

# PERFECT DAY

ISSUE 03, 2010





.npg.org.uk

Perfectday magazine 03, 2010

In this issue

Bettina Rheims  
Valentin Vodev  
Hiroko Shiratori

Nico Renson  
Chiara Clemente  
Isabella Rossellini  
Linlee Allen  
Marloes Horst  
Txell Miras  
Eve Salvail  
Arthur Jeffes

Ivonne Thein  
Kembra Pfahler  
Todd Selby

Jean Francois Campos

Toma Markov

Perfect Day magazine's team

Creative director Marieta Tsenova [marieta@justaperfectday.com](mailto:marieta@justaperfectday.com)  
Deputy editor Krasi Guenova [krasigenova@yahoo.com](mailto:krasigenova@yahoo.com)  
Post production Vesselin Dochkov [www.possibilites.net](http://www.possibilites.net)

cover: photographer Maciek Surowiak  
art director Marieta Tsenova  
model Harriot Tweed



swept crisis away



photographer Tsvetan Toshkov, model Maria, production m.a.r.a.



**faster, higher, stronger!, London 2012**



production m.a.r.a.

# Kylie’s knickers

or if PRs stood up in the unemployed queue

*text by Marieta Tsenova*

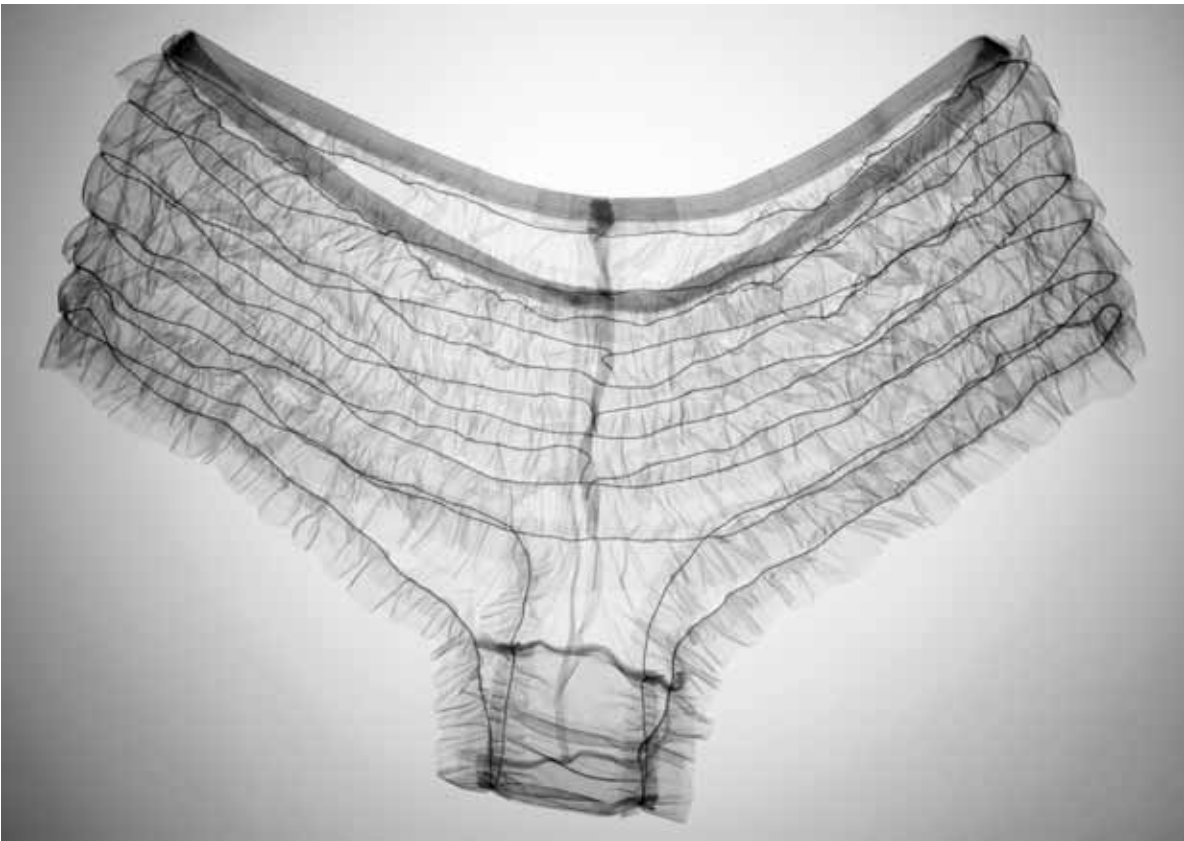


image Kylie’s knickers, Nick Veasey, Young Gallery, Bruxelles, 2009

We are all looking for stars. Who is the next one? Someone with two lives: one private and one for the media. And we are willing to pay for it. We want to follow their life, know its ups and downs, rejoice and grieve together, share their passions, suffer their illnesses, and do our shopping guided by their taste. We’ll trust them completely. Preferably, they should be gifted and handsome so that PRs won’t have to foist them on us only because of the money they have invested. If they/the star has no famous relations, we’ll be satisfied with someone who started from scratch and made big money some of which goes for charity. If it so happens that they aren’t tough enough and make an occasional blunder, we won’t have the time to forgive them before our thumbs go down. But if someday we find ourselves repeating their mistakes, we’ll generously remember them, rushing to set them back on their pedestal and start posting comments in their blog. Who’s perfect, after all?!

If they aren’t, how can we be?

We are starved for icons. And we need someone to look up at.

Quickly fed up, we keep asking for more. If some of them decide to sink into silence, we take offence and shift our attention to the next one. We spare ourselves the time to get to know their talents, and after a brief glance at the world selections, we choose our new favourite. The PRs have done the hard part of the job for us. They have foreseen how lazy we are when it comes to discovering our new icons, and have taken advantage of it. We hate to be alone in our likings, and they know it.

If no new star is on the rise next week, PRs will create one. A new Tavi Gevinson fiercely pulling a Miu Miu dress over a Y-3 top in the backyard, only to offer us the picture later uploaded on her website. To our satisfaction and under the heart-melting purr of the media. Viva PRs!



# Thank you, Taschen!



[paulsmith.co.uk](http://paulsmith.co.uk)



Bettina Rheims and Serge Bramly’s “Rose C’est Paris” is both a photographic monograph and a feature-length film on DVD. This extraordinary work of art, in two different but interlocking and complimentary formats, defies easy categorization. For in this multi-layered opus of poetic symbolism, photographer Bettina Rheims and artist Serge Bramly evoke the City of Light in a completely novel way: this is a Paris of surrealist visions, confused identities, artistic phantoms, unseen manipulation, obsession, fetish and seething desire. Equal parts erotica, fashion shoot, art monograph, metaphysical mystery, social and cultural archaeology of the French capital, and neo-noir arthouse movie - “Rose, C’est Paris” is all of these and more.

The plot is submerged under layers of echo, reference and homage - to artists like Rene Magritte, Marcel Duchamp, Salvador Dalí, and Man Ray; to the brilliant amorality of the Fantomas pulp novels of the early 20th century; to

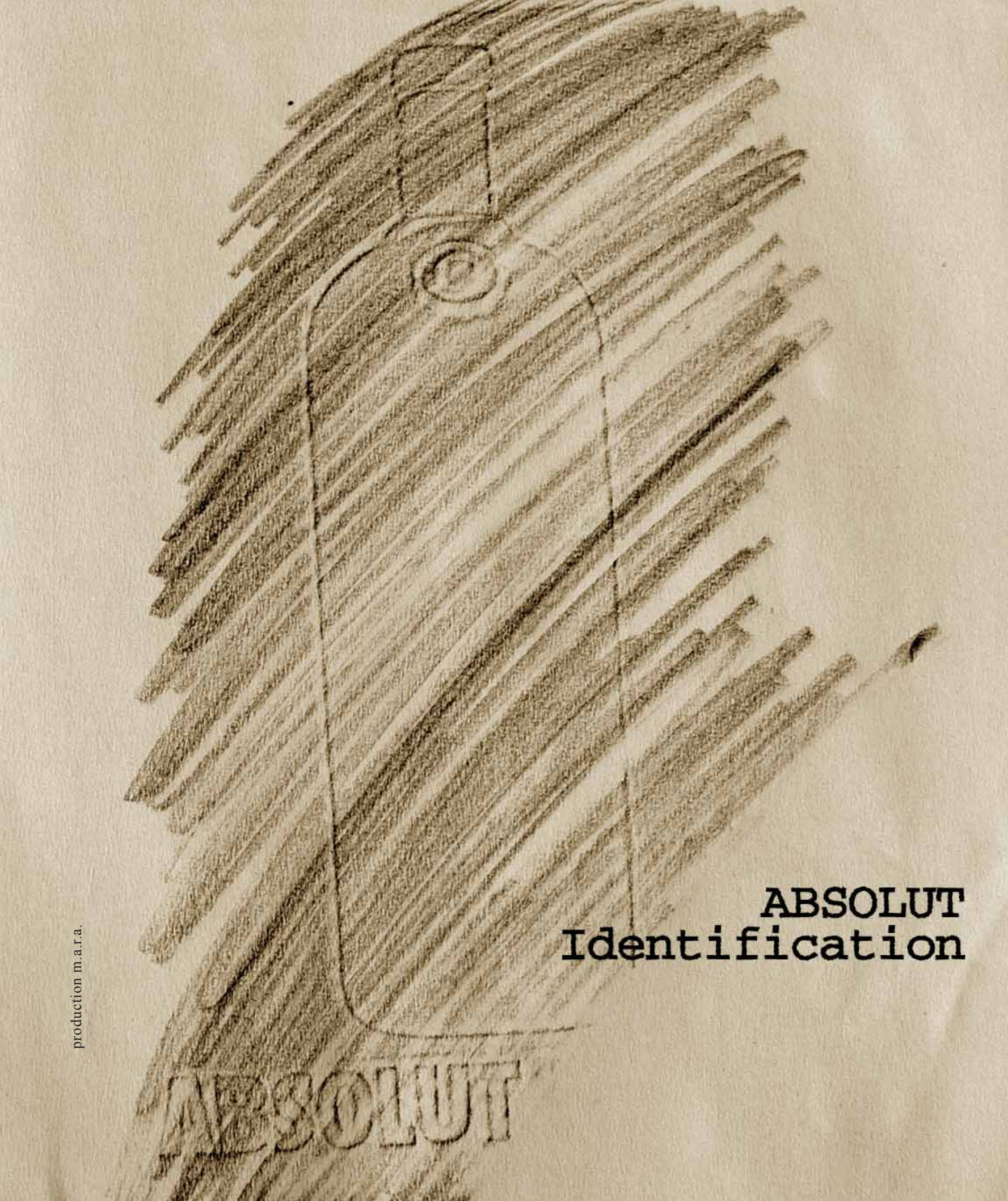
photographers Lee Miller, Helmut Newton, Larry Clark, Henri Lartigue, Guy Bourdin and Jeanloup Sieff; to various mythical sites and monuments of Paris.

Featuring a host of extraordinary figures, from Naomi Campbell, Monica Bellucci, and Michelle Yeoh, to family members, fashion models, porn stars and the pipole of Parisian society, “Rose C’est Paris” is both immediately accessible as a delicious visual treat, a refreshingly original work of erotica and a celebration of Paris that sidesteps all the usual clichés.

It is available in a luxurious XL-format limited edition of 1,500 to 2,000 (tbc) copies, each numbered and signed by Rheims et Bramly. It is also available in an Art Edition of 100 copies, with a signed and numbered silver gelatine print.

Thank you, Taschen.





production m.a.r.a.

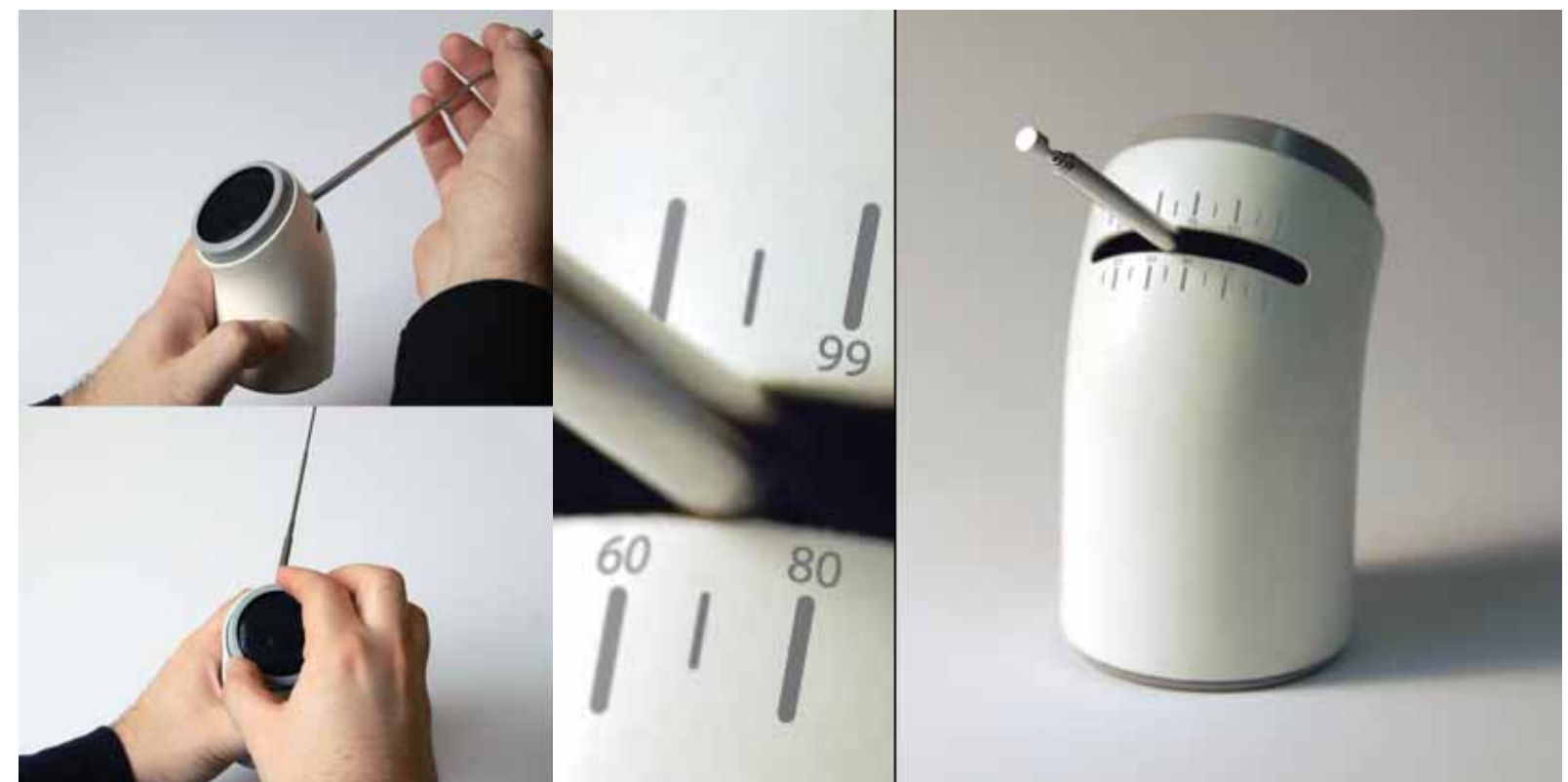
**ABSOLUT**  
**Identification**

# Radio Valerie

This is a new radio.

There are no buttons or switches on the surface of the radio. The concept is to make a very simple and logical design. For example, to tune the radio-wave the user must turn the antenna left and right. The on and off switch, as well as the volume control can be altered by rotating the speaker. The designer is Valentin Vodev. He is one of the most mentioned new designers last year. Graduated at Royal College of Art, London he specialized design at Borek Sipek and Ron Arad. In 2009 he is awarded with Red Dot Concept Award 2009, Singapore. From 18.02 – 16.05 2010 Barbican Art Gallery in London will showcase Ron Arad's exhibition "Restless" making a tribute to three decades of design evolution. Ron Arad invited Valentin Vodev with his colleague Tom Foulsham to create a special mechanisms that will make Arad's chairs rock, wobble and bounce, and turn the design for "Absolut Vodka" Restless bar onto its head.

*All his creative work is presented at <http://pixstudio.net>*





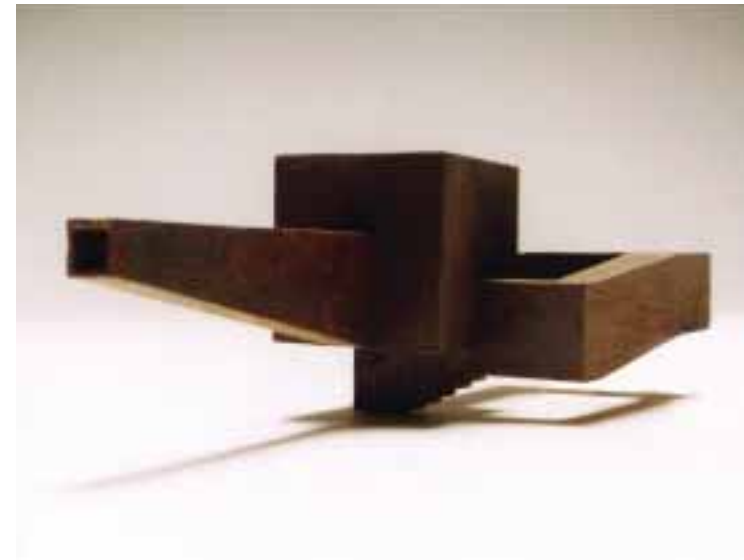


production m.a.r.a., photographer Maciek Surowiak, art director Marieta Tsenova, model Harried Tweed

Don't devote to memories, do them  
www.eurostar.com

# Hiroko Shiratori

the different faces of talent



It is a site-specific project in ex-mining buildings in Cornwall.



Fashion accessories for ma final collection of Daisuke Okuyama, 2006



Handless barber's tools were created to be manipulated with the feet

Hiroko studied furniture design at Tokyo Zokei University, spatial design at Chelsea College of Art and product design at Royal College of Art, London. Her creativity is in the f elds of product design, stage design, fashion accessories design, architectural projects. Dissatisf ed with the dry, object-driven nature of her frst year of studies, and questioning the need for more things, she decided to work with historical narratives – contriving “an excuse to make something new out of an old context”.

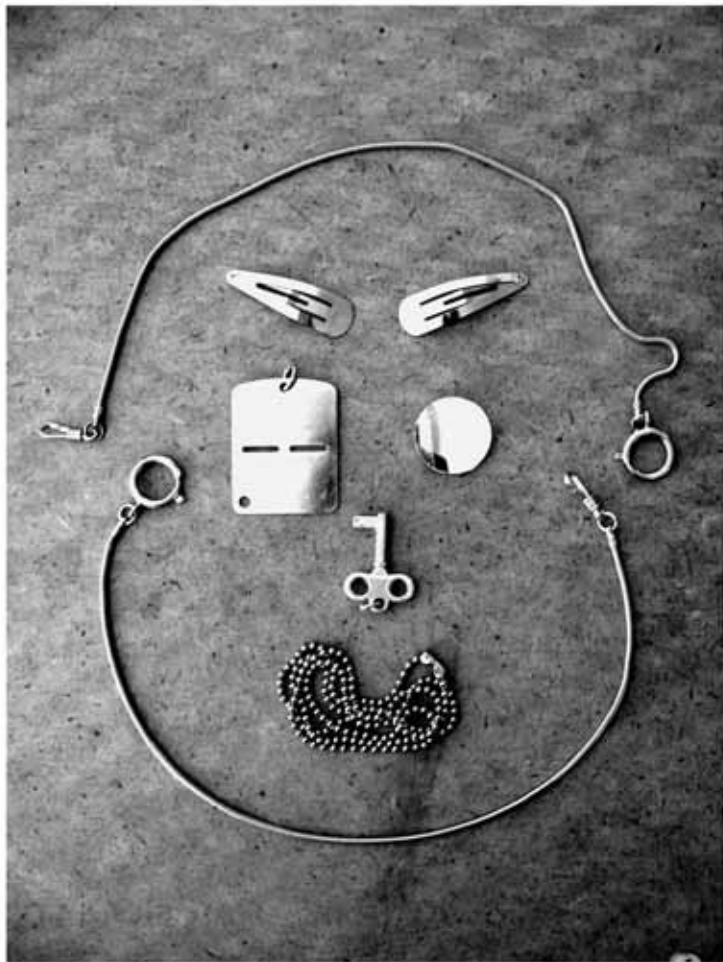
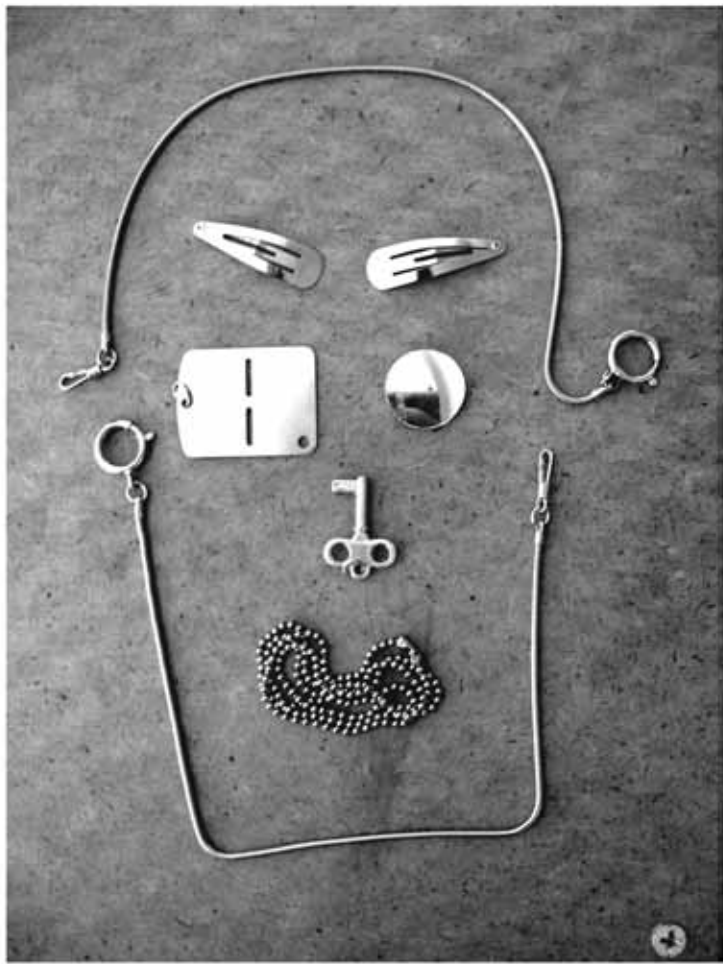
One of her recent projects, A Collection of Historical Objects from Japan, lies somewhere between f ne art, design and theatre. In the meantime, the ingenious functionality proposed by her Historical Objects contains broad and deliberate possibilities for industrial design. At the 2007 Milan Furniture Fair, Hiroko’s exquisite prototypes were dissembled as faux-arte facts based on ancient Japanese stories. This is the third exhibition of young British designers

organised by the British Council and the Design Museum with Paul Smith Ltd. during the Milan Furniture Fair. Since 2006 she has been member of the collective design studio OKAYstudio, London. Hiroko declares an interest in designing products which stimulate an imaginative response in those who interact with them. Many of her projects incorporate f ctional narratives as the context for her designs, as well as qualities relating to the human senses or emotions and nature. Shiratori’s intention is to f nd new possibilities for dealing with the situations we f nd ourselves in.

This year Hiroko participates in the new Aram’s gallery exhibition Prototypes &Experiments IV, open 21st January - 6th March 2010.

<http://www.hirokoshiratori.com>





YO-  
SUSHI  
.COM

## (untitled) M.M.M.

Maison Martin Margiela's world is white, spare and star-free. The designer defends his anonymity, refusing to grant either photo ops or interviews. He wants all the attention on the clothes, because they're the whole point, everything he has to say. This eau de parfum has a somewhat similar approach: no name, unless you count (untitled) like some abstract contemporary artwork, and an ultra-pared-down bottle. The fragrance is aimed at 'clients looking for a new kind of luxury cleansed of all ostentation, attracted by both the extreme simplicity and the tremendous sophistication' the house explains. Like Maison Martin Margiela's fashion, their perfume 'bears no emotional baggage and claims only the very essence, a blank page'.

No emotional baggage, but greenness galore. 'A simple and natural green trail, an olfactory flash. What follows is more textured, feminine and almost sensual' as the house's specifications put it. The fragrance is described as a woody-green floral dominated by galbanum. Boxwood, lentisque, frankincense, bitter orange, and you're almost there. A touch of jasmine, cedar, musks (including serenolid). The outcome evokes the idea of 'a huge sheath of greenery picked just before the rain' or a fragrance 'redolent, in its crudeness, of clothes whose inner workings are exposed, their hems unfinished.' Perfumer: Daniela Andrier (Givaudan).



# Bunny and the The Hype or the secret pleasure of making music

text and images by Marieta Tsenova



Nico Renson, styling Marieta Tsenova, jacket and waistcoat Paul Smith, shirt and shoes Kenzo

Meeting London based singer and songwriter Nico ‘Bunny’ Renson is a kind of test for your sense of humor. He jokes with everything and plays with a broad knowledge of contemporary culture. Having graduated as f lm director in his native Belgium, Bunny started his career as a musician in London. He is best known for his single ‘Leave’, which topped radio charts in the summer of 2006. For some years he concentrated on writing and producing in the UK for acts including Macy Gray, Kaz James (Bodyrockers) and Melanie Blatt (All Saints). After his trip to LA in 2008, “inspired by the sun and the shades,” as he puts it, he wrote his new album ‘Urban Chronicles’ recorded with his band “The Hype”. The “hypers” are bass player Pete Cherry, drummer Don Bannister and guitar player Miles Pring. The album is coming up in the beginning of ..... and the single “Talk about it” is on the stairs up to the top.

**Which fairy tale from childhood was your favorite one?**

I’m very bad picking out favorites in anything, really. All depends on the situation, if I was cold and scared it might have been Hansel and Gretel, on a warm summer’s night it might have been Aladdin. I did learn one thing: life isn’t a fairytale

**Please, describe yourself in a few words.**

Tall, very tall.

**Your first single Leave topped radio charts in 2006. How long does it take from writing a good song to topping hits charts?**

Writing ‘leave’ took me the same time as the length of the song. Some songs just happen; others take a lifetime. There’s no recipe. But it does always take a bit of magic to write a good song, it’s pretty uncontrollable and random. Sometimes I write 6 songs in a day, sometimes I go half a year without as much as writing a verse.

**‘Urban Chronicles’ is your second album. Some people say that second performances are more difficult than first ones because of the audience’s expectations. Is this true?**

I took a long sabbatical after the f rst album and concentrated on other things. This is key I think, you need to live a bit in order to write a bit. I’m in a different place as a person compared to the f rst album, and this has contributed to a different sound. I’m not worried about any expectations, I only care about making myself happy as an artist. If I live up to my own expectations, the others will probably follow.

**The title of your new single is Talk about it. What should we make out of it now when it looks like everything has already been said?**

Talk about it, easily said but hard to do. I’m not much of a talker, especially not about my emotions. I see a lot of people reaching out but being unable to express themselves.

**The musicians in your band “The Hype” are bright professionals. How did you persuade them to follow your talent?**

The guys are great, they are fabulous musicians. Playing with them is a real honour; they make me sound a lot better. I am the driving force behind the project, I write and produce all of the songs, but each member adds a little something and it becomes bigger then the sum of its parts. It’s been years since I’ve recorded with a band and it was a great experience.

**Your opinion about the debate on online music copyright is?**

It’s the new reality. It’s unstoppable, I’m afraid, and we can forget about getting

paid any money from record sales in 10 years time. It’s pointless to fght free downloading as people and especially young kids don’t understand why they should pay for music that you can get for free. There is less money then before in the industry but you got to roll with the punches and f nd new ways of making money. I didn’t go into music wanting to get rich otherwise I would have taken up a hedgefund management course but would have been bored out of my brain.

**The future belongs to small/big music companies?**

The future belongs to everybody. You will always have the major players vs the independents. The power of the record companies will diminish but TV companies, commercial brands, media groups will take their place in promoting artists. If you want worldwide success you’ll have to sing up to a major player at some point, but you can do so much yourself these days and achieve some level of success through your own resources.

**You were educated in film directing. Obviously, now you have a new field to explore. Did you loose your interest in filmmaking?**

Films take forever. I’m impatient, like f exibility and quick results. Film doesn’t tick these boxes. I was born a musician, however, going through f lm school was great in broadening my horizon. You have to learn so much about so many things of the arts/entertaining to become a f lm director. It’s great schooling.

**Your favorite male/female actors?**

Here we go again favorites... I love actors who can just be, not drawing attention to themselves with some trick they picked up in acting classes, being self aware and in love with themselves like many of the new generation actors. A great actor is great to watch doing nothing. The last great actor I enjoyed was Ulrich Mhe in The Life of Others.

**Which was the last book you read?**

I read Birds of America by Lorrie Moore, brilliantly written. Also the Poisonwood Bible made a big impact on me

**Where do you usually go to relax?**

I love the sun, so it’s not England. I live hard and play hard, I’m not so much into relaxing. I get nervous doing nothing.

**If you had a big clean wall outside what would you write/draw on it?**

I can’t think of anything better than a big clean wall.

More about Nico and the album at [www.bunnyandthehype.com](http://www.bunnyandthehype.com)



# OUR CITY DREAMS

Interview by Krasi Genova



The New York City based filmmaker Chiara Clemente is all for a good cause. Chiara's breakout directorial project, a slow burning, continent-spanning art-house documentary called *Our City Dreams* has convinced her to do just about anything to promote her art. "We have to get a lot of people to go see it. I'm half-naked in these photos. Go see the movie!" Chiara is a daughter of famed painter Francesco Clemente and fashion and style figure Alba Clemente. In her first feature movie she documents the lives of five female artists – Swoon, Ghada Amer, Kiki Smith, Marina Abramovic and Nancy Spero. "I did five film portraits of these women. In that sense, it is similar to what my dad does with his portraits," Chiara acknowledges. "But it is a delicate thing, being the 'daughter of....' For me, that has always been a battle. It's why I also left New York for a while to live in Italy, to make my own identity. I am very proud. I hate [being called] 'the downtown It girl.' It just drives me nuts. I don't want it to be about where I come from. I want it to be about what I'm trying to do." "That word [socialite] just gets slapped on anyone who appears in pictures." Despite her misgivings, all the attention may have just the effect Chiara has long desired. "My father recently told me he has been starting to hear, 'Oh, you're the father of Chiara,' " she giggles. "It's very touching."

## How did you chose all those women artists featured in your first feature movie *Our City Dreams*?

Chiara Clemente: Each artist has their own story of how they became part of the film. Swoon I had to track down, Ghada inspired the idea for the film after a 3 hour studio visit, Kiki I have always loved and felt connected to, Marina I had to serenade and Nancy was the biggest discovery.

## I know that your first idea was to feature the great Loise Bourgeois as well. What happened and why isn't she in the film?

Luoise Bourgeois would have of course been an amazing choice but at the same time she has had so many films made about her that I am not sure how much more I could have revealed. In response to my invitation to be part of the film she sent me this great note saying that since she was already being filmed for three other projects and being 90 she felt she needed to make some time to work on her art.

## How do you think the mind of the artist works and did you have in your head one general question to ask all those remarkable women?

I don't think anyone can know how an artist's mind works but by spending so much time (1 year) filming each artist I was able to make them comfortable enough to let out parts of themselves for us as the viewers to discover. Those are some of my favorite parts in the film when you just feel like a fly on the wall peering over the artists shoulder. As far as questions there were many of

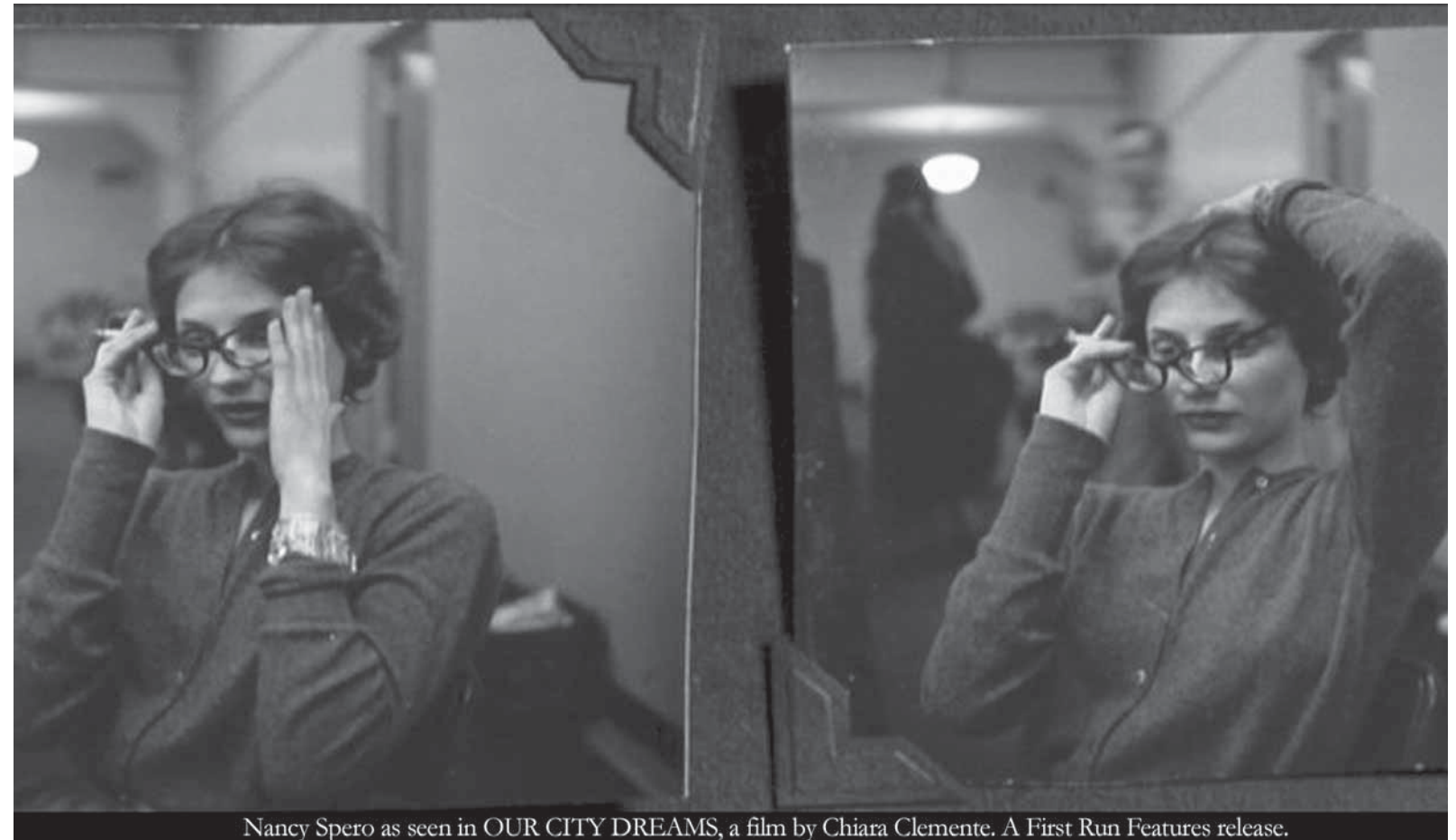
the same questions I asked each of the artists. I wanted this film to feel like one story and although it's made of five very intimate portraits they are all part of the story of a woman coming to New York and the challenges and success of making their dreams come true in this electrifying city.

New York is a big inspiration. Could you please describe New York with a movie: "REDS" BY WARREN BEATY; a book: "THE HISTORY OF LOVE" BY NICOLE KRAUSS; a song: "AS TEARS GO BY" BY THE ROLLING STONES SONG BY MARIANNE FAITHFULL IN JEAN-LUC GODARD'S "MADE IN THE USA"; a painting: "THE SWIMMING CITIES" BY SWOON ([www.swimmingcities.org](http://www.swimmingcities.org)); an artist: JEAN-MICHEL BASQUIAT

## Your dad is a great painter, mom a great style and art figure, she also has an amazing voice. We had the pleasure of hearing her as an intro voice for one of Pink Martini's songs - Una Notte a Napoli. How does it feel to grow up in a family like the Clementes?

I grew up in a very normal family environment that just happened to be filled with artists coming in and out and many nights staying for my mom's delicious dinners.

More for movie and Chiara on: [www.ourcitydreams.com](http://www.ourcitydreams.com)



Nancy Spero as seen in *OUR CITY DREAMS*, a film by Chiara Clemente. A First Run Features release.



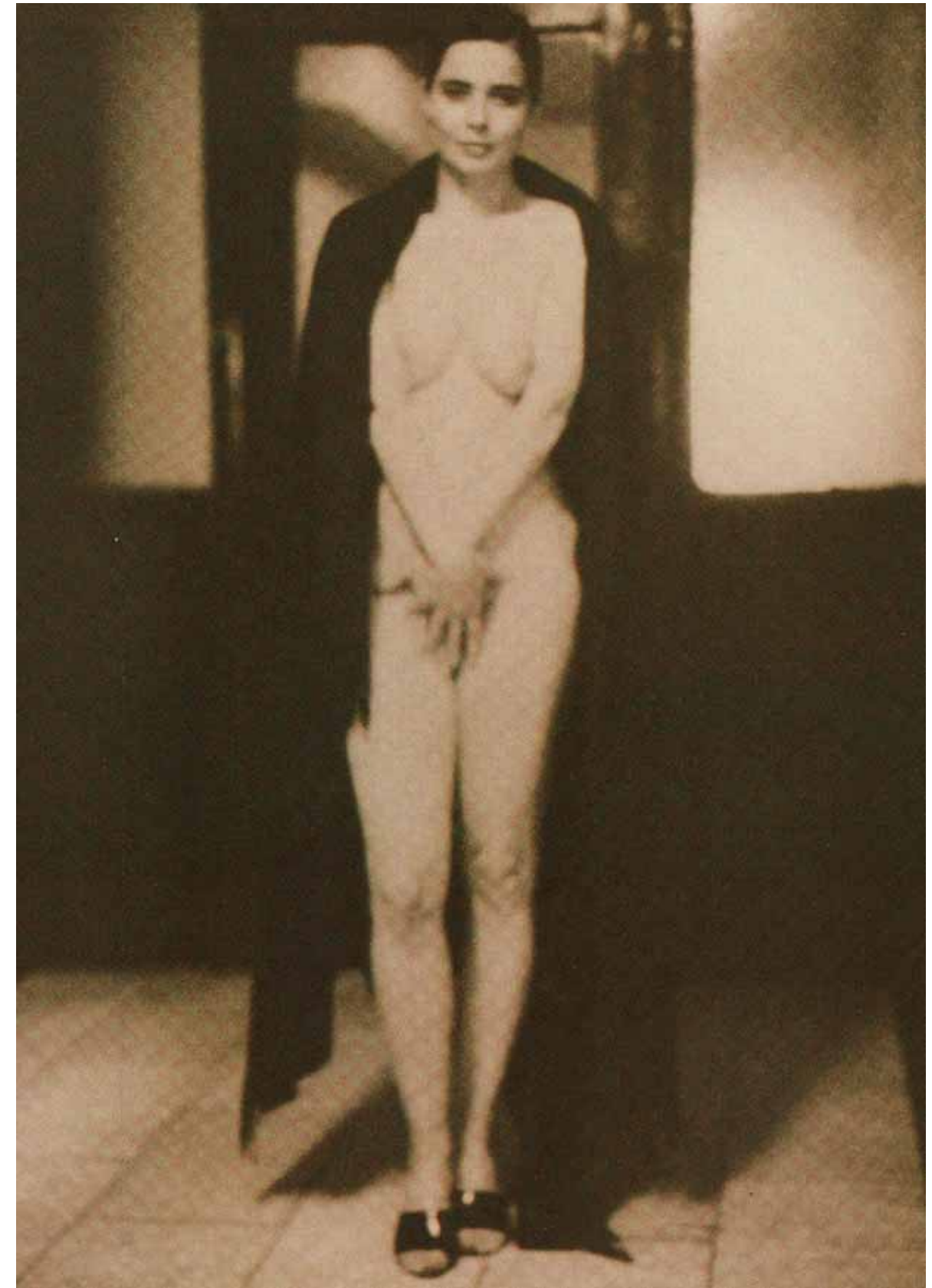
Marina Abramovic as seen in *OUR CITY DREAMS*, a film by Chiara Clemente. A First Run Features release.



# Green World of Porn

Isabella Rossellini goes deep into the wild

There's a lot of hot sex underwater and in the dirt if you know where to look, according to actor and model Isabella Rossellini, 57, whose latest project is "Green Porno," a series of short films and now a book, in which Rossellini dresses in paper costumes to demonstrate the peculiar mating habits of bugs and sea creatures. "Green Porno" evolved after Rossellini responded to Robert Redford's call to artists to create environmental shorts for the Internet in conjunction with his Sundance Channel. Since 2008, Rossellini's two-minute cartoon-style films have drawn 5 million Internet hits and won two Webby Awards - for best original experimental film and best solo acting monologue. Rossellini says she is having fun with the project, but is also infusing her work with environmental warnings against overfishing. She currently reads Darwin, has a passion for bird watching and is taking biology courses at New York University in pursuit of bachelor's degrees in art and science. Her fascination with insects started when she bought a book to learn how to kill the aphids that were ruining her roses. She was astonished to learn they reproduced sexually or by cloning, and then studied which bugs kill aphids. She fell into a secret, sexy microcosmos. She had just written a surrealist film tribute to her father, "My Dad is 100 Years Old," and played every role in the 2005 movie besides her father, including directors Federico Fellini and Alfred Hitchcock, who talk with the elder Rossellini about cinema. With "Green Porno," she finally became a director. "The public might sum up my life to 'Blue Velvet' and Lancome, but between that and 'Green Porno' is a span of 30 years," she said. "I don't think about how people perceive me; I just figured it was funny to see a middle-aged woman dress up like a shrimp."



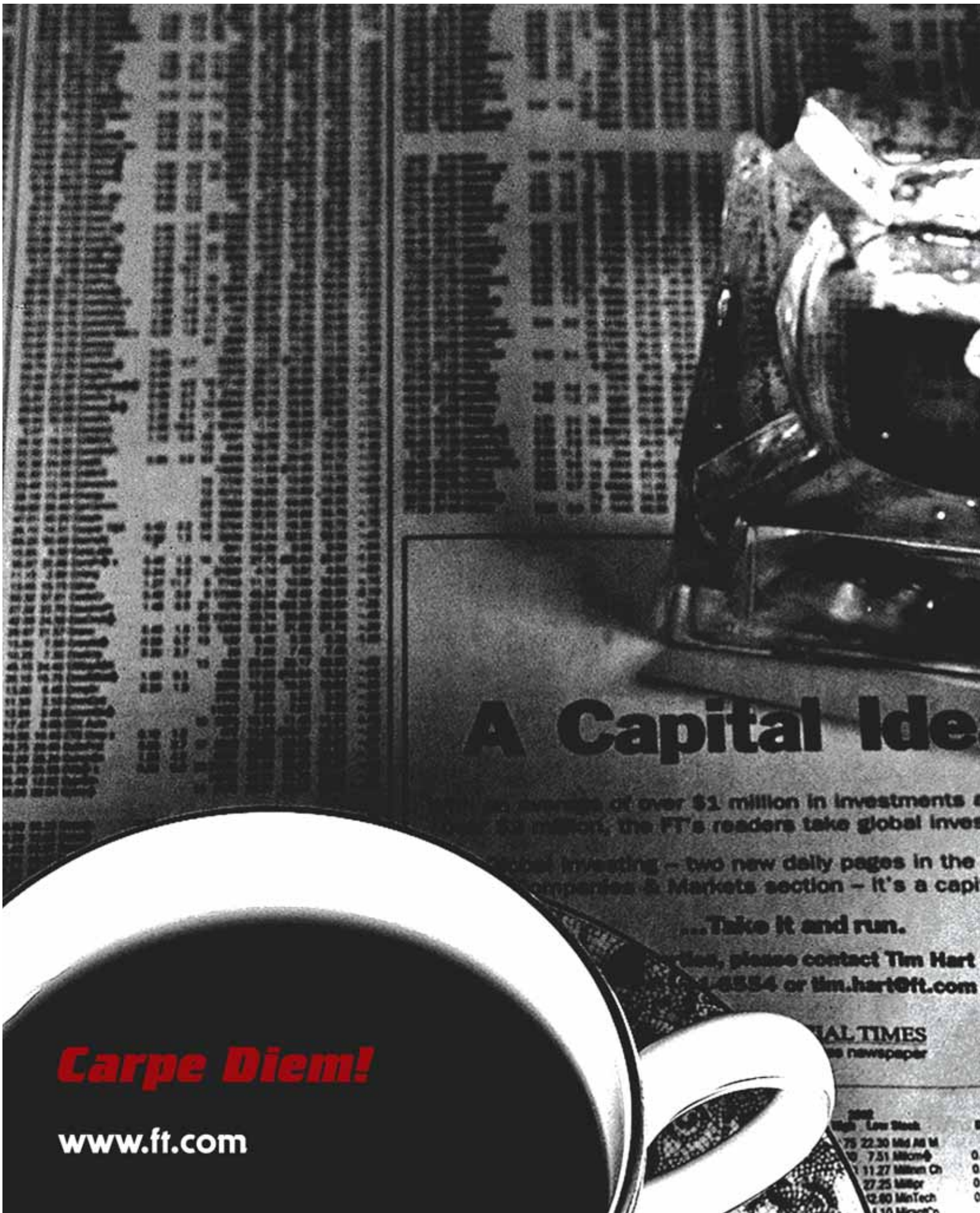
Isabella Rossellini in Italian Vogue 1992, photographer Paolo Roversi





Isabella Rossellini in Green Porno

production m.a.r.a.







# Lovely Linlee

Interview by Krasi Genova

Linlee Allen - she is a poet of the real world and the greatest bike addict you could possibly meet in Los Angels. In a city where angels burn their wings, Linlee burns in a passion to discover. She started her career in Adelaide taking photographs and writing party reviews. A few years later she moved to Paris to work as a PR for the conceptual store Colette. Today she remains the website’s Online Editor, regular contributor to V magazine, Grazia – Australia and the New York Times, and is equally addicted to the art world, to smart and sensitive people and to fashion coming from the street.



Images by Linlee’s blog: linleeloves.blogspot.com

**Are you a natural born optimist?**  
Absolutely.

What is the frst thought in your mind when you wake up?  
It probably started off with some laughter (my dog is usually staring at me with her head by my pillow waiting for me to open my eyes and take her out for a run). and that’s followed by feeling appreciation (thinking how lucky i am to have this life and this fantastic dog). that’s a pretty good way to start the day.

**Your favorite childhood memories?**  
Seeing fairies in my grandma’s garden, cuddling koalas, messing around on the beach playing games, always laughing at something silly. always happy.

**How did an Australian become a PR for the most influential new boutique concept in Paris in the early 1990s?**  
Through being friends with sarah, through colette taking a liking to me, and through becoming ‘l’australienne’ of the store and having a happy-go-lucky attitude and an infectious laugh (that goes down a treat in france).

**What kind of people are the regulars at Colette?**  
I think the regulars are different today compared to who they were back when i was working there a few years ago. I loved the 40 year olds that would make it their saturday afternoon ritual to come by the store on their way home from a walk. or the monday morning coffee-seeking folk who would head downstairs to start off their week by browsing the store.

**You have become a professional blogger lately. Is this a new trend?**  
I’d like to think i’m a professional in lots of areas but in terms of blogging being

a trend, for me it’s always going to be there: i blog because i have something to say or to share and i believe it’s important.

**Which is your favourite movie?**  
There is a list on my blog of movies i think are important for people to be aware of but my all-time favorite has to be “8 1/2” or “juliet of the spirits” by fellini.

**The book you want to read again?**  
My favorite book: “let’s see: writings on art from the new yorker” by peter schjeldahl.

**The most important art event for you this year?**  
Miami art basel in december because last year was my frst time experiencing this and so to have something to compare it with will be interesting.

**What would you like to change in the world we live in?**  
People’s perceptions - i want more laughter in this world. laughter leads to happiness. and i want more bike riders in los angeles.

**The most important thing we don’t know about you?**  
I’m a great pole dancer

More of Linlee’s discoveries on:  
[www.linleeloves.blogspot.com](http://www.linleeloves.blogspot.com)  
Linlee with the stylist Patrick Milani



# MARLOES HORST

FAME IS A DANGEROUS TRAP

*Interview by Krasi Genova*

The 20 year old Dutch beauty Marloes Horst is the hottest babe on the catwalk. First burst on the scene in 2007 but gained notoriety in 2008 when she walked the Spring/Summer Prada show exclusively. Afterwards she became the face of Valentino's fragrance "Rock n' Dreams" and started racking up editorials in mags like Exit, Dazed & Confused, Vogue Hommes International, V magazine, Velvet and Russian Vogue. Marloes latest gig is appearing in the internationally renowned Pirelli Calendar 2010 shot by Terry Richardson.



**How was working with Terry and the other girls on Pirelli's calendar set?**

I worked with Terry before shooting The Pirelli. Because of all the nudity it was very comforting to know him already. Terry is great to work with. He really loves his job and has a great energy on set. He makes you have fun and feel comfortable. I didn't know any of the girls but we all connected right from the start. Every girl had a great personality and we had lots of fun!

**Are you afraid of stardoom? Sometimes it looks so easy to be a celebrity - look at Hilton's sisters case.**

I don't feel any pressure yet! If you look at the Hilton sisters, they grew up with all the fame and fortune. They don't know better then to have everything and be important. If I ever will be such a known person I hope I will always remember who I am and where I came from, but I think my mom will take care of that! I don't think it will change and affect me in a bad way, but this fashion world is tricky!

**Do you think that sometimes fame can be a dangerous trap?**

Yes! Being adored by everybody 24/7 must be a wierd feeling. And when you

get used to that it can change you in good or in bad ways.

**What does Marloes look like when she is not on the set, and where is the dividing line between a topmodel and an ordinary girl?**

Im really chilled! Just relaxing with my friends or getting tons of movies and watching them in my pyjamas :)

**The best thing about being famous?**

You can see the world! Travel all over and stay in the most beautiful places

**And the worst?**

Not being able to walk out of the door without papparazi or people following you.

**What would a perfect day be for you?**

For me a perfect day would be in spring. A nice spring morning, waking up after a perfect night of sleep. Being in Holland and going by bicycle to meet my friends.



(above and right) Marloes Horst photographed by Terry Richardson for Pirelli Calendar 2010



Marloes Horst's modeling for magazines





# Dear Txell,

Interview by Krasi Genova



s/s 2007



fall 2009/2010



fall 2009/2010

Meritxell Miras Abella (born 1976, Sabadell) made her début on the Gaudí Catwalk in Barcelona in September 2003 with a collection inspired by Ingmar Bergman’s *Persona*.

In February 2004, she returned to Gaudí with her collection “2+1=3” and again in September 2004, with “Biography of biographies”. Since February 2003, she has been working in Milan producing women’s wear for British designer Neil Barrett . Her work is based on the construction and deconstruction of form, and owes a great deal to her training in the Fine Arts at Barcelona University (1995-1999). Her choice of colour is understated, with a preference for black, and her catwalk shows make a strong visual impact. In June 1999, she took part in ModaFad in Barcelona and in November 2001, won the “Insideouting” competition organised by Milan’s Domus Academy. In September 2002, she was a finalist in Tokyo’s “Gran Prix” and in July 2003, the Camera della Moda Italiana made her most promising newcomer.

**What is first thought that crosses your mind when you think of the daylight? Where are my sunglasses?**

How would you describe yourself in moment when you create? Hard-working, concentrated,...

**Perfect creation in world and life is?**

Life, but has too many exceptions.

**Which are the things that give fashion edge to a female looks?**

Attitude

**What are you interested more – in modernity or in elegance, or in one style? Which one?**

I like an elegant modernity that doesn’t forget the past. I’m not interested at all in one season trends.

**What, in your opinion, has to be changed in the fashion world?**

The speed of the seasons. There are leather coats in the shop windows on July... Ridiculous.

**How takes to launch your talent at the market and to get attention of the**

**press?**

Perseverance and reliability

**Music that keeps you in perfect mood is?**

Arcade Fire, Clem Snide,...

**What makes you smile in a rainy day?**

A film and wine at home.

**Whose talent you like most?**

Today, Haider Ackerman.

**Your worst dream is?**

Better not to tell.

**How you define beauty?**

Being yourself and feeling comfortable.

**Your biggest influence is?**

The artists I discovered during my University years: Duchamp, Beuys, Boltanski, Kafka, Dreyer, Bergman...





*photo:Joan Tous  
dress deigns:Txell Miras  
model:Pauline Hoekstra from  
Icon models agency  
stilism: Afyda Antara and  
Barbara Ferreira  
make-up artist: Maria Garriga  
hair-dress: Auxi Capote*





# Hey, Miss DJ!

She is bold, brave and beautiful. She was the first model to shave her head not just to be different but to be herself. This is Eve – Eve Salvail - without Adam because she knows the secrets of The Secret Garden even without him. After a long career as a supermodel and an unforgettable role in Robert Altman’s Pret-a-porte, she started a promising career as a DJ using the stage name DJ Evalicious.

*Interview by Krasi Genova, Images by Marieta Tsenova*

**How does the world look like through your eyes in the early morning?**

Blurry! I look for coffee and sweets ... whilst watching the sun rise!

**What would you change about the things and people surrounding you, if you could?**

I wouldn’t change a thing about any of my surroundings! I love the people that I keep close and the people that I newly meet!

**Has popularity changed your life?**

Yes, being famous changed my life completely! At first it was very hard.

**What would you say if I told you that your look and behaviour as a model changed the notion of beauty?**

Thank you.

**Some top models return on the covers of magazines and in ads. How long is the professional life of a model?**

I don’t think there’s a specific length of time for a model’s career. Models like Linda Evangelista and Christy Turlington Burns are “supermodels”. They will always be adored and admired –as they should! There are no supermodels anymore! Models now come and go much faster.

**In the fashion system the cycles are running quickly. Are there any memories that can make you laugh today?**

Yes, I had such a fun time modeling with all my fashion model friends! I smile every time I think back.

**Your work as a DJ became very successful. Not many girls in this business. You probably have to be much more original and innovative to keep the attention of the audience?**

There’s no need for being more original or innovative in this business! I think in any line of work, having fun and loving your job is most important! There’s now so many deejays out there! Women and men, so the sex discrepancy doesn’t apply anymore!

**The song you’ve been humming recently?**

Dancing Barefoot by Patti Smith

**Who is the person you dream of working with?**

Sinead O’Connor, Jennifer Saunders.

**What makes you happy?**

Good food and spending time with my family and close friends.

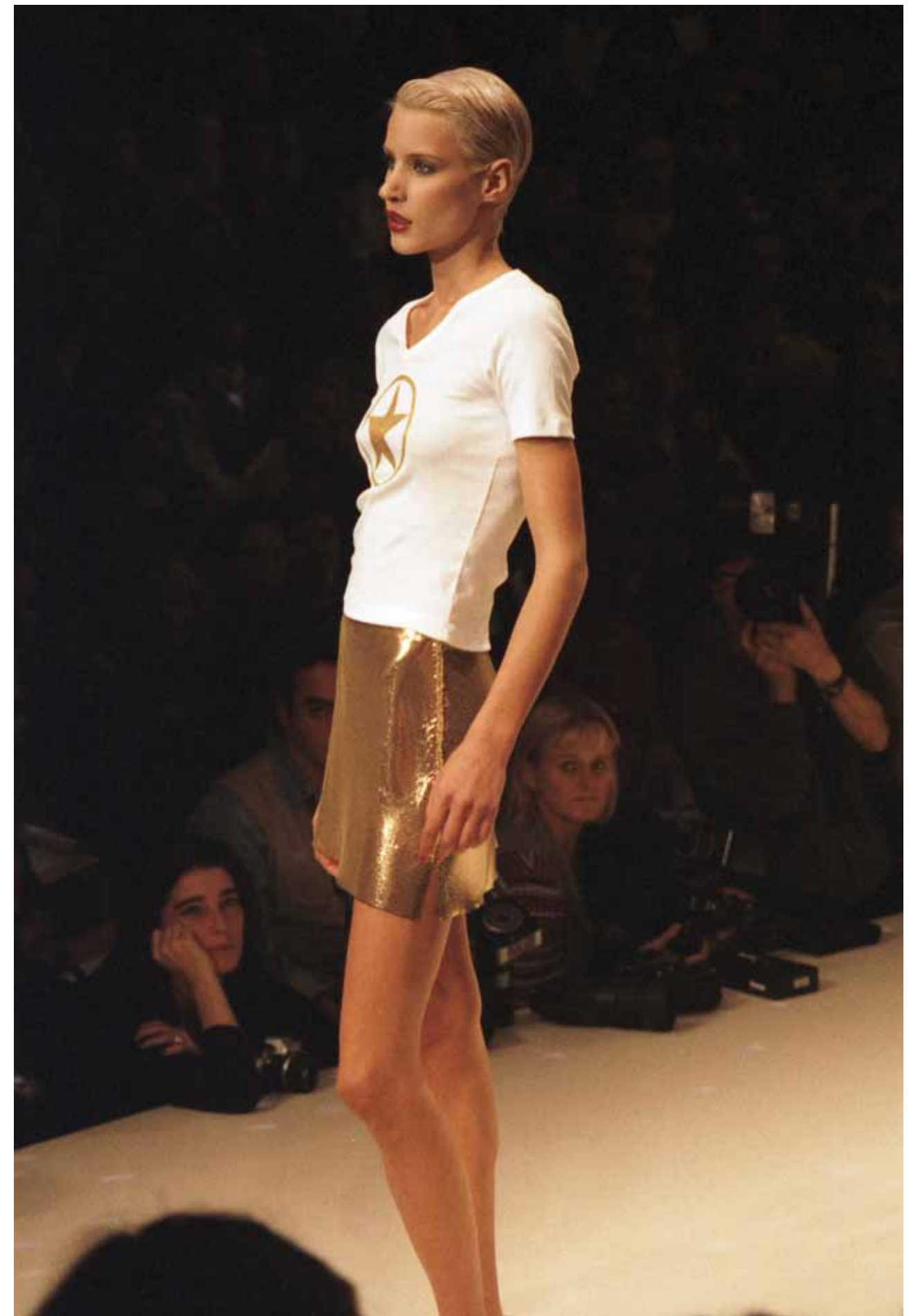
**The book you want to read again?**

“The Power of Now” by Eckhart Tolle.

**How do you imagine a perfect day?**

Everyday is a perfect day to me!

*More from Eve on: [www.djevalicious.com](http://www.djevalicious.com)*



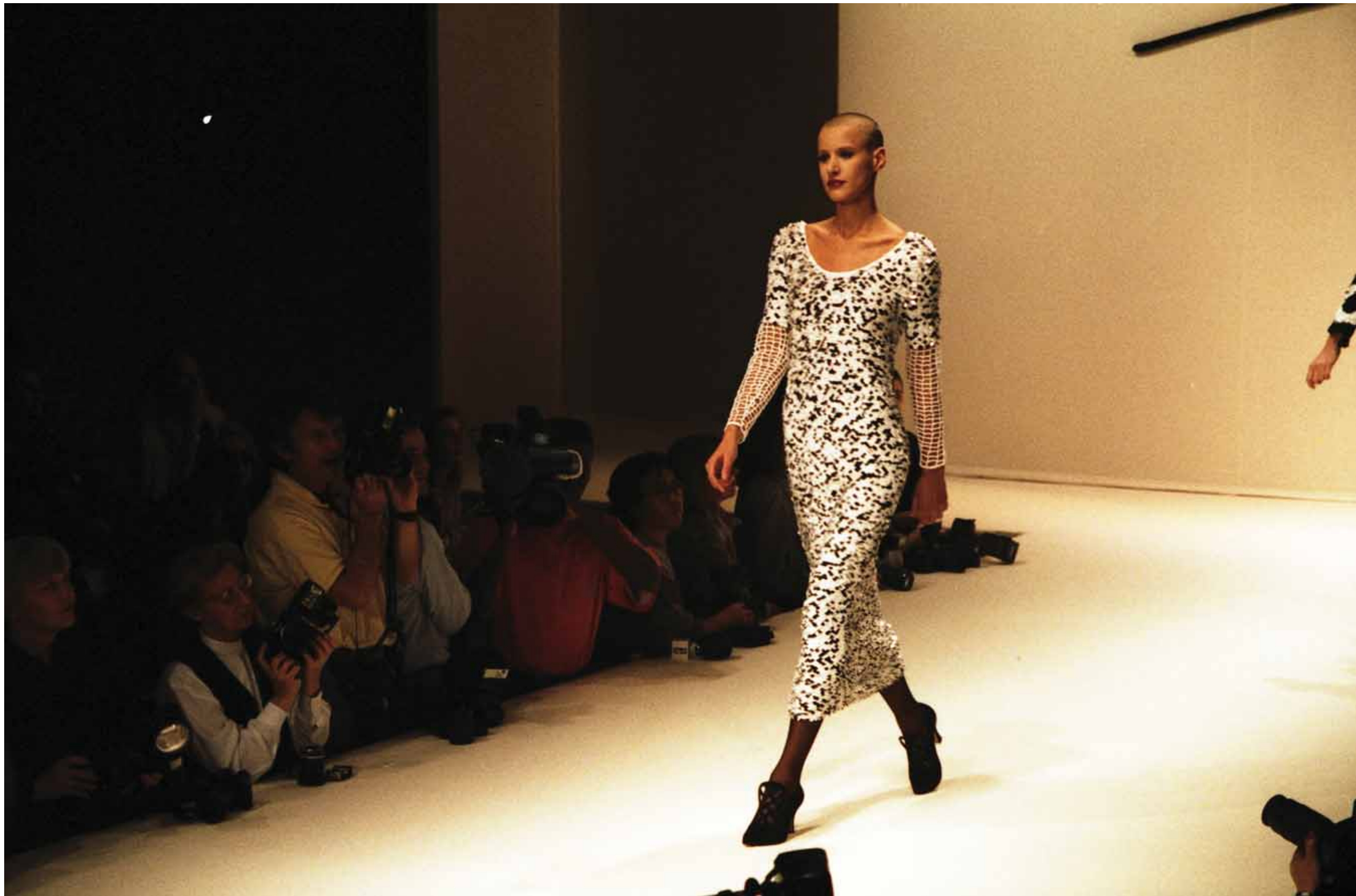
*Eve Salvail for Paco Rabanne, Paris fashion week, early 90s*





*Eve Salvail for Paco Rabanne, Paris fashion week, early 90s*





*Eve Salvail for Enrico Coveri, Paris fashion week, early 90s*



# The Penguins

*interview and images Marieta Tsenova*



*Arthur Jeffes, 2010*

# The Penguins

Sometimes between the real moment and the memories there isn't any distance. They coexist together and this turns life into a new direction unlocking forgotten doors. Arthur Jeffes is a musician with degrees in Archaeology and Anthropology. He had a tour in the UK this year with his band Penguin Café. Among the other facts there is the unique story of a son, playing the music of his father and combining it with his own new music. The Penguin Café Orchestra, founded by the great musician Simon Jeffes in the 1970s, is acclaimed for its experimental classical music mixed with prototypes of folk. Signed to Brian Eno's record label, the style of the orchestra became significant and to this day, their compositions are used in various film soundtracks and advertising campaigns. In Guardian of 12 June 2009, Arthur wrote: "This summer, I'm touring the UK, playing my dad's music alongside my own. I'm working with a new group of musicians - which means I can direct things with a temerity I would no doubt lose in the face of the original band members, whom I still very much hold in awe from when I was six years old. ...As I compose new works for the tour, I often find myself at risk of writing one of my father's pieces again. This forces me to take a different direction, and so the new things I'm writing are also guided by the Penguin music, in a sense." Perfect Day met him early in December.



# The Penguins

**Please, describe yourself in a few words.**

31 year old musician, with a band made up of strings, ukeleles and various keyboards. Slightly compulsive.

**What is the first thought that crosses your mind when you wake up?**

Probably ‘Can I go to the park yet?’ It’s the frst thing I do every day – I run my dog round Wormwood Scrubs when I’m in London or wherever I am I’ll fnd somewhere. I don’t feel like I’ve started the day until I’ve been outside. At the moment it gets light so late and I’m often up quite early – and its really cold if you go out before light so I sort of shuff e about drinking coffee until it seems reasonable to go out.

**The most important thing we don’t know about you?**

I used to be an Arctic explorer.

**Penguin Cafe is an original revival of the spirit of Penguin Cafe Orchestra. Do you remember the time when you said: I want to create a Penguin Cafe band.**

I started doing this a little over a year ago – with three musicians I went to play at a friend’s house in Italy and we played 6 pieces by my father. It was so much fun that we just kept on going. Also, in 2007 I played three concerts with my father’s old band – the original Penguin Cafe Orchestra – in London to mark 10 years since my father’s death. That was an amazing experience – the frst time I’d played this music in front of an audience... I suppose without that this would never have come up as an idea.

**Where do the new “penguins” come from?**

They’re all musicians who I’ve worked with over the past 5 or 6 years. I’ve been working as a composer and producer, doing a mixture of album work and tv/f lm/ads and these are the people that I’ve kept going back to. They’re basically my favourite music people. Touring has become as much about the people as the music for me now – a luxury I’m sure won’t last but so far it’s been very cool.

**As a child, you grew up in the house of a big musician like your father Simon Jeffes. Tell us one of your funniest childhood memories.**

I remember my dad having me help him write ‘Nothing Really Blue’ by sitting next to him and playing alternate octaves down at the bottom of the keyboard. I was probably only about 11 but that sense of the keyboard of a piano being fair game to play with has never left me. He also used to show me how to play the diff cult-sounding bits of the Penguin tunes – sometimes it was sort of an illusion, not actually that diff cult, and other times it was pretty staggering what he’d end up managing.

**And the big lesson so far?**

He kept doing what he felt all the way through – he never moderated his artistic judgment in order to make it more attractive or manageable or, in the other direction, more challenging. For me that’s the great trick with this music – to keep it un-mediated by either my expectations or those of the audience.

**PCO’s music sounds poetic and theatrical. It keeps you excited. Do you want to preserve the same feeling in the music of Penguin Cafe?**

I think as we play over time the specif cs of the pieces have been, and will

continue, changing – but the impulse behind them will ideally remain the same albeit in a new shape or form. Our concerts change in feel from venue to venue – sometimes almost every track feels like a dance tune and other times it’s all ref ective and gentle. I think that feedback between us and the audience is going to stay... I hope its going to stay.

**Are there any differences between the audiences at your concerts in the UK and abroad?**

Our modest experiences of playing abroad so far have been Galway and Milan and they were both fantastic in rather different ways. But yes, there is certainly a kind of nationally def ned character when it comes to how the crowd takes the music. I’d say that in Italy there is a passion and intent-ness which is un-self-conscious in a way that perhaps you wouldn’t fnd so much in a more staid English context... and then in Ireland I felt that people were really comfortable with the music and felt a familiarity and almost a sense of owning the music. I think this comes from the folk elements in our music which are often traceable to Celtic and specif cally Irish ideas.

**What’s coming up next?**

This year I want to do more of the same – lots of festivals and also the venue concerts... I’m really happy with the enthusiasm that people are showing. Also we’ve got a live album coming out next month for the charity Teenage Cancer Trust and then later in the year a studio album of all the new material. We’ve got tours coming up for Spain and Italy, the US and further af eld which we’re looking forward to. I’ve not been to Australia so I’m really hoping we get to go there.

**What inspires you?**

Strangely it was that I had a year which was really sad – a whole bunch of sad and tragic things happened and this was how I dealt with a lot of it. Putting these experiences into music and then playing that music to people seems not only to be cathartic but also to make the musical experience better at least for me.

**Your favourite film is?**

A tough call but if pressed I’d say ‘A Matter Of Life And Death’ by Powell and Pressburger. I can’t always get people to watch it with me but I just love the optimism of it.

**The book you want to read again?**

I’d like to read the Glass Bead Game again – my copy fell apart as I was reading it last summer and the whole experience became a bit cumbersome which I don’t think is the point with that book. Also anything by William Gibson, my teenage years were spent loving everything he wrote... I still love his books.

**How would a perfect day look like for you?**

It would involve in no particular order: running the dog; playing the piano; drinking lots of good wine; eating lots of good food. I suppose a lot of the best days this year were the ones where we played and it went well – so that as well.

*More for Penguin café at [www.penguincafe.com](http://www.penguincafe.com)  
Some of original CD covers created by iconic painter and sculptor Emily Young*



Said the Shark



photographer Maciek Surowiak, art director Marieta Tsenova, model Harried Tweed

<http://www.youtube.com/watch?v=azaVukwKMvo>





production m.a.r.a.

“... Burberry,  
Thomas Burberry.”1856

# Ivonne Thein: Thirty-Two Kilos

GALERIE VOSS, HELSINKI

Text Heini Ahokas



image by Detlev Schilke/ .theyecatcherblog.blogspot.com

The debate over size and body in the fashion industry culminated when Kate Moss revealed her life-motto to be „Nothing tastes as good as skinny feels“ after which she added „you try and remember, but it never works.“ Sayings like these stir up both the people condemning as well as the people adoring the size requirements for models. Others see it as evidence that models are not naturally skinny but have to starve in order to do their job, others are sincerely intrigued by those words and take them as a type of advice, a motto.

Talking about fashion is talking about a fiction: lavish images and shows created by specific staging and lighting, hair and make-up artists, elaborate clothing and last but not least retouching. They involve the input of numerous professionals employed to make the face, body and surroundings of the model look perfect. One is surrounded by “faked” images which however construct an illusion of reality through the celebrity status of the models and by the use of photography, a medium considered to deliver authentic images. Comments like the one mentioned above throw fashion back to the realms of reality in another way: these are real people in real circumstances with real problems.

The saying is not new to many people surfing Pro Ana -websites and blogs. These sites are made by people who suffer from eating disorders but are not ready or willing to recover. The sites give them a way to discuss and exchange their feelings but they also lead to the enhancement of their problems: the exchanging of tricks on how to get thinner, religious-like mantras and rules on not-eating and self control. This competitive weight loss is followed by a multitude of images of thin or emaciated people, which give the users their dose of “thinspiration”. These illusional images, known by the users to have been manipulated, still serve them as a representation of the goal they strive for in reality.

It was these “thinspirational” images of skinny bodies that influenced German artist Ivonne Thein to create her photographic series Thirty-Two Kilos, a critical

take on fashion, media and beauty ideals, currently shown at the Goethe-Institute in Helsinki. The exhibition consists of 12 images of extremely thin girls, dressed up in clothes which show a clear reference to fashion, in poses which are seen in fashion magazine. An exception is the gaze, the model is not looking at the viewer but is turned away, hiding behind her hair. These images are not trying to sell you anything with a locking gaze, these images are meant to question what you see in the specific image as well as in the images you are confronted with daily.

The emaciated bodies are not the result of long-lasting starvation, but of meticulous work on a computer programme. The retouched photographs create a constructed body which would hardly be living, were it alive. Still many viewers do not seem to see that these images are manipulated. One member of the audience at a discussion organized at the Goethe-Institute around the opening of the exhibition mentioned that as people live their whole lives looking at distorted images of reality, they seem to forget what reality looks like i.e. what a female body looks like. Works like Thirty-Two Kilos seem to make the viewer see reality in a clearer way. Only after seeing these images I started to take a different look at the runway-spreads of fashion magazines. One focuses on the clothes, the designer, the make-up....but wow, look at that body. Is that real?

Of course eating disorders cannot be explained away by media or fashion. These diseases have diverse individual and psychological causes related to personal history, family relations, cognitive behaviour etc. Yet one cannot deny that the social and cultural environment play a part as well. The fixation on the equation that thinness equals beauty and beauty equals success is a part of contemporary western society and does create enormous pressure on the people living in it.





*Image by Ivonne Thein's exhibition Thirty-Two Kilos*



*Image by Ivonne Thein's exhibition Thirty-Two Kilos*



# TO BE CONTINUED ....

One of the latest films on HBO «Grey Gardens» won two Golden Globes at the 2010 ceremony: Drew Barrymore for Best Performance by an Actress and for the film's producer team - Television Producer of the Year. Since the world premiere on 18 April, 2009, the film has had 13 wins and 20 nominations.



*Grey Gardens with Drew Barrymore, 2009*

Once upon a time... there was a 28-room East Hampton, NY mansion known as “Grey Gardens”. The place “so far gone that the local authorities once threatened to evict them for violating building and sanitation codes,” as the press described it. The house was designed by Joseph Greenleaf Thorpe in 1897, and purchased in 1923 by the American aristocratic family Phelan Beale and Edith Ewing Bouvier Beale. Edith was the sister of Jack Bouvier, Jackie Kennedy Onassis's father. In 1971/72 the house's living conditions were exposed by an article in the National Enquirer and a cover story in the New York Magazine after a series of inspections by the Suffolk County Health Department. The published images showed the house “infested by fleas, inhabited by numerous cats and raccoons, deprived of running water, and filled with garbage and decay”.

Documentary filmmakers Albert and David Maysles became interested in the story of Edith “Big Edie” Beale and her 56-year old daughter “Little Edie”, who had lived in this emblematic house in isolation for decades. The directors received permission to film a documentary which was released in 1975. The film was screened at the 1976 Cannes Film Festival, but was not admitted to the main competition. Big Edie died in 1977 and Little Edie sold the house in 1979 to former Washington Post editor Ben Bradlee and his wife Sally Quinn.

Little Edie died in 2002 at the age of 84, but the initial attention of the press to her private story evolved to unpredictable arte facts. Two generations of writers, journalists, directors and musicians have been drawing inspiration from the real story and the eccentric world of «big» and «little» Edie.

In 1999, the Italian Vogue published a 30-page fashion story, photographed by Steven Meisel. The images were taken with a digital camera (the first digital Vogue cover) at the original location. Little Edie was played by model Amber Valeta. Musician Rufus Wainwright wrote a song titled “Grey Gardens”, which

appeared in his 2001 album Poses.

Walter Newkirk, a longtime friend of Little Edie, released an interview he did with her during his college days. A CD of the interview titled Little Edie Live! A Visit To Grey Gardens was produced.

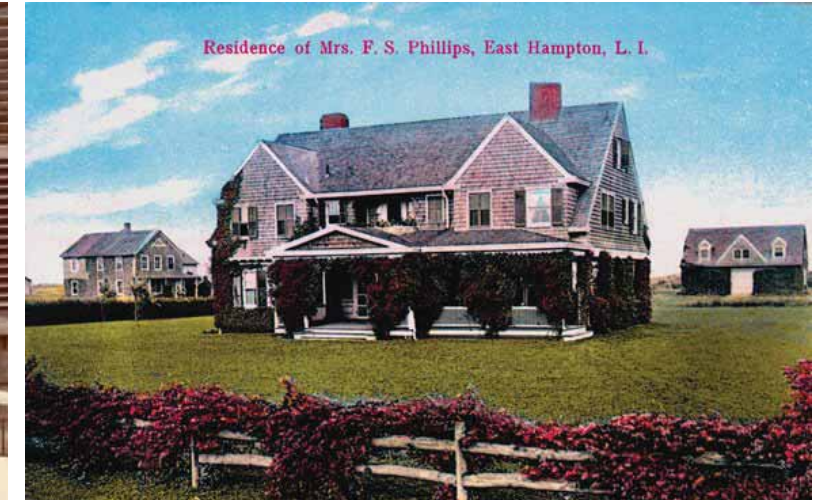
In 2006, the documentary was adapted into a full-length musical, Grey Gardens, with book by Doug Wright, music by Scott Frankel and lyrics by Michael Korie. It was the first musical on Broadway ever to be adapted from a documentary.

A Few Small Repairs by David Robson, a play loosely based on the women of Grey Gardens, premiered to good reviews in Philadelphia in March 2007; it was subsequently performed in the summer of 2009 at the annual Pick 'n' Mix Festival in Belfast, Northern Ireland by Skewiff Theatre Company. In 2008, the play Little Edie & The Marble Faun by David Lally was staged. It was written for The Metropolitan Playhouse's Annual Author Fest, Hawthornucopia. The play was inspired by the documentary and Nathaniel Hawthorne's The Marble Faun.

In the August 3, 2009 episode of the American soap opera One Life to Live, recently dumped socialites Blair Cramer and Dorian Lord imagine themselves years in the future as takeoffs of the Beales.

The popularity of the Grey Gardens story grew last year with the HBO production Grey Gardens, starring Jessica Lange and Drew Barrymore as the Edies. The movie is directed by Michael Sucsy and filmed in Toronto.

What shall we do now? Perhaps someone should bring the curtain down and close this story, or else we can all rush to the blogosphere and go on discussing the life lived by someone else.



*Big Edie and Little Edie in documentary Grey Gardens, 1976; post card with the house 1905; cover of Italian Vogue, 1999; Grey Gardens on Broadway; fashion images by Toshi Tasaki 2010; G.G. merchandising*



# KEMBRA PFAHLER

IT’S SEXY WHEN SOMEONE IS THEMSELVES

*Interview by Krasi Genova*

Kembra Pfahler is best known as the leading singer of the cult glam punk band The Voluptuous Horror of Karen Black and for her art performances. One of them included the breaking of eggs on her vulva. Pfahler also acted in low budget horror movies and soft porn flms. In Womanizer (2007), she co-curated a show that demonstrated an “evolution beyond gender” by showing works by women seeking to explode the dualism inherent to male/female opposition. Pfahler exhibited a series of photographs in which, dressed only in thigh-high lace-up boots and blue body paint, she mimes copulation with a skeleton symbolizing her recently deceased boyfriend. Conf ating horror, death, and female sexuality, Pfahler and VHOKB rock the scene. Last year Kembra presented the book Beautalism featuring some of her recent projects for 2008 Whitney Museum Biennial, a huge rock show in the Part Avenue Armory, shocking Sewn Vagina and Wall of Vagina Pieces.



**You are a famous artist. Do you think fame is a good weapon to enforce an idea?**

OH DEAR I’M NOT FAMOUS..I’M NOT A STAR. THERE’S TOO MANY STARS..IMAGINE IF THE SKY WAS FILLED WITH STARS! . IT WOULD BE ALL SILVER . TOO BRIGHT. WE ARE THE BLACK IN THE SKY. WE WANT TO BRING BACK THE NIGHT. .... COMMUNICATION IS LIKE A HAPPY DROP OF WATER THAT CAN MAKE A THIRSTY FLOWER BLOSSOM . I DON’T HAVE WEAPONS . IT’S A LUXURY TO HAVE A MODICUM OF FREEDOM AND SPARE TIME TO ENFLAME AESTHETIC AND ARTISTIC THOUGHTS. IT’S MY INTENTION TO MAKE THE LIVES OF A FEW PEOPLE MORE BEAUTIFUL AND MEANINGFUL . I DON’T KNOW IF I ACCOMPLISH THAT BUT I WANT TO.

**Being an artist is a fragile way of life. You always depend on how big is**

**your audience. Who is your perfect viewer?**

WELL...YES THIS LIFE IS TENUOUS AND FRAGILE I AGREE. I LIKE IT WHEN MY PARENTS SEE A GOOD KAREN BLACK CONCERT. THEY HAVE SACRIFICED THIER LIVES FOR THIER CHILDREN. MY BROTHERS ARE BOTH ARTISTS AS WELL. MY PARENTS WERE 60’S HIPPIES. THEY BELIEVED IN CHANGE AND HIGHER CONCIOUSNESS. ..I LIKE AN ALLAGES AUDIENCE.

**With your performances you challenge the contemporary conception of beauty. You make ironic comments on the stereotypes of “the modern world”. Where does your inspiration come from? Books, music, movies, art?**

LIKE RAINER MARIA RILKE SAID TO A YOUNG POET “WRITE ABOUT WHAT YOU KNOW” I AM JUST RESPONDING TO THE LIFE



I’VE KNOWN ..HORROR MOVIES..LOS ANGELES ,NEW YORK .. COMICS ... PUNK , METAL AND POP MUSIC..MY REFERENCES ARE NOT SPECIFICALLY ART HISTORY DRIVEN . I THINK I’D JUST LIKE TO PROVIDE ANOTHER PARADIGM OF VISIBILITY FOR ANOTHER TYPE OF FEMALE. THE ONE I’D LIKE TO BE ..TRANSFORMED ..EVOLVED..

**What do you think about the flirt with the press?**

IT’S ONLY OCCASIONALLY THAT I COME INTO CONTACT WITH THE PRESS. I DON’T OVER ANALYZE IT. OR TAKE IT TOO EARNSTLY.

**Do you think the press like you and help you proclaim your manifestos?**

I DON’T KNOW ..LIKE OR DISLIKE.. MY INTENTIONS AND MOTIVATIONS ARE NOT COVETOUS. I’M ALWAYS TRYING TO FIGURE THINGS OUT. WE ALL HAVE THE SAME IDEAS ESSENTIALLY. ANY SPARK OF INTEREST IS COMING FROM THE FACT THAT WE ARE ALL PROBABLY HAVING A SIMILAR DREAM ..

**The first thing you would like to change in the world around you?**

I DON’T KNOW ABOUT THE WHOLE WORLD ..BUT IN NYC NOW... MORE BIKE LANES..LESS CARS...INEXPENSIVE HOUSING AND HEALTHCARE...GAY MARRIAGE..

**What would you write on a white T-shirt?**

WHEN I DID A PHOTO SHOOT WITH WAYNE KRAMER FROM THE MC

5 A FEW YEARS AGO I ASKED HIM TO SIGN MY T SHIRT ..HE WROTE “THIS SHIRT CONTAINS THE MOST POWERFUL FORCE IN THE UNIVERSE”...THAT WAS MY FAVORITE T SHIRT.

**The artist you want to protect is?**

YOUNG ARTISTS WHO STILL THINK THAT DESTRUCTION IS COOL. YOUNG ARTISTS THAT HAVE DRUG PROBLEMS AND THINK THAT THEY HAVE TO BE HIGH TO CREATE. THIS IS AN OLD-FASHIONED IDEA.. .

**What makes you smile?**

BEING WITH MY BAND, MY GALLERY, MY FRIENDS..FAMILY.. INAUDIBLE SUBWAY ANNOUNCEMENTS...

**What makes a man sexy?**

EVERYONE’S DIFFERENT. MOSTLY IT’S SEXY WHEN SOMEONE IS THEMSELVES.

**And a woman?**

SAME FOR A LADY. HUMILTY IS APPEALING TO ME. AND A GOOD LISTENER. I LIKE A BIG VOCABULARY TOO. I DON’T LIKE THE WORD “AWESOME” UNLESS IT’S APPLIED TO SURF.

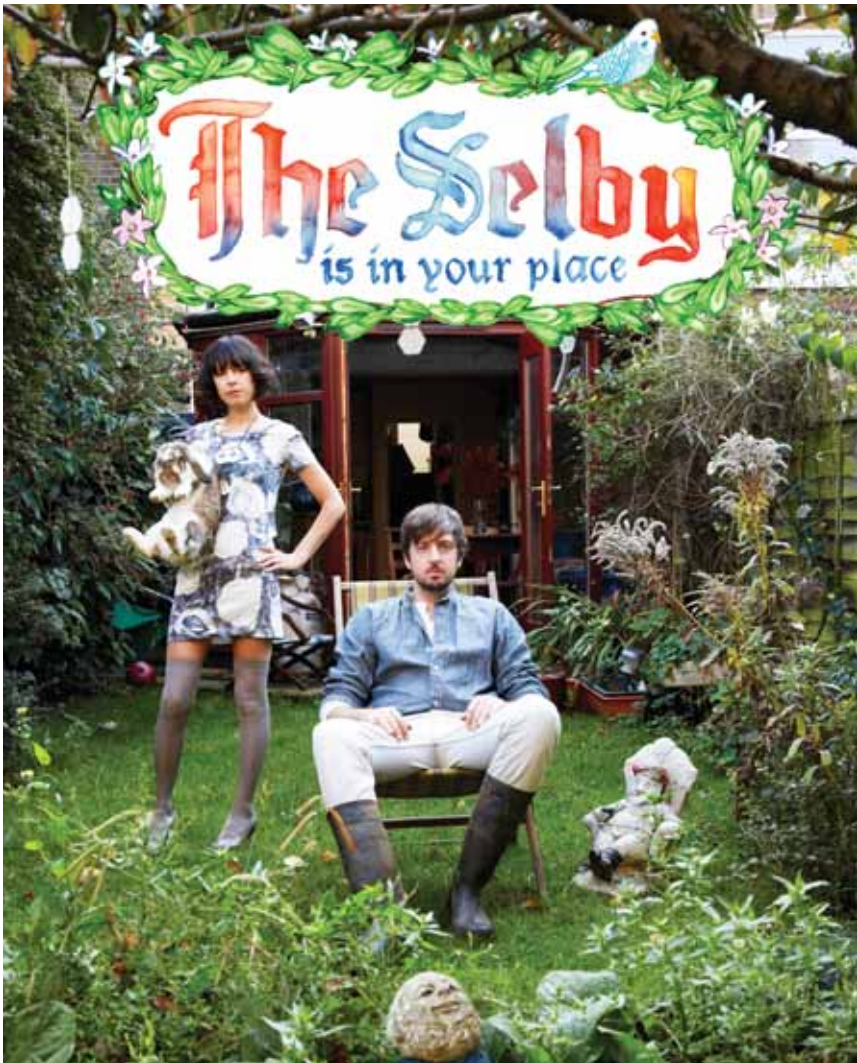


# Show me your home and I'll tell you who are you

Text William Gentle



Todd Selby

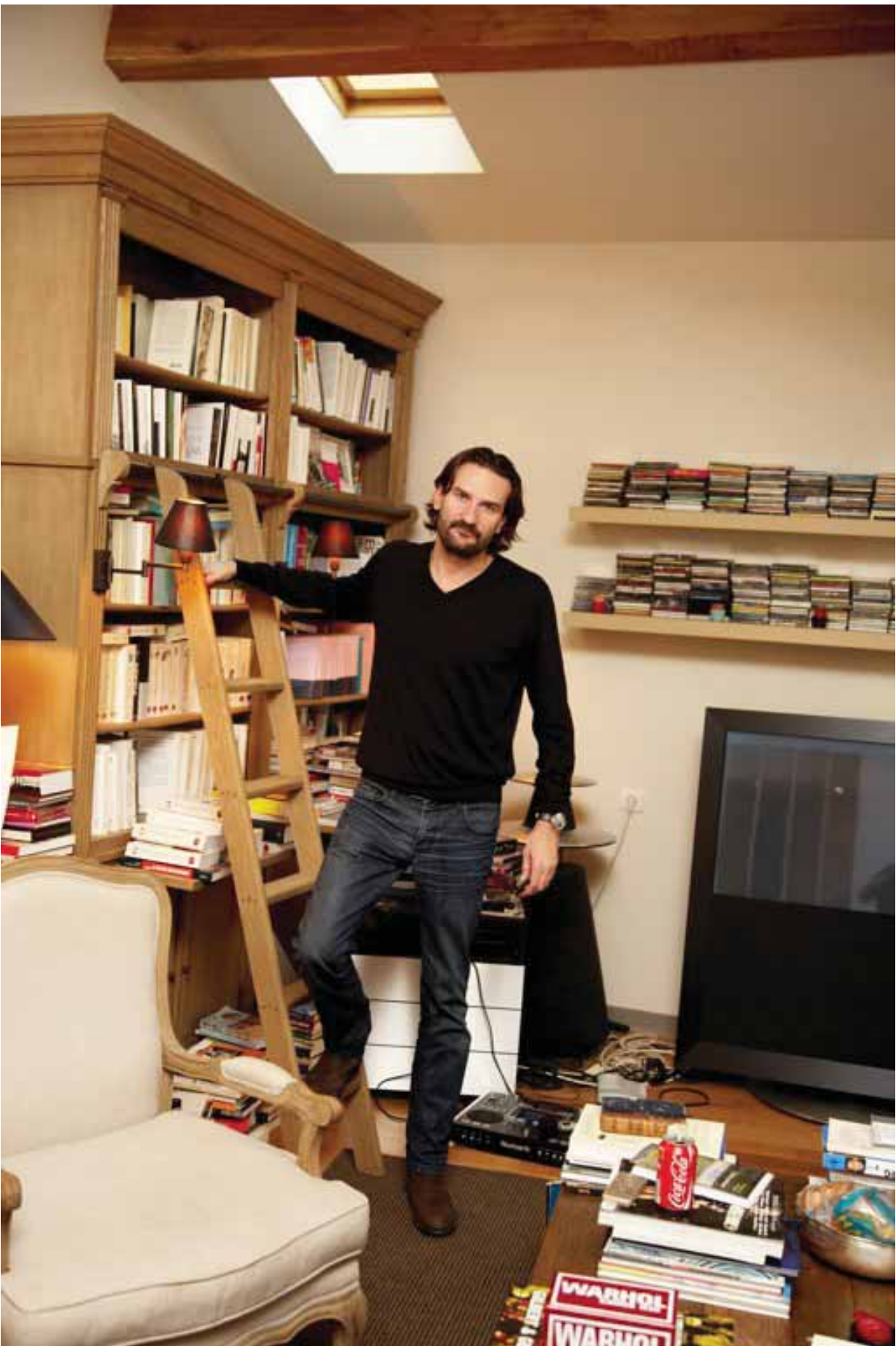


Todd Selby is an interiors, fashion and portrait photographer and painter . He is a master. He has a precisely eye as a photographer and exactly spot on details. He is a writer and his language talks with images. He narrates stories about people we know or probably we will never know. He has a talent to describe the light, the spaces, their spirits, their characters, their styles. His photographs can be regularly seen in *Vogue*, *Dazed and Confused*, *Another Magazine*, *Nylon*, *New York Magazine*, and *The Sunday Times*.

In May, 2010 the American publisher Abrams is launching a book with Todd's visual stories entitled *The Selby Is in Your Place*. The book was conceived

when Todd began taking portraits of creative people – authors, musicians, artists, designers and other cultural tastemakers – in their home environments and posting them on his website. The content includes interior images by houses of people as Faris Badwan, Helena Christensen and Karl Lagerfeld in London, New York , Los Angeles, Paris, Tokyo and Sydney. Each profile is accompanied by Selby's watercolour portraits of the subjects and their illustrated questionnaires, which reveal their answers to questions about homes, possessions and personal style.

Todd's website is [www.theselby.com](http://www.theselby.com)



Frederic Beigbeder in his house





*Kenyan and Grace house*



*Helena Christensen's house*





Max's house



NY office of Alexander Wang



## A Frenchman in New York

One of the most talented contemporary photographers Jean Francois Campos showed a private series of images in Milk gallery , New York last September. From documentary photography to high level fashion and advertising photography , the amplitudes in his career as a photographer are impressive. His private archive contains portraits of homeless children, Cuban drivers, Indian merchandisers, politicians such as Chirac, worlds fashion models. Taking pictures during and after the fall of the Berlin wall in late 1980s, he became a photo reporter for the French newspaper Libération, covering the politics and society sections for 7 years. At the same time, he was collaborating with Geo, the Fortune Magazine, New York Times, Das Magazin, El País, Der Spiegel. In the late 1990s, after his work in Rwanda, he decided to put an end to his career as a photojournalist and concentrate on the making of portraits of new faces for model agencies. In a few years, his unique talent to play with light helped him establish his own style in contemporary fashion photography . Now he makes advertising campaigns for clients such as Christian Dior, BMW , Le Bon Marché, EPSON, La comédie Française, Paraboot, the Australian Ballet.

*More at [www.435hudsonmanagement.com](http://www.435hudsonmanagement.com)*



*portrait by "Sara, Just Sara - In the Mirror of My Myths" Milk Gallery NY, 2009, photographer Jean Francois Campos*





*Space O, photographer Jean Francois Campos*





(above and right) portraits of Sarah, photographer Jean Francois Campos, "Sara, Just Sara - In the Mirror of My Myths", Milk Gallery NY, 2009







*ExpressStyle, photographer Jean Francois Campos*





image of Christian Dior advertising campaign, photographer Jean Francois Campos, 2009





# Taplow

*images M.A.R.A  
make up and hair Sarah Kate Thorne  
model Joe Lever@Storm*



navy wool trousers Paul Smith

(right) brown creased trousers Kenzo Homme, customized corset Joe Casely - Hayford







burgundy silk satin trousers Lou.Dalton, cream shirt with white collar Paul Smith, waistcoat hand made by the stylist, hand made leather home shoes from Spittafeld market

(right) navy stripe jersey deluxe shirt B Store, brown creased trousers Kenzo Homme, cream chunky scarf Paul Smith







tan cord coat and floral shirt Paul Smith, brown creased trousers Kenzo Homme

(left) flower printed cotton shirt Kenzo Homme, red velvet waistcoat Paul Smith, tweed pant Holland Esquire





navy wool trousers Paul Smith, vintage fur cape, leather/hair craft jewel made by the stylist





best before  
www.resonancefm.com

## Toma Markov

a poet



image [http://www.icantoo.eu/gg/24/Toma\\_Markov.jpg](http://www.icantoo.eu/gg/24/Toma_Markov.jpg)

<http://uk-bgtranslations.blogspot.com/2009/01/markov-wins-medal.html>

‘The first winner of the Medal of the European Academy of Poetry has been awarded to the Bulgarian poet Toma Markov. The medal is awarded once a year to a poet under the age of 40, selected by the Academy for the excellence and promise of the work. Markov was born in Bulgaria in 1972, has won the Bulgarian National Prize for Poetry and has published several collections of his work.

The medal will be presented to Toma Markov in Luxembourg at the Academy’s events on 24th and 25th April 2009, when Markov will read from his work.’

*Posted by Bill Herbert at 10:45 AM, January 13, 2009  
Go Toma! (Or, as we used to say, ‘Turn up, Toma!’)*





## A TITLE TO MARIETA'S PHOTO

I'm looking at the photo  
 With the Apollinaris bottle full  
 And the empty glass.  
 The strong grey large background  
 Prompting a hotel room.  
 Now I know, no photographer  
 Has invented the title.  
 The emptiness fills up the poem.  
 It's time, shoot.

*Toma Markov,  
 Translated by Teodora Nikolaewa  
 Image Marieta Tsenova*



## RAIN JINGLING LIKE A TRAM

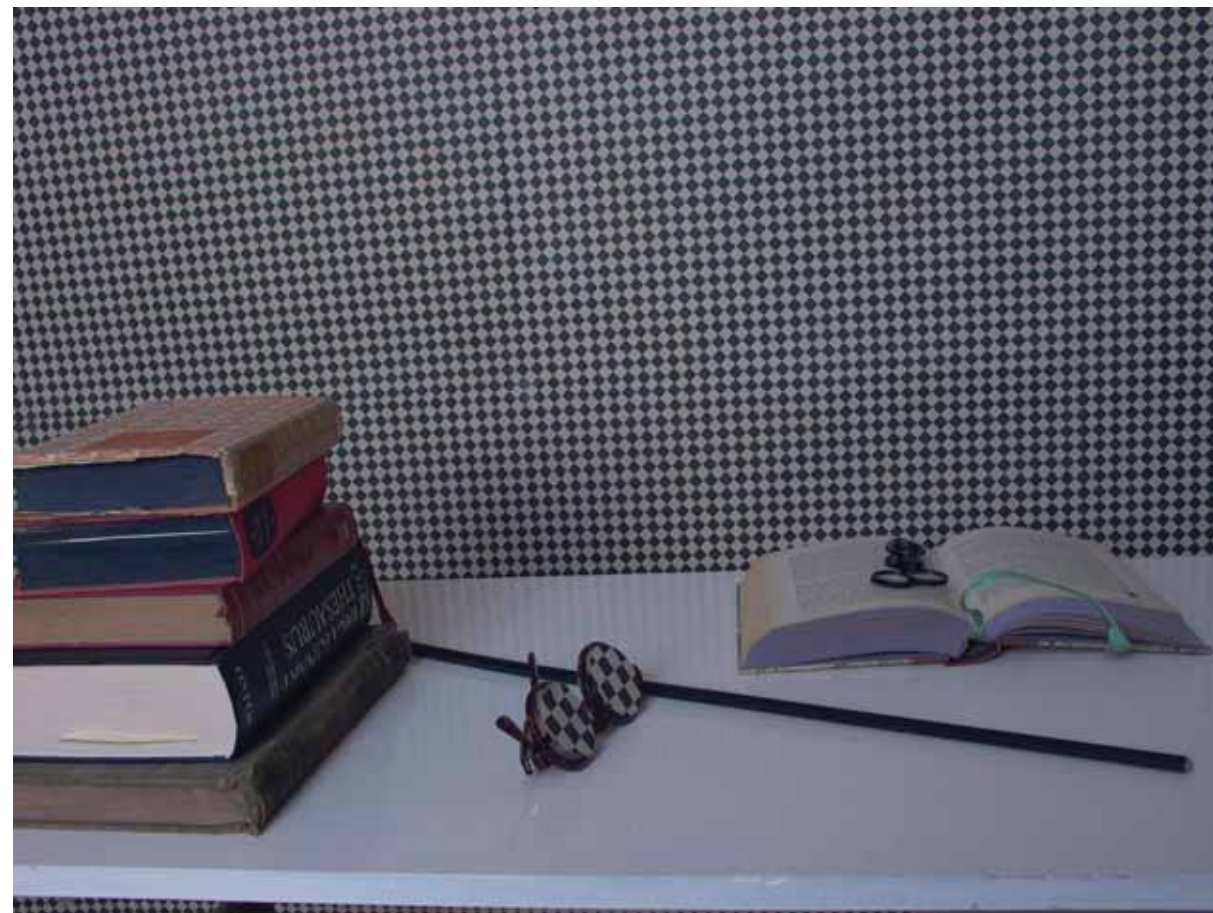
2006. May...And the distance from the roof  
 to the tram stop is a downfall.

A photographer shooting with precision wins.  
 A photographer not scared of the rain.  
 A photographer not scared of anything.  
 A photographer, now, down on the tram stop.

Loneliness for all that has remained.  
 Out of the wet frame, here, 2006, in May.

*Toma Markov,  
 Translated by Teodora Nikolaewa  
 Image Marieta Tsenova*





## THE THINGS ON A PEPITTE BACKGROUND

Without those little squared glasses  
 there is still the pepitte wall.  
 The book now's always open.  
 The book's reader's now invisible.  
 I want the things that make no puzzle.  
 I want real things below the titles.  
 Don't have to know much more than  
 What a hand can touch.

*Toma Markov,  
 Translated by Teodora Nikolaewa  
 Image Marieta Tsenova*





# simply read books



● com