

elsewhere





ESCAPE

photo by Elefante



#1 ISSUE - ESCAPE
imprint

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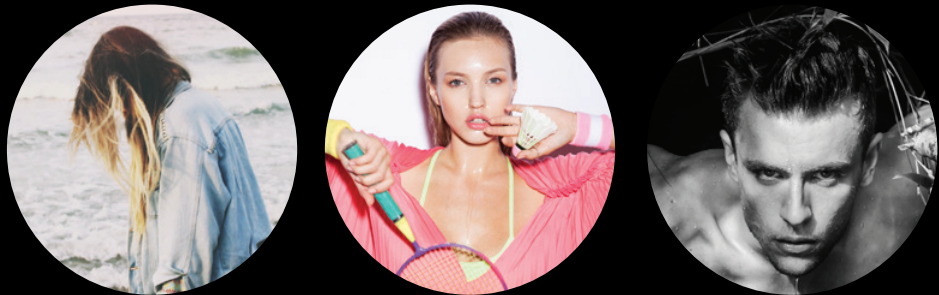
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EDITOR'S LETTER

Every decision we make in life can be seen as an escape; when we say 'yes', we're also saying 'no' to the alternative, and escaping from the consequences it would bring. This shadowy phenomenon trails us throughout life, leaving in its wake an inventory of abandoned, ulterior outcomes.

It can't be denied that escaping from something always has a less-than-positive edge to it. When we start to feel a little uncomfortable in our own skin, we choose to say yes to opportunities to change, and in doing so open new doors for ourselves. The online world teems with every man and his dog starting blogs, uploading to youtube, tweeting about their breakfast, and in doing so creating digital identities for themselves. Some of those same people also say yes to a new artistic pursuit, to a previously avoided addiction, to an aesthetic from another century, to an invented past, and somehow feel comfortable and more, well, themselves.

This first issue of Elsewhere is well suited to the theme of decisions and escapes. Myself, I'm a Hungarian guy who chose to get out of his home country and start a new life. By some twist of fate, providence, or malevolence (probably a combination of all three), I ended up in China, without any regrets about the process or the outcome. The world is full of people who are also struggling to make the decision to say yes and escape to something they're more comfortable with. And so, as the Brits say (or don't say), "when life gives you lemons, throw them under a bus and shave your hair off". Don't hesitate - let's escape together!

Istvan Szucs



photo: Colette Saint Yves



ESCAPING ON INSPIRATIONAL PLATFORMS

线上灵感，带你逃离

Nowadays, with the Internet available to us 24/7 it's no wonder we'd rather choose to build our personal lives online. Not only have popular social networks (like Facebook and Google+) started to bloom recently, portals and blogs have also been created that provide us with a variety of tools and complete creative freedom.

We can share our thoughts and views with people from all over the world as well as become curators ourselves. We can build a whole new world in a digital society and operate it at our leisure. This online empire of ours can then easily be categorised and curated by us (eg. on Pinterest). We can gather our future plans, desires, express what intrigues our minds and we might even get to know ourselves a little more. We realise there's another, invisible self inside us that spends everyday sat on a distant cloud, conceiving new ideas.

If the collecting of objects, pictures, texts and gastronomical miracles or movie quotes doesn't prove to be enough we can also start our own creative blog. Here we can show every desire of our soul, express our deepest feelings whilst entering (and helping others enter) a completely different world (eg. tumblr). And whilst we're busy building our fantasy-world – that's also infiltrated by reality every now and then – we stay unaware of how quickly we discover new styles of art, artists and thus far unfamiliar things that eventually become an important part of our lives and suddenly start to determine it. We mustn't forget to keep the balance between our real lives and online fantasy worlds after having found a bridge between the two of them. If we fail to do so, addiction, self-esteem disorders and all kinds of mental illnesses will start to threaten us. As long as everything goes well though, we have simply found ourselves a new hobby which does not only liberate us, but one that might end up being financially beneficial as previous cases have shown. Societies of this nature do not only help us improve our personalities but also come with various positive impulses. The best example here is tumblr, where we can get feedback from fellow-bloggers and as small of a gesture a short sentence may be, as long as it respects what we've created, it's the best feeling ever to be recognised by a complete stranger who has similar feelings to ours.

The question arises of whether these online surfaces are enough for us to maintain a life that is different to our everyday. Somewhere to walk on stardust, relive the 60s, 70s and the 80s and collect and share the world's most alternative, abstract things without shame. Where we can become someone we've always wanted to be – the only thing stopping me from really being "myself" is my ordinary life. It's certainly one way of "escaping" that everyone should try at least once. After all, we all need a dreamworld, something – anything – that gives us the opportunity to rest from our everyday burdens. In this century, online inspirations and public self-expression have opened doors with the greatest ease, the key to which lies in everyone's very own pockets.

在现今社会，随着任何时候都可接触的互联网的出现，我们会选择在网上建立我们的个人生活。不仅有流行的社交网络（如FACEBOOK和GOOGLE+）最近开始绽放，门户网站和博客也被创建，为我们提供了各种工具和完整的创作自由。

我们可以与来自世界各地的人分享我们的想法和看法，以及自己成为策展人。在数码社会上，我们可以建立一个全新的世界，任我们自由发挥。我们这个网上的帝国可以很容易地被我们分类和策划（如PINTEREST的）。我们可以收集我们的未来计划，欲望，表达我们的兴趣。我们甚至可以知道自己多一点。我们会意识到在我们自己里面还有另一种无形的自我，每天坐在遥远的云端上，构思一些新想法。

如果珍品收集，图片，文字和美食奇迹或电影对白并不能证明是足够的，我们可以开始我们自己的博客创作。在这里，我们可以抒发我们灵魂的每一个愿望，表达我们最深切的感受，同时（帮助他人）进入一个完全不同的世界（如TUMBLR）。当我们忙于建立我们的幻想世界- 这被现在和未来的现实渗透到- 我们毫不发觉我们是这么快去发现新的艺术风格，艺术家和毫不熟悉的事物。最终这会成为我们生活的一个重要组成部分并突然开始确定这部分。

我们必须在保持现实生活和网络幻想世界之间的平衡前，先确定这两者的关系。如果我们不这么做的话，网瘾、自尊障碍和各种精神疾病会开始威胁我们。只要一切顺利的话，我们会发现新的爱好不但能释放自己，而且，根据以往的案例，最终还能有经济效益的。

这种性质的社会不仅可以帮助我们改善我们的性格，但也带来了各种积极动力。 TUMBLR是这里最好的例子，在那里我们可以得到回应。只要回应是尊重我们的东西，即使是小手势或短短的一句话，这可能是有史以来最好的感觉，因为一个完全陌生的人能认同我们，并且和我们有类似的感受。

从这产生的问题是，这些线上平台是否足以让我们保持一种与日常生活不同的生活方式。就如在星尘上行走，重温60年代，70年代和80年代，毫无羞耻地收集和分享世界上最另类，最抽象的东西。在这里我们可以成为我们一直想成为的人- 唯一阻止我去做“自己”的，是我的平凡生活。

这无疑是一种“逃避”，而每个人都应该至少尝试一次。毕竟，我们都需要一个幻想世界，让一些东西甚至是任何东西来让我们从忙碌的日常生活中得以喘息。在本世纪，网上的灵感和公众的自我表达容易地敞开了大门，令我们生活变得方便和多彩多姿。

RIVERSCAPE

photographer: Olivier Yoan @ BlueBoxStudio
models: Sille Sepp @ Women Milan,
Danny Jacobs @ Primo















ALESSANDRO MENSI





What's your name?

Alessandro Mensi, but my nickname is Elefante. I like how this word sounds... I even got it tattooed on my arm.

Where are you from?

I was born in a small village in Northern Italy, near the Alps, but I moved to Milan six years ago to study and decided to stay after my graduation in 2010.

What do you do?

Mainly photography.

Can you tell us something surprising about yourself?

I like to pee in the sink

When did you realize photography was your calling?

Only very recently, even though I've always been fascinated by images. I have a deep love for cinema too.

你的名字是什么？

ALESSANDRO MENSI, 但是我的别名是ELEFANTE。我喜欢这个名字的发音，我甚至把这名字纹到我的手臂上。

你来自哪里？

我生于意大利北部一个小村落，位于阿尔卑斯山附近。但我在六年前为了读书，搬到米兰。之后在2010年毕业后，我决定留在那里。

你做什么的呢？

大部分是摄影。

你可以告诉我们一些关于你惊奇的东西吗？

我喜欢在水槽撒尿。

你从哪时开始知道摄影是你的兴趣？

只是最近，即便我一直都被影像深深吸引着。我亦深爱戏院。





你怎么形容你的风格？

我有一些经常性的元素，例如中性颜色，形态的减少和某种柔软性。我喜欢弄拼贴画，加入一些不寻常的小东西。我亦喜欢探索空间概念。

有什么东西给予你灵感？

所有东西都具有灵感性，我们现在不停地受成千上万的影像影响。

你的照片与你有什么关系？

它们是一种手法去抒发我自己。

摄影如何变成一种手法去抒发你自己？

这是由我时装设计的学位演变而成的。

How would you describe your style?

There are some recurring elements, such as neutral colours, minimal shapes and a certain kind of softness. I like to make collages, trying to add a weird twist to every image. I like to explore the concept of the void.

What inspires you?

Everything can be inspiring...we're constantly bombarded by thousands of images.

What do your photos mean to you?

They're a medium to express myself.

How did photography become the vehicle to best express your thoughts and feelings?

It was a natural evolution from my degree in fashion design



Is there any subject that is taboo to you in photography?

I'd like to think there are no taboos in my work...not yet at least

Are you spontaneous or more of a planner?

Both. My photographs pop up in my mind like clouds in the sky. But when I'm there, taking those pictures I can't help but see these clouds slowly transform in my mind and change from their original shape. My photographs are like clouds. I would call it cloud-photography.

What is your earliest fashion memory?

Begging my mum to buy me a very elegant tuxedo for my holy communion. It's still in my closet.

What, in your opinion, constitutes art today?

Anything. The boundaries of art are more and more undefined

你有一些摄影禁忌吗？

我不会想我会有摄影禁忌，至少直到现在还没有。

你是个即兴的人还是个计划者吗？

两者都是。我的照片就像天空上的云一样，呈现在我脑中。但当我在那里，我会情不自禁地拍照因为这些云正在我脑海中不停地转变它们的形状。我的照片就像这些云，所以我会叫我的照片作：白云摄影。

你最早的时装记忆是什么？

乞求妈妈买套十分华丽的燕尾服给我去圣餐。这套燕尾服还在我的衣柜内。

你认为现在什么促成艺术？

任何东西。艺术的界限现在逐渐消失。



Are you an optimist or pessimist?

I'd like to consider myself realistic.

What do you do to relax outside of work?

I go to the Cinemathèque to watch old movies.

Where are you right now and what have you been doing today?

I'm at my place in Milan. I've been working since the early morning taking cold shower breaks to survive the heat, which is currently unbearable.

你是一个乐观主义者还是一个悲观主义者？
我会认为我是一个现实主义者。

当你不是在工作，你会干什么，
去轻松一下吗？
我会到电影资料馆去看些旧电影。

你现在在哪里？你今天干了什么？
我正在我米兰的家。从一大早开始就一直在
工作，其间洗了个冷水澡降温，因为这里实
在太热。



ADAM BLACK

Adam Black by Ben Elliot, 2012

What’s your name?

Adam Black

Where are you from?

I am currently living and working in Paris

What do you do?

I promote events in Paris at the crossroads of contemporary electronic music and visual arts. I’ve been collaborating with artists such as Maria Minerva, Butterclock, Light Asylum, Easter etc... At the same time I am working on my own creations, which are related to music, sculpture, design, video art, and fashion.

Describe yourself

194 cm (6 feet / 72,4 inches) with platforms, Grey contact lenses. The rest of my body is hidden underneath black clothes.

你的名字是什么？

ADAM BLACK

你来自哪里？

我现在住在巴黎和工作

你做什么的呢？

我在巴黎搞一些关于现代电子音乐和艺术的活动，我之前已经与一些艺术家合作，例如MARIA MINERVA, BUTTERCLOCK, LIGHTASYLUM, EASTER等。同时，我自己也从事一些关于艺术创作的工作，音乐、雕塑、设计、录影艺术、时尚这些方面都有涉及到。

形容一下你自己

194厘米高(6尺72.4寸) 连松高鞋，灰色隐形眼镜。 我其余的身体部分都被黑色衣服盖住



Adam Black wearing FEMMED’interieur
wool & leather jacket, 2013
Photo by Raphaël Desveaux



Can you tell us something surprising about yourself?

But that would make it unsurprising...

Chat me through a typical day for you

I create at night, between 10pm and 2am. Then I sleep until 6.30am. I find the morning is the best time to write. I love writing. Then I have something to eat at 12.30. I like treating time as like a constraint. It's like a rhythm; if there is even one tiny gap in the cadence then the song cannot go on.

What are you working on at the moment?

I just finished recording my first EP. It will be out early 2014. I am now working on a video for one of the songs. Also, I am going to Prague in a few days to concentrate on my projects and take a look at the 6th Biennale. I need some space to figure out my plans for the next few months.

你可以告诉我们一些关于你惊奇的东西吗？如果我告诉你，就会令这东西不惊奇了

你每一日的生活是怎样的？

通常我都在晚上10点到凌晨2点这个时间段里搞创作，之后就去休息到早晨6点半。我热爱写作，上午就是写作的最佳时间，之后12点半吃午饭，我喜欢有条不紊的，紧凑一点的生活，这样的生活有节奏感一点，像一首歌一样，中间稍微有一点空白，这首歌就不能完整了。

你正在努力干什么？

我刚刚录完了我人生第一张EP，将在2014年年初上市，最近就在拍其中一首歌的MV。过几天要去布拉格参观一下第六届布拉格双年展，寻找创作灵感。我需要一些空间来好好计划下个月的安排。

What inspires you?

I am very interested in modern architecture. I have this obsession with documentaries about buildings and houses from the 50's to the 70's and from the Soviet period.

Are you an optimist or pessimist?

A pessimist for sure, I like creating my own complexity. It makes things feel more interesting.

When did you first begin to produce music?

About the age of 13. I would record my voice acapella in the night under my blanket while my parents were sleeping in the next room, then in the morning I would quickly add an echo and reverb before going to school. I feel like my sound hasn't changed much since that time.

有什么东西给予你灵感？

我对建筑十分有兴趣，特别喜欢看一些50到70年代或者苏联时期关于建筑的纪录片。

你是一个乐观主义者还是一个悲观主义者？

当然是一个悲观主义者，我喜欢令自己变得复杂。这会令事情看起来比较有趣。

你在哪时开始创作音乐？

在我十三岁的时候，我会趁我父母在深夜邻房睡觉时，在被底里唱歌并录下来，之后在第二天早上我会以最快的速度把前一天晚上录的歌处理好迴声和混响，然后才去上学。我觉得我的声音自那时开始就没有太大的转变。





What new tunes can you not get enough of at the moment?

I have been into Holly Herndon's work lately. The way she uses voice in her production is very interesting. Her use of technology in her art is very intelligent. I still listen to a lot of classical music such as Satie, Chopin's Nocturnes, Rachmaninov...

In your opinion, what constitutes good style?

Elegance & Nonchalance

在近期, 有什么新音乐是你不能停止听的? 我最近十分欣赏HOLLY HERNDON 的音乐, 她那种特别地运用声线的方法非常有趣. 她十分擅长揉合技术于艺术中. 我仍会听许多如SATIE, CHOPIN 的夜曲, RACHMANINOV 的古典音乐.

你认为什么促成好风格? 优雅和漠不关心的态度



What do you think your music expresses about you?

Well, basically my music deals with human relations. Through my songs, I draw patterns of complex relationships. Sometimes they are impossible, sometimes so simple that they become impossible. I think about it all the time. Love, friendships, loneliness... guess our relationships to others is a huge point of interest for me and that is something I am trying to turn into a passion. This is why architecture inspires me. People like Breuer or Mies Van Der Rohe had precise points of view about how to incorporate ways of life into society.

What's in your back pocket?

Nothing, except my pepper spray for when I am walking in the street. In case of attack I only need to press a button to defend myself. It's that easy.

What's the best advice you have ever been given?

Do it.

你的音乐怎样抒发你的情感？

我的音乐基本上是与人际关系有关。我会在我的歌曲中描绘复杂关系的模式。有时这些模式是不可能的，有时这些模式简单到不可能。我经常想着这主题：爱情，友情，孤单……我猜我们互相的关系引起我最大兴趣，亦是一些东西我想将它转成我的热爱。这正是为何建筑能给予我灵感。有些人如BREUER 或MIES VAN DER ROCHE，他们对于如何把生活方式融入社会持有尖锐的意见。

在你的裤子尾袋有什么？

没有任何东西，除了我平时逛街会带的胡椒喷雾，用来防身，一旦我遭遇袭，只需按一按钮便能保护自己，就是这样简单。

到目前为止，你给过最好的意见是什么？

做就对了。

SHEER SIMPLICITY RICO MANCHIT AU

和欧敏捷谈“重建”

The rest of the world had better feel some foreign competition in this Guangzhou-based fashion designer Rico Manhit Au, a rapidly rising star in Chinese fashion circles. She has been gradually demanding more and more attention since her first collection in 2011. VOGUE China favors her like its own daughter. Compared to those trend-peddling who sophisticatedly stint at complicated design, Au has her own voice – sheer simplicity. After graduating from Istituto Marangoni in Italy, Rico Manhit Au came back China and built up her fashion base in Guangzhou. Now, she has one brand called RICOSTRU which comes from the Italian word Ricostruzione, conveying her design concept of reconstruction. With this concept, she takes apart pieces back to the beginning, deconstructs them, and then puts them back together like a brand new rebirth. Well, less is more. At a first glance, you will probably only notice how simple the shape is, but then you'll discover that there is actually so much more to the detailed but naturally formed cuttings. When you touch the fabric, the feeling enhances the experience, and that's why they call it high-end luxury.

Au also has another brand named after her name MANCHIT AU, which focuses exclusively on haute couture. "It's all about time. For now I won't release or sell anything from MANCHIT AU. I'm only in the design stages, preparing it for a special crossover project", Au told me. MANCHIT AU is more like a lab to her, where she can push forward her clinical precision skills in both line-cutting and fabric-choosing.

不知什么时候开始，总是听到“欧敏捷”这个名字，大家讨论她的作品时总是带着各种赞语：又不知什么时候开始，国内各大时尚杂志上总有她的身影，已然当下中国时尚界的设计新宠。她每一次出现总是那么优雅简约，就如同她的设计作品一样。RICOSTRU是欧敏捷一手打造的品牌，取名来自意大利文“RICOSTRUZIONE”，意为“重建”。重建，就意味着抛开所有既有的东西，做减法设计，从零开始。于是，你可以看到RICOSTRU的每一件作品，从来都是精简干净，没有任何多余的元素，反倒是在面料的选择和剪裁上花很多工夫。曾拜访过欧敏捷的工作室，那也是我第一次近距离接触她的作品。非常吃惊的是，她把玩“面料”的大师级程度。利用不同的面料材质，剪裁出不同形态的轮廓，不是刻意地去为设计而设计，反而是放任面料的本性，随它自然成型。这是对她作品的第一印象。

从意大利马兰哥尼学院毕业后回国，本着“试一试”的心态，在2010年做起了自己的工作室。2011年创建了品牌RICOSTRU和个人设计师品牌MANCHIT AU。前者出于设计奢华的基本款，后者则是自己的“实验”，没有发布也不售卖，做出来的效果偏向晚礼服感觉。她说自己是“直线条审美”，于是她不喜欢不成熟的小众设计，换句话说，花俏浮躁的设计不会出现在欧敏捷的作品中。她希望品牌能和她的审美一样，直线条，极简。无论是女装还是男装，你总能在极简中找到最原始的优雅和气质。

2013年应该是设计师欧敏捷“丰收”的一年，除了在北京举行首秀之外，她赢得了时尚界的认可，不少明星名媛已经开始追捧她的设计作品。想想当初，她带着第一个系列上京叩响“栋梁”（国内著名买手店）大门，那是她在时尚界走红的开始。现在，欧敏捷携手她的品牌RICOSTRU，以进驻买手





In three years from now, Rico Manhit Au has already achieved a lot more than what she expected. In China, her collections are represented in 17 different shopping destinations including stores known for being popular amongst fashion buyers such as DONG LIANG, BNC, CALATEA WAN, the FASHION DOOR and so forth. This September, her brand is going to have its own designated playground at Galeries Lafayette in Beijing. All this amazing-ness happened so fast. Some people may say she has simply been lucky. “A lot of it is down to chance, you could say”, Au smiled. Deep down in her heart she knows it’s more than that. Whether we like to believe it or not, chance always favors the prepared mind. This summer, we touched base with her to discuss how design frees people’s mind. Let’s get this fashion shower started.

店的形式，分布在全国17个地方，今年九月还会进驻在北京的老佛爷百货。短短三年里就有如此成绩，有人说，欧敏捷很幸运。其实，这个世界没有所谓的幸运，只不过你看不见设计师为此的付出。“有些年轻设计师多有这种思考方式——做完一季，发现没有市场效果后，就去变一种风格，一开始就没有完整统一的风格定位，结果反倒功亏一篑”。正是对风格定位的坚持和自信，让欧敏捷收获了机遇，也便是他人眼里所谓的“幸运”。在广州的某个夏夜，我们又一次和欧敏捷坐下，自由畅聊我们对设计的那些看法。

Before RICOSTRU:

At Istituto Marangoni, I was taught how important it is to do research about your target market. Designers design a collection not just one outfit. A collection has such an internal logic that you cannot just single out an individual piece from it. Conjunction is important as context is everything. And not just that, but you also need the target market to accept and appreciate your design as well.

Origin Story:

In 2010, I opened a studio with one of my good friends with the intention of making customized high-end designs. At the very beginning, we were so confused about everything. At that time, the Chinese market was not ready for bespoke style as the suppliers can satisfy our high-end

成为设计师之前:

“当时在意大利修读时装，学校根据学生不同个性，引导你去阅读时装之外的资料，教授你如何做市场研究。那个时候就知道，设计师不是只在做一件衣服，而是一个系列，必须要有完整性。并且，这个系列不是做完就完事，它还要能产生效果。必须要有人愿意为你这个系列去买单，让人接受你的设计。”

RICOSTRU的故事:

“2010年和朋友合作工作室，在早期摸索的大半年里，目标并非很清晰，顾虑很多。本来是想往定制方面发展，后来才发现就当时国内供应商情况，提供不了条件去生产“量少却需要高难度工艺”的定制设计。后来和朋友‘分道扬镳’之后，压力很大，没有人再和自己一起分享压力，当时的感觉就是RECONSTRUCTION。整个人也罢，整支设计团队的方向也好，都要重建。经历那个时期后，整



and artisanal demands. After my friend was no longer my business partner, I felt so desperate because I didn't have anyone to share the stress with any more. It was a total reconstruction, not only of my mind, but also of the whole direction for my design team. So I began with nothing, reconstructed things, and started with the basics. Sheer Simplicity, that's RICOSTRU.

Good Design is...:

I believe that every designer needs to grow up and find a good connection between design and commerce. The immature design logic is that you design each piece individually, and not as part of the overall collection. Without a market-oriented way of thinking, it's more like something school students would do, instead of being complete, mature and good design with real function, high-end fabrics and artisanal technique.

Signature Inspired by:

Believe me, every fashion student tries to master all the most complicated and difficult cuts and techniques. I did it too. But then something happened that changed me. When I went to Istituto Marangoni, I used to shop around at Jil Sander and Alexander McQueen which were near the school. I was surprised by how simple every Jil Sander shape was. When you tried them on, you would feel how comfortably it fit your body. I

个心态在重建过后，有了RICOSTRU这个牌子。我决定从零开始，从基本款做起，做一些我认为工艺精致且材料质地上乘，能给人带来舒服的东西。”

设计应该是这样:

“并不是说我不喜欢小众的设计。那些成品完整的小众设计，不属于我不喜欢的范围。当一个设计师慢慢成长的时候，他会想到如何在设计和商业中找到契合点。但那些不成熟的小众设计，只能做到是一个作品，但不是一件产品。有些年轻设计师，缺乏经验，做品牌时缺乏市场考虑，做出来的设计更像是学生作品，其功能性是不完整的，比如面料、工艺甚至是整件衣服的构造，都是不成熟的。”

设计风格和灵感:

“以前做学生的时候，总想着去挑战一些很繁琐的东西，如复杂的剪裁和工艺。相信每个学生在一开始接触时装设计时，都想着去做别人做不了的东西，挑战那些能考验想象力和动手能力的设计。在上海修读完时装后，去了意大利，那时学校楼下就有JIL SANDER，其对面是ALEXANDER MCQUEEN，每天上下学都会经过这两家店。闲时经常进店逛逛，看似很简单的设计，一上身会惊觉其剪裁版型竟是那么好。慢慢发现，其实越简单的东西，只要有一点点瑕疵，就会很明显被看穿。JIL SANDER的衣服，绝不是简单把两块布拼在一起就能做出来的，它的剪裁和做工，都是符合人体结构的。也慢慢地，我才从喜欢很繁琐的东西，过渡到喜欢简单干净但精致的东西，其中会有很多细节是不用心无法看出的。但只要用心发现，比起一件复



started to learn that the simpler a piece is, the more difficult the cuts would be to execute. Compared to those with different plenty layers and printed patterns, simple design is a real challenge as the design flaws are more easily exposed. I began to see things by opening my mind and eyes. So many classic Italian old brands convey the idea of timelessness. Even from those handmade designs, you can see they are timeless. Instead of making it noisy, this timelessness is calm which really inspired me and became my signature.

Fabric Master:
Playing with the fabrics is one of our advantages. We spent a lot of time in choosing materials. Half of my time would be spent in the designs, the other half would be in the research about fabrics. I found out that even a good design would lose its attraction if the fabrics are not that great. From the very beginning I know that I need to focus on the fabrics and connect it with the design. Role models like Jil Sander and Martin Margiela are real masters on this. I especially respect what Martin Margiela usually did, he had the guts to use some challenging materials.

How RICOSTRU Stands Out:
Right now in the fashion world, there are so many NOISY designs. Instead of being like that, RICOSTRU is so calm. This chilled, clean and comfortable style is so rare in this circle and that’s how we attract our customers and our target market. RICOSTRU is a hybrid combining the feminine with the deeply masculine. And when I say ‘masculine’, I’m referring to cuts and shapes.

杂结构和层次的作品，它有更强的设计价值。事实上，像是多层次和印花图案的设计，能遮住设计缺陷，反而干净利落的设计才是真正挑战。”
“慢慢有了塑造简约风格的意识后，接触并花心思了解很多关于建筑和室内设计这些具有结构性的东西以及它们之间的关系。在意大利，很多历史常青品牌都有很值得珍惜的经典工艺，像那些品牌或者是那些传统做手工作坊的老匠，都在传承着一种永恒，不浮躁。有了这些思考，我把它们融入作品中，慢慢沉淀为今天你们所见的这一种风格”。

擅长把玩面料：
“面料是我们的强项之一。我们在面料选择方面，确实下很多功夫。我的一半时间花在设计上，另一半则用在对面料的研究上。做RICOSTRU之前，做过些市场调查，走过些商场，看过些国内外设计师的作品，发现一旦面料的质感和工艺差了那么一点，即便拥有多好的设计，其设计价值亦会大打折扣。从一开始，就希望自己很好运用面料，融入设计中。比较欣赏的面料大师有JIL SANDER和MARTIN MARGIELA，后者敢于大胆去做实验，运用一些别人不敢用的面料，且面料的完整度非常高。”

如此看待受到的关注：
“在国内如今的时装圈里，多为大红大绿的花俏设计，较为NOISY。相比之下，我们的设计属于CALM，干净舒服，目前在这个圈子里，这种静得下来的风格几乎是没有的，反倒大家会去关注，吸引到和我们的生活态度与风格相似的客人，是这个圈子让我们OUTSTANDING起来的。虽说安静，但RICOSTRU并非偏阴柔的，它的性格里面还是有硬朗的一面，比如说剪裁上。”



MANCHIT AU:
Currently, it’s not the right time to officially launch MANCHIT AU. For now, it is only for my personal experiment or special crossover projects such as the wedding dress I made for the ELLE iPA D×Dong Liang project.

Free Your Mind:
If I’m not working, I free my mind by sleeping or travelling. My favorite country has always been Italy but I would definitely choose Bali for a short trip. Travelling always brings fresh fashion air that inspires me a lot. I like to go to the most local places to experience its culture and art. Actually, I always see a picture of my dreamland where everything is all about returning back to sheer simplicity, where humans live in harmony with animals and nature. When you slow things down, you have the chance to enjoy life. Life doesn’t have to be too calm, but it must be happy. Going back to design, sometimes I think good design can also free people’s minds by leading people to think about something they never thought of before. For example, someone who usually dresses in an edgy style might be inspired to try something calm and simple. That doesn’t mean he has been changed. Instead of a transformation, it simply means design has the ability set someone free so even they can discover more about themselves. A part of him might be calm, as well as being edgy.

实验性品牌MANCHIT AU:
“目前个人品牌MANCHIT AU，主要做定制，一般市面上不会出现，只会是一些特殊合作项目上才会出现，比如之前为ELLE×栋梁设计的婚纱。目前手上资源还不足以让我去做理想中的个人品牌。但不急，慢慢来。”

设计以外，自由放空:
“会彻底放松，比如睡觉和旅游。最喜欢的还是意大利，但平时短期行走，会选择巴厘岛。旅游总能带来不少灵感，去到一个地方，总会去看看最当地风情的文化和艺术。”
“其实，常会在脑里出现一片我向往的世外桃源，在那里回归自然，没有浮躁，人和自然与动物和谐相处。那里悠哉的‘慢生活’，能让你有机会感受到生命，并非要很安静，可是很快活。”
“谈回设计，它也能让人自由解放，引导人去思考一些自己以前没有想过的东西，比如平时穿着偏锋的人突然想尝试安静简约风格，那不是一种改变，而是被解放了，去重新发现自己本来就有一面”。



YOUR HOME
IS STILL HERE

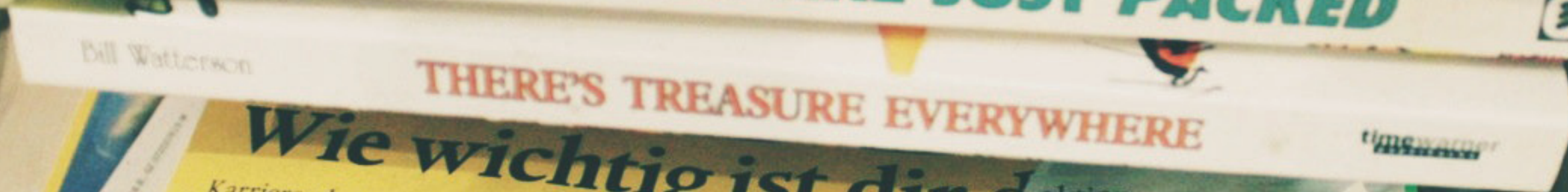
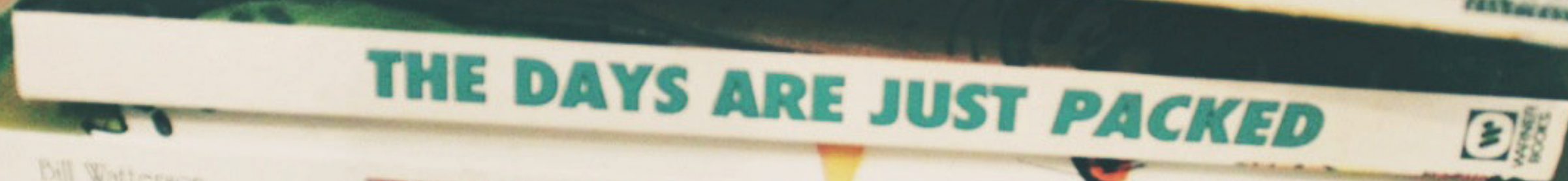
photographer:
Kisanna Vipler
(www.bostoninmybones.tumblr.com)















COLETTE SAINT YVES

What's your name?

Colette Saint Yves but my real name is Hortense Lagrange

Where are you from?

I'm from a little village about an hour and a half away from Paris by car.

What do you do?

I study cinema at the University of Lille in the North of France

Describe yourself:

I'm a very sensible soul, too sensible sometimes. It can be embarrassing. I'm very passionate in every way and – I hope – a devoted person to my family and friends. I have a lack of self-confidence and I can be very defeatist.

Can you tell us something surprising about yourself?

Frankly, I don't know.

What can you tell us about your work?

It's an homage to what I like in the arts.

你的名字是什么？

COLETTE SAINT YVES, 但我的真名是 HORTENSE LAGRANGE.

你来自哪里？

我来自离巴黎一小时三十分车程的小村庄。

你做什么的呢？

我正在法国北部里尔大学学习戏院学。

形容一下你自己:

我有一个敏感的灵魂，但有时则太敏感。这会令人颇尴尬。我对所有事情都很热衷。我希望对我的家人和朋友真诚。我缺乏自信，我亦是个失败主义的人。

你可以告诉我们一些关于你惊奇的东西吗？

我真的不知道。

你可以告诉我们你的作品吗？

它们是一些在艺术中我喜欢和尊敬的东西。





When did you realize photography/illustration was your calling?
My fascination with images started very young but I really started taking photographs and making collages in 2009/2010.

How do you describe your style?
I don't really know how to describe it. I hope that when someone comes across my work, they would say it's sincere. I try to be sincere. Of course my work is a bit dark, but darkness is a part of life.

你从哪时开始知道摄影是你的兴趣？
我从很小便对影像产生兴趣，但我是从2009/2010才正式开始拍照和弄拼贴画。

你怎么形容你的风格？
我真的不知道怎样形容。我希望当有人看见我的作品，他们会说我的作品很真诚因为我尝试变得真诚。当然，我的作品有少许黑暗，但黑暗是我生命的一部分。

What inspires you?
The cinema and the arts in general. It could be a dance, music, an actor/actress, a painting. Nature inspires me a lot and of course the people I photograph, my family and close friends.

What does your photography/collage mean to you?
It helps me feel good and feel free because when I have an idea that I can't realize right away, it gets stuck in my mind in the days or months to come and that can be quite wearisome.

有什么东西给予你灵感？
大致上是戏院和艺术，亦可以是跳舞音乐，演员或一幅画作。大自然给予我很多灵感，我拍摄的人，家人和朋友亦如是。

你的作品与你有什么关系？
它们令我感觉良好及自由。因为当我有一个想法无法付诸实现时，这个想法会在接下来的数天数月里一直纠缠着我，这令我厌烦得很。



What are you working on at the moment?

I'm doing different photo shoots, mostly in the countryside and I'm hoping to take some shots in some ruins. I must have been working on this project for 3 years now because I can only shoot there during summer time. I just started working on a photographic/book project with American director Scott Scrary. I will illustrate his short stories with my photographs. It's thrilling! I'm also working on a short film. It's only in the writing phase at the moment.

What kind of methods do you use in your work?

I don't really have any specific methods when I work. I like to have time to do it and relax. I like to know my model a bit or, at the very least, have good chemistry with them. For my collages, sometimes I could say I let chance do the work but most of the time I have a scenery in mind or a clear idea of what I'm planning to do. I do both digital and paper collages but I love doing paper collages far more!

你现在努力些什么？

我最近在做不同的拍摄工作，大部分选择在村庄进行，我还希望能在一些废墟地进行拍摄。单单这个拍摄计划就花费了我三年的时间，因为我每次都只能在夏天的时候在那里拍摄。最近我还开始有个摄影／书的项目，和美国导演 SCOTT SCRARY 合作的。我将用照片来阐述他的短篇故事。非常兴奋和期待！我同时还在制作一个短片，目前还在写脚本的阶段。

你在你的工作中使用什么样的方法呢？

工作上，我并没有什么具体的方法。我喜欢从容不迫地去做并享受其中。我喜欢花多点时间了解我的模特们，至少和他们有良好的沟通。至于我的拼贴艺术，有时我会说“顺其自然”，但大多数时候，早在创作前，我的脑海里已经有一个情景或者想法，知道接下来怎么去做。我会做数字和纸拼贴，但更为喜欢后者！



How did photography/illustration become the vehicle to best express your thoughts and feelings?

It came naturally – I’m still a novice. I’m still learning everyday but sometimes I get afraid I’m going to lose my « inspiration » and not to be able to create anything else. I would not say it’s a matter of life or death, but it’s something that is very important to me at this moment in my life.

What constitutes good style?

Authenticity, I guess.

If you were Queen for a day, what would you do?

Too much responsibility for my tiny shoulders!

Chat me through a typical day for you...

A walk with my cats, a good film and a nice evening, drinking wine with my friends.

What’s the best advice you have ever been given?

My mom told me once: Take advantage of what you have instead of focusing on what you don’t have, and to never be desperate because everything can change in life, usually when you least expect it.

摄影如何变成一种手法去抒发你自己？

它自然地演变 - 我还是个新手。我每天仍然都在学习，但有时我害怕我会失去我的“灵感”和不能够创造出任何东西。我不会说这个问题至关生死，但此时此刻在我的生命中是非常重要的。

什么构成良好作风吗？

我猜是真实性吧。

如果有一天，你做了女王，你会做什么？

我的肩膀有太多的责任了！

你平时的日子是怎样的？

与我的猫散步，一部好电影，一个美好的夜晚，与我的朋友喝酒。

你曾经给予的最好建议是什么？

我母亲告诉过我，充分利用你有的东西，而非执着于那些你没有的东西。永远不要绝望，因为生命永远有变数，尤其在你最不经意的时候。





CYBER-TRASH BITCH: BROOKE CANDY

网络垃圾婊子:
Brooke Candy

She's a golden slut, dragging you, the small Asian on a dog-lead. DAS ME. It's mainly pretentious self-appraisal, and the rest is acidic sparkling wine exploding over you while you lick it off those golden moonwalkers. Of course, this is provided you're brave enough to follow the path of the trash-queen, whose constant dissatisfaction - both in music and in fashion - ejaculates in your face like a hot geyser. The bottle contains transhumanism and superhero culture from the dirt of metallic costumes and Hustler magazines. Are you willing to suck it up?

Although Brooke Dyan Candy has only just turned 24, since her debut last year she's been compared to icons including Gwen Stefani, Lady Gaga and Nicki Minaj. Alas, wrongly. The trash diva, who 'made it' after she starred in the video for Genesis by Grimes (Claire Boucher), together with her pink cornrows (so long they graze her ass), cyber bikinis, outrageously long fake nails and Nike moonwalkers that would work perfectly in the Sahara. Her image quickly became popular on virtual channels, and before long was the most frequently posted GIF. Unsurprising then that Brooke is a fanatical microblogger; she shared her first recordings and selfies with her followers on Tumblr. She strongly rejects comparisons made to mainstream female icons, and says the likes of Minaj, Stefani and Gaga have never influenced or been involved with artists of the underground

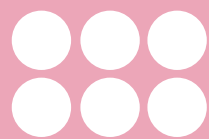
她就是那一个在MV《DAS ME》里拖着亚洲小孩走街的金发荡妇。这主要是自命不凡的自我评价，剩下的就是在你身上爆炸的酸性汽酒，而你就在舔它那些金色液体。当然，你可以有足够的勇气走一条垃圾皇后的路，其经常的不满足感，无论是在音乐和时尚，就像热间歇泉一样向你射精。瓶子内包含由金属服装和HUSTLER杂志的污垢来的超人类主义和英雄文化。你愿意吸上来吗？

虽然BROOKE CANDY刚满二十四岁，但当她去年出道以来，她一直被与GWEN STEFANI, LADY GAGA和NICKI MINAJ比较。唉，当然是错的。这垃圾天后的“成功”，全因为在GRIMES (CLAIRE BUCHER)的视频GENESIS,她引进了她粉红色的头绳（长得能轻擦她的屁股），网络比基尼，悍然长的假指甲和能完美在撒哈拉沙漠表现的NIKE漫步者。她的形象在虚拟通道变得十分流行，并迅速成为最经常发表的GIF。BROOKE在TUMBLR是一个狂热MICROBLOGGER，她在这个网络与她的追随者分享了她的第一录音和自拍。她强烈反对作出比较，并说那些主流明星MINAJ, STEFANI和LADY GAGA从来没有影响地下艺术家，但有用一个令人作呕的方式偷走了这种艺术形式。除了这一切，虽然大家都知道MTV的批评在最近已经失去了公信力，他们仍称BROOKE为“超级铁杆”和“一口新鲜和无畏的空气”。对于这些音乐编辑，CANDY的艺术是可能需要太多来处理：这“怪异公主”十分有可能是个准备去TWERK的网络朋

scene. Indeed, she argues they only stole from this form of art in a revolting way. Despite this, MTV referred to Candy as “super hardcore” and “a breath of fresh and fearless air” (although we all know the channel has recently lost what editorial credibility it had). Candy’s art is most likely too much for the major industry movers to process; this “Freaky Princess” is more like a ready-to-twerk cyber-punk slut who just got out of a striptease bar, a viscous mixture of Carmen Electra and Ke\$ha doped and bewildered by the feminist principles of the underground. Fashion and not even slightly moderate erotica are in her blood: as a loaded Los Angeles teenager she spent a lot time at Hustler magazine and Hustler Casino (her wealthy father’s workplaces). Brooke later interned alongside stylist Rachel Zoe, although soon turned away from Zoe’s ideas, claiming they were too boring for her, and became a stylist for the mannequins in Hustler’s windows. She also spent time dancing in one of Hollywood’s famous nightclubs, before giving up pole-dancing not because of the money, but due to her interest in pop music. Her exhibitionism drew the attention of Charli XCX, who gave Candy the opportunity to prove herself as a rapper in Charli’s song Cloud Aura featuring on the album True Romance. But what next for this openly bisexual cunt, who spent much of 2013 featuring on Kyle Minogue’s 12th album? Brooke doesn’t want the amount of money her father has, and says that legalising prostitution and marijuana (issues she vehemently supports) would be enough to make her happy. Hence the hard work she pours into shaping the newest fashions together with designer Seth Pratt. She dedicates her new designs to her mates, the #FagMobs, who are essentially her fans. Her extremist style is consummated by her long cornrows and metallic bikinis, and her strongly sexual effect has brought something new and shiny to the table. I mean, honestly, what else to expect from someone with songs including “I Wanna Fuck Right Now”? The lyrics aren’t hugely promising either, that’s for sure. With her sensual music, Brook Candy aims to represent a metaphorically modern, digital contemporarism together with the distopic future she imagines. Her strongest weapon is her lyric-shielded pussy itself, while her outfits provide a perfect pop-art that even Gaga can’t quite live up to.

克荡妇，她刚离开一间脱衣舞酒吧，一个混合了CARMEN ELECTRA和KE\$HA 的恶性混合物；她被地下女权主义原则影响着。时尚和绝非适度的色情，流淌在她的血液里：身为一个在洛杉矶的富二代，她在她富有的父亲的工作场所花了很多时间：HUSTLER杂志和HUSTLER赌场。后来，她开始作为一个实习生，与旁边的造型师RACHEL ZOE 工作。不久，BROOKE就不同意ZOE的想法，指他们对她来说是太无聊，之后成为HUSTLER橱窗的模特造型师。她还曾在好莱坞一间著名的夜总会做一名舞蹈演员。最后，她停了极舞，因为她的兴趣是在流行歌坛，声称这不是因为钱。她的暴露主意引起了CHARLI XCX 的注意，给CANDY 机会证明自己能成为一个说唱歌手，还在CHARLI的专辑TRUE ROMANCE 合作了歌曲CLOUD AURA 。但这公开的双性恋婊子，2013年在KYLIE MINIOGUE第12张专辑上花了大半年时间后，接下来有哪些动向呢？她不希望要她父亲的金钱，表明卖淫合法化和大麻（一些她支持的东西）就足够让她幸福。这就是因为她如此努力与时装设计师SETH PRATT塑造最新的时装。她把她的新设计献给她的朋友，#FAGMOBS，他们基本上都是她的粉丝。她的极端主义风格由她的长头绳和金属比基尼来圆房，她强烈的性作用为我们提供了新和有光泽的东西。老实说，你们对某人命名他们的歌曲“I WANNA FUCK RIGHT NOW” 有什么意见？歌词是非常有前途的，这是肯定的。她感性的音乐，其目的是比喻数码现代和未来，就如CANDY想像般。她最强的武器是她的阴部，被她的歌词保护，而她的着装提供了完美的流行艺术，即使GAGA亦不能比较。





GAY LYRICS AND TWERKING IN NEON COLOURS: LE1F THE FREE-SPOKEN SHOWMAN

霓虹色彩下的同性恋歌词和电臀摇
摆：LE1F自由演讲艺人

Last year was a hot year for the rap scene, with Afro-American lyricists showing signs of departure from hip-hop's traditional overtly masculine overtones, and the emergence of a raft of challenging new artists. Amidst the likes of Mykki Blanco, House of Ladosha, Cakes Da Killa, Zebra Katz, the NYC rapper/DJ Le1f crashed onto the Internet (and with it, the pop world), with their impressive offering combining hip-hop with electronic music. These artists' departure from the norm is marked by their lyrics, which take no prisoners in proclaiming the arrival of gay rap artists with sublime free-styling skills and a willingness to stand up to homophobia. They exhibit more creativity than their predecessors, and an ability to shake their asses harder and faster.

A few years ago, the chances of an openly gay rapper achieving success in the business would have been non-existent. It was only in 2012 that the cycle of lyrics centred on power, strength, fights, money and pussies was broken by Kanye West's studio, which inspired Frank Ocean, a recent signing, to come out as a gay man and open up a new chapter in American downtown music supportive of Afro-American gay artists.

去年，对说唱歌手来说是“很热”的一年，因为美籍非裔填词人已厌倦了男子气概的嘻哈文化，所以开始出现一个又一个令人振奋的新的艺术家。MYKKI BLANCO, HOUSE OF LADOSHA, CAKES DA KILLA, ZEBRA KATZ 和LE1F, 另一住在纽约的说唱歌手和唱片骑师，用了其令人印象深刻的混合电子音乐和嘻哈的风格以及流行音乐生活攻陷了互联网。他们的歌词很清楚表达了出发点，表明了有同性恋人在说唱行业工作，他们有自由造型的技能，还不害怕站出来反对同性恋恐惧症，更何况他们比前辈更富有创造性，甚至能够更快地作出反应。

仅在几年前，一个公开同性恋的说唱歌手绝对不能成为一个成功的艺人。KANYE WEST的歌曲打破了有关权力，力量，战斗，金钱和阴道的歌词。他启发了FRANK OCEAN在2012年出柜，开辟了在美国主流音乐支持非裔同性恋说唱歌手的篇章。



photos from www.le1f.com

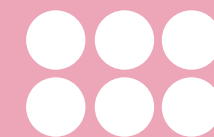


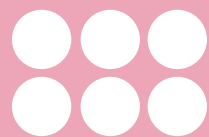
Of the artists that followed in Ocean’s footsteps, Mykki Blanco arguably enjoyed the most popularity. On the flip side, one of the most exciting has proved to be the Upper West Side’s Le1f (aka Khalif Diouf) and his debut mixtape, Dark York.

Le1f neither bases his art in his sexuality nor recognises “gay rapper” as a legit genre. He’s clear that, although the rhymes from his debut mixtape Dark York may tackle issues of sexual orientation and feelings and thoughts from a homosexual perspective, his work isn’t conceived to live up to the ‘gay rapper’ categorisation that others might want to label him with. In the past year Dark York has impressed editors from every significant music magazine, and fans of styles across the board, such as vogue or ballroom house (the typical dance music of black subculture) found themselves hooked on his eclectic and electronic mixes.

在众多引人入胜的歌手当中，MYKKI BLANCO是最受欢迎的。然而，在更主流方面，来自纽约上西城的LE1F（AKA KHALIF DIOUF）从他的首张混音带，DARK YORK，证明了他较优秀的。

LE1F不忘记自己的同性恋倾向，从不承认“同性恋说唱歌手”是一种流派。据他所说，DARK YORK 的歌词可能是关于性取向，同性恋生活的感受和想法，但他并没有被人标签化。去年，说唱歌手/制作人用了他的首张混音带在几乎每一本重要的音乐杂志留下深刻的印象。有风格的粉丝迷上了他首张混了不拘一格的音乐和电子音乐的音带中的数种风格如VOGUE或舞厅房子（黑人次文化的典型舞蹈音乐）。





His recording is both provocative and amusing, borne out of a collaboration with the producers of Nguzunguzu, saw him invite all the major players from the electronic scene to dance with rap.

The result is a dirty, dark ecstasy, with giddy music patterns and basics, and an incomprehensible atmosphere. Throughout, Le1f can be seen shaking his ass in hotpants, with little else except for boots and cornrows secured to his bald head. If he's not singing about his body, he's playing with it in the shadowy anonymity of a dark club. During his first performances he delivers a perfectly timed rap to his opposite number, Mess Kid's music. The dancing makes an almost uncomfortably risqué (and gay) impression.

His avantgarde tracks go best in clubs, but Liquid and Soda (produced with Boody) are made for crossover to the dancefloor. The delivery is as much entertaining pop as it is advanced electronic hip-hop; the strength of presentation allows it to be enjoyed as performance art rather than simply music.

他的录音与NGUZUNGUZU的制作人合作，为了想出了一个挑衅性的和有趣的作品，他邀请所有的电子音乐大牌去说唱和跳舞。

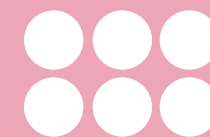
污秽，黑暗狂喜，令人眼花缭乱的音乐模式和基础形成一种难以理解的气氛。LE1F 继续在摇动他的底部，靴子和头带固定了他的光头。如果他不唱关于他身体的东西，他会用它在俱乐部播放。在他的第一场演出中，他为了他的DJ朋友MESS KID 的音乐提供了一个完美的定时说唱。他的舞蹈发人深省，亦给人一个令人不安的同性恋印象。

前卫的歌曲与去俱乐部配合得最好，但 LIQUID 和 SODA (与BOODY 一起创作) 这些歌亦适合於舞池。这些效果的娱乐性可与流行音乐相比，因为它是经过改良的电子嘻哈。由于它有特别的演绎方法，它可以作为表演艺术，而不是简单的音乐享受。



Le1f's voice is taken even further with his second mixtape, Fly Zone. This represented a real opportunity for him to prove himself as an artist of the highest calibre. He's a showman who raps at leisure (albeit wisely). He's fake-tough and at once cool and uncool. He jokes around, parties like crazy, but also has a dark side and isn't a stranger to sneaking around sneakily. His homosexuality is clear for everyone to see and interpret in their own way, whether they see him as the leader of gay rap or not.

在他的第二张混音带，FLY ZONE，LE1F的声音甚至更进一步。这是他真正的机会来明智地证明自己是一个了不起的艺人，而不是一个在休闲说唱的艺人；他是假装坚强的；在同一时间酷和不酷，疯狂地玩乐；周围说笑；有时变得黑暗；鬼鬼祟祟的。我们可以很容易地理解他公开的同性恋，以及由他领导的同志说唱。即使我们不能理解，我们仍然可以用许多不同的方式解释它。





STRUGGLING LEADS YOU TO THE RIGHT DIRECTION

Interview with Cecilia Lee

挣脱 释放 蜕变

对话 Cecilia Lee



In the evening, Cecilia and I meet in a café in Dongshan. We usually meet each other inadvertently. She said she liked the sensation the old town gave her. The café has been renovated from an old house, and still displays the original printed green diamond bricks on a discolored red wall. I always think this place is full of Cecilia’s spirit, especially as her work is on the wall. But even if they were removed, the atmosphere would still stay the same. After ordering our mango slushies, as usual, we chatted until late at night. The café cat was grazing against Cecilia’s thigh, sleeping peacefully. She talks calmly and quietly which belies her curly black hair and hippie style. At parties in the city, she can be seen holding a camera at all times. Inevitably, this tumultuous atmosphere does not register with her either. I think everyone uses this ‘avant garde character’ of hers to identify her – a female photographer with curly hair who does not talk much. Is she Chinese? Well, she does not seem to be. Hardly anyone even knows her Chinese name.

When I first met Cecilia, she was already a photographer and a freelancer. So I assumed she had always been a photographer and a freelancer. Not so...

A: Were you a photographer from the start?

C: Not really. In fact, I worked as a clerk for my first job. All my family members always wanted me to have a stable job. But because it wasn’t what I wanted to do, I didn’t have anything common with my colleagues. I always felt depressed while attending the gatherings held by my colleagues. I was the only one who showed any indifference to the gatherings. When I thought about my future occasionally, I would feel so disturbed and stressed. It was because my friends were doing the things they liked, but I wasn’t. After work, I would muse and think about my hobbies. Being a clerk, you have a lot of spare time. So I was always drawing random things, just to kill time. Some time later, people started to use MSN and I also followed the trend. I uploaded my sketches to my MSN SPACE. Unexpectedly, people seemed to like my sketches a lot! And then a friend of mine would like a particular one and asked if I could give him a copy. It was such an encouragement to realize that people liked my work. And then I started thinking, why I can’t I draw a bit more and then I would be able to share a bit more?

A: So, by ‘hobbies’ you mean drawing?

C: Well, in my opinion, drawing is just a way to express my feelings. It’s a way to express all my disturbances, pressures, confusion and dissatisfaction. I didn’t expect to find this great comfort in drawing. Every time I completed a drawing, I would feel so at ease. So I resigned from my job and concentrated on drawing. After taking up drawing as a job, I realized my life was much happier. ‘Why is this?’ I asked myself curiously. I thought the reason was that my lifestyle had changed, and I could finally do the things I like. However, what made me helpless was that, while I was having a moment of satisfaction and calmness, I couldn’t continue drawing because I didn’t have any inspiration. My stimulating pessimism is the strongest source of my creativity. When I didn’t have these feelings, my work was so monotonous. On one hand, I couldn’t live in depression and dissatisfaction all the time. On the other hand, I couldn’t give up pursuing the things I like to do. After I understood that these two sides were mutually contradictory, I tried looking for another new method. Then, I started photography.

傍晚时分，我和CECILIA约在了东山的一家咖啡屋，我们常常不经意地在这里碰面。她说她喜欢老城区的味道。咖啡屋是东山的老房子改建的，保留了原来的绿色花纹菱格砖，配上一抹褪去光彩的红墙。总觉得这里注入了她的气息，像挂在墙上的她的作品，撤下来了，情绪还弥漫着。我们点了芒果沙冰之后又一次聊天至夜深，店里的猫一直赖在她身旁酣睡。她说话的语调平静温和，跟她蓬松的黑卷发和略带嬉皮的装扮，很不搭。城中的派对活动上，都可以看见她握着相机的身影，当然，这样的氛围跟安静的她搭在一起，也很不合理。我想，大家都是凭着这些“不合理”的特征来辨认她的吧——那个不太说话的，一头卷发的女摄影师。是中国人吗？嗯…不太像…我们甚至从来都没问起过她的中文名字。

最开始认识CECILIA的时候，她便是以摄影师、自由职业者的身份出现的。所以，我便默认她从来就是摄影师，从来就是自由职业者。

A：你从最一开始就是摄影师吗？

C：不是的。其实我最开始是从事文职类的工作的，家人都希望我有一份稳定的工作，但因为始终不是自己喜欢的，自然和身边的人也没有共同话题。时常在一大群人的聚会当中，自己一个人放空，隐没在大家热烈交谈的声音之中。只有我自己一个人开心不起来。偶尔想到自己的将来，会觉得很不安、很压抑。因为看着朋友们都在做自己喜欢的事情，而我自己并不是，然后开始思考、开始寻找自己喜欢做的事。文职工作有很多需要等待的空闲时间，所以常常在等待的时候便随画一些东西打发时间。后来开始有了MSN，就尝试学别人那样，把自己随手画的画放在MSN SPACE上。意想不到的，大家都对我的画作表示赞赏！有时候，朋友很喜欢某张作品，就来拜托我把化作借给他。知道有人喜欢我的作品，对我来说是很大的鼓励，觉得不妨再多画一些，多分享一些。

A：画画是你说的“喜欢做的事情”？

C：嗯，其实对我来说画画不过是情绪的出口。将各种不安、压抑、困惑、不满都通通发泄出来。没想到这个出口给了我很大的安慰，每次画完，都觉得轻松舒服很多。我辞去原本的工作，专心画画。把画画当作职业之后，我发觉自己越来越活得开心，于是我开始问自己，这是为什么呢？我想是生活状态改变了，我能够做自己喜欢的东西吧！可是无奈的是，当我的心境日渐平和和满足的时候，我无法继续我的绘画创作，我没有灵感。我的强烈的负面的情绪是激发我创作的最大力量，当我没有了这些情绪的时候，创作变得乏味。我既无法一直活在压抑和不满当中，但是我也无法放弃我喜欢的事情，当发现两者的存在是互斥的时候，我尝试寻找另一种方式。然后，我便开始了摄影



If you ever leaf through her albums, you will find out that she likes capturing human’s facial expressions and landscapes. She says they all tell stories, just like the movies. But if you look closely at her albums, you will find some independent scattered photos. From the moment you see them, they shock your system. They want you to figure out that they are conflicted, they are mournful and they are struggling.

A: What did you shoot when you first picked up a camera?

C: When I first started my photography career, I used a Canon A720 to snap randomly on the balcony at my home. My balcony is like a secret garden with a lot of plants. I attempted to discover some different little things every day and I took photos of them. I found it quite amusing to record the little differences in the plants and insects on my balcony. After a while, I started helping my friends take photos of lectures and talks. These activities usually took a few hours and I had to capture the spontaneous facial expressions of the attendees. Their faces looked so interesting. Although these activities were more or less the same and the attendees were of the same group of people, the photos I had taken each time were so different. Glancing at these photos is like watching a movie, as if their facial expressions were telling me a story.

A: And so, your identity as a photographer started from here.

C: Hmm... I felt that I had found my own position and identity. I also became cheerful and willing to swap ideas with others. Afterwards, I had plenty of invitations asking me to be the photographer at events. From doing this, I got to know a lot of people from different social circles. I found out that they were not the same as their stereotypes. For instance, many of us might think IT people are so boring, but in fact after I got to know them, I realized that their lives were so vibrant. Photography allows me make to friends with different groups of people, and as a result understand their living conditions. I think there are many people who live in regularity. They rarely change their social life or lifestyle. Every time I immerse myself into one particular group of people, I can understand their lifestyle. As a result, I can experience a variety of lifestyles if I immerse myself into different groups of people. Throughout my photography career, there was a period of time where I took a lot of photos of ‘rural workers’. I liked to chat with them. In our stereotypes of them, being a street-cleaner is an inferior and disheartening job. Most of the people have no choice but are forced to work as street-cleaners. Nonetheless, some of them told me that they work happily. One claimed that even though the work is harsh, he feels content because he has his good friends working with him, just like his family. We always employ our own ‘Scale of Happiness’ to measure others’ lives, so we can’t really imagine their happiness. Everyone has their own scales. Using your own scale to measure others is actually a very narrow way of thinking. It restricts your own understanding too.

A: Cecilia, then what is your scale or your standard?

C: Being able to do the things I like should be enough. The reasons we pursue happiness are the same. The only differences are our situations and our methods of pursuing it. But I believe that everyone must have something they wish they could be doing or something they are especially good at. And if we can all find what that is, then we can lead happy lives.

如果你曾经翻阅她相册，你会发现她喜欢拍人的表情，喜欢拍自然景物。她说这些都是故事，都像电影。 如果你再仔细地翻下去，你会看到零星几张画作。从你看见它们的第一眼开始，它们便简单直白地冲击你的感官，要你知道，我在愤怒，我在悲伤，我在挣扎。

A：刚拿起相机的时候，都拍些什么？

C：最早的摄影我只是拿着一台CANON A720 傻瓜机在自己家的天台上随意拍。我家的天台像个秘密花园，种了很多植物，我每天会尝试在这里发现一些不一样的东西，然后拍下来。每天每天记录天台上花草虫鸟的微妙变化，很惊喜。后来帮朋友拍摄讲座活动照片。活动时间几个小时，抓拍了很多参加的人的瞬间表情。他们的表情很有趣。虽然每次都是差不多的活动，出席的人也是同一群人，但是每次记录下来的都不一样。翻看照片会看到他们面部表情在说的故事，像是电影一样。

A：所以，以摄影师的身份出现在大家面前是从这里开始的。

C：恩，感觉找到了自己的位置、自己喜欢的身份，也变得乐意和别人交流。之后有越来越多的活动摄影师的邀约，认识了很多不同圈子的人。发现不同圈子的他们和别人眼中的形象不一样，就好像我们都以为IT界的人都比较无趣，但是跟他们交流之后我发现其实他们的世界很丰富多彩。摄影让我可以接触到不同的群体，了解到他们的生活状态。我发现很多人都生活在固定的模式中，很少会改变他们的圈子、他们的生活状态。我融入某一个圈子，我可以了解他们的生活，游走不同的圈子就可以体验更多不一样的生活的状态。我有一段时期很喜欢拍“农民工”的照片，会跟他们聊天。我们印象中都认为街道清洁工是一份很低下很苦闷的工作，从事这份工作的人多数都是不得已的。事实上，他们当中曾经有人告诉我，他工作得很快乐。因为他感觉是和自己的好朋友在一起工作，像家人一样。工作辛苦，但是快乐。我们整日用我们认为的“幸福的标准”去衡量别人的生活，所以无法体会到别人的幸福感。每个人的标准都不一样，用自己的标准衡量别人，其实是很狭隘的，也限制了自己的理解。

A：那么，你的标准是？

C：做自己喜欢的事情就足够了，大家追求快乐的心情都是一样的，只是所处的位置不同、采取方式不同而已。我相信每个人肯定有一些觉得自己应该去做、会擅长做的事情。找到它，我们就会活得快乐满足。



I remember that although she used human portraits as the focus of her exhibition in the café, the visitors were often distracted by the tranquil dark surroundings. If you tried ignoring the effect of surface-blurring in the photo, you would probably get dragged inside again by the main character in the photo. Then, whilst staring at her expression, you would wonder what she was confused about or looking for. Or what she was struggling with. You would stand in front of the photo to explore and muse unconsciously. In this series of photos, she was her own model.

A: No matter if it is drawing or photography, they are both led by one’s personal feelings. You are so careful of your feelings and most of the feelings you’ve been expressing in your works are very strong. Can I say that you’re sensitive? Does being sensitive have a direct impact on your photography?

C: I think so. When I was young, I was already very sensitive. My creations have always been affected by my feelings. I feel like I can feel the real side of people. When I create images, my vision focuses onto the model. I want to capture the real moment of the model. I like to get a sense of the subject’s characteristics first. Afterwards, I will think of what I want to shoot using the characteristics. So most of my photos aren’t commercial at all! The moment which impressed me most was during a casting, there was a model who appeared so independent and sharp in the photos. I was thinking that this was probably her appearance in front of people. However, I could feel that inside her, she must be a causal, funny and creative girl. I was so curious, that was why when I met her for the second time, I let her do whatever she felt and wanted. What turned out was so different. Her performance was much better, and so were the photos. I like being in comfortable conditions. This can induce me to feel what the model feels. The models are usually so glad to see the photos because they know that they feel so real in the photos. I like to let everything occur naturally.

A: In most of your work, you are the model yourself. Are you affected by your feelings when you photograph yourself?

C: Yes. When I create something, I need my feelings. They’re like magic! When my feelings arrive, I can take as many photos as I want. After shooting, I feel so carefree and happy! Without feelings, I can’t create anything. I’d feel so upset and impatient. I guess human beings are quite paradoxical. Now, I think that some of the work I’ve done before is terrible. This also stimulates me to create new pieces. This is exactly where I always stay – in the paradoxical cycle of my life. The saddest thing is that you can’t predict when feelings are going to come. And sometimes, other people are not sure what feelings you are trying to express. So to capture the feelings right away, I use myself as the model. It is as if you look into a mirror and see yourself, then record all the feelings down. (A: When you see yourself in the camera, do you feel different?) C: Indeed. Especially during the process of shooting. Because when you are shooting, your feelings must be the strongest. Then you calm down and feel a bit strange. Although the person in the camera is still me, she is different from me in reality now. During the process of shooting, or even after the shoots become photos, I don’t treat the photos taken by me. Therefore when the work has accumulated, I can view the photos without any of the previous feelings that appeared in the photos before. I can see myself in many different conditions. Actually I’ve always been like that; actually I am much happier now than before.

我记得，她在咖啡馆展出的作品以人像特写为主，观赏的人却会分心于人像周遭的静谧幽深。你试图越过照片表面迷雾般的处理效果，又会在一瞬间被画中主角扯回去。然后你看着她的神情，很想知道，究竟她在迷惑什么？在寻找什么？抑或是，在挣脱什么？你会情不自禁地站在那里，探索，思考。在这系列作品中，她是自己的模特。

A：无论是画画还是摄影，都是以自己的个人感受为主导，你很在意你的“情绪”，而且你啊大部分作品的情绪也很强烈。我可以认为你很敏感吗？“敏感”会对拍摄有影响吗？

C：我也是这样认为的。从小我的感觉就很敏感。我的创作也很受情绪影响。从简单的接触中，我可以感受别人的内心真实的一面。创作的时候，我的视觉还是关注在MODEL自身，我希望拍出MODEL最真实的自我。我更喜欢先感受一个人的特质，再根据这个特质去构思我想拍摄的内容。所以我很多照片都不适合商业，哈哈！印象很深刻的一位MODEL，拍试镜照的时候呈现的是独立的、凌厉的，我想，这也是她平时呈现在大家面前的样子。但是我感觉她的内在的另一面——随性的、搞怪的、CREATIVE的。我很好奇，所以第二次约她拍照的时候，我让她按自己的感觉走。果然很不一样，她自己的表现也更自如，照片出来的效果很好。我喜欢在舒服的状态下，慢慢诱发我感受到的MODEL内在的情绪。MODEL见到照片也会觉得很开心，觉得照片里的就是最真实的自己。我喜欢所有事情都是在自然的状态下发生。

A：你的作品很多都是用自己做MODEL，拍自己也是受“情绪”影响吗？

C：是的。我创作很需要情绪，那是一种魔力！情绪到了，我就能一直拍很多很多照片。一口气拍完之后，我会觉得很畅快、很尽兴！没有情绪的时候，我没办法进行创作，我会觉得很苦闷、很着急恩，人真的很矛盾对吧。以前觉得满意的作品现在看起来觉得实在太糟糕，也会刺激我对拍摄新作品的渴求。我就这样陷在一个矛盾的循环当中。无奈的是，你不会知道情绪什么时候来，别人也不一定能够理解你想表达的情绪。为了及时抓住情绪进行创作，自己做自己的MODEL是最方便的，你会好似照镜子一样观看自己，然后把情绪记录下来。（A：看到自己认知以外的自己吗？） C：会的。尤其是拍摄的过程。因为你拍摄当下你的情绪是最浓烈的，然后你冷静下来，会有一种神秘的感觉。虽然看到的还是自己，但是跟现实中的自己，是不一样的。在拍摄过程中，甚至是看到成品之后，我都不把自己当成是自己来拍。所以这些作品累积下来之后，我可以整个人跳出来看，看到自己很多不同的状态。原来当时的自己是这样的，原来现在的自己比以前开心很多。



A: Imagine if one day, you woke up and had no feelings to stimulate your photography, if you decide not to be a photographer, what would you do?

C: I think I have an interest in getting along with different kinds of people. This doesn't necessarily mean talking with different people. I love to see their different lifestyles. This is how I look for inspiration. Inspiration gives me creative initiative. I want to learn unusual things. I remember last time I was in the Philippines, I met a mother and a daughter. They were so poor and lived in the ruins together with some wild cats. I wanted to know what their life was like. I want to know little stories which are similar to this. Of course, by attending those events I've mentioned before I can also meet lots of people. But in that kind of atmosphere, people are less likely to show their real side. I guess I would write something about the relationships or stories between people. I like to listen to other people's stories.

A: If your feelings disappear, you can't be a photographer anymore. Are you afraid or worried?

C: Everyone has their own fears. I always like to be free, spiritually free. So I'm afraid of being restricted. When I'm creating, I'm free. (A: May I interpret this as the fear of losing the freedom which in turn makes you realize your pursuit of creating?) Yes. I know what I detest. I know which direction I should go to look for the things I love. Escaping or struggling with yourself or disliking yourself isn't a way of avoiding. It is a way of letting yourself look in the right direction. If you know what you're afraid of, you know what you're aiming for. Therefore, you have to know what you need. Always question yourself about what you need, instead of what you want. What we need is always so similar to what you want on your 'real' side.

In the beginning I would create to escape reality, to find a way to express my feelings. Now I create to escape regularity, to provide my freedom with a place to stay.

From being an office lady to a painter, from a painter to a photographer, she lost one identity after another, as if taking off old clothes and putting on some brand new ones. And now, what she wants to escape is the sophisticated Cecilia who was crafted by stereotypes. She often tears at her skin, letting her flesh and blood be exposed to the world. She wants to be revitalized. To grow.

A: 假如哪一天你发现没有了刺激你摄影的情绪了，假如你不做摄影师了，会选择做什么？

C: 我发现我有一个兴趣是跟很多不同的人相处，未必是要跟很多不同的人聊天，我喜欢看他们不同的生活状态，找到生活上的灵感。灵感一定是给我创作动力，是生活中的启发。我希望吸收不一样的东西，让我领悟更多。上次到菲律宾旅游，遇到一对相依为命的母女，很穷困，住在废墟里，跟一群野猫生活在一起。我会很想知道她们的生活是怎样的。类似这些小故事，我会很想了解更多。当然，出席活得也会遇到很多人，但毕竟在活得的氛围下，人们不会以她们最真实的状态出现 我想我会写一些关于人与人之间的关系、人与人之间的故事的东西。我喜欢听别人的故事。

A: 如果情绪消失了，不再当摄影师了，你会害怕或者担忧吗？

C: 每个人都有自己的恐惧。我向往自由，心灵上的自由，所以我恐惧被束缚。创作的时候，我是自由的，我也是可以自由的。（A: 我是否可以这样理解——失去自由的恐惧，令你意识到你对创作的渴求？）是的。我知道我不喜欢的是什么，我就知道该往那个方向去寻找我喜欢的。逃离或者挣脱当下的我不喜欢的自我，不是逃避，而是给你追求你喜欢的自我的方向。正因为你知道自己恐惧的，便有了想要追求的方向。所以你要知道你自己需要什么。常常问问自己 WHAT DO YOU NEED，而不是WHAT DO YOU WANT. 因为你需要的往往比你想得到的更接近你内心的渴求。

最初的创作 是在逃离纷扰的现实 为自己的情绪找个出口
现在的创作 是在逃离固有的设定 为自己的自由找到归属

从OFFICE LADY到画家，从画家都摄影师，她褪去了一重身份又套上另一重身份，就像脱掉垮掉的旧衫又穿上帖服的新装一样。到最后，她最想逃脱的，是那个最熟悉的自己，被所处的环境主流价值观、旁人的眼光所雕塑出的自己。不断地撕裂皮囊，让隐藏在表象下的、最鲜活的血与肉，挣脱出来。重生，成长。

CONFINIA

photographer: WE R THE CATCHER
styling: Liren Shih

hair and make-up: Roy Chang, Benny YS Lin
models: JU DE, Zac Woo, Yung Ti Hsu, Kelly Yu

cloths: Roy Chang



cloths: 8enny Lin





cloths:
Egg Roll Boys [E.R.B]







cloths:
Roy Chang

cloths: 8enny Lin







cloths:
Roy Chang



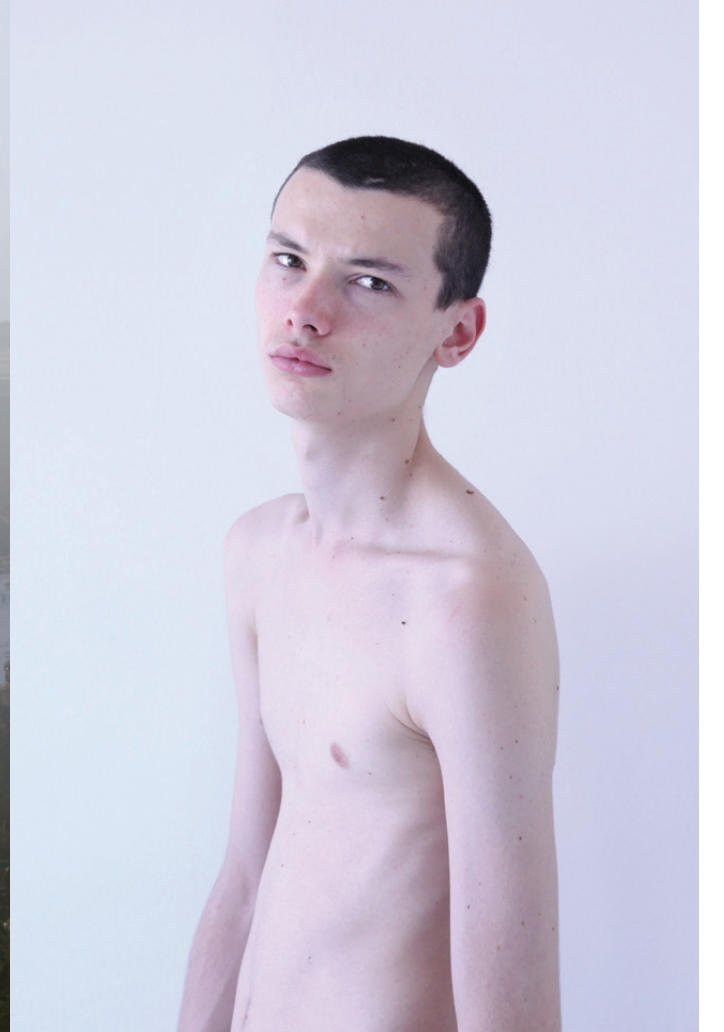
cloths:
8enny Lin

Les Hougues, 2013

photographer: Simon Thiébaud (simonthiebaut.com)
models: Esmé / Emmanuel / Yuanyi / Dustin / François







ASSÉTUDES

photographer: Olivier Yoan @ BlueBoxStudio
styling: Alain Demore
hair and make-up: Yellow Huang
models: Polina @ Model Genesis, Linda @ SuperMii
photo assistant: Jane Peng
special thanks to BlueBoxStudio



dress:
C.COLECTARE



skirt: RICOSTRU
bra: stylist's own



dress: Single Life DS
walking stick: Pasotti
leggings: Single Life DS
accessories: Single Life DS





skirt and top: RICOSTRU

tops: Single Life DS
leggings: stylist's own





leggings: C.COLECTARE
top: Single Life DS
accessories: studio's own



top: Single Life DS
accessories: studio's own

STOCKISTS

8enny Lin
www.facebook.com/8ennyLin

C.COLECTARE
www.ccolectare.com

Egg Roll Boys [E.R.B]
www.facebook.com/EggRollBoys

FEMMed'interieur
www.femmedinterieur.com

Pasotti
www.pasottiombrelli.com

RICOSTRU
www.ricostru.com

Roy Chang
www.facebook.com/roychangofficial

SERIOUS Multi-brand Store
B52 of 8090 Youth Fashion House
Mall of the World
No 89 Huang Cheng Avenue
Tianhe District, Guangzhou

Single Life DS
www.singlelife-ds.com

TUDOO Showroom
www.tudoo.cc

photo: Olivier Yoan
model: Ethan S. @ Quest Hong Kong



