



HYLE YEAR ZERO

BY AURÉLIE RAIDRON

MAN OF
STYLE:
DAVE
NAVARRO

VACANT
WINDOWS

KLARA KALICZ:
CREATURE OF
COUTURE

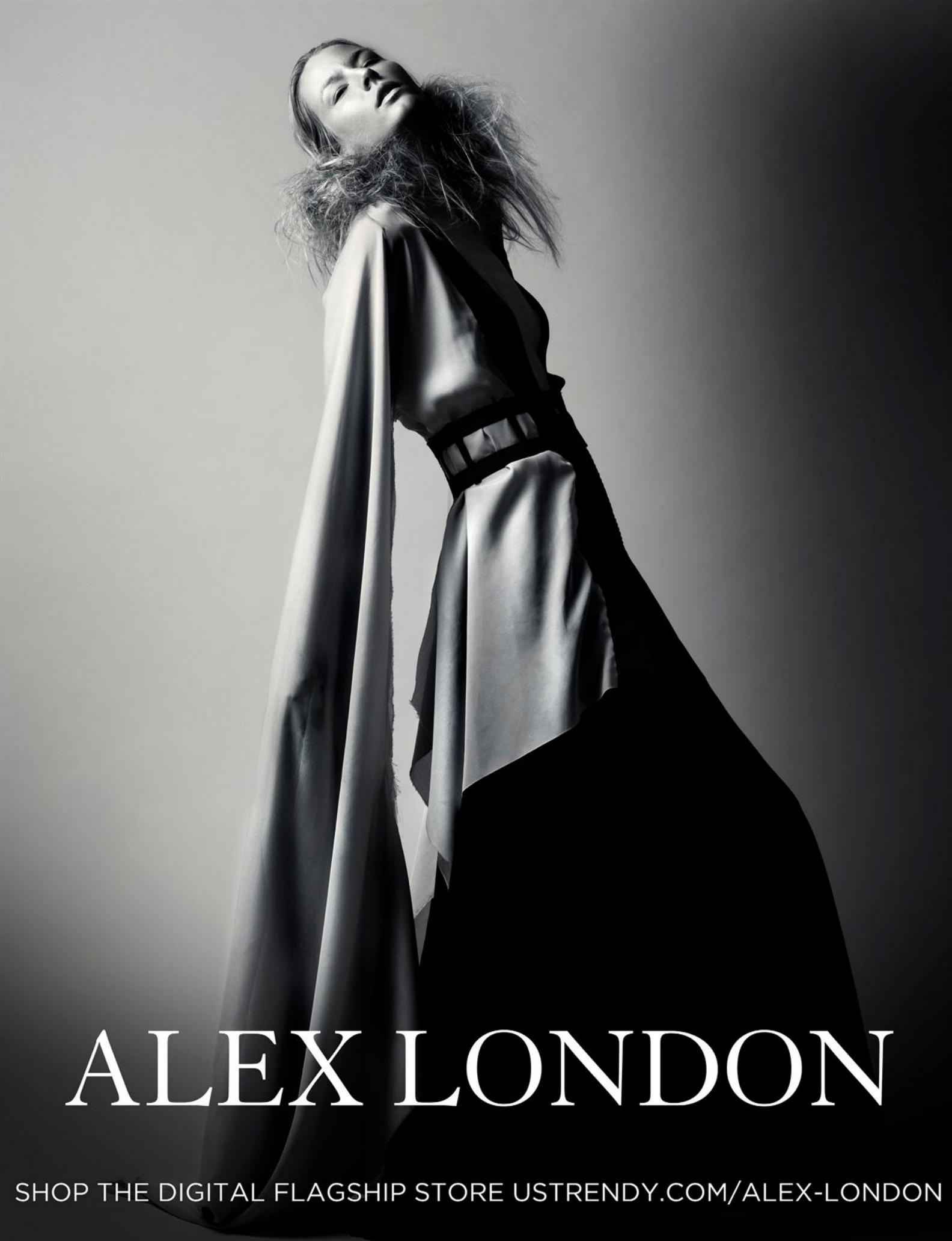
EDITORIAL:
GLASS BONES &
PAPER SKIN

EDITORIAL:
TRIBUTO

EDITORIAL:
SOUTHERN
WITCH

GRIS GRIMLY:
UTTER MADNESS

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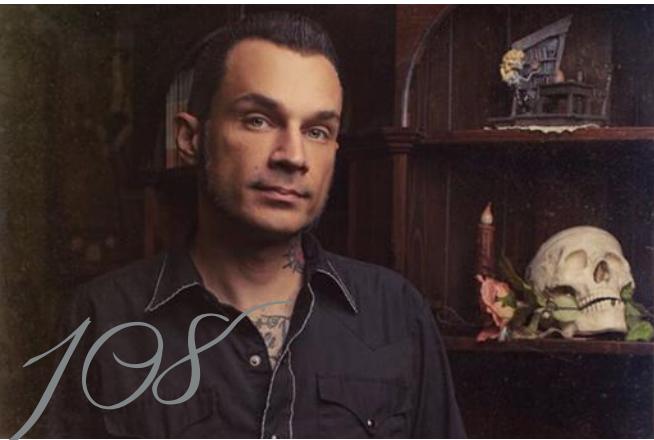
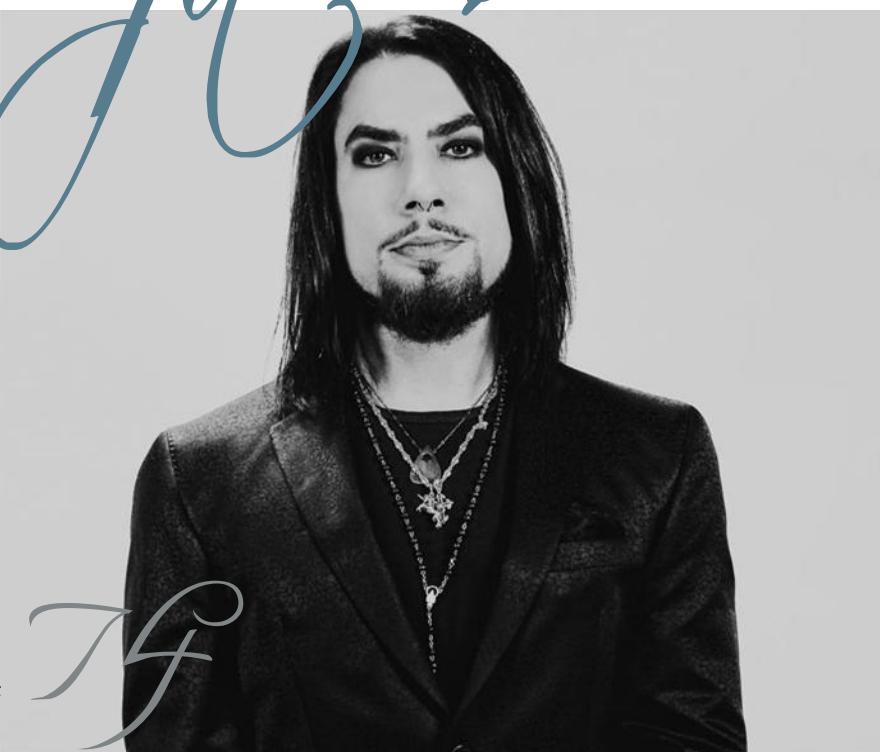


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"where darkness meets decadence"™

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The changing of the seasons is like the changing of the guards. Fall is upon us. Time to bring out jackets from hiding and put away all reminders of summer. While most people dread the coming winds and colder weather, I welcome it with open arms. There is no better time to me than the Fall. Yes.....the arguments come in droves: "How can you like the cold weather?", "Ugh! I can't stand it!", "It's going to be all dreary and cloudy and gray!" My face gives away the joy in the dreary, cold and grey skies to come that will be upon us soon. You can have your sun, shorts and beaches. Give me my black faux fur jacket, industrial boots and black gloves. Happiness awaits.



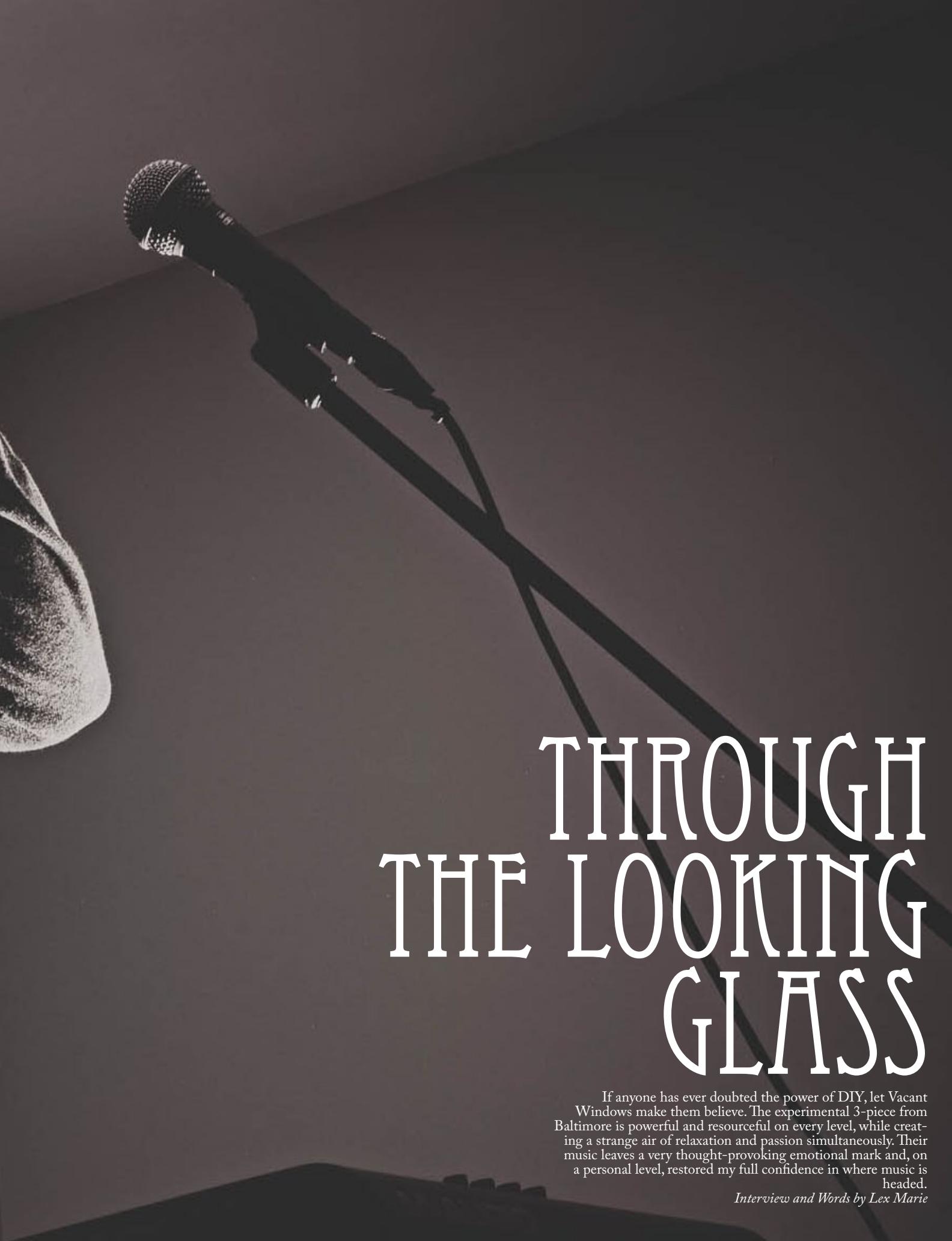
Darkest Kisses,
Adaora Osimiri-Lewis





music vacant windows





THROUGH THE LOOKING GLASS

If anyone has ever doubted the power of DIY, let Vacant Windows make them believe. The experimental 3-piece from Baltimore is powerful and resourceful on every level, while creating a strange air of relaxation and passion simultaneously. Their music leaves a very thought-provoking emotional mark and, on a personal level, restored my full confidence in where music is headed.

Interview and Words by Lex Marie

a darker view...

LEX MARIE: How did the three of you come together as previous members of Face the Sun?

BRIAN FEE: At some point in 2007, I found myself having a lot of free time and I decided that I wanted to get back into music. I put an ad on Craigslist and I think Rob was the second person to respond.

SAM MORGAN: Right. I replied to an ad that Rob and Brian had posted, looking for a singer. I had moved to Baltimore a year prior, after leaving my former band in Denver, and had been casually looking to get back into something music related. We three were the founding members of Face the Sun and we expanded into a 5 piece from there.

MARIE: Was Vacant Windows a concept before the end of Face the Sun?

MORGAN: Actually, yes. Face the Sun had developed into more of a mainstream rock band and, while we were proud of what we had accomplished, I felt like we had somewhat painted ourselves into a corner with the writing style we were utilizing and the audience we were catering to. I had decided about six months before the termination of Face the Sun to branch off and start a project that was more true to the type of music that I really enjoy. I had no preconceptions about what the new sound was going to be, only that it should originate from a more experimental place. I wanted to get away from the traditional guitar rock that I'd always been involved with and try my hand at synthesized sounds and rhythms. The fact that Rob and Brian were enthusiastic about taking part in the endeavor was a welcome surprise, and when Face the Sun split up less than a year later, our path ahead was clear.

ROB STEVENS: I was very excited when Sam approached me about starting a new project and trying something different. I'd always been interested in the more underground bands that were emerging from the Baltimore DIY scene and share Sam's affinity for more experimental music. Learning how to actually use synthesizers to create new sounds that meshed with my guitar playing initially put me outside of my comfort zone. I'm definitely pleased with the progress we've made and feel good about the direction in which Vacant Windows is headed.

MARIE: Your sound has been compared to that of Depeche Mode, Yeasayer, and The XX. Did you start out with a particular sound in mind and how do you feel about these comparisons?

MORGAN: We had no planned ideas as to what we were going to sound like when we all sat down to write that first time. We didn't even know what we were doing half of the time. Up to this point, none of us had much experience with recording ourselves or producing in general. In past bands, we would simply write the stuff and take it all to a studio where we would record it professionally and call it a day. We didn't want to do it that way this time. We wanted the entire project to be DIY. We were tired of shelling out money to studios and venues and making no headway. This band was going to be our way on our terms. We didn't want someone from outside of our circle putting their own flavor on the songs after we had written them. We started off making our synth and keyboard sounds, on an iPad of all things, and were recording straight into GarageBand. We were definitely the Steve Jobs poster children if there ever was such a thing.

FEE: Yeah, picking up the recording/producing end of the business initially was quite a handful. There was a definite learning curve in the beginning, and some frustrations. There were times when we knew what we wanted tracks to sound like, but couldn't get there.

MORGAN: As we progressed and things began to pick up with our songwriting, it became clear that we were going to need to

invest some money in professional equipment. As far as the comparisons that have been made, I don't feel one way or the other about them. These are all bands that I enjoy and respect, but it's nothing that we're trying intentionally to accomplish.

MARIE: Your music takes on an occasional hypnotic quality. Is this ethereal nature intentional?

MORGAN: It's not intentional, but I do believe it directly relates to our writing process and what we enjoy. As corny as it sounds, I often find that my favorite songs give me a sensation of sinking into a hot bath. That feeling that runs up your spine as you slide down into the tub, the way it sometimes makes your hair stand up and gives you a slight shiver. When I write, I listen for that. I wait for that feeling. I tend to drift into somewhat of a day-dreamy state while manipulating samples or testing out synth tones. I guess you have to fall into some level of hypnosis to write music. If I can convey that through a song then I think we're doing something right.

MARIE: What inspires your lyrics? They're so beautifully complex and poetic.

MORGAN: Thanks for the compliment! I guess my lyrics are inspired by life experience. I can't seem to get away from writing about pain and beauty. I think I was influenced at a young age by songs that make you feel both elated and sad at the same time. Stuff like Cranberries or The Police. Songs with a melancholy theme but such a great instrumental that you're forced to languish in it. I'm sort of damaged by my fascination for that phenomena, I think. I've really tried to write a happy upbeat song several times actually, but it always falls back into the gloom. I think real life is gloomy and full of peaks and valleys. I choose to originate my lyrics from the valleys and hopefully the instrumental will help the listener back up those steep slopes.

FEE: I have to agree with Sam on this one. When I have contributed lyrics, I have looked to the sad or unhappy times for inspiration. Writing about those sort of memories in a song provides a chance to get your point across without the counterpoint butting in.

MARIE: In "Soft White," you sampled an 80's recording of a young boy improvising a ghost tale, which was also used as the opening for Atlas Sounds' "A Ghost Story." What inspired you to use it?

MORGAN: I've always been a big Bradford Cox fan. I really relate to the "stream of consciousness" writing style that he practices. I, myself, don't actually write song lyrics until the entire song structure and instrumental has been flushed out. At that point I'll sit down and write relating to how the instrumental makes me feel and where the song takes me emotionally. I think this is my own version of what Cox has mastered. I don't compare Vacant Windows to Atlas Sound by any means, but using the ghost story sound bite was our way of showing our appreciation while also wrapping our own interpretation around the story.

FEE: "Soft White" was Sam's first independent song effort. The little boy telling a ghost story in the background raised some eyebrows with Rob and I, but since this band is about being experimental, I wasn't going to trample anyone's creativity from the get go. It's a great song. I think the vocals, guitar and bass all show a lot of emotion that makes it something powerful.

MARIE: Who created the concept for the official video of "Soft White"?

MORGAN: We actually hosted a music video contest for "Soft White." We got a number of great submissions by simply ask-



“I think if a band isn’t writing new music, it’s dying. No band can stop writing and rest on its laurels if it expects to survive.”

ing videographers to listen to the track and translate it visually. We gave them complete artistic freedom. In the end, the piece by an artist named Ricky Herdiansyah from Indonesia was a hands-down winner. His interpretation combined the brilliant landscape of Indonesia, which is actually quite visually stunning, with a blindfolded youth, wandering the countryside. The location really looked like paradise to me. That beauty, combined with the pain of this lost boy, blended in such an intriguing way. It just seemed to click.

MARIE: You seem to be proud of the music scene in Baltimore. Can you tell us a bit about your region?

MORGAN: We’re really excited to be able to call ourselves a part of the Baltimore music scene. There is so much talent coming out of this town right now that we feed off of creatively. As I said, I grew up out west around Denver, and while Colorado definitely has its perks, I was in awe when I moved to Baltimore ten years ago and discovered the richness and diversity in the creative community around here. There’s always something going on. There are always people who are pushing the boundaries and, likewise, always people willing to listen to whatever odd noises we’ve decided to call music.

MARIE: You’ve cited Beach House, Lower Dens, Future Islands, and Twin Shadow as artists you love. Would you call them influences?

MORGAN: You wouldn’t be lying to say that we’re influenced by those bands, but definitely not exclusively and not to any great extent. Often when I hear a song that really hits me in an interesting way, and I’ll try to pick it apart and identify the magic, like there’s some kind of scientific formula behind the effect that it’s having on me, so that I can try and capture that same emotion in my own writing. The thing is, it never happens in the exact same manner, and it always has that same signature flavor that is Vacant Windows when we finish up and declare it a song.

MARIE: What’s next for Vacant Windows? Should we expect more releases soon?

MORGAN: Always. We’re currently in the process of completing our first full-length release. We expect that to be out later this year. We’re also about to ramp up on our live performances, looking to do some touring around the east coast this summer. We’re a relatively new band. We’re very grateful for the attention and warm reception we’ve gotten thus far, and we’re really just getting started.

FEE: I think if a band isn’t writing new music, it’s dying. No band can stop writing and rest on its laurels if it expects to survive. Music fans are growing as you grow, and if a band stops releasing new music and disappears for a long period of time, they may never regain fans’ interest.



KATE CRASH: OTHERWORLDLY

In her own words, she is "A Glam Punk Alien Cross-dressing Renegade Robot from the Future". While one would look at such self-description of oneself as absurd or weird (which is common for those who don't think outside the box or lack creativity....or are boring) these nine words could not be more perfect for this performance artist/muse/singer known as Kate Crash. Previously residing in Japan and currently based out of Los Angeles, California, Kate has managed to make her mark around the world not by using a pin to track where she has conquered, but using a knife to cut through the music and fashion scene, reminding them that she is here to conquer. As if her music itself does not make you take notice, she is the fashion muse to avant garde designer Ernie Omega and signed to the legendary Joan Jett's record label, Blackheart Records, in 2010. Anyone who can catch the attention of rock goddess Joan Jett must be someone amazing, correct? Amazing would be an understatement. So then, what would be the right word to use? We have three: Otherworldly decadent pleasure.....because one just would not do.

*Interview and words by Adaora Osimiri-Lewis
Photography by Odette Sugerman*

ADAORA OSIMIRI-LEWIS: Besides the self-description of you, which is obviously one of the best self-descriptions I have come across so far, who is Kate Crash?

KATE CRASH: An alien riot of noise and color. KAPOW!!!!

OSIMIRI-LEWIS: Interesting factoid: You spend most of your time in Japan performing on the streets as a mime. How did that come into being?

CRASH: I started going to Japan because I'm Buddhist and the head temple is in Taisekiji at the base of Mt. Fuji. I instantly fell in love with the country and made tons of friends and got offered a free apartment with an amazing family so I moved to Tokyo! IKARETERU!!! Life in the neon, fast, loud, and broke; I carried so much battery powered equipment up endless subway stairwells to do street shows and performance art with art partner in crime Hiro Super. You can find a wild samurai short film that we did on YouTube.

OSIMIRI-LEWIS: Would you credit your life in Japan and its culture, especially the arts and fashion, as monumental in shaping who you are today or would you say that it is the other way around?

CRASH: I've been dressing in drag since I was a small child and used to wear my Halloween costumes after school while I did my homework because I just felt more like myself in them. Someone showed me this book called Fruits and I freaked out because there were a bunch of kids like me across the world doing what I was doing and I thought I was in a confetti super party of 1 but not at all. I would say Japanese culture is a huge influence on me but Hollywood is my muse and my heartache.

OSIMIRI-LEWIS: Having lived in Japan and now in LA, the scenes (fashion, music, arts) are in some instances similar and yet drastically different from one another. Would you agree or disagree?

CRASH: Japanese culture is more respectful, family oriented, and a little more repressed. America is loud and in your face and sometimes too aggressive. These are huge generalizations of course but I kind of like the blend of the two of them. Both have their plus's and minus's. This shows in the art of the people but things are changing now that the world is so global and internet based. We are all influencing each other.

OSIMIRI-LEWIS: Your influences range from electro, house, indie, glam, punk and the Japanese art form of Kabuki theatre - a classical Japanese dance-drama known for the stylization of its drama and for the elaborate make-up worn by some of its performers. Kabuki can be interpreted as "avant-garde" or "bizarre" theatre. There is really no question as to why this would be an influence. Rather, how has this art form influenced you?

CRASH: Radical expressionism in any form melded in a collage of new expression. I pull from everywhere including performance art, theater, poets, and dreams.

OSIMIRI-LEWIS: Your sound is a cross between David Bowie, The Faint, The Yeah Yeah Yeahs, Juliette and The Licks and Mindless Self Indulgence. It is very present in your single "Kids Itz Kinetic". What other artist(s) past or present have imprinted their genius upon the person you are today?

CRASH: I like to mix dance, pop, glam, and punk in my work. Santigold, M.I.A., Pretty Lights, Leonard Cohen, Iggy Pop, the Jesus and Mary Chain... and my band members' music inspire me too of course Noah Issa and Joshua David.

OSIMIRI-LEWIS: "Walk My Own Way" is almost like an homage to The Runaways and classic punk rock- playful "f--- you". Was that the inspiration behind this or was there something more underneath?

CRASH: I was asked to write a glam song for a film so I made a riot girl anthem. It's definitely more rock than my other songs but yes it is all about being true to yourself and not conforming to society's idea of beauty and personality.

OSIMIRI-LEWIS: In the world of songwriting, an artist writes based on emotions, experiences, places, things, people, etc. What events in your life, be them positive or negative, are laced through your lyrics?

CRASH: My words are loving interpretations of the strange and desperate. Walking down the street, seeing how people behave, club life, my friends' wild lives, love, surrender, the brutal truths of imperialism and consumerism, overcoming obstacles, feeling lost, Hollywood, the path to free oneself from the delusion of desires, to seek that ultimate truth reality and come from a place of compassion. I guess the same things we all struggle with in life. Sometimes I read a poem that forever changes the way I see the world and the possibilities of life. Words can create these abstract paintings of emotion and crack you open. I want to be cracked open, to understand, to experience life at its highest possible level. I hope if I express even a small part of this in my work then I am happy. Art kept me going as a child. Art understands me at my core. I would love to share that gift with others.

OSIMIRI-LEWIS: Lets merge into the realm of fashion. How did you become the muse for Designer Ernie Omega and land sponsorship from MAC Cosmetics?

CRASH: What I do is a lifestyle, so I live my art and my fashion is an extension of it. I met Ernie in the club scene and we instantly fell in love with each others' creativity. I collaborate with a lot of underground designers on costumes like Kicka Custom Design, Drew Bird, etc. I fell into the whole MAC thing because I got hired to play some shows for them WOOOHOOO!!!

OSIMIRI-LEWIS: What other designers do you adore?

CRASH: Gaultier. He has a social message and is really radical. I really appreciate people who try to inspire equality amongst people through their art.

OSIMIRI-LEWIS: Describe your style in four words.

CRASH: Futuristic alien punk couture.

OSIMIRI-LEWIS: If you had to give up being a performer or a muse, without regret, which one would you eliminate?

CRASH: I think as artists we all feed each other's brains with inspirations and so usually a lot of the things my friends say or do inspire me and end up in my work and vice versa. It's like telling a wave to crash on the shore but not recede. They go hand in hand.

OSIMIRI-LEWIS: What is new in the horizon for Kate Crash that we should know?

CRASH: I'm in the studio with my band - KATE CRASH & THE UFO CLUB!!! We are making some wild rave pop.

OSIMIRI-LEWIS: Finish this sentence: "Art gives birth to beauty, madness, genius, and....."

CRASH: Possibility.

{ "I want to be cracked open, to understand, to experience life at its highest possible level" }

compare not past

Photography/Wardrobe Styling: James Hayden
Post Production: Alexandra Onyi
Hair: Melissa Mcmanus
Make Up: Shea Williams
Model: Kendal Elder @BMG New York





This page and previous page: Jacket, skirt, and shoes Helen Van Rees



Top, skirt, and head band Magdalena Marczevska





Top, pants, and head band Magdalena Marczevska



Entire look Helen Van Rees



Hat Mary Franck / Top James Hayden



snake ladies

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STRUCTURED WHITE DRESS: FURNE ONE @ LA MAISON DE FASHION



HEAD PIECE MICRO MESH & WHITE MICRO MESH MINI – FURNE ONE @ FORTHESTARSAGENCY / HAND CHAINS – LONE WOLF ACCENTS





BLACK DRESS WITH CRYSTAL BEADING : JNG COUTURE @ LMDF / CRYSTAL CHAIN - LONE WOLF ACCENTS





BLACK DRESS WITH CRYSTAL BEADING : JNG COUTURE @ LMDF / CRYSTAL CHAIN - LONE WOLF ACCENTS





BLACK DRESS WITH CRYSTAL BEADING : JNG COUTURE @ LMDF / CRYSTAL CHAIN - LONE WOLF ACCENTS







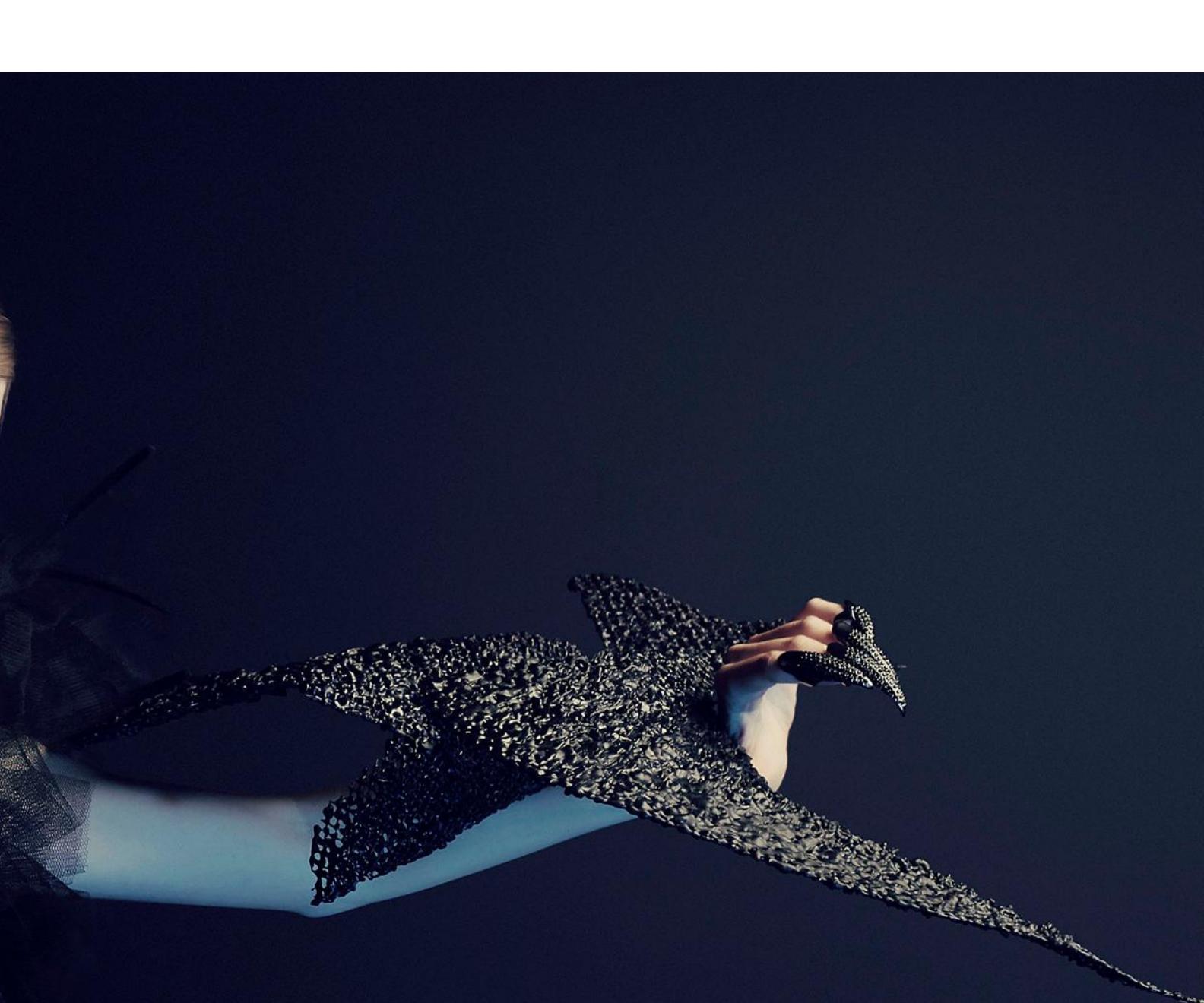


BLACK CHIFFON ROBE : JNG COUTURE @ LA MAISON DE FASHION
CHEST BODY JEWELRY: LONE WOLF ACCENTS
LEATHER CHOKER : GALEANA DESIGNS @ LA MAISON DE FASHION
LEATHER BELT: GALEANA DESIGNS @ LA MAISON DE FASHION



BLACK CHIFFON ROBE : JNG COUTURE @ LA MAISON DE FASHION
CHEST BODY JEWELRY: LONE WOLF ACCENTS
LEATHER CHOKER : GALEANA DESIGNS @ LA MAISON DE FASHION
LEATHER BELT: GALEANA DESIGNS @ LA MAISON DE FASHION





Hyle Year Zero

Photographer : Aurélie Raidron
Model : Justine @ Gladys Models
Make-up and hair : Aurélie Raidron
Stylist : Stephanie Cappellini/Fanny Raidron

















KLARA KALICZ



Creature -of- Couture

Hungarian-born designer Klara Kalicz creates works of art that use materials and muses in ways that are not your typical productions of wonder. Her works are striking, sharp, edgy, dark, mysterious and sophisticated. Pulling inspiration from reptiles, her collections pull you in and never lets you go.

Interview and Words by Adaora Osimiri-Lewis

ADAORA OSIMIRI-LEWIS: For someone who has never traveled to Hungary, what would be the place or places that you would recommend upon their first visit to your country?

KLARA KALICZ: I always recommend the same during my trips abroad. Get the atmosphere of the city by walking on the streets or just getting in a café and start talking with a local stranger. Take a stroll by the river Danube, and get ready to be amazed by the turn of century architecture. Club life is very alive and interesting as well as the city is full of hidden pubs in run down courtyards, old abandoned houses decorated and painted by young designers. An eye opener, real underground scene. Least, but not last, never miss a relaxing day at the beautiful Széchenyi bath.

OSIMIRI-LEWIS: What lead to you finding your calling in the world of fashion design?

KALICZ: My way of expressing thoughts and feelings are creating dresses. As a costume designer I am always interested how best to describe a person or a feeling. So first came costume design. As a fashion design student, I created dresses for a contemporary dance show without any inhibitions. We took photos of the garments afterwards and put them on the internet. In the upcoming weeks I was really amazed to find tons of blogposts about the dresses. The result was that I immediately started getting orders from all over the world. It turned out that I had an audience. They were the ones who made me a fashion designer and I didn't resist.

OSIMIRI-LEWIS: Growing up in Hungary and studying in London, the spectrum of fashion is probably quite different between the two. Did you find this a welcomed affair or puzzling?

KALICZ: I studied in Hungary and in London as well. This was I had the chance to get two different academic perspectives. In Hungary the education is more about classical studio work, dressmaking and design. In London you can get to know more about the fashion industry, how to make a collection, PR, sales and marketing factors which were literally brand new to me. As an intern during the 2012/SS London fashion week I was so blown away that I got really emotional after the show that I was lucky to work

on. It was truly a pivotal experience.

OSIMIRI-LEWIS: Fashion week in New York, London, Paris or Milan?

KALICZ: All of them.

OSIMIRI-LEWIS: In the realm of fashion, pushing the boundaries and going beyond the norm always leaves a memorable mark in not only the mind of the audience, but the world itself. Do you feel that you have left a grandiose mark in your own way with your designs, or are you just getting started?

KALICZ: I think I'm still doing my baby steps in the world of design, but I hope on the long run, my work will make food for thought and feel.

OSIMIRI-LEWIS: Your work is inspired by contemporary art, literature, theater and film. With that being said, answer the following and why they fall into the realm of being your favorite:

KALICZ: I like art which stimulates my senses and imagination. I hate cheesy, artificial, pretentious and shallow works.

OSIMIRI-LEWIS: Favorite film?

KALICZ: I would have to separate this into several genres to give a complete answer. Arthouse films: I love Woody Allen films, my favourite being Anni Hall. I also like the works of Almodovar and Jim Jarmush. Sci-fi: I love all the Alien films, Star wars, Total Recall. Porn: The Golden age of Porn. Porn movies should be still be like art movies, like Devil in Miss Jones and Deep Throat.

OSIMIRI-LEWIS: Favorite film genre?

KALICZ: Art and independent films and sci-fi.

OSIMIRI-LEWIS: Favorite theatrical project?

KALICZ: Shockheaded Peter , a musical by Tiger Lillies. I'm not particularly fond of musicals, but I take notice when a genre or something beyond of my taste range can surprise me. I loved the irony and surreal switch of actors playing female roles, actresses playing male roles.

reptilia moderna....



OSIMIRI-LEWIS: Favorite contemporary artist (past and present)?

KALICZ: I could fill this magazine with just artists names but if i had to choose two at the spur of the moment: Present: Mark Ryden painter for his dark humor. Past: Dorothy Iannone painter, my favourite female artist for her genuine portrayal of sexuality and love.

OSIMIRI-LEWIS: Favorite author or piece of literature?

KALICZ: I read lots of novels, both classics and contemporary works, local and world literature. These change and vary from one period in my life to another. At one time I read many Kundera, Vonnegut and Dostoevsky novels. Another time I was completely engrossed with female authors, the like of Doris Lessing novels and Virginia Wolf's Orlando in particular. Latin American literature also has a special place in my heart. At the age of 14 my first cathartical literature experience was the magical realism of Márquez. It was then that I decided to study Spanish just to be able to read Marquez in his mother tongue. The following year I enrolled in a Spanish bilingual high school. I must also mention a Hungarian author, Maria Szepess's 'The Red Lion', a book about one soul experiencing multiple life-cycles through historical periods, remembering past lives in search of immortality.

OSIMIRI-LEWIS: Favorite genre of music?

KALICZ: I must admit I'm a 'raver'. My genre of choice is electronic music. As you can imagine London clubbing was a paradise for me, a city where new and exciting genres emerge regularly. My taste evolved through the years, but I love new electronic music, tribal, Bass music, Ük Bass, Juke, Garage, Wonky, and any other mostly abstract and sometimes experimental.

OSIMIRI-LEWIS: Favorite country to travel to gain inspiration?

KALICZ: I adore European big cities like London, Berlin, Paris and Barcelona. I've never been outside of Europe, but I plan travel the globe as much as I can! By the time someone reads this article I will be in the far east on the search for new inspiration.

OSIMIRI-LEWIS: Favorite museum (and where it is located)?

KALICZ: I have a weakness for contemporary art, so my choices are pretty self evident: Pompidou Centre Paris, Tate modern and V&A of London, Ludwig Museum Budapest.

OSIMIRI-LEWIS: Favorite avant-garde designer (past and present).

KALICZ: Alexander McQueen, Iris Von Herpen, Gareth Pugh

OSIMIRI-LEWIS: It is apparent that the arts play a pivotal role in your collections, but it also seems that you pull from the reptilian world or the frame of the human body – the skeleton. Would you say that you pull inspiration from the most unlikely of sorts....at least to those that are not familiar with the expansion of creative planes?

KALICZ: I design in an expressive way. The dresses just somehow manifest from my fantasy. I make them, then after a while I look

at them curiously and realize what I have created. I started noticing that my designs bear semblance to animals, reptiles, big bugs or bird like creatures. Before the design process, I try not to overanalyze them. So I design in a totally instinctive way and in the end these strange creatures come to life. Maybe they came from the depth of my unconscious mind. Repressed animal instincts. It seems designing dares me to face the monsters inside.

OSIMIRI-LEWIS: What was the inspiration behind your latest collection 14/SS?

KALICZ: The reptilian style is not new to me. It haunted me for a while then I gave in. I let it come back, but in a more sophisticated, detailed and handcrafted way. I would like to make this style ready to wear. Designing the metal parts was a big challenge and I learnt a lot during working together with jewelry designer Janka Juhos who helped with the metal pieces on the dresses.

OSIMIRI-LEWIS: Your dresses are described as "designs hovering between art and fashion. Some seem more like conceptual art pieces rather than clothes." This statement could not be more truthful. They are exquisite works of art, where hard meets soft.

KALICZ: Thank you.

OSIMIRI-LEWIS: Some of your pieces have a darker story to tell and mysterious edginess. Is this just by happenstance, intentional or do you want it to go both directions?

KALICZ: I think all works of art or design has to have a message of some sort. It is more important that what shade the story is.

OSIMIRI-LEWIS: What videos and films have you been a part of?

KALICZ: I just finished my first feature film as a costume designer. 'Land of Storms'(director: Adam Csaszi) a German-Hungarian co-production, releases next year in arthouse theaters worldwide. My first collection featured in Ikonika's music video 'Video Delays'. A short movie was just shot in my dress in Berlin featuring Paul Boche. My aim is to create a unique world not only in my design but in films as well.

OSIMIRI-LEWIS: What projects are in the works for you in the near future?

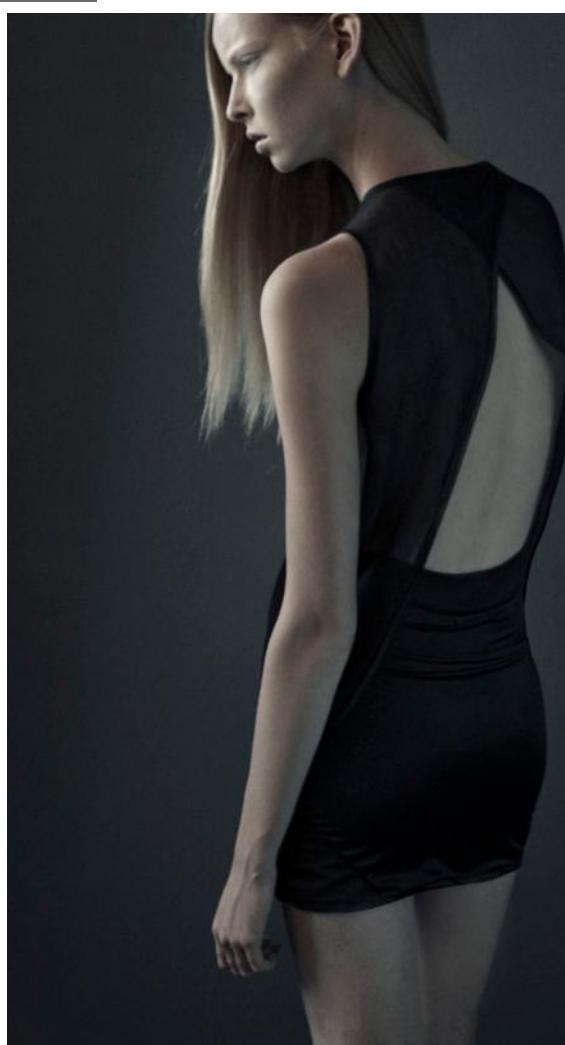
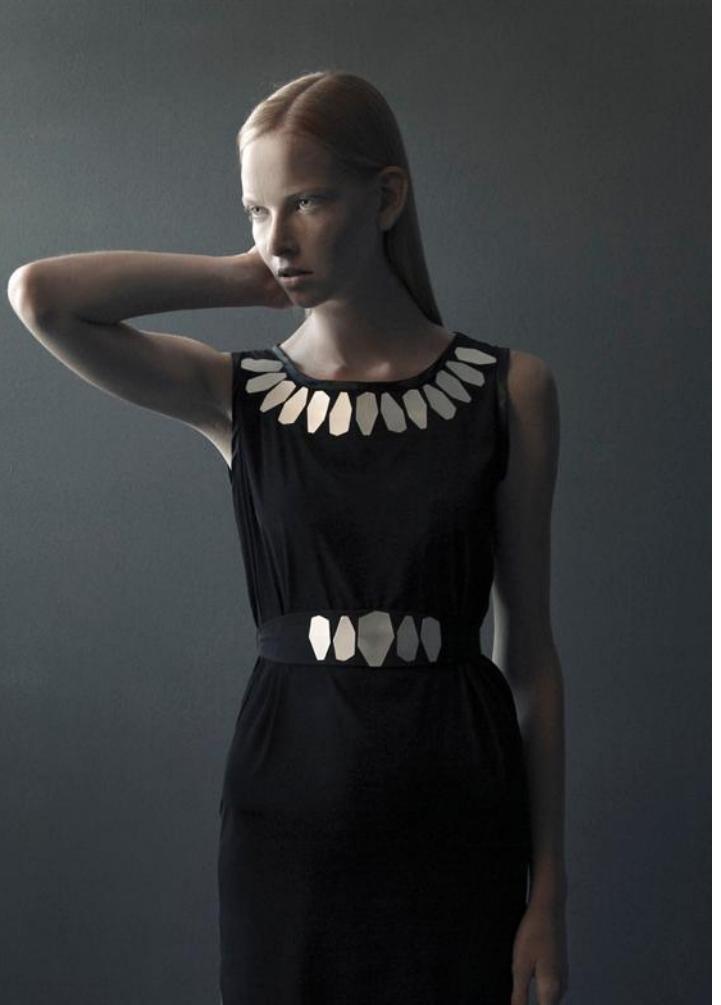
KALICZ: I am presently designing costumes for one of the most prestigious Hungarian alternative theatres, **KALICZ:** 'Kretakor'. After that I'm going to Indonesia with a textile design scholarship where I will start the designs of my new collection. I am really looking forward to taking this reptilian inspiration to another level, hopefully seeing a real dragon of the east!

OSIMIRI-LEWIS: If you had to describe yourself in one word, what would it be?

KALICZ: Rollercoaster

OSIMIRI-LEWIS: Complete this phrase: "Fashion is....."

KALICZ: Whatever.









GEOMETRIC
GEOMETRIC
GEOMETRIC
GEOMETRIC
GEOMETRIC

PHOTOGRAPHY: SEQUOIA EMMANUELLE

STYLING: MEGAN MAH

MAKE-UP: SABRINA RUCKER

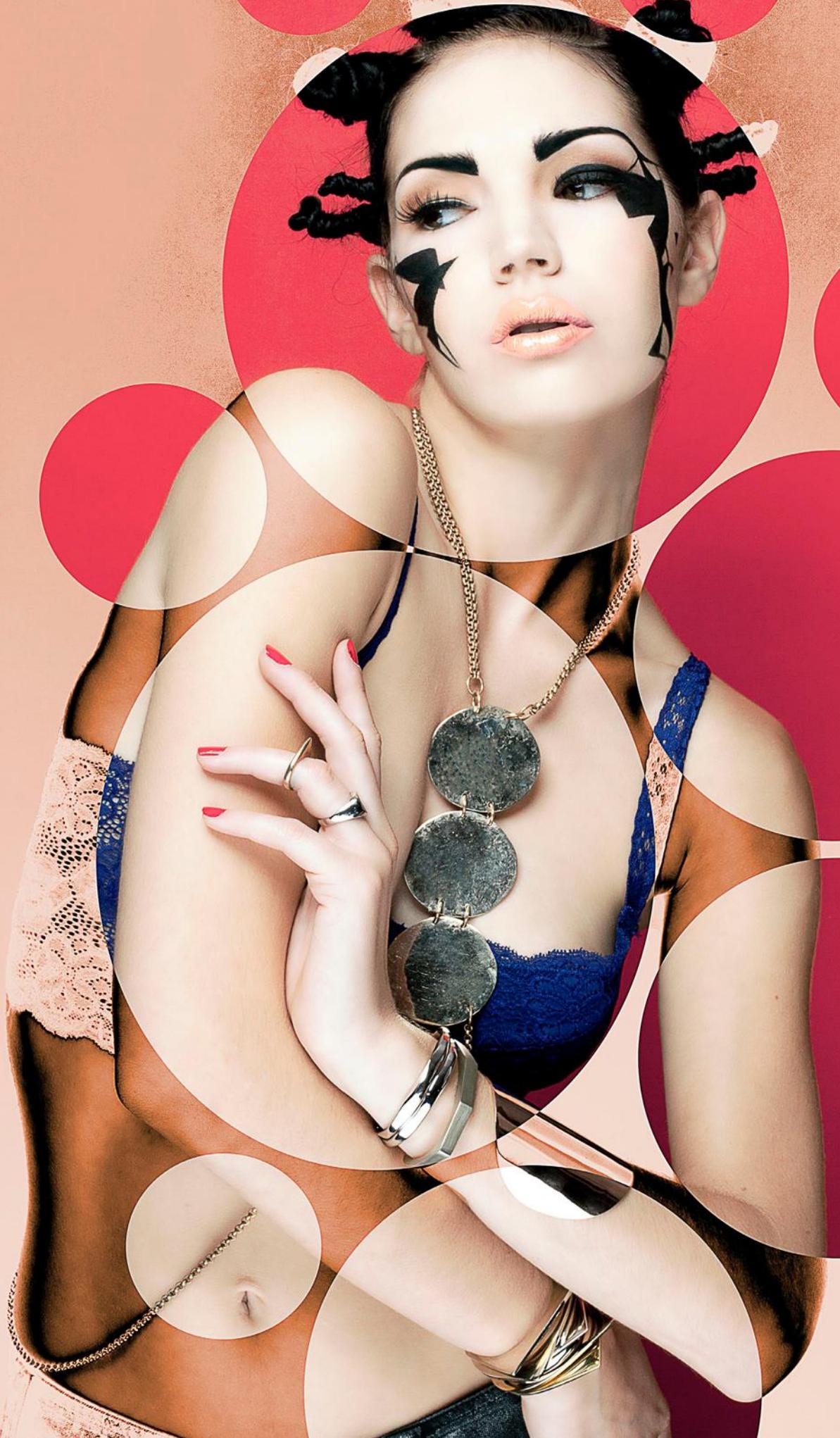
HAIR: PABLO SOTO

MODEL: ALEXANDRA MATHEWS



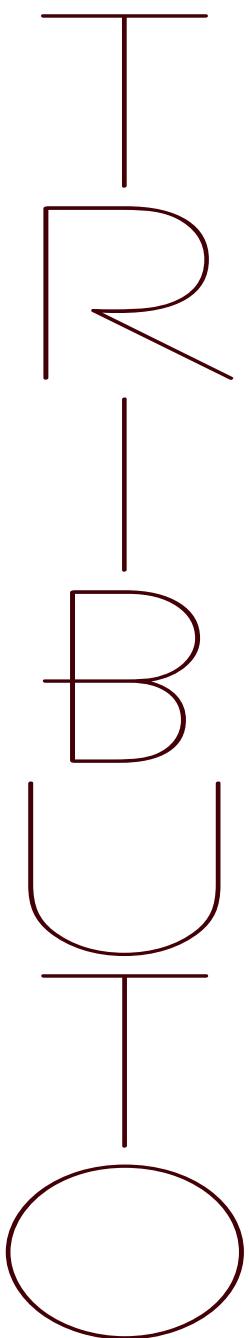












*Photography : Julie Marie Gene
Stylistism (Jacket & Belt) : Aurélie Cheneau
Neck & Shoulder Piece : Mathilde Comby
(Random Rainfalls)
Crystal Design : Cedric Champeval f.
MUA : Béatrice Legal
Hair Stylist : Kevin Jacotot
Modèle : Aurélie Cheneau*













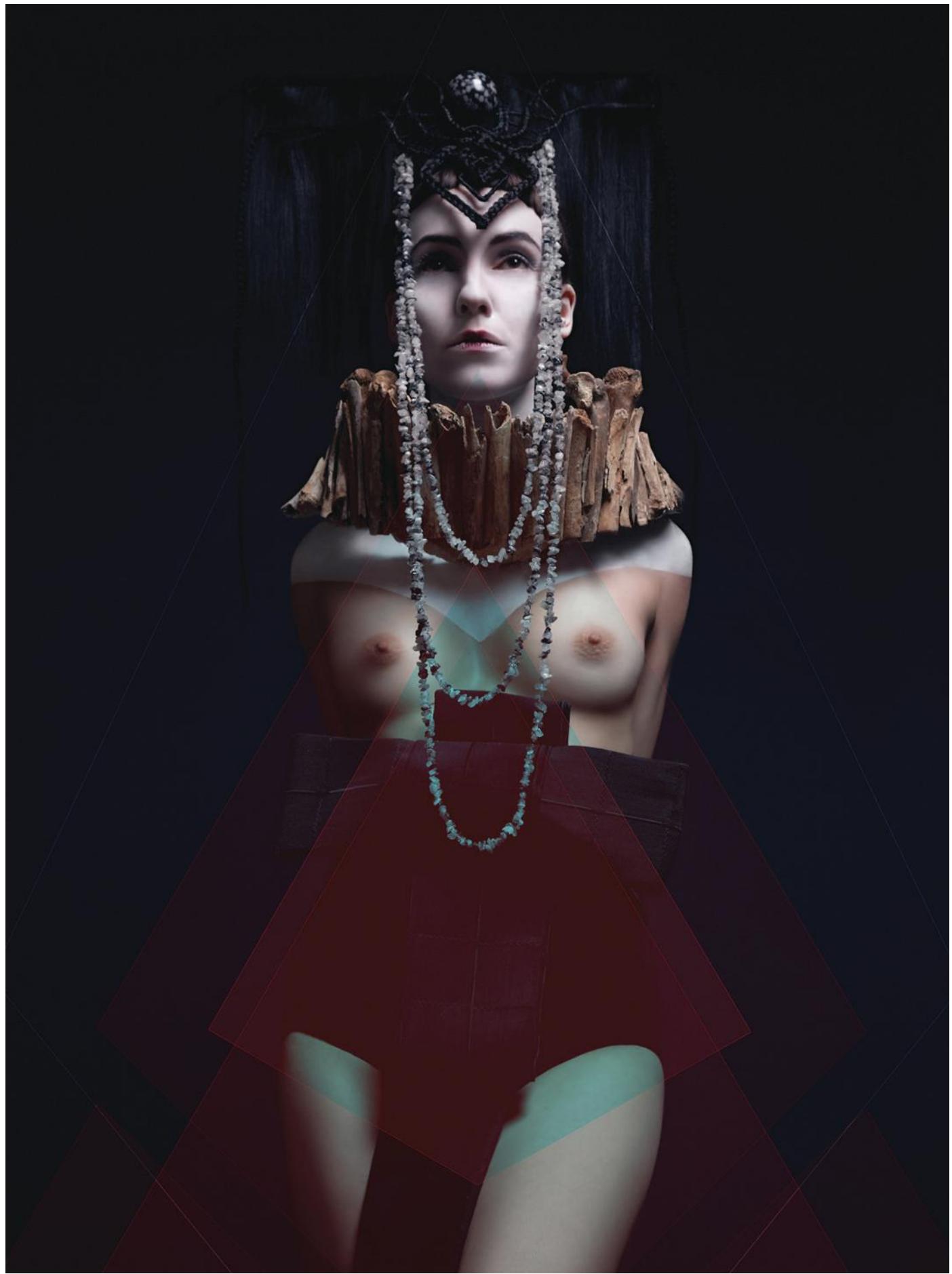














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man of style: dave navarro



DAVE NAVARRO: DARK VIRTUOSO

The Jane's Addiction guitarist, host of Spike TV's "Ink Masters" and host of the radio show "Dark Matter" opens up on the tattoo culture, what made him the man he is today and his pension for a well-tailored suit.

Interview by Adaora Osimiri-Lewis

Photography by Tatiana Gerusova

Styling by Ali Levine

"I was actually there when the goth movement actually happened. There was something really special about it. I almost believe that in the alternative culture, stylistic situations have to be earned through living. In some ways, there is an irony in the fact that people can go out and buy a costume."

ADAORA OSIMIRI-LEWIS: Many things mold an individual. What is something of significance that you can attribute to the person you are today?

DAVE NAVARRO: One of the things that I thing personifies me is my awareness and salvation of the darknesses that I've experienced in my life. In breaking those darknesses and exploring them to such a profound level that I'm able to find a source of joy in that exploration. Traumatic experiences that I've lived through have been things that I have delved deep into and look at from the inside out and gained a sense of comfort and security in doing so. As a result of that, it has helped me creatively, stylistically and socially because once you find the strength to dive deep into one's own secret corners of the mind, you'll find that there is ultimately nothing to be afraid of. Once you can obtain fearlessness, you can obtain happiness.

OSIMIRI-LEWIS: With music, fashion and ink seeming now more than ever to go hand and hand crossing from musician to high-profile celebrities, as a collector of ink, do you feel the tattoo culture is being appreciated or more so people just getting tattoos just to get them?

NAVARRA: I've been getting tattooed for 27 years. So, I have definitely been aware and watched the evolution of the art form. I'm one of those collectors that have tattoos that mean a great deal to me with profound significance and I have tattoos that I think just look cool and don't mean anything. I think both are fine. The thing about tattooing that doesn't exist today is that there was truly a small community of rebellious people that wanted to separate themselves from mainstream society that when we walked into supermarkets people walked away from us. People left us alone, and we wanted it that way. We didn't feel that the guidelines of society as they were applied to us because we felt that we had our own rules and our own ways of living. Today, as tattoos as huge as it is today.... my doctor is tattooed. My lawyer is tattooed. My dentist is tattooed, you know? Cops are tattooed. It's become pretty acceptable. It's become a much more respected art form.

OSIMIRI-LEWIS: One word to describe your personal style.

NAVARRA: Uniformed.

OSIMIRI-LEWIS: You do have a pension for the menswear staple – the suit. Who are some of your favorite designers in menswear?

NAVARRA: I love the cut of John Varvatos and Gucci. I feel that suits are really amazing on men, but can create a boxy line on men if not tailored properly. I try to mix street level fashion with high fashion. A Gucci coat with a pair of bondage pants from Lip Service would be a better look for me rather than the

full suit, because you can get away with more detail in the pant and still look clean up top. A nice Prada suit with fingerless gloves that I got on St. Marks would be a nice look. It's what works best for me.

OSIMIRI-LEWIS: Between touring, hosting "Ink Masters" on Spike TV and your radio show "Dark Matter", finding a moment to decompress must be such a welcomed pleasure. So, what do you do to unwind?

NAVARRA: I've been given a gift in my life and I am pretty fortunate. All the things that I love the most, I do for work. I love playing music, I love being around creative tattoo artists and inspirational people. I love talking about subjects that I am interested in and I love to laugh. I love the immediacy of radio. In a weird twist of events, the things that I do for work are probably the things I would do to unwind. When I do have a break, a lot of times I will just keep my suitcase packed and start pouncing around the country. I once went to New York and did suspension....not because I was working, but because my suitcase was packed and it just seemed like something fun to do. I have also been known to go to the airport, and see what's taking off and buying a ticket to that city and just going there and hanging out with people there. So, travel, hanging around other artists that are super inspiring is something that I love. At the end of the day, when I am home, I'm a pretty simple guy. If you give me a compelling documentary, a pack of cigarettes and maybe a large Pinkberry, I'm good for the night. I'm into horror films, documentary filmmaking..... pretty simple standard stuff, I think.

OSIMIRI-LEWIS: What do you feel will never go out of style?

NAVARRA: For me in my world, basic black will never go out of style. Ever. Everything I own is pretty much black. I want whatever I reach for to match.

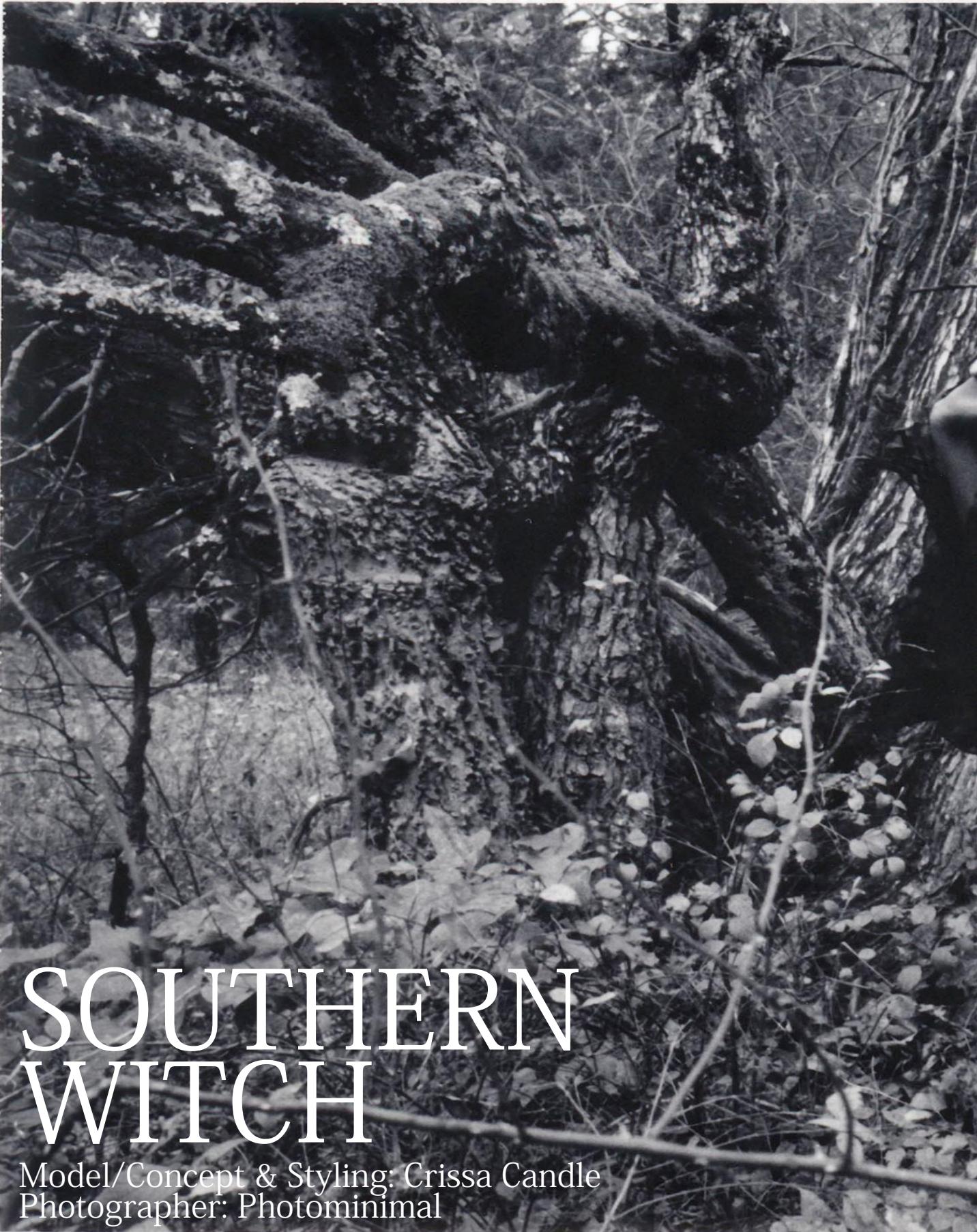
OSIMIRI-LEWIS: What is item that you cannot live without?

NAVARRA: As cliché as it sounds, it would have to be my cell phone. I can contact anybody through it. I don't have to worry about staying abreast with the world because I can get online with it. I do better with a piece of technology.

OSIMIRI-LEWIS: Last but not least, do you still sleep in a coffin bed?

NAVARRA: I'm looking at it right now. Not a lot of sleeping happens in it, but yes. You can fill in the blanks. It is pretty awesome.*

*Wardrobe: Blazer Sand / Shirt Cotton Citizen / Jewelry Amyn Jewelry



SOUTHERN WITCH

Model/Concept & Styling: Crissa Candle
Photographer: Photominimal















SAVE THE DARK

PHOTOGRAPHY: ISA SILVA

STYLING: SARA SOARES

HAIRSTYLE AND MAKEUP: PAULO VARELA

MODEL: ANDRE CHEE ELITE MODELS







Sweatshirt Vitor Gouveia
Shoulders piece Valentim Quaresma

This page and the next:
Jumpsuit Ricardo Andrez
Sunglasses Todd Lynn at André Optics-Lisbon









Arms piece Valentim Quaresma
Sweatshirt & Trousers Ricardo Andrez
Sunglasses Stylist's Own



Bomber Jacket Vitor Gouveia
Sweatshirt Ricardo Andrez
Leggings Vitor Gouveia





Sweatshirt Vitor Gouveia
Leggings Vitor Gouveia
Shoulders and hands piece Valentim Quaresma



glassbones paperskin

Photographer: Evie McShane
Art Director/Stylist: Christine Lunday of
TwoTwentyTwo Clothing
Model: Natasha Vi
MUA: Sarah Anstead
Hair: Dina Matson
Jewelry: TwoTwentyTwo Clothing
Undergarments (when shown): H&M















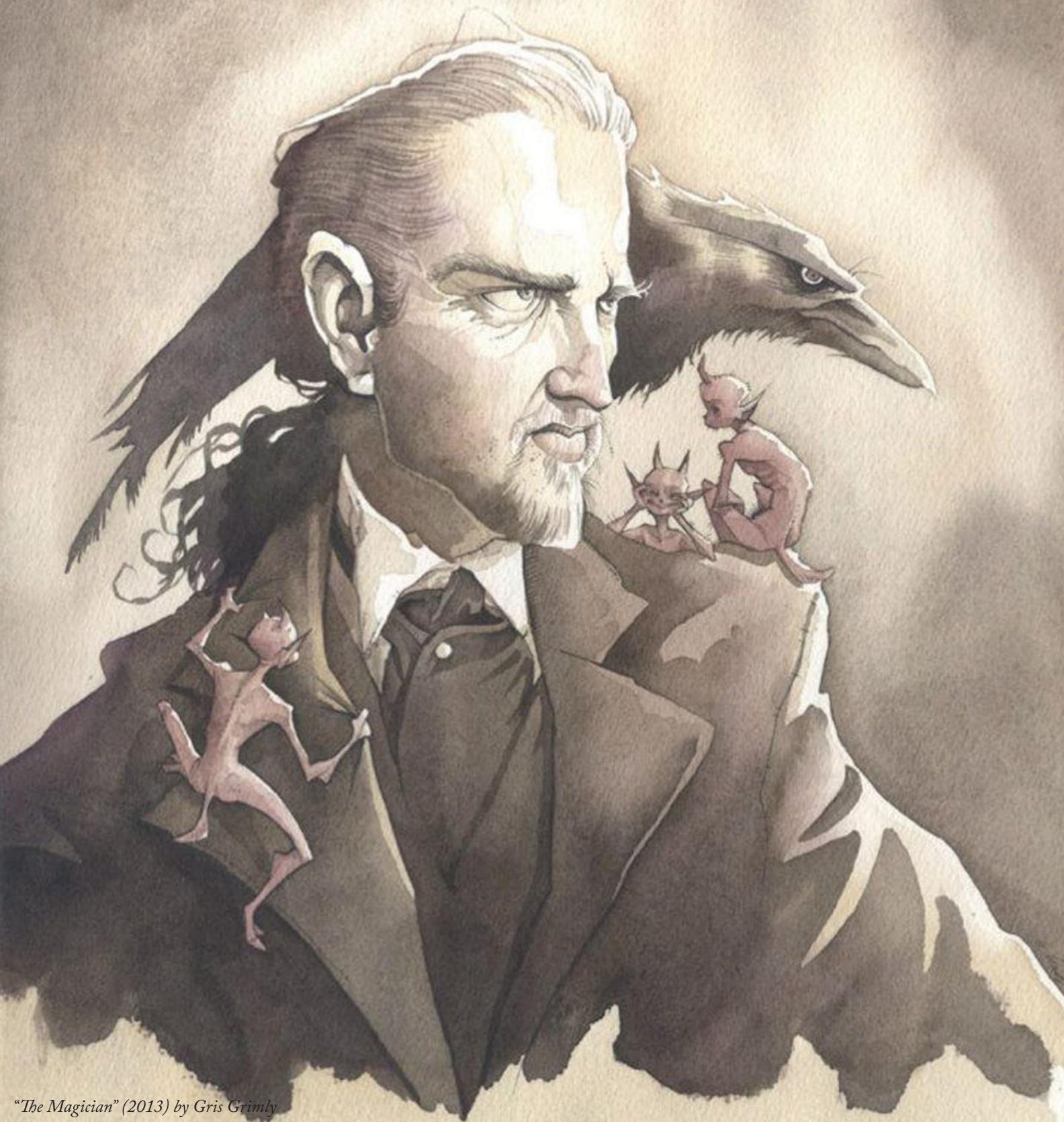
Fur Coat ZARA
Bra Hunkemoller
Tights Lip Service
High Heels Sugarfree Shoes
Tanga Wolford











"The Magician" (2013) by Gris Grimly



GRIS GRIMLY
ROGER REUTIMANN





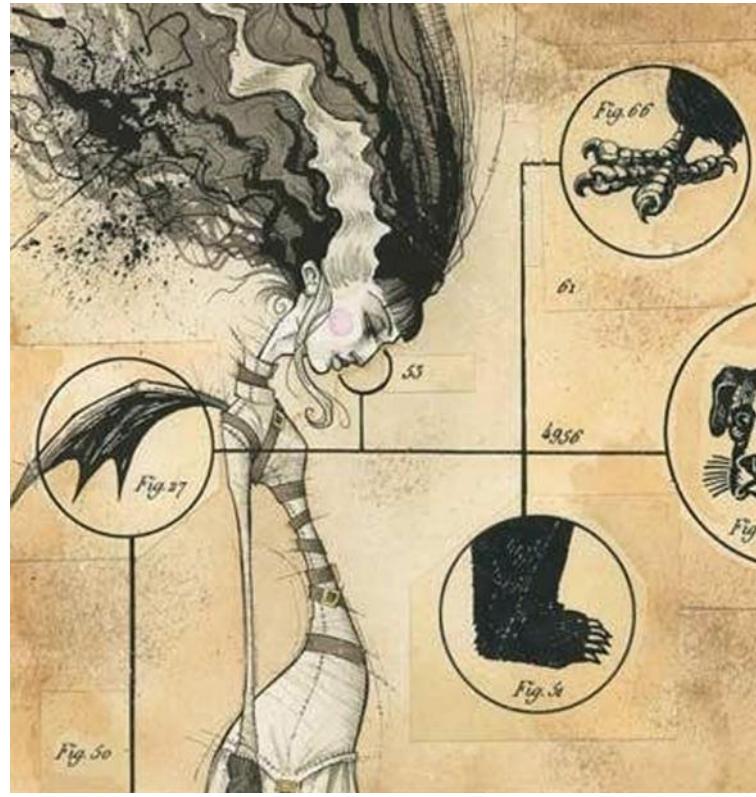
GRIS GRIMLY: UTTER MADNESS

If you're looking for an embodiment of everything that goes bump in the night, look no further! The work of Gris Grimly is sure to satisfy any cravings for the macabre and spooky. Residing in Los Angeles, California Gris works as an artist under the company Mad Creator Productions; an all encompassing collective of tasteful horror. From short stories to films, Gris' work is widely accepted. You will have a blast reading his Grimleified version of Frankenstein or watching Cannibal Flesh Riot! Or maybe you're a fashionista and will find pleasure in the shoe he designed with Jose Palos. Either way, Grimly reaches people in a variety of mediums, there is something for everyone whether you're an art admirer, a spooky story advocate, or like watching creepy creatures on the screen; Mad Creator productions is all encompassing. So enter if you dare.

*Interview and Words by Shanice Williams
Photography by Riley Kern*



"The Horrifics Are Forever" (2008)



"Beauty In The Laboratory" (2007)

SHANICE WILLIAMS: Since your real name falls on deaf ears, how did you come up with the name Gris Grimly?

GRIS GRIMLY: It was whispered to me during a five day nicotine binge.

WILLIAMS: What exactly is Mad Creator Productions?

GRIMLY: Mad Creator Productions is best described as an independent multi-media company. It is the house for everything that I do, whether it is book illustration, clothing and other merchandise, licensed items like toys, posters, prints, paintings, short films and videos. It's a place that encases it all.

WILLIAMS: If you could work on a film with one person, who would that be?

GRIMLY: I'd like to work on a film with Nick Cave composing the score.

WILLIAMS: What inspires your work?

GRIMLY: Everything. Life. Love. The Devil.

WILLIAMS: You've worked with Creature Feature, tell us about that.

GRIMLY: I asked Creature Feature to provide a song for a compilation of music inspired by my first short, Cannibal Flesh Riot!. I've partnered up with singer Curtis RX on projects ever since. Currently, we are co-writing horror scripts together.

WILLIAMS: What is it like having your work tattooed on the bodies of others?

GRIMLY: I find it an honor that people love my work so much, or that a piece has such cathartic impact on an individual, that they would permanently infuse their vessels with this imagery. I say go for it.

WILLIAMS: If you could show your art work in one place in the world, where would that be?

GRIMLY: The Vatican.

WILLIAMS: Coffee with Frankenstein's monster or coffee with the Wolfman? What's the one question you would ask them?

GRIMLY: I don't see either being a huge conversational moment. But I would have to say Frankenstein's monster. We have similar vernacular and I wouldn't want to be near the Wolfman after he's had an espresso.

WILLIAMS: All time favorite horror film?

GRIMLY: Bride of Frankenstein.

WILLIAMS: When can we expect your new films "Wounded Embark of the Lovesick Soul" and "The House that Dripped Blood" to be out?

GRIMLY: Wounded Embark of the Lovesick Mind is finally complete and will be circulating in festivals soon. The House that Dripped Blood is currently in development and we will go into production once funding is in order.

WILLIAMS: Do you believe that there are things from art school that an artist cannot learn on their own?

GRIMLY: I think you can be taught technique and you can be taught to mimic other styles. But imagination and drive is instilled in the individual at birth and upbringing. I always felt that these were the individuals that succeed and are rewarded. But I've come to find that hacks and thieves do just fine too.

WILLIAMS: Do you have any advice for aspiring spooksters dabbling in the arts?

GRIMLY: As clichéd as it is, I would say never give up. I don't think any artist has it easy all the way through. Just when you think you've made it, life throws a dirty punch. It's about getting back in the saddle. Whether you are a master, a hack, an eccentric genius or back stabbing opportunist, you have to have tough skin to play in the game.

WILLIAMS: How would you describe your art style in five words?

GRIMLY: Whimsical. Semi-dark. Conflicting. Theistic. Rural. •



"It's Alive" (2013)



ROGER REUTIMANN: SCULPTOR OF DREAMS

"There is no greater pleasure than what you craft with your hands". This quote stands true for artist, Roger Reutimann, a sculptor, musician, and artist. Upon first glance at Roger's work you are instantly drawn in. His rich colour schemes and interesting creations capture your eye. There is no doubt that Roger is anything short of phenomenal. His work is breathtaking and exudes emotion. One particular piece, "The Death Of Venus", a gorgeous red woman standing atop a dome sends such a powerful message of "the changing times in society." Or perhaps you will be more partial to the Clockwork Destiny piece, a beautifully crafted reminder that life is short and opportunities should be seized. Whatever your poison, you should definitely check out Roger's work, I personally have a feeling that you will be loving them all.

Interview and Words by Shanice Williams

SHANICE WILLIAMS: When did you start sculpting?

ROGER REUTIMANN: I am a self-taught artist. All my life I have been drawn to all things creative and aesthetic. At a young age I studied music, later transitioned into product design and painting. 8 years ago I decided to take my first class in painting. At the time I was living in South Beach, Florida and the nearest art school was in Palm Beach. To make the commute worthwhile I was going to sign up for multiple painting classes. Unfortunately (or fortunately) the only classes they had available that day besides painting was sculpting. At first I was hesitant to try it but I was hooked immediately and as a result gave up painting in order to focus all my energy on sculpting.

WILLIAMS: Where do you find the inspiration for your work?

REUTIMANN: Humans are an endless source of my inspiration. Not only visually in a physical form but mostly the psychological aspect of it. For example the concept of my current work is dreams. It consists of 9 life-size female figures in stainless steel. They are portrayed in a somewhat surreal and bizarre form contemplating the relationship between reality and fantasy. For this series I have been inspired by the music of Sergei Prokofiev's piano concerts.

WILLIAMS: Why sculpting as opposed to other art forms?

REUTIMANN: To me sculpting is like painting 1000 paintings. Every viewing angle is different which makes sculpting very challenging and labor intense. Also, sculpture is a much more permanent medium than painting. I like the fact that my work will be around for 100s or even 1000s of years.

WILLIAMS: What do you hope to accomplish with your work?

REUTIMANN: To me art must embody a number of criteria: high quality of work, skills and execution, originality, permanent materials, high aesthetic value and small edition numbers. My goal is to associate an emotional connection between my art [and] the observer, to make the viewers stop and think.

WILLIAMS: You played the piano as a child. Do you still play?

REUTIMANN: I started to play the piano at the age of 5 and spent most of my childhood practicing with the dream of becoming a concert pianist one day. During and after the conservatory I travelled Europe and performed recitals and took part in music competitions. The problem I had with classical music is that a pianist is only interpreting a piece of music that had been written by someone else and it is therefore purely technical and lacking creativity and originality for the per-

former. Occasionally I am still paying for myself but because I am using my hands for sculpting now I have lost some of the sensitive touch.

WILLIAMS: Tell us about owning the annual Forum International Art Fairs.

REUTIMANN: During that time I had learned a lot about the business of art. It is a very complex world and sometimes not easy to understand in a rational way but fascinating never the less. I had met many of the established dealers, galleries and artists. It was a valuable experience and one I wouldn't want to miss but my place is at the source of it all, creating art.

WILLIAMS: What materials do you use for your sculptures?

REUTIMANN: I have cast in bronze, aluminum and fiber-glass but my favorite metal is stainless steel. It is very versatile in its appearance depending on whether it is polished, sandblasted or sanded.

WILLIAMS: If you could have your work shown in one gallery, what gallery would you pick?

REUTIMANN: Getting into one of the few top galleries is almost like winning the lottery. The top dealers are getting hundreds of submissions every week and they usually don't take on any new artists. My all time favorite gallery is Emmanuel Perrotin with locations in Paris, Hong Kong and NYC. They are very well established and represent the avant-garde of contemporary artists.

WILLIAMS: Your work is very aesthetically pleasing! What influences your colour palette?

REUTIMANN: Occasionally I find it appropriate to paint a sculpture in a bright color like for example "Death of Venus" where the bright and shiny Ferrari red had the purpose to reflect our fast living times. I am currently working on a series, which will be painted in a very subtle transparent dark brown over polished stainless steel so that the steel is still showing through. The choice of color depends on the piece of art and what I am trying to say with it.

WILLIAMS: Did you ever expect to be this successful in the arts?

REUTIMANN: Success is a relative term. For some people it means money and for others it is about popularity. Of course, being in important collections and museums is a huge part of an artist's career but for me success is to be content with my work. Everything else will naturally follow. I have been lucky enough to sell my work to some of my favorite celebrities, which is particularly satisfying to me.*

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“I THINK THERE IS BEAUTY IN EVERYTHING.
WHAT ‘NORMAL’ PEOPLE WOULD PERCEIVE
AS UGLY, I CAN USUALLY SEE SOMETHING
OF BEAUTY IN IT.”

— *Alexander McQueen*

