

LA

THE LA FASHION MAGAZINE

SKY'S THE LIMIT

LILLY GHALIGHI & TENI PANOSIAN

DESERT DREAMS

by SIEMPRE GOLDEN

SUMMER BEAUTY

by CLAUDIA LAKE

ISSUE NO. 2 / SUMMER 2016



60999 91055 0

CURATED RETAIL

JUST ONE EYE / GENTLE MONSTER / APT BERLIN

ART & CULTURE

UNDERGROUND MUSEUM

DOWN FOR WHATEVER

KRIS KIDD

PHOTOGRAPHED BY JEAN-PIERRE VANHOEGAERDEN



WARREN•TRICOMI® | SALON

Madison Avenue, NYC | Flatiron, NYC | The Plaza Hotel, NYC | Greenwich, CT | E. Hampton, NY
212 262 8899
warrengomici.com

ARTEFACT / AND / VOYAGE



MOLLI



mollivoyage.com

SKYLTON
PARIS - LOS ANGELES



EDITOR'S NOTE

We are at a time when the days are longest and the nights are shortest. The fragrant harbinger of summer is in the air and the queen of night, jasmine, intoxicifies our pacific coast winds. We attempt to ignite positive moments amongst the changing world around us and welcome in a new source of callings.

It's summertime and the feeling is fine. The LAFM summer issue says goodbye to yesterday and celebrates innovative ideas, refreshing spaces, fresh faces, raw poets and intimate and playful art.

Enjoy!

Amy Frederick, Editor-in-Chief

Cotton
Collection 2017

PINK KARMA

Making waves this summer



CONTENTS

- | | | | |
|-----------|---|-----------|--|
| 06 | Editor's Note | 64 | Designer Profile:
Loren Cronk of Loren Jeans |
| 10 | Masthead | 68 | Designer Profile:
TJ Moon of Pulp Studio |
| 12 | KaBOOM!
Interview: Gisel Florez | 72 | Curated Retail:
Just One Eye |
| 20 | Kris Kidd:
Down For Whatever | 74 | Curated Retail:
Gentle Monster |
| 26 | L'appel Eyewear | 76 | Curated Retail:
Apartment Berlin |
| 32 | Desert Dreams
Siempre Golden | 78 | GJUSTA |
| 38 | Moving Mountains | 80 | Technology:
Richard Lai |
| 42 | The Sky's the Limit
Lilly Ghalichi & Teni Panosian | 82 | Technology:
Nick Bilton |
| 50 | Beauty: FACE IT! | 84 | Art & Culture:
The Underground Museum |
| 56 | KvossNYC - Skin Care | 88 | Art & Culture:
Peter Halasz and The Dark Arts |
| 58 | R+CO - Hair Care | 92 | Art & Culture:
Kimi Buzelli |
| 60 | Interview:
Damian Manzillo | | |
| 62 | Interview:
Tom Bridgman | | |



Single Wave Bangle and Single Wave Ring | Sterling Silver



ISSUE NO. 02

THE LA FASHION MAGAZINE Editor-in-Chief / Creative Director: Amy Frederick
WWW.THELAFASHION.COM Managing Editor: Sara Bridgman

Beauty Editor: Claudia Lake
Art Direction / Design: Amy Frederick

COVER Lilly Ghalichi and Teni Panosian photographed by Jean-Pierre Vanhoegaerden

CONTRIBUTORS Writers: Abe Ahn, Samuel Bridgman, R.Y. Kim

Photographers: Rich Begany, Nadav Benjamin, Gisel Florez,
Dane Peterson, Eslee & Kat Westerman

Makeup: Ashley K Hom, Kelly Hunt

Hair: Francisco Pinto, Gilbert Muniz

SPECIAL THANKS Joseph Cavallo, Nina Vargas, Dani Ebbert, Tina Milosavljevic,
Rachele Fainstadt, Alessandra Carpinito, Alejandra Valencia,
Holly Phelps, Suzanne Strong, Mitch Melassanos, Patrick Gonzaga

PARTNERS MOGU & ACEVOG

The LA Fashion Magazine

120 E. 8th Street Suite 405
Los Angeles, CA 90014

Chief Executive Officer: Joseph Cavallo
President: nina@thelafashion.com
Marketing: dani@thelafashion.com
Advertising: elena@thelafashion.com
Social Media: tina@thelafashion.com
E-Boutique: alessandra@thelafashion.com
Operations: mitch@thelafashion.com
Contact: info@thelafashion.com

Printed in the USA by American Web. All rights reserved.



Style in Hand

MOGU! "#!\$%&!('()!*+!.)-**-(*&! .// !01(2!3456789:!\$%&!),1;&#\$! #(",)! &-'(22&1'&! <,\$0(12! (0! +2&*=#!0,#%"(*!*>%*,?

@&! ,1&! ;"A"!;I (B1! 1&,C&1#! *&+! ,*C! B<C,\$&C! '(*\$*&\$! 01(2! #'D! 2,E(1! 0,#%"(*! %BF#! ,1(B*C! \$%&! +(1C! #\\$ 1\\$* ; ! +"\\$\& G&+! H(1 : J(*C(*!: /,1#!: 3",*:! K(IL(:! M&(B)!,*C!F,!!\$(!N&"E*;!+%&1&! \$"!,)!#\$,1\$&C? 3456! I*(+#! +%,\\$!,! ;"1)! +,*\$#! ,*C! \$%,\\$#=! &A&1L\$%";O! M(! I*(+! +&! ,1&! ;"A"!;IL(B)&A&1L\$%";!L(B)! &&C!01(2!.!\$(!P!B*C&1!(*&!/ ?

Photography by **Gisel Florez** Styling & Interview by **Sara Bridgman**

KaBOOM!



Vintage Chanel Boots

GISEL FLOREZ

Interview

by Sara Bridgman

How would you describe your background/family/training in 5 words or less?

Cuban, photorealism, dance, backyard, food

Could you describe your background/family/training in 20 words or more?

My parents are Cuban so the food was great and the conversations were always intense. My early training for life consisted of 8 years of weekend oil painting classes, three days a week of ballet/tap/jazz, and daily doses of squirrel trapping/bug and spider catching/ball throwing/and vegetable growing.

How can an object (or an idea) be much larger than it appears?

It's physics, a part of our system... Just look at the strength vs. size of Nanotubes.

You are known to play with fire, have you ever been burnt?

Just singed.

Do you ever use a stunt double?

I'd love to be a stunt double for a day.

What is the difference between person and persona?

Follow-up: what is the difference between object and idea?

I see the person as the soul within. The persona is comprised of decisions one makes to mold the way the world sees them. It's used to direct their destiny.

If you were to create a whole new persona, what would he/she be named and how would they spend their days?

You can call me Xulieta. Xavier and I are part of a band called GNF (Guns N' Florez) and we have a fishing boat/yacht... travelling from country to country, docking and meeting friends and having boat concerts nightly with the local favorites.

If you found yourself in a dark alley with Irving Penn, Edward Weston, Adam Fuss, and Sally Mann, and only one of you had a crossbow, who would survive (assuming all of the above were actually still living to begin with)? How would that scenario play out on the silver screen?

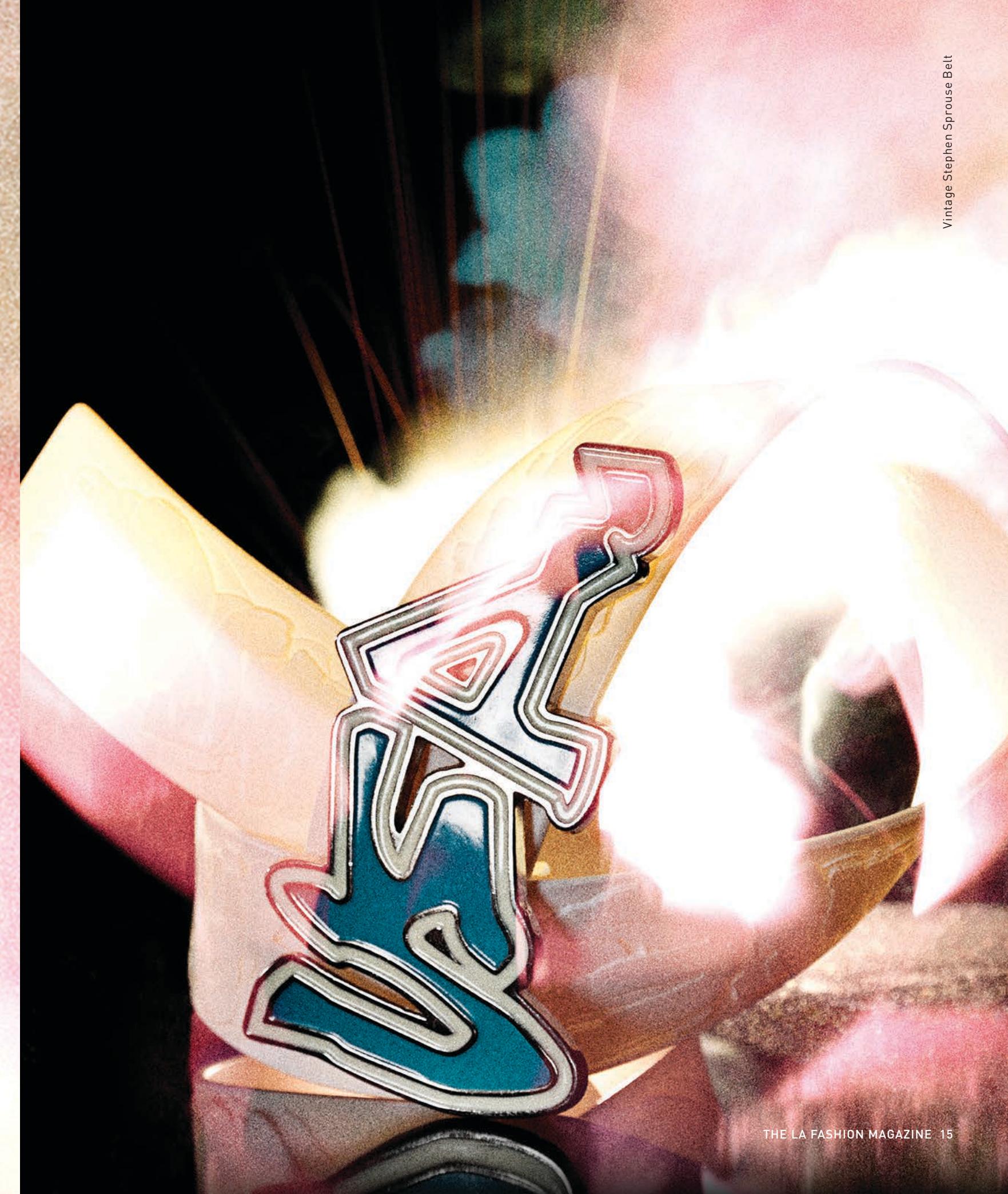
Adam Fuss – Gang of life size killer mice, Sally Mann would have a superhero belt and backpack of spray hose deadly chemicals, Edward Weston would have a crossbow as a backup, but he would also shoot out super hot flaming peppers from his mouth, and Irving Penn would shoot ice from his hands and freeze everything, especially if it smelled like food. So we were all in the alley and the rats are running, Sally shoots them with her chemicals but then they start roasting. Penn comes along to freeze all of them, but Edward shoots the peppers at him and the screen becomes all too spicy. I need to put an end to the fighting because all of a sudden an arrow is being shot my way. I catch it with my hand. Slap the floor, start crumping, and my fleet of racecars shoot through the alley and explode on impact, creating a beautiful mushroom cloud that can be seen from space.

Have you ever been stumped?

Some crosswords... So I scribble on them and make a drawing.

Describe the first time you recall seeing a picture in your head that you decided to make into a photograph.

Giant meat prints hanging from meat hooks.



Vintage Stephen Sprouse Belt

Vintage Emmanuelle Khanh Tortoise Shell Frames,
Vintage Ferrari Fold-Up Sunglasses,
Vintage Cazal Turquoise & Ivory Frames



Is photography the only medium you currently use to create images?

I've been seeing life more as a series of film clips lately.

How does your work as a commercial photographer differ from your pursuit of fine art? How does it relate?

The way they relate is that one funds the other. The techniques learned help me visualize what is possible for me to experiment with afterhours.

Last question: 100 pounds of feathers or 100 pounds of lead? Explain.

Both, 100 pounds of lead I will melt and shape into a wheelbarrow. Then I carry the feathers around and sell pillows.... You know, make 100% profits.



A photograph of a young man with dark hair and a serious expression. He is wearing a bright red short-sleeved shirt with the word "OSER" printed in large white letters across the chest. He is leaning against a light-colored wall, with his left arm resting on it and his right hand holding a lit cigarette. The background is a plain, light-colored wall.

A better
version
of me
lives
on the other side
of my mistakes.

I want
(so desperately)
to feel myself
without the
wondering.

COHERENCE

Photography by **DANE PETERSON**
Poem by **KRIS KIDD**



KRIS KIDD: DOWN FOR WHATEVER

Text by **Amy Frederick**

Pulling up to the store front of The Evil Rock N Roll Cat I walked into a mood lit room of black and red. Transported. The walls chanted with rock romanticism curated with old rock legendary portraiture by Brad Elterman coupled with racks of quality, hand-made pieces by designer and store owner, Juju Sorelli.

An observer and stranger to all I had scanned the room for an angelic face who I had later been introduced to that night by Katie Hogan of The Altar Collective, publisher of Kidd's most recent book, *Down For Whatever*.

Standing in front of me was a strikingly shy and sweet Kris Kidd. An accomplished model and face in the fashion world, he is also considered a part of the world of literary train wrecks. In my opinion Kris easily stands out as one of the best disruptions of his generation. It's not often you get to meet an articulate young twenty-something who is self-aware and carries his own heart in the palm of his hand. A dark poet and confessional essayist Kris has quite a future ahead of him.

Honest, present, emotional and raw are just a few words to describe the sex, drugs and broken souls that rattle throughout his recently released book, *Down For Whatever*. Like a cat he seems to have lived many lives and will continue to land on his feet and his words.

His previous written book, *I Can't Feel My Face*, and his current release, *Down for Whatever*, can be picked up at The Altar Collective or Marc Jacobs' Bookmarc in LA and NYC.



A close-up, low-angle photograph of a woman's face in profile, looking down. She has dark hair and is wearing dark sunglasses with blue-tinted lenses. Her lips are painted red. The background is dark and textured, possibly asphalt or concrete. The lighting is dramatic, coming from the side to highlight her features.

Photography by Eslee & Kat Westerman

L'APPEL EYEWEAR



In the age of direct to consumer brands superseding the wholesale retail business model, innovation in design and customer service are redefining themselves. Pasadena-based luxury eyewear brand L'appel is the latest to join the party, yet their craftsmanship and design is not lacking. Through an arduous process, the brand is debuting its collection with three styles of lenses utilizing fine materials such as titanium and acetate. Equally enticing is their recent Kickstarter program which offers 50% for life for its founder program in addition to a lifetime hassle free replacement. Think global, support local.





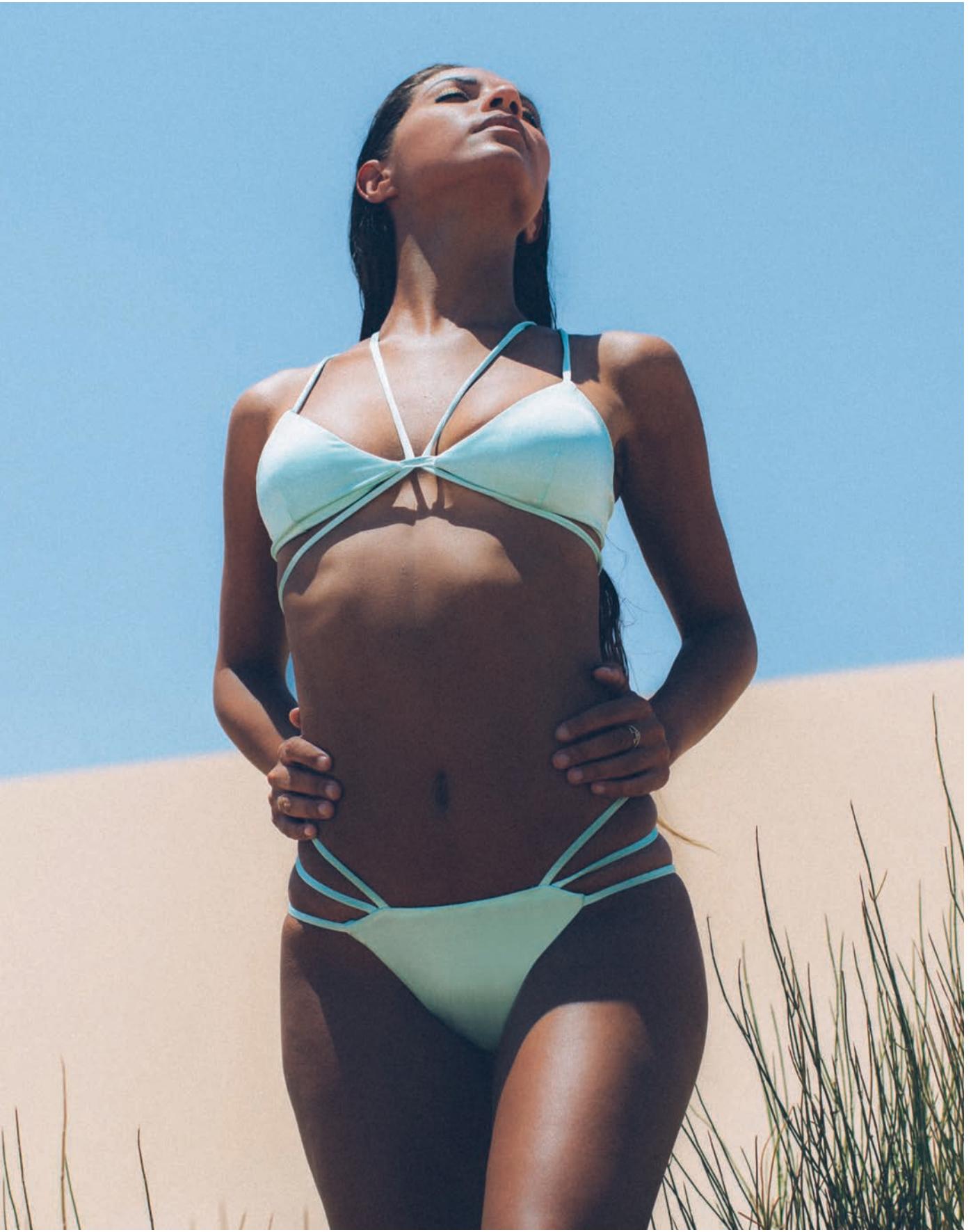
Images courtesy of **SIEMPRE GOLDEN**

DESERT DREAMS





Half Moon in Abelone by SIEMPRE GOLDEN



A woman with long dark hair is standing on a vast, light-colored sand dune under a clear blue sky. She is wearing a white bikini with thin straps. Her left arm is bent, with her hand resting against her hip, while her right arm hangs down. Her gaze is directed towards the horizon. The lighting is bright, casting soft shadows on the sand.

Blacks in Abetone by SIEMPRE GOLDEN

Photography by Nadav Benjamin

MOVING MOUNTAINS





THE SKY'S THE LIMIT

Photography by **Jean Pierre**
Styling by **Rachele Fainstadt**

As more companies and brands are choosing social media mavens to be the face of their brands, marketers are seeing a shift in who consumers look to for the latest trends, products, and life-style aspiration.

Meet glam girl, Lilly Ghalichi, and beauty influencer, Teni Panosian. Get to know the genuine side of two beauty influencers and how reach, relevance, and resonance drive measurable outcomes online.



left: Blue Wayfar top by Swim Like a Mermaid, Kaftan Cover Up, Jewelry by Charlene K
right: Deep Sea Wayfar top by Swim Like a Mermaid, Kaftan Cover Up, Jewelry by Charlene K and Pink Karma

LILLY GHALICHI



Makeup by Ashley K Hom | Hair by Francisco Pinto

Gorgeous and down to earth sums up a true Texas girl. Where in Texas did you grow up and what was life like growing up there?

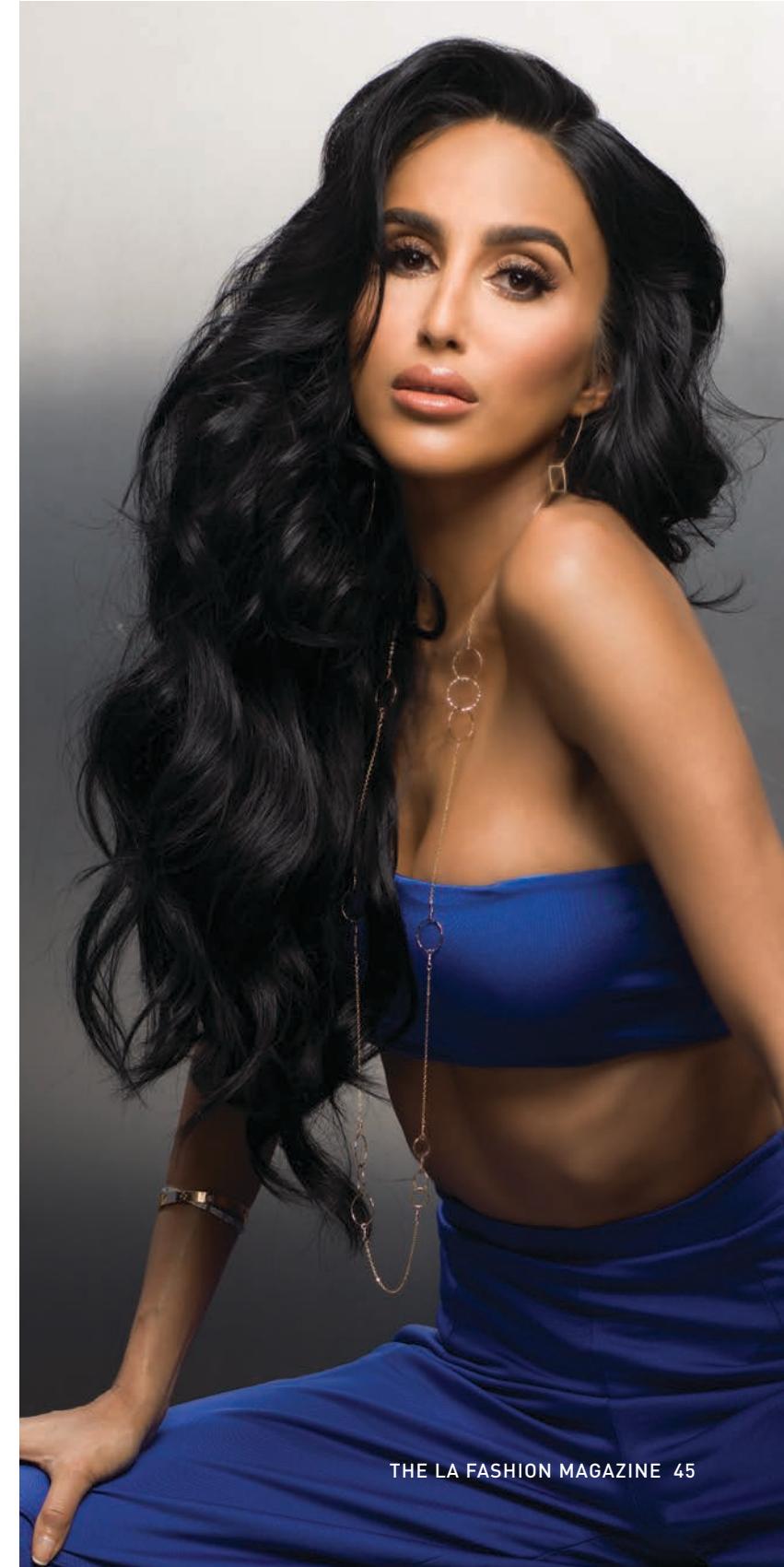
I grew up in a small town outside of Houston, Texas where life couldn't be more different from LA. Growing up in a small Texas town was awesome. I rode dirt bikes and go-carts, I went camping and fishing in fields and bayous behind my house, and I had a tree house in my own back yard that my dad built for me. It was a very modest and simple upbringing, but some of my most precious memories in life were made there.

When did you make the move to Los Angeles?

I moved to Los Angeles right after college to attend Law School, this was in 2005- I can't believe it has already been 11 years, time flies! My plan was to go back to Texas after Law School, but once you live in LA, it's so hard to go back to anywhere. LA truly is the most beautiful city in the World.

Big congrats on powering through law school. How important is education to you and can you dish out any advice to those looking to enter into the field?

For me, education is never a waste of anyone's time and it is something I am proud to have accomplished in my life. Education is so important. Not because of the prestige in obtaining degrees, but because it develops your mind and your skills in a very valuable and meaningful way. Reading, writing, problem solving - all of these things you do in school sharpen your mental skills and provide you with the tools you need to succeed in life. My advice to anyone that has the opportunity to go to school- do it! It will never be a waste of your time or money, and you will never regret it. Even if you don't use the degree per se (just as I don't use my law degree by practicing law).



With much respect we recognize and see you building your beauty empire. What inspired you to create and do you work alone or with any co-conspirators?

Beauty and fashion have always been passions of mine. From a very young age I would make my own clothes, or alter the clothes I did buy. So many things inspire me – people, places, nature. I try to always follow the vision in my head, rather than trends or opinions of others. Following your vision and your heart will always lead to passionate work - which usually leads to great work.

How did you get your ideas and concepts of Lilly Lashes and Lilly Hair into fruition?

While filming for Shahs, I began to glam more than ever, and I found myself so dissatisfied with the lashes and hair extensions on the market. I would have to wear 2-3 strips of lashes to get the ultra glam look I wanted, and 2-3 packs of hair extensions. I decided to create products that catered to glam girls like me so that they didn't have to waste so much money to get the look they desired.

What was your mission at the outset?

My mission always has been and always will be to create products that girls love at prices they can afford.

Explain to us what Ghalichi Glam means to you and how women around the world can adopt it.

Ghalichi Glam is an unapologetic state of mind. It is fabulous, and sometimes over the top. Big hair, luscious lashes, highlight and contour for the gawds, and a gorgeous gown to top it off is always fun! Ghalichi Glam simply embodies the essence of being a woman and expressing your individuality and femininity through hair, makeup and fashion.

It's a fast-paced world and we know how important it is to stop for yourself. How do you find balance between your ventures?

This is something I have struggled with throughout the years, working and working will lead to success, but does success lead to happiness? The answer is no, balance leads to happiness. I have had a hard time trying to balance working, with my social life, my love life and my family. I am only recently finding a happy medium, but it is something I work towards every day. I think the key is to remember we don't live to work; we work to live, so we have to remember to enjoy our life too, and not just work it away.

Does technology and/or social media attribute to your success? How often and how important is it for you to engage with your fans and audience?

100%, social media and my fans are why I have everything I have today, I would be nothing without the love and support of all my followers. I try to always let them know that, and to keep the content interesting and engaging for them.

What can we expect to see next from Lilly Ghalichi?

Something I've never really said before, but you can expect to see a wedding soon, and little baby Ghalichi Glams running around next – perhaps even a baby line?! Anything is possible!

TENI PANOSIAN

Makeup by Kelly Hunt | Hair by Gilbert Muniz | Wardrobe by Lime and Vine





Can you share with our readers how you came to find your voice as a professional beauty influencer?

In the beginning my focus was solely on being and sounding professional; writing in an editorial style, not using slang... And pretty quickly I found that it's not only more fun to be conversational and casual with my audience, but they enjoy it so much more! For me, it's all about finding that common ground with my readers and viewers, and discovering relatable ways that I can add value to their lives. It's almost like being a well-informed pal chatting with you.

We admire your fresh and honest approach in educating the world on cosmetics. Can you tell us more about your blog and the journey it took to create such a compelling YouTube channel?

I started my blog because I wanted to write. It is truly the best outlet for reaching people in a meaningful way and satisfying my need to write. About a year and a half after I started my blog, I dipped my toes into making videos. It was challenging at first, just learning how to operate the camera, what lighting to use, which software to edit with... But once I got used to the production process (I'd say it took a solid year to really get the hang of it) I became obsessed! It became my version of filmmaking. Many times I would have a vision that was so incredible, but I didn't have the experience to make it happen. Now that I'm leaps and bounds more knowledgeable when it comes to production, I'm able to bring those visions to life. And it doesn't stop at cosmetics, either. In fact, my most compelling videos aren't even my makeup videos! I love to make travel videos, either documenting my trip to locations around the world or sharing my style while I travel.

Technology has played such an integral role in the world. The beauty industry is certainly no exception. What is your relationship with technology and beauty? How has it impacted your life and how often do you use it?

I think the best way I tie technology and beauty together is just sharing what I'm wearing, whether clothing or makeup, with the people who follow me on various platforms. It's instant: If I'm on Snapchat, all of a sudden I get several snaps and tweets asking what sunglasses I'm wearing. So I spend much of my

time using that specific technology to share, in real time, what's happening in my life and what I'm using or wearing. It's obviously not the most natural process to document your daily makeup look or outfit, or even what smoothie you're drinking, but that's what helps me connect with people.

You have various film credits under your belt. Who are some folks that have inspired you throughout your career? Any plans on pursuing more on screen acting in films?

I am itching to get back into acting!! I can't complain... The last two years I've experienced tremendous growth in the digital space. So much so that I've had to take a little break from acting strictly due to scheduling conflicts. But I'm slowly plotting my return! I'm trying to find a nice balance where I can enjoy doing both acting and YouTube, which I'm looking forward to. As far as inspiration goes, there are elements of so many actors that I admire... To name a few, Julianna Margulies, Bryan Cranston, Christian Bale, Regina King, Natalie Portman, among others.

What do you love most about makeup?

What I love most about makeup is that I can tailor any sequence of products to my specific taste and preference. I personally love a minimalist look, almost as if I'm not wearing makeup at all. I love that I can mix different textures and formulas to come up with exactly the look I want.

What are your thoughts on natural vs. synthetic cosmetics?

For me, personally, I only wear makeup once or twice a week, so while I'm still learning about more natural brands, it's not at the top of my list to throw out all of my makeup and exclusively use natural brands. It's a gradual process that, as I said, I'm learning about and am fascinated by. Eventually I'd love to use strictly natural makeup but in all honestly, it's a tough transition to make given my line of work.

What products do you think should be a staple item in every woman's purse?

A rollerball perfume to refresh throughout the day, a good lip balm because, let's face it, there's nothing more annoying than chapped lips and no access to a lip moisturizer! Definitely some mints or gum, and a portable phone charger.

How would you describe your signature look and what is it about your style that sets you apart from other beauty influencers?

My signature look has been what it is since day one, ha! I get that most people in my position try out different trends for the sake of sharing new styles with their audiences, but what feels most authentic to me is creating makeup look in my own way: Natural and minimalist. When it comes to my beauty routine, I'm about as lazy as they come. And I actually feel my best with less on; less makeup, less jewelry or accessories, less fuss in general. My nails are never done and extensions make my head hurt... So I don't bother with eccentric looks, I keep it cool and casual.

What is the most important beauty advice you can give to women?

Be who you are and be proud of it. If you like to go out with just sunblock and lip balm, be proud of that. If you feel your best getting dressed up and made up every day, be proud of that. Don't try to conform to something else you might think is the right thing to do with your beauty routine and your look. And if you feel your best experimenting with different looks every day, you do that!! The point is that your beauty routine is yours, nobody else's.

With your knowledge and education on cosmetics is there possibility of a future cosmetics line by Teni Panosian?

Hmm..... Stay tuned. ;)

Photography by Rich Begany | Beauty Editor Claudia Lake

FACE IT!

- Lyndsey -

Eyes: Makeup Forever artist shadow in Iridescent and
Makeup Forever Aqua XL Matte pastel pencil in purple.
Hair: Prive' Texturizing spray

Photography by Rich Begany at WIB | Beauty Editor Claudia Lake at Contact NYC Hair by Jordan Sparkes at Prive' Salon

- Claire -

Peach, apricots and orange tones are all so suitable for summer.
A sun kissed look using Troy Surratt Prismatique in Style Eyes on the cheek
Nars dual-intensity blush on the lip Cle de peau Beaute' lip gloss N10
Hair: Prive' Hairspray



- Lily -

The monochrome look eyes cheek and lip Josie Maran's Argan oil color stick in Red. For lighter skin tones I love the Rosie stick.

Hair: Prive' Vanishing oil



- Kaylin -

The daytime smokey eye:
Tarte lights, camera, lashes inner rim brightener pencil.

eyeshadows Urban Decay Naked 2 palette

Hair: Prive' Hairspray



- Claire -

Cute and light purples add glitz and can go from day to night easy.
To elevate this look for evening just pop a black liner on the inside and voila
Night time vibes. On the eyes Troy Surratt in Glamour eyes on the cheek
on the lip Yves Saint Laurent Beauty Volume tint Oil 8



- Kaylin -

Who says you can't wear blue eyeliner? Here's a cute way to add some fun blues.
Givechy's magic khol liner pencil in black, and blue eyeliner pencil on the
inner corner by Urban Decay Glide on eye pencil in Abyss
Hair: Prive' hairspray

KvossNYC – Skin Care

by Claudia Lake

"The products I've created are the result of hundreds of hours of trial and error in my own small kitchen in New York City. Skincare has always been a high priority for me, and after years of confusion and delusion over the current skincare market, I wanted to create something simple, basic, and - most importantly - organic. I was so overwhelmingly pleased with the final results, I felt compelled to share. I hope you LOVE them as much as I do!"

- Kristin Voss, Creator and Owner



This wonderful skin care line is 100% Natural, Vegan and Organic. It features ingredients like coconut oil, Shea butter, mango butter and almond oil. I love the simplicity of the ingredients. all clearly marked on each jar of magic potion.

My top picks for that perfect summery skin glow are The Body Scrub made with demerara sugar, coconut oil, coconut flakes and almond oil. It smells like the tropics and leaves the skin smooth and supple. Eliminating that flakey winter skin. I use it before shaving for a super close smooth shave. What I loved the most is that my legs and tub didn't feel greasy at all afterwards.

Followed by The Body Lotion made with shea butter, argan oil and raw cacao butter. This lotion is so luxurious and it's designed to eliminate cellulite and stretch marks. There's also several versions of the body lotion. I love the Magik Potion. But if your skin is still in winter mode The Damage Repair or The Ultimate Hydrator are an amazing choice too. There's also an anti-aging formula that is made of avocado oil, grape seed and shea butter. I love them all!

Next on my list of must haves for the summer is The Bronzing Potion, made from jojoba oil and primrose oil gives the skin a lovely summery glow. Without the harshness of the sun. It also contains ferulic acid (a plant based antioxidant, derived from fennel, artichokes, and cherries, that enhance properties of other vitamins such as retinol (Vitamin A), for healthy skin and sun damage protection. It's great to enjoy the outdoors but why burn when you can wear bronzer. This adds the sun-kissed glow we all love without one iota of sun exposure. And it works on all skin tones. Win win :)

This line is simply a flawless, all natural, green line that I highly recommend. The purity of it makes it safe for the entire family. Skip the harsh chemicals! you have amazing alternatives like this line. I love it and I am sure you will too.



Images courtesy of KvossNYC

R+CO – Hair Care

by Claudia Lake

Summer can be brutal on our delicate strands. The Sun, the beach and chlorinated pool water can strip the hair of its natural oils. Thankfully there's brands like R + Co.

You can't go wrong with a line that is backed by Hair gurus like Garren, Thom Priano and Howard McLaren. Between such hair powerhouses the line has taken shape and has fast become one of my go to brands.

I have dry curly hair, which as most of you curly haired girls can attest to, it's always a huge challenge to keep the curls bouncy, healthy and shiny. I get all of that and more with this brand.

First, the products themselves are cruelty free, gluten free, paraben free. They contain no sulfates, mineral oils or petrolatum. Win win win.

I've compiled a list of my favorites for pretty summer into fall hair. These are the products I recommend for all hair types:



The Clarifying shampoo and restorative gel conditioner – these two items will give your hair that clean yet restored feeling. Some of the ingredients and benefits of the shampoo formula are Rosemary Leaf extract (removes unwanted build up), tea tree oil (removes excess product build up and minerals) and witch hazel (it purifies the scalp).

The conditioner features coconut oil (gives the hair strength and conditioning), sweet almond oil (helps the hair become shinier and stronger), moringa seed oil and vitamin E.

For styling I just love their new product called Pinstripe. Pinstripe is an intense detangling conditioner. It's lightweight, adds shine and hydrates. Best of all it's suitable for all hair types.

Then there's my personal new favorite, Twister!! Thom Priano himself while at a shoot in Jamaica introduced me to this product. The heat, hot sun, island humidity left my curls looking blah. Yikes!! But a dollop of this magic curl primer and my curls were not just controlled, but they were soft and manageable. No crunchy curls here. Nothing worse than crunchy curls.

The line is versatile enough for all hair types and their number one seller is named Death Valley, it's a dry shampoo that I myself use on set quite a lot. Check out R and Co and the artist behind the brand.

It will soon become one of your favorites too. I promise...



Images courtesy of R+Co

DAMIAN MONZILLO

Interview by **Claudia Lake**

First of all, thanks so much for taking the time to talk to us. Please tell us a little bit about yourself.

It's my pleasure. I'm excited to be a part of this. I grew up in and around NYC, moved to Cali, spent about 15 years in San Francisco and Los Angeles where I started doing hair and logically ended up in the Editorial world. I consider myself an artist with many different mediums, one of those is hair. Doing hair actually began by going to Art school in NYC. I worked in mixed medium, which is what I consider when doing hair. My creative education is extremely important to me. I remember going museums with my mom and sister as a kid. When I travel I always look for museums to check out as well. My training began by taking drawing classes locally then to Wagner College as an Art Major, SVA, Vidal Sassoon, Alexander De Paris and tons of classes as well as being mindful of the who's and what's in my surroundings. My family has always inspired me. My father was an athlete and a singer whose band opened up for the Isley Brothers when Jimi Hendrix was a sideman. My mother is incredibly creative and studied acting with Lee Strasberg. Our southern Italian heritage has definitely influenced me a lot too. My sister is the head of the costume department at the Arden Theater in Philadelphia. So, my sister and I come by our professions honestly.

How long have you been a hairstylist?

I've been a hairstylist going on a very enriching 25 years.

That's a long time! Impressive. So what are your biggest influences? Art, music? Other hairstylists?

My biggest influences come from so many different avenues. I feel that anything I do informs my hairdressing. MUSIC!! I always have to have music on when I create. So much so that I have a specific playlist that I use for my most creative work the band " My Bloody Valentine" is definitely the core of it. I'd say my top 5 would be Miles Davis (Kind of Blue for sure), Iggy Pop, Radiohead, Mozart and The Clash. Art too! Painting and sculpture, Dali,

Klimt, Picasso, Art Nouveau & Art Deco, the Austrian Secession, Dada and Surrealist movements, Man Ray, Marcel Duchamp, Egon Schiele, Michelangelo, DaVinci and Jackson Pollock to name a few. I'm always interested in seeing what other hairdressers have done. Some of my favorites are Alexander of Paris, Orlando Pita, Sidney Guilaroff & Odile Gilbert, Julien D'ys and Dennis Lanni. Styling hair is as important to me as styling something that isn't hair to make it look like hair. I Love being in the natural world, the movement of branches, the grain of wood have been important to me. Contrasting that is the energy & pace of NYC, which I've always drawn on. I've also designed cycling suits and my clothing & accessories line, Tattoos and Eyeliner Tattoosandeyeliner.com. Being involved in fashion and being as curious to try things as



I am, it was a give in that I'd want to spread my wings. It's really fun and edifying to have more than one creative outlet. My favorite part is working with the scarves! I shot them with my friend JC Dhien to glorious effect.

We were speaking of summer trends last time we worked together, what is your favorite hair summer trend and why?

I take trends in stride with everything else I see and make it my own. I really love using a gelee when the hair is damp to sculpt a cool shape. Whether it's a deep side part, pin curls or pinned up to look short this will transform any shape you have into a sleek modern very summery shape and will give it great shine and definition that you can have all day. I also like creating a wispy texture that float in the wind. A good way too create that is by braiding your hair pretty cleanly before you go to bed and then take them out when you're getting ready. Spread your fingers out wide (a wide tooth comb is also acceptable) and rake your fingers through. You might need to put a little light crème in to give it some definition.

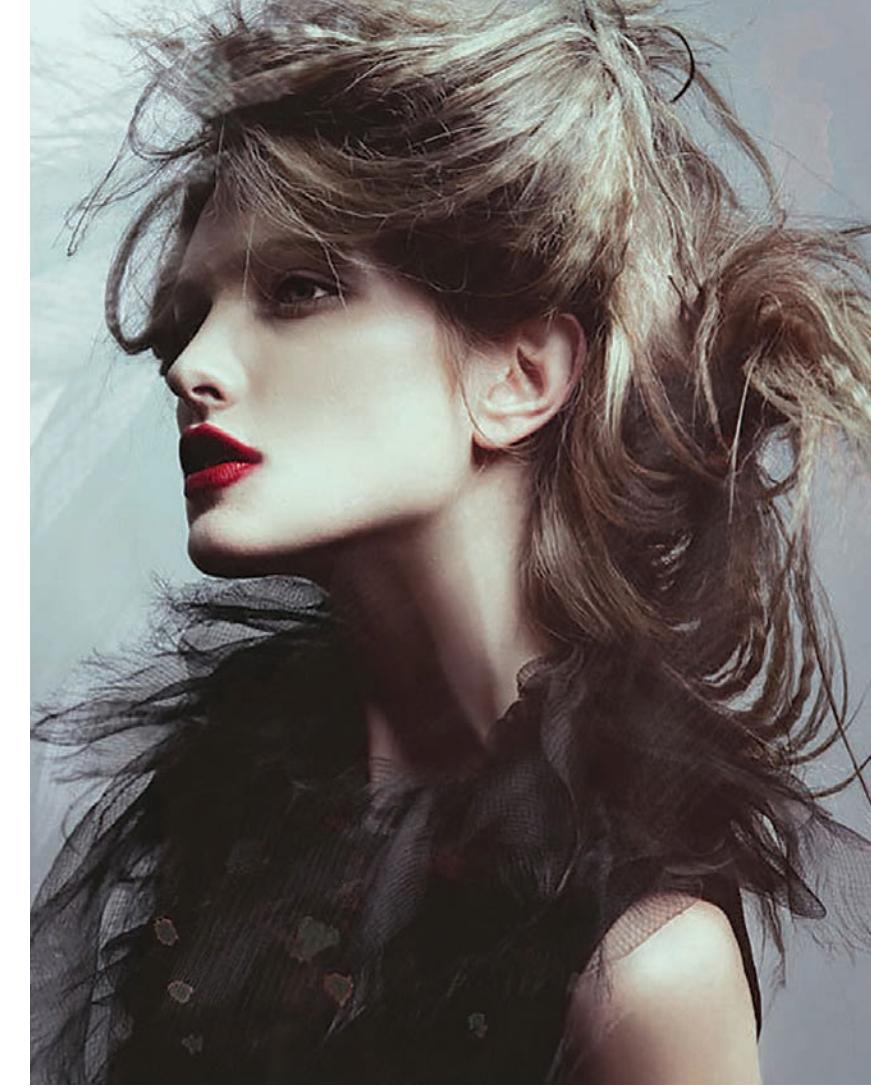
Tell me about your collaboration with the hair brand Ecru?

Wow, I'm so happy to have the position of Global Creative Director at Ecru New York. I've worked with other lines but I feel like there's a great partnership here. This happens to coincide with booking my first Vogue Cover and shoot. Working with Ecru has been about supporting the line through my work, growing their social media presence and deepening their connection with hairdressers all over the world. I helped cast and shot the Curl Perfect Campaign, which will release the beginning of next year. Ecru has been supporting me through their connections globally and helping me get back into teaching. I've also just shot a video on how to using Silk Texturizing Balm. What a year it's been... Can't wait to see what the second year brings.

Favorite products from the line and any tips on how to use them?

Some of my favorites are:

Volumizing Silk Mist - Spraying in my hands and then raking it through dry mid shaft & ends brings about such a beautiful and shiny definition. Particularly good for fine hair.



Images courtesy of Damian Monzillo

Silk Texturizing Balm - Is excellent for wet or dry Men's grooming or short haircuts to give a smooth or textured satin finish, I also use it for piecing out or smoothing undo's. It's strong but not hard.

Acacia Protein BB Cream - Perfect for the braided summer look I spoke of before. I use it as well for adding shape to second day bedhead or a couple of dabs when you have wind blown hair

Sunlight Styling Spray - This is the product I'd use to set the braids that I talked about before in the trends. Great to use on the hair before you use any heated tools. I know a lot of people always have a mini can in their purse.



Image courtesy of Tom Bridgman

TOM BRIDGMAN

Interview by Sara McCormack

Thomas Bridgman is a Stand-Up Comedian, Internet Radio Show Host and former member of the electro clash band The Fitness. His current offering is the inexplicable Bubblegum Garbage Party, a hybrid live comedy show, improv, standup, talk show, dance party. Here are some nonsensical questions posed to Thomas. For a truly unforgettable dose of comedy and mayhem you can catch Tom live on the first and third Saturday of every month at 4:30 PM. Pianofight 144 Taylor St. SF, CA. Or you can listen to the archived shows at mutinyradio.fm.

\$10 door, \$7 advance tickets at eventbrite.com

Have you ever suffered from a recurring nightmare and if so what was it?

So I have had a recurring nightmare, which was based off of George A. Romero's 1978 Dawn of The Dead. It seems to have started around my tween years and has really haunted me. The thought that all a zombie had to do was scratch or bite me really cast a spell on my subconscious. Later when I got a little bit older it became about trying to get away from them but then I would always have to go back to help somebody that I loved or my dog. That is probably why I named him Zombie Killer.

What has been your favorite age to be and why?

I don't think I have ever been happy at any age.

Never? You have never had a momentary feeling of bliss?

There has never been a point at which I thought things were better than they are right now. But I'm also super unhappy at the age that I am now. It's always been shit. But I do prefer to live in the now. Now is better than any other time I can think of. I hate thinking of tomorrow or yesterday.

We have this cat piano; can you please play Mary Had a Little Lamb for me?

Absolutely. Meow. Meow. Meow Meow Meow. Meow. Meow. Meow Meow

What cheers you up?

Booze. Booze and drugs. Drugs to a lesser extent as they tend to make me feel worse over time. But still, booze and drugs are my answer. Definitely. Drugs and booze. Great combo!

LOREN CRONK

Photography by **Mark Owens** Interview by **Sara Bridgman**

Hi Loren, how and when did you decide that you wanted to be a fashion designer?

I'm not sure if it falls under fashion design but I started in the snowboard outerwear market. Back in 1992, my college days I couldn't afford snowboard clothes so went to the fabric store and bought some heavyweight nylon pack cloth and a pajama bottoms pattern. Back in the early 90's everything was oversized so I bought a huge pattern. And that was my unintentional decision to enter into the clothing market.

We both grew up in Arizona, so we both know how lonely of a place the desert can be, and equally uninspiring and inspiring. Although, it is a great motivator to get the hell out... When did you move away and what made you move there?

I loved growing up in Arizona, I think more and more as I look back on it. In middle school I got around town on a 3-wheeler, packing a .22 rifle and hunted rabbits and birds. I'm not down with shooting animals anymore or really much after middle school but it was a lot of fun cruising out to the river bottom on an ATV getting chased by cops and causing trouble. The one thing I didn't like was the heat and being into snowboarding, I bounced right after high school to go to college in Utah, that's where I started my outerwear line.

My path also compelled me to move to San Francisco in the late 90's. About the same time that you worked for Levi Strauss Co. Can you tell us a little bit about your life there and how and when you decided to become your own denim designer?

I was still in Utah at the time working on a street wear brand and struggling to make it work financially. My brother worked at an advertising firm in San Francisco and told me about a men's denim design position at Levi Strauss. The timing was right, as they were looking to hire smaller, independent designers who had design experience. Long story short I applied and got the job, starting as the men's Silver Tab designer and after one season they moved me into the men's denim designer position for Red Tab men's denim. So my life quickly changed to all things denim... I loved it!

You've worked for many big designers, such as Levi Strauss and Ralph Lauren. Which one gave you more inspiration?

Hands down Levi, it was the most inspiring but also the most challenging. They have so much potential, the history they have runs deep, they have done everything, really anything you can think of they've done it. From a winter Ski line in the 70's to an old farmers line that had vegetables on the back pocket tab. I've been able to find a few pairs over the years... I have some with carrots on the back tab, everything I learned about denim I learned from my job at Levi Strauss.

All of your denim collections – Loren, BLKSMTH, and Soldier and Brave are of the utmost environmentally conscious and the craftsmanship is equally impressive. How have you been able to keep up the craftsmanship and consciousness over the years?





It's just my aesthetic, so it's not something I really have to think deeply about. I just do what sense for my brand and just works itself out. BLKSMTH is my baby right now, it's sourced using only Cone Mills White oak denim and made in the U.S., it's been around since 2010 and just now starting to gain traction. We haven't focused on the U.S. market too much but I sell BLKSMTH at my store in Brooklyn and some Japanese accounts. We have plans to open another store in Los Angeles 2017, so excited about that and will sell BLKSMTH there too.

My favorite is the custom denim and repairs that your Brooklyn shop offers to their customers. Can you tell us about the process from start to completion?

We make jeans in our store, but don't offer these for wholesale; they're only available at the store and under my Loren name. We're the only jean that's certified Made in Brooklyn. A lot of jean companies throw around terms like Made in USA without actually understanding the legal standard, but we really take those claims seriously. Repairs grew out of a desire to explore how eco-conscious we could become. Growing cotton uses a lot of water; denim washes create toxic runoff. We have tried fabrics, who have a certain percent of recycled plastic content and/or things like that, but it wasn't really impactful. The repair side wasn't part of the initial plan, but as word got around about the custom process, it became a natural expansion of what we could offer. We have the right thread, machines, trims, rivets, etc. Taking a broken product and giving it a new life really inspires our team and also gets our customers to collaborate on the best approach.

When I represented Lips Jeans in 2006 after closing Ghostown Boutique in Brooklyn, NYC both Daniel Donahue and you were striving to create something

unique. It looks to me that you have done just that, very successfully. Do you think that living and working in New York is what has inspired your designs or do you think at this point you could do it from anywhere?

Lips was such a good brand, I miss it and I know Dan misses it too. Just today, Jonathan Leger posted a picture on his Instagram. I think we were just too early with that one, and also under financed as well. But funny enough, 10 years later it seems so right for something like that... Lips was a good one. New York is an inspiring place for sure... the energy is all around us here... but at the core I'm a denim designer, inspired by all things denim. I tend to grab onto the olden days, the history and I think that's what inspires me the most.

What are your most recent plans and where can we anticipate seeing Loren denim most prominent?

Next stop L.A.!! Can't wait.

What inspired you to name the current BLKSMTH collection after your Great Grandfather III?

My 3rd Great grandfather was a Black Smith and my goal was to create a brand that could've been around for the last 100 years and that's what I've done with BLKSMTH, it's a brand build here in the U.S. sourcing materials from the U.S., BLKSMTH represents hard work and hand craftsmanship. It means a lot to me to keep it this way.

PULP STUDIO

Interview with **TJ Moon**
Text by **R.Y. Kim**



Fashion has become the great identifier as our world has increasingly become keener to visual cues and metrics. Communication vis-à-vis social media has quickly categorized where we all stand within our social register and we are at times in wonder if individuality can exist. Fast fashion can produce fast identity yet in a sense such technology is allowing newer thought to take seed.

Founded in 2014, Pulp is among a new breed of brands in New York found by the young and bold Creative Director, TJ Moon. TJ and I have known each other for well over ten years yet we have never met in person. Of what I've gathered from our conversations throughout the years is that TJ is determined to articulate his vision. As a graduate of Parsons in Fashion Design, his past stints include Richard Chai, Yigal Azrouel and Rebecca Minkoff. His design philosophy? "No style as style."

Images courtesy of Pulp Studio

Who are you as a person and who are you as a designer?

The same. I've chosen to make my work as personal as possible.

How do you start your day, paint me a picture.

Mornings are usually for personal time. Email, finalizing things and exercise.

What is your routine to get into a creative zone.

Usually it involves listening to music with headphones, lighting incense, and post swim or run.

What's on your current playlist?

Drizzy and Ye. lol. My friend just put me on to Kaytranada though.

What books, films, inspire you?

It's a growing list, still too many I have left to read or watch. Right now I am reading, Carl Sagan's Dragons of Eden - Speculations on the Evolution of Human Intelligence. Lately I've been going through different directors full catalogue. You can watch the evolution of their individual aesthetic or techniques.

Is fashion art. Do you consider it this way?

Fashion definitely has artistic merits in that it can provoke, inform and question. But, no - they are separate worlds that overlap occasionally. Fashion is specific to clothing and beauty/identity where

art doesn't have these restraints. Also, the design component requires, a real consideration to product and user. There is a certain functionality that is needed as clothing is worn on the body.

Do you feel that identity comes from fashion, in other words can fashion replace one's identity.

Well, we all do that in some way or another - communicate how we would like to be seen. But I wouldn't go so far as to say it could replace a person's identity. After all, we give clothes context, not the other way around.

Some would argue that clothing is an indicator for tribalism. Do you agree or do you think that we've arrived at an age of independence outside of tribal norms?

Well, I would agree in the sense, that we have been wearing some form of clothing for as long as we have had language and tools. We are humans, we want to connect. We have evolved to work within a "tribe."

I've been reading about meta-narratives proposed by Jean Francois Lyotard. He argues a need for grand narratives in society to be replaced by micro and localized narratives in our postmodern culture. I would agree that this is needed - that the future doesn't look like a mono-schematic placid mute color palette. Instead, it should be rich with a diversity of stories about the human experience. We have built the technology and reached a certain height of society - but not in a way to promote individuality/social freedom.



If Instagram serves as a visual form of a social consciousness, we can see the beginnings of what a singularity could look like. Lets take an honest look at where we are as a society - it's a system that is not working. In that sense, whether we have arrived or not, there is an obvious need to start breaking down institutions and process that are not pushing it forward. It starts with us building and creating toward ones that do.

What's your take on why fashion is necessary or do you look at it as more of an aesthetic exploration?

I am interested in ideas and concepts that can be visually communicated. However, in the process of sourcing and prototyping, there is a natural aesthetic exploration because something physical is being produced.

Is there a narrative from collection to collection?

Each season we try to resolve several interests and directions into a unique narrative. It follows less like a traditional story arc and more of a stream of consciousness with an influx of continuous inspiration.

The hope each time is to try and come to some new understandings or reaffirms current ideas. So if you end up where you started, it means you didn't look deep enough or push your ideas far enough.

How much does New York play in inspiring your designs?

Not as a literal inspiration, but just being here plays a large role. On a globe, the city is smaller than a pinhead, and yet it is arguably the most important cultural epicenters. Literally, you can walk block to block and hear 2/3 languages being spoken; you can go from world to world - culture to culture in a matter of steps.



What challenges do you face as a designer in this current day of rapid communication, how do you keep your head above it.

We are inundated by so much information and noise all day. Continuously being present and filtering to avoid getting over stimulated or dulled or apathetic. Trying to find the balance and managing the tipping point is key.

What do you feel after a collection is complete. Is the joy present at the finish or is it during the process?

A little bit of emptiness and relief. I've learned there really isn't ever a full completion, because the process is ongoing. The relief is more the fact that time is up, and this is as far as you were able to push your idea. That you made it this far. I find joy when I see my ideas or creations out in the world - interacting, influencing, empowering people.



Best advice you've received while doing this.

Simple truths like - be yourself because you are a unique expression that will never be repeated.

Any parting words?

Do your best to stay present and open.

www.pulp--studios.com



images courtesy of Just One Eye

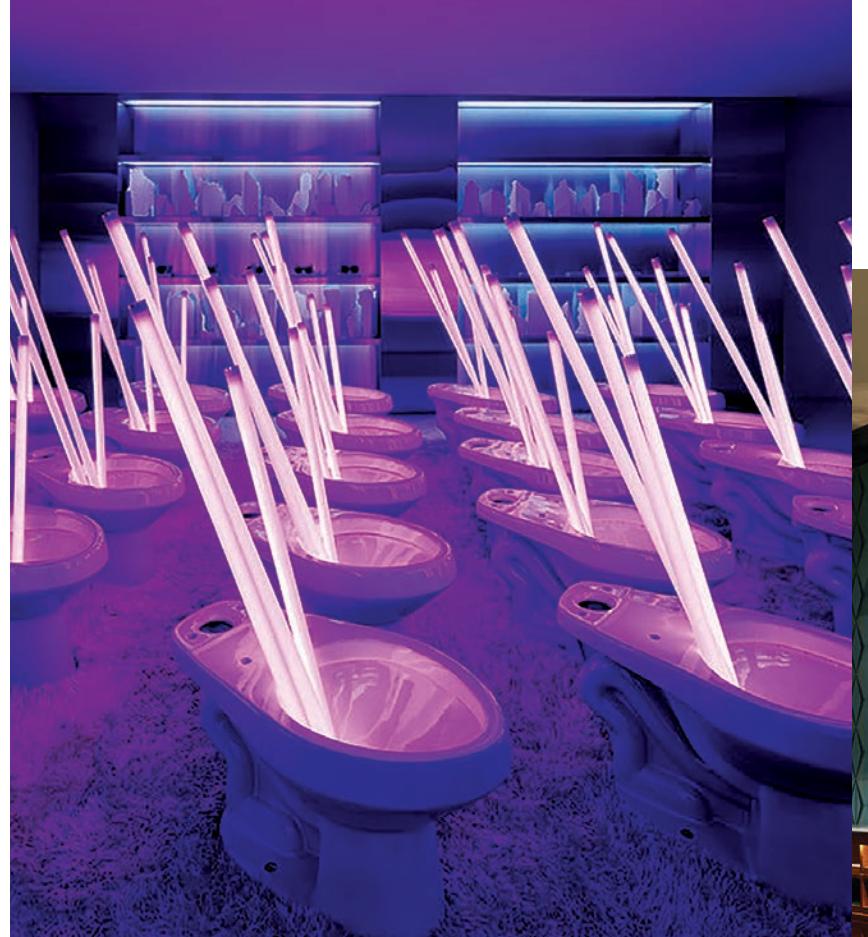


JUST ONE EYE

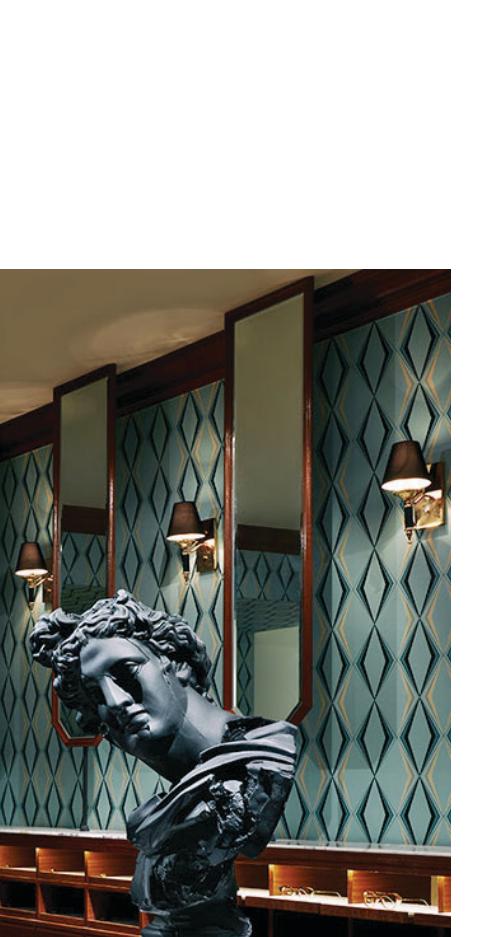
Los Angeles is coming into its own. And it's not just us Angelenos who are proclaiming this. Ask any new resident in town and chances are many of them are New Yorkers; recent transplants who came calling to the Californian sun and who can blame them. Throughout the city from Downtown to Mid Wilshire, an influx of retail stores are on the rise, each finely curated and attuned to the global tribe of fashion and art.

Just One Eye is one such store that is in a way a disservice to describe as only that. Just One Eye is unabashedly and genuinely a store that understands that higher plane of fine taste, it is a space that is seamless in introducing luxury. What other store can casually showcase works of Marilyn Minter and Nobuyoshi Araki amidst the latest of Alessandro Michele's Gucci collection. And speaking of clothing, its inventory ranging from Carlo Bugatti to Valentino is nothing to flinch at. Get inspired and soak it in.

Just One Eye | 7000 Romaine Street Los Angeles, California, 90038 | www.justoneeye.com



images courtesy of Gentle Monster

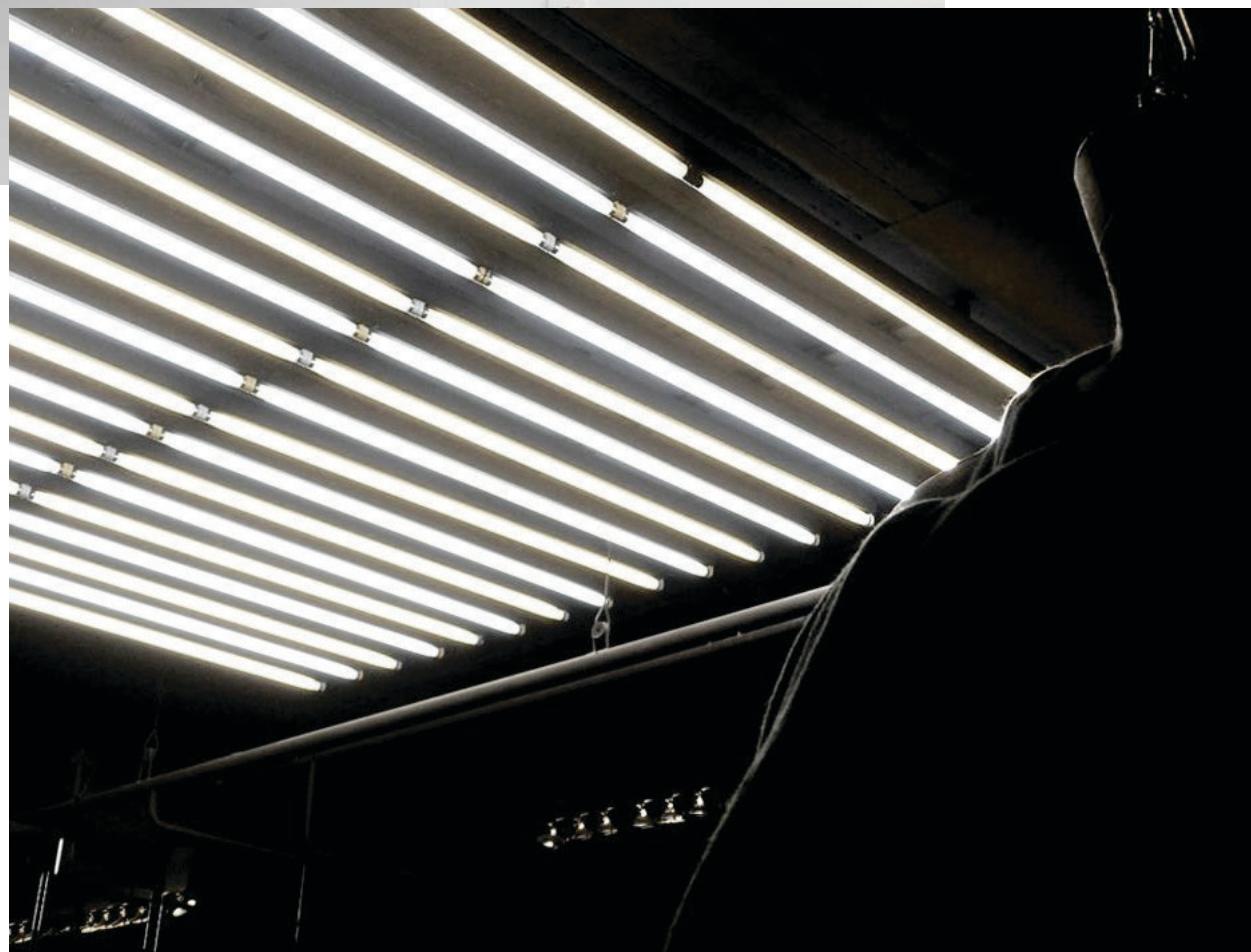


GENTLE MONSTER

Art installation as retail has reached a new era as traditional retail spaces are having to compete with the pace and convenience of e-commerce. A brick and mortar can no longer be a space to simply display goods, it must be a place to evoke excitement, a sensibility of intrigue and it must instill the consumer with the feeling of awe. And of course it must be an environment that is instagram worthy. Korean based eyewear brand, Gentle Monster has taken on this philosophy to the extreme. With over ten retail stores spanning across South Korea to China and more recently to New York, the brand has undertaken spell-bounding displays of what can be achieved through the retail experience. Gentle Monster prides itself of changing its inner decor on a monthly basis which must provide logistic challenges. Yet the brand keeps expanding year by year. Suffice it certainly does not hurt that Gentle Monster has a slew of capsule collaborations from Opening Ceremony to Siki Im to Hood By Air.

Gentle Monster Busan Flagship | 78-1, Gwangbok-ro, Jung-Gu | Busan, Korea | en.gentlemonster.com





images courtesy of Apartment Berlin

APARTMENT BERLIN

Berlin can be a cold place. It also happens to be a vibrant city, rife with artisans working in fashion, film and design. It is a city in transition possessing a youthful energy of open rebellion and experimentation. Apartment Berlin is a sterling example of such application. From its exterior, one only sees a sparse gallery space replete with wide open windows and white walls and floor. Upon entrance one is drawn towards a clear vase with neatly arranged white orchids. To its side lies a black stairwell that leads you into its netherworld, a dungeon paradise of excellent curation in fashion. Brands such as Rick Owens, Margiela and Undercover hang nonchalantly inside this dark draped cave. What seemed placid from outset is now beautiful chaos. This subterranean world is befitting of Berlin's recent history as a liberated city of the now former East Germany, as it takes its place as an emergent global capital. Ich bin ein Berliner indeed.

Apartment Berlin | Memhardstraße 8 | 10178 Berlin, Germany | www.apartmentberlin.de



Image courtesy of GJUSTA

GJUSTA

Text by **Abe Ahn**

The first thing you'll notice walking into Gjusta is that there are different lines, some for which you need to take a numbered ticket, others not. There's a system in place to keep things efficient, but you'll probably have to ask someone about it or just stumble into ordering your food, of which there are many varieties. The bakery sells scones, pies, cakes, and flatbreads, while another part of the kitchen serves up soups, salads, and sandwiches. You can even order rotisserie chicken or browse through shelves stacked with pickled foods. Gjusta is whatever you need it to be, whether it's a bakery, deli, market, or cafe, at a pace that's less LA and more New York. Find a table outside, if you can, or just carve out some space at the bar. The thing to order is the smoked fish open-face sandwich, "loaded" with goodies like salted cucumber and pickled red onion. Since you're in California, add some avocado, too. The classic lox and pickled herring are as good as anything you might order at a classic New York spot like Russ & Daughters, although instead of a bagel, you can eat your smoked fish with a bialy, a Polish pastry that's baked and filled with onions.

GJUSTA | 320 Sunset Ave, Venice, CA 90291 | www.gjusta.com



RICHARD LAI

Text and Interview by **Samuel Bridgman**

Richard Lai is the Senior Editor of Engadget and Editor-In-Chief of Engadget Chinese. He lives and works in Hong Kong, reviewing new technology. Richard was kind enough to break from his busy schedule to answer a few questions about technology and journalism.

Do you view yourself as Australian, Chinese, or something else?

I spent relatively little time in Australia (I think I was only four then) but my mixed accent suggests otherwise. I'm definitely Chinese, though I tend to specify that I'm from Hong Kong because the city has a very unique culture: We curse casually at each other, and we're naturally geeky. I'd also say I'm a bit British as I spent about 11 years in the UK, mainly for school.

What year did you start at Engadget? Were you a contributor before becoming Editor-in-Chief of Engadget China?

I started at Engadget as a contributing editor back in October 2009 (I had to check the date on my first ever post, which was a review of some Bluetooth security tag). It wasn't until June 2011 when I took over the lead role at Engadget Chinese. That was shortly after I moved from London back to Hong Kong; I saw a growing number of tech startups in that region, so

I figured I might as well make full use of my multilingual skills (I can speak both Cantonese and Mandarin), plus it's cheaper to live in Hong Kong, of course.

What story do you feel most proud of? Have you ever broken an important story, event or piece of tech?

There was a time when we would go deep into product leaks, so you can imagine how excited I was when I came across two prototype smartphones in Shenzhen by chance, before they were even officially available. I'm prouder of my later features: I made a video tour around the gadget markets in Shenzhen, Hong Kong plus Taipei; I've profiled many companies, some of which were still in their infancy back then so it's been interesting watching them grow (or flop) over time; I got up close and personal with the legendary Nintendo PlayStation prototype not too long ago; and most recently, I got an exclusive look at the ASUS Zenbo which, at just \$599, may be the first truly affordable home robot. But for me, it isn't just about checking out gadgets; it's also about meeting the people behind them.

I am curious to know your thoughts on Censorship, as Editor-in-Chief of Engadget Chinese do you hit roadblocks in your reporting? The reason I ask of course is due to the way the American media presents the PRC... I wouldn't want to endanger your ability to report on tech matters within the Chinese market so of course tailor your answer accordingly.

It is true that you have to be mindful of what you write about in China, otherwise, if the authorities don't like what you've written, your site risks being blocked in the country. The easiest way to go around this is to just avoid the sensitive topics -- stories about the authorities and politics, which we can get by given that we cover mainly about gadgets. For this reason, we have a Simplified Chinese edition just for Mainland China, and we have a Traditional Chinese edition which allows us to write whatever we want. What's interesting is that we see some Mainland Chinese readers commenting on our Traditional Chinese site and Facebook page from time to time, and they probably manage this via VPN or from overseas.

Our perspective within the U.S. is that there is a very limited number of Social Media outlets and that the Chinese government employs a firewall to control content. How accurate is this?

The simplest way to describe this is that the Chinese authorities simply don't want too much external influence for the sake of local interest. And it's not just the web, the same goes for trading, hence the heavy import tax. But getting back on topic, all social media outlets are subject to approval for censorship purposes; as to why there is a very limited number of outlets, it's more to do with the fierce competition from early on, leaving us with just WeChat, QQ and Sina Weibo these days.

Do you feel that being based in Hong Kong allows for greater flexibility?

Unlike Mainland China, Hong Kong has full Internet access, so the short answer is yes. As a bonus, the city benefits from a recent boom in tech startups, and we're also right by Mainland China -- especially Shenzhen -- where it's all happening. I can't think of a better place to be to cover tech news.

Do you ever regret leaving school to pursue journalism? Has the family finally come around?

No regrets, I'm having a blast! My tiger parents were definitely very worried when I first told them about quitting university, but over time, they seemed to be fine about it after seeing me going on TV every now and then.



NICK BILTON

Text and Interview by **Samuel Bridgman**

Nick Bilton is a well-respected columnist; his pieces cover a range of topics from the cutting edge of technology to the social impact of the Web. Prior to becoming a Special Correspondent for Vanity Fair, he was the lead writer for the Bits blog on NYTimes.com and has been with The Times since 2003, both as a designer in the newsroom and a researcher. He is also the author of two books: *I Live in the Future & Here's How It Works*, and The NY Times best-selling book, *Hatching Twitter*. He has a forthcoming book on the Silk Road.

It is because of Nick that as of 2013 we are able to use our electronic devices on airplanes. He successfully challenged the Federal Aviation Administration ban in 2011 through his widely read columns. His reporting has lead to a number of investigations of major companies within the tech arena including Apple Computers, Facebook and others. Nick's writing has appeared in Vanity Fair, The New York Times, Wired, Engadget, Scientific America, CNet, O'Reilly Radar and Alley Insider. He also holds the position of adjunct professor at NYU and gives talks on a wide range of subjects.

What led you down this path?

I never set out to be a writer. It found me. My dream job was to be a war photographer. I imagined running through war zones being shot at by crazy people, while trying to capture what was happening in a far-off land for the rest of the world. I guess you could say that I'm not too far off covering Silicon Valley.

Where are you from?

I was born in England—"up north," as they say—and I spent my formative years in a uniform, going to a school that looked an awful lot like Hogwarts. I then zigzagged across the world, with stints in Florida (yuk!), New York City, Paris, San Francisco and now Los Angeles, which I love.

What was the turning point for you that ultimately lead to your current career?

I've always been interested in technology, and I was also fascinated with storytelling. I ended up at The New York Times in the research labs, and in a fluke conversation, was given the opportunity to write for the tech blog. Next thing I know, I've written three books, over a Million words for the NY Times, and I am now a Special Correspondent at Vanity Fair.

I'm curious about your thoughts with regard to the future of the Silk Road?

Just like my career as a reporter, the Silk Road story found me. (That story itself of how I got involved with the book is long, but in short: it started in San Francisco and ended in Los Angeles.) I'm grateful that I was able to work on this book as the Silk Road is a very complicated narrative with lots of riveting characters. It reads more like a novel than a non-fiction book.

Do you see it as negative or simply an evolution in the Internets potential?

Social Media is being used regularly to sell illicit items. Vice in general seems to always be on the cutting edge... similar to tech and our increasing effectiveness at mass destruction (war has always been a great technological innovator). Is the utopian promise of the internet a big flop, porn and scams and now drug dealing / prostitution?

Everything good has a negative side to it, and that is so clear with technology. When people invented 3-D printers, they imagined that we'd all own one in our home to print out personalized iPhone covers or wall hooks. Yet when 3-D printers made it into the marketplace, people started making guns and other weapons. The same reality applies to other technologies. Tor has made it possible for people who don't want to be tracked online to navigate the Web in (near) obscurity, but it has also made it possible for people to sell guns and drugs and other illicit items online, too. There is no such thing as a utopia; in the real world, in the digital world, or anywhere in between.

A NY Times article from Sept 10th 2010 states that you are a programmer.... do you think in order to adequately understand and write about emerging tech one needs to be a programmer/hacker. Are you still teaching?

I wouldn't say I'm a very good programmer. (Actually, I'm a very bad one.) But what I do know about code, helped me understand the technology I was writing about. Now that I'm at Vanity Fair as a Special Correspondent, I'm writing less about the technology and more about the people who build it, and the way society uses it, yet it's still helpful to understand how all those ones and zeros work.

Do you think students keep you engaged with the vanguard of technology?

I think technology keeps me engaged with the van-guard of technology. In many ways, tech is like magic, and each new form of technology is as enchanting as the last. And sure, like the Silk Road, there is a darker side to these technologies, but without them, it probably wouldn't be as fun or fascinating to behold.



THE UNDERGROUND MUSEUM

Text by **Abe Ahn**

The first time I visited the Underground Museum was two years ago, on the night artist Jeffrey Vallance and psychic medium Joseph Ross held a séance to invite Andy Warhol to speak to the living. Whether or not you believe in the possibility of communicating with the dead, it was a lovely evening in a backyard garden illuminated by candles and a projection of Warhol's work. Ross put on a white wig and began speaking as Warhol, while Vallance, as facilitator, asked him questions about his life and art. Warhol's responses bordered on the vague and insipid, preaching love and kindness, but the performance, or séance, created an atmosphere vacillating between the campy and surreal. Some of us rolled our eyes and felt the whole thing was silly, while others, like Dave Navarro seated a few rows in front of me, seemed enthralled by the possibility that Warhol was actually speaking from beyond the grave.

Installation view, 'Non Fiction' / images courtesy of the Underground Museum

Two years ago, Noah Davis, artist and founder of the Underground Museum, was still alive. Last August, he passed away at his home in Ojai at the age of 32, leaving behind his life's work which includes the Underground Museum. The nonprofit art space continues to operate with the support of the Museum of Contemporary Art (MOCA), and plans to exhibit 12 shows curated by Davis before his death. The first of these shows, *Non Fiction*, contains works by artists like Kara Walker and David Hammons, many of which are loaned from MOCA's permanent collection. Beyond a short introduction, the exhibit contains no explanatory wall text about the show's themes or ideas. Davis preferred to let visitors bring their own understanding and interpretation, with just the show's title as a starting point to think about the art.

Arlington Heights might seem an unlikely location for the Underground Museum. It is a primarily working-class Latino and black neighborhood, situated near Mid-City and Koreatown, that has historically lacked cultural outlets. Opening an art space in a community underserved by the city's arts institutions makes sense in the context of Davis' life, however, given his ability to straddle both insider and outsider status in the art world. Davis briefly attended and then left art school in New York City, choosing to hone his craft outside of the academy. He found success as a painter and installation artist, becoming one of 30 artists chosen for the 30 Americans exhibit in Washington DC's Corcoran Gallery, a landmark exhibition featuring African American artists who have gone on to stage solo shows at museums around the country.

One of Davis' first installations at the Underground Museum, *Imitation of Wealth*, was recently restaged at MOCA, a selection of works recreating the art of famous artists with cheap and readily available materials. A vacuum cleaner in a plexiglass case stands in for one of Jeff Koons' sculptures, while a painting that reads "Oct. 7, 1957" resembles one of the conceptual artist On Kawara's serial date paintings. Reproducing these ready-made commodities, Davis not only sought to critique the elitist

trappings of the art world, he seemed to be demonstrating the capacity of under-resourced communities to create art of their own. This is a tradition following the lead of African American artists like the late Noah Purifoy, who created assemblage art from "junk" or found objects and worked as an educator bringing arts programs into the California state prison system.

The filmmaker Kahlil Joseph, who recently co-directed Beyoncé's visual album *Lemonade*, is also Davis' brother. Joseph's short film *good kid mAAAd city*, featuring LA's own Kendrick Lamar, first screened at the Underground Museum. The film's aesthetic, combining documentary and surrealism, shares some of the qualities of Noah Davis' paintings, which often feature black subjects in dreamlike and alienated settings. They represent both contemporary life and the possibility of a world beyond what we accept as reality.

It just so happens that the current exhibit at the Underground Museum is another show that seems to be about death or the afterlife. *Non Fiction* channels the ghosts of American society, whether it's the specter of David Hammons' "In the Hood, (Gray)" (2016) that recalls the hooded figures of Trayvon Martin and the KKK, or Kerry James Marshall's photographic triptych "Heirlooms and Accessories" (2002), which visualizes the cultural inheritance of violence against black bodies. It's an emotionally heavy show, but there's some respite at the end. Exit through the back doors of the gallery to enter the sculpture garden, where you can decompress and process the artworks at your own pace. This is a unique place, free and open to the public, where communing with artists can be as affecting or powerful as any séance.

Non Fiction is currently on view at:

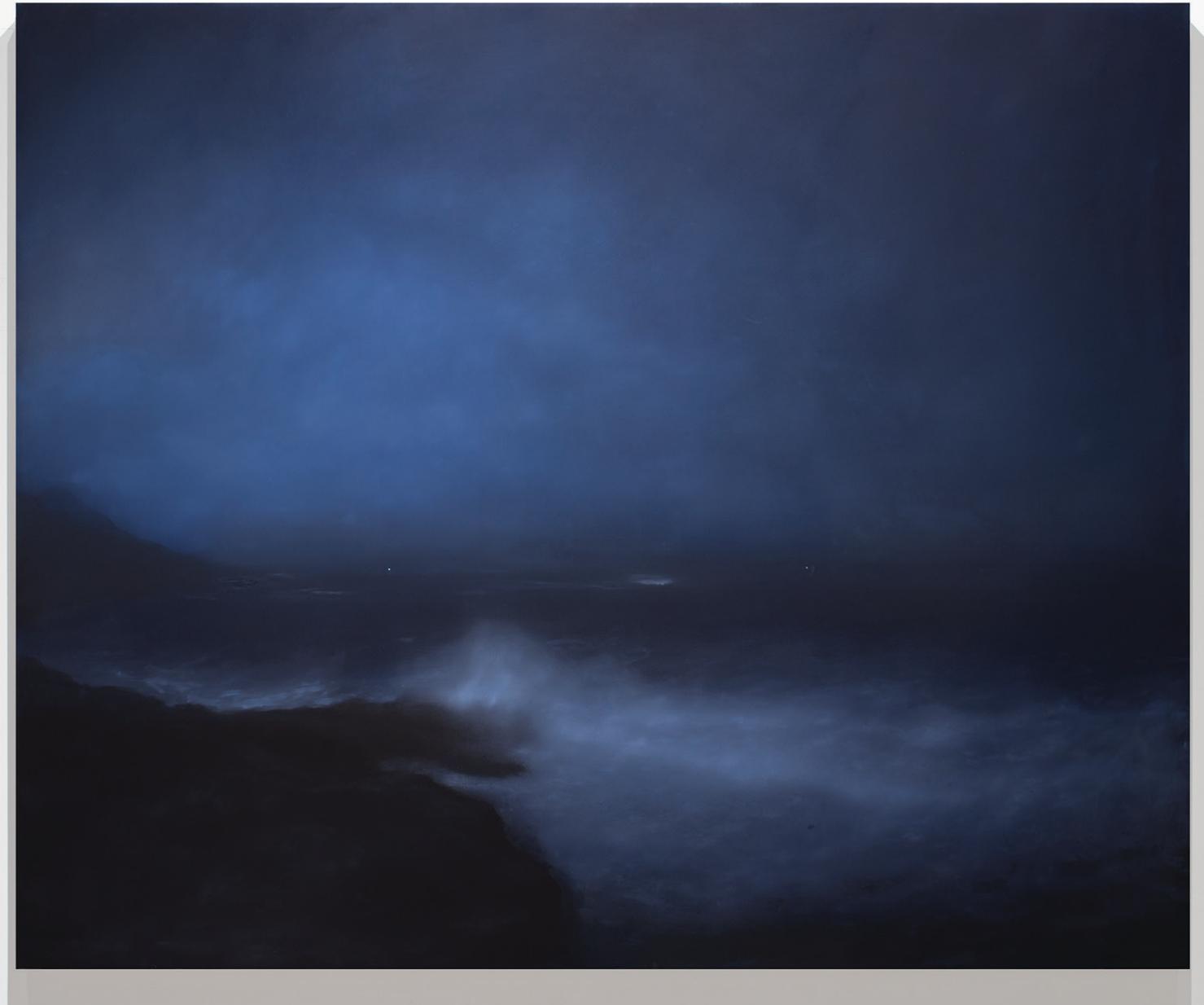
The Underground Museum
3508 W Washington Blvd.
Los Angeles, CA 90018
www.theunderground-museum.org



PETER HALASZ AND THE DARK ARTS

Text and Interview by **Samuel Bridgman**

There is a profound synesthesia to Peter Halasz's new show Séance. Halasz, a Southern California native has offered up a rare multi-media experience to inaugurate Quint Projects new space. Candles provide much of the lighting, invoking an intimate ambiance. Peter's oeuvre has always tended towards rich, large-scale representational paintings. Somewhere between Romanticism and 19th Century Realism, with a touch of a Baroque sensibility; Peter has honed a practice all his own. The Séance show is delicate and dare I say sentimental without veering into the maudlin. The central focal point is a video of one of Peter's favorite subjects Windansea Beach at night. The timing of the waves breaking has been slowed to a crawl, the resulting image begins to unravel and resemble a painting in light rather than pigment. Throughout the installation an independent soundtrack plays in a rising, falling, instrumental collage. The aural element is melodic, yet partly atonal and its effect is unsettling. The eye and mind seek to find a connection to the images on the monitor and elsewhere. Placed throughout the space are intimate studies of the La Jolla coastline. The distinctive crashing waves are like snapshots of past moments. The imagery teases the memory as if to coax half-forgotten examples from our own misspent youth. Or like a hallucination of a memory that never existed. As with all of Peter's work Séance purports to transmute us through the endless yawning void. But it is in the dark that the light seems to shine so very brightly, and like a beacon, the light guides us back from nothingness. Séance is a further manifestation of Peter's love affair with the darkness and to a lesser extent the light.





So you grew up in La Jolla... tell me about what led you to painting? Was there a pivotal moment or was it just an organic process?

I think crayons probably led me to painting, crayons, Dungeons and Dragons and Hieronymus Bosch. Also, my mother liked to make paintings, so there were paints around when I was growing up...

You lived back East for quite some time, how did you find your way back to San Diego?

I lost my apartment in New York and had a show lined up out here. It just seemed like the thing to do was to come out here and finish the paintings for the show and then I just ended up hanging around a bit longer than I ever anticipated.

San Diego isn't exactly known for its vibrant art scene, what keeps you here?

Hmm. Skateboarding. The Pacific Ocean. My studio. A lack of traffic (relatively speaking). Friends, family and definitely the shows I've done at Quint Gallery and Projects. Working with Mark Quint and the phenomenal crew at Quint Gallery has been amazing. Totally fucking rad, beyond killer.

Do you think it matters where one is as long as one keeps working?

It definitely matters but regardless of where you are, you have got to keep working!

Can you talk about a couple artists that have influenced you? Maybe a couple of your favorite living and dead artists?

Favorite dead: That would be James Whistler, Cy Twombly, and Rembrandt? As for favorite living I guess: Ross Bleckner, Odd Nerdrum, and Sally Mann.

Technically the paintings of Vermeer and those of contemporary artist Darren Waterston were huge inspirations as far as what I wanted to achieve in terms

of surface, blending and light... Spiritually, the early photographs of Larry Clark hit me really hard early on. I was 17 and on mushrooms and for some reason wandering the San Francisco Museum of Modern Art when I first encountered them. They had such delicate, transcendent light and yet such desperate subject matter... I think the intertwining of these two elements really spoke to me in a language kindred to the old masters. Andre Serrano's Piss Christ was seared into my mind at a very early age... Such a gorgeous image, everything aglow without distinct edges. Like being lost in a dream realm... Then of course there are the other saints of my formative years: Francis Bacon and Egon Schiele. Both of whom achieved a tremendous feel in their painting. I think that is what it always comes down to for me... The feel of a thing.

There seems to be an other worldly element to many of your works... Is that a veiled spirituality or something else?

Hopefully the spirit world is present in my paintings...

Where do you see your career in a decade?

I generally try to avoid making predictions or even thinking much beyond the week at hand.

Do you plan to further your exploration with mixed media, and how does it relate to your painting practice?

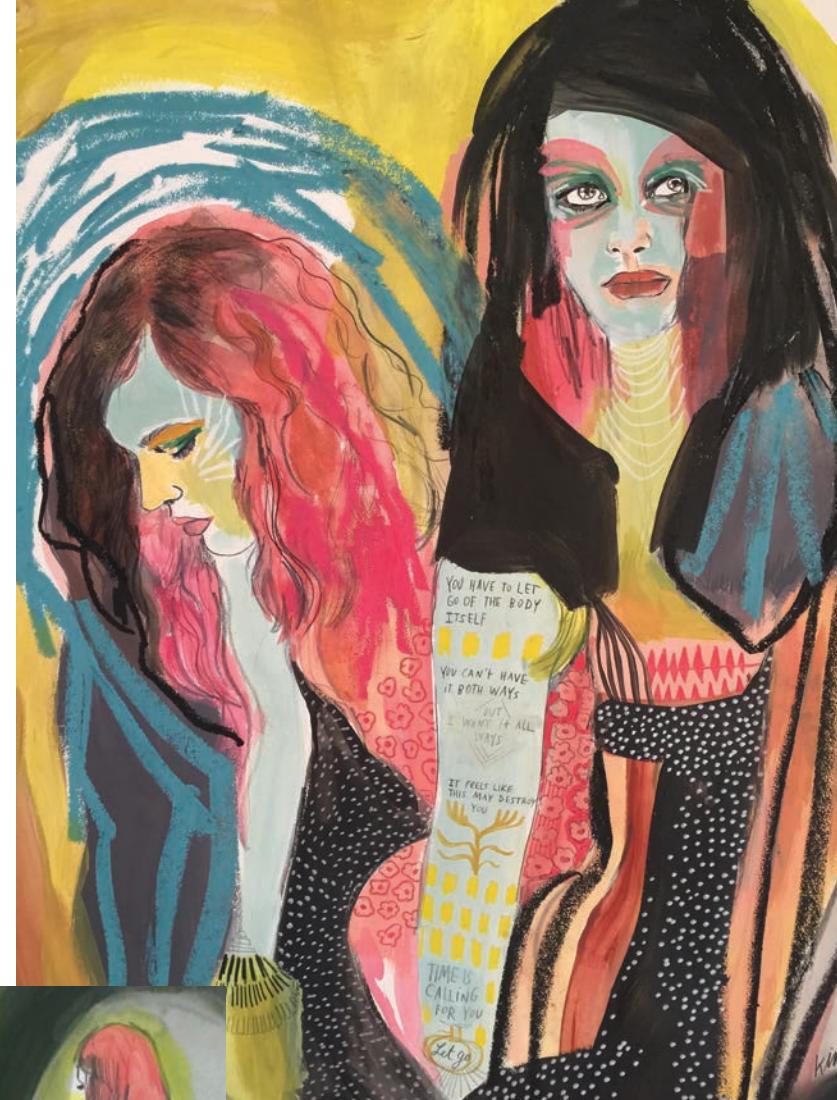
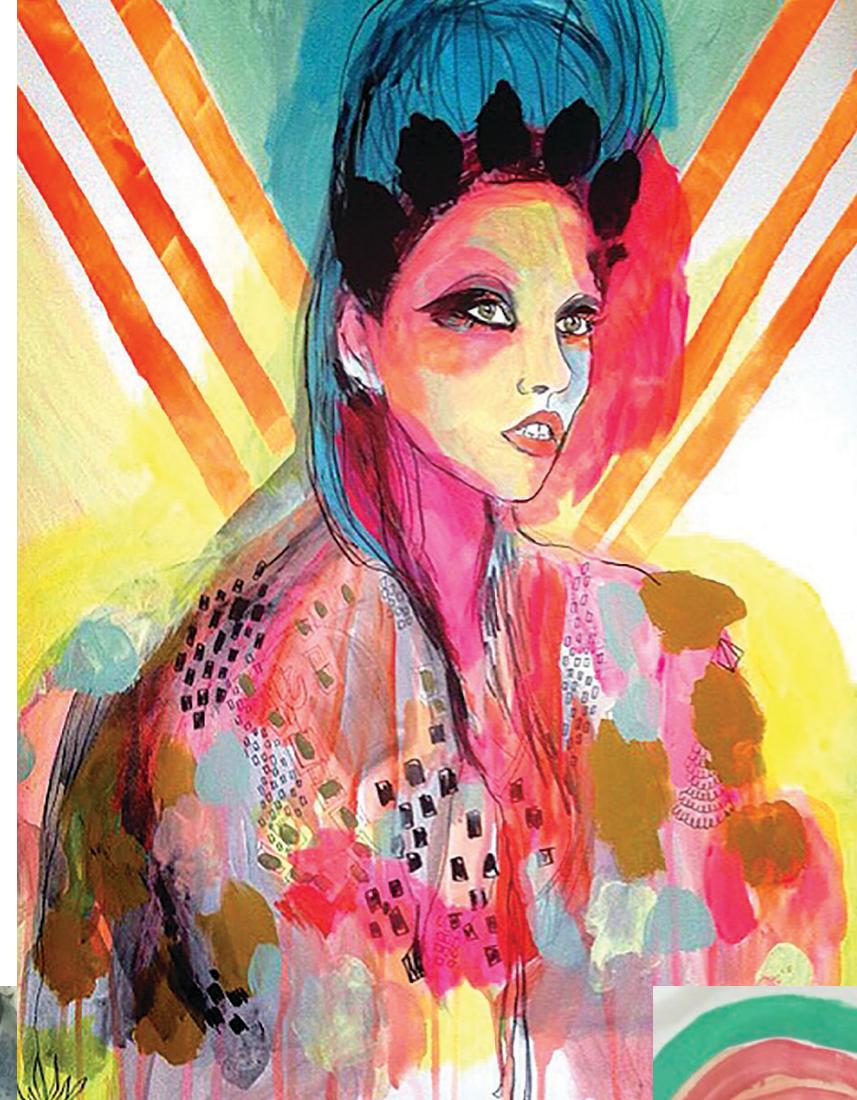
It is all stuff I have pretty much always done. I always wrote. I always drew and painted. I have been playing in bands and working on different recording projects since about 1991, and I was always taking photographs. As technology improved and became cheaper, I began working in video. It just followed naturally. They are all just different ways of saying stuff and I have always felt that the different mediums complement one another. One wants to incorporate as many of the senses as one can. They all inform my painting and vice versa. I intend to keep going with all of it. I am beyond psyched on how the Séance installation came out and definitely hope to create more immersive environments for people to experience.

KIMI BUZELLI

Text by **Sara Bridgman**

Years ago, in the late 1990's when I was young and impressionable I met a girl named Kime Buzzelli in Los Angeles, California. She worked at Wasteland on Melrose in Hollywood buying vintage clothing and I bought and sold vintage clothing for a living, and also designed leather wristbands under the label Blackheart. She was a few years older than me and quickly became a mentor of sorts. She told me about how she had owned a vintage clothing store while she was in college called The Blue Piano in Ohio, where she grew up. She graduated with a degree in painting and another in art education. Her BFA show was a voyeuristic art installation of slips that she saved from thrift stores and documented living new lives, as well as paper dresses (some from wallpaper). She also explained to me that she maintained an archive of vintage clothing that she still had in storage back in Ohio. At the time that was my dream.

images courtesy of Kimi Buzzelli



One day she told me that I should call ahead to make sure that she would be there before I made my trips down to Los Angeles from San Francisco because she felt that I had a "good eye" and that some of the other buyers wouldn't see what we saw in the clothing that I was bringing in to sell. Basically, she was saying that I was ahead of my time.

Soon after, on October 13, 2000 she opened her own store in the up and coming neighborhood of Echo Park, inspired by the 1968 movie I love you Alice B. Toklas! She was a pioneer; when she opened Show Pony on Echo Park Avenue right off of Sunset Boulevard there was nothing there except for a gas station called Magic Gas across the street. There were a few hipster bars sprinkled about, along with a couple of other boutiques, such as Exene Cervenka of the band X's vintage kitsch and novelty store on Sunset Boulevard in Silverlake, You've Got Bad Taste. This was a certain time in fashion when avant-garde designer one-of-a-kind pieces were sought after. Labels such as Imitation of Christ were influencing fashion in a major way. Kime's store, Show Pony was one of the first boutiques to offer this aesthetic and she was at the helm of something new and exciting, reminiscent of Allan Kaprow's Happenings of the 1960s.

For once in a very long time, you could purchase a piece of art to wear, in which you knew that no one else would ever own another exactly like it. It was pretty groundbreaking. Kime hosted events, nearly every other weekend. Anything from a designer showcase, an art show to an awesome theme party, just to have a party and support her friend's creations. She conceived a subculture. It was psychedelic, innovative and seriously hot!

Those experiences inspired me to go even further into fashion design and fashion styling, which gave me the confidence that I needed to pursue opening a store of my own, which I did in 2004. Ghosttown opened in Brooklyn, New York. Williamsburg was very similar to Echo Park circa 2000.

Kime's artwork is a whole other story... Every event was curated and art directed by Kime. Showpony had very unique branding. Kime started showing her work all over Los Angeles, from one gallery show to another. She collaborated with other artists, participated in many group shows, and continued to run Show Pony and champion other up and coming designers and artists, including myself. It was like she never forgot anyone, which is rare in Los Angeles, but given her midwestern background of Ohio, that makes total sense. Her generosity is what set her apart from the rest.

Kime recalls a couple of her most fond memories of Show Pony... "Ariel Pink played in the shop singing into a vanity mirror, as well as Becky Stark of Lavender Diamond, along with so many other memorable nights." She also recalls "silk-screening in her bathroom and layering images onto all sorts of clothes and using latex to secure drawings to slips."

Over the years Kime has collaborated with many brands such as Vans, Microsoft, Urban Outfitters, Blood is the New Black, and Urban Decay. Her costume design credits range from the remake of the 1990's show 90210 to currently working for MTV. She is a costume designer, an artist, a fashion de-signer and an all around Renaissance woman. Her artwork has been shown at Miami Art Basel, New Image Art Gallery, and Shepard Fairey's gallery Subliminal Projects. She has been featured in a myriad of publications including Lula, Nylon, W, Cosmo girl, Japan Nylon, and V Magazine.

Inspired by the Robert Altman movie Three Women, she is now living in Yucca Valley, California with her husband and owns the coolest gem of a boutique called The End. She continues to make art, design clothing and inspire young designers in the middle of the mysterious desert. Kime says that, "The End is her way to connect to the beautiful desert artists and creators, to be a part of new beginnings. - A new story and the idea that there really is a different pot of gold at the end of everyone's rainbow. This is mine."

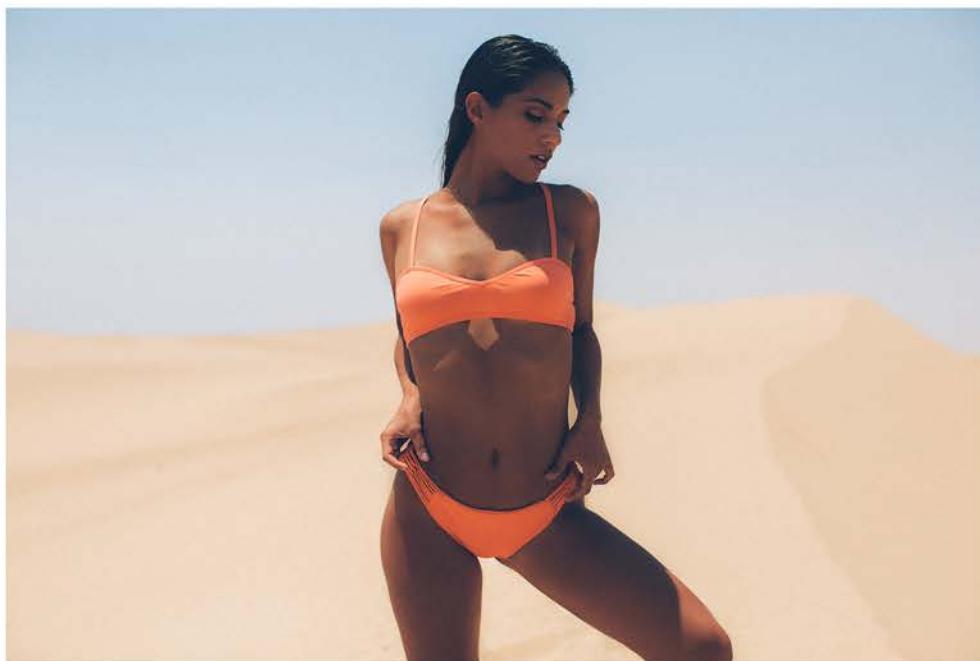
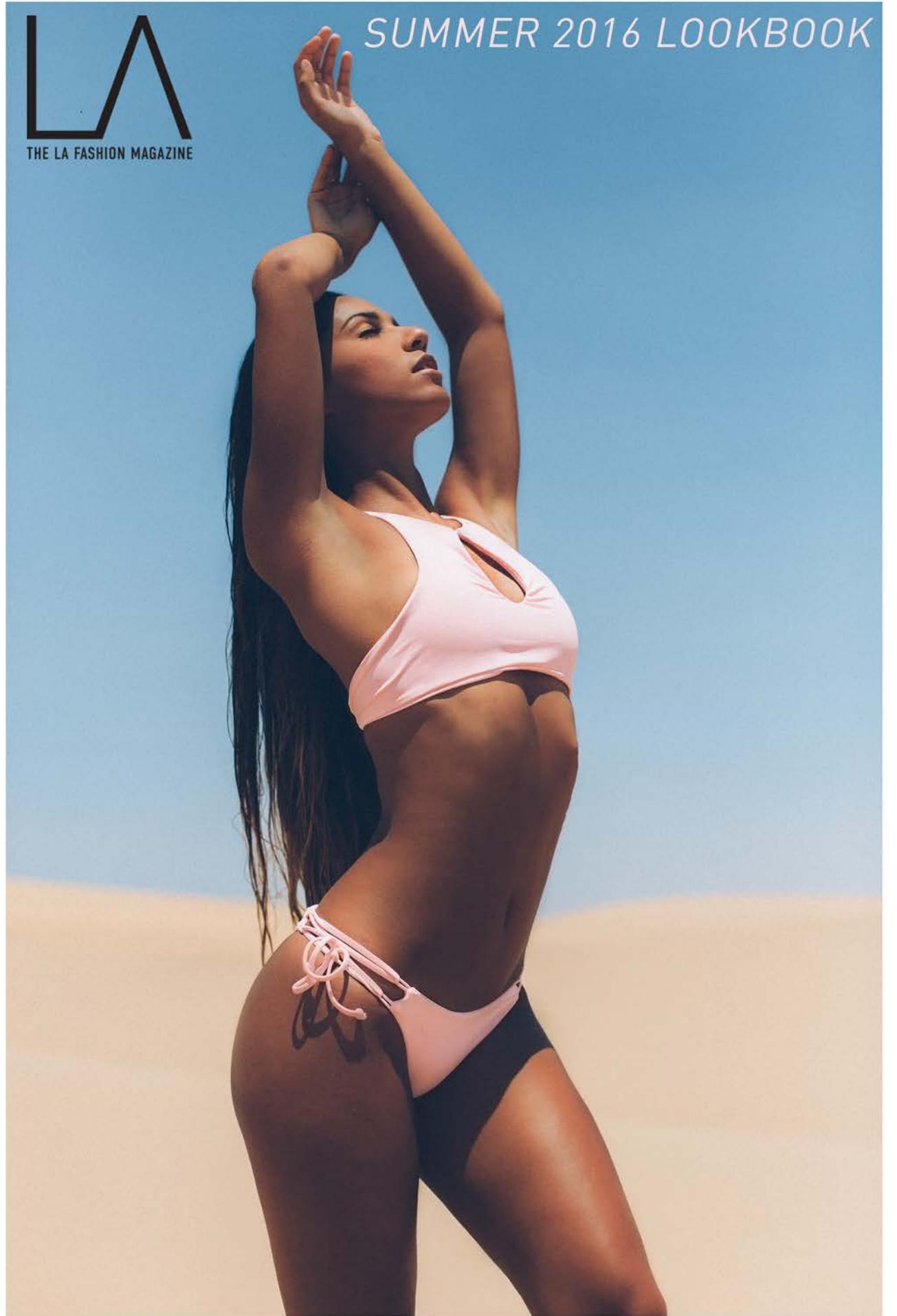
This store is worth the trip; Kime still embraces the utmost discerning taste and only carries the best of the best. Her taste is truly impeccable and always has been. Her art has only gotten better over the years and we should be so lucky to see what she is up to next. Pay attention, you won't regret it. She is truly the best kind of fashion and art maven, the real deal.

The End | 55872 29 Palms Hwy Yucca Valley, California 92284 | www.theendyuccavalley.tumblr.com





SUMMER 2016 LOOKBOOK



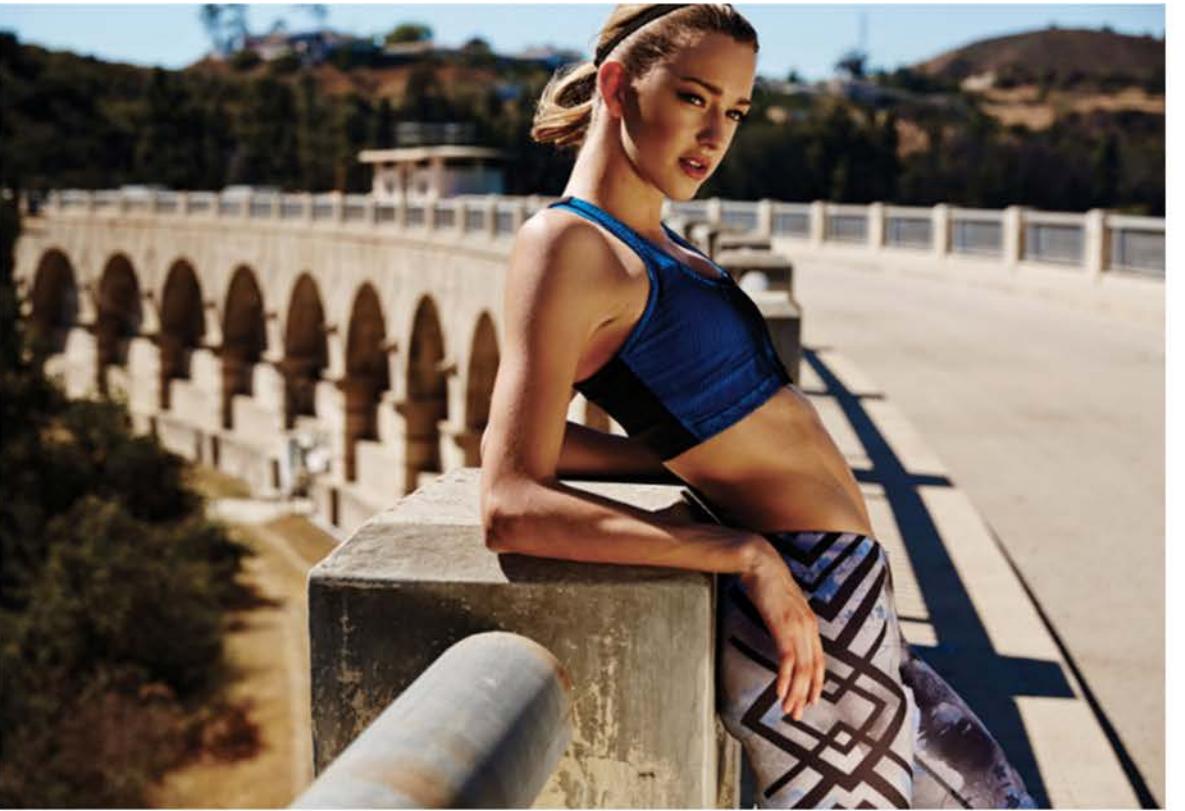
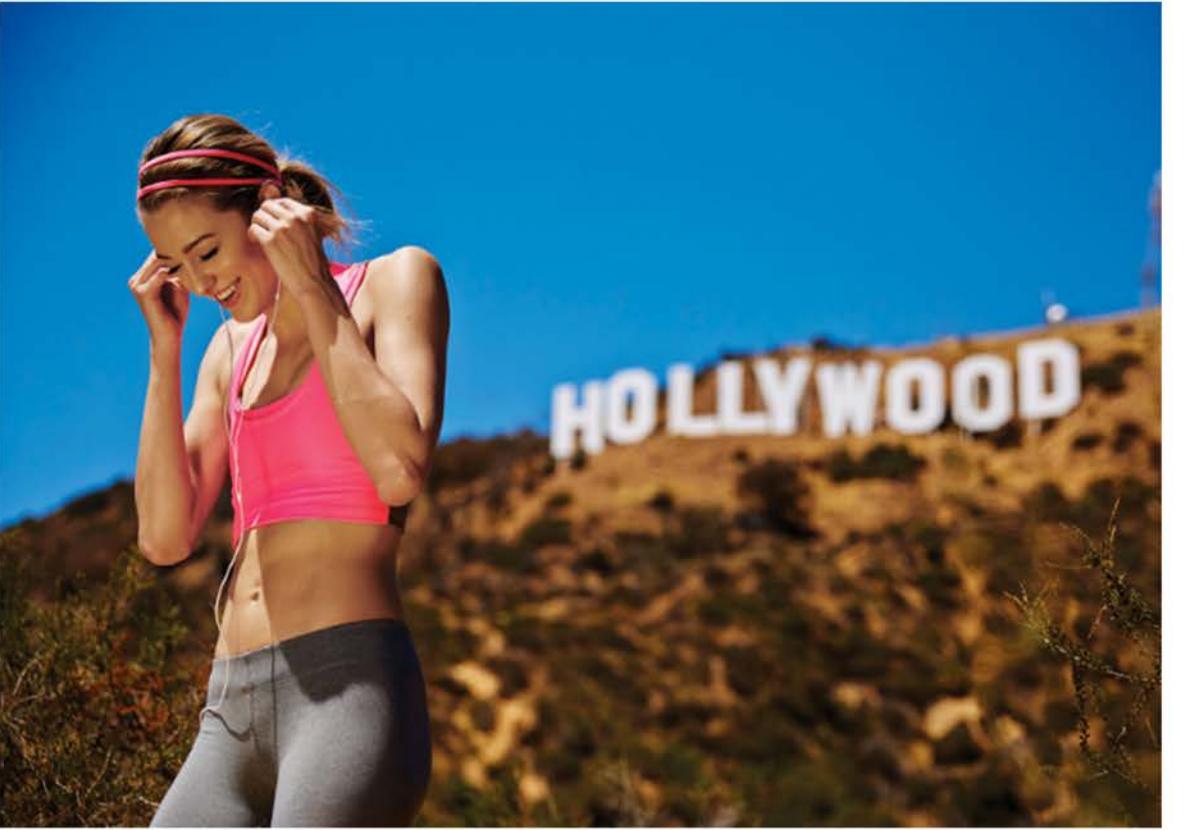
Top-Siempre Golden \$71 | Middle-Siempre Golden. \$77 | Bottom- Siempre Golden. \$105



Dresses. Naven \$224.70.
Jonathan Justin Handbags \$115.50-\$414.75



1. Charlene K. \$102.38 2. By LaShan \$438 3. Charlene K. 144.38 4. G.Rock \$682.50 5. Lionette \$81.90 6. Lionette \$354.90 7. Lionette \$386.40 8. TRIBE \$155.40 9. Lionette \$519.75 10. Kristen Dorsey \$80 11. TRIBE \$165.90 12. RUBYBLU \$102.90 13. Kareena's Trends INC. \$283.50 14. Victoria Luxury Silk \$420 15. Kareena's Trends Inc. \$336 13.-15. Swim Like a Mermaid \$77-83.



effortless. comfort. style.

Shop Lime and Vine and Diaco Los Angeles

Shop Mod Activewear



"Shifting the conversation
from your keyboard to your clothing!"



Photographer: Suzanne Strong
Model: Timan Thorstenson
Hair/Makeup: Andy Calero

ORIGINAL

zIGGiT™

OUT LOUD

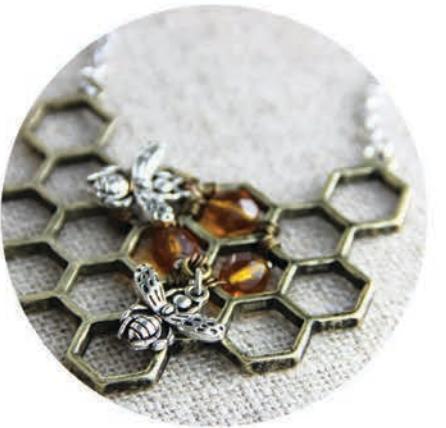
www.ziggitstyle.com



For the Beach Lover



For the Wedding



For love of nature



For the TRENDY



For the STATEMENT



For Everyday



For the Night Out



For that Gift



For the Mermaid





L A P H I N Y

www.laphiny.com | www.instagram.com/laphinycollection | www.facebook.com/laphinycollection | contact: info@laphiny.com
Photographer: StashDTLA | Model: Spring Terry & Max Heath