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NAKED

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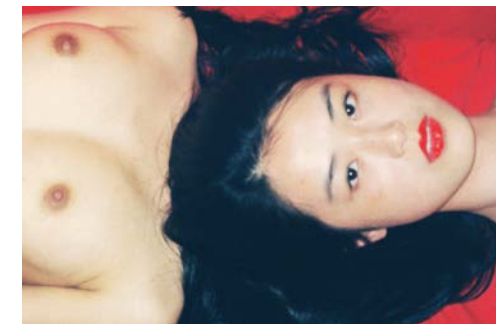
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HVALA ILIJA - Flower from the Projects



Ren Hang - The Purest Form of Naked Human Beings



The Liberated Bare and Dare



Artwork by Claudio



Matthew Hindley



Shen Wei



Nocebo



Where the Wind Sings by the River



Silent Skins



Gentleman



I'm drunk. And you are beautiful



Horizon



White Opal



Dovetail

EDITOR'S LETTER

The question is not how little clothing you are wearing, but how many barriers must be broken to be naked.

Expressions, gestures, poses, words. These leave you naked much easier than removing your clothes.

István Szűcs
Editor-in-Chief



HVALA ILIJA

Flower from the Projects

泥泞中绽放的花朵

Austrian born designer Ilija is emerging into the fashion industry with dreamy collections inspired by the streets of Vienna. His subtle symbolism and modernistic aesthetic prewise the future of sartorial conception. Elsewhere spoke to the visionary designer about his creative process, life at university, and the genesis of Hvala Ilija.

奥地利土生土长的设计师Ilija以家乡维也纳为灵感而创作出如梦似幻般的collection，近来在时装界中脱颖而出。他委婉含蓄的象征含义和摩登现代的美学概念，仿佛预知了缝纫工艺的未来。本期Elsewhere将与你一起对话这位超前的设计师，探讨他创意的心路旅程，学院生活以及Hvala Ilija的起源。



Hello Ilija, how are you?

I'm very good, thank you.

I'll start with a basic but necessary question: have you always had a strong interest for fashion design? And when did you actualize these ambitions?

I wouldn't say that I was interested in fashion design, but in clothes and how people wear them individually. The first time I learned the actual meaning behind the word design was when I worked on my first collection. I spent more time thinking about clothes than about the people who wear them. I got more into the actual design process and experienced that there is a lot of time and work behind a piece. That was when I became really interested in designing fashion and not just creating it. I went to a high school that didn't interest me at all, so I would draw all day long. I started to create these characters, and of course they needed clothes so I gave all of them individual outfits to form the character so that everyone could get the big picture by just looking at them. When I finished high school I found out about the universities Schloss Hetzendorf and Die Angewandte, the university of applied arts, and handed in my portfolio. Schloss Hetzendorf gave me a shot and I have had three years of time to figure out what I want while listening, observing and learning.

Yes, it's apparent in your work that the construction of each garment is very important to you.

It is. I don't want it to just look good, you have to feel comfortable in it too. If it isn't comfortable or doesn't make you feel good about yourself, nobody is going to want to wear it.

你好Ilija，你最近还好吗？

我很好，谢谢。

我先从最基本但却最重要的问题开始吧：你一直以来都很热衷于时装设计吗？你是从什么时候开始真正着手实现你的时尚野心的？

我以前不算是很钟情于设计的层面，更多的是每一个人穿着服装的独特性。我第一次了解到“设计”这个词的背后含义是当我在做我第一季的collection的时候。我考量衣服的时间远远大于思考穿我衣服的人。于是很自然的我开始热爱上了时装的设计层面，而不仅仅是制造。我上高中的时候对学校完全没有激情，于是我就每天每夜的在画画。我开始构思一些人物角色，而理所当然的他们都需要各自的服装，于是我就依照他们的性格给他们设计衣服，让人们一看到他们就可以揣摩出他们的特点。高中毕业后，我得以了解到Schloss Hetzendorf大学和Die Angewandte，一个应用艺术的学校，并向他们递交了我的作品集。Schloss Hetzendorf给了我一个机会，于是我用了三年的时间，通过聆听，观察和学习，探索我自己真正想要的是什么。

是的，很明显从你每一件服装单品的构建中都看得出他们对你来说的重要性。

的确。我不仅仅想要它看起来是美的，穿戴者还要感觉非常的舒适和自然。如果一件衣服不能让穿的人感到自信，舒服和自由，这就不是一个好设计。





Have you enjoyed your time at Schloss Hetzendorf? What is your plan after finishing your studies?

I did have a good time at Schloss Hetzendorf and I met a lot of great people. That was the first time I got in touch with other people who thought differently than those I used to be around, and I had the chance to share my thoughts on things I wouldn't necessarily talk about with my friends outside of school. That helped me to evolve. It's kind of deconstructive if you keep all of your ideas to yourself, because the moment you share them could lead to a conversation which then leads to different kinds of reactions, and you begin to look at your work from a new angle.

你在Schloss Hetzendorf 这所学校里过得还好吗？你毕业以后有什么打算？

我在Schloss Hetzendorf 过得很开心，并且遇到了很多善良、有才华的人。在那里，我第一次能遇到和我以前接触的人想法截然不同的人，并且我可以分享许多和我校外朋友无法沟通的想法。这一点让我成长，升华。当你将自己的灵感和想法私藏起来的时候，往往只会让你越来越自我分裂。因为当你打开心扉和别人沟通之后，你可以找到一个新的角度去看待自己的作品。



My plan after finishing studies is to survive! (laughs) Jokes aside, right now the plan is to see what's out there for me, and make small but smart steps. Besides fashion design I'm really interested in trend research and I'd like to test my trend intuition in styling. As a stylist you get to create your own characters but not just on paper. I need that alternation. As a designer you work a lot on your own and spend a lot of time by yourself and with yourself which can fuck you up at times. Sometimes it's good to work on other projects too because you get to interact with real people and not just characters that you made up. Designing will always be my number one I think, but I want to try things out that feel right and make sense to me and not limit myself or my capabilities.

When did you start working on your brand?

I have made three mini collections, each five to eight outfits before I released the current one. The difference with this collection is that it felt right to let go. To me it always felt more like a big project than a brand, but that's just because it began during university three or four years ago. I like the brand thing though, it sounds very professional. The idea started when a friend asked me what I would name my label if I had one. I said Hvala Ilija, and my friend was like, "Now that makes sense." The weird thing is that the moment the words "Hvala Ilija" left my mouth, everything about the aesthetics that I am drawn to, from picture to sound, made sense to me.

我毕业后的打算很简单，能活下去就好了！（笑）正经点说，现在这个时候我要寻找外面世界的可能性，然后一步步理智的往前走。除了时装设计，我还对潮流研究非常感兴趣，并且我想用我的造型直觉试水一下造型师这条路。造型师可以创造属于你自己的角色和性格，并且不局限于纸上谈兵。而我认为我需要那种新鲜空气。作为一个设计师，大多时候我们都是自己的世界里的困兽，于是这时常会让我们崩裂。有时转变一下注意力去做做别的项目，和更多其他有血有肉的人合作、互动，而不是每天面对着自己创造出来的角色，只能是有益无害。然而设计一定是我的首选，但是同时我想要做一些自我感觉良好的事情，而不是局限于我自己现有的能力范围内。

你从什么时候开始创造自己的品牌？

在我做出如今这套完整的collection之前，我创作过三个迷你的，每个包含5-8套衣服的collection。而目前这一个collection最大的不同点就是当我放手释然的时候，感觉很对。对于我来说，比起一个品牌，它更像一个很大的项目。不过也许是因为它在三四年前的大学校园里就已经开始了。不过我比较喜欢品牌这个概念，因为听起来比较专业。这个想法的起源，是因为当时有个朋友问我，如果有一天我拥有自己的一个品牌，会如何命名？当时我就说了Hvala Ilija。我朋友说道：“哦这么一说还就合理了。”奇怪的是，打Hvala Ilija这个词从我口中溜出的那一刻起，所有一切关于我着迷的美学概念，从图像到声音，都变得合理了。



It is true that work created in a school environment can feel somewhat unofficial, but it seems that you are successfully managing to advance the brand to an established, yet personal position.

Thanks. Unofficial is the perfect word to describe it. Sometimes it feels weird being interviewed about the collection or seeing my clothes in editorials, knowing that someone gave the outfits a grade at university, you know what I mean?

I know exactly what you mean, but it is also a positive element to consider; in many ways those collections were like practice for you, without substantial repercussions on your career. But no less valuable for you as a creator, of course. After that practice, what has your overall aesthetic evolved into?

I would say that the aesthetics I refer to are personal because it's always a real life person or moment I experience that I want to recreate. I grew up around people wearing sportswear trying to make it look expensive or special, like the Balkan/Turkish/Arabian/African way in 1120 Vienna. I think that's the basis of Hvala Ilija - the rest depends on what I am experiencing at the moment mixed with memories or music I listen to; whatever reaches me. I'm very inspired by bootleg stuff like cheap replicas, whether it be designer-wear like Versace t-shirts in extra large or mixtapes I used to get on the streets. The mixtape covers back then had something really special about them. Just think of the Mysticals' ghetto-fabulous, epic album cover!

一般来说，在学校里诞生的创作，在某种程度上都是非正式的。但是目前看来你很成功的将自己的品牌推进到了一个稳固的，但又很个人化的地位。这是真的吗？吗？

谢谢夸奖。“非正式的”是最贴切的形容词。有些时候当我看到自己的设计出现在杂志里，或者看到自己的采访，同时在想这个设计还被老师在学校里打过分，就觉得非常奇妙。你懂这种感觉吗？

我能理解，但是同时这这也是一个会被考虑的积极元素。从很多层面上来看那套设计是你用来练习的实验，并不是用来给你未来职业做奠基的。当然对你来说价值一样重大。那一次实验性的设计之后，你大体上的美学概念有进化吗？

可以说我的美学比较主观，因为我都是在尝试着去重新塑造我生活中某一个人，或我经历过的某一个时刻。我成长的过程中，身边都是一群试图将运动服穿得高大上的人。例如那些在维也纳的巴尔干，土耳其，阿拉伯和非洲人。依我看来，这一切都是Hvala Ilija的核心。剩下的就是看我自己目前在经历的事情，结合一些回忆，和我听的音乐等所带给我的影响。我特别受那些假货，冒牌货之类的东西感染。不管是一件超大号的Versace T恤，或是我以前在街上会买的Mixtape。那时候混音磁带的封面都非常酷！就好像Mysticals的Ghetto-fabulous那样！封面都很屌！



Though your designs are rooted in sportswear, you still have been able to access a wide spectrum of themes and adapt them to your work; mixing hard and soft, light and dark, with textiles ranging from airy and feminine to heavy and slightly kitsch. How do you maintain this balance?

I can't really tell you a formula or a master plan for the maintenance of it all, because it just happens. To a point, I just let it happen without forcing anything. The real maintaining, I think, kicks in when you start working on the comfortability while including design and patterns of the clothes. But during the creative process - drawing, getting in the mood, and researching - there's no room for thinking.

The mixing of soft and hard, masculine and feminine comes from never paying attention to any kind of categorization. I like a stable basis with a softer edge. Those are the characteristics I tend to go by no matter if it's with color, shape, fabric, sound or person. That doesn't mean that it has to look a special way; if it feels right, it is right. I use my intuition when it comes to aesthetics most of the time, and I definitely try to maintain a humor about it. The slightly kitsch you mentioned comes from being from the Balkan and being overexposed to colors and everything that was glistening, I think. As long as you embrace your perceptions of things and follow your instincts, most of the maintenance happens by itself.

就算你的设计扎根于运动衫文化，你所能触及到的主题和概念范围还是很广，并且你能将不同的元素和你原本的理念做磨合和调试，将软硬，光暗；或阴柔，或刚强，或媚俗等的不同布料完美的混合在一起。你是如何找到这种平衡的？

我没办法明确的告诉你我保持平衡的一个公式或者一个绝技，但它顺其自然的就诞生了。某种程度上来说，我就放手让他们自我成型，而不强迫什么。我认为真正的平衡，是在当你开始为了将设计感，印花和舒适度三者结合于一身而创作时所产生的。然而在创作的过程中，绘画，感情投射和研究等方面都没有让你过度思考的空间。而软硬，阳刚和阴柔的混合，则来自于对任何划分和定义的不刻意，不理睬。

我喜欢一个边缘模糊的稳固基础。这些是我在处理颜色，轮廓，面料，声音或人物所习惯遵守的原则。这并不代表这个设计需要以某种具体的方式呈现出来；但如果感觉对了，那就准没错。当涉及到美学方面，大部分时候我都是用自己的直觉来考量，而我一定要坚持我的幽默在里面。你提到的些许媚俗成分就是来自于巴尔干人们喜欢过度曝光的色彩和一切闪闪发光的東西。我认为只要你坚持自己的直觉和感官，绝大多数的平衡就会油然而生。



How would you describe the current collection and how does it fit your aesthetic?

The collection is about a person who wants to progress but is still experiencing a “kinderzimmer” situation, or the room that belongs to a child in a household, during a time where they aren’t allowed to be a child anymore. I tried to create a pure look that captured this moment of being ready for a change but still holding on to the usual. That’s why I chose to combine colors like baby blue and pink, rose and lavender, to me they stand for a childlike naivety. Then I chose colors like white, grey, and iridescent white that stand for being an adult and the adjustability and neutrality an adult has. The adult is also seen in the fitting collars and sleeves or the button down front. The bedtime-ready textures and the pillow like details mixed with sporty elements and brighter colors has a sarcasm about it that growing up has. It has this “everything is gonna be fine” feeling to it, if you know what I mean. It’s hard for me to put everything in a sentence when it comes to describing my work. How would you describe the collection?

你会如何描述你最新的设计并且这是如何跟你的美学相匹配的？

这一个系列是关于一个在经历着“kinderzimmer（儿童房）”，也就是不愿摆脱童年的纯真，却又想要进步而被迫要成长的人。我尝试过想要创造出个纯净的造型来捕捉当一个人做好改变的准备，但是同时又不愿放开现有的一切的转折点。这就是为什么我叠加了像婴儿蓝，嫩粉色和薰衣草紫等颜色来象征孩童般的幼稚和天真。然后我选择了白，灰和闪光白等来象征成年后一个人所拥有的可变性和中立性。成年人的概念同时体现在领子，袖子和前下方的纽扣等细节中。而我是用的几乎“可以直接穿上床睡觉”和像枕头一样的面料，混合着运动元素和明亮的色彩来点出成长过程中的讽刺和辛酸。这套设计带着一股“船到桥头自然直”的感觉。如果要用一句话来描述我的设计是在太难了。你会如何描述呢？



I think you have described the collection perfectly, and I can definitely see the themes of the youth to adult transition come through within it. I love the idea of colors and silhouettes representing a specific part of the transition. Are you currently working on something new?

It feels good to know that there are people out there like you who get the work. Most of the time it's just people looking at the clothes and asking me "So Ilija... can you tell me who is going to wear this?" (laughs) It's funny that you mentioned the word practice earlier, because that's the same way I see it. I compare my collections to mixtapes, EP's and albums production wise. "Blume aus dem Gemeindebau" was kind of like a mixtape I produced just to give people a taste of Hvala Ilija and what it's about. The upcoming collection feels more like an EP production wise because this time around I had helping hands and the overall look and feel of the collection feels more grown up than the previous one. I didn't spend as much time thinking as I did making the previous collection. Everything went hand in hand, which was very weird but good, good, good. This will be my first collection outside of university and it feels very good. The collection should be out by the end of the summer. The goal is to reach an audience that has fun with clothes and doesn't take themselves too seriously, because it takes a muscle to fall in love with Hvala Ilija.

我觉得你很完美的阐述出了这套设计的主要理念。并且很容易看得出来你想要表达的从稚气到成熟的转变。我非常喜欢你匠心独具的色彩理念和象征着变化的轮廓。那么你接下来有什么其他的项目在进行中吗？

能看到世界上有像你一样懂我的人真是难能可贵啊！大部分人看到我的设计，都会很不解的问我：“Ilija，你得到底谁会穿这些衣服？”哈哈。你之前提到“练习”这个词，的确，因为我就是这么看待这一个系列的。我会将我的collection与mixtape，EP和专辑的制作相比较。“Blume aus dem Gemeindebau”就是为了让大家都感受Hvala Ilija的氛围和理念所做的类似混合磁带的东西。我接下来的制作会类似EP一般，因为这一次我的帮手比较多，而且这套设计的外观和感受已经日趋纯熟。非常奇妙的是，每一个步骤现在都已经环环相扣。这将会是我在大学外的第一个collection，而它大概会在夏末的时候推出。我的目标是让一帮喜欢在穿着上玩新鲜花样，并且不那么认真在意自己的人们了解Hvala Ilija。因为要学会接受它，爱上它，你需要用掉一抹灵魂。

Words by Deak Rostochil 的话语



REN
HANG

The Purest Form of Naked Human Beings
任航—最纯粹的赤裸人性



Flesh, corpses, souls and bland flashlights, all composite into seconds or milliseconds of lights and shadows, projecting onto the film that never knows how to lie. Focus gathering and the shutter releasing, connecting his unpretentious, rebellious, wild and free perspectives towards the naked human body. The images look so natural, yet fun and unexpected. One soul after another all blossom like a newborn baby, urging to crawl out of his mother's womb, dying to be redefined.

In this era that we live in, being censored by the Chinese government has almost become a stamp of approval for contemporary artists. Ren Hang, a young man with a mature look and tanned skin, hair as short as a Chinese soldiers', always carrying an irresistibly cute and innocent smile on his cheeks. He is, perhaps, the sole artist and photographer with the most edgy outlook towards the naked human body.



肉体，灵魂，直射的闪光灯，复合成快门内的几秒或几百之一秒，投射到无比真实的胶卷。聚焦的眼神，收放的快门，联系着他循规蹈矩，不羁的叛逆，以野性和自由的角度对焦赤裸的人体。照片看来如此的自然，充斥着意料之外的乐趣。像是生命生生的不息，又像是花的盛开如同新生的婴儿，急促的爬出母亲的子宫，死亡在此重新被定义。

这个年代，在我们身处的环境中，被中国政府的封杀似乎已经成为对一个现代艺术家能成功的走向世界的证明。任航，老成的外表，黝黑的皮肤，一头短发短得像是军人，总是带着！脸令人无法抗拒天真可爱的笑容，任航，就是这个时代，对赤裸的人体最有前卫见解地中国摄影艺术师。



Who are you, without the label of a photographer?

I think I am quite a boring person without any interesting hobbies. Unless there is something worth doing, I would rather stay at home. But I do like a lot of things. Often, after doing things I love, like dancing, eating and drinking, at the end of the night nothing changes and it all feels empty in the end.

How do you see nudity?

Nudity is nudity. We see it every single day. To be honest I do not have any special opinions about it. I do intend to only shoot nudity.

What do you think about the limitations of the Chinese government towards contemporary artists like you?

I always work in China, and yes, I have been arrested, I have had exhibitions being forced to close, our website getting banned, etc. It happens too often that I do not even care any more. I am being more cautious nowadays, for example, not posting full frontal nudity online. But sometimes, foreign media misunderstands me, and they love asking questions like this, but I really don't mind it too much. Overall, it is not that somebody is constantly monitoring my behaviors, so it does not affect me a lot. Perhaps I get mad in the moment, but what has past is past. At the end of the day I still love China.

抛开摄影师的身份，你是一个怎么样的人？

我是一个很无聊的人，没什么特别的兴趣。除非有好地方不然就喜欢在家呆着。我喜欢有时候出去跳舞喝酒，跳完喝完了也不就那样，很多东西但很多到最后也觉得没有什么意思。

你是怎么看待裸体这件事的？

裸体就是裸体，每个人每天都会见到，我其实并没有什么想法。我也并不是专门要拍裸体，我只是为了拍而拍。

你是如何看待中国政府对你的限制？

— 我一直在国内艺术创作。我曾被抓过，展览被强制取消，网站被关闭。这种事情太常见了，到我已麻痹了。我发现现在会很小心，比如：不刊登全裸的照片。其实外国媒体有时会误解我，他们问一些这样的问题，我其实不太在乎他们封杀我，并不是每时每刻都有人在监视我，所以对我的影响不是很大。也许有时候我会很气愤的，但是过去就过去了，到底我还是爱中国的。



Ren Hang continues to stress the fact that he is “boring”. Especially when asked about those basic questions of his inspirational origins and meanings behind the photos, he always just smiles naively, shakes his shoulders and says, “I don’t really know. I never really thought about it.” Perhaps he is such a paver, heading towards the direction of happiness and creative freedom without realizing the pathways he has left behind. You might find him confusing and puzzling, but he has the ambience of such kindness that you would always trust that no evil can come out from him. He is merely a pure form of naked human beings.

任航不断的在强调自己是一个很无聊的人。问及一些涉及到创作理念和灵感来源时，常常双肩一耸，“不知道，没想过。”也许他就只是朝着幸福的方向，自由地进行创作不带任何羁绊。你也许会对他感到困惑，但他就是有着善良的氛围，你会相信，没有邪恶可以从他身上撷取出，而他仅仅是体现赤裸裸的人类性罢了。

Do you view male and female genitals differently?

To me they are both the same. When I am shooting, it is just a body part. But to me if a penis is not erected, it is as if it does not exist. A shrinking penis is ugly in my opinion.

How do you get your inspirations each time before or during your shoots?

I always just think randomly. A lot of the times the team I work with think that my ideas or the things I need to find are unpractical and undoable. But I always insist it for a while, and the truth is, often it works out fine in the end. Because normally in people’s preconsciousness, anything that we do not see, use or are not in contact with regularly would be easily defined as impossible to find or too far to reach. But once you put your hands on it, you would realize that it is actually not that difficult. For example, for the next project I want to shoot elephants or lions, and after looking out to some people it has been proven to be do-able. And sometimes it is simply the question of money. In my opinion, I should be able to shoot anything that exists in the world.

你对男女性器的差异有何不同的看法吗？

- 男女的性器官对我来说都一样，都是身体的一部分。但是我觉得男性的性器官不勃起的话就如同不存在一般。阴茎萎缩时就等同于丑陋。

每次拍摄你是如何获得灵感的？

- 我都是随意想的。很多时候我跟一组人合作的时候我的想法都被认为是不可行的。但我坚持一下，我会说为什么我们不去尝试一下呢？往往最后出来的结果都是可能的。因为在人们固有的观念里，任何事我们都不常见，不常用或不常接触的东西的时候人们就觉得它太遥不可及。但是如果你真的去说的话没那么难。比如我接下来想要拍大象或狮子，找了一圈发现还是找得到的。有时候只要有钱就能行。所以我觉得到只要存在的东西都能拍得到的。所以跟我合作过的人都知道只要我想拍什么他们都会努力去帮我一起尝试。



Do you normally prefer to use friends of yours to shoot? Many people who have worked with you know that you are quite picky with choosing the right model. Why is that?

Yes, I mostly shoot people I know. But recently I am shooting more and more strangers or models. And my only standard is that he or she has to be good looking to me, which is very straightforward and, of course, really subjective as well. It is a feeling that people give me and I cannot put it into words. But no matter what I always insist on using models I like. Once before a photo shoot, the stylist gave me nearly 50 models to choose from and I rejected them all. Eventually I tried my best and chose two. He kept asking what exactly I am looking for but I could not explain it to him, so I just told him to continue searching for me. Eventually he was a bit angry with me, haha.

Could you tell us how you developed your career?

I started shooting in 2008 and I basically shot every sort of topic and style at the beginning. But since most people paid attention to my nude series, I got more and more into that. Even though there is a strong resistance in Mainland China, there are still a lot of people who are willing to exhibit for me.

Why do you insist on shooting with film cameras?

Because I do not know how to do post productions! Just kidding, haha. I just think that the outcome of film photography is much nicer in terms of quality, texture and color. Plus I think the best state of a photo should be the moment you shot it. It should be a very direct and straightforward behavior. If you add a lot of post-production into it, it should be called a picture or a mixed-materials artwork, instead of a photo.

拍摄的过程中你比较喜欢用什么样的模特？你为什么喜欢用你选的模特？

我的确用认识的朋友比较多，不过现在越来越特立独行，模特的标准是要我觉得好看，这当然是非常主观的。清楚的，但是我也坚持不用自拍，喜欢的模特给我发照片，50个模特全都被我否定了，最后他一个都不行，我问到底要什么样的，你说得最后得造型师弄。哈哈。

能和我们说说你事业发展的历程吗？

我从08年开始拍照。刚开始的时候我什么都在拍，由于大家最关注的裸体系列。国内也面临强大的阻力，但也有人愿意帮我做展览。

为什么你坚持用胶片拍摄？

因为我不会后期制作啊，哈哈（开玩笑）。我觉得用胶片的照片质量，质地和颜色出来的一瞬间，它是最完美的。它是个很直接的行为，动作，如果拍完之后你还要做很多后期的话，它就不能叫照片了，而应该叫图片，或者综合艺术品。



Do you intend to convey any sort of messages to the public with your photos?

Not really. I just want to make myself happy. Perhaps sometimes the photos might not come out well, but at least I enjoyed the process of creating it, and that is quite enough. I do not think that my photos shall be put underneath a cultural mass or a theme to be put to use for something. Taking photos is just one of my interests that makes me happy, like dancing, eating or drinking. Many times people do things, like posting images on social media, simply as an act to get appreciated and complimented by others. This sort of superficiality is universal; it is selfish in the sense that it makes us happy and comfortable.

What is your favorite place?

China. I am most familiar with my home country. Even though other countries are nice, and I could live in any of them for a period of time, but at the end of the day it still doesn't feel the same.

How does your family view the art you make?

My family is very average middle class workers and my parents are not divorced. I always thought they had no idea what I do for a living. But last time when I wanted to shoot with my mother back home, she naturally accepted and asked me directly if she needs to be naked. On the day of the shoot, she was very cooperative and exhausted herself out. "If it is not for you, I would never do this," she said. It was a very comfortable and natural shoot, but we still never talk about my work.

你拍的照片想要传达给人们一个什么样的信息？

并没有特别的想传达，我只是让自己开心。可是能很多时候看我自己的照片出来并不是那么好，但是我觉得我享受了创造的过程，那就够了。我没觉得我的照片一定要放在一个很大的主题或文化背景下，去起什么作用。我的照片只是让我自己高兴的一样，这和去跳舞，嗜吃，贪喝是一样的。每个人做很多事情，比如把照片发到社交网络上，去获得别人的赞赏，这种肤浅虚荣感都是一样的，它是自私的，因为它让我们感到开心和舒服。

你最喜欢什么地方？

中国，我最熟悉的家乡。外国也许很好，任何一个其他的国家我都可以去住一段时间，可是感觉还是不一样。

你的家人是怎么看待你所做的艺术？

我的家庭就是很普通的中产阶级上班族，但父母并没有离异。我一直认为他们都不了解我以什么为生，但是上次回家想拍我妈的时候，我给她打了个电话，她很干脆答应了，说“你是要我裸体吧？”她那天拍的时候很配合，一天下来很累，最后她说“就是因为是你我才会做这些动作。”我们那次合作很自然，但是我们还是从来没有谈论过我的工作。



How do you find nude models to work with you?

A lot of people write emails to me, or some of my friends ask me directly. But I am working on a project right now that I shoot every single person I encounter in my life, and eventually composing a multi-dimensional space with hundreds of thousands of faces.

For now, what are your future plans?

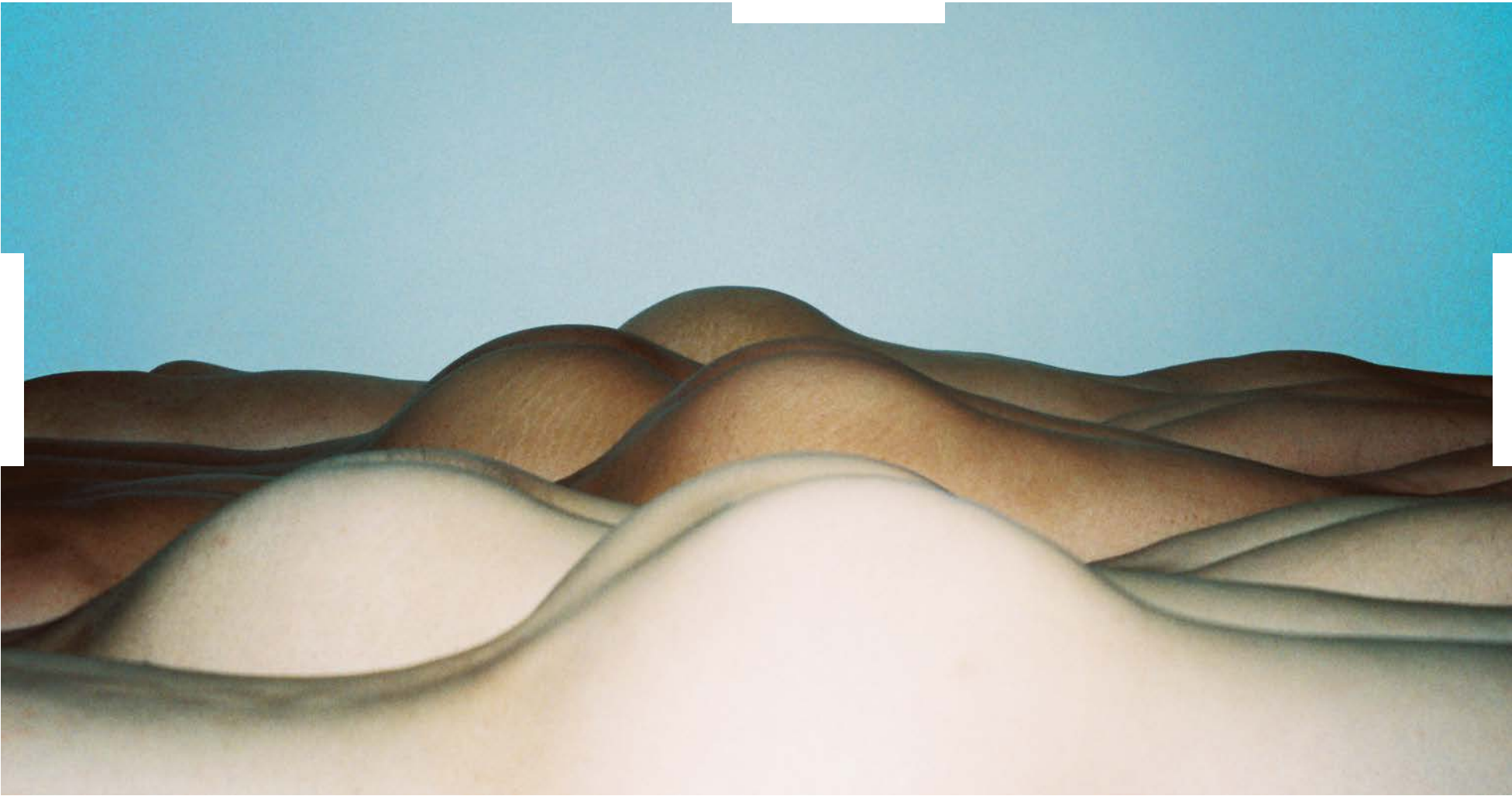
I want to create a magazine called “Gongji”, literally translated as cock, the animal. But it does not have an English name. The first issue, I would like to have all images of one face and one genital per page. The second issue would probably be in the form of a tape, with casual interviews that feels like a daily conversation and eventually touch up on their sexual experiences. I plan on releasing the first issue by the end of next year.

你 是 怎 么 找 到 这 些 裸 体 的 模 特 ？

很 多 人 会 给 我 写 邮 件 ， 或 者 直 接 有 朋 友 问 我 。 不 过 我 现 在 在 做 一 个 项 目 ， 就 是 我 会 拍 下 每 一 个 我 遇 见 的 人 ， 最 后 做 成 一 个 有 几 万 张 脸 的 立 体 空 间 。

你 接 下 来 有 什 么 计 划 吗 ？

我 想 要 做 一 个 杂 志 叫 “ 公 鸡 ” ， 没 有 英 文 名 。 第 一 期 我 想 做 每 页 都 有 一 个 生 殖 器 的 图 片 。 而 第 二 期 我 想 做 磁 带 的 形 式 ， 跟 正 常 人 天 天 的 采 访 一 样 ， 放 松 的 聊 天 。 最 终 涉 及 到 性 经 验 的 部 分 。 我 打 算 一 年 一 期 。



THE LIBERATED BARE AND DARE

The Breaking Down of Cultural and Societal
Barriers with Nicolas Guérin and Sheri Chiu

胆敢解放赤裸的超脱
对话拆除文化和社会隔阂的
Nicolas Guérin和Sheri Chiu





Paris.

Next to a little square above Parmentier, I walked into an absolutely bizarre setting: a “Kawaii” café filled with Japanese anime posters, PVC toys of cartoon characters, video games, Final Fantasy themed chairs and furiously uplifting opening songs of cartoon series’. Sitting in the “French-Otaku” run café, there is a feeling of an absurd contrast from the neighborhood around which is surrounded by old-school bars on the ground floor of 18th century Haussmann Parisian buildings with angry football fans. This is where I am to meet the well-known French portrait photographer Nicolas Guérin and his Chinese-American wife, Sheri Chiu.

Sheri, twenty-three years old, has an adorable smile with minimalistic facial features, a school-girl looking bob cut that spells out innocence and a very soft and gentle voice that leaves the impression of a shy character. But she, a girl that does not look that much different than others her age, has been modeling nude since the age of eighteen, married a forty-year-old French photographer and moved to Paris for love, while working at one of the hippest fashion/art magazines as a journalist and creating unimaginable erotic photography with her husband.

Nicolas, walking next to Sheri, is almost as if looking into a mirror that shows one’s complete contradictory. He, in a pair of nonchalant jeans, represents “le French chic” on the end of artistic intellectuals. His careless beard with the occasional white hair sticking out of the picture speaks maturity and his pair of dark-colored eyes hide most of the deep thoughts and skepticism towards common society. The external juxtaposition between the married couple truly sticks out in a crowd. But once you get to know them, all the confusion and questions will be untied.

巴黎。

在离Parmentier不远处的一个小广场旁，我犹豫地走进一个诡异的场景。这是一家墙壁贴满了五彩斑斓的漫画海报，摆满模型手办，电子游戏和最终幻想主题的桌椅，大声放着激动到不合常理的动漫开场主题曲的“kawaii”咖啡厅。我推开一把椅子，坐在几个法国“宅男”面前，感受着这与周围环境毫不沾边，仿佛踏入纳尼亚一般的不解。这个被一圈18世纪奥斯曼世的建筑下闹哄哄的在酒吧喝酒的球迷围绕着的咖啡厅，就是著名法国人像摄影师Nicolas Guérin和美籍华人兼自称“暴露狂”的Sheri Chiu，这对绝对够奇葩的夫妇，约我访谈的地方。

Sheri，一个23岁的华裔女孩，带有东方简约美的脸上总是挂着一个天真烂漫的含羞笑意，梳着乖乖女的Bob头，讲话的时候温文儒雅。从表面上看，她和同龄人几乎没有什么差别。但也就是她，自18岁开始了她当裸模的生涯。嫁给了一个40岁的已婚法国摄影师之后，为爱远走巴黎。而同时她给时下最潮的时装艺术杂志之一写稿，并且还在和丈夫合作拍摄各种情色摄影艺术。够酷了吧？

Nicolas，走在Sheri的旁边，几乎就像一面能找出一个人完完全全相反特征的镜子。穿着法式轻雅随性的牛仔裤，走路时透漏着一副新派艺术家的风范。他不经打理的胡渣，几根若隐若现的白色毛发，一对似乎隐藏了对频繁社会充满怀疑的深邃的暗色双眸，都散发着浓烈的成熟和性感的味道。这一对外在天差地别的夫妇极其容易的就能从人群中跳出来，而只有在和他们真正深入对话之后，才能解开这一切的疑惑。

How did you two meet?

Sheri: I was born in New York, lived there for ten years and moved to Hong Kong where I lived for eight years. Later on, I moved back to New York to study journalism at NYU. I met Nicolas through Model Mayhem, which is a model profession website connecting freelance models and photographers.

Nicolas: Yes. We met and we flirted through the website for three weeks. It was clear that “things” were going to happen between us. So on New Year’s Eve, I flew to New York to fuck her. Therefore my primary purpose was not really to shoot her, although we did eventually, but only because we felt like we needed it as an excuse.

Sheri: We fell in love first, then we met, and then we shot together. The first photo shoot was just in the moment.

What is the one strongest connection you found in each other?

Nicolas: I first stopped flirting with her a bit because she was nineteen and I was thirty-nine, and she was 6,000 kilometers away from me; there were a lot of reasons and it was not the easiest situation. But after meeting her, she was simply so spontaneous, odd and unstable; and I, on the contrary, was so sad and stable and boring. When we are together we can have a kind of balance so it was a really good match. I was unfortunately and completely trapped. But things weren’t easy since I just escaped a relationship myself and I had a family, a kid, my work, etc. Plus I did not expect myself to fall so deeply in love at the age of forty. I felt like I had a second chance to be happy with someone else.

你们是如何相遇的？

S h e r i : 我出生长大于纽约和香港，之后我在纽约大学上的新闻系。而我们相遇是通过 Model Mayhem 这个连接自由职业的模特和摄影师的网站。

N i c o l a s : 是的。我们先是在网上暧昧调情了三个星期，一切都很显然会发生。于是我干脆在跨年之夜飞到纽约去上她。所以当初我就没有想要真的拍她的意思。但是最后还是为了给自己一个借口勉强拍了一组。

S h e r i : 我们是先相爱，再相遇。他第一次拍我只是因为当下时机的需要。

你们在对方身上找到最能互相连接住的特质是什么？

N i c o l a s : 刚接触她的时候，我试图想停止这种关系。不仅因为她当时才19而我当时39岁，她还住在离我6000公里之外的纽约。种种因素都告诉我这不是一个理智的决定。但是认识他之后，我发现 S h e r i 是一个及其突发，随机，奇特和不稳定的女孩子。而我则是一个忧伤，无聊又稳定的老男人。但是当我们在一起时，两个人的性格很完美的相互平衡和补足了。于是我很不幸的完全陷入了爱河。但是介于我那时刚离婚，还拖着一个家庭，一个孩子，事实还是不大允许。而且我从未想过在自己40岁之年还能为一个女子如此疯狂，就像是人生给了我第二次爱的机会一般难以置信。





Did you ever think that you would end up with a guy like Nicolas?

Sheri: Before I dated guys mostly my own age, and I always fell for the wrong guy because I was really interested in bad guys who would treat me poorly.

And why do you think that is?

Sheri: I was always drawn to the popular kids in school. I was obsessed with the leadership quality and I tried hard to fit in. Then I met Nicolas and he was stable, with a lot of love and nurturing to give. So I think this was what I needed.

Nicolas: This sounds better in words but not so much in reality.

Why would such a progressive-minded couple like you two need to get married?

Nicolas: First of all it is the paper issues. I always fought to not get married. But it was necessary for her family, or even as a commitment to her since she was about to move from New York to Paris for me. My daughter and my whole family attended the ceremony in our studio/apartment. The wedding turned into an amazing “hippie” party after the family left. Everyone lost their minds and clothes and were dancing naked.

Sheri, how did you start being a nude model?

Sheri: When I moved back to New York, I wanted to try out some school fashion shows and one of my friends suggested that I put some pictures on Model Mayhem. I started off with some boring and ugly commercial photo shoots, then one day I met a photographer, and my clothes came off.

(问 Sheri) 你以前有想过最后会和 Nicolas 这样的人在一起吗?

Sheri: 以前我大部分都和同龄男生交往，而且我特别偏好坏男孩。于是常常受到伤害。

为什么你会专门喜欢坏男孩呢?

Sheri: 我一向都很崇拜那些受欢迎的同学。我对领袖精神几近着迷并且我很想被认同。但是当我遇到 Nicolas 的时候，我非常有安全感，非常的自信、自在。

Nicolas: 她这么一解释听起来比真正的现实好听多了哈哈。

为什么向你们想法这么超前的情侣会想到要结婚?

Nicolas: 第一，我们存在身份文件上的问题。我一直是抗拒婚姻的而我真心不需要。但是这件事对于她的父母很重要，并且也算是我对她衷心的一个诺言，毕竟她已经为了我搬来巴黎。我全家人包括女儿都参加了在我们工作室兼公寓里举办的婚礼。家属一走，就马上变成了十足“嬉皮趴体”。到最后所有奖金60个朋友都疯狂的宽衣解带，全裸热舞。

你是怎么开始做裸模的， Sheri?

Sheri: 当我搬回纽约上大学的时候，我很想要尝试一下学校的时装秀和挡一下模特。于是我朋友建议我把照片传到 Model Mayhem 这个网站上。刚开始的时候我拍了一堆又丑又没意思的商业化的照片。有一天我遇到了一个摄影师，然后不知不觉的，我的衣服就一件一件脱了下来。

Was it natural when you got naked the first time in front of a camera?

Sheri: It was natural because it was new and exciting even though it was dangerous and, more importantly, against my educational background. I had my first nude shoot when I was eighteen and it truly opened up the gate of liberation for me. I think this behavior back then was a response to a need that I had at the time, eager to be acknowledged and recognized by society. I needed to feel like I existed. Realistically, it was a chain that led to this mentality. First I broke up with my college boyfriend. So this was a sort of game of seduction to validate myself that even after this break up, I was still beautiful, sexy and men still desired me. During each photo shoot, I would feel like there is a goal and I am often not very focused, so it became easier for me as time went by. And I think a lot of nude models do it to help them with their own self-confidence as well.

Nicolas: Plus that was the time when I realized that she is a true exhibitionist back then, haha. A few years ago we shot with the famous photographers Jim Goldberg, Martin Parr and Bruce Gilden in the streets. Sheri was naked in public with about one-hundred people queuing to take pictures of her. She was so happy!

Sheri: It was fun!

Nicolas: She is less like that today but back then, she was not a nude model. She was a girl who needed to be naked in front of men to feel good.

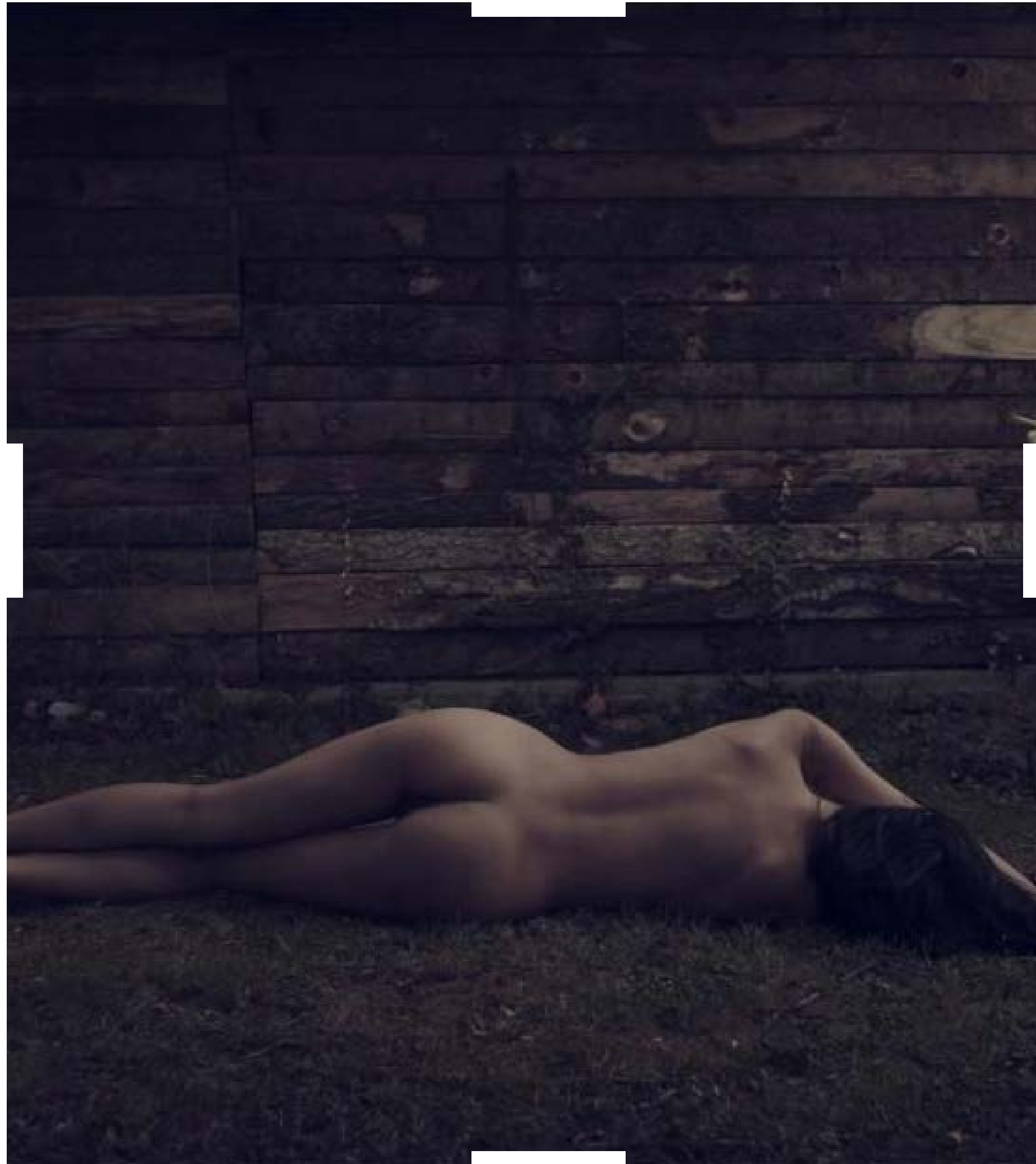
你第一次在镜头面前全裸的时候有什么奇怪或不自然的感觉吗？

S h e r i : 由于那是一个对我来说虽然有点危险和与我的教育背景相冲突的事，但同时也很有趣，很刺激。所以我其实并不紧张。第一次拍摄的时候我才18岁，这也是开启我人生自我解放的大门的一个重要事件。我觉得当时之所以会想做这件事是因为我迫切需要被肯定，被认同的一种渴望。我需要感受自己存在的意义。现实点说，我当时刚和大学时期的男朋友分手，于是当裸体模特几乎类似于一种用来证明自己还是美的，性感的和被男人渴望的挑逗性游戏。每次拍照的时候，我都会内心存在着一个目标，并且比较涣散，于是就都进展的很顺利。所以我觉得很多裸模之所以会拍上瘾，都是因为她们缺乏自信。

N i c o l a s : 况且那也是我发现其实S h e r i是个“暴露狂”的时候。几年前，我们和Jim Goldberg、Martin Parr和Bruce Gilden三位世界知名的摄影师合作。S h e r i就直接在街头宽衣解带，引来现场一百多人围观拍照。她自己享受的很！

Sheri: 太好玩了那一次！

Nicolas: 她那时候与其说是一个裸体模特，不如说她是个需要在男人面前裸体才能开心的女孩儿。





And how do you see the contradiction in yourself since you said you are interested in fashion and you work for a fashion magazine as a journalist, while on the other hand you pose naked, which is a bit “anti-fashion” as some might say?

Sheri: I am a fashion journalist but I like to analyze fashion from a distance, especially as a form of art. And I see nude modeling the same way as a form of art. So I do not see that fashion has to necessarily do with clothing. It can be an atmosphere, an attitude. It can be a lot of things.

Do you, Nicolas, think you were influenced by Sheri and changed later on as well?

Nicolas: My life totally changed. I was much more conservative and bourgeois. When we first met, she was very neurotic about meeting photographers and shooting nude. But at least she dared something, even though it was forbidden and dangerous for her. Me, I was not so brave. I was a very well known photographer for portraiture, and a director, so it was hard for me to get out of my comfort zone and do erotic photography. I was shooting very academic nudes with no sexual meaning at the time. And it was because I was in love, and proud to be in love with her, I moved passed the barriers in my heart and started shooting things with more of a sexual atmosphere.

The first erotic series I shot was a long series of around thirty different people making love and girls having orgasms, which I published in my book. The inspiration of this project was from last spring, when we knew that we would not meet for three months and I would be all alone.

S h e r i 你 自 己 本 身 是 时 尚 写 手 ， 但 同 时 也 是 个 天 体 爱 好 者 。 这 两 者 之 间 不 会 产 生 冲 突 吗 ？ 总 是 拍 裸 体 摄 影 的 你 ， 算 不 算 带 点 “ 逆 - 时 尚 ” 的 讽 刺 味 道 ？

Sheri: 我 虽 然 是 时 尚 写 手 ， 但 是 我 喜 欢 从 一 个 距 离 ， 尤 其 是 以 一 种 艺 术 形 态 去 分 析 和 看 待 时 装 。 而 我 看 待 裸 体 也 是 一 样 的 观 点 。 所 以 我 不 认 为 时 尚 一 定 要 有 实 体 的 衣 物 。 它 可 以 是 一 个 氛 围 ， 一 种 态 度 ， 或 者 很 多 其 他 的 东 西 。

N i c o l a s ， 你 认 为 自 己 有 因 为 Sheri而改变吗？

Nicolas: 我 的 人 生 发 生 了 天 翻 地 覆 的 变 化 。 从 前 的 我 更 保 守 ， 更 乏 味 。 当 我 们 刚 认 识 的 时 候 ， 她 近 乎 神 经 质 一 般 地 不 停 和 摄 影 师 拍 裸 体 照 。 但 是 至 少 我 认 为 她 敢 于 去 做 一 件 有 风 险 的 ， 被 禁 忌 的 事 情 。 相 反 ， 我 做 不 到 。 我 一 贯 都 是 以 人 像 摄 影 和 导 演 出 名 ， 所 以 要 让 我 甩 开 自 己 的 束 缚 去 拍 情 色 摄 影 是 一 件 非 常 挑 战 的 事 。 刚 开 始 的 时 候 ， 我 拍 的 都 是 带 着 弄 弄 学 术 味 的 ， 没 有 太 多 性 暗 示 的 裸 体 摄 影 。 但 是 正 是 由 于 我 奋 不 顾 身 地 爱 上 了 她 ， 并 且 为 此 感 到 自 豪 ， 我 才 迈 出 了 那 一 步 并 开 始 拍 摄 真 正 的 情 色 艺 术 摄 影 。

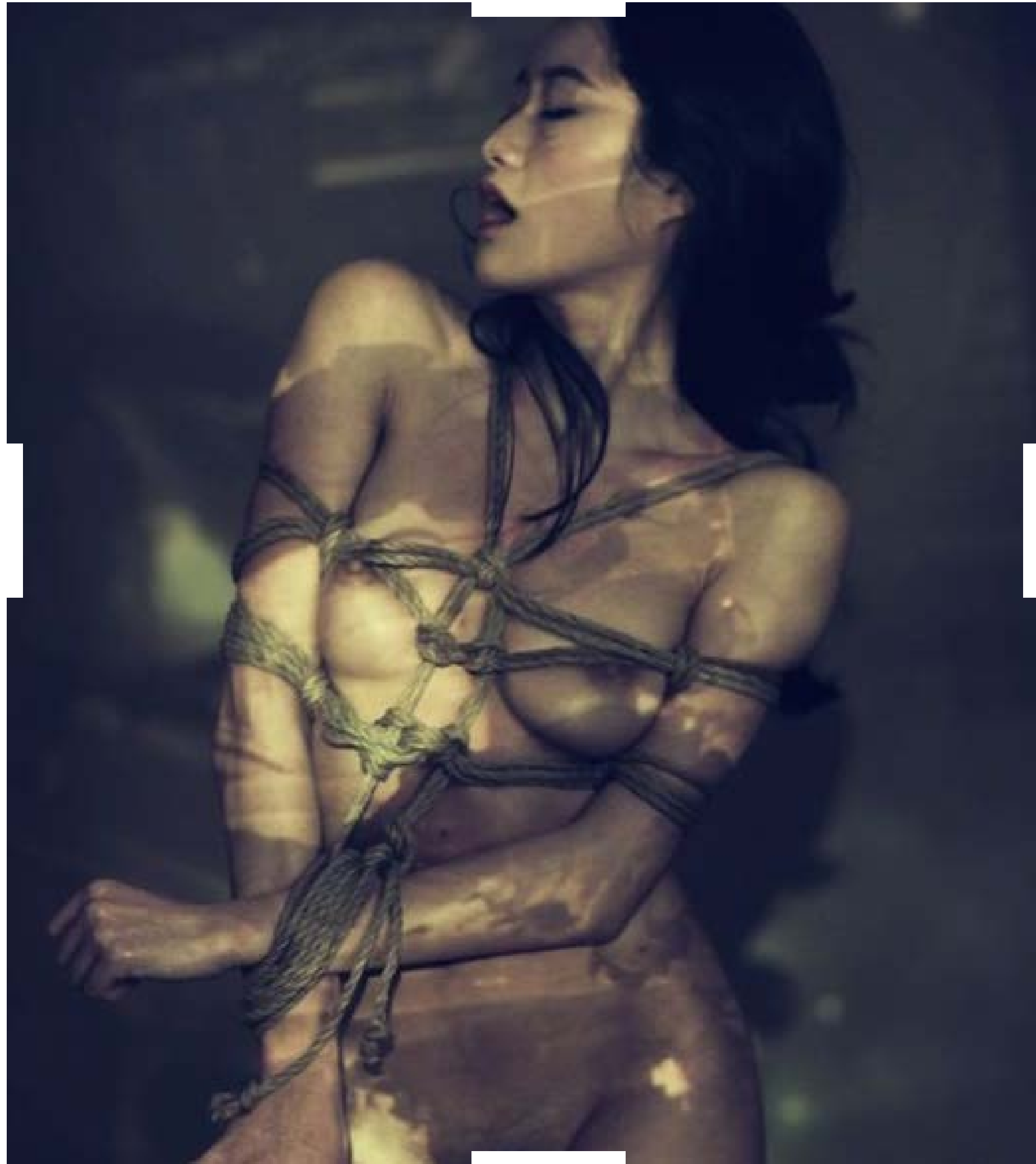
我 拍 摄 的 第 一 组 情 色 系 列 中 ， 一 共 拍 了 三 十 个 人 上 床 。 而 我 重 点 拍 的 是 女 性 高 潮 之 前 的 那 一 刻 ， 并 发 表 在 了 我 的 书 中 。 我 的 灵 感 来 源 是 因 为 上 一 个 春 天 ， 我 和 Sheri 分 隔 两 地 三 个 月 之 久 。 于 是 每 天 孤 零 零 的 我 ， 开 始 想 念 她 的 性 喜 悦 和 性 高 潮 。

It was a difficult time and I was really missing her orgasms and other sexual joy. So I decided to start shooting other girls having orgasms. It was not easy to be understood at first, even for Sheri, but it was meaningful for me. For many years, a few girls offered me this opportunity to do a masturbation shoot and I always rejected it even though I always loved eroticism in literature, painting and cinema; but it is another step to decide you would shoot yourself erotically because you either have to be very, very naïve or very self confident to be able to do so. Plus, we already have a lot of amazing people doing erotic photography such as Ren Hang or Nobuyoshi Araki. In the meantime, I started these ideas because I needed a balance when Sheri was looking for photographers to shoot her naked and I needed to play the other role. Still it was not as easy for a serious portrait photographer to shoot eroticism. Everybody understands my portraits, but it is not as easy to get people to understand eroticism.

于是我决定开始用我的相机捕捉其他女性的性高潮。多年以来，很多女孩们都问过我能不能拍她们自慰的照片，但我都一一回绝了。尽管我热爱文学，绘画和电影中的情色艺术，但是真正要自己着手去感受和拍摄的话，我要么得很自信，要么得很天真。再说了，如今拍摄色情艺术的摄影师也数不胜数。比如说任航，或者知名的日本摄影师Nobuyoshi Araki等等。同时，我之所以会开始拍摄还因为Sheri在纽约的时候仍在不停地寻觅摄影师为她拍摄裸照，而我迫切地需要寻找一种心理平衡。但是我的这一系列鲜有人知，因为几乎每一个人都能看懂我拍的人像，但是要让他们理解色情艺术丝毫不简单。

After Sheri crawled into this exciting yet mature marriage, they started working together to shoot erotic photography. Their souls grinding and resonating create sparkles that surprise, amaze and confuse the world. Sheri, who looks shy and innocent but is indeed riotous, bold and unrestrained; in combination with Nicolas, who looks dissipated but was, in fact, once reserved and restrained; both using their uncommon love and understanding explore and discover new levels and definitions of the human sexual and emotional world.

当Sheri来到巴黎，爬入这一场刺激又沉稳的婚姻时，他们开始共同合作拍摄情色摄影。他们灵魂的互相共鸣，碰撞出了让世俗惊讶并且不解的火花。外表看似保守但内心奔放不羁的Sheri，和外表看似浪荡但内心一度守旧的Nicolas，用互相不寻常的爱和理解，不断地在摸索人类感情和性爱生活的新境界、新领域。





Nicolas: So yes, I have definitely changed due to the strong influence of Sheri. Before, I was too conscious about the limit of what is appropriate and what is not, which is a very stupid and bourgeois behavior. Sheri, on the other hand, was totally 'inappropriate'; she was always naked, even in front of kids and families in public. So we do not really have this idea of what is appropriate and what is not in our relationship.

How do both of your families react to the fact that you are shooting nude and sometimes eroticism together?

Nicolas: My family, after being on set once and seeing how beautiful Sheri can be when she is naked and how amazing the pictures turned out, totally changed their ideas and are now very supportive and comfortable with us doing this. And they know a lot about my work now ever since.

Sheri: My family is the complete opposite.

(Jokingly) Do they even know you are married?

Sheri: Yes, of course.

Nicolas: Unfortunately, haha.

Sheri: My parents had a very different education and they are much more close-minded and are both quite traditionally Chinese, even though my dad is quite Americanized since he moved to the U.S. at one-year-old and my mum moved there when she was sixteen. Despite their conservative ideas, they see that I am very happy with Nicolas so they try to understand.

Nicolas: 所以很直白的，我受 Sheri 的影响改变了许多。从前，我对于事物的对错，好坏和道德的标准都太在意，太敏感了。这是非常愚蠢的资产阶级的思想。但是 Sheri 是一个行为非常“不当”和“不检点”的人。她几乎永远是裸体的，甚至在小孩和家庭面前也毫不在意。所以她深深地从灵魂深处改变了我。所以我们的感情中，并不存在一个准确、鲜明的道德底线。

你们双方的家人是怎么看待你们拍摄的情色艺术？

Nicolas: 我的家人一次在现场看我们的拍摄，他们看到 Sheri 裸体时窒息般的美，他们感受到了那种艺术的灵动。于是他们彻底地改变了观念，并且如今对此非常的支持和理解。

Sheri: 我的家人是恰恰相反。

他们知道你结婚了吧？（开玩笑）

Sheri: 当然当然。

Nicolas: 当然是很不幸的，哈哈。

Sheri: 我的家人，虽然在美国长大，但他们仍旧抱着许多传统的观念。但是即便如此，他们眼看着我和 Nicolas 一起过的很快乐，也在慢慢尝试理解着。

What was the biggest problem or concern for them to accept Nicolas?

Nicolas: The ethnic differences perhaps. And I think this is a BIG problem. If I were a forty-year-old Chinese photographer, this would cause way less trouble. And also the fact that I had already another family is a big matter.

Sheri: Actually I think age and profession were more of the questions. They do not understand photography since they have no culture in art. They came to America to survive, to make a business, to feed their family and to live the American dream. So that created a distance as well.

Nicolas: As you see Sheri's name means "darling" in French (Chérie), she was a nude model and she has the same birthday as my daughter, but not the same year at least. So when you meet a girl like this, you have to marry her, haha.

Are you still doing portrait photography or are you focusing more on erotic photography?

Nicolas: Yes, I have to because that is still my main job. I was lucky when I was studying to have had the opportunities to shoot famous people such as Quentin Tarantino six times, Woody Allen five times, Martin Scorsese six times and David Lynch five times, etc. Even Chinese movie legends such as Zhang Yimou (张艺谋), Gong Li (巩俐), Zhang Ziyi (章子怡) and many more. So today I love doing portraits of people from cinema more than anything because I am absolutely fascinated by these people. Last year I shot with Meryl Streep in Berlin, and after the shooting I cried for five minutes.

你的家长最不能接受 Nicolas 什么？

Nicolas: 也许是我们的种族差别。如果今天我是一个40岁的中国摄影师，这一切都不会这么复杂。而且可能也不能接受我和前妻的家庭。

Sheri: 老实说，我认为年龄和职业问题比较大。我父母并不理解摄影艺术而且他们也没有艺术底蕴。他们去到美国是为了生存，养家糊口，创业致富，为了美国梦而奋斗的。所以这让我们产生了距离。

Nicolas: 你要想，当你遇到一个女孩儿，名字在法语里面是“甜心”的意思，（因为Sheri在法语里音同Chérie（甜心，宝贝）），还是个漂亮的裸体模特，甚至连她的生日都跟我女儿一样！（至少不是同年哈哈）这样的姑娘，你能不娶吗？

你还在坚持拍摄人像摄影吗？还是你希望从今专攻情色艺术摄影？

Nicolas: 我会坚持的，毕竟这是我的本行。从我30岁开始，我很幸运的得到了六次拍Tarantino，五次拍Woody Allen，六次拍Martin Scorsese和五次拍David Lynch等等世界级大导演和演员的机会。甚至是中国的殿堂级导演和演员，例如张艺谋，巩俐，章子怡等等。所以时至今日我仍旧热爱着人像摄影，因为对于我来说，没有什么比拍摄电影行业中的传奇更加让我激动和兴奋的事了。去年我在柏林拍了Meryl Streep，在拍摄完以后，我足足哭了有五分钟。





It was so emotional for me because you see them in the movies and they represent so much for me. So I will for sure continue with portrait photography. But I cannot continue this all my life, so eventually I will need to move to some other type of photography. What is really interesting in our process of liberation; of course, as a couple, we would have limitations of freedom and it is not always easy for her to understand me shooting a naked girl - she would feel a bit attacked and insecure about it, and the same for me to accept her taking photos with other photographers. Therefore, the most recent thing we have done together is started to shoot other nude models with Sheri and I together as the photographer. Since Sheri has no knowledge with light, angles and positions, she just needs to direct the girl to shoot what she wants and sees in her mind, and I take care of the technical part. This is very interesting since Sheri is a nude model and she is directing another nude model, and on top of that it is unusual for a woman to shoot another woman erotically. This creates an exciting point of view.

Sheri: For me it is really about the attitude and emotions. But I think Nicolas and I share a common view on erotic photography, so it is really efficient when one person is behind the camera and the other directs and guides the model. Nicolas brings his expertise and experience with his knowledge; with me it is more experimental, naïve and fun. I think girls can give me a different attitude and reactions as opposed to Nicolas. I think it depends on the girl since some girls are very comfortable and offer me more, while others might actually enjoy the process of seducing a male photographer or maybe they feel more excited in front of a guy.

我经常很情绪化，很容易被这些经历所触动。所以我一定会继续走这条路，但我也不能一辈子只做这一件事。而谈到我们正处于自我解过程中，情色摄影，很显然的，作为夫妇的我们俩，存在着一定程度的自由和理解能力的限制。有时我在拍摄火辣的女孩时会感到不安或有威胁感。同样的，当她在和别的好色的摄影师拍裸照时，我也并不舒服。于是，近期我们夫妻档同时作为摄影师，开始联手一起拍摄裸体艺术。由于 Sheri 并不了解摄影技术层面的许多知识，她只负责引导模特摆出她脑海中所想要的画面。由于这是 Sheri 这个 23 岁的做过裸模的女孩的创意和概念，自然和我所想的很多东西的截然不同。并且似乎很少有女性拍摄其他女性的情色艺术照。所以这一视角是新鲜的，刺激的。

Sheri: 对于我来说最重要的是态度和情感。但我觉得 Nicolas 和我对情色艺术的看法很接近，所以我们合作起来效率很高。Nicolas 在相机后用专业知识来协助我，而对于我来说这是件很实验性，很天真，又很有趣的事情。我认为作为女性，我的很多观点和想法和 Nicolas 是相反的。然而有时候模特会更信任我，有时候则会更享受和男摄影师调情的感觉。

Nicolas: But in fact some girls have told us that they would not feel as comfortable and free if they were alone with me. Since Sheri is on set, they feel more secured, more relaxed and confident. Before I did photo shoots that express the intimacy and the melting of two bodies in a blurry and unspecific way. But this time we both want it to be sharper and more direct about erotica. So it is not guaranteed that girls can easily masturbate in front of me at three o'clock in the morning but if we appear as a married couple with Sheri who is also a nude model, interesting and more direct images are almost promised to come out.

How do you find your models?

Nicolas: They are mostly friends, or friends through the internet. Mostly it was the magic of the shoot, since we shoot very privately in our studio late at night. For me this is absolutely the most beautiful thing we could shoot.

Sheri: Plus, when Nicolas gives an idea, I can feed off that inspiration and go off in another direction, to really try to get everything from the pose. I push the limit of his point of view even further.

Nicolas: Sometimes, I would stop the shooting, since my subconscious and photography instincts cannot approve what Sheri might do. But she would insist on trying and sometimes, even though it does look odd and strange, it actually creates a new level and a new vision of beauty. Now, there is a new question we have asked ourselves about couples, nudes and photography: what about me shooting Sheri with another girl or another guy? Or even Sheri shooting me included in the photos.

N i c o l a s : 但事实上有些女孩跟我们说，如果不是 Sheri 也在场的话，她们不会如此放松和有安全感。由于我们是以夫妻的身份去拍摄，并且我们这次想要拍更直接，尖锐，原始的照片，所以 Sheri 的出现让很多人更能将自己一览无遗地展现在镜头面前。

你们是如何找到这些裸模的？

N i c o l a s : 她们大部分都是朋友，有少数是网络上认识的。然后就是我们这个拍摄的奇妙特质在吸引着人们。凌晨三点的昏暗灯光，在我们自己的工作室中，对我来说这是我们可以拍摄的最美的事物。

S h e r i : 而且当 Nicolas 给我一个灵感时，我可以将它继续延伸，探索这个灵感的极限。

N i c o l a s : 有时候，我会在某个地方停下拍摄。因为我的潜意识和摄影直觉告诉我这样下去不会好看。但是 Sheri 总会坚持一下，并且常常出来的效果虽然不按我的常理出牌，但是奇特得非常美。现在我们有新的挑战。那就是拍摄 Sheri 和另一个她有好感的男人上床，或者她拍摄我。





So what is the boundary or limitation to your erotic photography between the two of you?

Nicolas: For me, I do not want to take photos just for my own excitement, and I want the photo to still have a meaning and values when I see it; or an emotion that I can share with others exists in it. So one can find common emotions in the orgasm series I did before. The big difference between Sheri and me is that almost every time she is excited and aroused during the shoot while I am never. In a way, I would love to experience this feeling. The only time this happened was the very first nude shoot of my life with a girl who was nineteen years old. After that, whenever I am working, I am completely out of my body and never excited about the sexy scenes in front of me. The camera actually puts me at a distance, terribly. I would love to be more intimate and spontaneous, and less cold with my emotions when shooting.

Sheri: Because I started nude modeling for self-validation so photo shoots meant sex to me. I would always get super excited and I didn't really care about the photos, it was more about the experience and chemistry that came with it. Which is something the Nicolas has not really experienced. For me, I would like Nicolas to feel it just to see how it feels.

Nicolas: Really? Are you sure?

Sheri: Yeah! But recently this has changed. For example, the last time I went for an erotic photo shoot, I could not feel anything sexual and exciting. The chemistry seems to have run away.

你们两人之间拍摄情色摄影的底线是什么？

Nicolas: 对我来说，我不想要纯粹为了自我的欢愉而拍照，我还是希望我的照片能被赋予一个含义，价值或者情感。所以在我之前拍摄的“高潮”系列中，你是可以发现一个情感规律的。而 Sheri 和我最大的不同之处在于她总是能被周围的环境或者拍摄的对象挑起欲火。从某种程度上说，我很希望能体验这种感觉。我唯一一次有过生理反应的拍摄是我第一次尝试拍一个裸女。她 19 岁的曼妙身姿让我立马激动了起来。但从那以后，我每次拍摄时都想魂魄出窍了一般。我认为相机在我和情欲之间保护着我，让我保持一段距离。但事实上我很希望能够真正体会那种自发的，亲密的情感传递，而不是像我现在一般冷漠。

Sheri: 鉴于我开始当裸模的时候是为了寻找自我认同感，所以当时拍照对我来说就等于上床。我的欲望总是很容易就能被勾起，而且老实说我并不在乎拍出来的成果。而更重要的，是那个过程和那种微妙的化学反应。其实我是希望 Nicolas 也能体会到着一种感觉的。

Nicolas: 真的吗？你确定？

Sheri: 是啊！但是近期我觉得自己变了。比如我上一次拍色情艺术照的时候，我完全感受不到任何激情。也许那种感受已经不复存在了。

Nicolas: And frankly, seeing other people loving and having sex together makes me cry. I am always touched by the combination of two human souls. So next week I am going to step out of this phase and shoot with a girl that I am excited about and afterwards, Sheri has to be happy about it, haha.

Do you get judgment or disapproval from friends, family or the society?

Sheri: For a long time I kept modeling a secret from my friends and family. A lot of my male friends don't understand actually and what confuses them more is that Nicolas is comfortable with me posing nude. I find my female friends more open about it. And my parents are still critical. Overall, I do find that society criticizes what I do since it is not in line with the society that (believes) one should be clothed and behave.

Do you attempt to convey any sort of message or meaning with your naked body? Or does it simply make you happy?

Sheri: It really does make me happy. And I just love experimenting and creating new images, exploring ideas and concepts with Nicolas. It is an overall life experience.

How do you separate erotic art from pornography?

Nicolas: It is very simple. Pornography is images that excite people sexually. But you cannot masturbate to the images of the girls having orgasms that I shot. There are no dicks, no pussies - but love, emotions and melting bodies.

Nicolas: 老实说，看到他人在真情流露的做爱时，我是会流泪的。我会被他们那种亲密，那种热烈，那种两个灵魂的曼妙结合所感动。所以最近我会去寻找一个我也为之心动的女孩，和她拍完以后，Sheri 还不能生气哦！哈哈。

你们做的事会遭到身边朋友或来自社会的不解和反对吗？

Sheri: 我做裸模的很长一段时间里我都没有和任何人说过。我很多男性朋友都对我做这件事非常不解，并且更让他们疑惑的是 Nicolas 居然没有意见并且很支持。相比之下我觉得我的女性朋友都比较支持我。我的家长当然是不赞同的。总体来说，由于我做的事情偏离了社会给我们设好的路，我又不穿衣服又不规规矩矩，所以难免会招来言论。

你有试图用自己赤裸的身体表达一些什么信息或理念吗？还是它只是单纯的让你开心？

Sheri: 这真的让我非常开心。并且我很钟情于和 Nicolas 一起试验和创造新的图像，探索新的主意和概念。这是一个宏观的人生体验。

你们是如何区分色情片和色情艺术的？

Nicolas: 这很简单。色情片是为了让一个人有生理反应的影像。而你并不能对着色情艺术自慰。比如说我的“高潮”系列里，没有阴茎，没有阴道，只有模糊的情感和融合似水般的身体形态。





But there might still be exceptions with blurred lines. For example, the pictures of Araki - even though they are very beautiful and artistic, with a little bit of imagination, I can still masturbate to them. It is still Japanese girls opening their legs.

Do you think working together makes you two more in love?

Nicolas, Sheri: Yes.

Nicolas: A perfect example is that last week when we were in Barcelona, the entrance of the building we stayed at was gorgeous. So at four o'clock in the morning, I told Sheri to take off her clothes and we simply started shooting gorgeous images with my iPhone. It is great to have someone who always gives you inspiration and is always available - I do not want to use the word "muse" because it is so cliché. And to me, the shoots with Sheri are always the most important ones, even though she does not understand it sometimes. It is easy to shoot a beautiful girl of nineteen years-old, but what is difficult is to make the beauty last.

但是这之中也有例外。比如说日本色情艺术家 Araki 的很多照片，只要多加一点想象，我也可以对着他们手淫。毕竟怎么说还是张开大腿的漂亮日本女孩儿嘛哈哈。

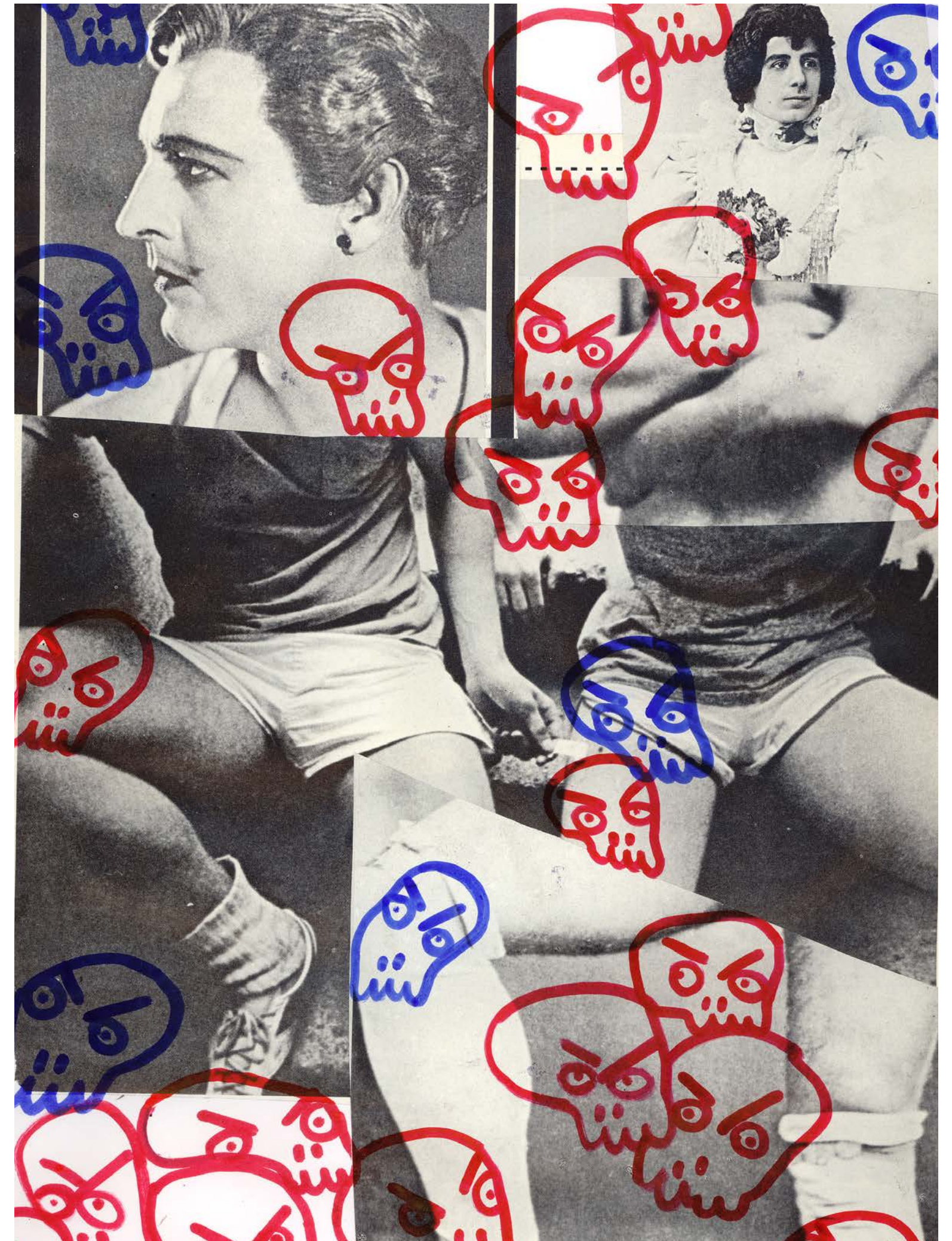
你们认为一起合作会让你们更加相爱吗？

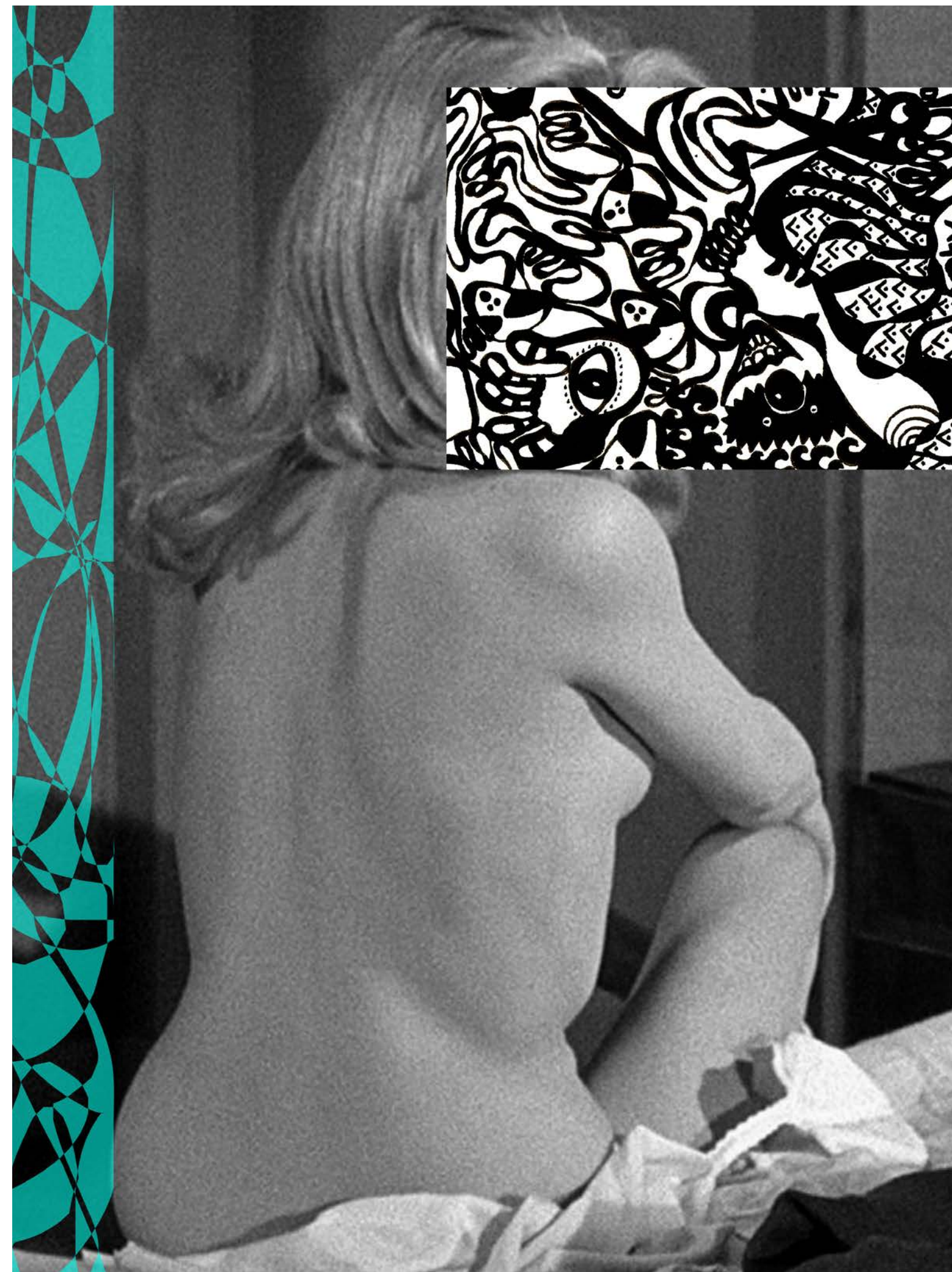
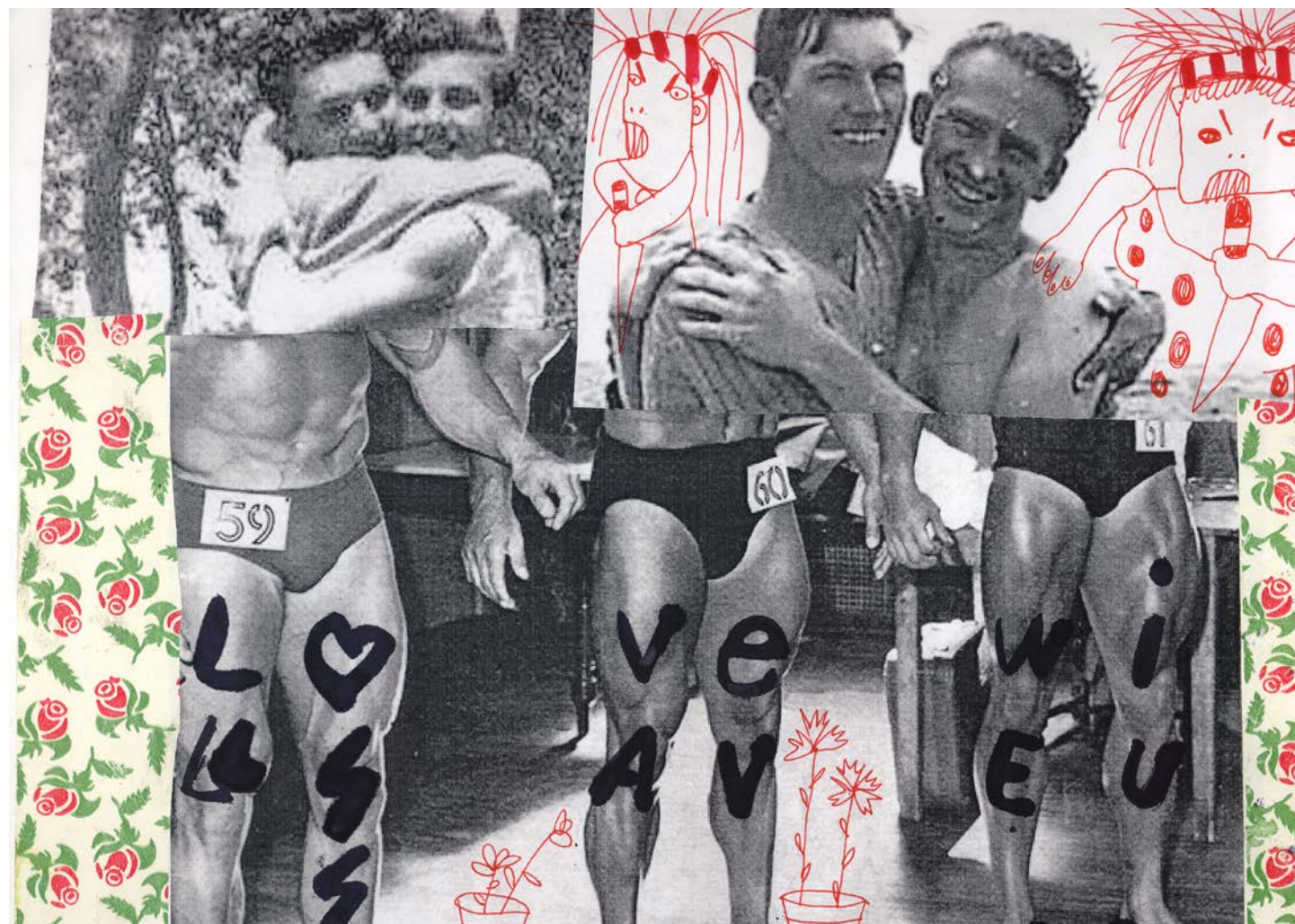
Sheri 和 Nicolas: 是的。

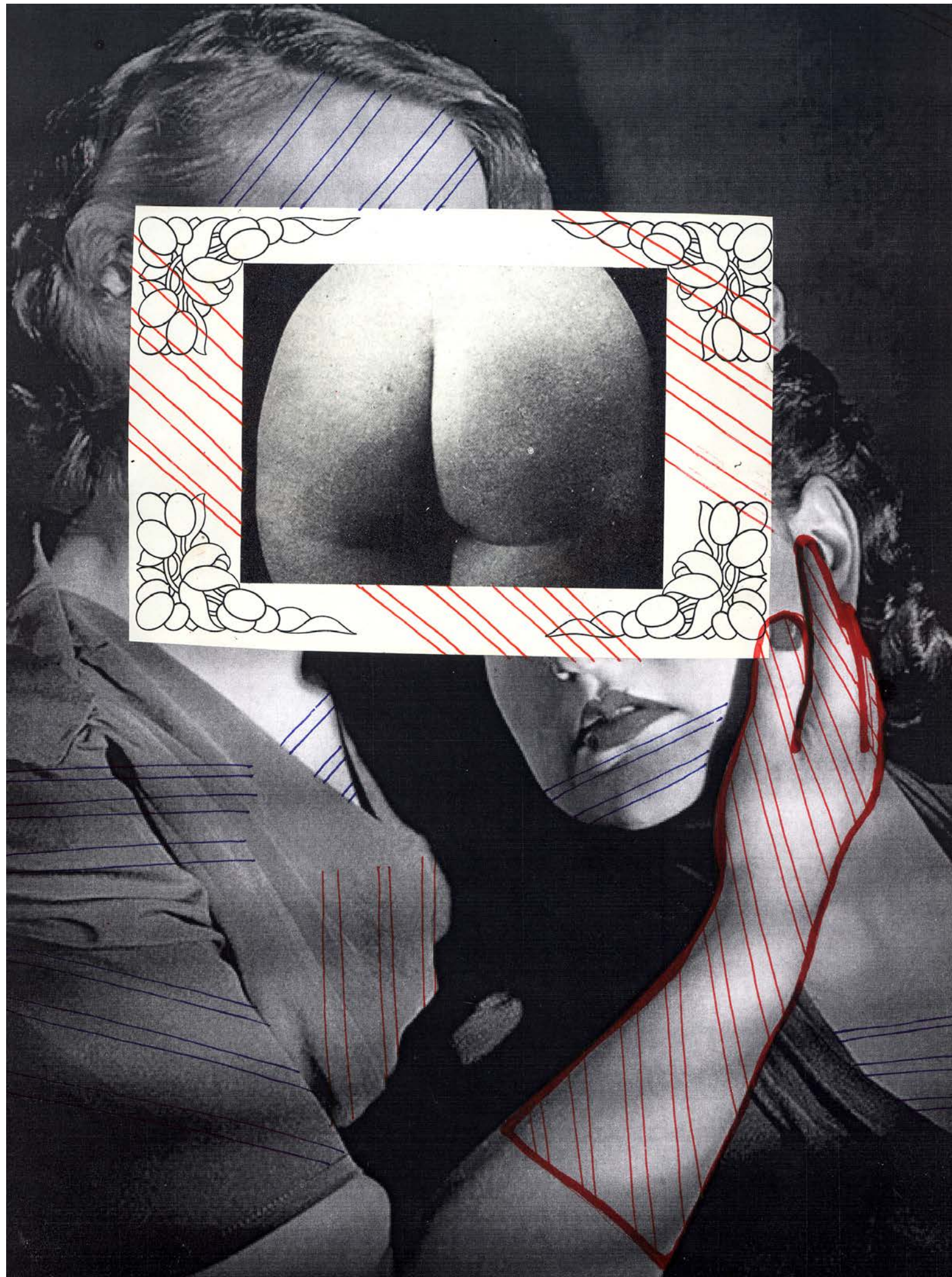
Nicolas: 一个最好的例子就是我们上周一起在巴塞罗那时一个醉醺醺的夜晚。我们踉踉跄跄回到家门口，突然意识到那楼梯间的工业美。于是 Sheri 瞬间脱了衣服，在凌晨四点的时分，我就举着我的 iPhone 在拍照。能够在每时每刻有一个（我不想叫缪斯，因为我觉得太俗气了）能给你灵感的人并且一直陪伴在你身边是一件难能可贵的事情。而且和 Sheri 拍的每一次照片都是我最重要的拍摄。但是她经常不理解这一点。要拍一个美丽的年轻女孩很容易，但是要让这一切停留在永恒，那才是挑战。

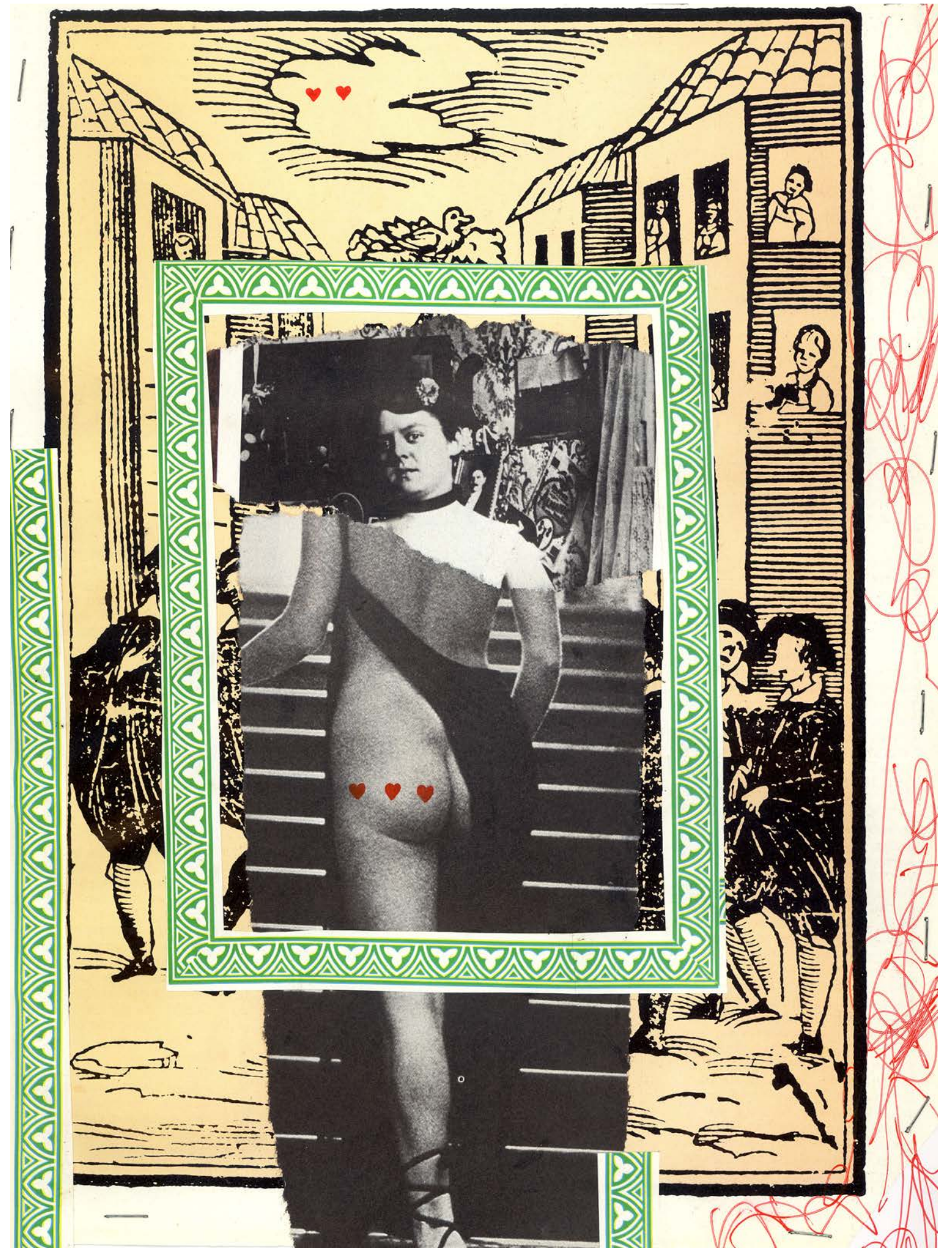


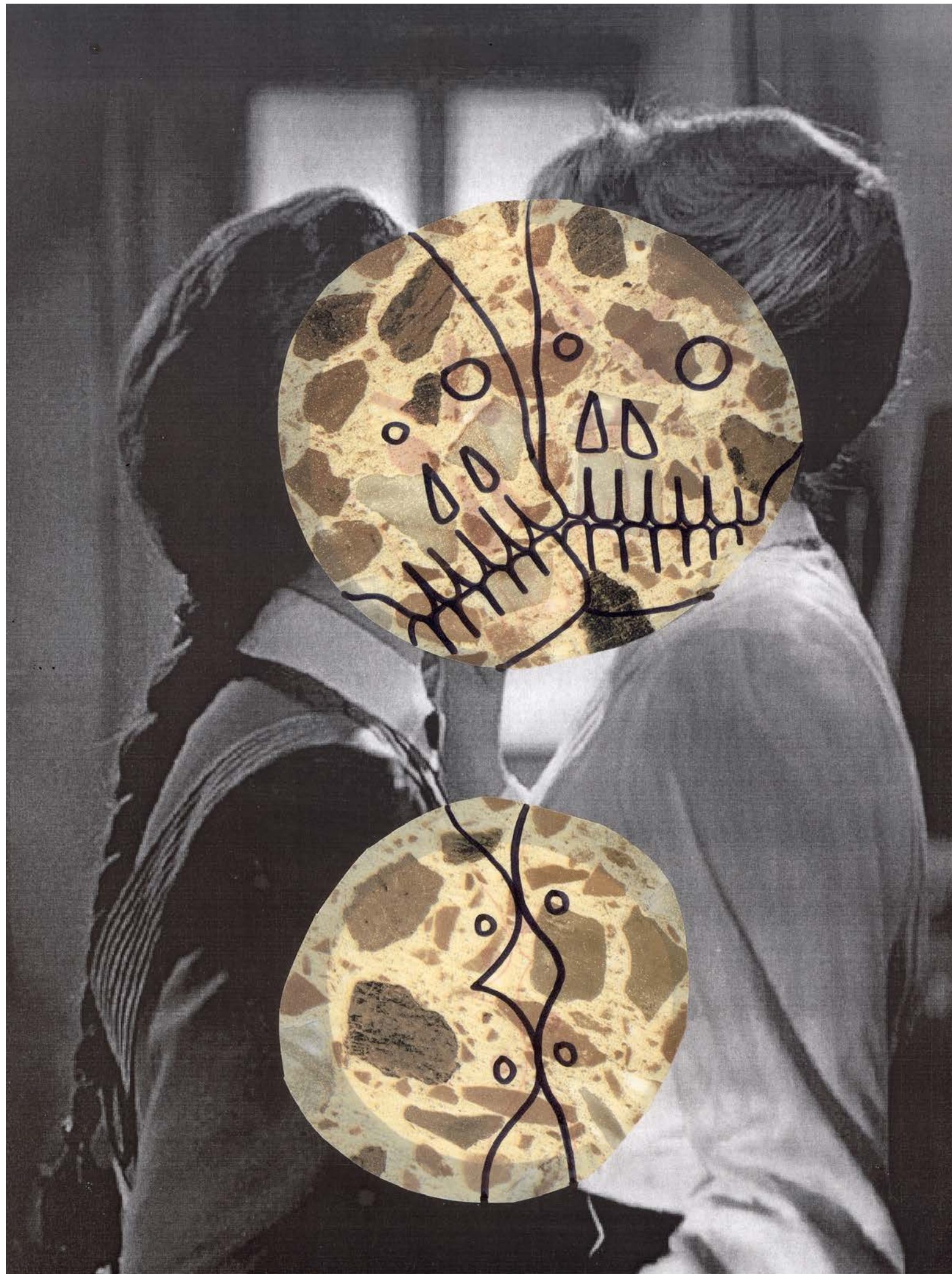
All artwork by Claudio Parentela







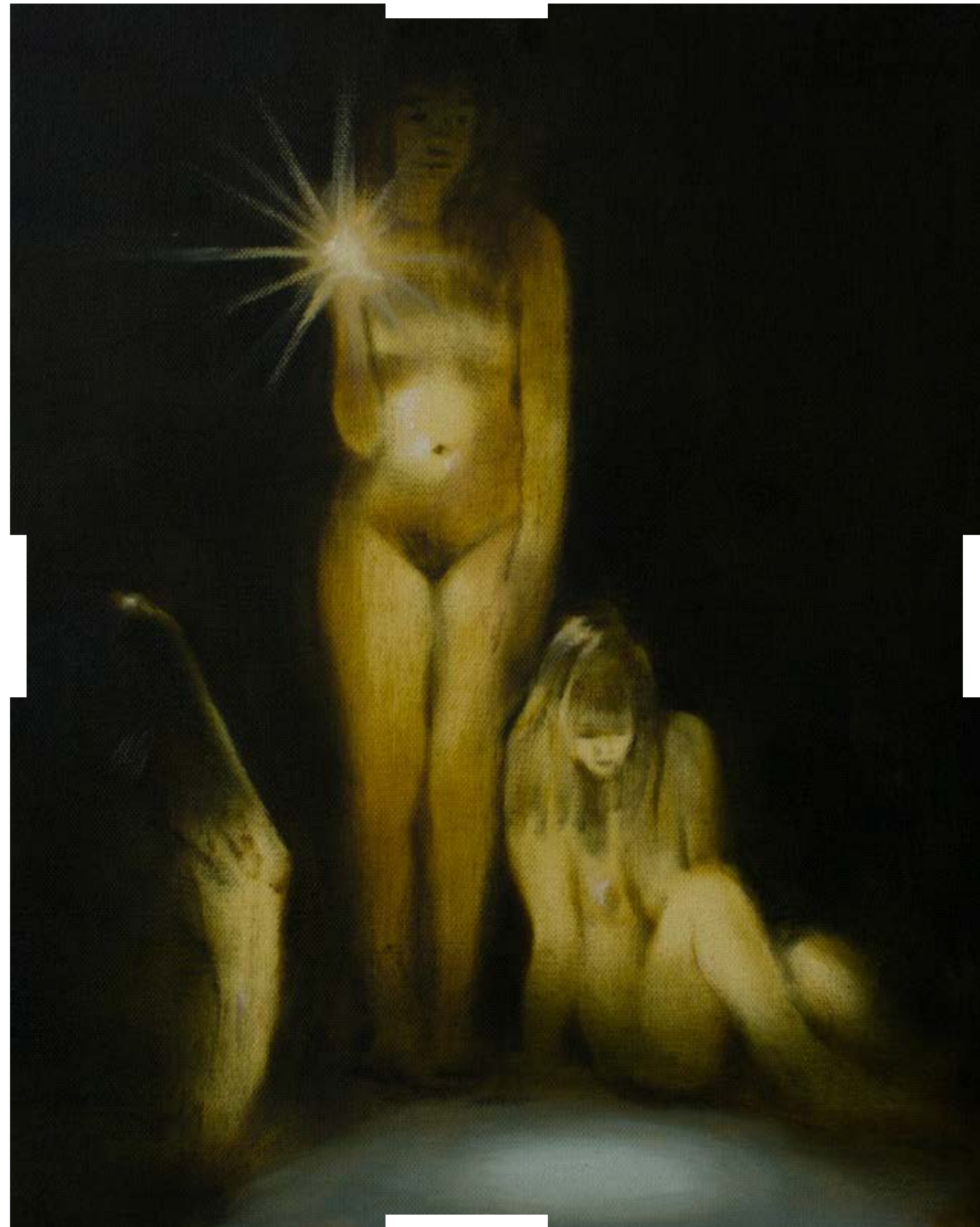




MATTHEW HINDLEY

Matthew Hindley is a South African contemporary painter who questions the individual in society and goes deep into the topic of cultural history. As viewers, we face the concept of sexuality and identity when looking at his paintings. These mostly achieve their affect with the representation of nudity.

Matthew Hindley是一位对社会个体深入到文化历史存疑的南非现代艺术画家。当我们看到他的作品时，我们面对的是对性和自身认同等议题。而这一切都是通过他对于裸露的表达而传递的。



What is the story of the series "The Meat and the Bone"? What do you want to show with these paintings to the viewer?

“The Meat and the Bone”系列背后的故事是什么？为什么你想把这些呈现给观众？

I wanted to create a world. Inside it, in the darkness, figures appear. They hold the secret of light. Are they young gods and goddesses?

我想要创造一个世界。在这个世界里，在沉寂的黑暗之中，模糊的形状逐渐显现。而这些持有光线秘密的人，他们是年轻的男神和女神吗？

Previously in my paintings I worked with figures in rich environments; specific locations embedded with symbols and objects. These details set a framework of meanings around the figures. The essential idea for this series was to strip detail away; to lose the clothes, the space, and to see what is left; to find out where meaning resides. The only thing that was needed was a light source. Normally this would be something external, the 'light of god' that would shine in from outside the picture frame. I wanted the light to rather belong to the figures and to be controlled by them. So the meaning in the work is entirely created in the mind of the viewer. Later the fabric crept in, and crawled around the scene.

在我之前的画里我运用了形状和丰富环境；具象的地点中嵌入了符号和对象。这些细节的设定围绕着轮廓的含义的架构。而这个系列最基本的概念就是褪除一切细节；扒除衣物，丢掉空间，看看剩下的是什么，进而找出含义的所在。唯一需要的是光的来源。通常这会是某个外在的事物，当“光之神”会从画框之外投射光芒至内。我想要光线被画里的形状和轮廓所拥有并且被他们所控制。于是这些画作的含义完全取决于观者的意识。而后这一切质感会蹑手蹑脚地渗入，并且在这个景象中爬行。



What is the meaning of the series' title?

The Meat and the Bone is a reference to the corporeality of human flesh. It recalls Francis Bacon's statement about us all being meat. It's an attempt to get at something essentially physical. It's also in support of the power of figurative painting versus abstraction. To champion the power of the body, trying to find a crux. It's our building blocks, what we are made of as human beings. The word "meat" is a synonym for essence.

What does nudity and work with the concept of nudity mean to you?

Nudity gets to the core of existence. It also puts us into a timeless framework; a flattened eternity. Without clothes, we are identical to the nudes of Ancient Greece, and the nudes of all the ages. Without the markers of fashion and status, we become removed from our location, and float through time. It's a kind of purity.

这个系列的命名有什么特殊含义吗？

“The Meat And The Bone”（肉和骨）引用人类肉体 and 身躯。它唤起了弗朗西斯·培根的说法“我们所有人都是肉构成的”。这是一个企图达到某种具体本质的尝试，因为“肉”（meat）这个字就是“本质”的同义字。同时它也是在抽象艺术面前支持具象绘画的力量。为了拥护身体的能量，想要去寻找一个关键的症结所在。这是我们的积木，是构造我们作为人类的事物。“肉”这个字是精髓的代名词。

赤裸以及裸露概念的作品对你自身的意义是什么？

赤裸是达到存在感的核心。它同时把我们摆在了一个永恒的架构里；一个被夷为平地的永恒。没有衣服，我们和古希腊以及任何其他时代赤裸的人体毫无差别。剔除了时尚和地位，我们也不知身处在何方，并漂流在时光的长河里。这样的状态就是一种纯净。



Attached to nudity, in some of your paintings, we see eye-banded people and faceless heads in the darkness. But there's always light that breaks the darkness. What did you want to represent with this?

The Light in these works is not symbolic in a clear cut way. It was used as an experiment. It's not what I wanted to represent, but more a question of what this comes to represent in the mind of the viewer.

Not just that series, but also "Twilight of the Idols" and "I Meant to Have but Modest Needs" use nudity in their messages. Could you tell me something about these pictures' stories?

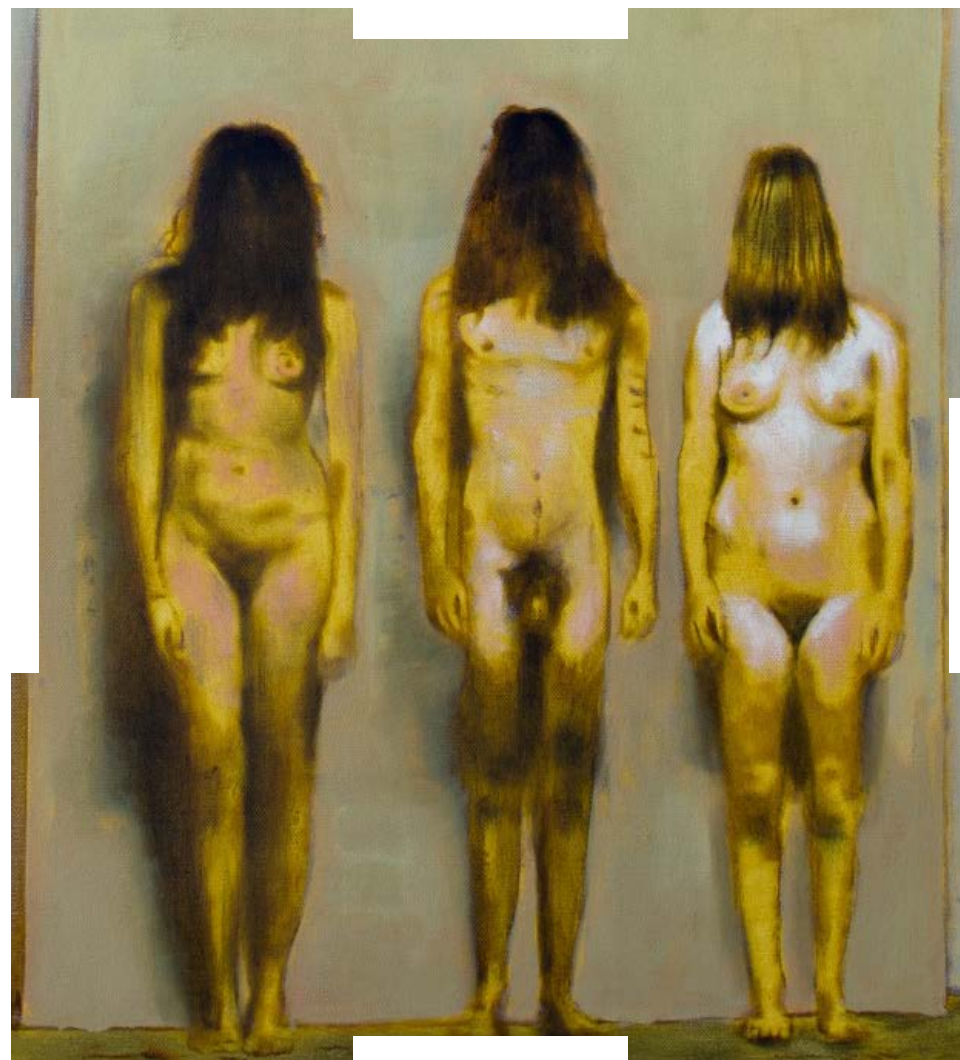
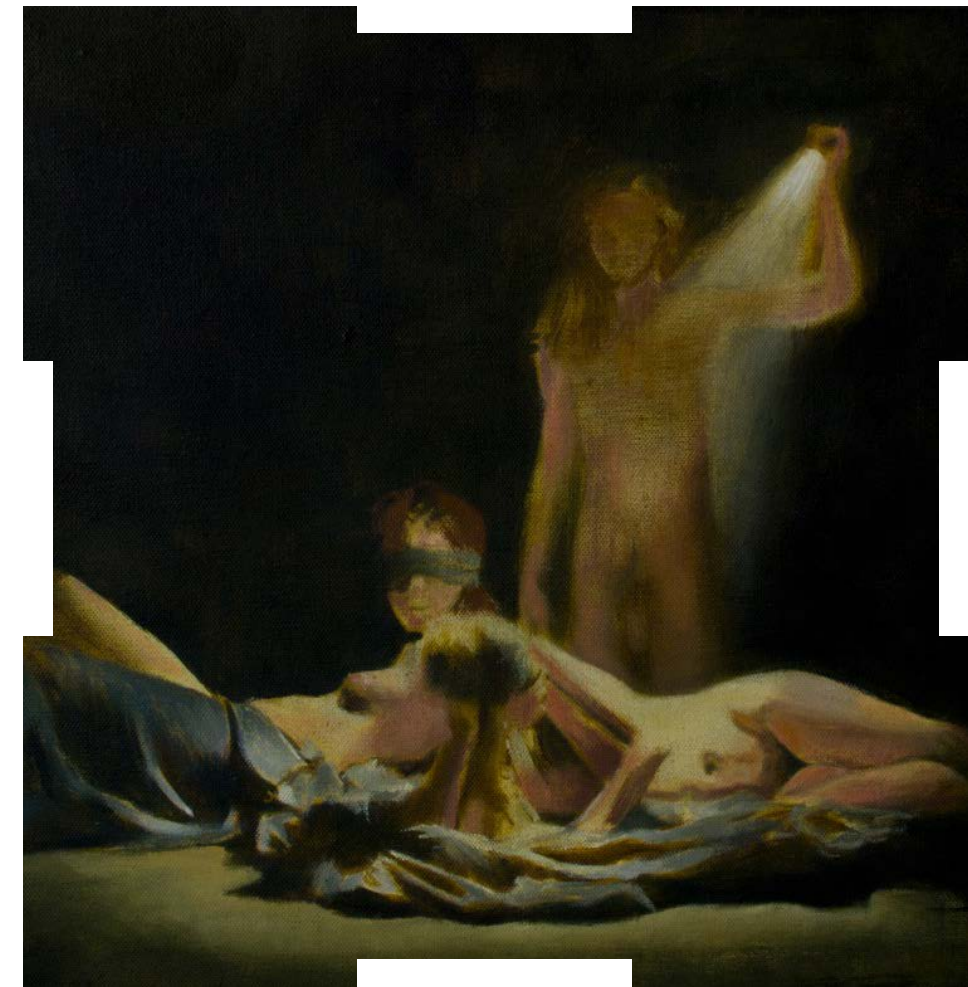
They are both large scale paintings. The figures are bigger than life size. This means their presence becomes statuesque and even intimidating. Twilight is inspired by the roman sculpture of Artemis which I saw at the Altes museum in Berlin, and is as an attempt to recreate the nobility and monumental quality of that work but in a contemporary way. I Meant to Have but Modest Means is a nude self portrait. The work emerged from the dreaminess of the nocturnal hours. It's a very personal and private painting.

在你绘画的作品中，不仅赤身裸体，我们还能看见许多眼上绑着绷带的人和黑暗中若隐若现的没有面孔的头颅。但是总是有那么一束光射穿黑暗。你想要表达些什么？

这些作品里光线并不是轮廓鲜明的一种象征。它没有被当作是一种实验。我并没有想要传递什么，但最重要的是在观者脑海中所呈现出什么。

不仅仅是那一个系列，在 "Twilight of the Idols" 和 "I Meant to Have but Modest Needs" 中也用了赤裸来传达一种讯息。你可以和我们解释一下这些图像吗？

它们两者都是大型绘画。那些轮廓和形状都比现实中大得多。这意味着它们的存在是让人敬畏甚至是具有威胁性的。Twilight 那个系列的灵感是当我在柏林旧博物馆（Altes Museum）里看到的古罗马雕塑中的阿尔忒弥斯。我试图用一种现代的手法去重塑那种高贵和伟大的质感。"I Meant to Have but Modest Needs" 其实是一个裸体的自画像。这幅作品是从那夜间虚幻梦境般的时间里梦生出来的一幅非常私密和个人的绘画。

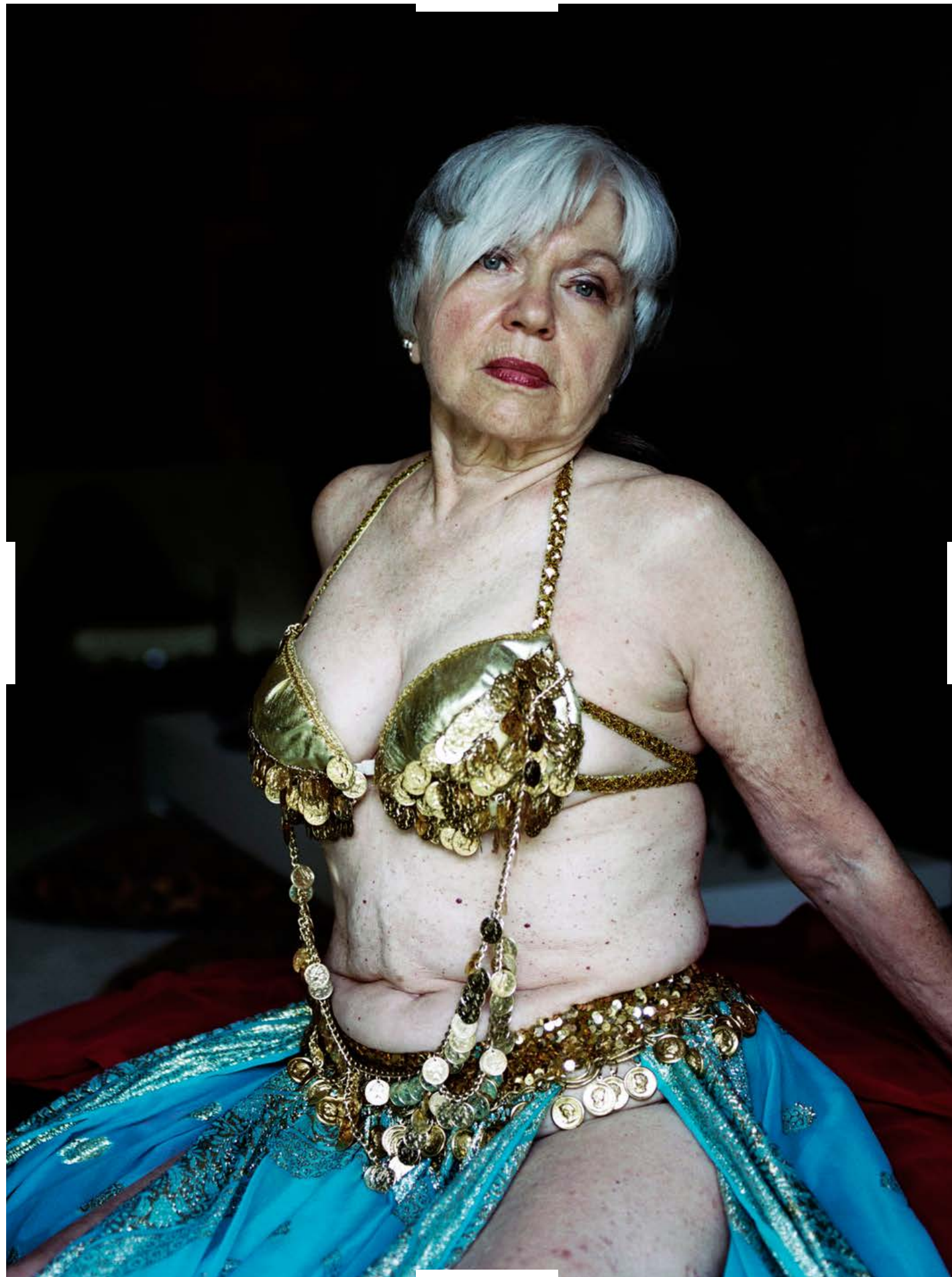


SHEN WEI

Shen Wei is a Chinese, New York based photographer. In his body of work, he shows us with no taboos but with digestible simplicity the meaning of identity, intimacy and sexuality.

沈玮是一个住在纽约的中国摄影师。在他的摄影作品中，没有禁忌但又能简易让人了解对于一种自身身份，亲密关系和性的深刻含义。





What affects you the most?
When did you know that you
want to be a photographer?

I truly fell in love with photography after I took my first photography class in college. That was also my very first experience as a photographer. I had a feeling then that I would be working on photography a lot. I get affected most by beauty and mystery.

Where do you get your inspirations?
How do you choose places and themes
for your projects when you're at the
beginning of a series?

At the beginning of each project there is a period of exploration. Once I have a rough concept for the project I just go out and shoot, explore, and expend the concept. My inspirations come from my own life experience; my childhood, my surroundings, and my relationships. I am very spontaneous in terms of finding places and people for my work.

影响你最深的是什么？你从
何时清楚自己要成为一位摄
影师？

从我在大学时期上过第一节的摄影课之后，我就毫无余地的爱上了这一门艺术。那也是我记忆中对摄影工作的第一印象。从那一刻起，我有种很强烈的感觉告诉我这是我未来会投身的工作。而影响我最深刻的是美和神秘的事物。

你的灵感来自于哪里？当你开
始计划一个拍摄，你是如何选择
地点和主题的？

在每一个拍摄计划开始之前我都有一段探索期。一旦我找到了一个粗略的概念，我就会踏出家门去拍摄，让这一粗糙的概念不断自我完善，发现更多的可能性。我的灵感大多来源于我自身的人生经历，譬如说我的童年，成长和生活的环境以及我的感情生活。我经常有突发的去寻找我需要的地点和人物去拍摄。

How do you choose the faces for your portraits? With what conception do you work with?

I photograph anyone who is willing to let me photograph them. I don't pick certain kinds of faces. I think everyone has his or her own uniqueness that can be discovered and appreciated. Some sitters have strong faces, which are easy to photograph, but I also like quiet faces and personalities. I communicate in different ways with different people. My goal is to make my sitters feel at ease, and to be honest with them.

Most of the time, your portraits are filled with sexuality. You show the concept of intimacy and nudity without taboos to the viewer. Why do you find this important and why did you want to deal with that?

Growing up in mainland China, sexuality and intimacy was not something I had much opportunity to explore. So I became more interested in these issues when I moved to the United States, especially after I became more familiar with western art. I like to show sexuality and nudity in the most instinctual and natural way, with emotion as well.

你是如何选择你拍人像所需要的脸孔？是怎么样的概念驱使你？

我拍任何愿意被我拍的人。对于面孔和特征我不会有太多要求。我认为每一个人都有自己独特的象征，而我则需要去寻找他们的特质并且去欣赏它。有些人有非常强的脸孔，而这让我的工作变得比较轻松。但是我同时也喜欢那些安静的，柔和的脸孔和个性。对于不同的人我会采取不同的方式去沟通，而我的目标就是让我的模特感到舒适，真实和坦然。

你大多数的人像摄影都充斥着性。你将亲密，赤裸的概念百无禁忌的展现给观看者。为什么你认为这在你的作品中很重要？你为何要如此展现这些概念？

作为一个成长与中国大陆的孩子，性欲与亲密关系是我没有太多机会可深入探索过的。于是当我移居美国之后，特别是在我受到西方艺术的影响后，很自然的对他们充满好奇和想要探索的欲望。我喜欢将性欲和赤裸，夹杂着情感，展现于最自发的，最真实自然的层面。





Do you think that art should deal with these topics more?

I think there are many artists dealing with these topics, from ancient masters to contemporary artists. Sexuality is too fascinating.

In your series entitled “Almost Naked”, you create a picture about identity and sexuality in the USA. Could you tell me more about this project?

Almost Naked is a very straightforward portrait project. I started the project after living in the United States for several years and I have always been interested in portraiture. This project is photographed in the United States but my focus is on exploring human nature.

你认为普遍艺术需要更多的触及这一概念吗？

我认为从古至今有非常多伟大的艺术家不断的在探讨这个议题。性的确是一个让人着迷的议题。

在你“Almost Naked”（近乎赤裸）的系列中，你创造了一个关乎美国人民身份定义和性的作品。你可以和我们分享多一些背后的故事吗？

“Almost Naked”是一个很直接的肖像创作。在美国生活了几年，当美国文化渐渐渗入到我之后开始着手这个项目。虽然这是关于美国文化背后的性理念，但它真实的含义是在探索全人类的本性。

What differences do you see between China and the USA, in terms of openness, the expression of intimacy and the ability of the expression of emotions?

I get asked this question a lot. Obviously one difference between China and the USA is they have a very different history and system. People are raised in a system and live very differently within both countries. If you would have asked me 10 years ago, I would say the Chinese are much more reserved and conservative, but now even that has changed a bit. In big Chinese cities, people can be very open-minded and expressive. But I have also been to places in the United States that are very conservative and close-minded.

你在中国和美国之间对于开放程度，对于人与人之间亲密关系和情感表达等方面看到了什么不同的地方？

我常常被问及这一个问题。中美之间最显着的不同点就是他们拥有的截然不同的文化背景和政经系统。双方人民在这不同系统之中生存，过着天差地别的生活。如果你十年前问我这一个问题，我会说中国在很多层面上更保守和恋旧。但现今状况也发生了些许的改变（has changed a bit）。在很多中国的大城市，人们同样开放，容易接受新事物并且善于表达自己。同时我也去过非常多极为保守，观念守旧的美国城市。





Generally, what do you think is the key to serve tastefully the photos which are about nudity, sexuality and intimacy?

Taste is very subjective. It sometimes depends on the viewers' objection.

What advice would you give to our readers who want to make portrait photos? What should they pay attention to the most?

Communication with your sitter is crucial for making portraiture. You need to pay attention to everything; the person and his or her surroundings.

普遍来说，你认为应该如何让赤裸的，表达人性亲密的摄影变得品味脱俗？

高雅的品味是非常主观的。这时常取决于观者自身的观念。

你对于同样想要拍摄人像的读者们有什么特别的建议？他们应该最注意到什么？

和你拍摄的模特达成良好，诚实的沟通才能达到最佳的拍摄效果。你需要对人物，环境以及情绪的所有细节都极其细微的观察。

Words by Luca Fülöp 的话语

A high-contrast black and white photograph. A man is lying down, his head tilted back, looking towards the upper right. He is holding a lit cigarette in his right hand, which is raised towards his face. The word "NOCEBO" is written in a dark, stylized, gothic-style font across his chest. The lighting is dramatic, with deep shadows and bright highlights, creating a somber and intense mood. The background is a plain, light-colored surface.

NOCEBO

Photography Rainer Torrado
Model Javier Casares (Success Models Paris)















WHERE THE WIND SINGS BY THE RIVER

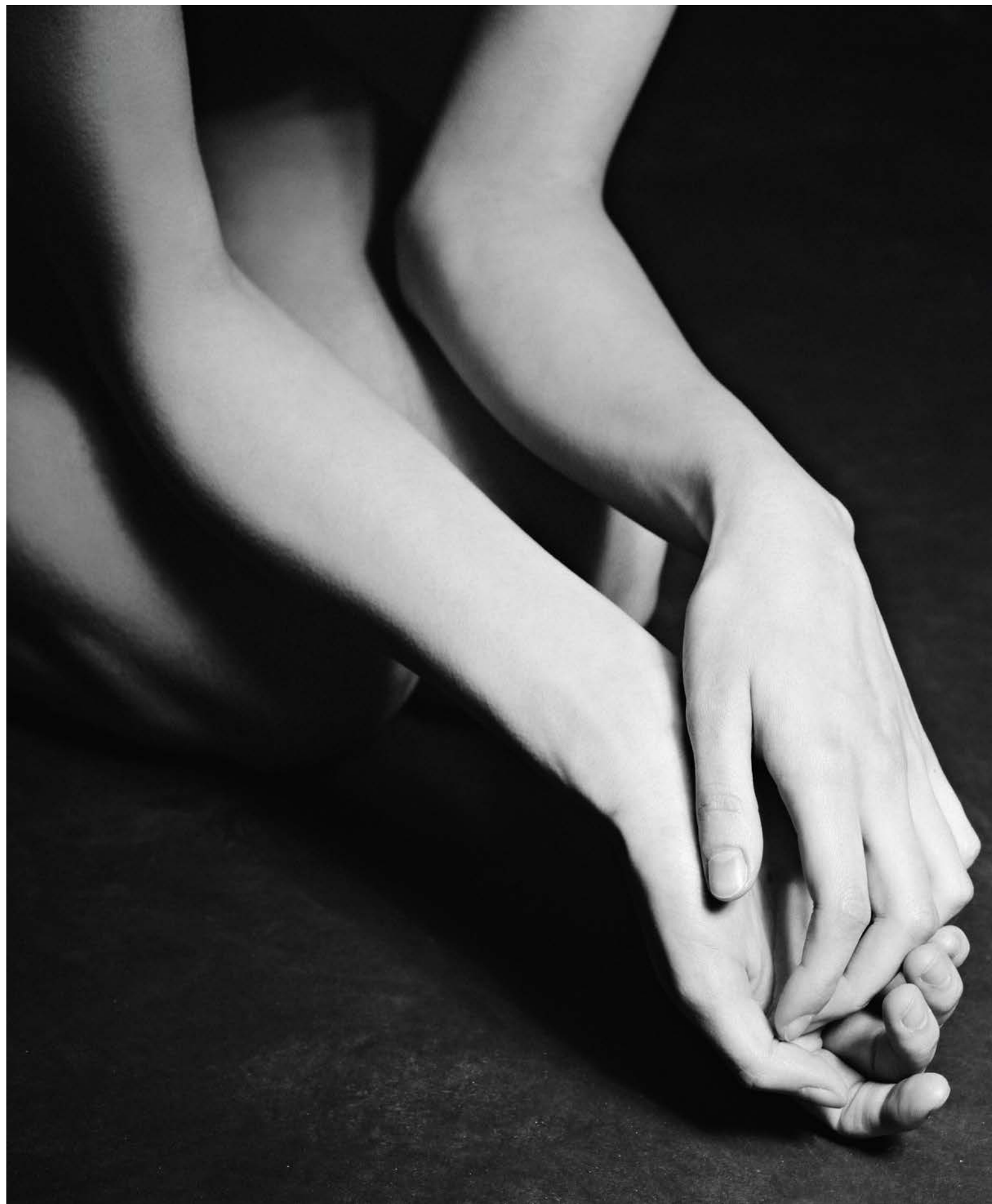
Photography Marco Mezzani
Make-up and hair Roberto Mambretti and Stefania Gazzi
Models Gemma Surgo, Cecilia Mezzi, Eleonora Dal Chiele and Federica Violi









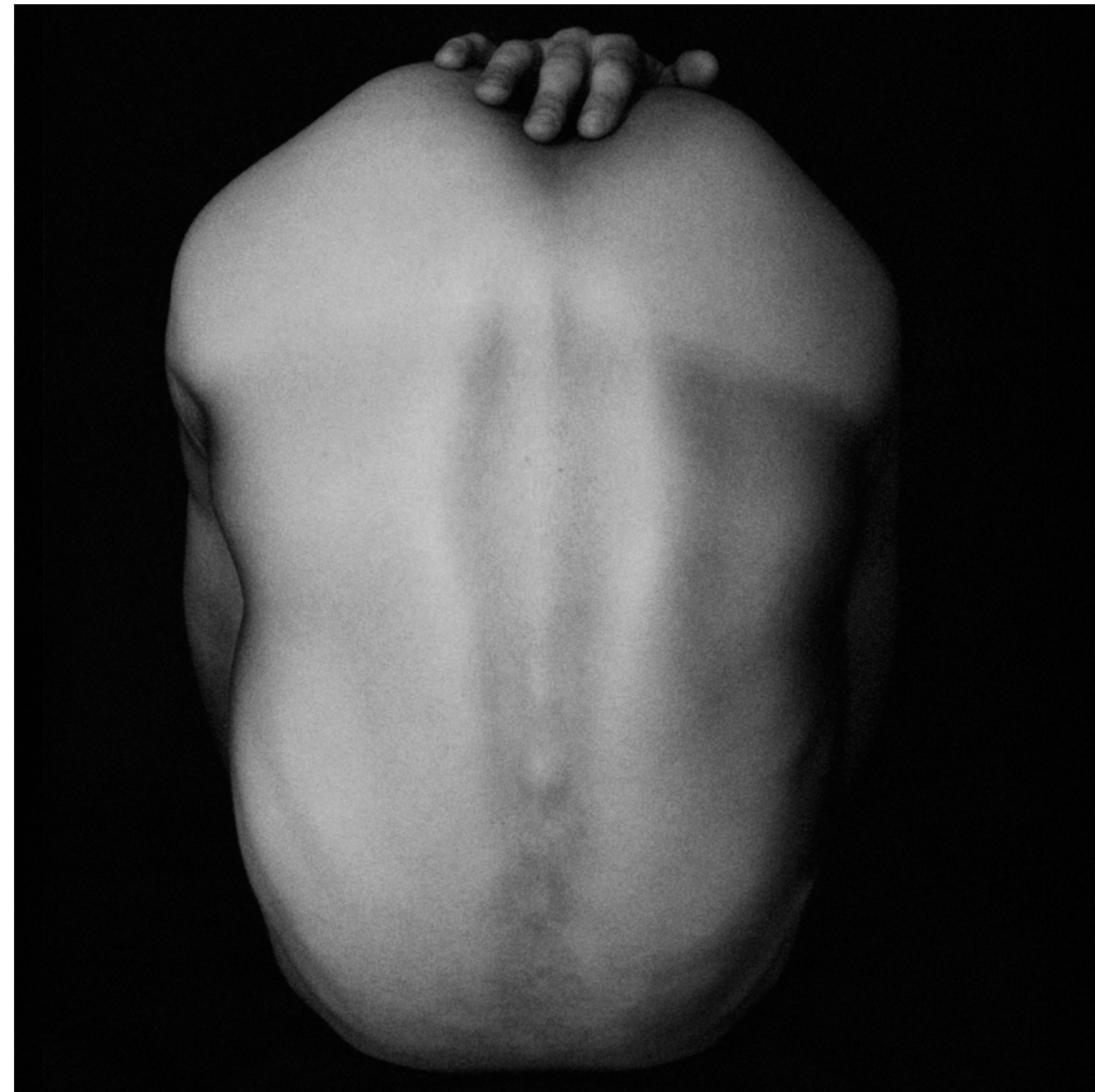






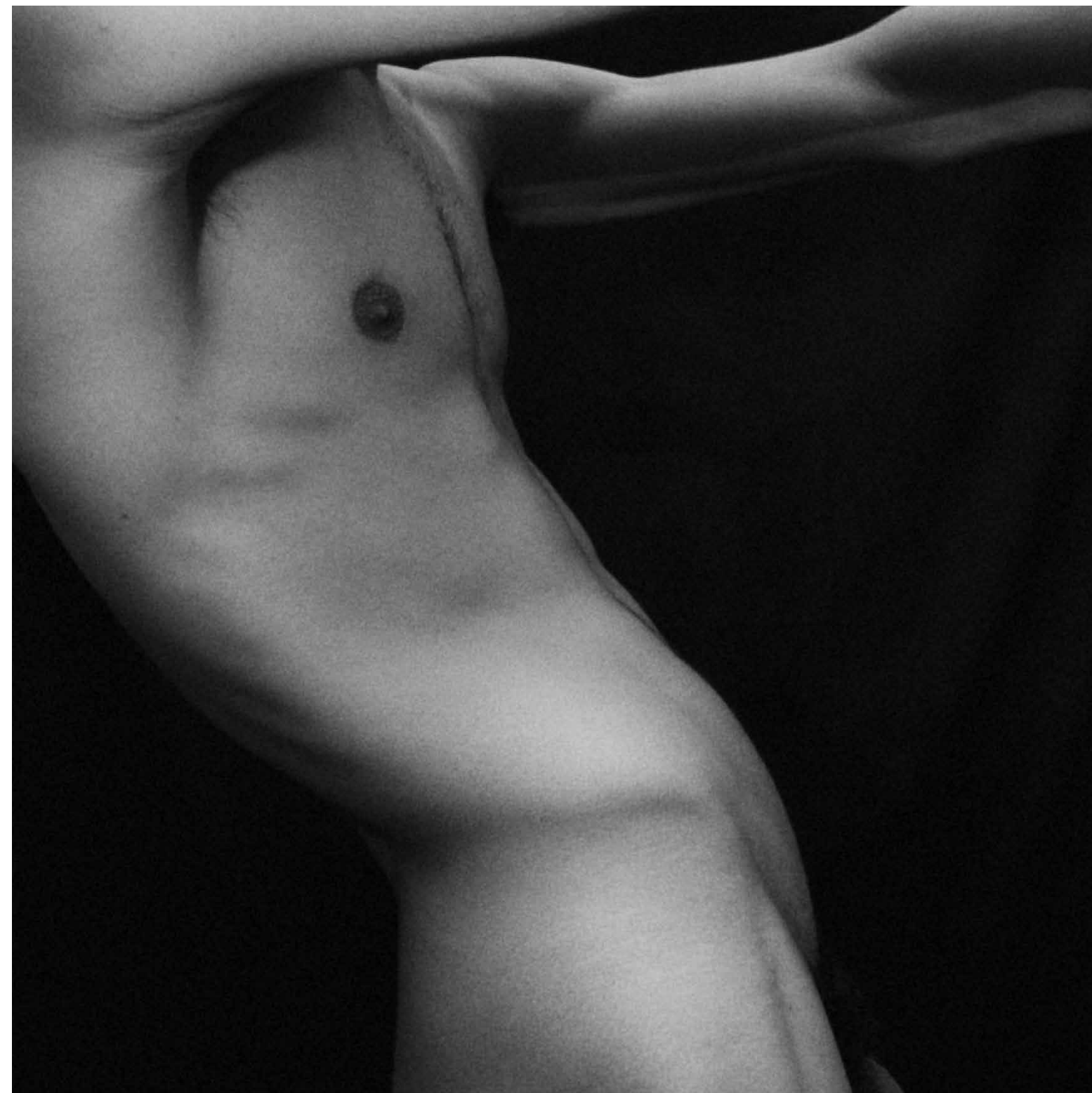


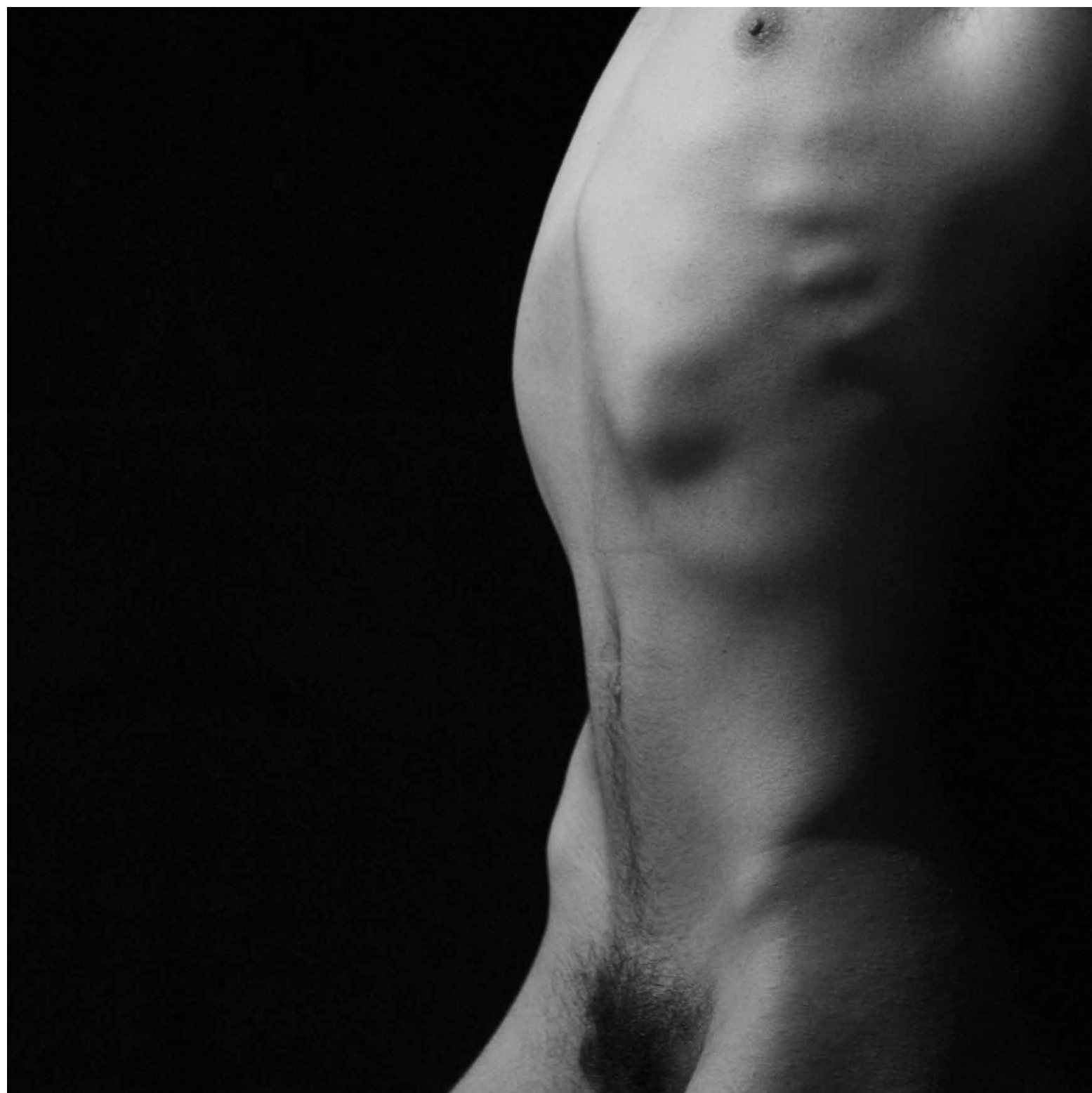
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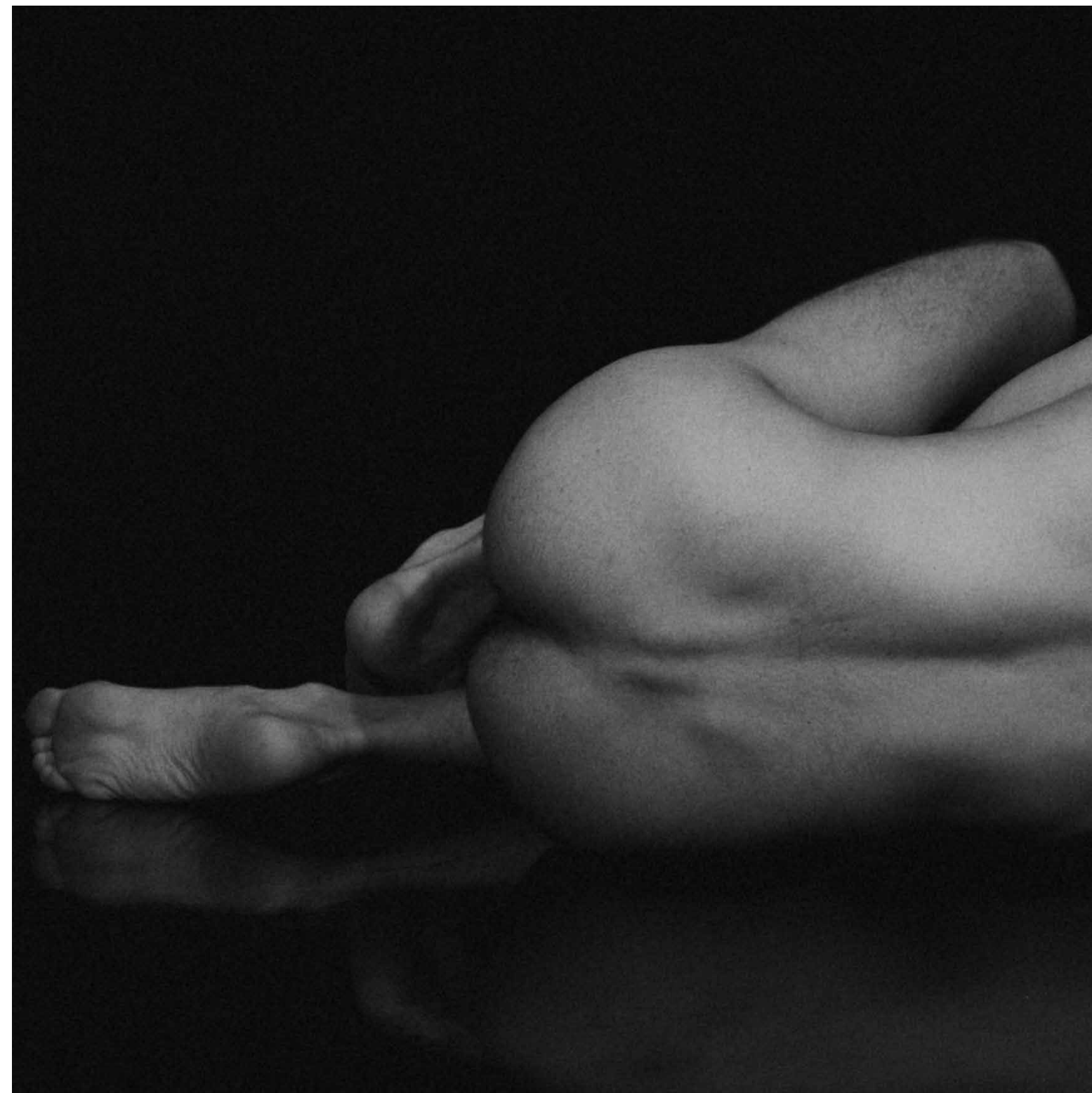
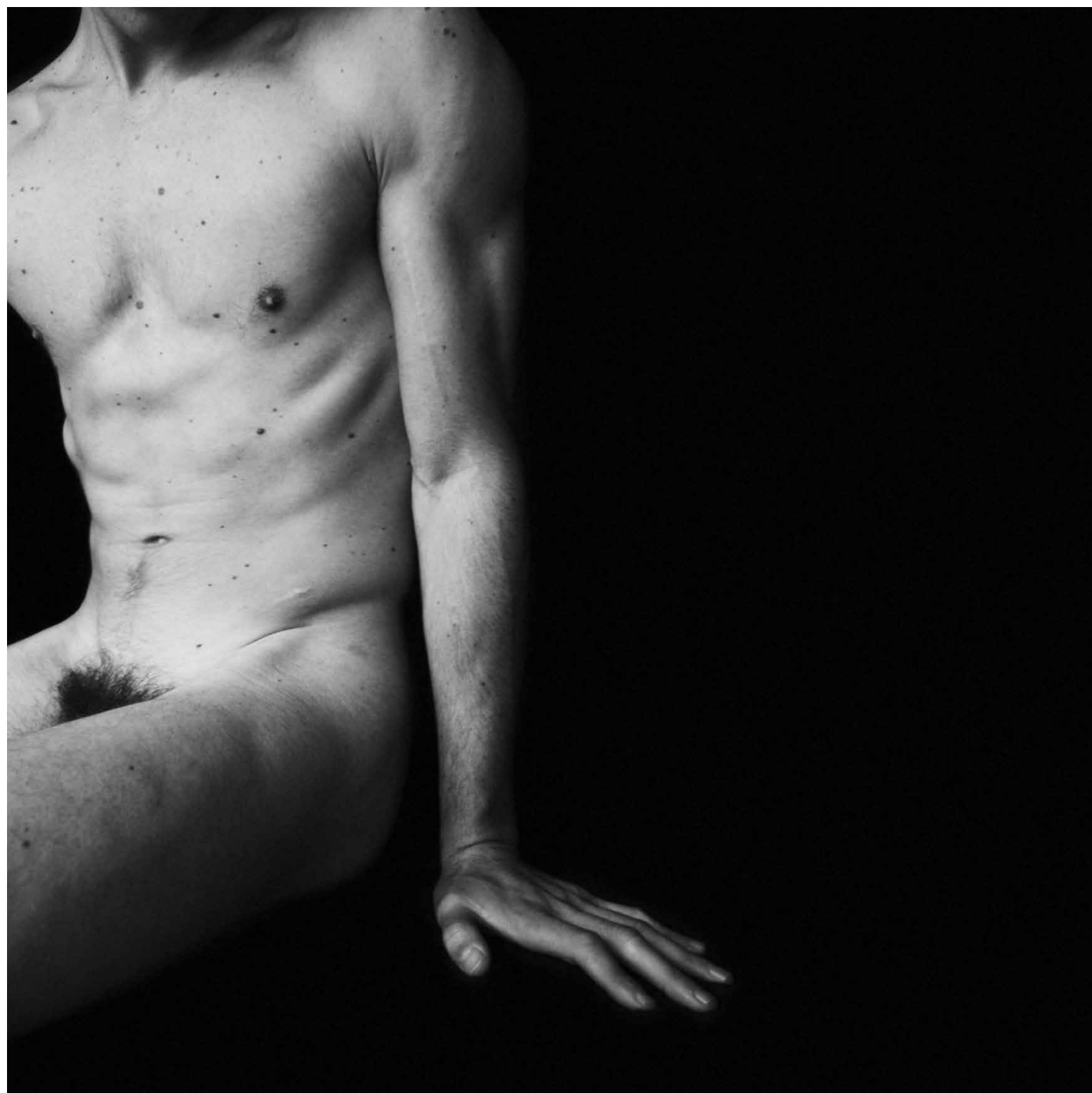


Photography Gonzalo Bénard





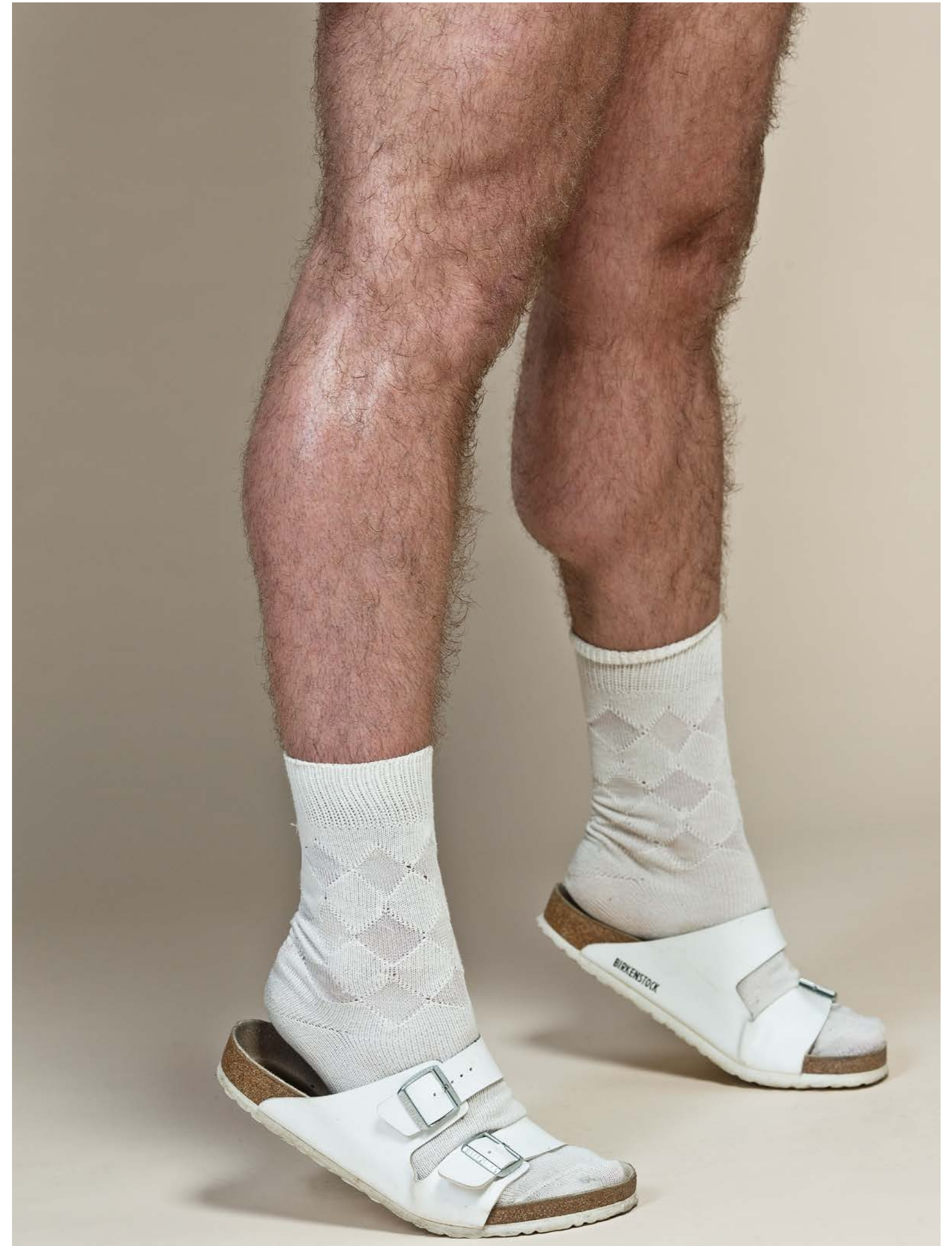


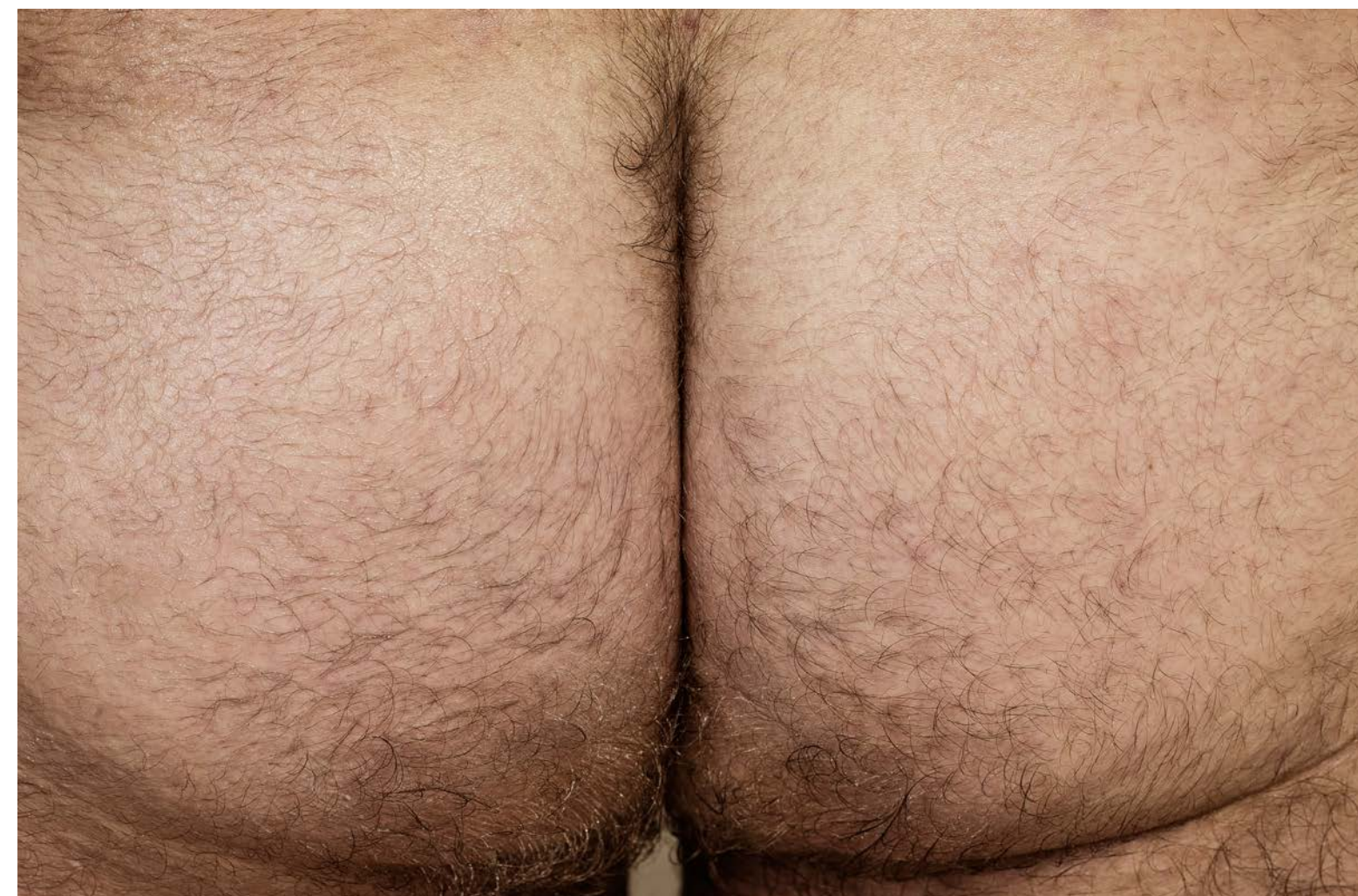


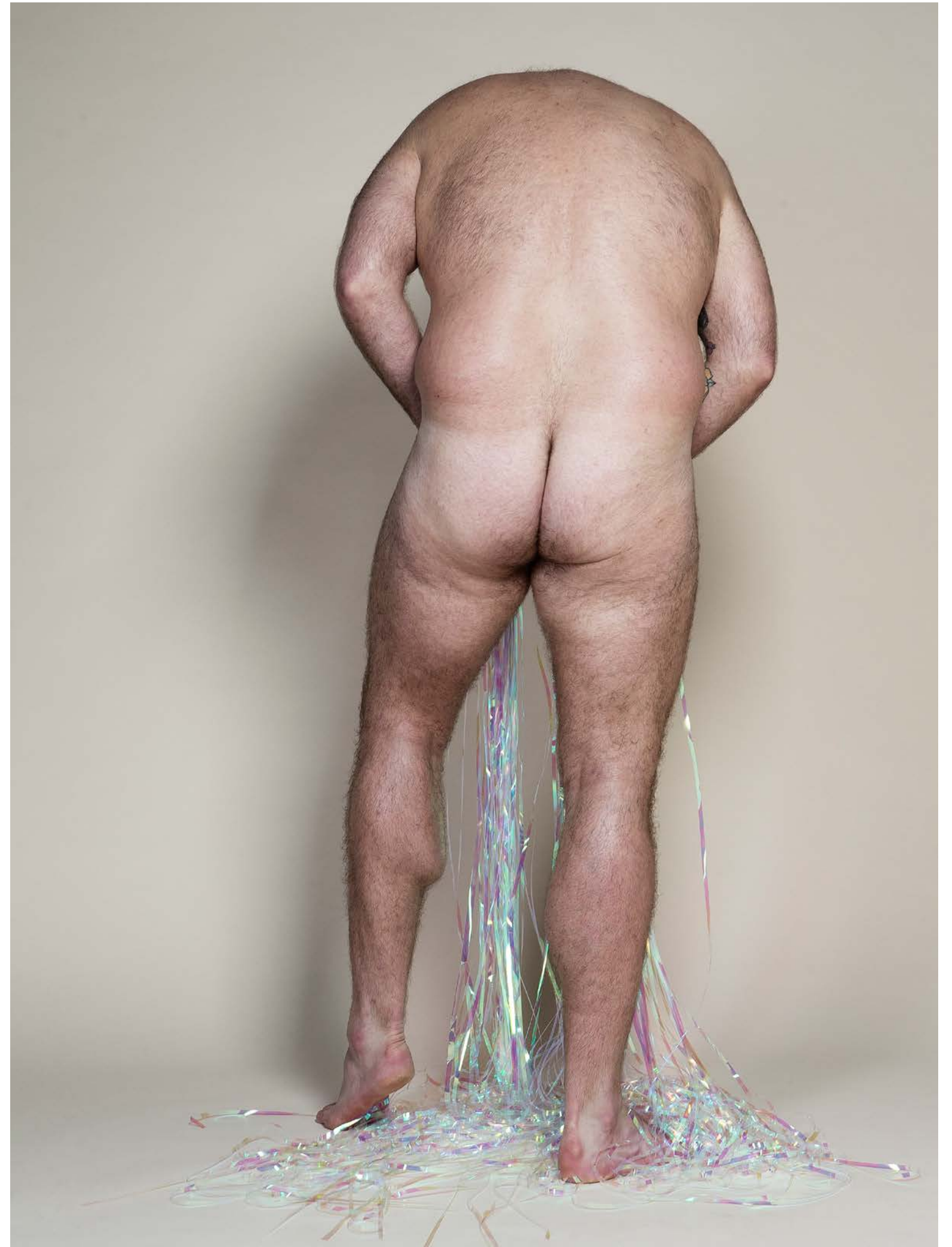
GENTLEMAN

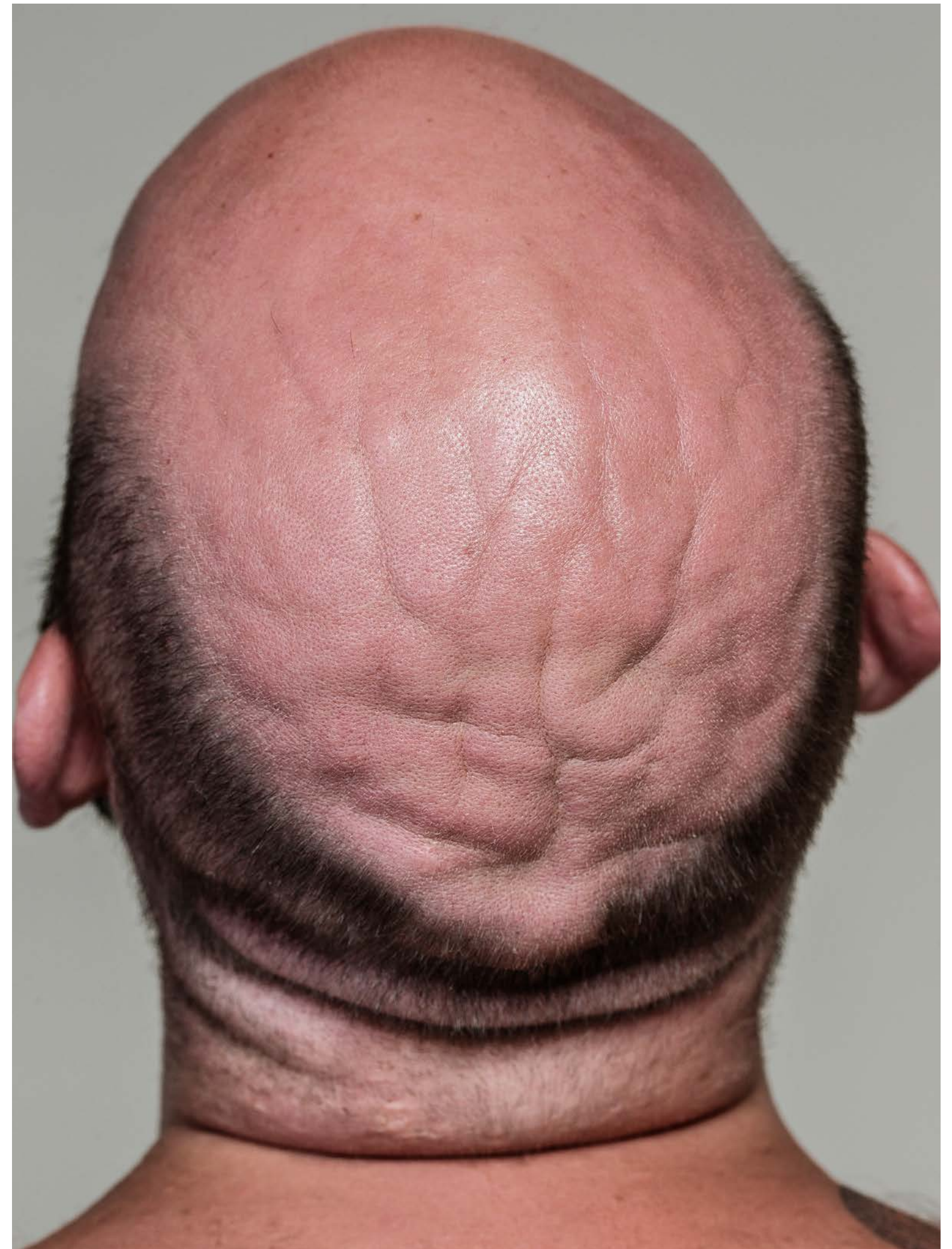


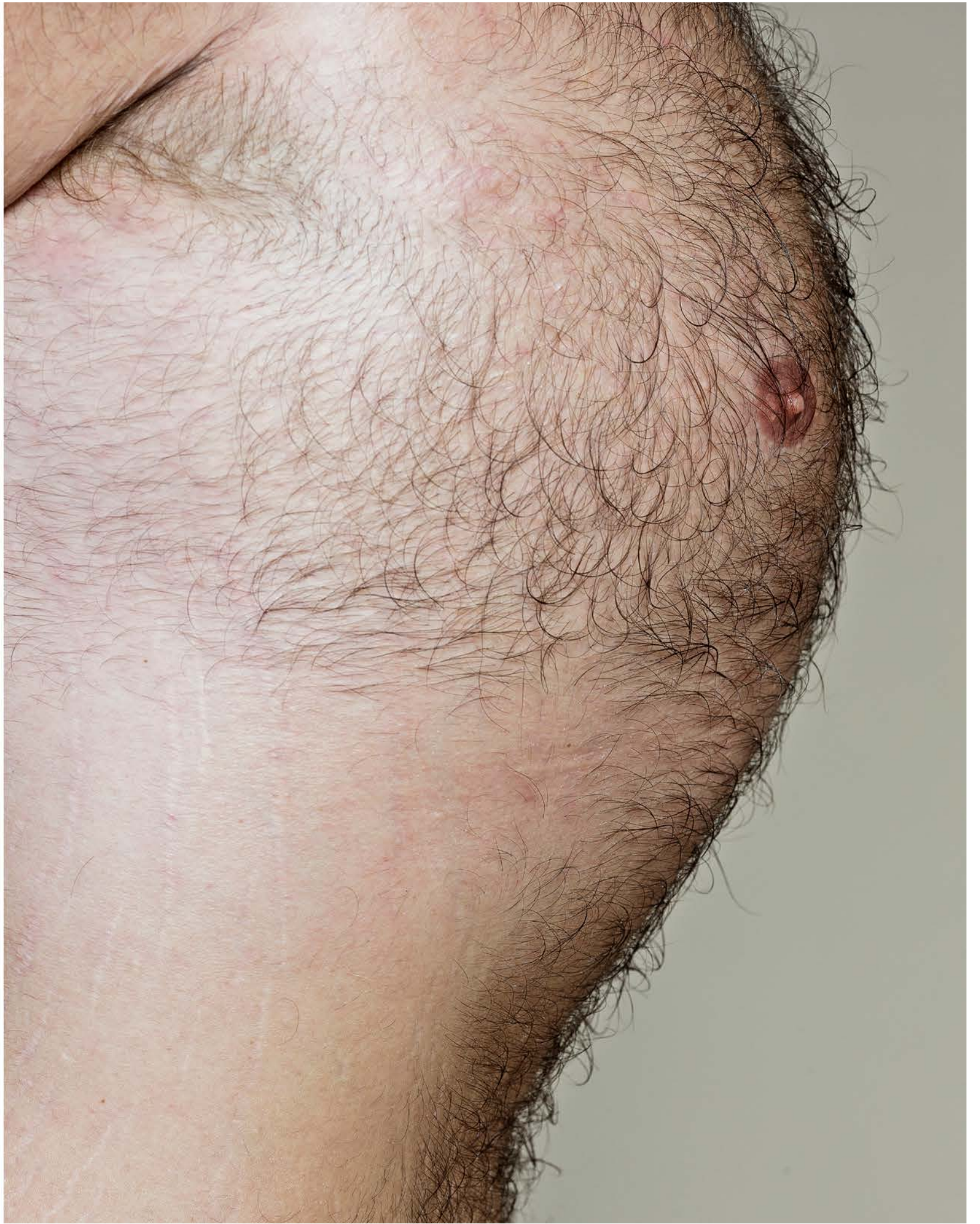
Photography Kristiina Wilson
Model Jake Oliver
Make-up Katie Mellinger
Assistant Logan Jackson













I'M DRUNK.
AND YOU ARE
BEAUTIFUL.

Photography István Szűcs
Model Bogdan Klymenko (Starsystem Kiev)

















HORIZON

Photography Rainer Torrado

Adonis Bosso (Major Models Paris) is wearing Calvin Klein



Corentin Fila (Elite Models Paris) is wearing American Apparel



Jacob Kulesza (Elite Models Paris) is wearing Lonsdale



Javier Casares (Success Models Paris) is wearing Sloggi



Jonathan Bauer Hayden (Elite Models Paris) is wearing American Apparel



Juan Betancourt (Wilhelmina New York) is wearing H&M



Liren Shih (Major Models Paris) is wearing H&M



Nicolas Huchard (ACMK London) is wearing Diesel



Onnys Aho (Elite Models Paris) is wearing Emporio Armani

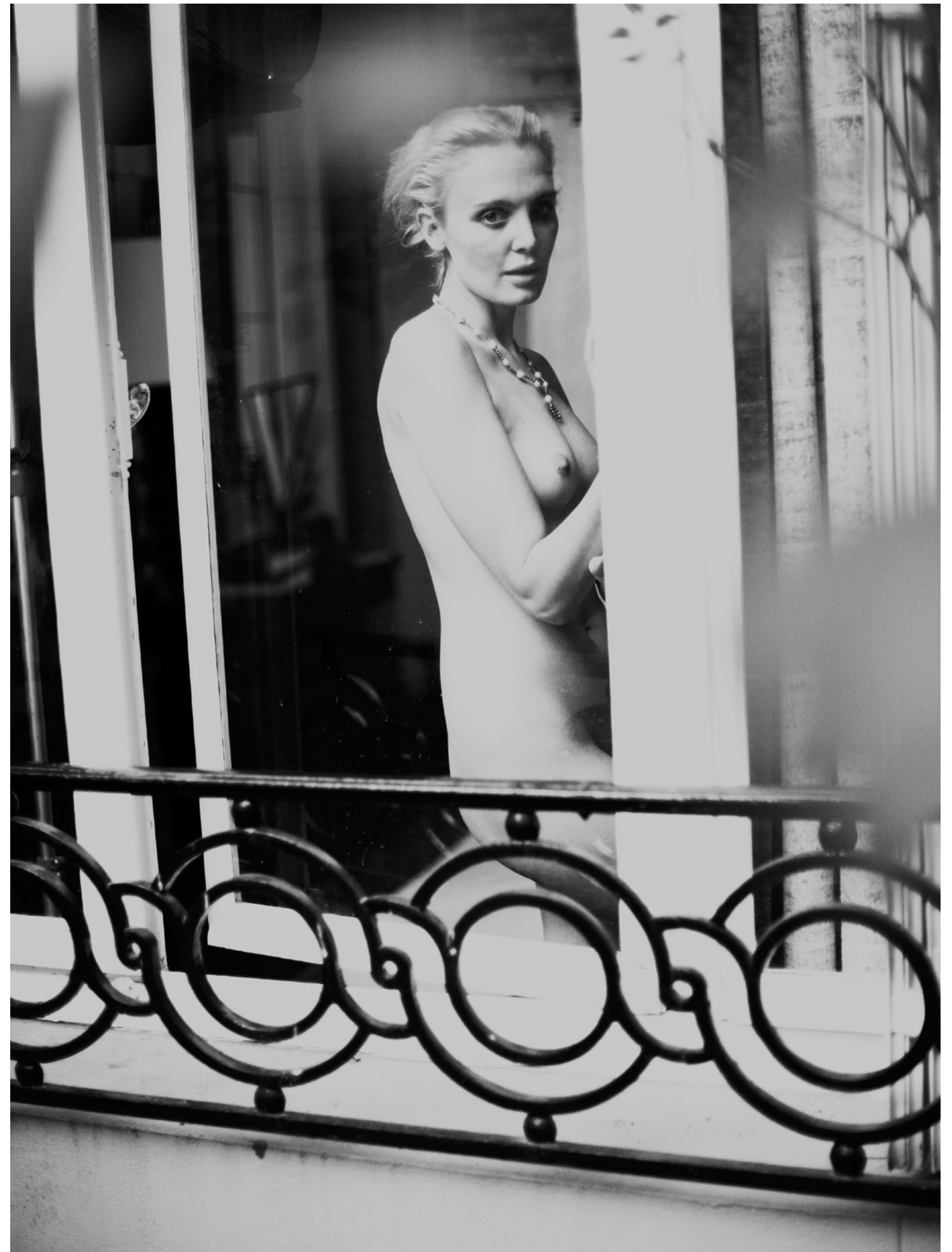


Tim Meiresone (Elite Models Paris) is wearing H&M

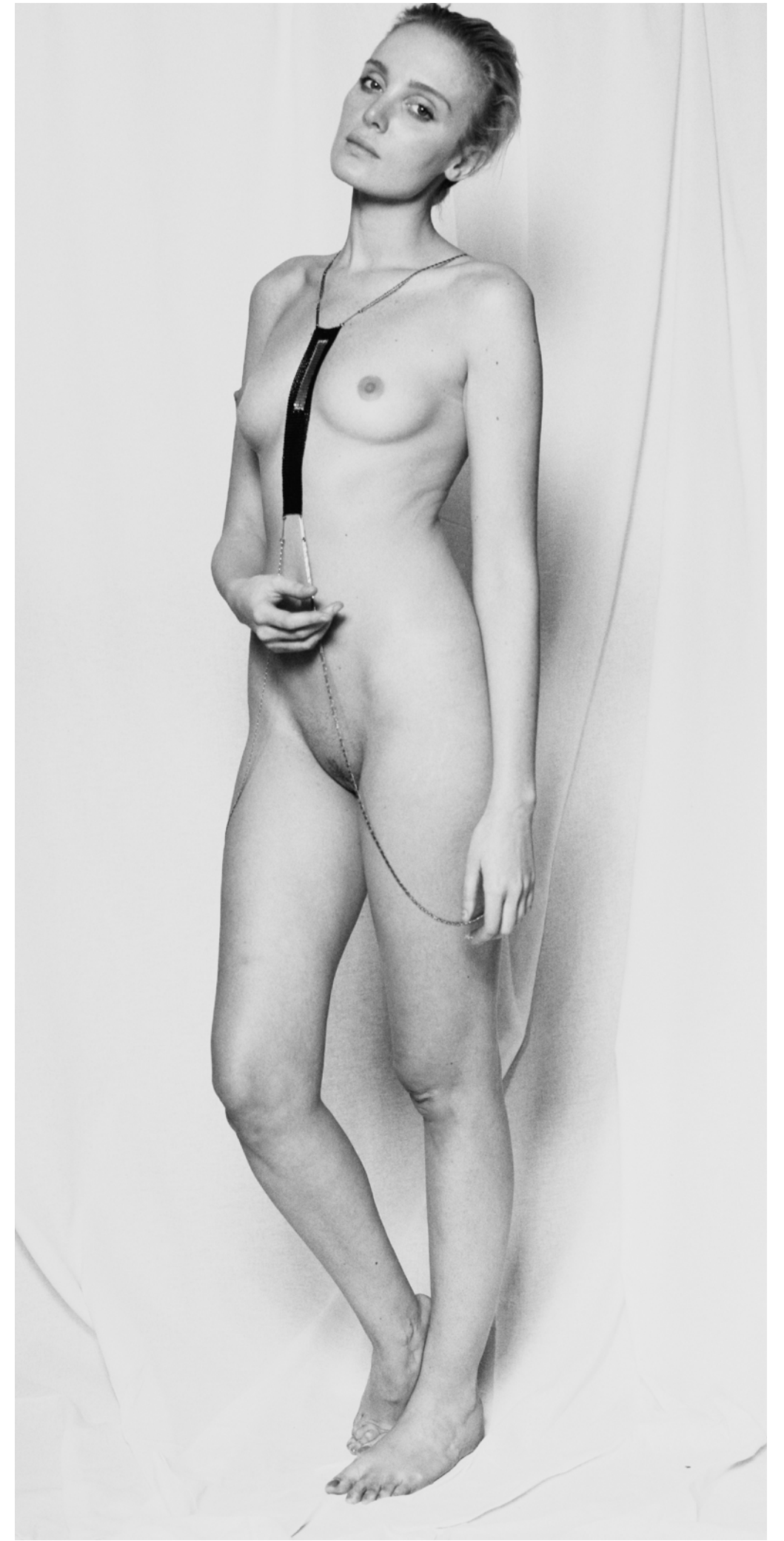
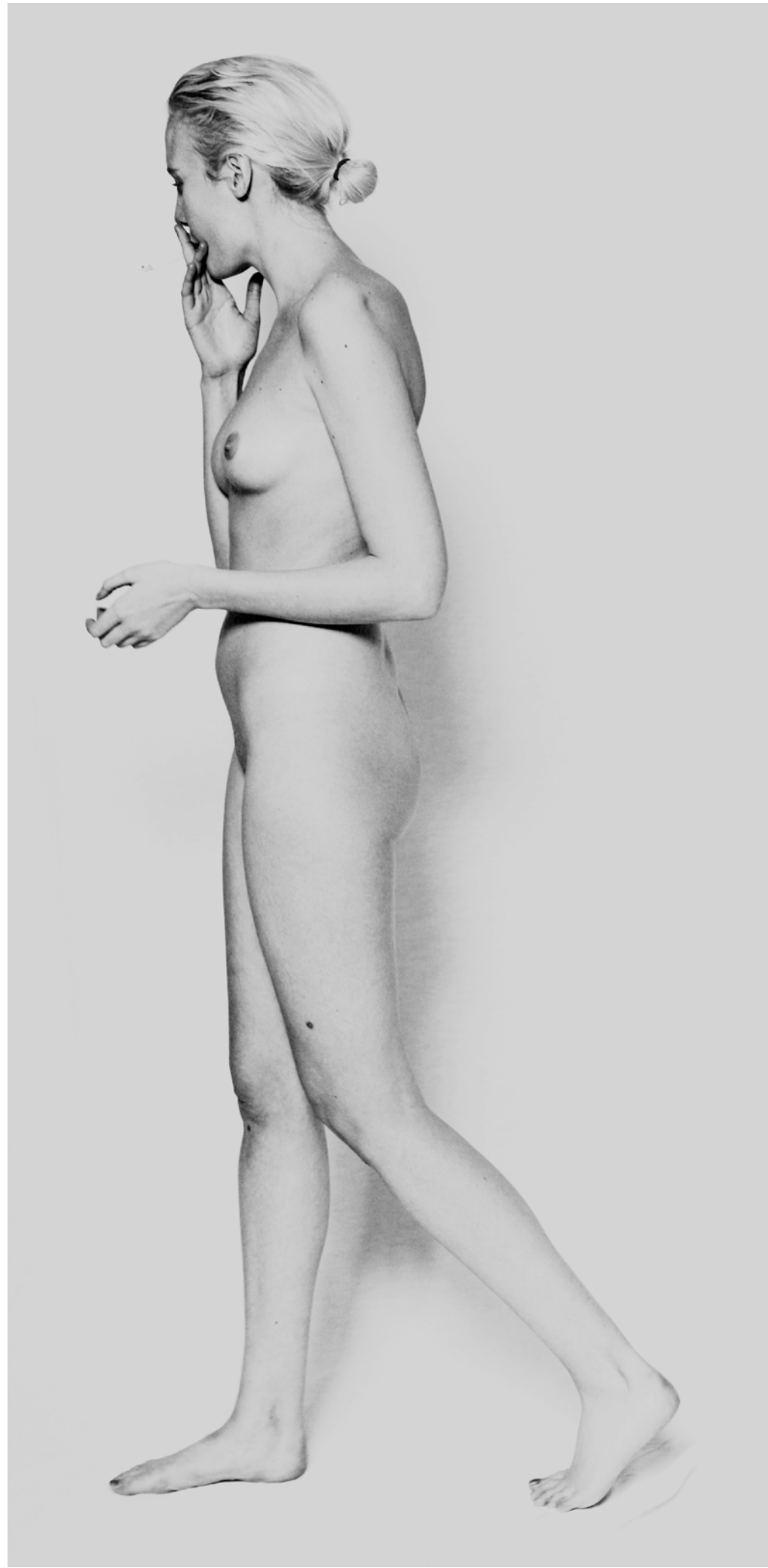


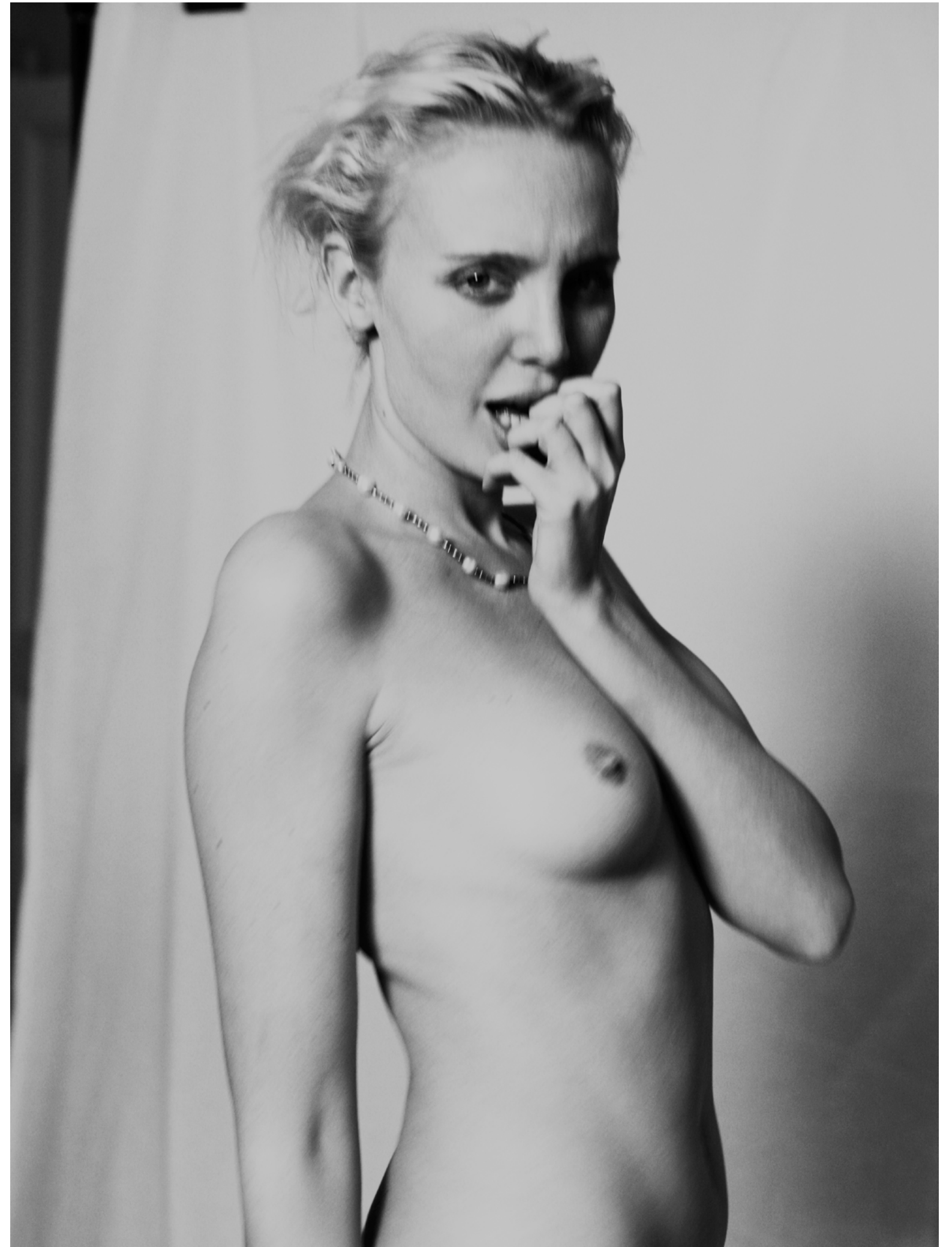
Photography Donald Gjoka
Model Giovanna











DOVETAIL



Photography Ren Hang
Styling Alain Demore
Hair & Make-up Asami Kawai
Models Camille Raffray (Ford), Eleonore (Ford), Tasha
(Karin), Adja Kaba





Eleonore wears dress by Corrie Nielsen.



Eleonore wears blouse and pants by Corrie Nielsen.



Camille wears blouse by Corrie Nielsen.



Camille wears dress by Corrie Nielsen, Eleonore wears blouse by Corrie Nielsen.



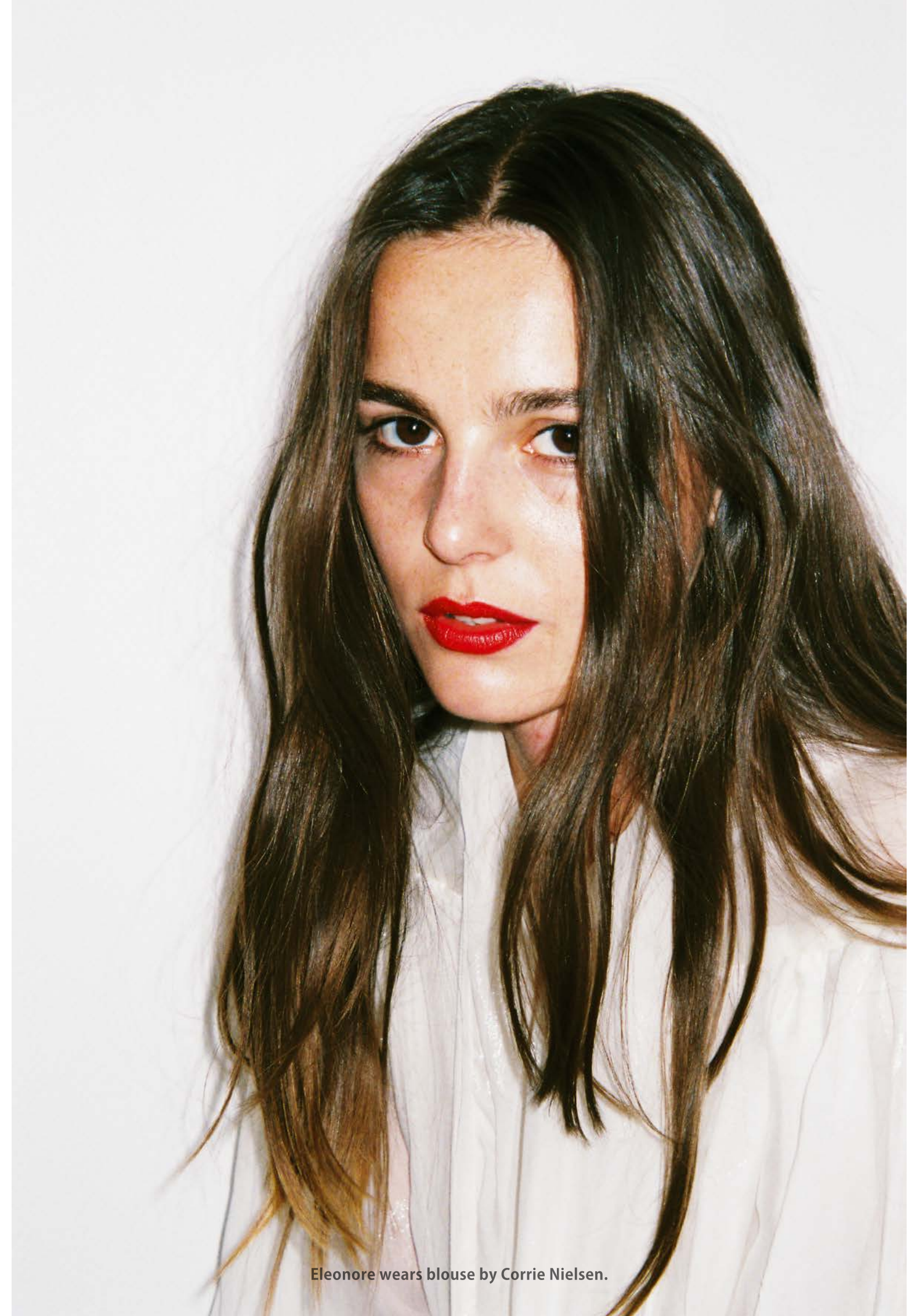
Tasha wears leather skirt by Didit Hediprasetyo.



Camille Raffray wears blouse by Corrie Nielsen, Adja Kaba wears dress by Maison Martin Margiela, Eleonore wears dress by Corrie Nielsen.



Camille Raffray wears blouse by Corrie Nielsen, Adja Kaba wears dress by Maison Martin Margiela, Tasha wears jacket by Jean-Paul Gaultier Vintage from Thanx God I'm a VIP Paris, pants by Corrie Nielsen, Eleonore wears blouse by Corrie Nielsen.



Eleonore wears blouse by Corrie Nielsen.



Tasha wears leather skirt by Didit Hediprasetyo.



Eleonore wears coat by Didit Hediprasetyo.



Adja Kaba and Tasha wear 'top' by Maison Martin Margiela Vintage.



Eleonore wears dress by Corrie Nielsen.

STOCKISTS

American Apparel // www.americanapparel.net

AND_i // www.and-i.net

Calvin Klein // www.calvinklein.com

Corrie Nielsen // www.corrienielsen.com

Didit Hediprasetyo // www.didithediprasetyo.com

Diesel // www.diesel.com

Emporio Armani // www.armani.com

H&M // www.hm.com

Jean-Paul Gaultier // www.jeanpaulgaultier.com

Lonsdale // www.store.lonsdale.com

Maison Martin Margiela // www.maisonmartinmargiela.com

Sloggi // www.sloggi.com

Thanx God I'm a VIP Paris // www.thanxgod.com

PHOTOGRAPHY ISTVÁN SZÜCS
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