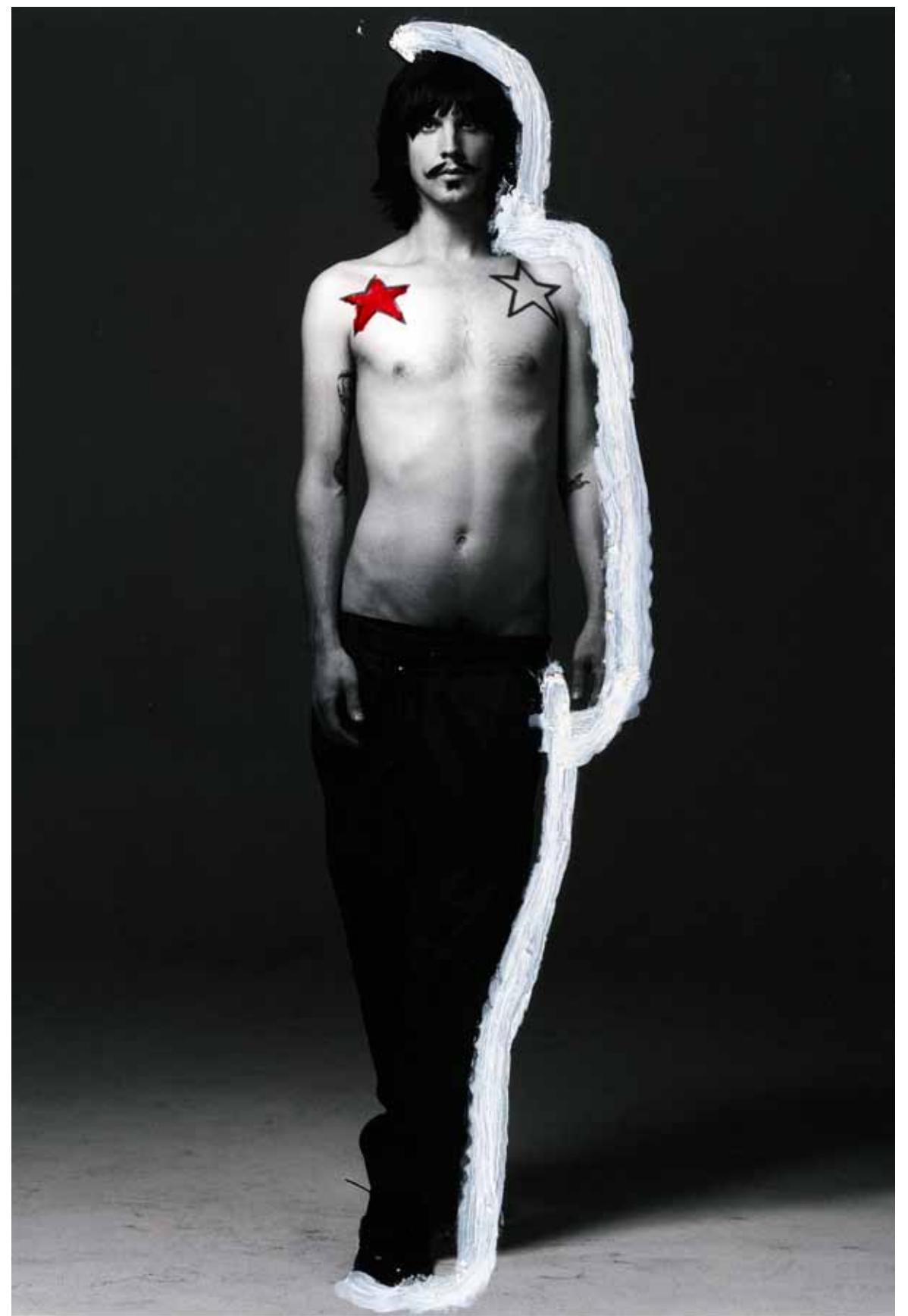












PG. 29

BROWN LEATHER MOTORCYCLE VEST FROM **LODEN DAGER**

PG. 32-33

BLACK LACE UP SHOES FROM **3.1 PHILLIP LIM**

PG. 34-35

WHITE SHORT SLEEVE SHIRT WITH ROSE PRINT FROM **JIL SANDER**

PG. 36-37

BROWN LEATHER MOTORCYCLE VEST FROM **LODEN DAGER**

PG. 40-41

BEIGE TRENCH FROM **BURBERRY PRORSUM**

PG. 42-43

SKIRT FROM **COMME DES GARÇONS**

PG. 44-45

BLACK LEATHER JACKET WITH 3/4 SLEEVES FROM **3.1 PHILIP LIM**

STRIPPED T-SHIRT FROM **JUNYA WATANABE**

SHOES FROM **GUCINARI**

PG. 46

BLACK TROUSERS FROM **BURBERRY PRORSUM**

PG. 47

SHIRT FROM **COMME DES GARÇONS**

PG. 48-49

BLACK LACE UP SHOES FROM **3.1 PHILLIP LIM**

PG. 50-51

BLACK TROUSERS FROM **ROBERT GELLAR**

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Charles Philip

IS AN UP AND COMING

shoe designer based out of Shanghai.

Originally inspired by a beloved striped shirt,

Charles has designed a line of stylish slip-ons that come in a wide array of patterns and colors.

With a portion of the proceeds going to local charities,

his Spring/Summer 2011 line will be available worldwide at stores like

Collette in Paris, Louisa via Roma in Florence, United Arrows in Japan, Browns in London, and Bloomingdale's in New York.



Photographer Ronald James

Interview by Kimie O'Neill



Your shoes have such a great design, did you always plan to be a shoe designer?

CP: Thanks! I always had a passion for shoes, especially for the Prince Alberts, but you know the problem with them was that they were too serious with the heel and the velvet, so I wanted to free them up and make them more casual, comfortable and fun while always maintaining their clean design and chic look.

What's your background? Did you go to school for design?

CP: I actually studied business management in Boston. But I grew up surrounded by fashion in Milano, particularly by my mother who worked in fashion for many years.

You're based out of Shanghai, but hail from Milan. What brought you to Shanghai?

CP: I graduated from college in 2008 and wanted

“Our aim was to make a shoe that was fun, comfortable and chic”

to do something new! I knew that Milano and New York would always be in my life so I wanted to live somewhere completely different. I had done a trip to Shanghai in 2005 and it stayed in my mind as an exciting and burgeoning city so it seemed like the right place to be!

What were you inspired by when designing the shoe? It has such elegant lines for a slip-on!

CP: The design of the shoe was a very gradual

and long process. The first shoe that was done by the shoe cobbler in the French concession of Shanghai was still a rough sketch of what ultimately became the Charles Philip shoe. Sheila (my best friend from Milano and business partner) and I later hired two cobblers and worked for months on different styles until we found the perfect shape and details. I was definitely inspired by the Prince Albert but I wanted to make it more approachable and to see

it in more relaxed fabrics rather than the typical velvet and suede. Our aim was to make a shoe that was fun, comfortable and chic - that could be worn in any occasion whether going to a dinner party at a friend's house or when simply going to the supermarket to pick up a carton of eggs.

Your website says that you were inspired by the striped shirts you love to wear; but what inspired the other prints?

CP: We had decided early on to offer a multitude of colors and I also wanted to use fabrics which typically aren't used for shoes such as soft colorful linens and cool cottons. We wanted to offer fun and summery shoes, so we used pastels and lots of stripes. Sheila and I practically lived at the fabric market for a while searching for the perfect collection! Actually the website at the moment is temporary, we are com-

ing out in February with a new website in which you can purchase all our range of colors online.

Who do you imagine wearing your shoe? Who would be your ideal customer?

CP: To be honest I was inspired by my friends! Having lived in Milano, Boston, New York and now Shanghai, I've been exposed to many different crowds of people and I wanted to express this multitude of styles in my shoes! I sought to make shoes that all of them could wear!

Your shoe has such a classic, easy-to-wear design. Do you think you'll add other designs to the collection? And if so, do you imagine you'll stick to slippers, or might you try other styles?

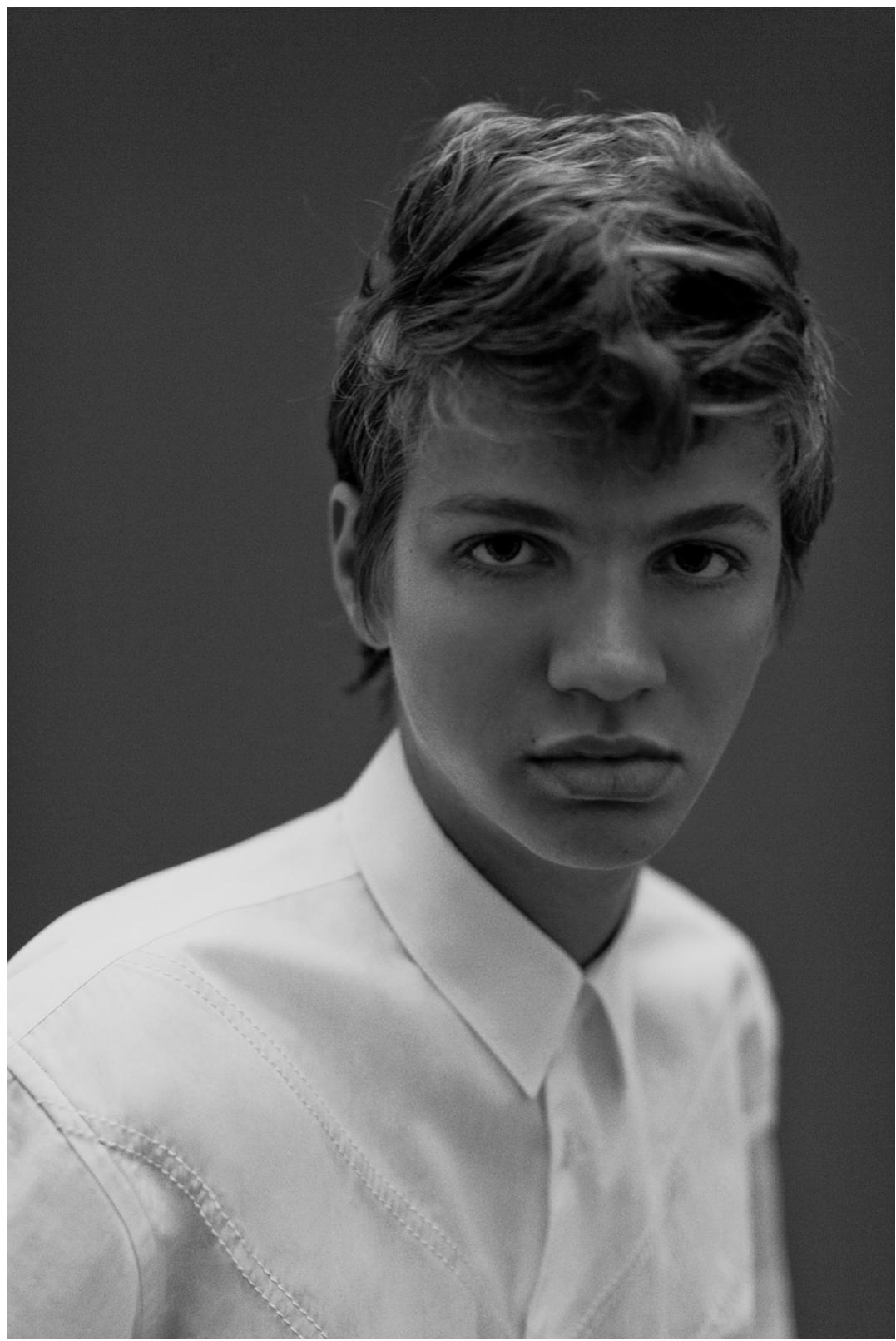
The Charles Phillip collection is launching in the US exclusively at select Bloomingdale's locations and bloomingdales.com.

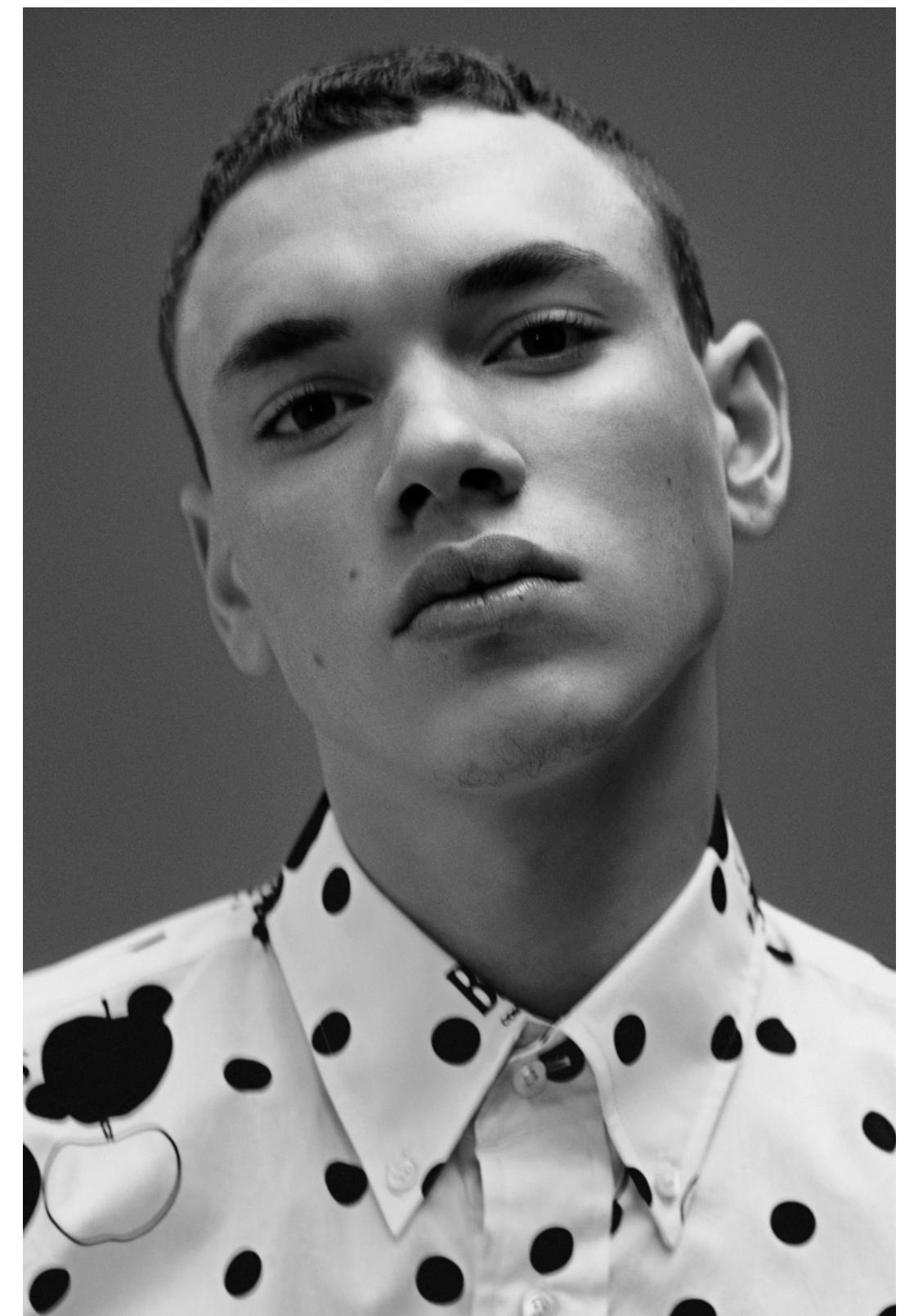
www.charlesphilipshanghai.com

CP: I'm coming out with a couple of new styles for FW 11. I'll always be playing around with colorful and unexpected fabrics. Also expect many tassels!

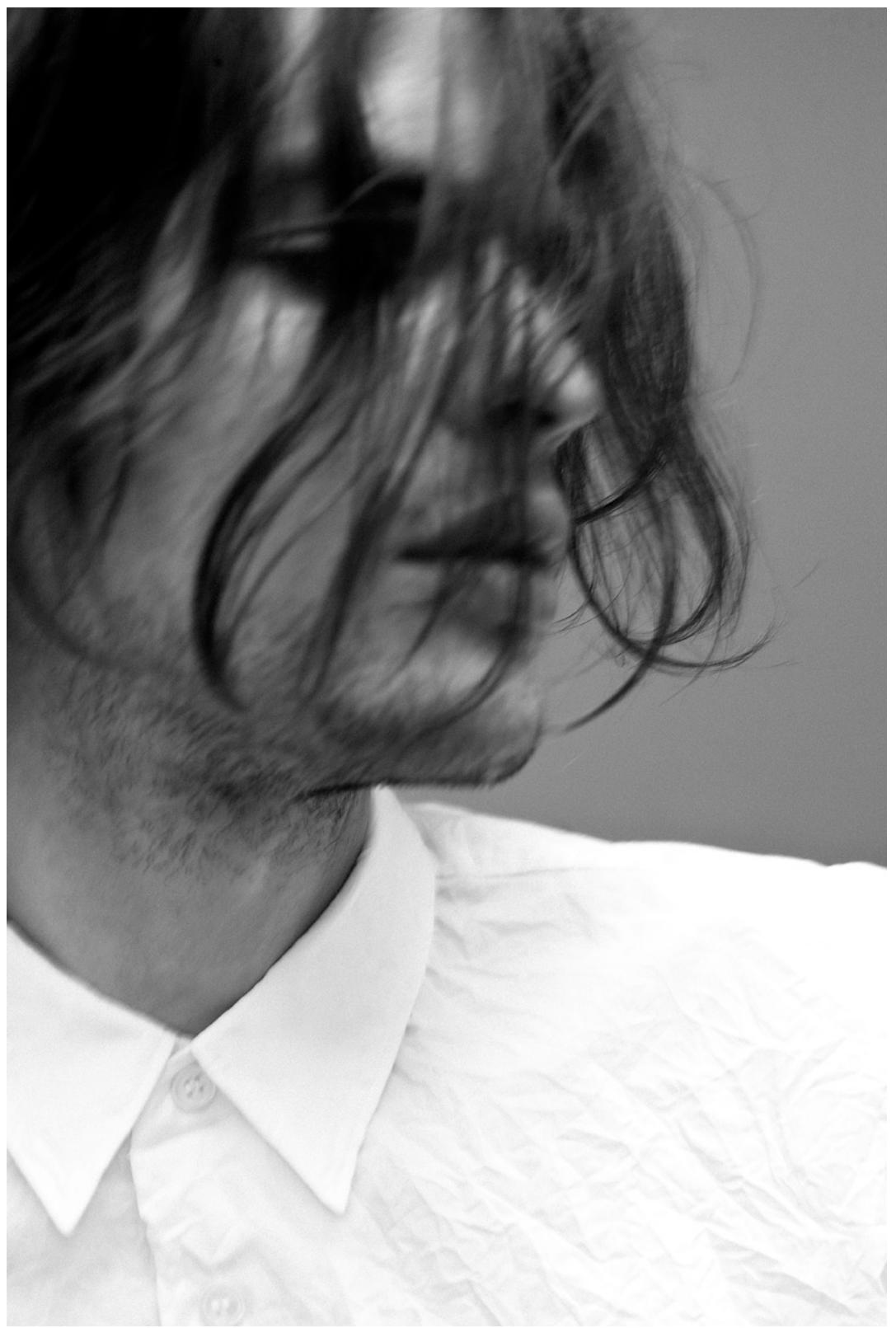
Where do you hope your company will be five years from now?

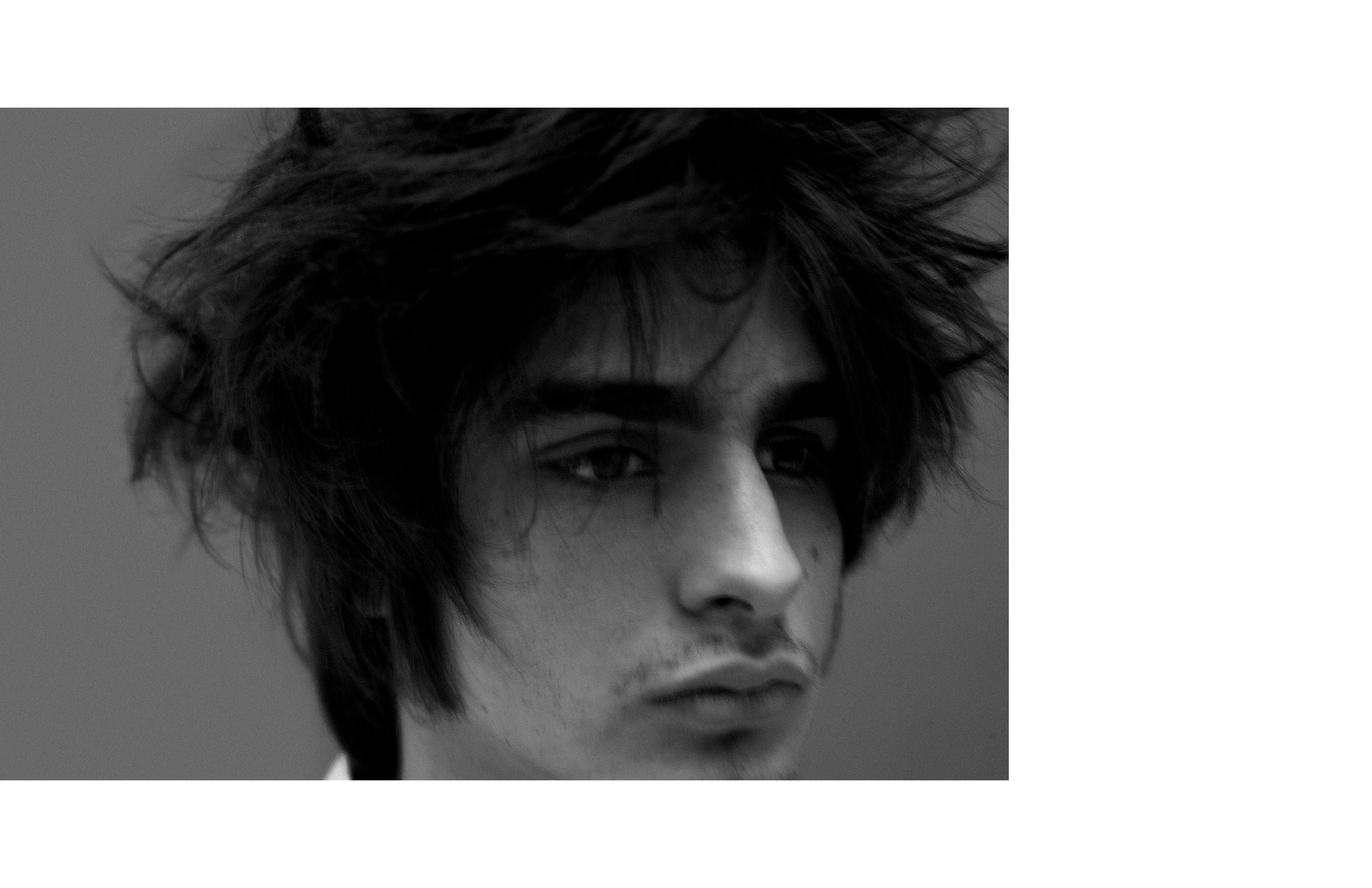
CP: What I'd love for the near future is to do collaborations with diverse artists and designers! Our aim will be to have special editions for every season. It would also be wonderful to have flagship stores around the globe, filled with unique colors and styles for each persons moods and styles!

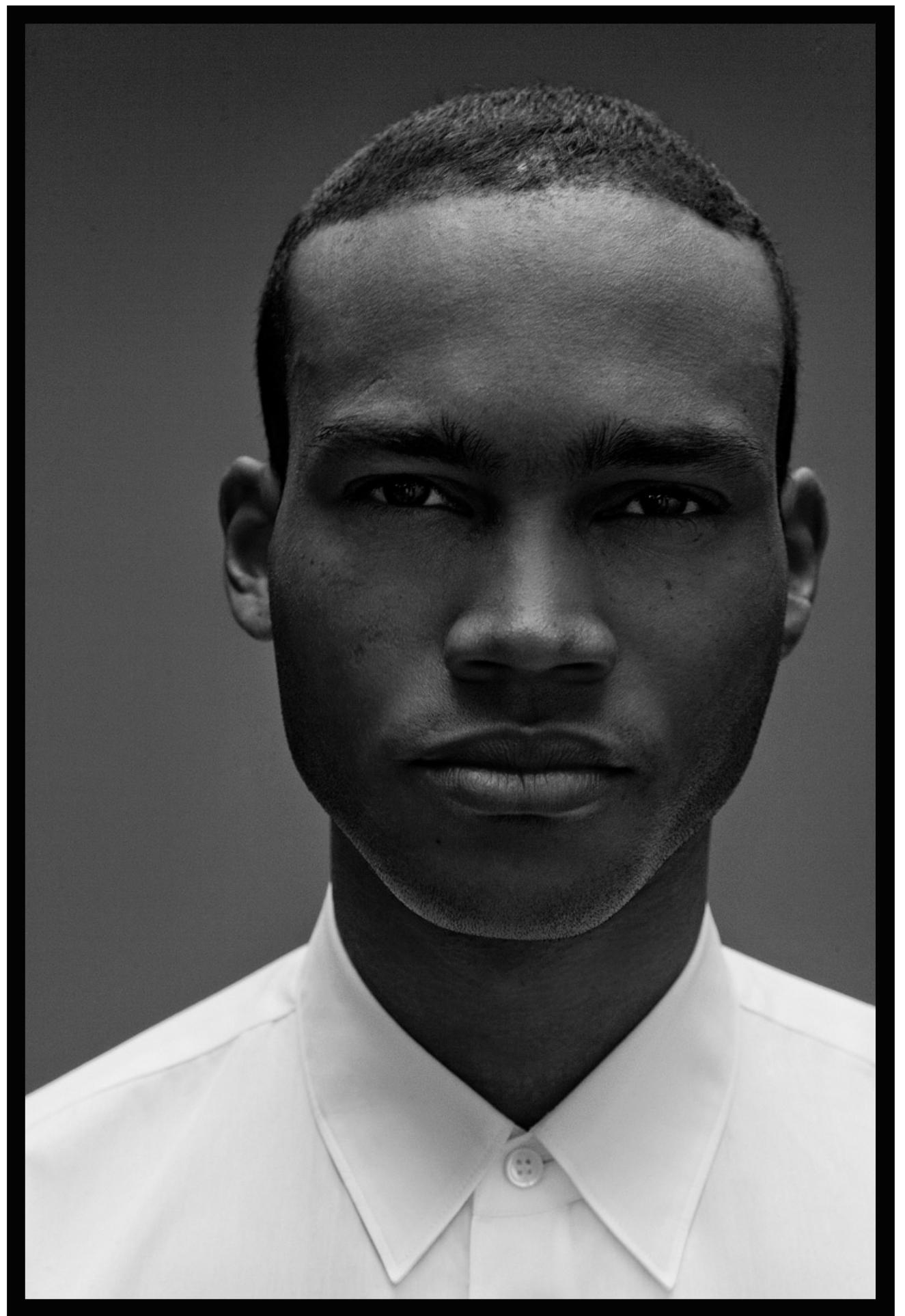


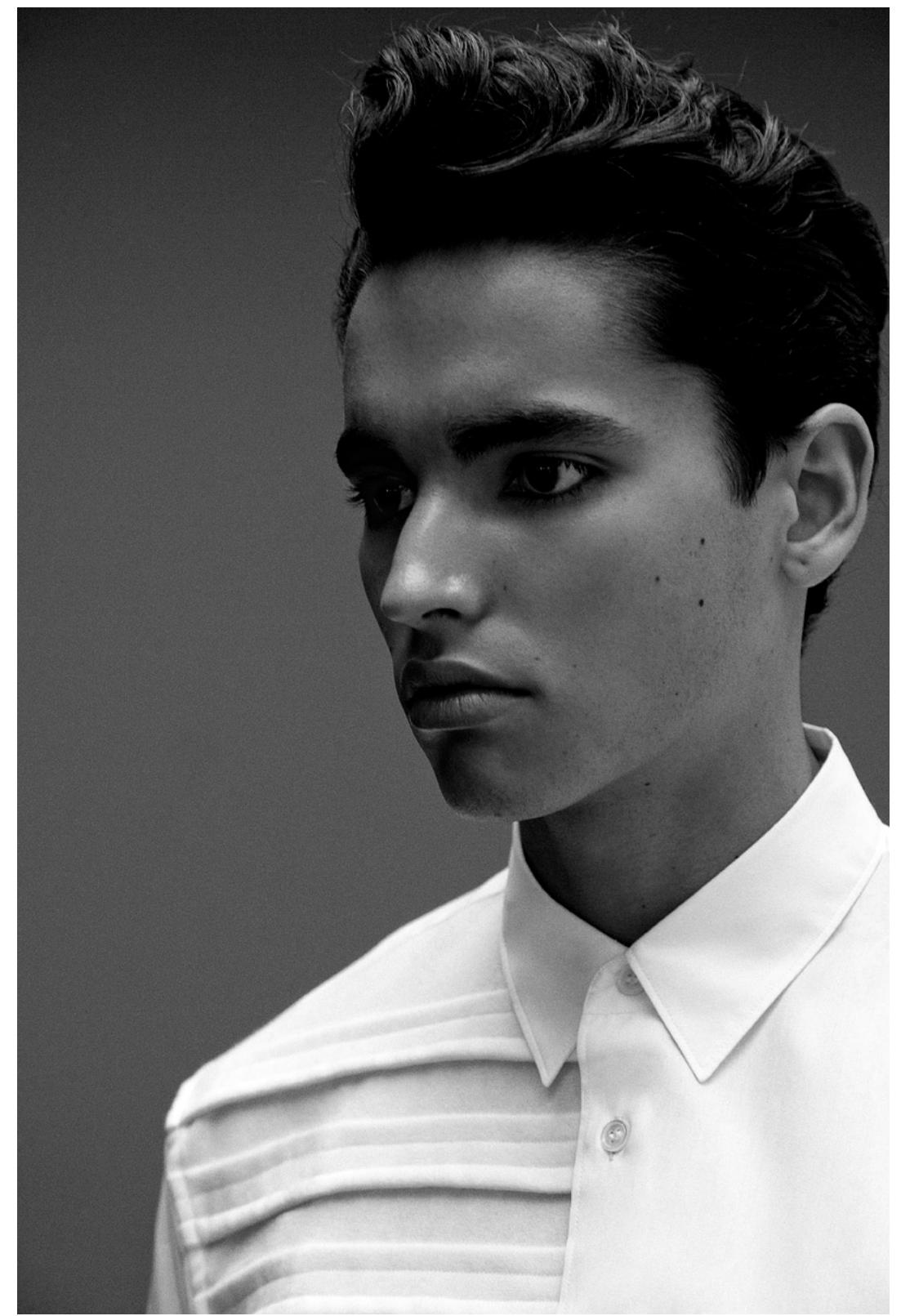
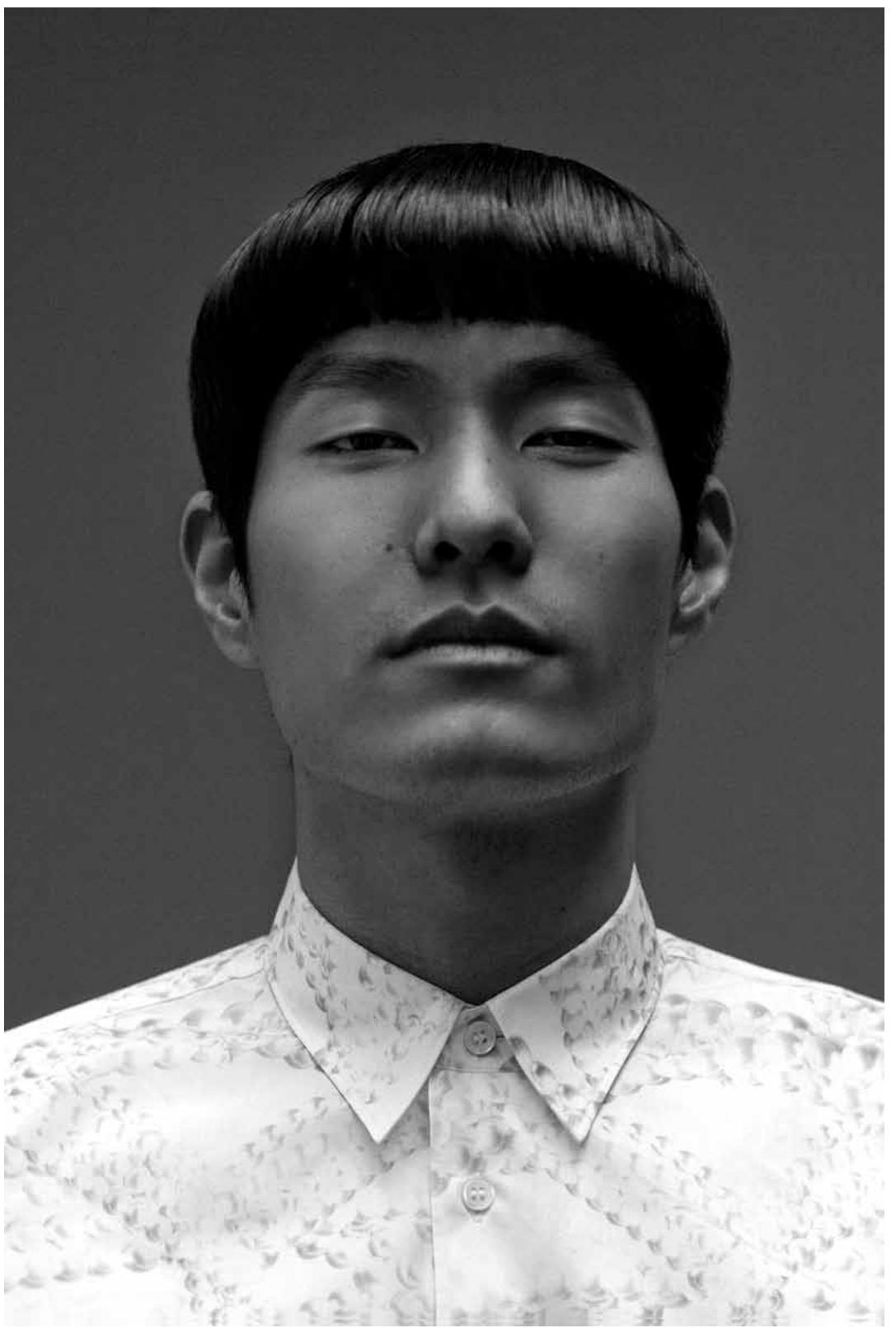


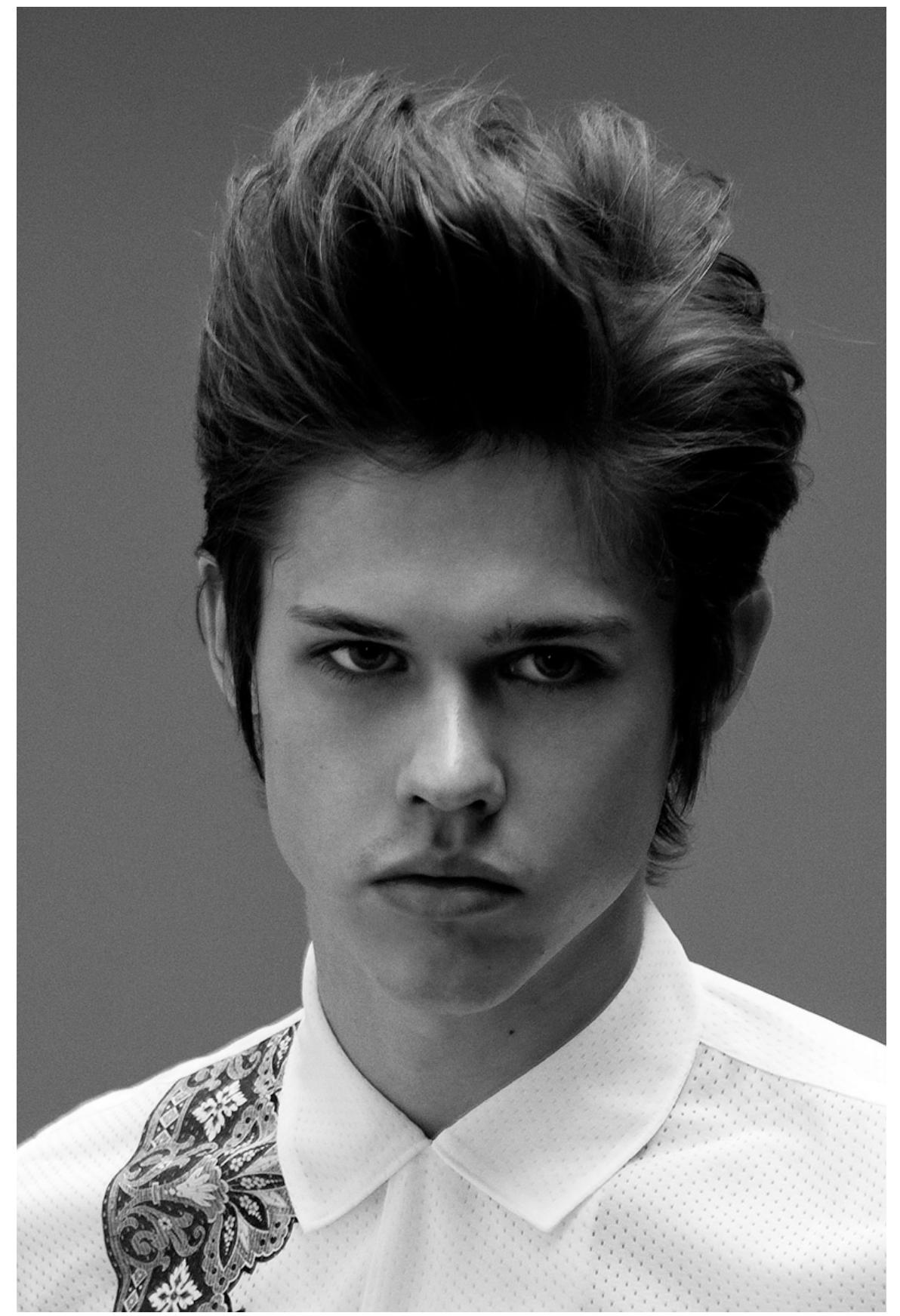












photographer RICK HAYLOR

editor JOHN SLATTERY

hair NICK PAGANO @ I.D. SALON

groomer CARLO LONGO @ BRIAN BANTRY INC

photo retouching KAPSURE (KAPSURE.COM)

more help, then help its self by RAE HAYLOR

shot at RICHARD LOHR STUDIO

models

WILLIAM @ DNA MODELS

JAY @ DNA MODELS

ZACH @ DNA MODELS

BEN

REX

ALEX GOLDSON @ FUSION MODELS

ROBERTO @ FUSION MODELS

STEPHAN HOFFMAN @FORD MODELS

DANIEL LIU @ FORD MODELS

VINICIUS COSTA @ RED MODELS

MONTY MARIANO @ RED MODELS

all clothing from **COMME DES GARÇONS SHIRT**



MARGO MANHATTAN

INTERVIEW BY KIMIE O'NEILL

MARGO is the designer and founder of MARGO Manhattan. MARGO began her career studying design in Paris where she had the great privilege to collaborate with fashion icons Karl Lagerfeld and Christian Lacroix before launching her eponymous boutique in Manhattan's SoHo in 1992. With a passion for architecture and sculpture, Margo soon garnered a cult following with her sensual pieces, handcrafted with the finest stones in Sterling and 18 Karat Gold.

Best known in philanthropic circles as the designer of the "original" red ribbon AIDS awareness pin, Margo has applied her talents to many charities and causes. She developed Estee Lauder's Breast Cancer Foundation's pink ribbon, adapted the Noguchi Lyre pin for a George Balanchine Celebration, and with Mrs. Avery Fisher created the Ovarian Cancer Research Fund's Pin.

Most recently, MARGO has created a stylish gallery to showcase her works with a new tony boutique on Madison Avenue, featuring collections for women and men in Sterling Silver and 18 Karat Gold.

Tell me a little about your background. When did you know you wanted to design jewelry?

I grew up in NYC and my mother was a prima ballerina for the New York City Ballet so that influenced my style and affinity for movement in every piece I design; it also influenced my romantic sensibility. You have to be able to wear a piece of jewelry and have it work with your moves as well as your style.

Since I was 5 years old I loved the costumes, jewelry and sets for the ballet. I knew when I had my first piece of jewelry that I wanted to create my own pieces. I had a dream of finding a treasure chest in a castle, and I took it home and placed it by my bedside and when I woke in the morning it was gone. So I feel as if I am spending my life filling my treasure chest with the perfect jewels.

You've worked with such prominent designers as Karl Lagerfeld and Christian Lacroix. What kind of an impact do you think that had on you?

Just seeing the creative process get rolled out; I think the biggest part for me is not being afraid to take something apart that is basically complete and rebuild it. I always remember Karl, when I thought something was perfect, would just cut it apart and give it a new



life. So that has been my inspiration. Also, when people come to me and want something redone or custom designed there is no boundary and I love the challenge.

You went to school and worked in Paris before starting your line in New York. Do you think being in New York has any influence on your work?

I love NY. The rhythm and the vibe from downtown, the Upper East Side where my shop is now, to Harlem, the people here are my inspiration. Just to think it's the people that make the quarters of NYC so colorful, and you can really feel it; every corner has its own character.

Your men's line has such a strong, architectural design. Where do you look for inspiration?

My inspiration has always been the theater, architecture and travel. I love balance of all good things. Inspiration is wherever I go, whatever I see or hear or feel. . Even a mere conversation can trigger a concept or design.

Who would you like to see wearing your men's line?

Johnny Depp, Brad Pitt, can't think of others but my favorite male actor is Robert Downey Jr. -major crush! I do have to say that most of my boyfriends were never

jewelry wearers until they met me. I must have a knack for styling men, and its all about finding the piece that fits the man. I find men in my silver jewelry very HOT. It brings out character, so let me style you up guys!

You work primarily in silver, and it's so fitting for your designs! Did you always prefer silver, or did you try other materials first?

I began with silver and fine gold when I first started to learn about jewelry. Then my first experimental collection I launched was in paper mache with big gemstones with a cave like feel, which was really fun. I made everything from epaulettes and

cuffs, to crowns for a Nina Hagen video. Then I began designing in base metal where I did these large stone pieces and long necklaces that wrapped into layered chokers and even vests that were rhinestone studded patterns of metal ,very edgy and rock n roll. Love being creative and coming up with inventive and innovative new ways to wear jewelry.

You've done a lot of work with charities. How did you get involved in doing so?

There have been a few causes that were close to my heart and I was able to come up with ideas in which I could help facilitate fundraising. One was the Red Ribbon for AIDS

awareness where I approached my friend who was on the board of Am-Far. They loved the idea and we launched the Red Ribbon together; it became an over night international success and help raise hundreds of thousands of dollars globally.

Then we approached Estee Lauder and the Breast Cancer Research Foundation and had a collaboration to have the Pink Ribbons available at their cosmetic counters with a donation, and the Pink Ribbon for breast cancer was born. There were many other projects, for instance the Meridian Bracelet [which is the anatomy of a healthy cell] and I called it the meridian because the idea is to wear a healthy

cell on your meridian and envision a healthy cell for yourself and your loved ones. That was a favorite of mine. I still wear mine everyday for my friends and family, and as a reminder for myself.

For more information please visit margomanhattan.com

THE SANCTUARY

Director Edward Jowdy

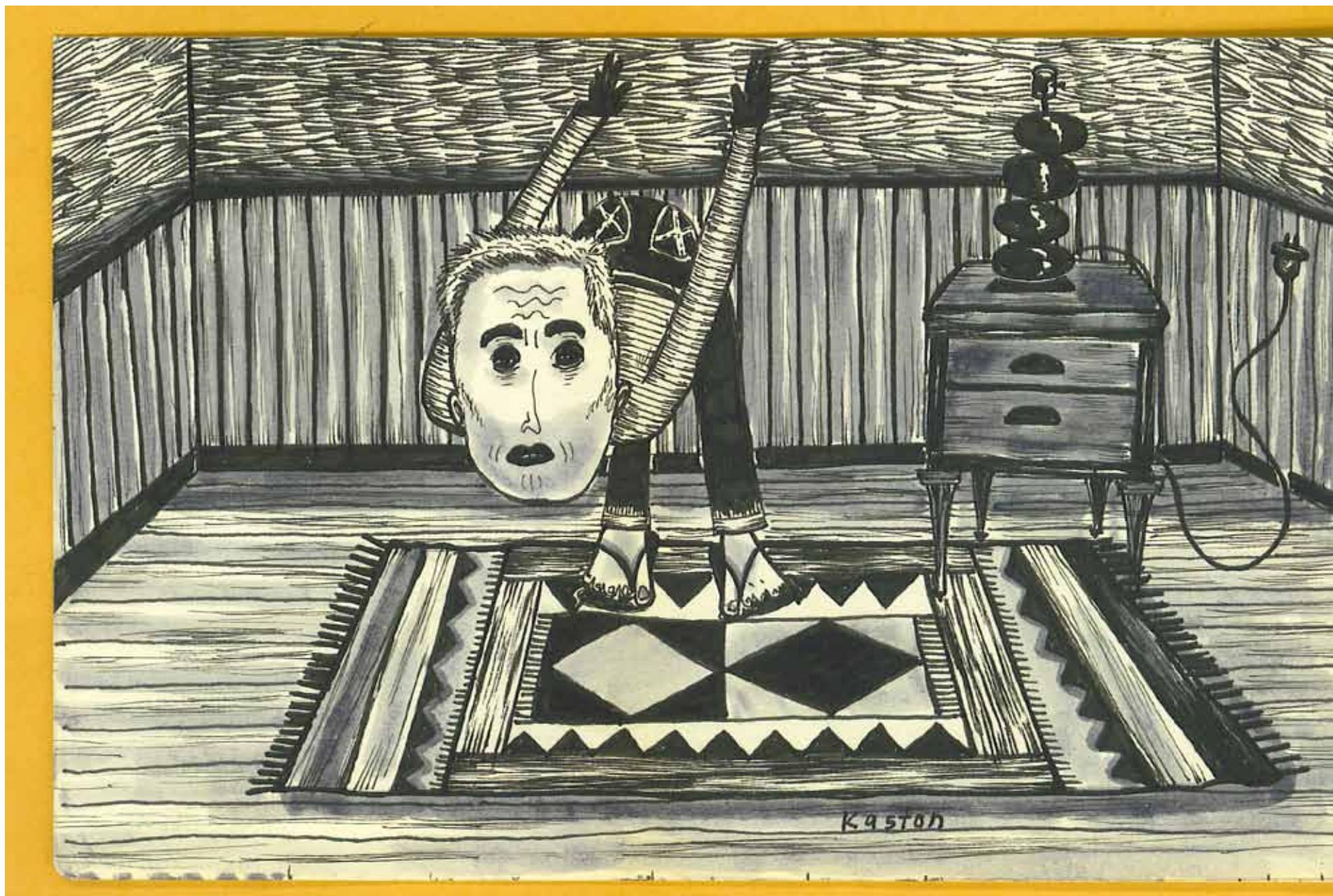
Stylist Nick Nelson

INTRODUCING THE HARD LINE

ILLUSTRATOR JAMES KASTON



photograph by Jason Brownrigg





text by STEPHEN COURTER

I noticed Jimmy long before we were introduced. He's one of those village characters that used to exist in more abundance. You keep your eye out for them and swap sightings with friends, like Quentin Crisp on third avenue or that elderly lady with the kabuki white face and lacquered parasol that used to shuffle along ninth street in her house slippers. Jimmy's style is like a streetier David Hockney. I like that. Crumpled jacket, vest and tortoise-shell frames mashed together in clashing colors that always work perfectly. He wears a large silver ring in the shape of a coffin and parts his hair down the middle. Back then he was always drawing. I saw him bent over his sketchpad on the street, sometimes on a park bench in front of the Second Avenue church, or standing in an aisle at the old St. Marks bookstore (when it was actually on St. Marks). But i could never angle myself well enough to steal a glimpse over his shoulder.

When we were finally introduced (years later), we hit it off. Jimmy and I shared a love for New York, it's quirkiness and depraved characters (especially its endangered eccentrics) and a snobbish disregard for the city's soulless new commercial face. Eventually, I inquired about those famous sketchpads. "Oh, those..." he dismissed. "I have thousands. You can come over and dig through them sometime." Not wanting to miss an opportunity I made a date on the spot.

Jimmy's Stuyvesant apartment comes with a shock. The neighborhood's uniform exterior gives way to an odd but exquisite inner sanctum of meticulously arranged art and antiques. Not an inch is spared but it doesn't feel cluttered. Each room, with perfect balance and symmetry speaks for an advanced aesthetic. You could get lost for days. I remember thinking 'this guy's been here for decades.' But I wasn't there for the tramp art or curios...

Jimmy might have exaggerated about the sketchpads but not by much. They spilled out of drawers, filled trunks and lined old metal bookcases, spanning decades. He selected one randomly and handed it to me. It was a collection of line-drawn studies; street characters all pinned to the pages like rare insects. The style was familiar and alien – part Beardsley, part Gorey, wickedly funny but specific and highly precise. Here was that world we shared, seen through a twisted lens. Tarted-up old ladies and pervy cross-dressers with five o'clock shadow tangoed across the page or floated in whimsically furnished rooms. Raccoon-eyed junkies skulked, fancy gays fopped, and a parade of sinister gentlemen (all strangely resembling Jimmy's partner) filled page after page with their cigarettes, ripped fishnets and thin black lips. "I have no idea what i'm doing," he admitted politely.

Jimmy was reserved about the work and only mildly interested in my excitement. (Later i heard through friends that there had even been interest from a prestigious publisher.) I started envisioning books, limited editions and gallery shows, talking and waving my hands. Jimmy sat in his cushioned chair and watched. Had this happened before?

"I would like to let people see them," he confessed. "But, do you think they would get them?"

"Yes Jimmy! I am sure they will!"

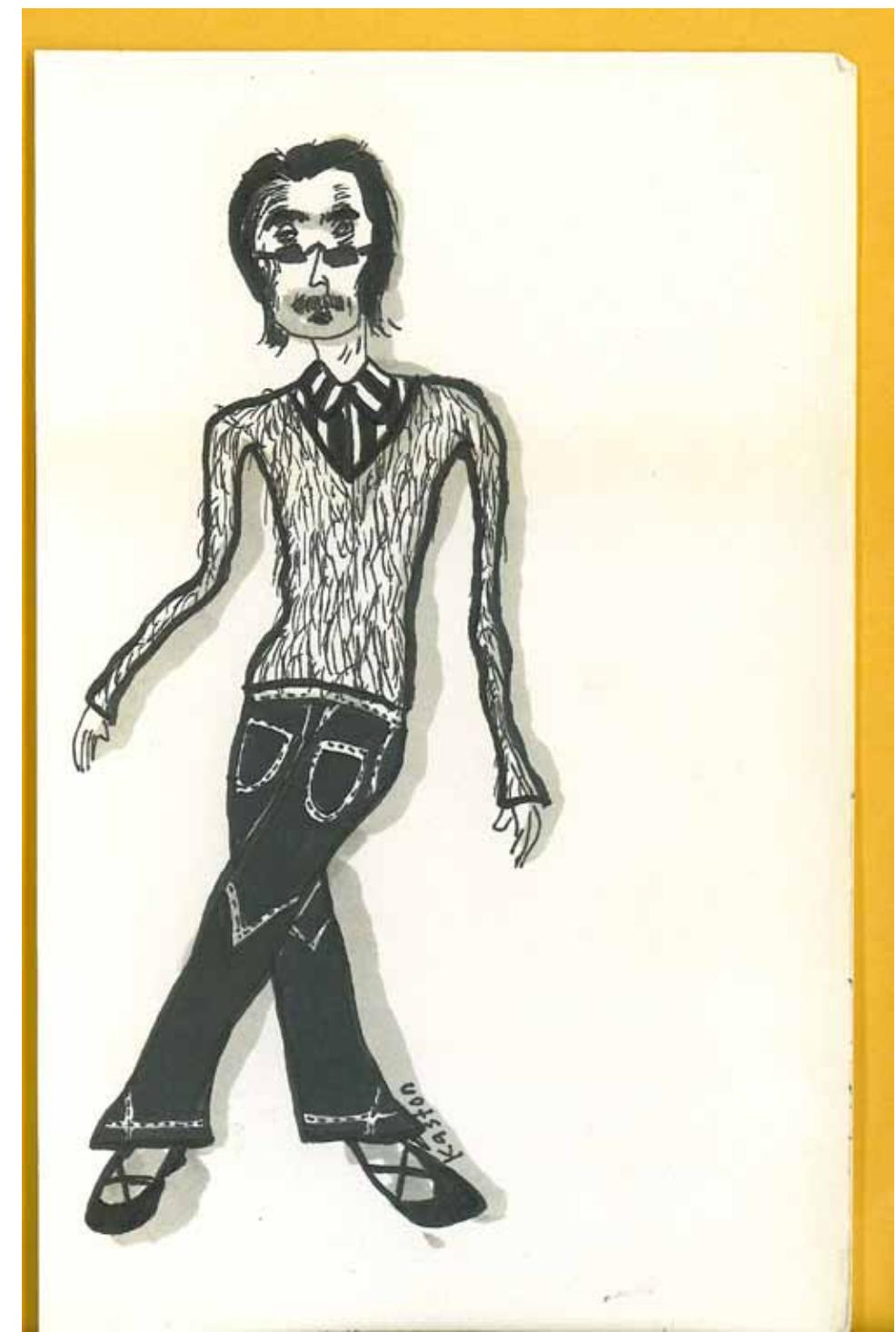
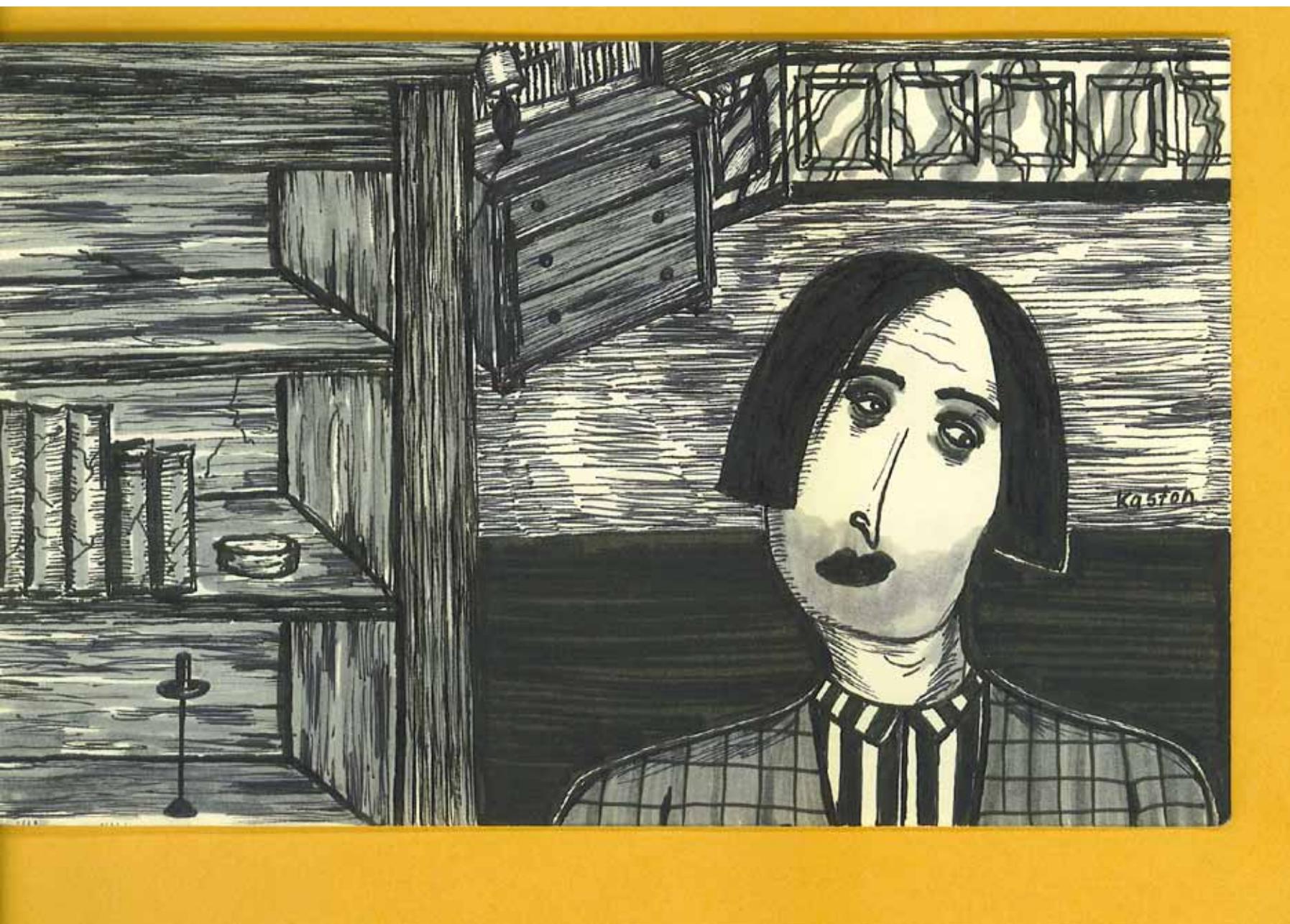
"Alright." The idea seemed to make him nervous. He looked like he wanted to talk about something else.

"Stephen - do you want tea?" He disappeared into the kitchen.

"Okay, and I want you to show these to someone."

"Absolutely hon... Black currant or ginger peach?"







The Twisted Swinging Styles Today's Of Man

By Stephanie Thompson

Irony, oh the irony. To be a well-dressed man these days takes a twisted approach not unlike the ends of the douchey handlebar mustaches that can be spotted these days, nearly commonly, around Brooklyn and beyond.

Really? Handlebar mustaches? But why not? The weather is weird and we have no idea why. The economy stinks and will likely stink worse as companies are dressed down daily for greedy Capital-

ism. (Wait, I forget, didn't we decide on greedy Capitalism as the lesser evil of all -isms a while ago?) And, it is at this writing, a big wait and see if the Middle East will surface as the New Face of Democracy or fall back into the Dark Ages. Why not have some fun? I for one am all for the funny facial hair and the outfits to match. Whatever makes you feel better, Man.

Amusing is the style du jour, full press, and not just on men's faces. Phillip

Lim's Spring show touted a plethora of paisley on top and the kind of slouchy sure-to-be-everywhere lounge pants (in suede) on the bottom. That's right, "lounge" pants, a.k.a. glorified sweats. Jerry Seinfeld said never, not unless you've given up, but I say always and designers seem finally to agree. There's never a bad time to be comfortable, and if ever we had the excuse as a Society to wear sweats, albeit fancy ones, the time is now. You guys deserve it. Let it all hang loose.

Meanwhile, while tried-and-true prep-py staples are back--plaids and trench coats, and even calm, collected camel-nothing today can be just as it seems, nothing in these restless recession-extending days is all one without the other. We cannot play it completely straight. It would be hypocrisy not to laugh a little, tongue set firmly in cheek.

Lanvin designer Lucas Ossendrijver added witty dangling foxtails to his

camel coat, nodding to the rising trend of men in fur. The weather, at least in New York and Chicago, calls for it currently and, again, why not? A little sugar makes the medicine go down, a little luxury eases the pain of driving debts, now doesn't it?

Standing in one of my favorite Brooklyn cafes recently, where I go for espresso and to flirt with the baristas, a man was getting into his Mercedes in the snow in an oversized fur coat and matching fur hat, a look not long ago pulled off only by a pimp.

The ironically-mustachioed young man behind the counter, (I call him "Dimples,") looked out the window with envy in his eyes. "Oh, Man," he said, honest as always. "I'm jealous."

Dimples would look great in fur, as would most men, any man with flair. Fur requires cologne, though, which might require the brave men who don it to be foreign. I'm just sayin'. I like cologne in general, used sparingly, but many a fancy man in this fair country feels bashful about boasting a strong musky odor on purpose.

The picture is getting grand. A mustache, some plaid, some fancy sweat pants, all coated with fur (the shaggier the better) and doused with cologne... And no new-fangled Stylish Man would be complete without shoes that raise one those few crucial inches higher to be as tall as one's skinny model date.

Tommy Hilfiger designer Peter Som brilliantly twists his boss's slightly staid country-club look this Spring with the addition of platform heels to the classic leather Top-Sider. Heels for men have been too long in coming, I say. Why should only women get to be taller? I have never considered it attractive for a woman to have to stoop to kiss her man. Get some heels, Guys, really.

"Carnaby Street is coming back," a 60-something stranger in the café offered up when I mentioned heels for men were coming into vogue. She could remember the swinging 60s, spent adult time in them.

"Did regular people, regular men, wear heels then, though?" I asked, "Or was it just the rock stars?"

She smiled. "There were no regular people," she said, "not in the 60s."

Right, it was the backlash to the Perfect '50s, when everyone was force-fed what "Regular" looked like en masse in black and white on the newfound Television screen. It makes sense that the decades-old London Underground look is coming back now, when the pendulum is swinging away from all things politically correct to the polar opposite, to all things politically incorrect, often right on the front of one's t-shirt.

The 2011 Look to Envy, the sartorial Brooklyn Douche, is complete, of course, only with a hat. Hats have made a come-back, and not just for

those embarrassed to be bald. On any given day, in any given burgh worth its Organic Sea Salt, there is a compendium of caps and berets, fedoras and funny animal-shaped woolens, even Cowboy hats have made a showing. The more far out the better, the more compelling and comical the bolder. Set at a jaunty angle, a hilarious hat sets just the right tone for the times: "Who gives a F*&%, let's have fun!"

There is and will continue to be a slightly disjointed pairing of styles, super-sloppy-casual carelessness set to look dapper and slightly dressy. The look, very English aristocrat on vacation in Mallorca, is but a sign of our split-personality, can't-decide-who-to-be times. Sweater vests will feature V's so low they show chest hair (Meow!) thanks to designer Michael Kors, who also played to the playful with taffeta pajama pants, a step even further on the casual continuum than sweats. There is the space-age, shiny glam a la Barbarella, paired—of course—with baggie old-man cardigans, courtesy of Paul Smith. Kenzo designer Antonio Marras had a field day with the Highlands Field Hockey look, but the blue blazer was topped by a black leather biker jacket. Go figure, or don't. Just have a good time during this fashion era when almost anything goes, as long as it's bold and ballsy, like a pair of bright orange "lounge" pants.

Sitting

photographer

Jason Brownrigg



Fashion and Art: The Affair Continues

On one of my frequent visits to my favorite place in New York, The Metropolitan Museum of Art , once again I was mesmerized by the works of so many people. One painting in particular stood out to me, it was a portrait of the Painter Alex Katz by the renowned Artist Phillip Pearlstein.

The first thing which grabbed my attention was the juxtaposition of elegance and angst of the subject and the over all feeling of tranquility due to its calming color palette. I was fascinated by the depiction of the everyday man, the lines of wear and tear in the face, the suggestion of someone who has traversed life's often weary road and his knowing and very serious demeanor. This painting was created in 1965 but I feel the work provides a timeless introspective quality that everyone can relate to in the modern era.

Immediately I contacted Jason and said I wanted to do a Men's portrait series inspired by this work. I wanted it to be a broad spectrum of personalities and styles all fused together by a common thread. Our focus was to exhibit the subject in the same pose and discover what each personality brought to the narrative. The following images and film are a result of this concept.

John Slattery

Michael Sanders

aka "The Colonel"

44, London, England
Fashion Photographer

Style Influence:
"David Bowie-Thin White
Duke. John Lennon getting
married. Mick Jagger get-
ting married. The Police.
David Sylvian & Japan. Ray
Petri and Buffalo Style.
James Dean."



Carlo
Longo

32, Swan Hill, Australia
Make Up Artist

Style Influence:
"My mother."



Jason Wood

55, Washington, DC
Interior Designer

Style Influence:
“My parents, growing up
they allowed me to be a part
of the trends but there were
restrictions as to how far
I could go.”



Brian Brown

26, New York, NY
Production Assistant

Style Influence:
“Matt Rodriguez, Tommy
Guerrero, Neil Young.”



Jordan Seiler

29, New York, NY
Photography Assistant

Style Influence:
“The NYC black uniform.”



**Cedric
Moreau**

38, Paris, France
Eyewear Consultant

Style Influence:
“Jason Wood.”



Jay
Paavonpera

28, Boston, MA
Artist, dirquo nyc / ++

Style Influence:
“Jean-Michel Basquiat,
sartorially eclectic,
and effortlessly stylish..”



Marcus Manoogian

28, Detroit, MI
Motion Graphic Artist,
Director, Producer

Style Influence:
“Elvis Presley.”





*artist Philip Pearlstein
Alex Katz 1965 oil on canvas*

editor JOHN SLATTERY
groomer BERNADINE BIBIANO @ JUDYCASEY.COM
set stylist CONOR FAY
photo assistants CHARLEY PARDEN, JORDAN SEILER, RON HARRELL
shot at FAST ASHLEYS *in brooklyn, new york*

PG. 110-111

SLATE GREY DOUBLE BREASTED JACKET FROM **BURBERRY PRORSUM**
LIGHT BROWN FLAT FRONT TROUSER FROM **BURBERRY PRORSUM**
TURTLENECK FROM **MAISON MARTIN MARGIELA**

PG. 112-113

LIGHT BLUE JACKET AND TAUPE T-SHIRT FROM **CALVIN KLEIN**
SALMON COLORED TROUSER FROM **3.1 PHILLIP LIM**

PG. 114-115

JACKET & SHIRT FROM **COMME DES GARÇONS**
TROUSER FROM **DIOR HOMME**
TIE FROM **EMPORIO ARMANI**

PG. 116-117

TAUPE PIN DOT DOUBLE BREASTED JACKET FROM **3.1 PHILLIP LIM**
COTTON SHIRT FROM **LACOSTE**
WOOL FLECK TROUSER FROM **CALVIN KLEIN**

PG. 118-119

GREY AND WHITE FLECK SUIT FROM **CALVIN KLEIN**
SHIRT FROM **TROVATA**

PG. 120-121

WINDOW PANE JACKET FROM **JUNYA WATANABE**
LIGHT PINK OXFORD SHIRT AND DENIM TROUSERS FROM **JUNYA WATANABE**

PG. 124-125

COTTON STRIPPED JACKET AND BROWN CORDUROY TROUSER FROM **LACOSTE**
SHIRT FROM **ISSEY MIYAKE**

PG. 126-127

BLACK SUIT AND TIE FROM **DIOR HOMME**
SHIRT FROM **ISSEY MIYAKE**

Interview by Sara Tecchia

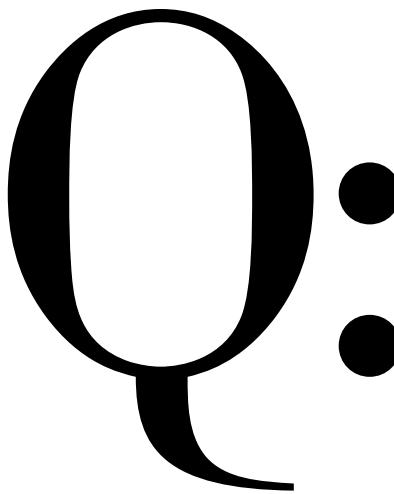
photograph by Jason Brownrigg



At a time when most businesses are forced to close or downsize, photography dealer Sarah Hasted did the unthinkable: she negotiated a handsome ground floor space at the “it” Chelsea art district location, 24th street. Her brazen attitude has certainly paid off.

AS VISIONARY ENTREPRENEURS GO
YOU DON'T GET MUCH GUTSIER THAN

**SARAH
HASTED**



Let's talk about your background.

SH: I'm from Santa Fe, New Mexico and hold a BA in photography from the College of Santa Fe. My intention was to be an artist but after working at a gallery I realized I preferred the business aspect as well as collaborating with artists.

What pushed you to open the gallery?

SH: I think people assume that who works in the art world does so with the goal of eventually owning a gallery. This was never my intention. It just happened that my former associate and I were asked to partner with the gallery we

were working for but we couldn't figure out how to contribute to their vision, which didn't match ours, so we opened our own space.

Are you an "in the closet" artist as are most art dealers?

SH: I don't take pictures nor do I have the burning desire to do so. The photographers I represent say what I would choose to say if I were an artist and they do so better than I ever could. To be a successful artist it has to consume you and what consumes me is the business side.

Do you prefer working with emerging or established photographers?

SH: I don't have a preference. In fact, the gallery represents a broad range of both. I feel it's exciting to hold the hand of

traction: the technical component, the aesthetic or the narrative?

SH: The first time I saw an image appear in the developer it was an experience I likened to magic. At the time I was a painting major in college and photography was unchartered territory. It was a thrilling discovery. I appreciate a pretty picture and also love conceptual and narrative photography. I'm not interested in representing someone who's experimental in terms of vision but as far as the medium is concerned I

think they should experiment indefinitely. There's a fine line between being experimental and being inconsistent.

Do you prefer working with emerging or established photographers?

SH: I don't have a preference. In fact, the gallery represents a broad range of both. I feel it's exciting to hold the hand of

When I say "photography", who immediately comes to mind?

SH: Irving Penn.

and guide the emerging photographer but also embrace the adventure of working with the seasoned photographer who's already been around the block and has a huge career and following. I find great pleasure in both.

Can you define in a nutshell the gallery's program.

SH: I like to think that we surprise the viewers with every show. In this sense, "unexpected" and "unique" are good words. At the same time we aim to maintain a high level of quality and vision. It's complicated to coordinate these aspects and we work hard at the programming. Last year we had exhibitions of emerging photographers as well as classic vintage shows;

one in particular grouped works by Richard Avedon, Gary Winogrand, Irving Penn, Robert Frank etc. I'm always trying to find a happy medium between someone who's just getting started and somebody like Robert Frank as they are both equally important to the current and past history of photography.

How do you share responsibilities with your business partner Joseph Kraeutler?

SH: We make all decisions together: editing, layout of the shows, selecting the artists etc. Obviously we cannot consult each other on every aspect concerning the gallery's daily administration but we do think similarly and are always

considerate about the other's opinion. We are equally invested in the gallery's success and this is why it works.

Do you look at artist submissions?

SH: I do not accept unsolicited artist submissions, as 90% of them don't even come close to what we show at the gallery. This proves that in most cases the submitting artists do not take the time to research what the gallery is about. Due to time constraints it's impossible for me on any given day to navigate ten artists websites but we do look at referrals coming from people who know us and the gallery well. Also, Joe and I are always scouting art fairs and group shows, looking for artists who don't have NYC representation. Looking at the work of new artists is important as it allows for my vision to evolve: where I started in the business is not where I am now. I think that like

the artists you have to allow yourself latitude to evolve.

How have you evolved?

SH: The first two galleries I worked with showed photography by artists who were no longer living. Thus, I'm very knowledgeable about the history of photography. Today I'm predominantly drawn to the work of young photographers. I do prefer working with living artists: it's more participatory and fun.

The art world is still very much male dominated. How difficult has it been to position yourself?

SH: It's always been a challenge. The funny cliché is that if you're firm, tough or decisive you're immediately labeled a bitch. I don't take offense as I did when I was younger but I think it's an easy way to describe a strong woman. It's unfortunate because I think that if I were a man I

would just be thought of as a savvy businessman.

You represent many established commercial photographers in your roaster e.g. Martin Schoeller, Michael Thompson, Jeff Bark. Why does their photography qualify as "fine art"?

SH: Throughout history many famous fine art photographers have been involved in commercial shoots from Man Ray to Philip Lorca di Corcia. Thus, the fine art work either transcends the photographer's commercial/fashion work i.e. Thompson, or they create completely new imagery for the gallery i.e. Schoeller and Bark.

Is there any aspect of the art world you dislike?

SH: Two things! I don't like an unfriendly gallery. We pride ourselves on being welcoming and collaborative with anybody who approaches

us. And I don't understand the "waiting list" concept. I find the idea that a client has to put their name on a list to purchase an artwork egregious. As a collector I find it elitist and annoying.

What's your opinion of art fairs?

SH: I think art fairs are tough. I don't believe they allow the optimal presentation of the artist or oneself. It takes much time to conceptualize the booth layout as we aim to create a mini-curated show and not present a hodgepodge of the gallery's inventory. We generally have the artists create something specific for the fair or we have great examples of the work of each participating artist. The important thing is that all the works look great together.

Do you think the art world would be a different place today without art fairs?

SH: Yes. I have a love/hate relationship with them. I think they are a great opportunity for the client to see a great deal of work in one place. The downside being that too much weight has been put on them. Many people wait to see what will be shown at the art fair so they won't buy beforehand. Also, I do not think it appropriate to increase the price of the art just because it's being shown at the art fair. There's a fair market value for the artist's work with which the prices should always be kept consistent.

What do you think is the biggest misconception about being an art dealer?

SH: It's always glamorous.

How difficult do you think it will be for the art world to recover from the bad economy?

SH: I'm optimistic, as we've never stopped sell-

ing. I attribute this to the fact that throughout the crisis I keep my prices at fair market value. When it comes to emerging photographers I cannot say I haven't underpriced them a tad but I prefer to keep them at a place where they're in line with their contemporaries and in some cases a bit more reasonable. Blue chip photography has continued to sell.

What's the most exciting aspect of your job?

SH: I've been working in the art world for 20 years and to this day what drives me is the anticipation of finding a photographer whose work I've never seen before and having the opportunity to promote it. I'm always on that quest. This being said, there's also the excitement of the artist's success. When I'm able to facilitate a young photographer's museum exhibition, well that's a thrilling moment!

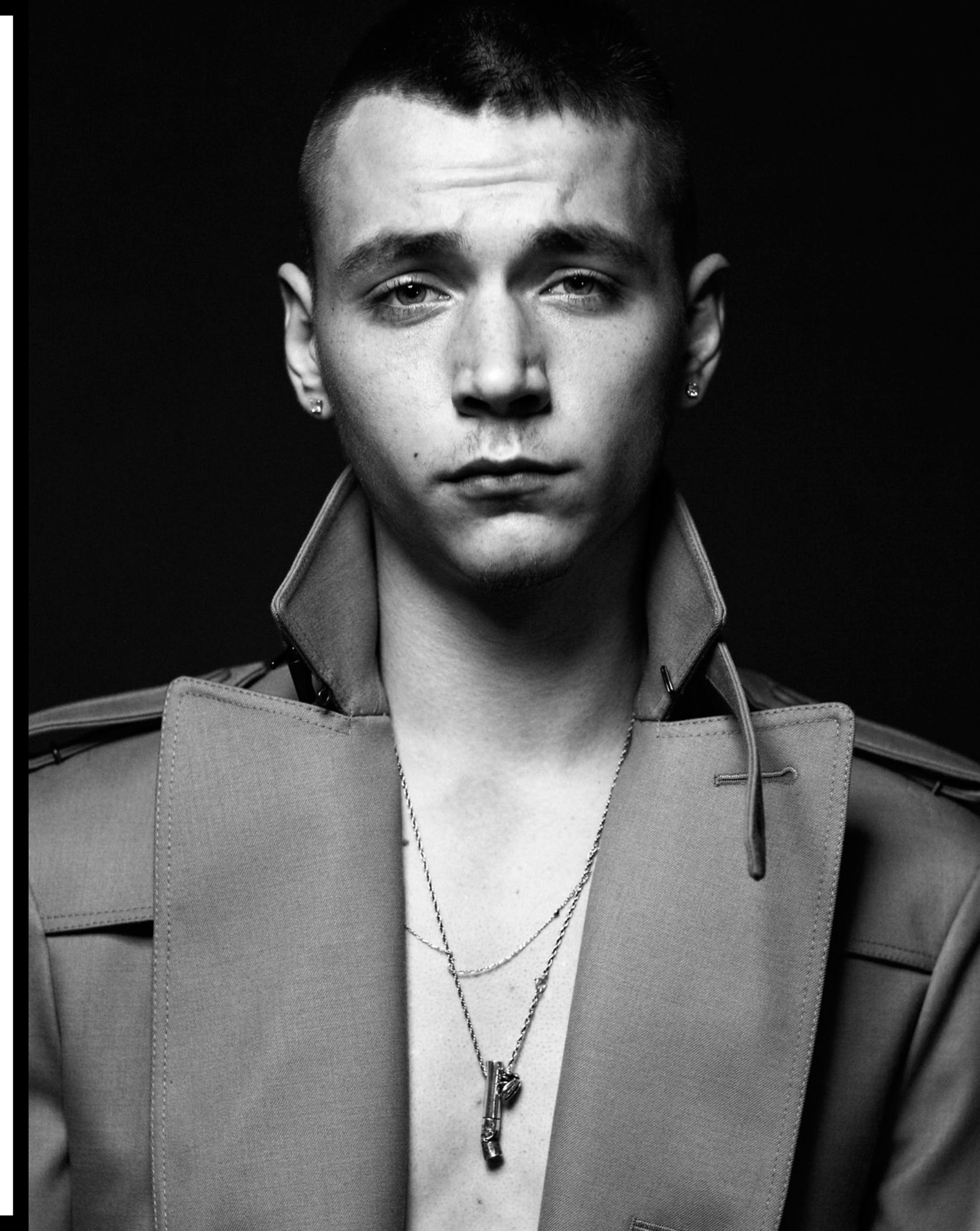
Sarah Hasted is the co-owner of Hasted Kraeutler Gallery, founded in 2005. The gallery represents an international group of contemporary artists with work that ranges from portraiture, traditional landscape to conceptual photography. Hasted is a highly reputed curator, dealer and also an adjunct professor at the Parson's School of Design. She consults for many collectors and has placed artwork with major museums and corporate collections.

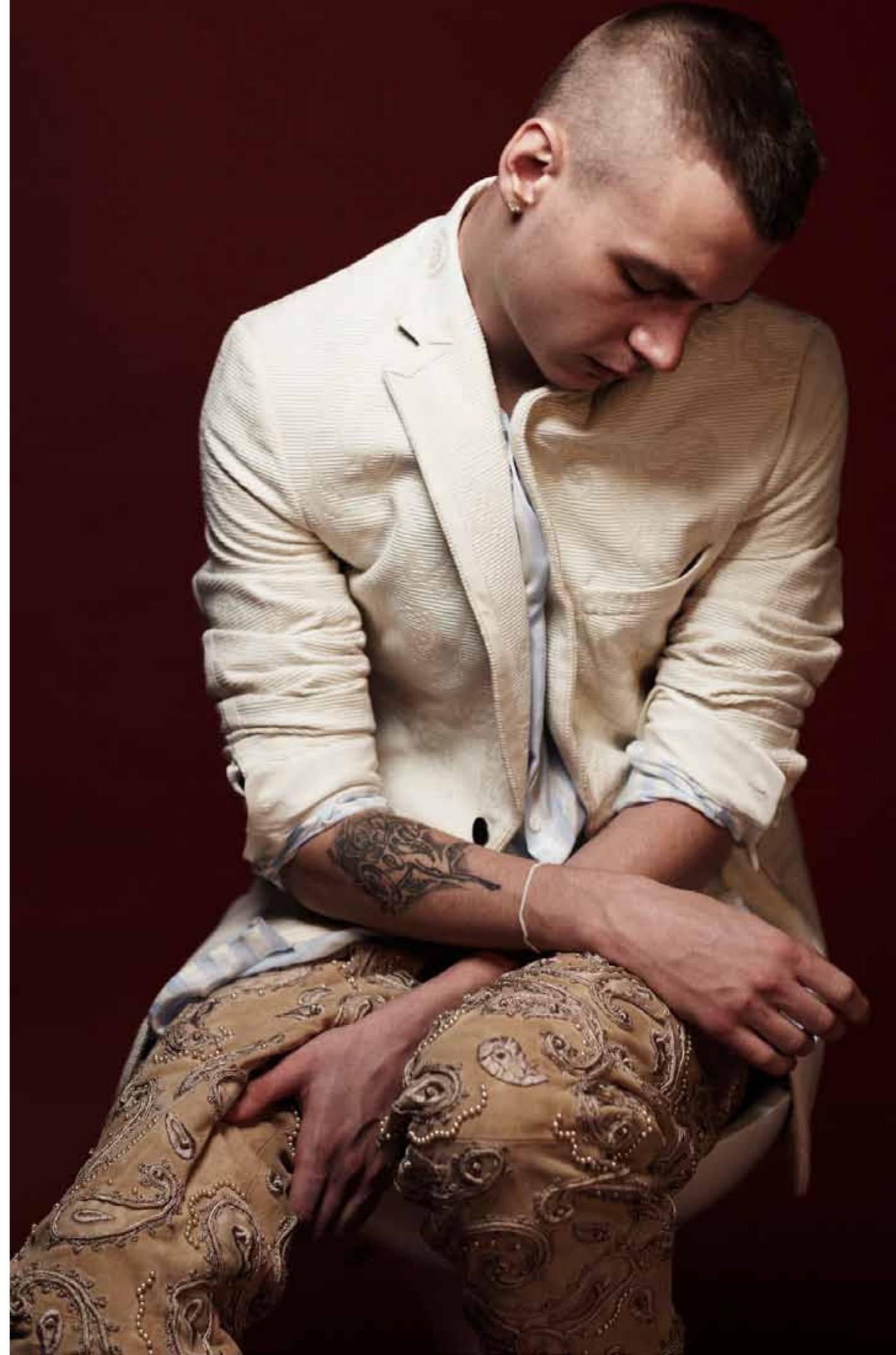
For more information hastedkraeutler.com

“ LONG
IS THE WAY
AND HARD,
THAT OUT ^{OF} HELL
LEADS
UP ^{TO} LIGHT ”

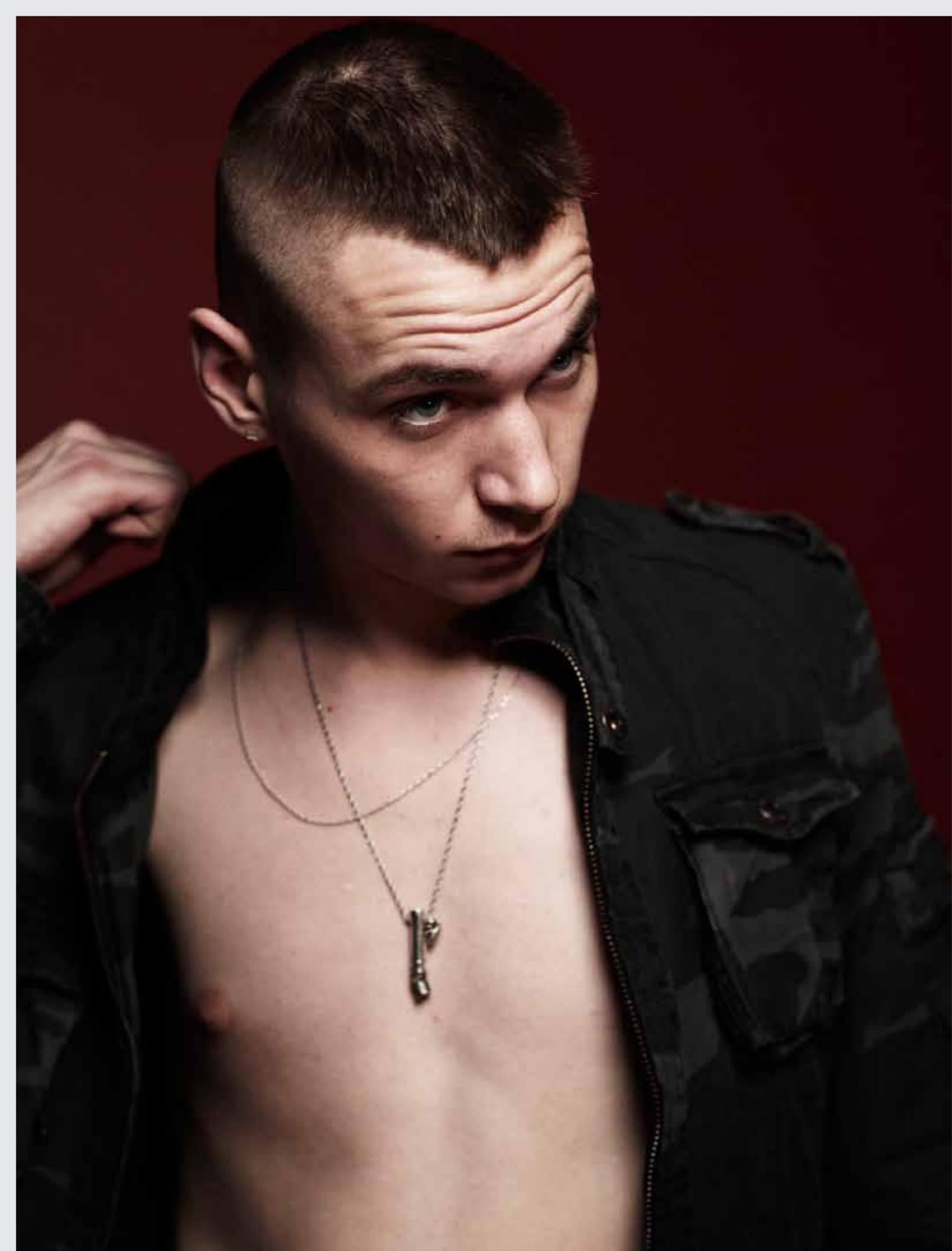
photographer Tetsuharu Kubota

-JOHN MILTON



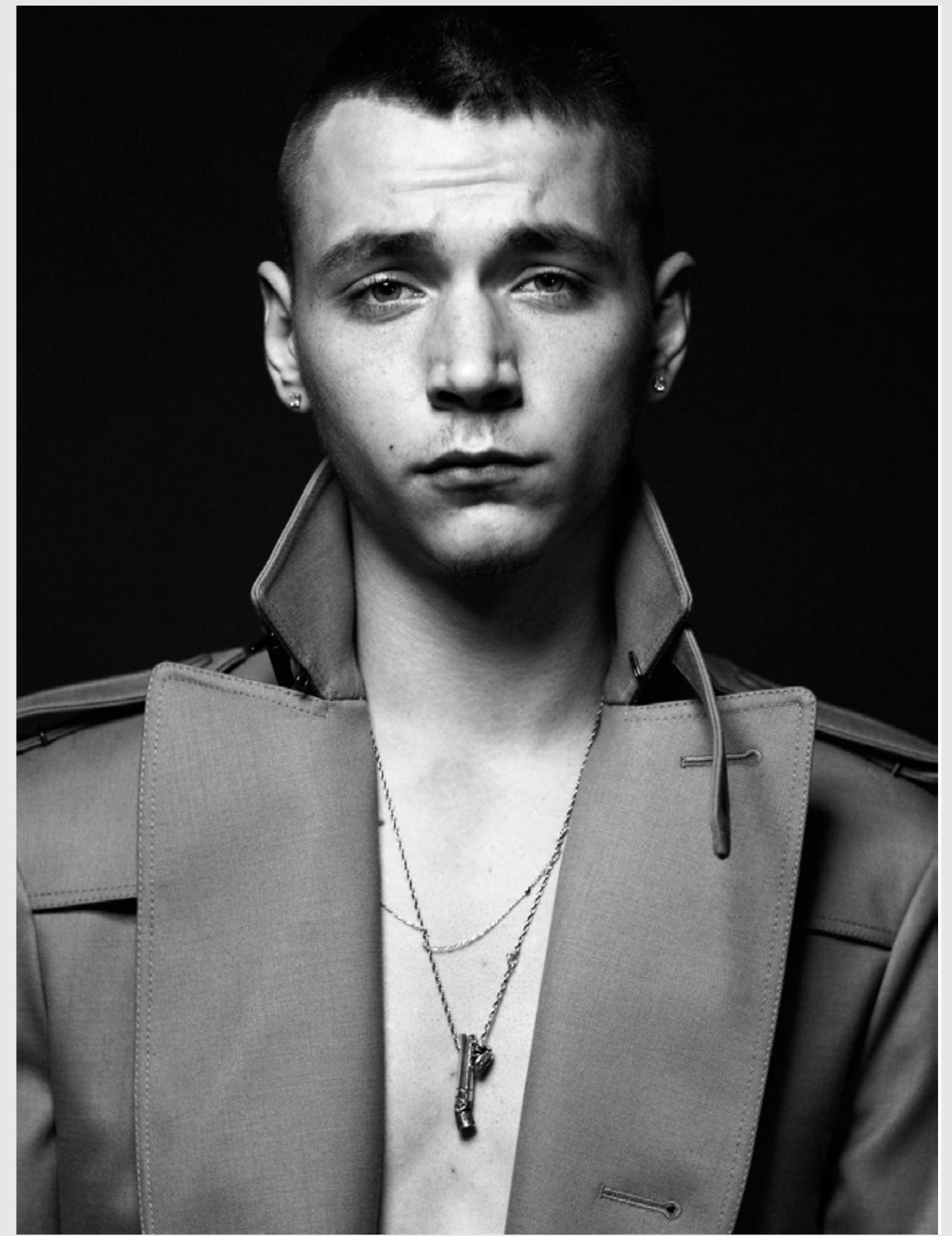




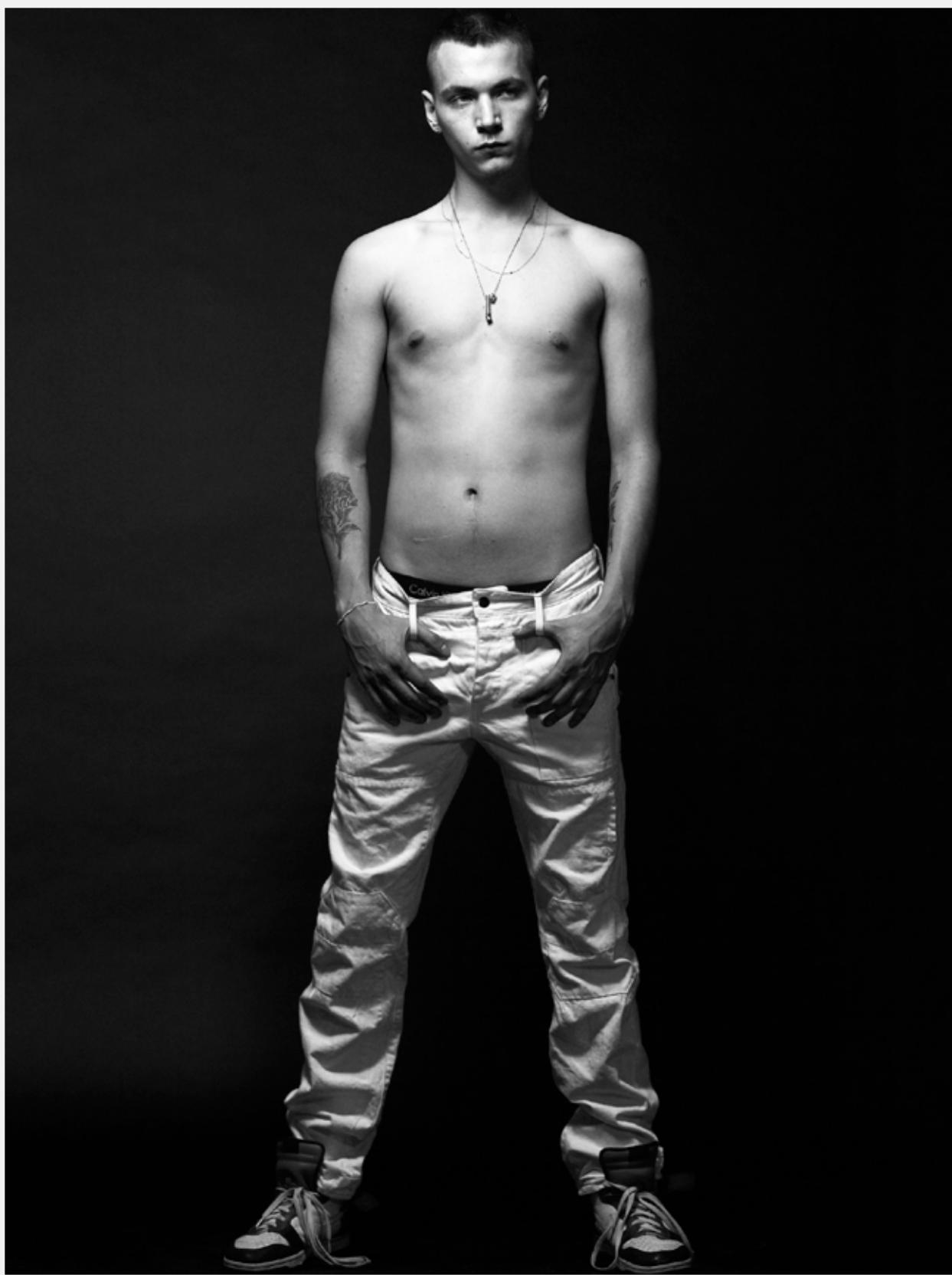


“O PROGENY OF HEAV’N, EMPYREAL THRONES,
WITH REASON HATH DEEP SILENCE AND DEMUR
SEIZ’D US, THOUGH UNDISMAY’D: LONG IS THE WAY
AND HARD, THAT OUT OF HELL LEADS UP TO LIGHT;
OUR PRISON STRONG, THIS HUGE CONVEX OF FIRE,
OUTRAGEOUS TO DEVOUR, IMMURES US ROUND
NINEFOLD AND GATES OF BURNING ADAMANT
BARRED OVER US PROHIBIT ALL EGRESS.”

BOOK II JOHN MILTON PARADISE LOST











photographer TETSUHARU KUBOTA
editor JOHN SLATTERY
model YURI @ RE:QUEST

PG. 139

TAILORED TRENCH COAT WITH WIDE LAPEL FROM **BURBERRY PRORSUM**

PG. 141

CREME EMBROIDERED JACKET FROM **3.1 PHILLIP LIM**

SHIRT AND TAN TOUSERS WITH PAISLEY EMBROIDERY FROM **3.1 PHILLIP LIM**

PG. 143

ORANGE KNIT SWEATER FROM **JIL SANDER**

PG. 144

CAMOUFLAGE JACKET FROM **ROGUE**

PG. 148-149

SUIT WITH POLKA DOT PATTERN AND SHIRT FROM **ISSEY MIYAKE**

PG. 150

WHITE JEANS FROM **A.P.C.**

ATHLETIC TRAINERS FROM **LACOSTE**

PG. 152-153

DENIM CAPE FROM **RAG & BONE**

PG. 155

BLACK JACKET & BLANKET WHITE CHECK TROUSER FROM **COMME DES GARÇONS**

groomer ENRICO MARIOTTI @ SEE MANAGEMENT
photo assistant LUDOVIC NICOLAS
shot at CANOE STUDIOS *in new york city*

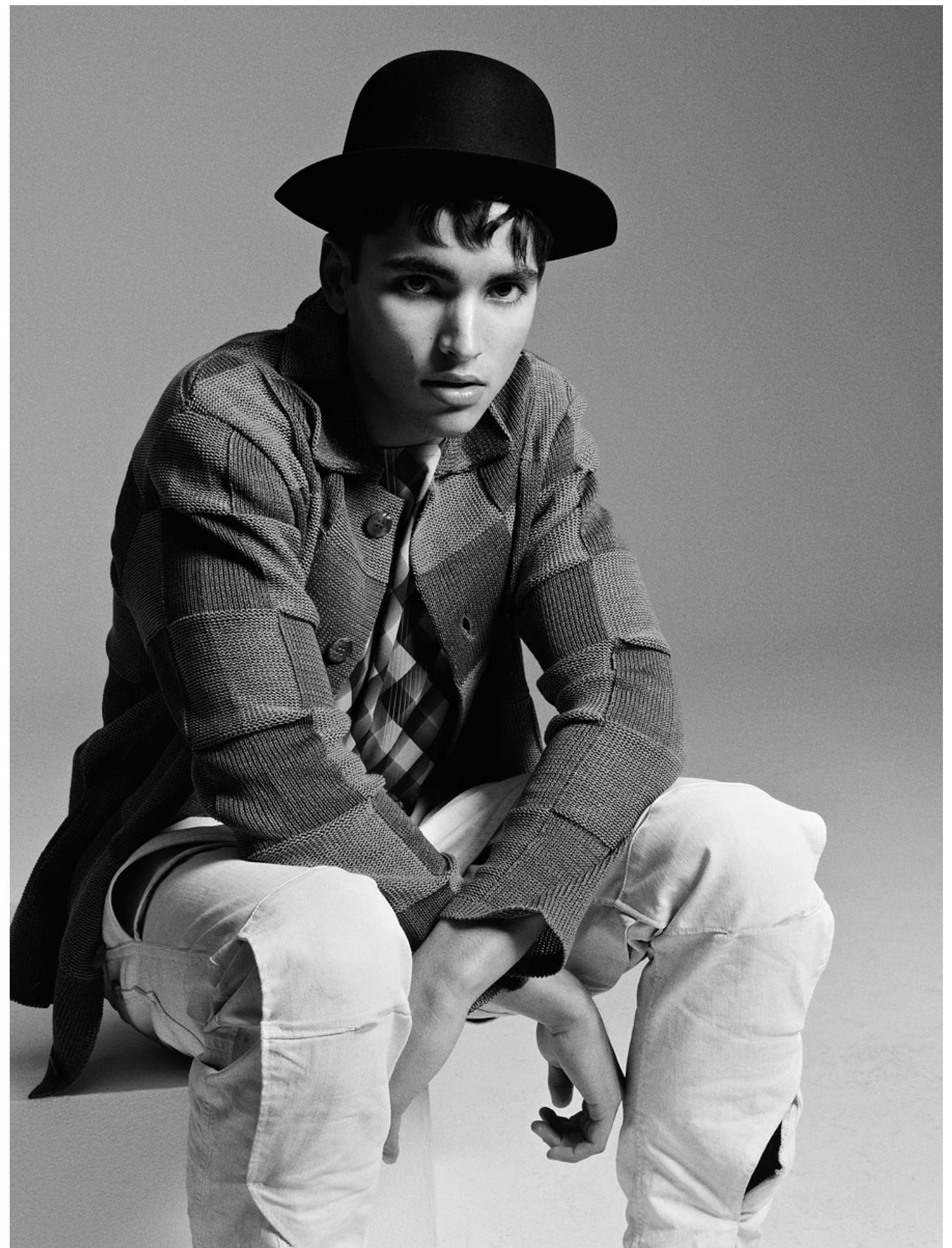
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Art
EDITOR NICK NELSON
PHOTOGRAPHER RICK HAYLOR
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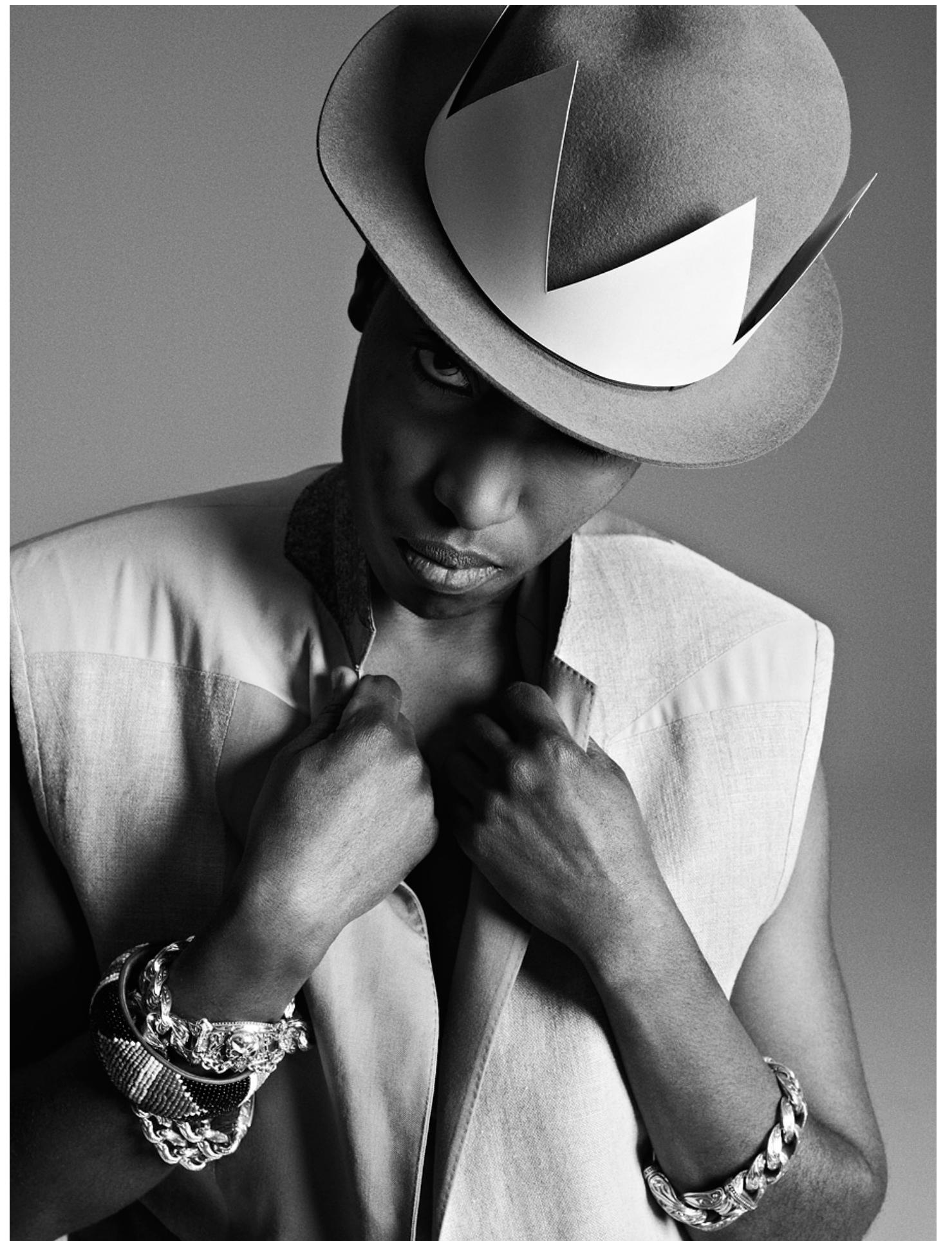




COLOR, AFRICA, PUNK, ROYALTY, GENDER, MIXING, ETHNICITY, SEXUALITY, POTENT, CON-
COCTION, AT POSES THE QUESTION: WHAT IS
MASCULINE? WHAT IS **BEAUTIFUL**? THESE THINGS
WERE ALL RAY PETRI AND CORNER STONES OF
HIS WORK AT ARENA. HE WAS THE MASTER OF
CHALLENGING ROLES, STATUS, AND STATUS QUO,
NOT ONLY IN HIS STYLING BUT IN HIS CHOICE
OF MODELS. LIKE PETRI, I WANTED YOUNG MEN
AND WOMEN WHO DON'T NECESSARILY FIT INTO
SOCIETIES DYE THROUGH THE STYLING I WANTED
TO PORTRAY THE MODELS **ROYALTY**, ELEVATING
THEM AND GIVING THEM A SENSE OF AUTHORITY.
MY CHOICE OF MODELS PLAYED TO THIS THEME.

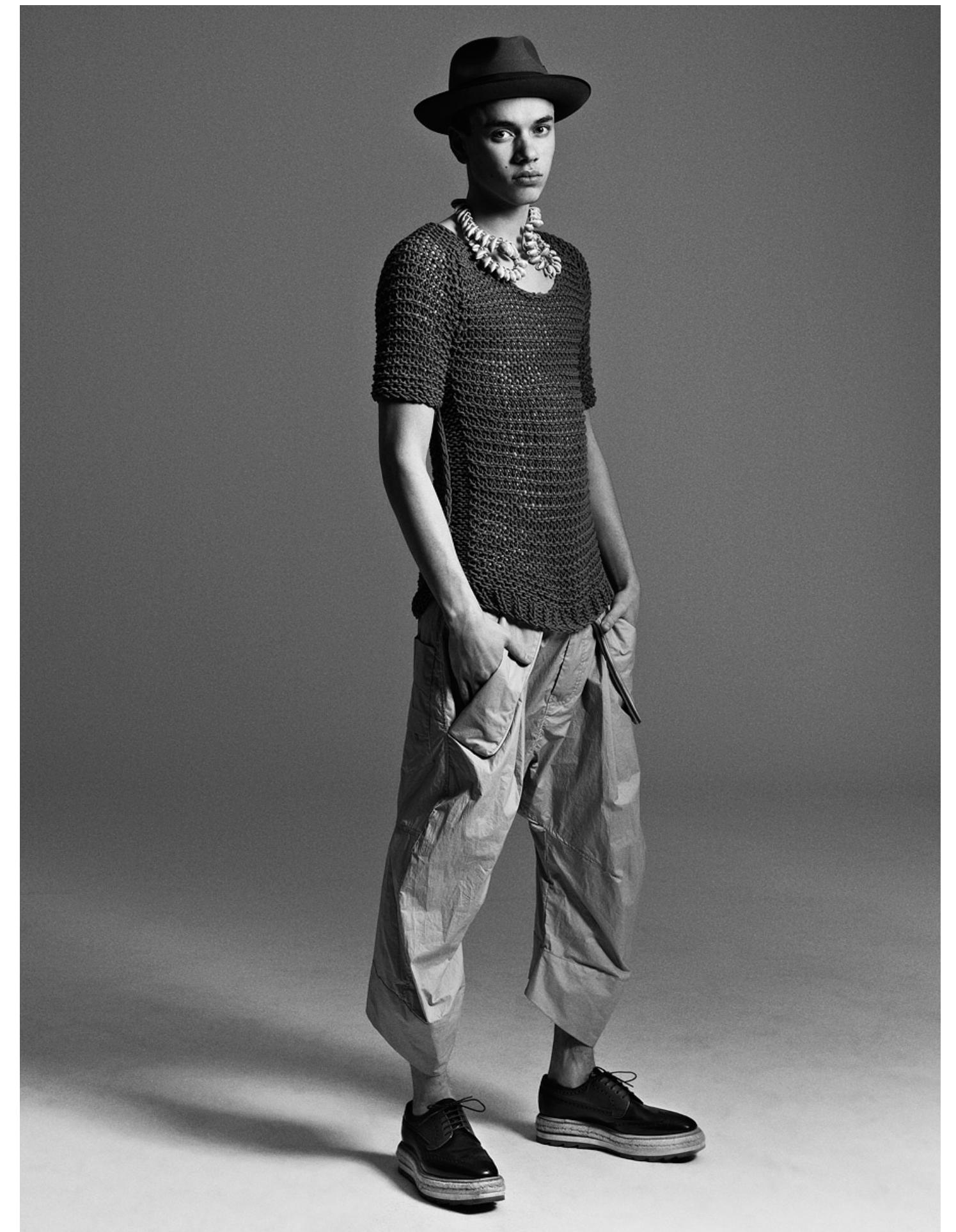












*photographer RICK HAYLOR
editor NICK NELSON
photo assistant LYNDSEY DE PAUL
retouching KAPSURE (KAPSURE.COM
hair NICK PAGANO @ I.D. SALON
shot at CANOE STUDIOS in new york city*

*models
SHANNON
KENNETH
Z.A.
DARION JAMES
WILLIAM @ DNA
ALEX GOLDSON @ FUSION*

PG. 160
BLACK KNIT TANK FROM BURBERRY, WHITE TANK TOP FROM **AMERICAN APPAREL**, CROWN FROM **GREGORY GRAY FOR LITTLE GRAY HOUSE**

PG. 162
JACKET FROM **AGNES B**, PANTS FROM **BURBERRY**, T-SHIRT FROM **AMERICAN APPAREL**, SHOES FROM **PRADA**, HAT FROM **JJ HATS NYC**

PG. 164
JACKET FROM **NIKE SPORTSWEAR**, TANK TOP FROM **AMERICAN APPAREL**, SHORTS FROM **TOPMAN**, SUNGLASSES FROM **PRADA**, HAT FROM **JJ HATS NYC**

PG. 165
SWEATER FROM **PRADA**, HAT FROM **JJ HATS NYC**

PG. 167
JACKET FROM **TIM HAMILTON**, SILVER BRACELETS FROM **SCOTT KAY**, AFRICAN BANGLE IS STYLIST'S OWN, HAT FROM **JJ HATS NYC**, CROWN FROM **GREGORY GRAY FOR LITTLE GRAY HOUSE**

PG. 168
SWEATER AND SHIRT FROM **ISSEY MIYAKE**, PANTS FROM **G STAR**, HAT FROM **JJ HATS NYC**

PG. 172-173
BLACK AND WHITE SLEEVELESS SHIRT FROM **3.1 PHILLIP LIM**, EYE WEAR FROM **WARBY PARKER**, JACKET FROM **BUCKLER**, T-SHIRT FROM **AMERICAN APPAREL**, EYE WEAR FROM **WARBY PARKER**, HATS FROM **JJ HATS NYC**

PG. 174-175
LEATHER VEST FROM **BURBERRY**, SLEEVELESS SHIRT FROM **3.1 PHILLIP LIM**, PANTS FROM **LOGEN DAGER**, TOP FROM **NIKE SPORTSWEAR**, JUMPER BY **AGNES B**, SHOES FROM **LACOSTE**, CROWN FROM **GREGORY GRAY FOR LITTLE GRAY HOUSE**

PG. 177
JACKET FROM **TIM HAMILTON**, SILVER BRACELETS FROM **SCOTT KAY**, AFRICAN BANGLE IS STYLIST'S OWN, HAT FROM **JJ HATS NYC**, CROWN FROM **GREGORY GRAY FOR LITTLE GRAY HOUSE**

PG. 178
LEATHER VEST FROM **BURBERRY**, PANTS FROM **LOGEN DAGER**, DOOKIE BRACELETS FROM **NAKIMULI**

PG. 179
MESH TOP FROM **BURBERRY**, PANTS FROM **G STAR**, SHOES FROM **PRADA**, NECKLACE IS STYLIST'S OWN, HAT FROM **JJ HATS NYC**

PG. 180-181
SHIRT FROM **TOPMAN**, JACKET FROM **NIKE SPORTSWEAR**, DENIM JUMPER FROM **A.P.C.**, DOOKIE BRACELETS FROM **NAKIMULI**



WANTED

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