

TARTARUS

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MARCH 2019



PROSOPAGNOSIA



KATHARIN



NE STORY



PHILIPPE AUDIBERT
PARIS

TARTARUS MAGAZINE

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Photographed by
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LETTER FROM THE EDITOR

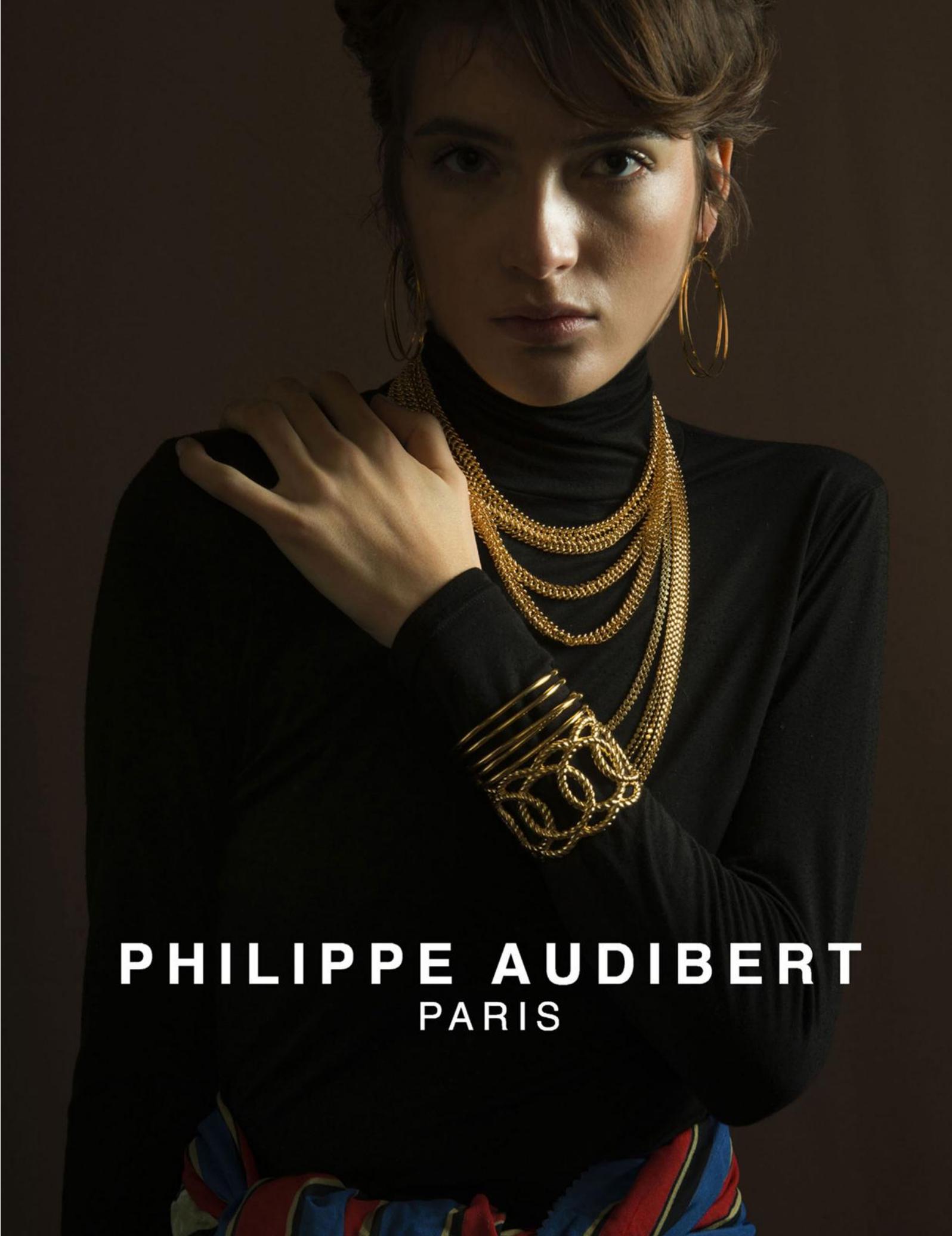


Nora Kobrenik Photographed by Nora Kobrenik |
Two Faced | February 2019

Prosopagnosia, also called face blindness, is a cognitive disorder of face perception in which the ability to recognize familiar faces, including one's own face, is impaired, while other aspects of visual processing and intellectual functioning remain intact. Reports of prosopagnosia date back to antiquity, but Bodamer's report (1947) of two individuals with face recognition deficits was a landmark paper in that he extensively described their symptoms and declared it to be distinct from general visual agnosia. He referred to the condition as prosopagnosia, which he coined by combining the Greek word for face (prosopon) with the medical term for recognition impairment (agnosia). I spent a long time thinking about this interesting disorder and how I relate to it. To tell the truth I don't relate to it at all, in fact I have something completely opposite. If I see a person once I will never forget their face, I will recognize it anywhere. I remember the exact moment I realized that I recognized a

a stranger, someone I've seen only seen once at a trolley stop years ago. It's a wild feeling. While working on this issue I started thinking about different ways of visualization of this disorder, of course the first thing that came to mind are twins. People that share a face yet others are unable to recognize them. Looking into the faces of twins or people that share similar features are the driving force behind this book. I wanted to create a synthetic experience of facial blindness. I don't want the viewer to see faces; I want to show a feeling that the photographs on the upcoming pages will steer in you. After all that is what photography is all about - invoking a feeling rather than showing a picture. **So leave behind everything you've ever thought you knew and feel what we are taught to see. Rely on your heart and not on your eyes.**
Welcome to the issue.

NORA KOBRENIK
EDITOR-IN-CHIEF AND FOUNDER



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PARIS



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PHILIPPE AUDIBERT
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PARIS



ARCH

INDEPENDANT VINT



LIVIES

AGE LEATHER BRAND

FLORAL
PHOTOGRAPHY AND ART



SYMMETRY
DIRECTION BY CHANG CHIEH













Makeup by Lu Ping Hsuan
Hair by Roy Chang
Lighting by Ping Hsiao Tsai
Model - Ruby Shiau



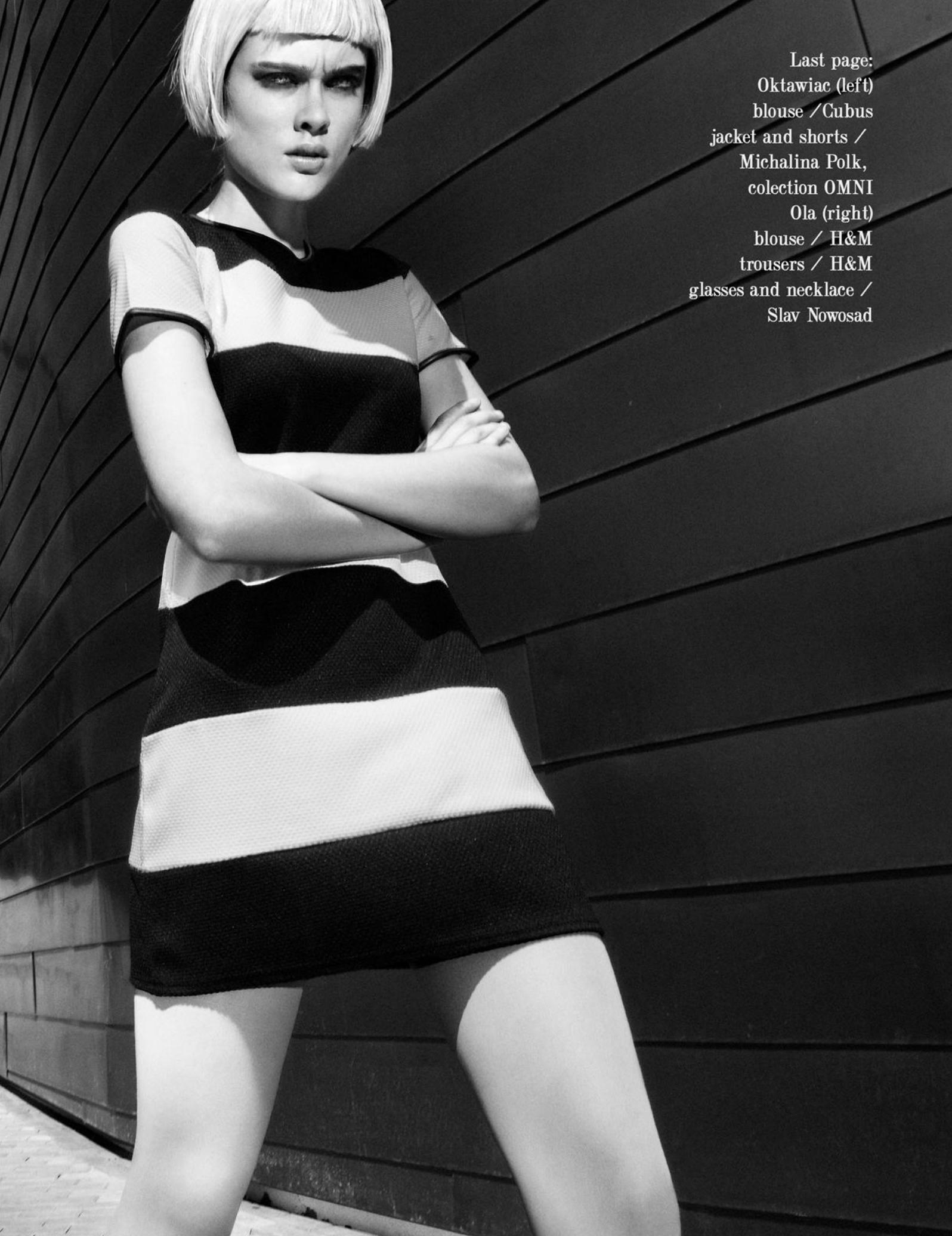


identica
PHOTOGRAPHY & CONCEPT
MACIEJ BORYNA | TEXT BY ANNIKA



BY SHARBER





Last page:
Oktawiac (left)
blouse / Cubus
jacket and shorts /
Michalina Polk,
colection OMNI
Ola (right)
blouse / H&M
trousers / H&M
glasses and necklace /
Slav Nowosad

The human twin birth rate in the United States rose 76% from 1980 through 2009, from 18.8 to 33.3 per 1,000 births. The Yoruba peoples have the highest rate of twinning in the world, at 45–50 twin sets (or 90–100 twins) per 1,000 live births, possibly because of high consumption of a specific type of yam containing a natural phytoestrogen which may stimulate the ovaries to release an egg from each side. In Central Africa, there are 18–30 twin sets (or 36–60 twins) per 1,000 live births. In Latin America, South Asia, and Southeast Asia, the lowest rates are found; only 6 to 9 twin sets per 1,000 live births. North America and Europe have intermediate rates of 9 to 16 twin sets per 1,000 live births. The degree of separation of the twins in utero depends on if and when they split into two zygotes. Dizygotic twins were always two zygotes. Monozygotic twins split into two zygotes at some time very early in the pregnancy. The timing of this separation determines the chronicity (the number of placentae) and amniocity (the number of sacs) of the pregnancy. Dichorionic twins either never divided (i.e.: were dizygotic) or they divided within the first 4 days. Monoamniotic twins divide after the first week.

In very rare cases, twins become conjoined twins. Non-conjoined monozygotic twins form up to day 14 of embryonic development, but when twinning occurs after 14 days, the twins will likely be conjoined. Furthermore, there can be various degrees of shared environment of twins in the womb, potentially leading to pregnancy complications.

Twin studies are utilized in an attempt to determine how much of a particular trait is attributable to either genetics or environmental influence. These studies compare monozygotic and dizygotic twins for medical, genetic, or psychological characteristics to try to isolate genetic influence from epigenetic and environmental influence. Twins that have been separated early in life and raised in separate households are especially sought-after for these studies, which have been used widely in the exploration of human nature. Classical twin studies are now being supplemented with molecular genetic studies, which identify individual genes. ●

Oktawia (left)
trousers / vero moda
jacket / Michalina Polk
collection OMNI
Ola (right)
coat / Michalina Polk
collection OMNI
bag / Zara
handgun / Desert Eagle
50AE Titanium Gold





Oktawia (right)
trousers / vero moda
jacket / Michalina Polk,
collection OMNI
shoes / L.A.M.B.
by Gwen Stefani
Ola (left)
coat / Michalina Polk,
collection OMNI
shoes / Jeffrey Campbell
handgun / Desert Eagle
50AE Titanium Gold



Oktawia (top)
jacket & trousers / Michalina Polk,
collection OMNI
shoes / L.A.M.B. by Gwen Stefani
hand hold and necklace / Slav Novosad
Ola (below)
jacket / Michalina Polk,
collection OMNI
shoes / Jeffrey Campbell
trousers / vero moda







Avian
Photography by Marta Syrko
All wardrobe by KARP Studio























*r*EFLECTION *i*N *t*HE *o*RIGIN
PHOTOGRAPHY BY NICOLAS GUÉRIN































GEORGE MAYER'S
PROSOPAGNOSIA
STORY BY JOLENE MANNA























Researchers recognize two types of prosopagnosia—a rare, acquired type, and a more common form called developmental prosopagnosia. People with the acquired type have lost the ability to recognize faces due to some sort of brain injury, such as a stroke. For those with the other type, certain brain mechanisms failed to develop properly, perhaps for genetic reasons (it does seem to run in families).

While cases of acquired prosopagnosia have been known since the mid-19th century, the first report of developmental prosopagnosia didn't appear until 1976. "It took us a lot longer to recognize it," says Brad Duchaine, an associate professor in the Department of Psychological and Brain Sciences at Dartmouth College who has been studying prosopagnosia for years. "You can imagine if you're an acquired prosopagnosic, well, one day you could recognize people and the next day you couldn't. So it's much more apparent to people."

To perceive and recognize a face, the brain relies on a neural network of at least three core regions that seem to contribute to different aspects of face processing. There's debate over whether or not this network is specialized for processing faces alone, or if it's also used to discriminate among other visual objects associated with expertise, such as birds for birders. These regions are found in the occipital and temporal lobes of both the right and left hemispheres, although the right side seems to be more active in face processing, according to neurologist Jason Barton, who runs the Human Vision and Eye Movement Laboratory at the University of British Columbia. Damage to different parts of this

neural network can interrupt different aspects of the face-recognition process. For instance, work by Barton and others have shown that lesions in certain regions in the right occipital lobe can inhibit people's ability to perceive faces—that is, faces just don't register. "When they look at a face, they can't see enough of the details in the face to know who that is," says Barton. "It's as if they're looking at a face through a fog."

It's less clear what causes face-blindness in people with developmental prosopagnosia. Neuroimaging studies have suggested that there are structural and functional anomalies in the brain's wiring, according to Barton, but there's no consensus on a defining abnormality or genetic marker. For this reason, the line between having developmental prosopagnosia and being simply "bad" with faces can be blurry, according to Barton. "One of the things about any kind of human ability is that we're not all the same," he says. "There is a distribution of ability." Prosopagnosia varies in severity, depending on the individual—that is, different people can have different degrees of difficulty recognizing and recalling faces. In a 2010 article for *The New Yorker*, the late neurologist Oliver Sacks—who said he had the developmental kind—wrote that he and others with "moderate prosopagnosia," can, "after repeated exposure, learn to identify those they know best." ●











EXPO NENTS
PHOTOGRAPHY BY DASHA AND MARI

















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PH

A photograph of a woman in profile, seated in a traditional Japanese wooden chair. She is wearing a vibrant, patterned kimono with shades of green, blue, and yellow. Her hair is styled in a traditional manner. The background is dark and out of focus.

varTables

PHOTOGRAPHY BY MARTIAL LENOIR





Previous page -

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Jewels : Florence Verdier

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Necklace and Earrings: Florence Verdier

Bracelet : Kriwo

Panty : Wolford

Marie

Jacket : Bonnie's

Underwears : Wolford

Bracelet and Ring : Misaki Monaco

Ring black and gold : Caroline Najman

Necklace : Florence Verdier

Dress : Stella Pardo
Necklace : Misaki Monaco
Shoes : Tamaris





Dress : Oud Paris
Necklace and Bracelet : Nad de Paris
Ring : Misaki Monaco
Shoes : Primark





Style and Art Direction by Audrey Jehanno
Make up and Hair by Cyril Nesmon
Models - Marie Wu @DMG modele agency
Maya Otsoko @mademoiselleagency
Assistant - Jessica Leclere

Scarf: We Two
Skirt : Lili Sidonio
Socks : Simone Wild for exposedparis.com
Earrings : Kriwo
Rings : Nad de Paris and Satellite
Bracelets : Djula

Dress : Stella Pardo
Necklace : Misaki Monaco
Bracelets : Djula and Schade Jewellery
Ring : Nad de Paris









Marie:

Body and Stockings : Simone Wild for exposedparis.com

Shoes : Boden

Earrings : Djula

Bague : Misaki Monaco

Maya :

Body : Le petit trou for exposedparis.com

Jacket : Molly Bracken

Rings : Satellite and Nad de Paris

Bracelet : Rochet

Necklaces : Djula

Shoes: Charles and Keith

ANA LUISA SILVA'S
NATURE
VS
NURTURE
JEN RUANE TALKS PRIORITIES



















TELEFONES





Priorities. I've been thinking about them a lot lately, everyone has them but not all of us share them. I've noticed recently while perusing my Facebook feed that quite a few of my friends are heavily focused on things that hold little to no interest to me whatsoever. For example a friend of mine is a personal trainer slash babysitter. Which means that she's someone who watches after someone's kid but tells everyone she's a trainer. Her priorities include food deprivation, cooking her own meals "under budget", going to the gym numerous times a day and telling everyone about how she's a personal trainer and can whip them into shape. Recently her boyfriend took her on a romantic staycation in the city, she forced that poor man to get up at 6am and go for 2 mile runs on the Brooklyn Bridge. That's Valentines Day for some people. I just don't understand how that life can be enjoyable. You only wear workout clothes; your idea of fun is grocery shopping with coupons because "Produce is soooo expen

sive! No wonder my clients eat fast food!", also honey - what clients? Imagine leading a life of culinary deprivation. Imagine skipping all the truffle pasta, cupcakes, and juicy artisanal burgers in favor of spinach lasagna you cooked yourself. What's worse is that this girl doesn't even look that great! You'd think that a gym rat and a professional dieter would have an amazing body, but alas she does not. At best her body is average. Dare I say even much like mine - body of a 31-year-old woman who once in a blue moon walks an epileptical and considers wine and pizza primary sources of nutrition. I don't remember the last time I consumed anything green. Meanwhile I seem happier. I seem to be enjoying life to the fullest, I may not live to be a hundred but I'll sure live my life happy with a tummy full of yummy pizza. ●









A person is lying in a hospital bed, partially covered by a white sheet. Their right arm is extended, and a clear IV drip is attached to their forearm. The person's hand is holding a clump of dark hair. The background shows a hospital room with metal railings and medical equipment. The lighting is dim and clinical.

TOM POTISIT'S
ANATOMIA
STORY BY ASTRID BUCK





พลาสม่า (Surform)

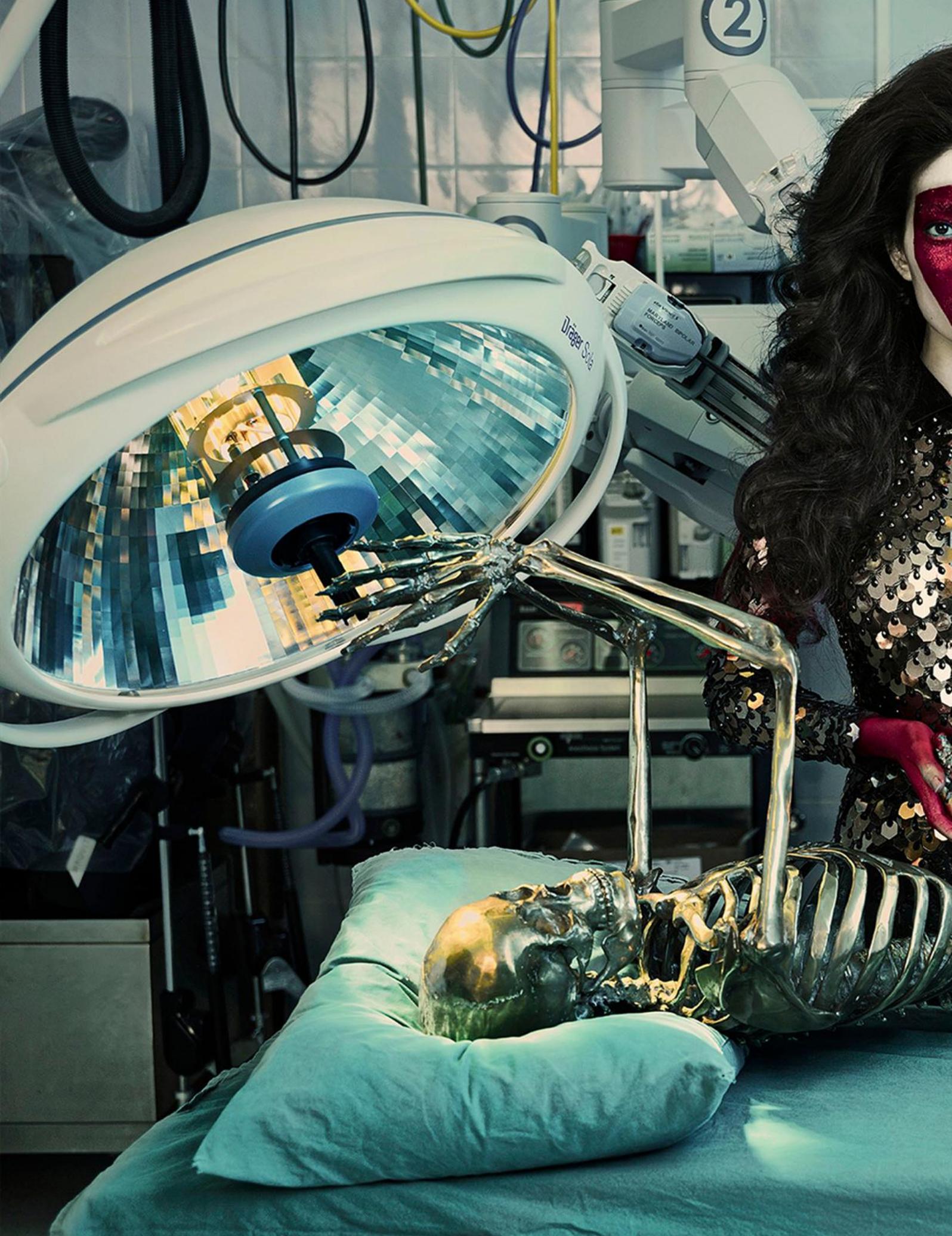
ส้อม, ไขว้, Spatula
Metatarsal Dome

ค้อน, ฆ้อน, ทุบ
Flat Surform











Tom Potisit says his background in art and photograph was quite small, “Got a degree in Business in University in Bangkok and after that I graduated with yet another design degree from an Italian Institute.” Tom says that in Thailand you are taught to follow the textbook from a very young age despite the fact that Thailand is known for creativity and cultures but the education system is still very different than other countries where you are more exposed to out-of-the-class lessons. “My knowledge in art and photography was quite small, I was very bad at art because I didn’t do exactly what my teachers told me to do, I always did something different and was told it was wrong. After my design school I started picking up the camera. I have fear of flying and I found photography was quite a good tool to help and make me feel better during my travels for works. I was very bad at photography back then as well, I didn’t know what I should capture nor how to operate a camera. Being creative is fun, and I found photography is the perfect tool for me to voice my thoughts and opinions.” “Then I applied for a photography institute in New York and I got accepted but I didn’t quite feel it was what I was looking to learn, I quit school and started travelling where I could experience and explore different cultures, nature, people, fashion which became my interests. I started commercial photography about five years ago mainly doing fashion and products for the shoot, in my free time I help study the population of the endangered marine animals in Thailand such as dugongs, turtles and Whales.”

Photography for Potisit it a way of communication developed from his experiences and emotions. It’s also a tool that helps him capture memories, fears and bravery, birth and death, but mainly it’s the way and a tool for him to communicate with others. He continues, “Fashion on the other hand is your image and it can change from time to time and that helps to indicate what kind of lifestyle or person you are, also it’s a sense of belonging. You create an identity. It is a way of living. Alexander McQueen is definitely someone I look up to; he created such powerful pieces of wearable art from a simple concept, with depth and so much detail and craftsmanship. It is just amazing and inspires me to be a better artist each and every day.” When it comes to inspiration Tom says, “Working full time as a fashion photographer I get to only see the pretty side of the world. The best looking models, the best clothes, the best accessories, the best hair and the best make-up. Everything is perfection but when I step out from my studio there is another world. The world we are living in and it strikes me that I want to combine all my interests together and create fashion photography that actually can make a difference. Maybe even just invoke awareness in the people that come across my work.” “With my contributions to endangered marine life and marine conservation

I realized that I could use my abilities to help save these animals. Working to help save these animals inspires me in so many ways. In 2014 there were dead whales beached not too far from Bangkok so I created "THE LAST FAREWHALE". I captured the carcass of the whale with a fashion model posing in front of it. After the photos came out, they received a lot of attention from the media and the public."

Potisit continues, "To develop my works based on combining fashion, art, social and environmental issues based on the concept 'local problem, global issues'. I want to inspire the young generation that they can make a difference and fashion photography is not just a tool for selling goods and pretty clothes, it is a very important tool that can penetrate through feelings and send a message across from one culture to another. I want to create art that can make a change.

It's no wonder Tom's favorite quote is "Changing the world one image at a time" because that's exactly what he's doing.

The editorial that you see on these pages was created after Potisit lost one of his kidneys due to kidney failure. "I just wanted to raise awareness about organ donations. Lack of organ donors in Thailand is a huge problem. I wanted to use my knowledge of photography and fashion in combination with medical science to communicate just how important the issue is. Not just here in Thailand but across the world. I hope that it'll bring change across the board."

Potisit is also part of the SeeMe community that Tartarus Magazine is a partner of. "As a photographer and an artist we all try to grow

and see how far we could get with our ability and talents. I have been a photographer based in Thailand for the past five years and I think it is time for me to grow on the international level and see what the world has to offer and I have been looking around for the right platform to showcase my work on and I came across SeeMe. There are a lot of talented and amazing artists on the platform, I'd love to learn from other artists from around the world. SeeMe has so many amazing programs to help artists grow and get more recognition on the international level through multi-communication tools. When I first started with SeeMe I have submitted my work for a chance to be part of Scope Contemporary Art Show 2018 as part of Art Basel Miami week. My work got printed and displayed along with other 11 top contemporary artists from all around the world. I flew from Bangkok Thailand to attend the show and got to meet the people behind the platform. They take great interest in what I do and my works. They helped me promote this story on the Story of Artist on the website during the Art Basel Week and helped me connect with Tartarus."

"They are trying to bridge the West and the East Artists with the Market, we have been talking about the possibility to help me grow, we shall see what exciting things they will come up with. I am excited and very grateful



















for everything and every opportunity that SeeMe has created for me. Tom's style varies from time to time, he loves challenging the traditional beliefs, exploring different opinions from different cultures, people, nature, animals, art history, he digests them and uses them as a reference in his work. "I like my work to create a voice, a voice that I hope people who come across my work will hear and feel something from it. I often start with a current social and environmental problem. Then I explore a different style from a different era, use art history as reference for each

element that is suitable to tell a story in that particular image.

Potisit's next project will tackle depression. Last year he lost a friend to this unexplored and not fully understood disease, he says that he underestimated how many of his friends, family and even his interns are suffering from this condition. "I hope that this new piece of work will help make people understand better about how severe and how close we are to the issue and how we can help each other as human beings and not simply as artists." ●













conjunctiva

Photography by Šime Eškinja

Bart Owenby lists siblings in fashion







Family means everything to plethora of people around the world. They offer love and support when you need it the most; they can also be the reason for your disappointments and anger. As a result, it is a wonder that siblings can cultivate their vision together when you consider their differences. Despite that, new sibling pairs are introduced every day to the fashion world and have proven to be a success in many instances. Some of the most successful design teams include siblings, which may be the precise reason that they have thrived in a highly competitive fashion industry.

Kate and Laura Mulleavy come from Northern California and have based their brand Rodarte in Los Angeles ever since. Their collections are known for their blend of couture quality and modern femininity with a twist of California influences.

Ashley and Mary-Kate Olsen popularised the bohemian chic trend and they have always had an eye for fashion. The Row began in 2006 and has been met with acclaim from critics everywhere. They describe their brand as “a sense of relaxed and timeless elegance, focusing on the fine fabric and the perfect fit”. They even won the “2012 Womenswear Designer of the Year” from the CFDA. They cite their mother as their style inspiration and have expanded to more affordable lines such as Elizabeth and James, which is named after their other siblings.

Dean and Dan Caten hail from Canada

and grew up in Toronto but moved to New York City in 1983 to study at Parsons The New School for Design before officially launching DSquared2 in 1986 after finding a financial backer. They are regulars at London Fashion Week and have learned from Gianni Versace himself, along with being the creative directors of Ports International.

Gigi and Bella Hadid have dominated runways and editorial alike for the past few seasons. Between Gigi's golden girl looks and Bella's edgy glamour, it looks like they'll continue to be fashion favorites both on and off the runways.

Elizabeth & Georgia May Jagger have top model Jerry Hall and rock 'n' roll god Mick Jagger as their parents, so how could these two beauties fail to grow up style-savvy? Both girls followed their mother's well-heeled footsteps into the modelling biz, with Lizzy bagging big bucks campaigns for Lancôme, Tommy Hilfiger, Mango and Marks and Spencer, and Georgia May taking her first catwalk steps at just 16, walking for Vivienne Westwood and scooping the Model of the Year Award in 2009 - thanks to her trademark gap-toothed smile. Blood is definitely thicker than water for these siblings.

●
| Assisted by Iva Lokin | Stylist - Lea Krpan | Make Up by Sanja Agić & Lidija Zorić |
Hair by Salon Evelin | Swimwear by Hippy Garden | Shoes by Reartu |
Models - Tatjana Jurić and Anita Dujic |











Metro*opolis*

Photographed by Maciej Boryna















| Wardrobe by Kamila
Gawronska-Kasperska |
| Make Up by Alex Chędzyska |
| Models - Paulina Klimeczak &
Weronika Spyrka |











Birds

PHOTOGRAPHY BY MARTA SYRKO WITH YA



OF A FEATHER

GODY













NICOLAS GUERIN'S
REQUIEM







































Sarah Maple & Indira C



esarine In Conversation



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The award-winning British born, Iranian visual artist known for her bold, brave, mischievous and occasionally controversial artworks that challenge notions of identity, religion and the status quo. Much of Maple's inspiration originates from being raised Muslim, with parents of mixed religious and cultural backgrounds. Her taboo-breaking artwork fights against censorship as she investigates themes of politics, violence, freedom, feminism, and the ironies of pop culture. Having recently collaborated on the highly acclaimed exhibition "One Year Of Resistance" at The Untitled Space Gallery in Tribeca, Maple sat down with the notable curator and gallerist Indira Cesarine to discuss her latest and first solo exhibit "Thoughts and Prayers" (curated by Cesarine), also recently on view at The Untitled Space gallery in Tribeca, New York.

Indira Cesarine: Sarah, you just had your debut US solo show at The Untitled Space gallery. It was a great experience working with you on the exhibit. Tell me, how did it feel coming over from the U.K.? Any encounters along the way that were unexpected or went better than planned?

Sarah Maple: I think it was interesting just looking at the different themes of the work as well as how and what things come across differently in the U.K. than they would in the U.S. The parallel between the two was quite interesting to examine with this new body of work.

IC: What parallels do you see between the U.S. and the U.K. in regards to artwork and themes that you work on?

SM: Particularly in the past couple of

years with Brexit and Trump happening in the same year, there have been similar conversations about immigration as well as fake news - we have had a similar thing in the U.K. with Brexit. A lot of my collages in the "Thoughts and Prayers" exhibition are reflecting on those themes.

IC: Tell me about your "Thoughts and Prayers" series. What inspired it and how are you continuing with the series moving forward?

SM: It came about one day last year when there was another shooting and some person said, "we offer our thoughts and prayers." As nice as that sentiment is, it doesn't actually mean anything. And by saying that, it sort of forgives that person, because you're not doing anything about it. That was really frustrating - people in positions in power that don't do anything to help. The series literally came from pure frustration. I just made all these prints that said, "Thoughts and Prayers," took them to a shooting range, and shot the hell out of them. I'm going to keep making them because this is an ongoing subject and theme.

IC: By shooting the images with bullet holes, how do you feel that engages the narrative of this inaction? Obviously its rejecting "thoughts and prayers" as bullshit - but what do you feel the action of shooting these words will bring about? What do you hope to achieve?

S

M: I suppose I'm calling out all the bullshit of it really! It's quite funny and light-hearted, but there's a lot of frustration behind my work. Usually, I try to do "look at the bright side, and "what can we do about this moving forward?" But this time I was frustrated. And so, it's just making a mockery of that sentiment, and just calling it out for what it is.

IC: Definitely, actions speak louder than words! Tell me about the gun issue in the U.K. vs. America. Obviously there's a very different position on guns in the U.K. How do the British perceive Americans and their right to bear arms?

SM: Guns are alien things to us. We don't understand why they can't be regulated or banned. When I was in Miami, I was in a Starbucks and this group of policemen was there and they all had their guns. I was quite shocked by it. All these people with guns... it was strange. It's a cultural thing for us. We don't really get it.

IC: For us in the U.S., everyone is constantly trying to navigate what's being presented to them and trying to figure out how and what to take away with what's going on with Trump and all this insanity. It's a very weird period of time historically that we're living in right now. You have mentioned that your mother has influenced your artwork – can you tell me where she is from? I understand she is not British?

SM: My grandmother was born in India, and when the partition happened they moved to Pakistan. After, that they went to Kenya to work for the British because it was a [British] colony at the time. I always find it fascinating

with my background. People would say to my grandma she was from India but not British, but her story is so ingrained in British history! It's fascinating to me like who has the right to call themselves British and all that. And after Kenya it was the U.K. When Kenya won the independence she moved to the U.K. and she met my father who's a Brit and got married. A bit tricky.

IC: You were raised with a Muslim heritage but you went to Catholic School in The U.K. That drives a very strong narrative in your work and the conflict of being Muslim in the Western world. Tell me, how do you continue to engage in those themes? I know a lot of your earlier work is embedded in that narrative, and as you evolved your concepts and themes have moved on to other subjects; but tell me how that background drives your work as an artist.

SM: I'm from two different worlds, and a lot of people in the U.K. are from mixed backgrounds and it's a unique experience; but also I suppose it's quite an experience because you don't know what side you belong to, so a lot of my work was looking at that - the difficulty and the guilt of the feeling of rejection or otherness in your own community. A lot of it came from that, and also having a bit of a laugh, a catharsis about it. So all these images of traditional men and women are combined with pop



Mars and Venus

THIS IS
AN
INVESTMENT.

Cultural images or western imagery. Women in hijabs smoking, melons, and having a bit of a laugh. Trying to challenge the perception of what a Muslim is because I don't think I fit the stereotype.

IC: Your work often contradicts Muslim ideals, and I know that some of that is very satirical. What kind of reactions do you get from your work that contradicts what people would expect?

SM: The reactions are mixed. Sometimes people are angry because they think I'm mocking Islam which I'm not doing. That can be tricky. A lot of people really relate to it, Muslim women especially, they find it enjoyable and they get the angle that I'm coming from, so it's a really mixed bag. You're not going to please everyone, especially if it's controversial or cheeky.

IC: Yeah I think that's a good lesson in life; as an artist you need to remind yourself that you're never going to be able to please everyone. People are going to love it or hate it, and it's part of the deal. Some beat themselves up over negative criticism - but that's just part of being an artist. You have to be driving that dialogue and if everybody loves it, maybe something's wrong! Maybe you're not making work that touches on real subjects, or maybe it's not really sincere if everyone loves it.

SM: Yeah exactly. And I think when I first started making work, I was like, "I want to have a message and everyone's going to get it", and it's going to be so clear etc. But then I realized that there's no way to do that. There's no way everyone's going to think the same. So people can take what they want from it, I can only try and guide it. You have to expect the

unexpected from reactions.

IC: Your print, "The Opposite of a Feminist is an Asshole," really gets a lot of responses. It's funny because it's an older piece that you did, but everyone still responds to that work when they see it. I've had men come in to the gallery and they're like, "what do you mean I'm an asshole?" And I'm like, "so you're not a feminist?" And they're like, "well feminists, they just want to be better than everyone and it's about women that want to take over and need special privileges." And I'm like, "No, feminism is about equality and do you believe that we're equal?" And when they say yes, I'm like, "Guess what? You're a feminist and you didn't even know it." It's a big wake up call.

SM: Exactly the journey I'm looking for.

IC: You address a lot of these feminism issues in your work, tell me about your feminist awakening?

SM: My feminist awakening was at art school because I found it frustrating how it seemed that the men were taken more seriously than women. So my penis piece, should we talk about that one? That was the first work that made me think "Yes, this is what I want to do from now on." I was in art school at a class critique discussing each others works, and I noticed the women were given a harder time than the men, the women were also doing it to other women so they were all com-



Sarah Maple and Indira Cesarine



This is my penis

placent in it, but when men came up we respected them on another level. Driving back home from that class I realized what was happening and it dawned on me. I wondered if I would ever be taken as seriously as men in my career and life just for being a woman. It's that unconscious bias that we have towards men - we all have it, we grew up with it. I made this piece of three images of me, and the first one says, "I wish I had a penis," the middle one says, "because then I would fuck you" and the last one says, "and steal your job." And then I took that one into University and everyone freaked out. They were like, "we don't need feminism!" So then I knew that I'd done something, because everyone reacted a lot, so I'm like I think I can do something with it! So then I started doing more controversial pieces to get my message across.

IC: I'm of course very

familiar with those works. I definitely think they are provocative and it's important to push that dialogue. If people respond in a positive or negative way, then you have done something. That's what art is about. Hitting a nerve where people are supposed to think and ask themselves deeper questions about their belief systems or what they think they know. That's what I love about your work. It is very powerful and using humor and serious undertones at the same time that touches on subject matter that can be unnerving. It forces people to reflect on their own background, the world we live in. I'm excited to continue the journey of working with you and your art. I'm really looking forward to seeing your future series! ●

THOU

AND

PRAY

RIGHTS

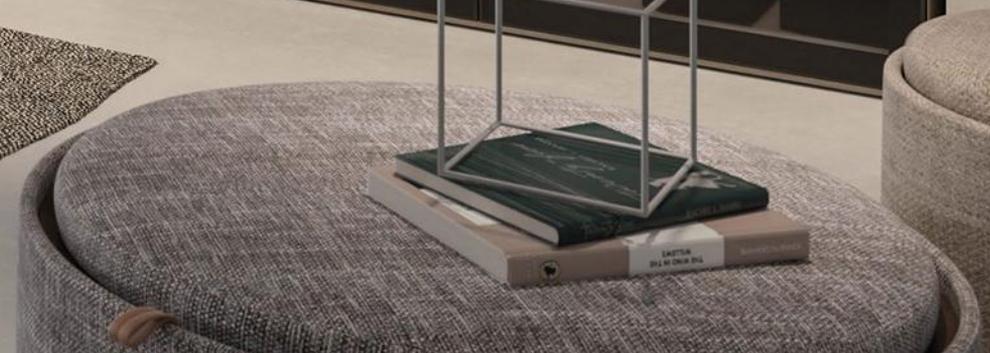
AND

WEAVERS



WARREN K

AY: THE FUTURE IS NOW







Technology is moving at the speed of light. We are experiencing changes in our lives happening so quickly that with the blink of an eye, it's obvious to see how the changes are touching all of us, and causing us to query how we alongside it, relate to it immediately, and certainly communicate with it. Not least, the prevailing question remains: how has technology affected where we sleep and what we wear. We do know how technology has affected the convenience of easy deliveries. But further questions to be put forward are how the technology revolution will change how we look? Will designers start designing clothing that is non-gender specific? Will we all look the same, or how do we feel about textiles that will perhaps cool us, transmit or health tracking or heart rate, and even know when we feel sad or happy. Does this make us dumber or smarter? Or does it release us from our mundane thoughts and lives, to allow us to exist as wholly creative and enlightened beings. Technology has so strongly ingratiated itself into our daily lives that we now find ourselves getting used to smart homes. At MDRN Intelligent Living, we have been tirelessly working on creating the future of design as well as a retail experience that touches all our five senses. MDRN showcases the very best of technology, interiors, and home design that allows us to live with ease and beauty. Our design team is a leading group of creative individuals who are on the pulse of technology advancement and innovations in design. We are most interested and fascinated by the merging of luxury design at the highest level with the most advanced technology to create finely balanced, warm, sustainable, and safe products for consumers; and all this while embracing these changes within tech. For me, as technology changes and evolves, so too must design at the highest level as

it correlates to this ever-changing society. MDRN is about creating living spaces that magically transform your bedroom into your dining room or your dining room into your office by seamlessly using the latest technology, robotics, as well as voice and automated mechanisms without compromising beautiful design. We recently introduced our "Intelligent Living" modular furniture system, which thankfully has been received with praise. "Intelligent Living" is modern and upscale design at its finest. Everything is entirely made in Italy by the best craftsmen utilizing sustainable measures to ensure an eco-friendly and 100% emission-free processes. "Intelligent Living" has been our biggest attempt yet in merging the latest technology with art and design. But we didn't simply want to touch on the merge of tech and design; we wanted to go a bit further; so the consumer is also invited to enter the world of design. Every item in our "Intelligent Living" series is completely customizable with over 100 finishes materials, fabrics, leathers, and digital imaging options, allowing the consumer, or interior designer, to become the designer. They develop full creative and artistic control, and we act as the "cherry on top" by fusing advanced technology and the finest materials to make their dreams a reality. As a futurist, it has been my greatest joy to travel the world in search of the best and the newest advancements in design and technology, forecasting what people may need and utilize in the future. The highlight, however, is being able to bring these very futuristic items to consumers now. ●

Visit MDRN Intelligent Living at 936 Broadway, located in New York's Flat-Iron District

Website: www.intelligentliving.com

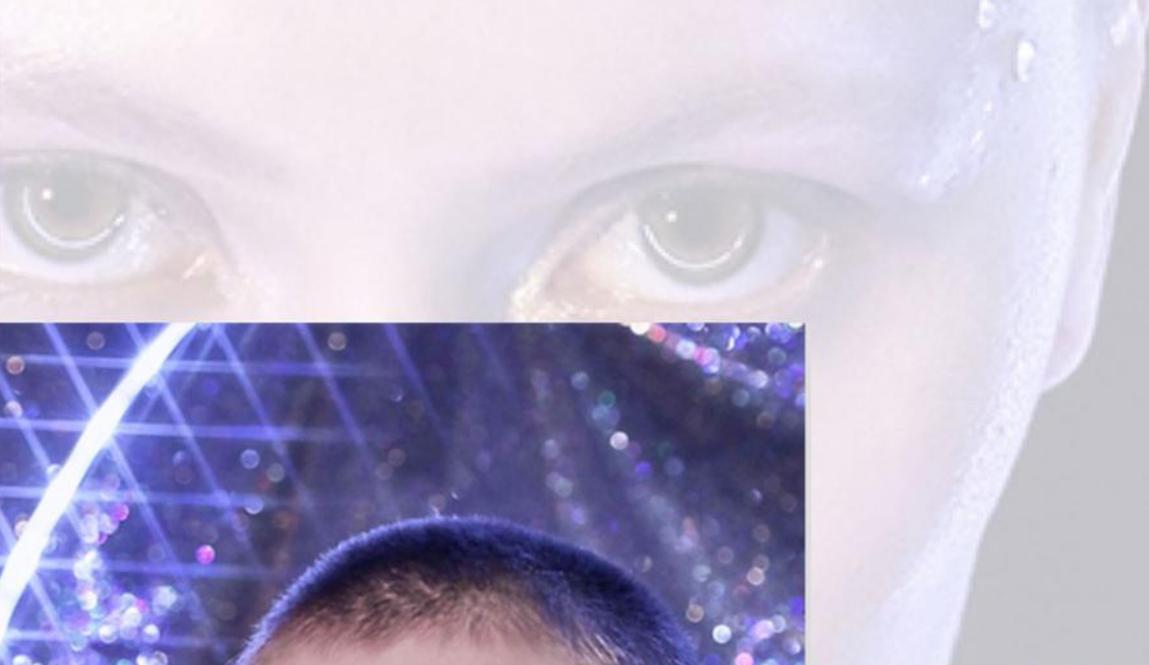
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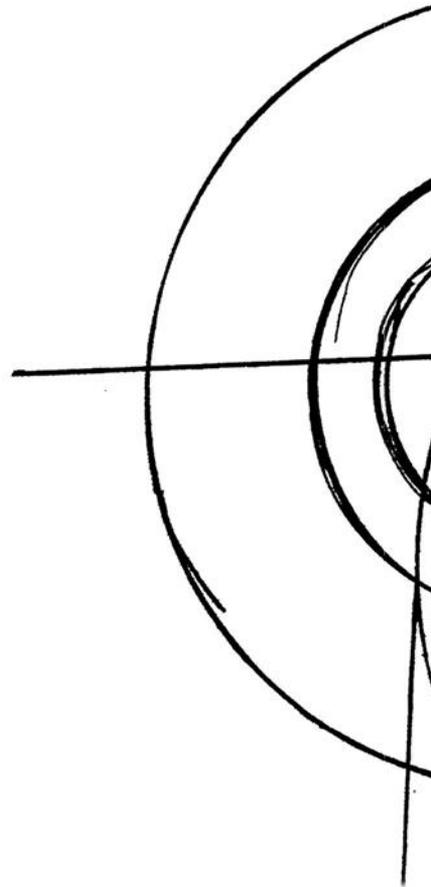
Nora's *Deities*



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3.

1. MUUN basket bag
2. Visit: Havana, Cuba
3. Villeroy & Boch Palermo set
4. Food for Thought: Gallagher's
5. Cartier Tank
6. Meow Wolf, Santa Fe
7. Formafantasma Studio
8. Queen of Hearts Company XIV
9. Laura Garcia Collection dress



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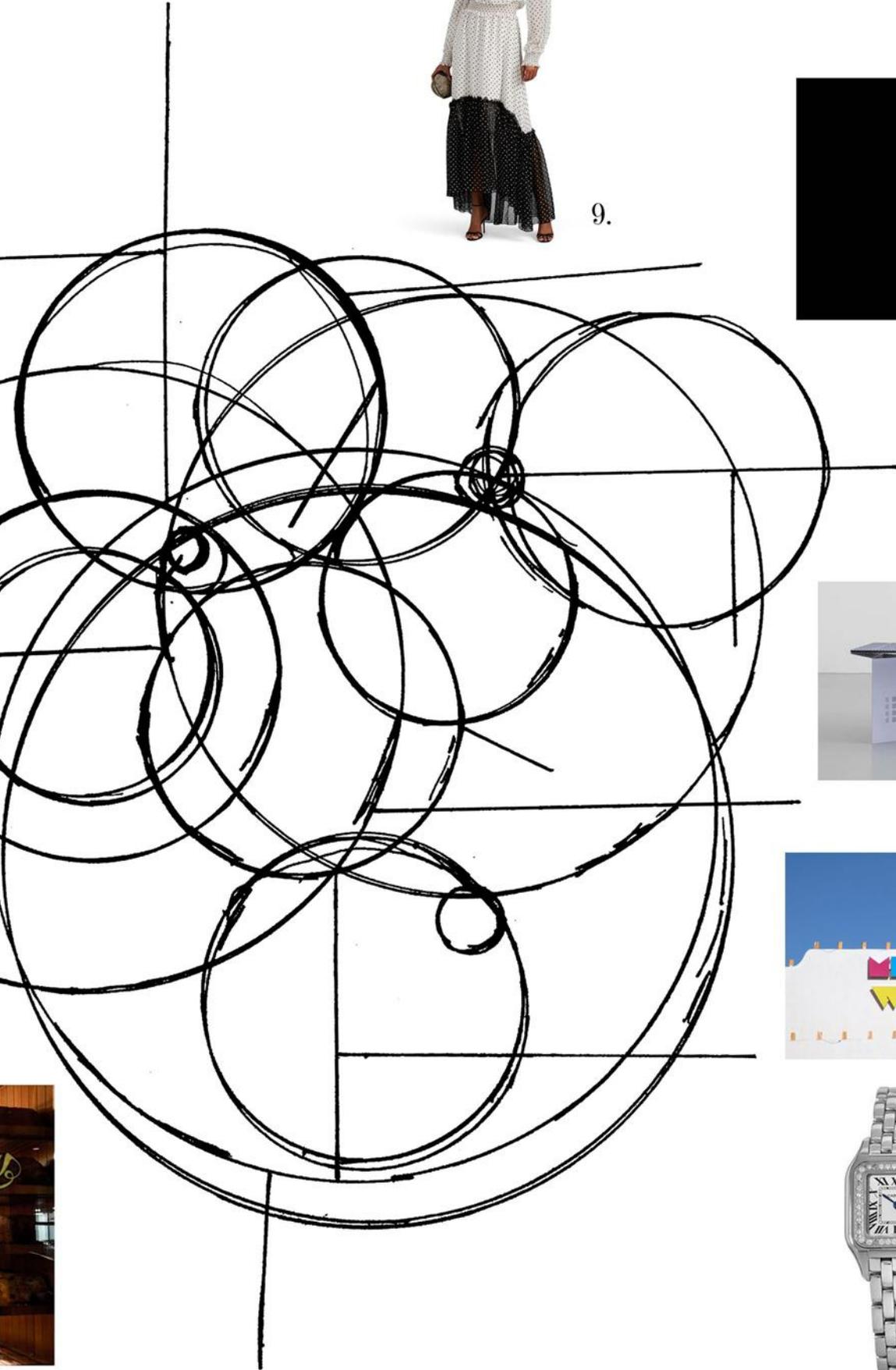




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