

MIROIR

A close-up portrait of a woman with dark hair and dramatic eye makeup. She is wearing a large, ornate golden headpiece with prominent horns. A delicate chain with small dark beads is draped across her face, connecting the headpiece to her eyes. She has bright golden lipstick. Around her neck are multiple layers of dark, textured chokers with metallic buckles and straps. The background is a warm, golden-brown gradient.

Historique



LEILA ATAYA "THE SPIRIT OF THE SEEKER"

LEILAATAYAARTIST.COM

MIROIR MAGAZINE

Historique

*MIROIR MAGAZINE is honored to present the following
Featured Artist Portfolios reflecting on this issue's theme, "Historique".
Visit MiroirMagazine.com for extended portfolios & artist information.*

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MIROIR MAGAZINE

MIROIR Magazine is an international fashion and arts magazine promoting aspiring and established creative artists.

We are unconventional, and dedicated to bringing you the highest caliber contemporary artists and the most unique presentations of current fashion, fine art, photography, film, music, and performance. Our goal is to inspire our readers by showcasing the extraordinary talents of these artist's creative genius. We wish to share the artistic vision of our contributors in hopes that you will embrace their work and find it as inspirational as we do.

MIROIR Magazine promotes existing and emerging talent by making published work accessible to artists entering the industry. Our philosophy is to inspire, encourage and endorse the artists that we love.

MIROIR Magazine curates a theme for each issue. Artists are given the freedom to interpret this theme as they wish, allowing them to visually express their unique style.

Please follow us online where you will find much more information on all of the artists we currently feature, including extended articles, interviews, photos, videos, updates, and links to their websites, current shows and events. Special online features will focus on our favorite artists and their current work and ideas.

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PHOTOGRAPHER: RENE GAVIOLA ~ MODEL: HOLLY HAMILTON ~ STYLING: OZIOMA AJIBE ~ ASSISTANT STYLIST: IKEM NGOZI

R E N E G A V I O L A . C O M

Marion Peck

"This series began with a small painting I made as a gift for my husband, for his collection of images of the American president Abraham Lincoln. (Sometimes it feels easier for me to be creatively free when making personal things like gifts.) For his present, I thought, why not approach a portrait of Abraham Lincoln in a Picasso-like way? I was pleased with the way the little painting I made for him came out. So then I thought, why not take this idea further? I have always loved the simple power of portraits. They have an

enduring fascination for me. Making likenesses of actual people is not what is important to me; instead, I think of the portraits I do more as character types. Playing with them this way has been freeing and fun. It gives me a chance to enjoy doing what I love... just paint, without worrying too much. It's fun mixing the methods of Picasso with subjects and techniques from other kinds of art, creating strange new alchemies, finding unexpected flavors, making something new and different out of familiar ingredients."

~ *Marion Peck* ~



Inside the landscapes created by Marion Peck's art, live the most delightful beings. Darling creatures and unusual characters which one might meet in a lucid dream, or under the influence of magic mushrooms. A wonderland of the bizarre and curious both unfamiliar and peculiar. Through her imagination we participate in her escape of fancy.

The surreal portraits shared in this issue of *Miroir* are a perfect example. If you were to come across such a ker-flooey being, they might be frighteningly disturbing if they were not wearing such ordinary and rather traditional attire. The persona they portray has such a calming, playful effect on our perceptions, you simply can't be too dismayed.

I imagine if they were to invite you for a drink or take your hand for a stroll, you would casually agree.

Marion had the good fortune of being born overseas, in the Philippines. The fact that her parents took such a journey while Marion was due to enter this world tells me that they were adventurers too. She grew up in Seattle and after a few years in California, she now lives in Oregon.

A skilled painter, Marion earned her Bachelor of Fine Arts from the Rhode Island School of Design in 1985, followed by her two Masters in Fine Arts degrees at Syracuse University in New York and Temple University in Rome.

~ *Nina Pak* ~



MP





NOBLE WOMAN





BUSINESS MAN





GIRL HOLDING A DOLL





MAN WITH A CIGARETTE

Federico Costantini





CINDERELLA, ARTISTS STUDIO

Federico Costantini

INTERVIEW BY IXIE DARKONN



Federico Costantini is an art director, scenographer and concept artist who, for the past ten years has been working as first assistant to the legendary Oscar winning scenographer Dante Ferretti. Movies they worked on are Cinderella, Seventh Son, and Silence to name a few. Federico also worked on other movies: Prince Of Persia, Charlie Wilson's War, The Borgias.

The curator Luca Raffaelli who is one of the Italy's experts in the world of comics presented "Gulp Goal Ciak" a show at the Museum Of Cinema La Mole Antonelliana in Turin, Italy. Here Federico Costantini's and Dante Ferretti's original artworks were hung as part of the show. For example drawings for the movie Hugo Cabret, which were displayed along with original pieces of the most important comics of the last one hundred years. Little Nemo by Winsor McKey, Diabolik, and Tim Burton's Batman and other comics which were made into films over recent years.

This is a story of art, love, passion and what lies beneath the secret of a backstage.

The magic of the scenographer and concept artist is to convert stories into drawings and images, which set the

atmosphere for a film. They define the architecture, inspire the creative set and landscape of what we ultimately see in a film. They make the story come to life for us in those environments which they imagine for the characters.

There is of course a whole team which then builds that set, to create what the Scenographer has painted or drawn. The vision begins in the mind and the heart of the artist. The dreamers: writers, and scenographers, and the cast bring those stories to life. Just as we imagine all the environments and characters from the books that we read, a scenographer can translate that into a work of art or a sketch, this is the starting place of a movie.

Federico's drawings have power, they enchant the viewer, they give a feeling of movement even though they are still. The characters are easy and graceful, and at times they look like shy figures which mix into the background giving the environment itself the main focus of your gaze. Each piece, even the quickest sketch gives you the feeling that it is created by someone who knows what to say and how to say it.



CINDERELLA'S BEDROOM



CINDERELLA'S HOUSE

• ***Ixie: Tell us about your process and how it came to be.***

~ Federico: I think I've always done this, since I was a kid. Without even knowing it. I used to draw and then cut the figures and build little worlds for them. I was very shy, an observer more than anything. I paid attention to colors and lighting.

When you're a kid what makes you draw is your own fantasy and your

emotions and nothing else, when you become a scenographer you must still use the same skill, keeping that connection alive and accessible to your inner voice, but you learn to apply it to someone else's world in this way you can possibly achieve their goal and enrich the story.

I think this is an art that still treasures the spirit of handcraft, and sacrifice.



An artist sometimes is free to paint when he is inspired, but for the scenographer, when a movie has to be done and finished in time, we have to learn how to keep the sparkle of inspiration alive, the dedication to move it forward, this is sometimes not easy at all.



When I started I wanted to become an architect, but in reality I did not know what I was going to become. At the Fine Academy in Rome I started sculpting and painting classes, I remember one day a friend of mine approaching me saying "Hey, you should try scenography, it's so much more fun!" So I decided to give it a try.



SCENES FROM CINDERELLA

*So of course
a scenographer has
to do research, but
he also has to be
brave and dare to do
something different
or unexpected.*



• *Ixie: Do you think it's always a screenplay that inspires a scenographer or did it ever happen, to you, that a drawing inspired the writer or the director?*

~ Federico: "Yes well, of course... just like the show in Turin is the proof that drawings and images inspire writers and directors. It happened to me also, for example during the preparation of Cinderella by Kenneth Branagh one of the scenes described in the screenplay it was taking place in the palace where a painter was working on a huge portrait of the prince. In screenplays not all details are described specifically... so with Dante Ferretti we decided to have the painter sitting on a swing in a funny, uncomfortable position. It seems like the director really appreciated this concept because he added the swing to the movie scene with an unexpected gag of the painter falling from it.

• *Ixie: you've been working side by side with an Oscar winner scenographer for years, what did this experience teach you?*

~ Federico: First of all the approach to the work itself. Being allowed access to the big industry of American movies is something that of course gave me the chance to dream and create big. But Dante taught me the skill of staying true to the little things too. The budget is not everything. Dante is the kind of scenographer who would not simply recreate historical scenery exactly the way it would have been created in history, he would reinvent it as if he were an architect living in that era. The main thing is the scenography has to have its own personality, one must not simply recreate a landscape that is specific or "loyal" to the age, that is a lesson I treasure. It's always a honor for me to work with him."

• *Ixie: Tell me more about working on historical movies. I believe there must be a lot of study and research, for references... it takes a lot of effort and time.*

~ Federico: "Yes, it does. Much research.

For example on the set of Seventh Son, which is actually a fantasy movie, though the scenography is inspired by a medieval and oriental architecture, there are items and objects that might look out of place, like a mistake, but we have actually mixed them in on purpose to introduce the style of another era... in the end, they worked out perfectly fine. So of course a scenographer has to do research but he also has to be brave and dare to do something different or unexpected.

...the perfect way to collaborate is by trusting the person and the expertise of the other, trust is important.



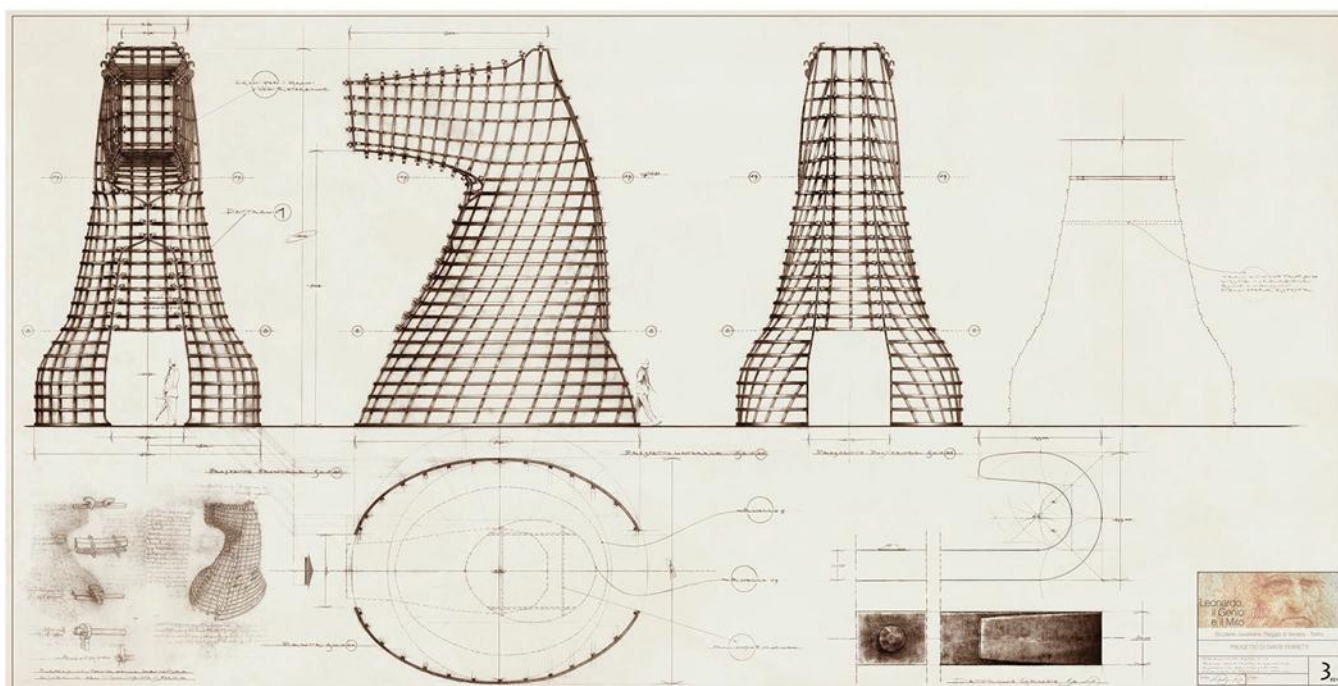
SCENES FROM SEVENTH SON



DIGITAL SCENE ART BY FEDERICO COSTANTINI



THE LEONARDO DA VINCI SHOW AT LA VENARIA REALE IN TURIN



• *Ixie: Is there something we shouldn't tell anyone?*

~ Federico: Oh yes, many things! For example, when the scenographer Marco Trentini proposed that I work with him on the Prince Of Persia, we were preparing it in Morocco.... at that time I didn't speak

English at all and I couldn't read the screenplay.

I drew images from impressions and explanations of the scenes given to me by Trentini, but the funniest thing is that in the end, what was realized/recreated wasn't so different from what I drew.



• *Ixie: Is there a technique you prefer using?*

~ Federico: I prefer using pencils, charcoal, watercolors, gauche, oils... or a thousand different software programs on the computer.... well, in the end any technique is ok. What matters the most is being able to create the atmosphere, the tool doesn't really matter. The drawing should be like taking

a picture of the movie before the movie is shot. Not in terms of perfect technique, but in regard to feelings. Then, after a concept has been designed, there are amazing craftsmen that build the scenes that come from the drawings, it's a fascinating process and they are passionate collaborations.



IXIE WITH FEDERICO AND HIS PAINTINGS, THE TURIN SHOW

• *Ixie: Beside the work in cinema and theater you also worked on the preparation of big shows?*

~ Federico: Yes, the Leonardo Da Vinci show at La Venaria Reale in Turin "Leonardo, Il Genio e Il Mito" in collaboration with Piero Angela, was one of them. With Dante, inspired by one Leonardo Da Vinci's drawings, we recreated a head of the horse

(Cavallo Sforzesco) in which the original drawings of Leonardo were displayed. This way people were allowed to materially enter into one of Leonardo's (recreated) works, and be completely surrounded by it, almost as if they were eaten by it. A Gigantic head of a horse in a majestic game of lights, the result was impressive.

The drawing should be like taking a picture of the movie before the movie is shot. Not in terms of perfect technique, but in regard to feelings.



• *Ixie: What about the relationship between a scenographer and a director? Is it difficult to interpret their will? There must be different views which in the end must see things in the same way, is this hard at times?*

~ Federico: When I work with Dante, directors have full trust in his vision...the perfect way to collaborate is by trusting the person and the expertise of the other, trust is important. I've seen directors get inspired by the scenographer's view of things, and I must say that when someone, like Dante or a director believes in my work, I absolutely give my best... when you feel trusted, everything gets fluent. But yes,

of course at times things can be difficult, but it is not a matter of what job you are doing, but rather what kind of human being you are. If you are open to understanding, or not.

• *Ixie: Is there any other thing you shouldn't talk about? Like upcoming projects for example?*

~ Federico: Yes, well, beside the movie world.... from time to time, between one movie and another, I like to express myself through painting. My own art. I am working on the idea of a solo show, and will also illustrate a dark novel. (A collaboration with the author Ixie Darkonn).



MUSEO NAZIONALE DEL CINEMA, PHOTO BY MICHELE D' OTTAVIO





Giulia Danese

The Upcoming End of Byzantium

ART DIRECTION, COSTUMES AND SET DESIGN
BY GIULIA DANESE

PHOTOGRAPHY BY
JESSICA ZAMBELLINI (DALIDARIA)

MODEL: GIULIA PRIVITERA

MUA: GIULIA TRAVAGLINO

ASSISTANT SET DESIGNER:
ALESSANDRO MORETTI

ASSISTANT ON SET:
ITALIA FURLAN





Working for a long time for artists of all kinds and for film productions and events, I recently started a series of personal productions that are intended to allow me to reconcile the various disciplines of my work background, where over the years I have gained experience with roles of artistic direction, costume design, set design and art design.

These productions have the objective of combining the aesthetic research and the professional figures of two well-defined working realities, such as that of film and theater productions, with that of fashion editorials, in order to create a single artistic product.

These works of mine are meant to be a glimpse of some surreal, dreamlike scenery, abstracted from my imagination. Each picture is a fantastic tale: for each of them I personally wanted to recreate the atmosphere, characters, costumes, props and settings.









Although these images could be included, for the aesthetic study and the craftsmanship of the elements, in the category of fine art photography, my desire was rather to distance myself as much as possible from the realism of photography during the post-production process with the photographer, to remember, instead, the kind of fantasy illustrations from the erotic and mystical charge that artists like Luis Royo (that have always inspired me) gave us in the 90s - 2000s.

I deliberately leave elements like some of the model's tattoos, the smoke created with dry ice rather than in post-production, the sometimes visible polystyrene of the scenography, the pots of the plants or the snaps-hooks of the chains, to bring back to the materiality of the scene, evoking the artifices of the amateur plays.







The reinterpretation of the “drama” of events and omens in theatrical key. In the series “The Upcoming End of Byzantium” I reflect on the current crisis and decay of Western society. Hence the inspiration to the Byzantine style as a parallelism between the already once fallen Roman world and the current so-called Western world.

In “Escape from Babylon” a princess fleeing her land is forced to a nomadic life in search, by now useless, of a still uncorrupted land. A priestess in chains, in “Lost Sacrality”, symbolically represents the sacredness, long relegated to a distant place, but remained alive, she’d come back to us, if we were to allow it. But in the meantime, not far, the “Eschaton” has already begun ... the end of the world is now near ...





*“A New Beginning”
is my wish for
redemption and
rebirth for the spirit
of men, but such
transmutation will be
possible only if we
accept to sacrifice
ourselves.*





GIULIADANESE.COM



JEL ENA - CORCHEN



JEL ENA - VELVET GARDEN

WWW.JEL-ENA.COM





Bob Doucette



MIROIR Interview with Bob Doucette

• **Tell us about your art and what inspired you to produce imagery with a historic theme or elements from the past.**

~ I'm a strong believer in keeping alive the conversation between contemporary art and art history.

• **Is there anyone who has strongly influenced your style or direction in art? Or is there any artist from the past which inspires your art in any way whom you wish to mention?**

~ There so many artists from history that inspire me that it would be impossible to name them all but a few outstanding one's that really give my art its historical flavor are Élisabeth Vigée Le Brun, Marie Antoinette's personal portrait artist, her contemporary Adélaïde Labille-Guiard for there portraiture and costuming, the amazing Surrealist Remedios Varo for her whimsy and soul, the German Expressionist, especially Otto Dix and George Grosz for their distortion and darkness and I really love the exaggeration of the Mannerist artists, especially El Greco, quite evident in my long limbs and necks.

• **Are you formally trained or self taught? Tell us about your path as an artist.**

~ For all the art lessons and art schools I've been to I still feel like I was self-trained artist as few classes offered any real instruction but just the freedom to discover. I feel like that is a lot of people's experience from art school today, unless you go to an atelier or a real commercial school like Art Center in Pasadena that is heavily into technique you have to wing it alone. I loved all my figure painting and museum painting courses at Rhode Island School of Design, but the teachers never offered any real techniques. The only demo I ever had in a painting class that I still use was, at eight years old, in my first oil painting class when I learned how to wash my brushes.





Doucette



• *Are there any stories, fairytales, or histories which have made a significant impression on you as an individual or as an artist?*

~ I love stories about misfits. Roald Dahl wrote such wonderful characters that were just plain awful. In *Charlie and the Chocolate Factory* all the children are so nasty except Charlie and he wins the factory by just being nice. Dahl's book *Matilda* is one of my favorites as Matilda is brilliant but her parents are so awful they don't see her abilities as having any value. I feel artists are often out of step with the world and we often need a little understanding so I like seeing the misfit win in the end, which is why I'm also a big fan of Charles Dickens's classics, *Oliver*, *Great Expectations* and my all time favorite, *A Christmas Carol*.

• *Do you feel that we can find lessons in our past which might give reason to our present? (As in history repeats itself).*

~ There is a lot to be learned from history and Art history. We live in an era where every image ever made and every song ever written is available to almost everyone. It should be no surprise that visual artists would start sampling from all these treasures, its just a reflection of our times, just look how the music industry has done the same with all the past music. Pop Surrealism, which is known to appropriate images from pop culture and historical references and this is clearly a reflection of our times. It's the job of the artist to reflect our times and make sense of all the visual rubble.

• *Do you research or study the past for inspiration, if so what are some of your favorite time periods, places or cultures?*

~ I have a few periods that I'm obsessed with and usually because of the costumes, the design sense, and the architecture of those decades rather than the politics. I'm obsessed with the Rococo and the Regency periods because of the artificial nature of the design, the extreme hairstyles and make-up that are used to exaggerate the ideal and conceal the truth. There is so much mystery of what is behind







the fan or the wig or the elaborate gilded folding screens that it adds wonderful mystery to all images.

One of my other favorite periods is from the late 1920s to the early 1930s. The art of that period is also wildly exaggerated but for different reasons, artists were reflecting the horror of WWI, which changed the world forever. In one fell swoop the world went from the antiquated victorian styles to the roaring twenties modernity and then the harsh realities of the depression. It is an exciting time visually that brought us the slick Art Deco design, German Expressionist Art and eventually ushered us into Modernism.

Lastly, I am very interested in the design style of the 1960s. I was born in that decade and I find I have a strong affinity with that era. I love the way they molded rubber into charming cartoon faces with furry stuffed bodies like the famous Rushton toys and the classic board games, mod dolls and big-eyed paintings from Margret Keene and all her copiers. Ironically it was also an era of extremes with a decade that started with extremely artificial hairspray bouffant hairstyles and ended with the far out hippies natural combed out look. I find the psychedelic art of this period to still be of great charm.

• ***If you could visit the past what era would you return to and why?***

~ I would probably like only a brief visit to many periods but not a long stay, as the modern conveniences we have today have spoiled us forever. To go back to the court of Marie Antoinette we would have to deal with pestilence of all kinds and the odor of urine on Versailles's walls where men regularly relieved themselves. God forbid you should get sick in any other period without the modern advances in medicine that we are all so lucky to live with now and as a gay man I can't think of many periods where I would be able to freely be myself without persecution.

• ***If you could meet any artist from the past, who would it be a why?***

~ I think it can be very difficult to meet your idols, they may not live up to your expectation, they might be better off living in your mind, but I have always had a crush on Leonardo Da Vinci, so I would not mind being an apprentice to him in his studio. I better learn Italian!

~ READ THE FULL INTERVIEW WITH BOB DOUCETTE AT WWW.MIROIRMAGAZINE.COM ~



WWW.BOBDOUCETTE.COM



JOHN BROPHY ~ "ASCENSION"

"THE FIRST DAY OF SPRING" >



Nina Pak

History Repeats Itself And We Rarely Learn From Our Mistakes

ART BY NINA PAK

MODELS: EDEN AND JOSEPHINE SILVERWOLF, CHANTELL HOLMES, JESSICA DAWN

This is a time when we should be looking back and learning from our mistakes, not only as something *so all encompassing* as a nation, but on a smaller scale, as a member of the human race. Taking personal responsibility for our choices, our actions, and our lack thereof, because deciding not to act and not to speak, is also a decision with consequences.

Instead we find ourselves subjected to the same ignorance and oppression which were the downfall of empires past. As women, or as citizens, are we seen, does our opinion matter, does our vote count, or do we even have a voice? My art for Historique draws on fashion styles of the past, they are also symbolic of the condition we find ourselves in today.

I am not interested in abstract or decorative forms, by themselves they do not have any meaning. I am intrigued by the story an image tells. I tend to create images with female figures, I care about the struggles and the untold stories of woman. Normally I pay a great deal of attention to the body language, and the hands in particular. But the women depicted in this series are covered almost completely, it is part of their story, in a way they are as much a prisoner of the garment they wear as they are defined by their history.

As westerners, many tend to admonish the eastern modest garments and take special offence to the niqab which veils the face. We abhor this garment because, to us, it means that the woman is subjected to a life she does not choose, conditions which are not fair and punishments which are often barbaric and life threatening. Stoning, lashing, acid in the face, imprisonment. Great lengths are taken to install fear and compliance. The garment has become symbolic of that fear and oppression from a culture which was significantly different from our own, we have all heard their stories, felt indignant about their mistreatment, and ask ourselves how any female would choose to live under those rules or with that religion.

Now, in our own country, our legislators pass laws limiting the personal rights of women and their ability to choose what happens after conception. The fact that women are locked into these laws of religion and state, while the men who rape them have more rights than they do, does not seem so far for Shara law. We have to wonder how our attempt to control women is any different than any other oppressive government or any other extremist religion.

Reflecting on this I came to realize that in our world today there is a sort of



CHILD BRIDE



THE ONE WITH SECRETS

madness fuelled by fear which seeks to undo everything we fought to put into place for the safety and equality of women. These laws will determine who can have a voice and who cannot, there is an obvious prejudice based on your gender, the color of your skin, or your sexual preferences. Just when we hoped that society had learned acceptance, we are faced with all the ugly forms of hatred we thought were behind us. Why we cannot look back in history and learn

from the mistakes of the past is the biggest question in my mind.

Only by a matter of degrees, does it “seem” that we have more freedom of expression, openness, and the ability to speak our minds, or do what we please. But in truth our opinions matter very little. What rights we have gained are being legislated away, so that once again we do not have a say in what happens to our bodies and our lives. The women who support these

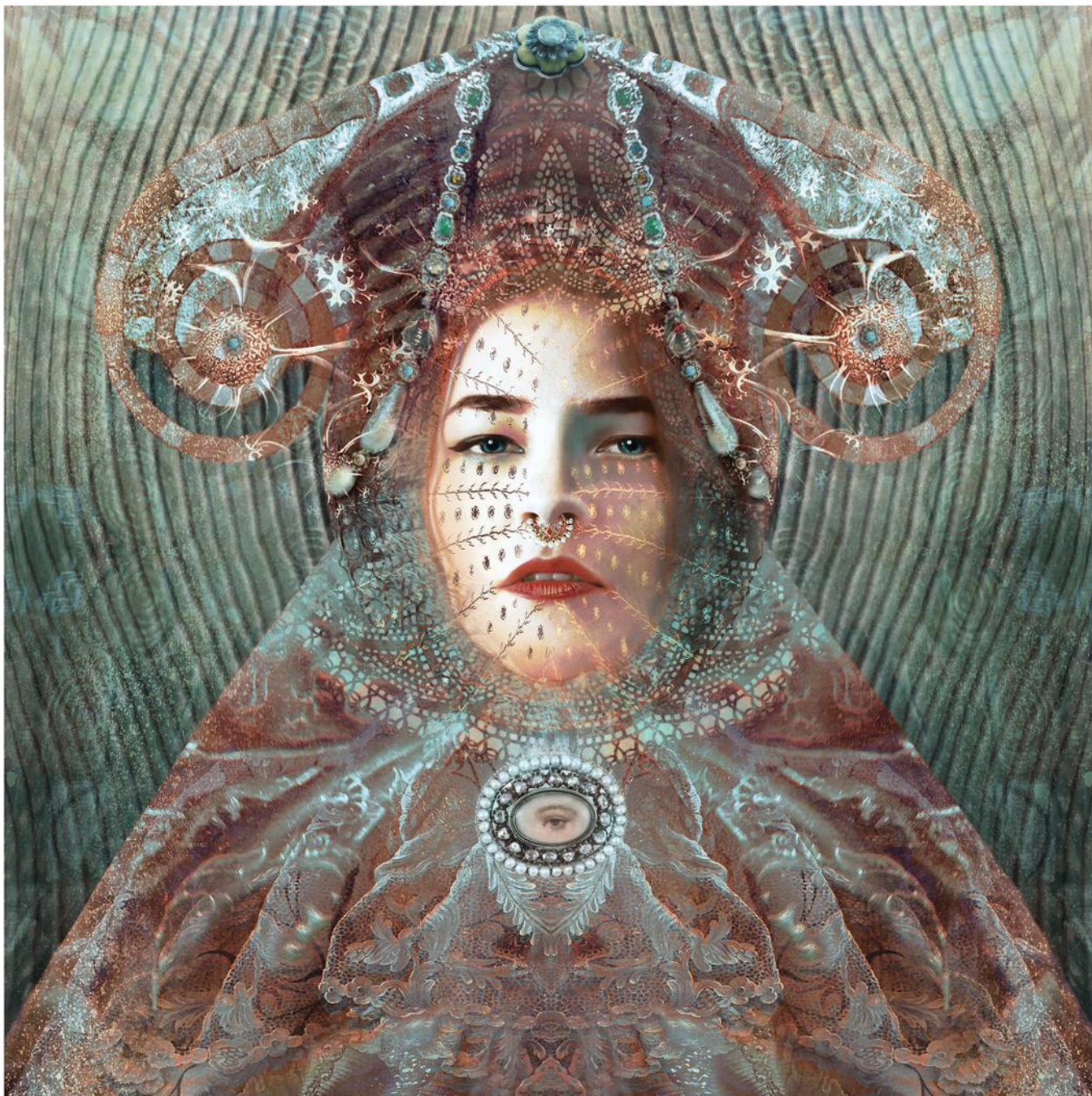


WITHOUT A VOICE

laws which hinder choice, and punish non compliance are looking at the issue from a point of motherhood, they want to protect an innocent, I understand the devotion. I just wish they would realize the greater significance of laws which enforce obedience on women. It is regrettable that they do not realize how unconstitutional it is to take away the personal autonomy of half the population. In doing so, they also impose judgment on many victims who also are in-

nocent and do not deserve death or prison. Making this a law opens the possibility of further restrictions and regulations which only women will have to abide.

Women are inherently wired differently, we generally see a bigger picture, we seek balance, build nests, secure the home, keep things running with compromise. We solve a million small problems every day. We are homemakers and mothers at heart, even if we don't have mates or children, we



THE EYE

nurture those who are in our departments at work, support and care for those we are close to. It is natural for women to want to preserve life, so I do get why some women have so passionately stood against abortion. What they do not see however, is an institutionalized tendency to use such an opportunity to take measures against women's rights, and to hinder what she can choose, how she will live, and ultimately who she will become.

Choosing between a career and a family life is something every woman struggles with. They struggle because there is rarely shared responsibility taken for the maintenance of the home or raising of children. Even if they choose family over a career, they often have to take jobs outside to help pay the mortgage and contribute to the living expenses. Yet many of these household chores are still perceived as women's work.



AWAKENED

While men often do them with reluctance or resentment, it is a statistical fact that many marriages fail due to these issues. To avoid argument, and strife in their marriage women will choose to shoulder more of the responsibility on the home front. It becomes a balancing act to keep it all running smoothly. Multi tasking is in a woman's nature, making sure everyone's needs are

met is something we are programmed to do. Maybe it is coded into our DNA or maybe it is a matter of conditioning, social norms and expectations. For whatever reason, women often sacrifice their own needs and desires because there is just no time to think about what they really want... they do what they must, so that the next day can run more smoothly.



FORTITUDE

We overlook the small things that are unfair or uncomfortable, We Forgive, we move on. We look forward, we try harder. We hope for promotions that may not come, we want respect we rarely get, we hope for recognition of a job well done, but are often taken for granted. Because of this nature of acceptance, we have tolerated a great deal of injustice, not only to ourselves but towards the world, our children, and our environment.

The paradigm which has been constructed by the leaders of our world is not one in which women in general are comfortable, it is the antithesis of what is sustainable. We are at a point where we can no longer hide the truth, we can no longer remain silent.

We have declined to take the lead because we do not choose conflict, we do not choose war, we do not like confrontation. But to change this world means that women need their power, they need to stand up and be heard, to change what is causing harm requires a shift in awareness, an awakening. It would mean rising up and saying "Enough!"



HOPEFUL



EDEN



KAMI



APPROACHABLE



STEVEN KENNY - "THE SEDUCTION"

STEVENKENNY.COM



STEVEN KENNY - "THE BUTTERFLY"

Steven Kenny 2014



NATASHA GRIS SELF PORTRAITS



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*Martina
D'Anastasio*

MD15

THE
SILENCE



ECLIPSE



HIDDEN



THE HUMMING QUEEN



BAD THOUGHTS



THE GOOD GIRL

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Lillian Liu







MODEL: THERESA FRACTALE ~ DRESS: LINDA FRIESEN
HAIR: REMY DUPONT ~ MAKEUP: MARY DRAGON



MODEL: ELOIDIE DEZELAK
DRESS: FRAISE AU LOUP



MODEL: KARIE HOLST
DESIGNER: ROYAL DISSENTION



MODEL: SANDRA
COSTUME: FRAIS AU LOUP



MODEL: ELYSSE ROYDS ~ MAKEUP: CIN WU
DESIGNER: LORY SUN ~ HAIR: JEANNE MORNEAU



MODEL: ELYSSE ROYDS ~ DESIGNER CORSET AND FACEPIECE: LORY SUN
JEWELRY: NIGEL CROW ~ ARMBANDS: ACONITE CREATIONS



MODEL: PRESLEY ~ DESIGNER: LORY SUN
MAKEUP: KELSEYANNA FITZPATRICK



MODEL: CAITIN STICKELS ~ MAKEUP: KELSEYANNA FITZPATRICK
DESIGNER HEADPIECE: AGNIESZKA OSIPA ~ SHOULDERS: FIREFLY PATH
FLORALS AND WIRE: DA FIORI DESIGN ~ HAIR: TANIA BECKER ~ STUDIO: DAISYCODE



MODEL: JONI KIM ~ MAKEUP: DAISY HSIANG
COSTUME: LORY SUN ~ HAIR JEANNE MORNEAU

History plays a dynamic part in my work. Whether it's portraiture styles from centuries past, to stories handed down for generations and generations - I always try to nod towards what has already come to pass.

Although many things I do are not historically accurate by a long mile - I always try to keep the spirit of the idea present. Historically inspired silhouettes, with a modern and personal spin, is what I would call some of the pieces.

I coax poses from someplace intimate and personal within the model's movements, but often encourage them to frame it in a manner that echoes paintings or sculptures.

My subject matter also weaves between royalty, to witches, to blushing maidens...old deities, archaic religion... and unearthly creatures from fairytales.

All come from a place untold, and a time that has already



MODEL: THERESA FRACTALE ~ DRESS: LINDA FRIESEN
HAIR: REMY DUPONT ~ MAKEUP: MARY DRAGON

been, but simply expressed through a modern mouthpiece.

History also nods towards artistic styles that I feature more in my work. I naturally get drawn to baroque art elements over impressionist ideas. I love the rigidity of medieval art, or the romance of the 1800s, over the minimalist trends of modern day. All of these ideas inspire not only my styling, but my editing as well. I do not treat my photography as something that

is plentiful, as I see them as individual art pieces: so it is rare that you will find a set with more than a couple of images produced from it. Time is spent curating and painting.

I hope I can produce historically accurate art in the future, and weave lost tales of mystery and imagination through my perspective. Believability in fiction comes from visual elements being rooted in reality.



DIENZO

• *Tell us about your art and what inspired you to produce imagery with a historic theme or elements from the past.*

~ I basically have three pillars of subject matter for my work – Creepy Cute, Pop Culture, and Dark Beauty. While I love being able to capture interpretations of my favorite monsters and icons, the Dark Beauty segment allows me to create more personal imagery. As a portrait artist, I like to capture timeless beauty. Visions of characters that transport the viewer to an idealized mood or state of emotion. That means drawing influences from the past that are both elegant and familiar juxtaposed against a look or attitude of the character to make it relevant to today.

• *Is there anyone who has strongly influenced your style or direction in art? Or is there any artist from the past which inspires your art in any way whom you wish to mention?*

~ I've always loved the work of John Singer Sargent. His technique and mastery of light through color and brush strokes always captured my attention from a technical standpoint, but he was also highly effective in capturing an emotional tone through his portraiture. I must also give credit to Mark Ryden for being the catalyst of my choice to pursue "big eye art" and figural painting in this era of pop surrealism. I also admire and respect the work of contemporary artists like Greg Craola Simkins, Glenn Barr, Travis Louie, Cam Rackam, Chris Guest and so many others!

• *Are you formally trained or self taught? Tell us about your path as an artist.*

~ Perhaps like most professional painters, I was drawing and creating since I was old enough to

hold a pencil. We all got crayons as kids, I just chose to never let go of mine. I went to a traditional college prep high school where we all thought we were going to be doctors, lawyers or businessmen. I attended Loyola Marymount University and matriculated as a pre-med student. I thought I wanted to be a plastic surgeon because it combined science with art. However, the subjects of calculus and chemistry soon convinced me that "Dr. Blanco" was not an option. Luckily, I had very loving and supportive parents who encouraged me to pursue my passion. When I said I wanted to change my major to art, they suggested Graphic Design as an alternative because I'd always find work and could still paint as well. It was one of those pivotal moments in my life and one of the best decisions I ever made. I ended up having two careers simultaneously. I work as a creative director in entertainment licensing / product development in addition to my work as a fine artist.

• *Tell us a little about your preferred medium and technique, do you have any favorite products or applications?*

~ When I started painting, I worked primarily in acrylic. Through my training as a graphic artist, I learned to work very flat and loved the immediacy of the medium. But as I've evolved over the years, I started working more with oils. I would do under paintings in acrylic and then "sweeten" the blends or do glazing in oil. Then as I became more comfortable, I now work entirely in oil. I also transitioned from painting on canvas to painting on wood or MDF. I'm not really a wet painter so the wood substrate tends to absorb enough of the paint to allow my blends but giving more of the response of pastel blending.



• *Are there any stories, fairytales, or histories which have made a significant impression on you as an individual or as an artist?*

~ I'm a big fan of Halloween, horror movies and the macabre. So essentially, anything that imbued with some level of melancholy tends to appeal to me. I remember in college I had a lettering class and there was an assignment where we had to choose a word and depict it's meaning through the execution of form. My word was "Lugubrious." Still love it to this day. Aesthetically I really gravitate to the Victorian and Edwardian periods. From architecture to fashion and the general somber tone of it all. Ultimately though, I like to mix modern elements with the vernacular of the past to create something new.

• *Do you feel that we can find lessons in our past which might give reason to our present? (As in history repeats itself).*

~ Absolutely. Many have spoken on this topic and I don't dare attempt to rival the notions of Churchill or Hawkings but what I can say is that I value wisdom over knowledge. As I hurtle toward my fifth decade of life, I've come to appreciate the context and value of experiences. I was never one for memorizing facts and figures but my increasing sense of mortality and appreciation for the "moments" in life has tempered my decision making skills. We must understand where we've been to inform where we should go.

• *Do you research or study the past for inspiration, if so what are some of your favorite time periods, places or cultures?*

~ I suppose the function of my graphic arts training draws me to periods that have a strong visual vernacular. Egyptian, Art Deco, Victorian, Art Nouveau, even mid-century modern. Then there are the emotional connections to a culture or era. For example, my parents came from Cuba shortly after the revolution. I was born in California but identified strongly as a Cuban-American. When I first began as a "painter" I focused on Cuban-themed Neo-Expressionism. My subject matter was centered around the romanticized Pre-Castro era of the 1920's/30's/40's with cigars, dancing women and musical instruments. I used bolder colors and black trapped lines. (A bit of a departure from my current work.) It was my way of connecting to my ancestral heritage and to my parents without experiencing it first-hand. Unfortunately, the Cuba I depicted doesn't really exist anymore in the real world. It was a moment in time, but it will live forever in my paintings and my heart. I am grateful that I was able to use my skill and talent as an artist to capture part of my family history and my own identity as a person.





• *If you could visit the past what era would you return to and why?*

~ Oh so many to choose from! I think I might choose the mid to late 1940's. I love the aesthetic of that period but from a practical standpoint, there was indoor plumbing and at least some access to air conditioning!

• *What do you feel is the artists role in society, for example, as an artist, do you feel that you have an obligation to bring awareness to certain issues which might have a greater impact visually than a verbal account might have? Or do you feel that art is non-political? Is its sole purpose to inspire, or be decorative, or is the hope to get a reaction?*

~ For me, the artist's sole responsibility is to create. What they choose to create is entirely up to them. Some use it as a platform to communicate an ideology and others simply as a decorative vehicle. I have my own view of the world but I am not a fan of politics nor do I feel especially compelled to convince anyone of anything in particular. I leave debate to those who enjoy that sort of thing. I create for me and then draw response and evolution from the intersection of my ideas with those of my audience in the grand Venn Diagram of life.

• *What advice do you have for artists just starting out?*

~ You are living in the most amazing time to be an artist. Technology has facilitated near limitless access to reference and inspiration. It also has empowered you to share your work with the world – instantaneously. The challenge now is that all of this access and transparency can create collectivism and homogeneity. Let your inner voice guide you. Evolution put that voice in your head as a fail-safe. Create for yourself first. Then the “likes” will follow.





DIENZO







WWW.DIENZOART.COM



MODEL - KAREN BELLAART



SARAH BOWMAN

I first approached photography as an outlet to encourage others to recognize and appreciate their own beauty. Years passed, as I became more inspired by ethereal and fantastical concepts, and I became interested in more creative interpretations. The soft and whimsical poise of a fairy; darkness, dejection, feelings of loss and sorrow; I adore finding the allure anywhere on the spectrum. This passion has developed into a desire to offer a glimpse into the intangible, preternatural domain.

I draw much of my inspiration from folklore, mythology, or strong feelings. On occasion, a distinct face, or person, provokes an idea. Artistic films or video games may also arouse an image. If I'm feeling lost for ideas, reading about color theory and observing interesting color combinations then attempting to apply them into a shoot can be an a good exercise. I believe that inspiration is cultivated like a garden, and it needs care and attention to thrive. As people inspire me, I hope I am able to inspire others!





MODEL - RII





SELF PORTRAIT



LAURIE LEE BROM ~ "CRYSTAL" ~ MODEL: GLASS OLIVE



LAURIE LEE BROM ~ "WRAPPED IN ROSES" ~ MODEL: GLASS OLIVE

L A U R I E L E E B R O M . C O M

Alluring Delights

MODELS: CARA VON SCHIERVICK,
KRISTEN MEYN, KIRSTEN PEDERSEN

HAIRSTYLING: DREAMLOKA

HATS: LE CHAPEAU ROUGE - MARIA CURCIC MILLINERY

GARMENT DESIGNER: MELANIE TALKINGTON
OF LACE EMBRACE ATELIER

PHOTOS BY NINA PAK







DESIGNER MELANIE TALKINGTON OF LACE EMBRACE ATELIER

• ***What inspired you to create garments which have a period style?***

~ I've always loved the history of fashion and especially the undergarments that modified the body shape. It's wonderful to imagine a time when people truly enjoyed fashion and dressed for occasions. Each layer of clothing has a story and purpose, it's all so inspiring and fascinating!

• ***Is there a particular time period you feel your designs are best suited for?***

~ I used to be quite strictly Victorian/ Edwardian. Now I'm inspired by up cycling beautiful antique lace, bohemian with a touch of eroticism and blending a variety of eras.

• ***Do you create for the film industry, and if so what series or films in particular?***

~ Yes, we work actively with film designers. Many shows buy vintage in our shop or order corsets and lingerie. We've worked with Sabrina, Riverdale, A Series of Unfortunate Events, and made all of the corsets in Suckerpunch.

• ***Can you tell us a little about your lectures on corsetry?***

~ My first passion lies with my antique corset collection. I lecture on the history of corsets, and we are installing our first exhibit in the back of our boutique.

• ***Who is your customer and how can someone purchase your items?***

~ We have a varied clientele, the youngest is sixteen, the oldest eighty five. We work with brides, medical braces for scoliosis and liposuction, new mothers, waist trainers, kink and trans people. We take great pride in helping people to embrace their inner goddess. We have both on-line stores and a boutique, please see our website for details.







• ***Would a corset fit anyone, or do you need something specific for each body shape and size?***

~ To those who desire an elegant figure, we offer our corsets as the unequalled expression of this elusive form with individual corsetry. With the many variations of the human form, no number of stock styles or sizes could meet all requirements. Each figure compels personal attention that can only be provided with a made-to-measure corset. At Lace Embrace, we believe that the corset is an extension of the self. We strive to ensure our corsets are an experience that will thrill our clients and embody their fantasies with a fit that is uniquely their own. We are dedicated to offering corsets that will achieve a graceful figure.

• ***Do you stay true to historic patterns with your designs?***

~ Each Lace Embrace corset begins with an inspiration from an antique corset. All patterns are verified with a sample product to ensure the correct historical shape is achieved. Upon attaining an authentic shape, a graded pattern is created to the customers measurements. Extra care is taken to ensure the corset moulds your figure. All construction and placement of boning corresponds with the original corset. This precise method provides you with a corset made to support and shape your body in the same manner as the original.

• ***How long have you been making these historical garments?***

~ Lace Embrace corsets combine the highest skill known to the art of corset making. We are dedicated to the time honored traditions of corsetry, actively working with historical and modern designs. With over nineteen years of training and experience, our understanding and enthusiasm of corsetry is constantly expanding. We thrive on challenging designs of historical beauty and distinction. Offering a wide variety of Victorian and Edwardian corsets, our collection of styles will accommodate all your desires.



WWW.LACEEMBRACE.COM







MARIA CURCIC

Paris born, with a strong European appreciation for fashion and style, Maria began creating hats for high end boutiques in Canada and the U.S. in the early 1990's. The popularity of her designs led to the opening of her own store, Le Chapeau Rouge, in Calgary in 1990. She shifted her attention to wholesale in the late 1990's, providing hats to over fifteen stores across Canada and the United States. Maria is a graduate of Interior Design from Mount Royal University as well as a graduate of The Alberta College of Art and Design. In 2015 she took a class with Melbourne milliner Louise Macdonald. Today, Maria focuses her attention on custom creations, from everyday wear, to hats for any special occasion. Maria is also a painter and has her own radio station. Her many talents keep her very involved in the arts community.

"Many of my hats have a period style to them due to my use of vintage materials that I incorporate into the designs of the hats and headpieces. Most of the materials are new but I love using those antique components to express a period style that can work with both modern and antique clothing.

Much of my influences come from 18th, 19th and 20th century headwear and fashion styles or those eras. I incorporate the "feel" Of these time periods into my creations through the use of color, texture and materials. I enjoy embellishing hats with various types of trims. I am particularly fond of embroidered and beaded materials. They are so timeless to me. I love vintage feathers as well. I recently purchased a large lot of antique feathers and trims which will be used to create my future collections which get posted to my site regularly. My designs are best suited to a modern time period that can be matched up with antique or vintage clothing.





I worked with the television series Frankie Drake mysteries for the first season. The hats were 1920's flapper styles, which were mainly cloche styles either made with my flat pattern designs or with my various wood blocks. Many of the hats were hand blocked back then as well as hand trimmed. Most of the trims were purchased on my travels in Paris, they were true antique ribbons, beads, and feathers from the 1920's.

By mixing in some modern materials I was still able to recreate the look I wanted. Many of the hats in the 1920's were embellished with beadwork, metal components and feathers. They also used fur, felt and other materials which were made on wood hat blocks.

I would love to create more work for television and film if I was given the opportunity.



My customer base is broad. Many of my customers love the modern designs and yet, many love the more vintage/antique looks. Some of my clients go to special events where they need to dress in period styles. While others want something Avant Garde'. With such diversity in my designs, I am able to make hats for just about anyone seeking something individualized. I sell all seasonal creations on my website now, as my clients come from many countries."





MARK RYDEN

PINK LINCOLN