



Action Reaction

OH GOD

SUMMER – FALL 2017

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PUBLICATION
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ISSN 2559-9313
12£

FRONT COVER

Photographed by ORSOLYA LUCA
Model: TOMMY CASH

wind jacket, track pants, socks, shoes ADIDAS
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POWER FLOWER



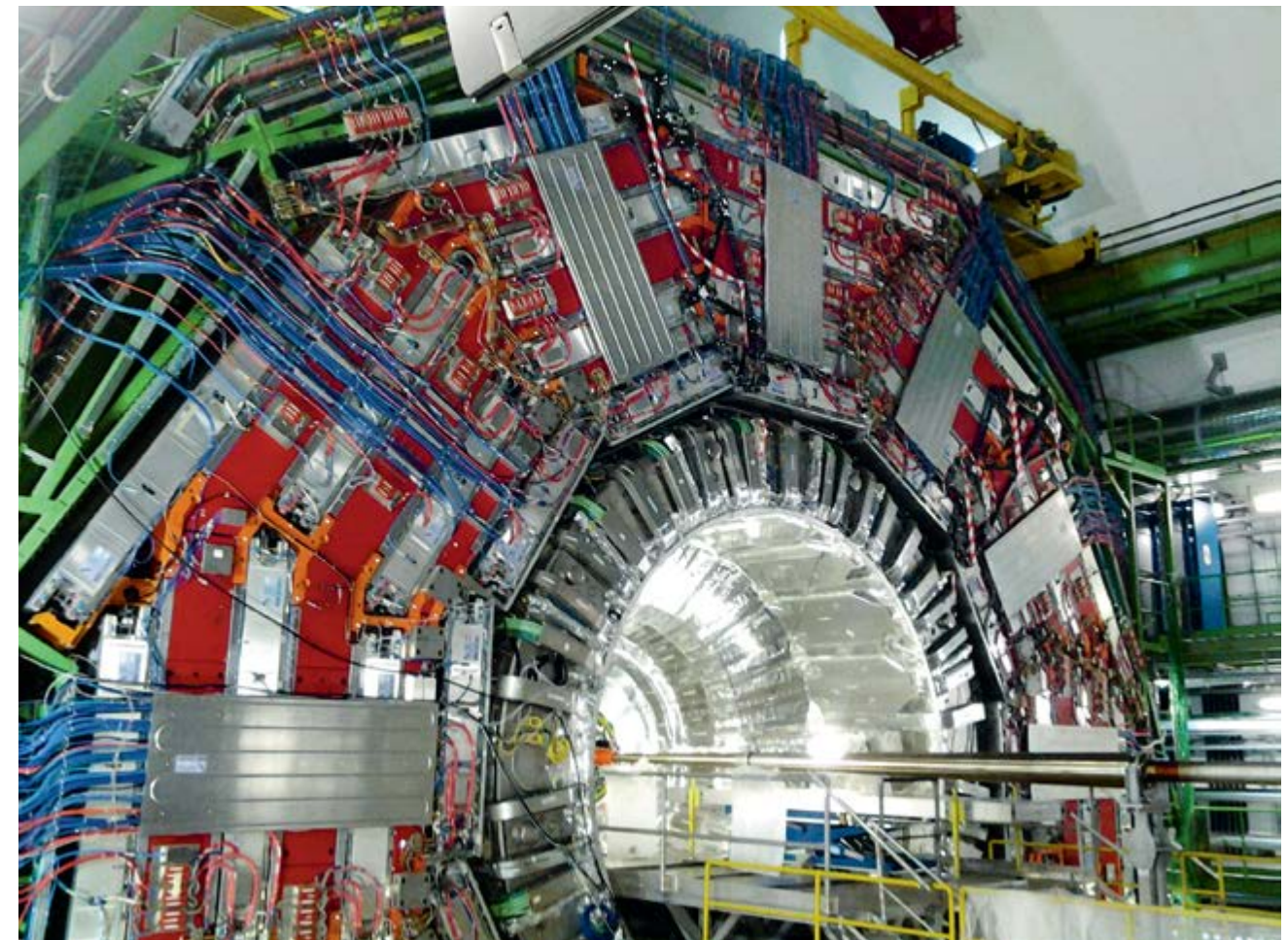




CFERN

**Words by Luca Nils Nistler
Photos by Orsolya Luca & Anatolij Sapolov**

Interview with Mario Pelliccioni, researcher of the National Institute of Nuclear Physics and CERN in Geneva, in which he was co-founder of the CERN-LGBT group



Hello Mario, first of all thank you for accepting the interview request. What do you do exactly at CERN? What projects are you working on?

I am a researcher of the National Institute of Nuclear Physics, and work there since 2008 on one of the main experiments at CERN: the Compact Muon Solenoid (CMS). Over the years I have worked on both the maintenance and development of the experimental apparatus, and the analysis of those data collected from the experiment. I worked at one of the analyses that led to the discovery of the Higgs boson in 2012, and now I coordinate a group that deals with, among other things, the look for more Higgs particles that could exist in nature.

Well congratulations, you must be very proud of the work you have done so far. How did you discover your interest in physics? And what is the part of your job that you're most excited about at the moment?

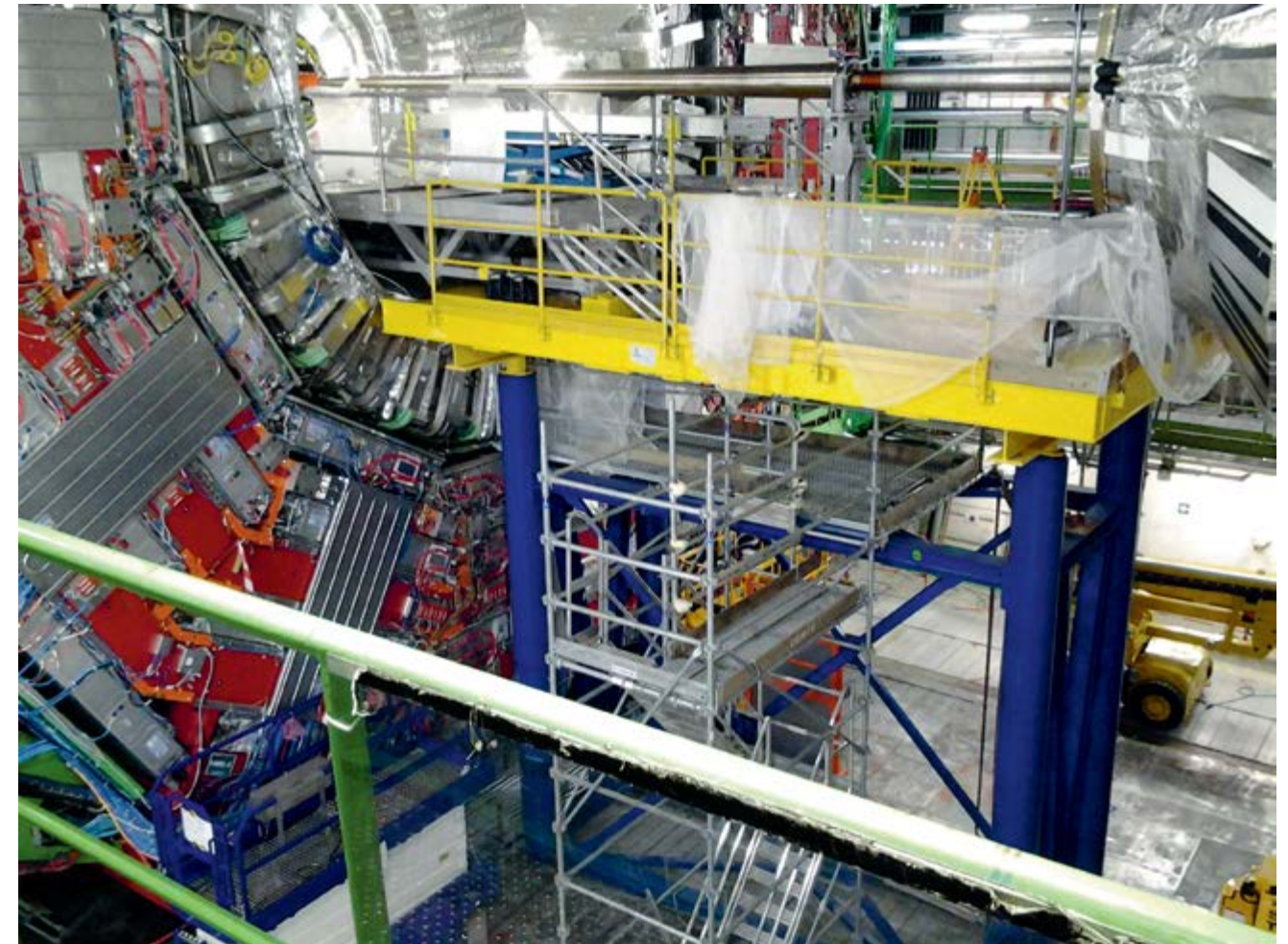
I was into science since an early age. I like to understand how things work. At high school I fell in love with the mathematical rigour of physics, thanks to excellent professors. The favourite part of my job is the creative aspect of problem-solving. We are often facing problems that seem impracticable or impossible to solve, until you find yourself in new paths that had never been thought of before. Somehow something that did not exist suddenly arises, and difficulties that seemed insurmountable become easier in an instant.

Would you say that Physics - maybe more than other branches of science, is an area in which the greatest challenge is to combat prejudice or bias? Or at least looking at it from a historical point of view, for example Giordano Bruno, Galileo Galilei or even Newton's work. Have you ever had the impression that scientific ideas encounter cultural obstacles even before logical or mathematical ones?

It can happen, even though the reasons nowadays are thankfully very different from those encountered a few centuries ago. Within the scientific community sometimes it happens that you have invested a lot of time, money, and effort into pursuing an idea that turns out to be a dead end. Sometimes a new idea makes an entire line of research useless. Consequently, it is normal that there might be resistance, and it is also partly healthy: if an innovation is not able to overcome a little resistance, perhaps it is not as solid as it seems! In any case, even the most ferocious criticism that I have witnessed has never gone beyond certain obvious limits of professionalism and respect. It should be also considered that scientists are trained to be sceptical and doubtful about everything: this includes specific results or specific ideas that you are presenting at any given moment. Problems often arise outside the scientific community where the political, ideological and ethical debates take place. I don't always consider this a bad thing though.

In which cases is it not a bad thing? For example, how is it possible that someone like Trump allows himself to doubt the climate change? How do you explain this?

In my opinion, a serious research should not have, for the most part, ethical or political limits, but the application of the knowledge derived from that research certainly should. The use of nuclear power energy, the amount of investments to be assigned to renewable resources (and of which ones, and the eventual process schedule), the application of most of the modern bio-engineering techniques should arise from an open debate (an "informed" one, this is the key word) a rational one, in which common good and long-term planning are the central ideas, where you decide what to allow and what not, where to assign resources and where to take them out of. But when there is a discussion about how and where the company distributes its resources, it becomes a purely political issue. The example of Trump and the climate change is obvious: his conclusions do not stand on considerations based on common good, and the fact that these considerations aren't based on concrete data is just a coincidence. Trump belongs to that category of people





who, instead of adapting their ideas to facts try to fit facts onto their own ideas (which can be particularly unpleasant if such facts as those of the climate change or immigration are distorted). Moreover, an informed debate on the subject of climate change is a utopia in American society: the topic has become completely ideological, with very little room for rationality, and the long-term strategy is based on keeping the American population ignorant on the subject, which is consequently bearing its fruit.

Surely the fact of being in an international environment where people come from all over the world can be challenging. The different ways of working and relating to others must somehow coexist. For the most part, my impression is that CERN represents a success story: I saw physicists coming from rival countries and cooperating productively, men from countries where the status of women is far from being rosy treating their opposite sex colleagues with respect and professionalism.

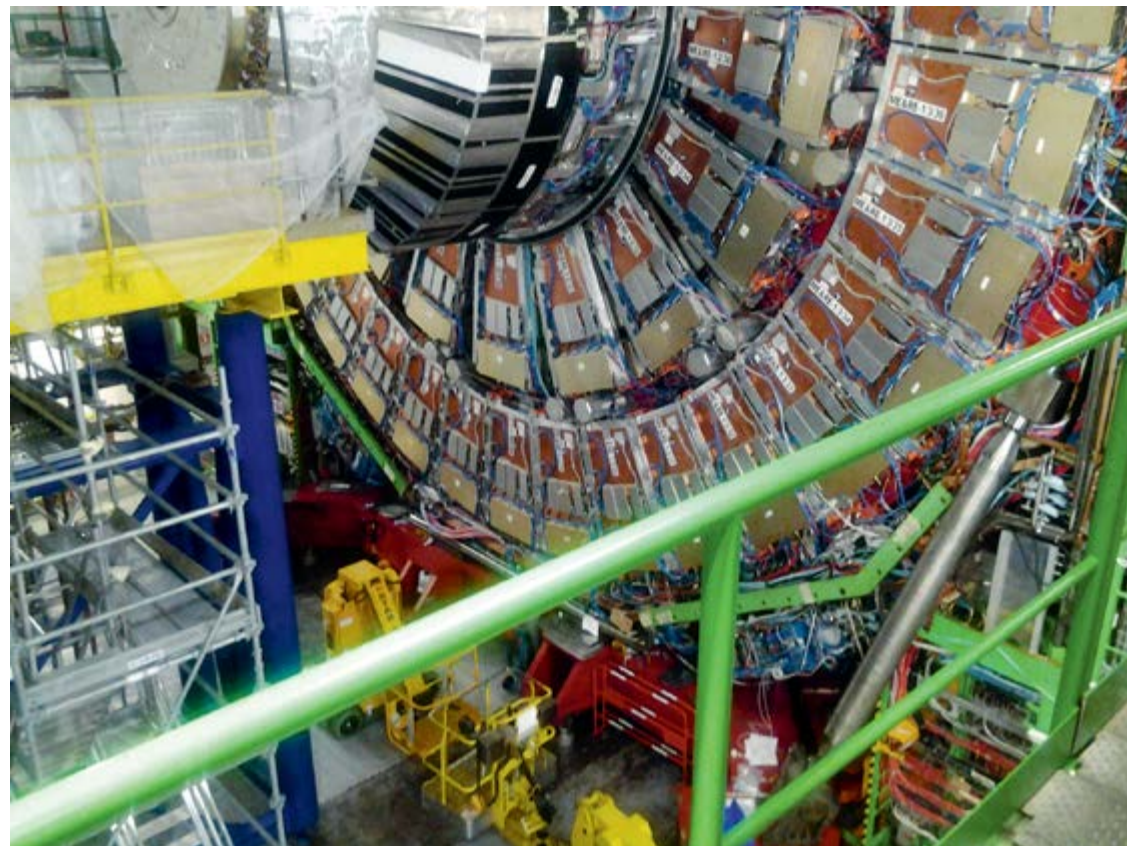
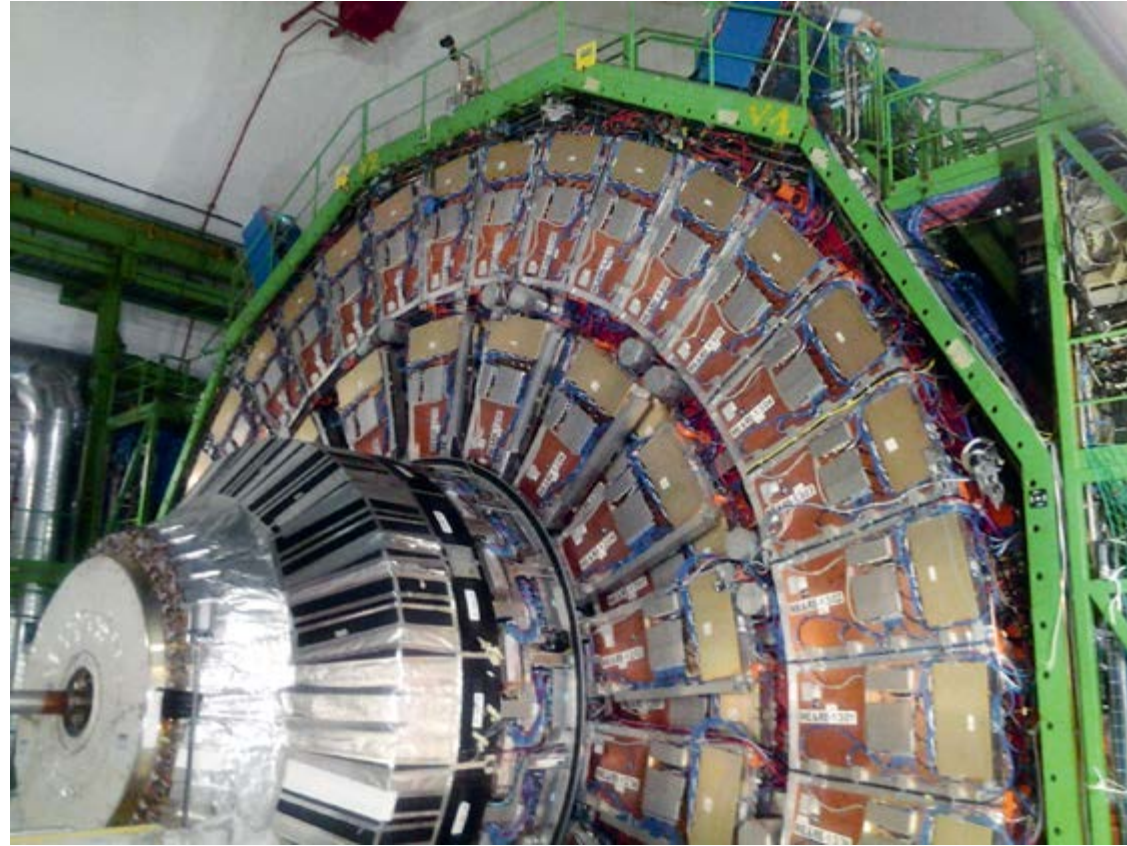
And as for the scientific community, and in particular the CERN, what do you think are the "social issues" that should eventually be discussed within the public domain?

Of course, it's not all peaches and dandelions: for example, the LGBT group at CERN has had some initial difficulties in being recognized by the management, and a few episodes of intolerance occurred. But we are talking about a community of several thousand scientists, and although this is not a defence, cases should also be analysed from a statistic point of view. Clearly, there is underrepresentation of women in our environment. This is obviously not an exclusive problem of CERN, and only a reduced number of scientists are working here physically. There is no easy way out, especially since many women change career and/or after their PhD there is usually a rather long period of insecurity, plus the lack of social protections and rights make it even harder for them. Over the years some countries have been trying to curb the problem with initiatives such as gender quotas in staff recruitment, though this aid also creates distortions: the problem is not so much that women are not taken, it's more that the lack of rights for so many years has led or is leading them to pick more secure careers before they can eventually get a chance to compete for a permanent position.

And in regards of this LGBT group within CERN, would you like to explain how many members it has? What kind of activities do you pursue, and if you have any specific aims?

The group was founded about seven years ago. Some of us "founders" were working in the US in a laboratory where there was a similar group, and when we moved back we noticed that such an entity was missing here. We created it for several reasons: first of all, it is useful to have a single interlocutor with the CERN management when we advance specific requests. For example, until a few years ago CERN guaranteed certain benefits for married couples, but not for civil unions. If you come from a country where same-sex marriage is not permitted (as in Italy, for example), this constitutes a discrimination inside the discrimination. In fact, CERN has recently changed its policy, extending the rights offered to married couples also to civilly united ones. The group also includes a forum: we have a mailing list where we exchange information about events related to the LGBT community in Geneva and where we help and support each other in case of difficulties or problems. We also organize "social events" like a dinner, beer, or a movie night. We have a weekly lunch at the main table of CERN, where we choose to become recognizable by using a rainbow flag as table cover. Last year the CERN's General Director has joined us at one of these lunches, it was an important message from the management's side. Our formal relationship with CERN in the past has not always been easy. This is a fairly large laboratory and it has a certain amount of bureaucracy, and any decision or policy change requires a certain number of steps and a relatively long process, which can be frustrating. It's something you generally have to deal with in a structured institution like this. It is difficult to make count of all people that are part of the LGBT group. The mailing list that we use has been deliberately created in such a way that it can not take a census of all members. The number of people who participate at our events





or discussions are extremely variable, but this is related to the transient nature of CERN and generally of Geneva: people come here, mostly, for a year or two and then go back to their own countries, richer of an acquired new cultural background, or eventually move to an other country. Personally, I've been here for eight years and I'm considered a "senior"!

It sounds beautiful and very helpful, congratulations. Speaking of movies, I don't know if you've ever seen the movie *Pride* by Matthew Warchus. It is a very interesting example of "intersectionality", ie the union of two social movements, in this case labour movement on one side and lesbian-gay movement on the other side, which are historically not on the same page, but, once they've overcome prejudice they become able of a joined, large and extraordinary fight. Have you ever had a similar experience?

We just showed exactly that movie here at CERN last year during an event organised by the group. It seems to me that times have changed - thankfully, and that nowadays the intersectionality is already an essential component of the LGBT movement, just look at the strong overlap between LGBT movement and for example the feminist or anti-racist activism. In the end, many of the demands claimed by these movements are both economic and social, and it is a great merit of our generation, in my opinion, having recognized them.

As you say, it also reflects the relationship between social and economic instances. Money often turns out to be an instrument of oppression, even if people aren't really aware of it. In general terms, people often turn from the so-called "oppressed" category into the "oppressor" by going through an often subtle, unperceived process. I do not know if you've ever heard of "homonationalism" for example. What do you think is an antidote to this kind of "drift"?

I believe that behind these phenomena there is a sense of guilt and a need to be accepted by the individual's community. In my opinion, it is intrinsic to the nature of those social animals called "humans". You are initially oppressed and you think this is how things work and this is normal, and once you grow out of a certain condition and become what you think your social role should be, which is sometimes oppressive - because you made it so. It seems unlikely that we can eliminate this need for acceptance. The point is to learn to be able to make people understand that being oppressed for one reason or another is not an indication of a person's own fault. Mostly, it is due to random reasons, or reasons that lay outside the control of individuals (in the kind of family you are raised, your identity or your sexual tastes). And this is not only a problem of our culture and its Christian roots, so to speak. The concept of guilt and atonement is widespread in many societies.

**"But 'tis a common proof
That lowliness is young ambition's ladder.
Whereto the climber-upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend."**

Shakespeare.

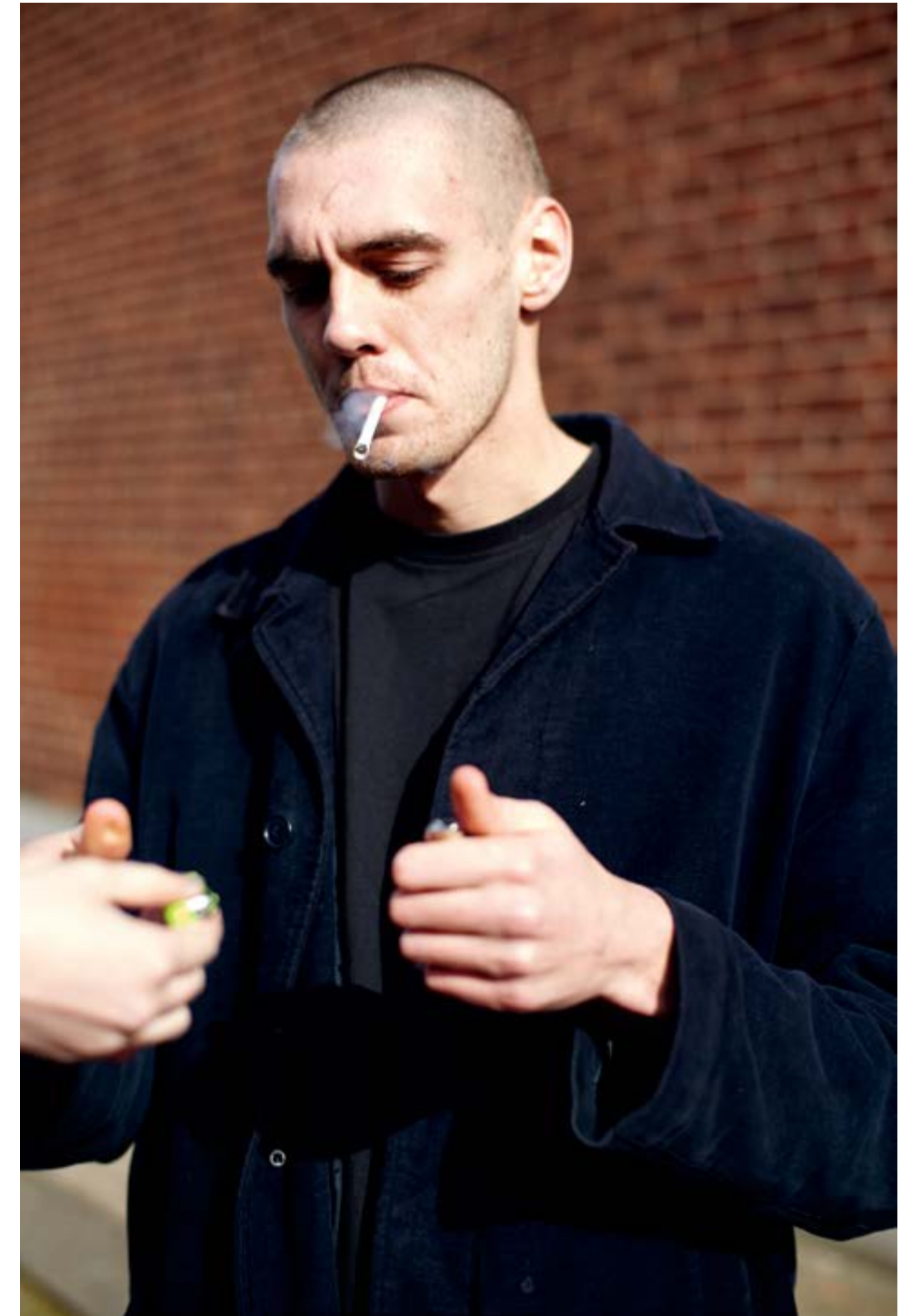
Thank you for your valuable time, Mario.

Thank you.

**Words by Yuki Ame
Portraits of Yuki by Orsolya Luca**

If we try to apply even the most basic societal binaries to ourselves; gender, nationality, wealth, profession, religion etc. then the concept of action-reaction stands central to our experience of living. Struggle between competing schools dies as new groups are born and from varying situations, we might run from, fight or ignore changes to ourselves as humans during the changes of living. The lived experience of groups and individuals changes constantly in it's interaction with foreign conditions.

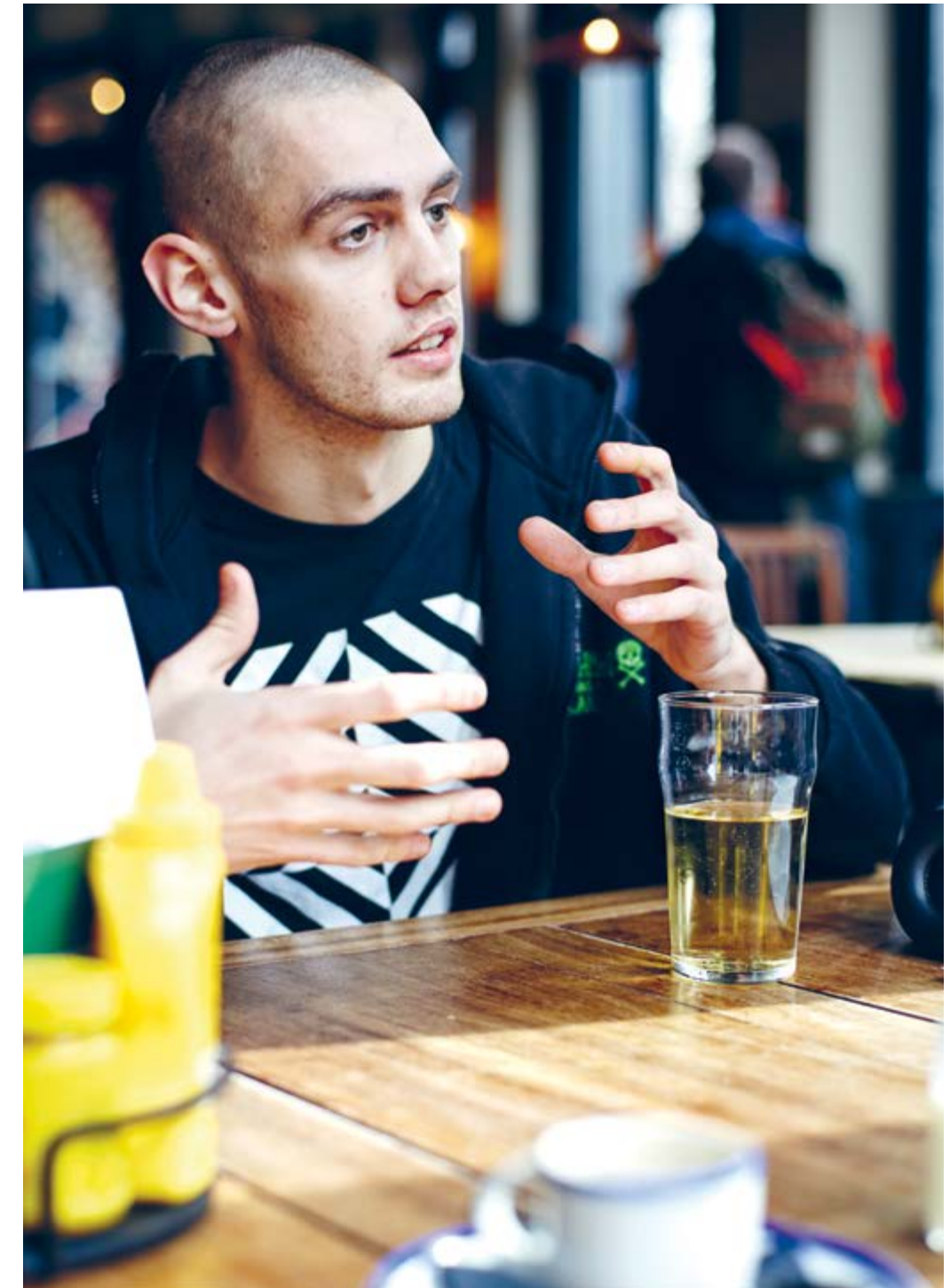
Modern Day



Phantasy



What I find so interesting about music is its role as a language to convey ripples amongst these ever shifting social phantasies. Like so many discoveries of the west, essentialist concepts of efficiency and proportion now dominate our expression in order to better quantify our experience. Western science, education and finance all reflect in some degree an attempt to quantify lived experience to give structure and meaning to our lives. In western music, equal temperament and fixed rhythm were grasped as tools to efficiently document basic emotions of happiness, sorrow or fear. To great success, the call and response of listeners and artists began to document feelings of romance, success and failure experienced by the population. But from differing points of the view, the post- or hyper-modern subject becomes emotionally muted to a language nullified by repetition and nostalgia. Lived experience of now, 'modern day phantasy', encompasses our chaotic experience of a hyper organised world, and a detachment from the reality of many things from which art portrays experience. In 1933 Luigi Russolo wrote in *L'arte de Rumori* (The Art of Noise) that "music has reached a point that no longer has the power to excite or inspire. Even when it is new it still sounds old and familiar, leaving the audience waiting for the extraordinary sensation that never comes". And so one of the challenges for modern and especially electronic music is to convey emotions hidden behind the familiar and tangible meanings of speech or melody alone. If the slow wave of postmodernism was of shoe gaze and vapour wave, they form an expression from a shared palette, a manipulation of our familiarity with tuned guitars and 80s pop songs. But as criticism grows and post-modernism becomes hyper-, memories become further dulled and the artist is pushed further to express their experience.



The new wave of electronic music is driven by artists who use not just modern sounds but recorded and warped memories of them as their palette for pieces of near unlimited emotional depth. The globalisation of industrial goods has brought with it a globalisation of a new sound library, and it's mechanical thumps and strange shrieking sounds have become part of our emotional experience. As the artist experiments within a field of modern memory, the listener is projected further and further into a lived experience of their own making. And so the embodied reaction of the artist to an event becomes itself part of the listener's experience. Structure is utilised only to contextualise sounds which could otherwise be faulty computer drives, sirens or explosions but are crafted into familiar rhythms.

I chose a track called "November's Reflection" to accompany my writing, it's linked to philosophy's website. The piece was composed in 2017 for a short film, 'Wasteland', which portrayed the relationship between industry and nature in Bristol, UK. I wanted to capture the rift between traditional or natural experiences of living and the near dystopian wastelands of modern day, as had first been explored in film scores like 'Koyaanisqanti' by Phillip Glass. The attempted allegory of the score was to capture the numbing sensation of 'the dying fantasy' and to explore how our perceptions of changing political, economical, and industrial landscapes are tainted by memories of natural existence and of life before change.



CONTROLLED BY THE PEOPLE

Words by Alex B Rowland

The club kids of the 1980's summoned the avant-garde works of Rei Kawakubo and Yohji Yamamoto to the streets of Soho after dark. In return for their admiration, the designers themselves often blessed them personally, an offering for their worship. This recognition soon granted the likes of Bowery, Nemeth and Blame a determining power in shaping the course of fashion from the underground, up. The cities underbelly may have offered a platform and humble beginning for the display their decorated bodies, but their spirit travelled further and beyond. Likewise, this year marks 10 years since legendary London club night Boombox ended. Taking place on Sunday nights, the night blurred the line between the pleasure-seeking culture of fashions bright talents (Gareth Pugh and now- head of Louis Vuitton Kim Jones were 2 of many regulars) and the machined Monday morning drab of industry, that made their 9to5.

Cultures of style continue to remain owned property of the nightclub. The involvement of music, drugs and nightlife are embedded within the cultivation of global youth cultures and movements, and play key source influence in their ways of dressing. This practice of dressing up for the night has had a pivotal role in both the motives of fashion designers, and of course, their sources of inspiration. Whether it Mr. Dior's evening gowns taking chair amongst the candle-lit parties of Parisian aristocracy in the 1950's or Jardini's logo-eccentric vision for Moschino flashing across the dance floors of London's Garage and Bass music scenes in the 1990's, night crawlers and fashion brands have danced hand in hand for decades.

The nightclub offers a platform to look your best, a dark corner to explore yourself and your body, a chance to relive the experimentation of best years of our lives. The club is a safe space play with our styles, bodies and sensations. For an industry for which youth and the excitement of adolescence are so clearly commodified, it comes as no surprise that the culture of the nightclub still offers ample inspiration for the names painting the face of fashion. The pairs shared admiration for style and the sometimes first-hand exchange of personal desires between both worlds has offered some level of democratic practice between fashion designers and their nightlife consumers. In a twist of events to consumerist systems we experience day-to-day, in many ways the nightclub demands designers to cater to the needs of their regulars.

New age global connectivity of youth and music cultures has increased this powerful position in tenfold. Nightclubs and their societies comfortably abolish the elitist practice of the seemingly ever-present capitalist mastery of the luxury fashion sect. The independent customization and creation of garments, the trading of vintage designer clothes and 'swapping' culture (made famous by platforms such as Depop and Wavey Garms) have ushered a new-age purposelessness for new clothes, maybe like never before. Not only is finding rare and stylish second-hand clothing a greater financially viable way of dressing up, it is also manifested in itself a ritual activity.

This sense of control comes at no surprise in a world where youth cultures exist politically disenfranchised and without a sense of authority over their own life choices. Choosing how to dress is a practice that permits an abundance of mobility and self- awareness if taken advantage of. There exists no irony that the looks of the nightclub often choose to create divergence between the uniform methods of dress of their day- to-day counterparts, or even their day-to-day selves.

The collections of independent designers such as Nasir Mazhar, Telfar Clemens or Shayne Oliver (Hood by Air) hold pertinence in nightclubs, leaving the mass-produced and expensive creations of luxury fashion houses such as Gucci, Louis Vuitton or Givenchy as inferior. Just as much as they produce for the underground, they are present within it and their level of influence makes them eminent figures in their respective nightlife scenes. Despite these independent designers global followings they inherently dress for the bodies around them. This pays an advantage to creatives and fashion designers, a relevance that perhaps supersedes the typical financial goals of their bosses and stakeholders. Their art earns cultural relevance, apart from social groups coming-of-age and a constant re-fulfillment of their own growth. If the nightclub offers a platform of freedom then fashion designers relevance within them marks them a place in the history of at the very least individual's lives, and at the most a place in the cultural history of the contemporary world.

Photographed by Balint Barna

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Makeup: Eszter Magyar

Model: Mats van Snippenberg @ M Model Management,
Bence @ The Diary Management

Casting: Rea Farkas

Photo assistant: Adam Foldi, Tamas Bohus

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shoes NEW BALANCE
socks NIKE shirt RAF SIMONS



shirt COS jackets NICOLA INDELICATO
socks NIKE shoes NEW BALANCE



coats NANUSHKA
tank top ACNE STUDIOS
turtleneck SELF MADE
pants NICOLA INDELICATO



shirt RAF SIMONS
white jacket NICOLA INDELICATO
denim jacket SELF MADE



pants NICOLA INDELICATO
hoodie NICOLA INDELICATO
shoes GIVENCHY socks NIKE



tank top BALENCIAGA
headband NICOLA INDELICATO



hoodie SELF MADE sweater NICOLA INDELICATO
shorts NICOLA INDELICATO
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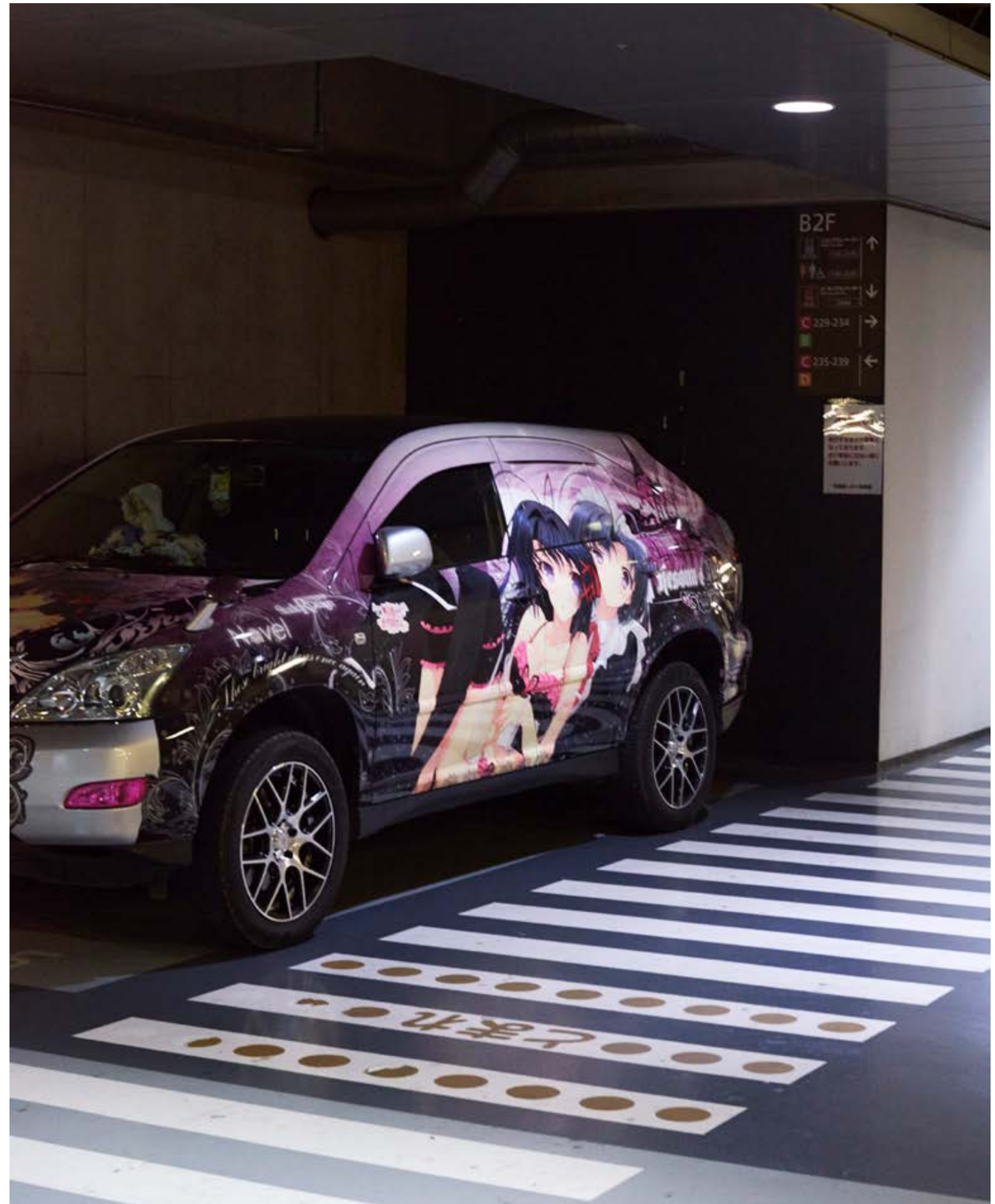


hoodie SELF MADE
sweater NICOLA INDELICATO shorts NICOLA INDELICATO
shoes NEW BALANCE socks NIKE

פגפג פלפלאים

**Words by Eszter Boldov
Photographed by Naoto Kobayashi
Scouting by Dai Ishii**

Returning from a stroll on the streets of Tokyo's Akihabara district can feel just like being woken up from a surrealistic dream, painted with vivid references from all imaginable corners of one's phantasies. Hundreds of young girls and boys dressed as rocker, cotton candy, kitten or nurse spend their weekends here, living in full an identity which is only allowed for by the weekend. For years now, I have been observing this subculture which seems slowly fading by now, and which is looked upon by foreigners simply as the manifestation of anime and cosplay culture. However, it has so much more references behind than that.



The cult of absurd identities in the Japanese society is no news for the West, however, a unique path, namely the idol group phenomena is rarely discussed. Which is no wonder, as for visitors, the theoretical comprehension of the country's music industry cannot lead any further than the initial cultural shock allows. On the mega-screens of the infamous Shibuya crossing, besides teen rockers dancing in stockings, well lit 40-something babyfaces, and a pop group resembling an elementary school class, the face of Justin Bieber appears, who, with a most innocent smile, is advertising a local mobile operator's tariff targeted at school kids. There is a big chance that in a few minutes the branded truck of a pop-group will pass by, screaming the hit song at maximum volume of the band depicted on the sides of the truck surrounded by pink light. The more commercial districts of Tokyo, like Shibuya, Shinjuku, Harajuku or Akihabara are buzzing with fangirl groups as, despite their absurdity, both the mega-screens and the trucks find their eager audience.

After having spent long months in the country and with a few music video shootings behind my back, a segment of Japanese culture finally revealed itself to me, which is astounding, incredible, inspirational, and also as an indicator includes a great chunk of youngsters in Japan's society. The idol group phenomena rules the music industry of the country, and the starlets admired for their cuteness and staged as role models could be easily put into a catalogue. All idol groups have a uniform image; one called AKB48, for example takes us back to the schooldays, Arashi is the perfect manifestation of men's' fantasies, and the name Babymetal probably requires no further explanation. If the total impression was not surrealist enough till now, then it will be now: the high-pitched pop tracks, which in Europe would only work as the background music of some country wedding, draw millions of fans, and in the name of the usual Japanese fanaticism divide music consumers into various groups. The only trait that connects these groups is that all perfectly depict the innocent, well-behaved Japanese youngster. Babymetal, for example is a pop-rock band composed of teens, who, despite their targeted genre pay careful attention to that the length-wise appropriate leather skirt would be agreeably compensated by bowed braids and innocent, angelic smiles.

The fandom surrounding these bands is immense. The chances of getting into the show of the male band Arashi, equals winning the lottery even with a fanclub membership; AKB48 has its own fan restaurant in Akihabara; but the most interesting question is, how did their managers reach this without using any dedicated online platforms, social media, or youtube videos? Finding any information about the idol bands on the internet is nearly impossible; they don't have instagrams, their shows rarely reach youtube, and in case of, as a decent music-consumer, one wants to order their CD off Amazon, they will not even find a corresponding artwork upon ordering as in most cases band pictures are hidden. Apart from their concerts, sponsored appearances and TV-shows, they are surrounded by complete secrecy, and this method has been keeping alive thousands of fan clubs for 40 years now and generates traffic of hundreds of yens. It is an interesting question, however, whether the protection of copyright and the restriction of appearances is indeed pure marketing-psychology or precaution? It is widely known that the image and career of idols are pre-staged to a great extent as well as structured and schematic, having the so-called Jimusho-s (meaning office) behind them, dealing basically music management but working as a production agency and record label as well.

Hooking up with unknown, small-town, and in most cases talentless juveniles, following a carefully planned image and investing dollar millions, these companies are mass-producing newer and newer stars, and the most shocking thing is that these are still in high demand. The Jimusho keeps all aspects of a star's life under control to such an extent, that upon entering an idol group, private life as such practically evaporates. Their innocent image does not match with the idea of a relationship or parties, or even with appearing without their costume in public. As if the audience faced that performers are human too, the babyrocker porcelain doll up on the stage would be no longer credible. The same is true for the structure of the companies; any threads pointing



further than the pop band are impossible to research on. The leader of one of the most famous production offices, Suho Ikuo (Burning Production) has not even had his picture ever taken, and he was papped just a few times. When compared for example to the music industry of the US (which is not entirely transparent either for that matter), showcasing Taylor Swift posing makeup-free with her cat on Instagram, and treating producers as celebrities, a shocking mismatch seems to appear. According to data from 2013, there are 400 Jimushos only in Tokyo (who had performers in the annual top100), who, through ruling this specific segment of culture, are deliberately and purposefully influencing common taste and behavioural norms. Due to the carefully organised network behind, leaving an idol-group is nearly impossible, partly because of the high amounts the agencies invest into a performer, and partly because the connections between the agencies would lead to immediate rejection from the whole business. Thus, in a world of fan-bases yearning for a made-up reality, to continue as an independent performer with an authentic image equals financial and social suicide. The degree of the exploitation of pop-idols can be easily illustrated by their wages, which, despite their high market demand, rarely reaches the 2500 USD mark a month. The complex consumer psychology that is behind the system is indicative of the cultural demands of the mostly young Japanese society as a scheme.

In comparison with the USA once again, where if all is good, one becomes a celebrity when the audience acknowledges and likes what they are doing, there is a match in ideologies, and the performer can justify the fans' behaviours with his or her own principles, in Japan the system looks like it was turned upside down.

While generally in the West stars are rising due to the support and appreciation coming from the audience, in Japan an engineered, ready product is placed in front of the consumer, who then chooses one and commits to follow often for the rest of their lives. Instead of the mutually supportive system characteristic of the West, here we experience schematically planned, controlled content-dosage which drags with itself the responsibility of influencing and fabricating the appearance, mentality, ideology of the youth. The dangerous part is, that for Japanese culture 'liking a band' is not enough. If you like a band, you have to prove it with becoming a full-on fan, and can stand out only if you know absolutely everything about your favourite from a to z and can identify with them both in mind and body. Similar attitude can be observed in the realm of manga, anime, and video games, their essence being that in their free time, consumers delve deep into a fabricated dreamscape where they are still rockers or prom-kings. The problem is, that all these little universes separate from reality as dimensions, and here the strive for conformity can turn back into itself. However bounding it might seem at a first glance, communication inside a fan-group often ends up in a 'konichiwa', meaning that in extreme cases the exchange of social life for an alternative reality can be observed. I have no intention to generalise, but coming from a Western country the tendency becomes apparent that when someone chooses to admire an idol-group, they, in fact are running away into fandom, into admiring the unattainable. Through Western googles, it looks absurd, that in their manic search for the idols, fans cannot see any further than the costumes, and sacrifice their free time to worship a false and empty image.





In the USA and Europe, fans are the biggest critics; their style, social background and ideology determine their taste in musicians, who reach success through the support of fans. The management system operates mostly the opposite way as well: the company picks a musician who has the opportunity to decide and either accept or turn down the offer. In the light of this, it can be concluded that an artist rises as the representation of the demands and mindset of the audience, who normally with their own personality and opinion develops a mutual, supportive relationship both with the management and the fans. The Japanese system is absolutely one-sided and it is most dreadful that the fans are emotionally dependent on the band, the band depends financially on the jimusho, who know very well what kind of music and lyrics need to be fabricated for their own good. While on the island fans are rather conforming each other and strengthen one another's idealism, in the West it is the industry that conforms to the demands of the audience.

Without doubts, the function of the idols is to present a positive example for society's youth, getting them started on the road to becoming a well-behaved cutie pie. Besides whether it is rightful to conduct and limit the right of free taste in such ways, another question arises, whether the same would be possible in a society where people's trust in companies and in each other is not as big as it is in Japan. The Jimusho is not a governmental system, based on my research they are all privately owned and they partake in the shaping of the cultural values of a society where crime rates are record low. The extent of how much this fan-system, raised to a new level of commercialism and based on psychology, is depending on the fans' free will, will be determined by the next few years of our exhibitionists, free-will based social media world; but supposedly jimushos will react the same way they always do: pre-planning.

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The Jimusho System, W. David Marx

Research set:

Oricon music charts from 1998-2004

Performer appearance lists for the top tv shows

Japanese Society for Rights of Authors and Publishers online copyright database

Chain



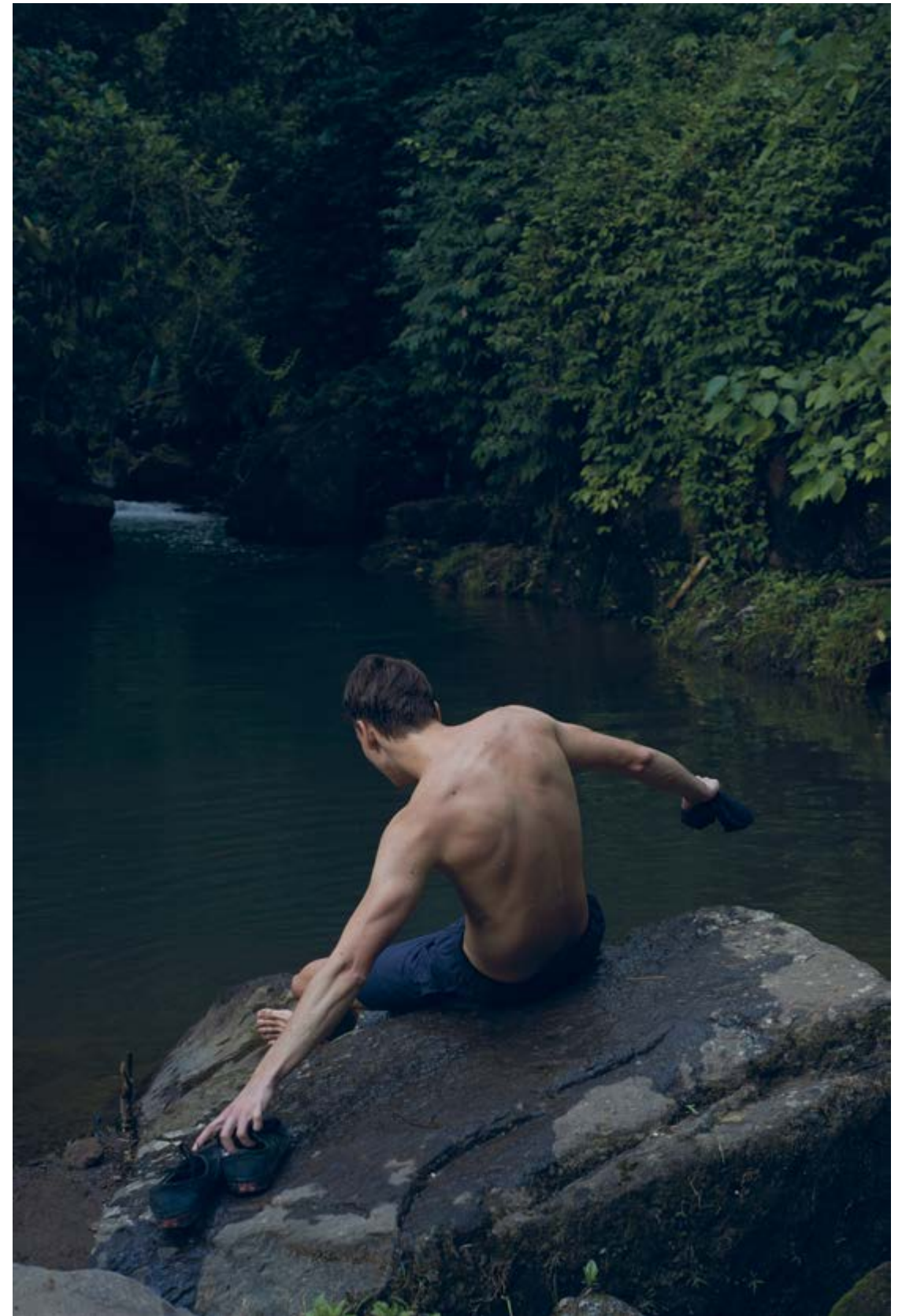
Éva Szombat 04.05.2017 11:50

**3 months, 14 artists, 5 countries,
58 emails, one purpose: fueling a mail-chain
that enables artists to free association
and forward their impressions to each other,
joining a conversation that stretches from the
Women's March in New York through
the Liget Project in Budapest all the way
to the smiling Buddha in a piece of butter.**

Reaction



Ted Mendez 03.05.2017. 15:39



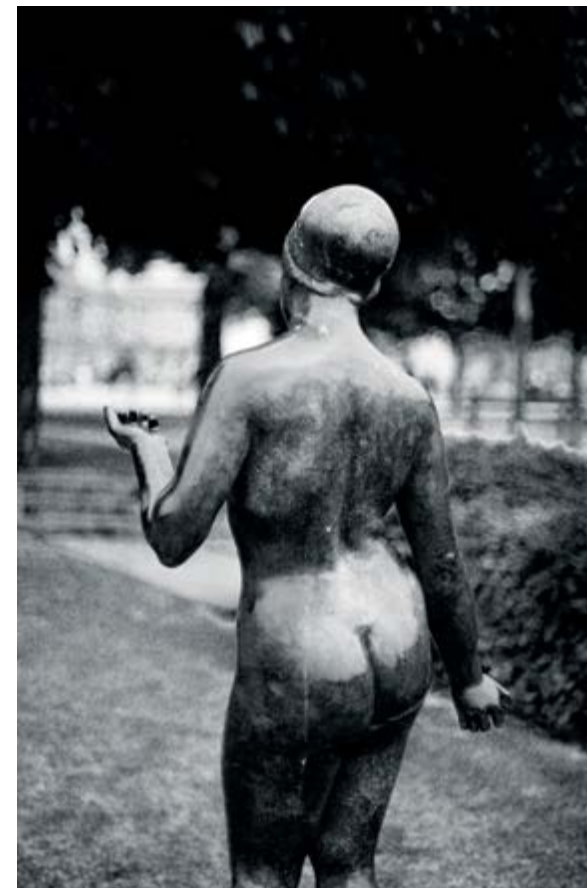
Julian Mährlein 03.05.2017 00:54



Alaric Macdonald 04.24.2017. 10:58



Andrew Moores 06.04. 2017 18:29



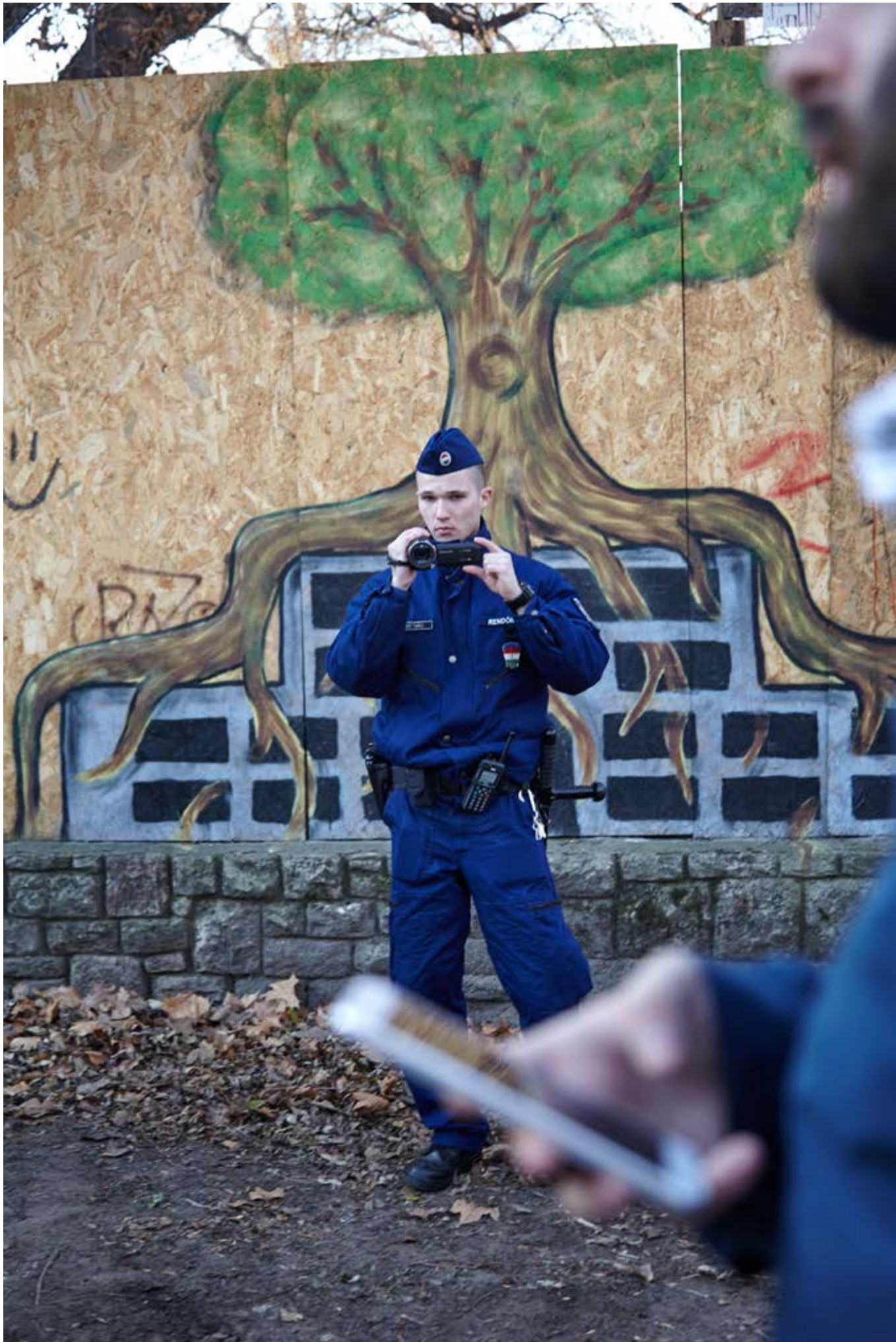
Alessandro Tranchini 11.04.2017 12:49



Maxwell Tomlinson 04.04.2017 23:59



Catalin Plesa 14.03.2017. 13:56



Orsolya Luca 03.02.2017. 11:42



Lily Ann Galt Mclouglin 14.02.2017. 19:05



Mark Lebon 01. 03. 2017 15:08



Hugo Scott 10.04.2017. 05:07



Hirootas 04.05.2017. 10:13



Neil Drabble 06.05.2017 14:05

DIRTY

**Interview by Eszter Boldov and Orsolya Luca
Image courtesy of Bálint Rádóczy**

When upon seeing Bálint Radóczy's exhibition Dirty Work we decided that we would like to set up an interview with him by all means, we expected to touch upon issues of art, photography, culture, or maybe talk about what a pile of garbage is doing at Capa Center. That in the end, our chat turned out to be a universal contemplation stretching from Heidegger through Darwin to Jesus, only serves as a further proof to that Dirty Work and Bálint are the spokesmen of a generation who find capitalism and globalisation seriously troublesome. Though the show was on till the end of April, but the trash rolling on the street, the tense statements, and tumbling posters culminated into a utopist, self-reflective multimedia exhibition that bears a message with a much longer expiration date.



WORK

The exhibition "Dirty Work" is experimenting with a wide range of genres and brings up an even greater number of questions. Photography, performance, installation, video, typography, all touching upon issues around environmental protection, elitism, advertising, politics, or simply the effects of the passing of time. What was the starting idea upon the birth of Dirty Work? Or looking for a certain starting point is actually an inherent part of the questions raised by the exhibition?

I am coming from a photographic background, but for me taking pictures has always been more about research than show. Iconising, idolising pictures is not my thing. Photography works as a footnote for me, a small part of a bigger whole. Not an irrelevant part though, as it bears a very strong representational value, but I am not in love with photography per se. However, many still think of me as a photographer, especially here in Hungary, and I needed to break that spell. I have known for a long time about myself that photography is not enough, I am a lot more explicit, diverse, or just plain rhapsodic to settle only for that. I've got a great deal of dandy in myself, I don't like to be defined. As soon as I recognise some patterns within myself, I try to break away from them. This is a Prometheus-like defiance, as I don't want to be 'made', especially not by myself, I don't want to have a mission, I am not a train on a track. If I had to, I would call myself a 'professional beginner' or a visual researcher, which covers up basically everything.

The many-faceted, sort-of 'rambling' nature of Dirty Work comes from this elusiveness of mine, but I think it's remissible, or it works well because it reflects upon our age; it carries a certain sense of global self-awareness. We have the whole world at our hands, experiencing contradictory impulses every minute. What happened in Chechnya, who is palling up with Putin, the Great Barrier Reef is rotting down, Palestine, biodiversity, Donald Trump, the mother of all bombs, Kim Jong Un, global warming, nuclear armageddon, hypernormalisation, which ones distract our attention from which? It can make you go insane. Especially because we have no influence on these events at all. If you put the whole world into the hands of people in a live-stream, you have to consider that it pushes them into a schizophrenic state, as passive spectators. I find this global consciousness hard to handle and I believe many feel the same way. "Nobody's happy until everybody's happy". I can live a relatively well-off life, I can work freely - but I can never be fully happy as I am aware of things happening with the others, I have the whole world inside my head, like all the time. I find this the most important mind-altering effect in our world today and I am afraid compassion is soon replaced by indifference, because the communication is not two-sided, we cannot react in meaningful ways. We are reduced to six emojis. Moralists then conclude how indifferent and apathetic people are. No. We are not indifferent, but the system is which was built around us.

There is a certain raw, easy-going aura surrounding your pictures, you don't want to say more than they are actually about. This attitude is characteristic of the artists of your generation, which was to be naturally expected upon looking at the history and dynamics of photography. Do you think this is an imprint of contemporary photography, or is it simple aesthetics? If we approach this from your personal level, then what kind of philosophy do we find behind this?

"It's much more radical to see and show things as they look instead of making them somehow subversive through alienation or estrangement" — as Wolfgang Tillmans puts it. When imagery took over the lead as the main tool for triggering consumption, and the related idealised, perfected, generalised, uniformized visuality became unsurpassable ("What you try to capture, they can manufacture"), in short, when photography sold itself and all its achievements, aesthetic qualities, techniques became the tools of merchandise, and thus lost its authenticity — we had to start looking for a resistant approach. I remember staring at Tillmans' windowsill pictures and having a real heureka-moment. All at once it did not matter any longer if a picture is strong enough, whether it would be successful, whether it can be called an image at all, by our old standards. The more insignificant, tender, silent, soft it was, the more we liked it. There always has been a kind of humanist love in Tillmans's pictures as well as a humility towards the ephemeral and the universal hiding inside. They resisted being commodified very clearly. Instead of the general, polished, sleek, sharp, iconic truths — we started to discover the





magic, the sublime in the one-time, the specific, the incidental, the everyday concrete. It was wonderful while it lasted, but soon many started to make empty-headed copies, turning it into formalism, empty aesthetics and clichés. That's why I say "Be respectful with clichés" — because "One's platitude is another's revelation". One thing might be heureka for me, but a cliché for you. I still like the oscillating movement of metamodernists, back and forth with irony, always undefinable but still honest and with a demand for truth. The Metamodernist Manifesto imagines a platform where clichés and revolutionary innovations, serious social issues and absolute nonsense go hand in hand. Contemplating about how much my pictures in Dirty Work resonate with the spirit of age, how much they fit current philosophical trends - I don't think it's my task. I am showing my best pictures from the past 5 years at this show, and however much I like these images, emphasis is still on 'past'. My next project might have nothing to do with photography.

A crucial component of Dirty Work is the balance reached by layering genres of photography, video, typography, and performance, which provides a strong basis for further social and political investigations. This multiplying effect operates in your project very well and helped me a lot in comprehending the work. In the current artistic context, how do you see the evolution of these genres in relation to each other? What can be traced of this in your show?

First of all, I wanted to showcase my work in a way that cannot be commodified, absolutely unprofitable from a market point of view. One of art's fundamentals is that it is useless, all its freedom is originating from this. That's how I came to postering as format. At the vernissage, I was mounting 200 pieces of A0-sized posters on top of each other, in the course of three hours. Each poster could be seen only for less than a minute, then the next one followed. While this format does transmit the message, at the same time it consumes itself and perishes. The process is documented and can be played back, understood, interpreted later, but the 'artwork' itself is a pile of torn posters on the ground.

I have been working with two components: repetition and coincidence, text and image. The result is extremely monotonous and slow, but also incomprehensibly fast and encompasses tons of information. It does have a certain rhythm that is easy to catch I think. I was thinking Terry Riley, John Cage, Philip Glass, Brian Eno, Steve Reich - minimalists operating with repetitive patterns. I am repeating the same gesture two hundred times. The dialogue was planned to be generated by coincidence: surprise is originating mostly from the eventuality of the sequences, and the image-text pairs. And then at the beginning of the second hour, the layer on the wall started to get too thick and heavy, and posters started falling down, referring back to earlier phases as iterations, echoes. This added some dramatic edge to it.

On the pictures, you see garbage, trash, waste, byproducts. Trash is not something anymore, but not yet nothing either. It is standing at the edge of abstraction, dissolving, and this can make trash look incredibly beautiful, but no one ever takes a look at it because we are conditioned to ignore it or be disgusted by its futility. We have no interest in looking at garbage because it has no value, but processing and recycling of surplus, and transformation itself is inherently part of all circuits. By imaging it, I am trying to emphasize that 'value' can be measured only by absence, and these categories are immensely relative. It's also a reference to the nature of art: art is always an excess, a surplus to acknowledge existence - it has the traditional role of affirming the significance and beauty of our lives, just like nature does. I am doing the exact same thing, upside down.

The title of the exhibition is 'Dirty Work', encompassing a range of stuff which people don't like to engage with. According to Heidegger, everything we make is speaking about our lives coming to an end, or, on the contrary, it tries to make us forget about our finity. All Western cultures are good at singing lullabies - so I am trying to do the opposite, to remind of the quasi-finiteness of things. Kierkegaard said that you can comprehend life only in hindsight, starting backwards, but we have to live through it forwards. This is a beautiful dramaturgical conflict to be engaged with, just as passing itself is also a dramaturgic tool to chop up endless time. Death is probably the most important element of life. There would be nothing without it. And there you have Hamlet with the ultimate question, and that's about it.

The mission of Capa Center is "to have photography recognized as an independent art genre in Hungary." It is not very up-to-date today to think within artistic genres. I am more dedicated to freedom of expression than to bind myself towards a single kind of medium. Culture expands from opera to let's say open heart surgery, and between the two there is architecture, neuropsychology, philosophy, music, cultural politics, meteorology, everything. We should be opening these boxes up, putting them inside each other, experiment with how they fit, how they can collaborate. Oscillate, please! I find this a lot more important than to claim photography's recognition. Photography must be used. The image has to be part of something bigger to stay alive.

I read your interview with Wolfgang Tillmans, who is one of the most recognised artists of our age. The inspiration circulating between you two is tangible in your works, is this right? How similar are the motivations behind your works? Have you ever phrased for yourself what the most basic triggers of making a picture are for you?

Those who know me are aware that I appreciate Mr. Tillmans a lot. I think we have very similar ideas about what is important in a given situation, recognising patterns in the so-called chaos, identifying trends as early adopters and realise where these are headed. We also have that paradox in common, which is rather an oxymoron: while we should be nihilists because it really looks like all this doesn't make any sense, "not more, than itself" as you put it, we are infinitely ardent humanists as well, because morally we have to get above senselessness: we process the unprocessable, that is or moral credo, our faith. I am usually saying that there is a great difference between „still" believing in something or „already" believing in something. Still believing that Santa Claus exists, or that everyone has human rights naturally upon their birth – it's naivety. Recognising, that we ourselves have to dress up as Santa Claus, that the fight for human rights is continuous and we have to take part in it, we have to protect our so-called rights in order to make sure they exist – this is the reborn faith in human rights.

In your exhibition a prominent, almost anxious, utopistic attitude is sensible towards today's advertising and its effect on society. To me this seems more like raising a question than criticising, so would you please share your thoughts on the information mass of today's media?

The biggest threat to our society is most probably not posed by the dictatorial governments of certain countries, Putin, Trump, or North Korea, the so-called public enemies, the publicly promoted enemies — but by free-market capitalism, so almighty it is invisible, intangible, impalpable. Living in neoliberalism is like sitting in a car where the wheels decide which way to go. The miserable nationalist reactionist pocket-dictators' attempts to break the rule of money are dead upon their birth, but the fact that they could gather such a great following globally, tells a lot. After 25 years, the dream of free Internet is dead. People are born into perfectly operating, closed systems, and many never ever encounter higher orders, harmonies and values beyond money. This is a very sad thing to see from my point of view. I am trying to phrase this on the last poster of the opening performance: "Language is the boundary of our thoughts, the engineer of our freedom - and image is our new mother-tongue".

At the beginning of the 20th century, through the "linguistic turn" many recognised that philosophy, and the whole human existence, in the end, is very much bound by language. If you control language, you control the people, see 1984. We cannot really think about anything without having the vocabulary for it. With the "pictorial turn", starting from the 70s, we started to sense that images are more capable of expressing intellectual content than the fixed and linear symbol-system of language. And the fact that I am calling pictorialism our new mother-tongue is a basic, transparent thing. There are those who speak it well, others don't, some are more conscious than others, some are cultivating or preserving it and others depriving, but at the end, everyone is using it and understanding it, this is its first and foremost function. This function is now laid upon images in intercontinental discourse. And who would set what this discourse is about if not the one who makes the images visible?

I am coming from a world where miracles happen, real love and truth exist, there is fulfilment, there is happiness, failure, freedom, fight, encounter, fate, coincidence, instinct, unity with nature, this is what life means to me - and yes, I am worried like anyone would be, who sees their values disappear. Capital is recreating the isolation and suffering of individualism, only to offer placebo pain-killers and local anaesthetics, and while we are waiting for salvation at a social level, we would need a mental paradigm-change. More is not better. Or as Thomas Hirschhorn states: "Better is not good".

The white worker-overall you wore during the opening performance at Capa Center was a very interesting phenomenon; it felt like a powerful criticism of elitism. Do you think this can be called criticism? Why do you think it's important for an artist to do dirty work?

It is not enough to criticise. You have to advise. My dirty work is a suggestion. I am completely serious about looking at art as social service, working for the enlightenment and liberation of humankind, the understanding and pleasure of life - and not some leisurely extravaganza of the "art world's" top 1% super-rich elitist bubble. One of the clearest definitions of art is "to give form". This is a beautifully simple statement, encompassing the relation between the worlds of form and idea, and the linking role of the artist. But as art gradually gave in to economy and production, this balance collapsed: instead of form-giving, form had to be made. There is a huge difference between these two. When giving form, ideally the artist is serving the idea by making it visible. When "form-making", best case, the idea is enslaved to the prosperity of the artwork, it becomes a placeholder of meaning. The art world is a closed, exclusive inner circle. The audience has no real place in this system. Since 1980, the world has stopped believing in such a thing as reality. Money was unleashed from facts of any kind. Art became its delusive mirror.

Culture is a thin curtain we draw upon ourselves to shade us from the increasingly incomprehensible aspects of life, our fatal existence, our fear of death, now embedded in ceaseless distress over a global state of general emergency with new kinds of threats day by day. We bury our heads in it deeper and deeper to cover our eyes, clinging to the fibres of the fabric, hysterically. The crisis of our world is not only environmental, not only social, not only economical or political. It is a crisis of consciousness.

Liberation, however much we want it to, would not work on the level of isms, as we see: liberalism also strains after absolutism. If there is no personal commitment, conviction behind it, any kind of "truth" sounds empty. Liberation happens at the level of the individual. There is no need to think in new organisational systems. If we pour the same stale water to another jug, it still tastes the same.

It's clear that we need to be willing to do so much more than these little nods, like the worker-overall or choosing a popular format. We need a new, comprehensible, perceptible, human artistic language and an inclusive environment, opposing the contemporary elite, where it is a prerequisite to be undecodable, inaccessible. I am trying to express myself in a simple, straightforward, honest, and transparent way, not as a concept but as a human. Art would wither if it was degraded to a commodity. Or, just to quote Hirschhorn once again: "Energy = Yes! Quality = No!"

When I was watching the video projected on the wall, the first question that came to my mind was that what other kinds of meaning would have this performance had, if it happened on the street. Didn't you think about taking it to a public space? What kind of meaning would it bear for the people of the street?

There was something conscious and symbolic from my part in doing this performance in a traditional environment like the Capa Center. I think this can be seen as a really nice gift from my part, I hope that I managed to open a few doors, or windows for others, but of course I was happy that I could break down this wall myself. I am pondering a lot about the public sphere, I can easily imagine my textual works on the street. The "agent" of my posters is that I am using

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TO BE FREE
WITH ALL
THESE SLAVES
AROUND**





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a well-known, exclusively commercially applied format for a purely educational purpose. The format itself originates from the streets, so it would be self-evident to return it there.

Under the current political circumstances, especially in Hungary, poster-sticking receives a lot of response and plays an important role in shaping the public opinion, but if we take a look abroad we see many references there as well, just think of Tillmans. Your performance allows the audience to flick through a great number of statements, based on serious and firm theses and often of personal nature, all in a very short time. It is like when you are starting to read a book and cannot put it down. How is the mode of presentation of your posters related to the current political state? Can we trace a kind of strategy here regarding the intelligibility of the exhibition?

First of all, I started posters earlier than Tillmans, but then again I would never think of getting involved with the politics of politicians. As a brand, as a celebrity, Wolfgang Tillmans recognised that desperate times call for desperate measures, and he set out to represent what he believes in, in his own way, just as many celebrities, and a surprisingly little number of artists do - at the same time, he disavowed himself from getting his name too attached to the posters and made them available for open use, publishing high-res, printable files for download. In the meantime, he appeared on Frank Ocean's album singing his own track. Now, this is post-modern at its best.

Political, personal, philosophical, serious, easy - they all boil down to the same thing, they just enter the circulation at different points. When "Dirty Work" came up, I already recognised that it makes more sense to set for an attack at the individual atomic level than to bawl social slogans. This time I tried to hit a tone which touches at a more personal level, which looks at you and asks you questions face to face. I am talking about the same thing I always did: that the individual has responsibility, that we need to make use of our own freedom - but I realised that talking about freedom to a bunch of slaves repeating the same algorithms written on them is really pointless. Every single soul needs to be disenslaved one by one, first.

As a private person, obviously I do have my opinion on the 'political circumstances' but as an artist, I will not talk about daily politics, mostly because I am responsible for my own reality, and I decide what has and what has no place in it - and as an artist, that is my message. The sole task of these people would be to keep the world we are living in running, but instead, they make up this circus, and I am not willing to look at this or talk about this, and by doing so to legitimise this atrocious performance.

One more question about your interview with Tillmans: you were talking about the question of artists taking responsibility, and how you can reinforce that with hitting a bit more populist tone. I think that the fact that you as artists have put this into words and join forces is very important, as it demonstrates at a smaller scale what should be happening at social level. What kind of tendency is shaping up since your discussion with Tillmans? Did any of this get manifested in Dirty Work?

The audience might be able to decide on that, but the intention is definitely something like this. To find the shortest way, the best word, the roundest circle, the catchiest tune, to turn up the volume a bit. Not necessarily pop, pop is just a format. The point is that instead of mulling over questions of format, delivering the message is what counts. That we are not filling up our favourite formats with content, we find the most appropriate format to fit the urgent message. By the way, I like pop, I think it is an ideal format because it is humanist, it knows people, it knows what they want and it has no shame in fulfilling it. The way Jesus hung out with prostitutes. What is needed now, what needs to be shaped out of these components is the perfect, undivided commitment, determination, courageousness, perspicacity, disinhibition, a kind of universally perceptible sense of joy and vitality. I would like to have a double-shot of that right now please.

Unlabelled

Photographed by Orsolya Luca

Styling: Stacy L Troke

Model: Viva Gore @ IMG Models

Makeup: Jose Bass

Hair: Jamie McCormick



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RAF Simons x Robert
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Toga
Falke
Boshemian by Archivist
Markoo
Dries Van Noten
JW Anderson

Words by Ivett Zahorjan

I used to think that if I make a pro-con list of the rural atmosphere stuck in a time-capsule, radiating ideal calmness and the cosmopolitan feeling clattering with full-blood dynamics it would be obvious that the latter will come out as winner. It's not that obvious anymore.

CAPITALS

Similarly, my preference isn't entirely clear when considering the underground sphere or the intellectuality of the elite culture. Am I perhaps an underground culture snob? Is that possible? It's clear that I don't need to be an alien to feel comfortable in several cultural life situations at the same time. The global village of the internet gave the key for these situations, and of course a good amount of ambition, socialization and a well-chosen field of interest. I think we have to realize that it's not enough to dress our world in black-and-white, therefore I can't be either from the countryside or be a Budapest, spiritual or empiricist, a blogger or a journalist, creative or business-oriented – all these together give a frame to my personality raising important questions about our age's hypersensitive cultural essence.

Studying social science and economics we know that Pierre Bourdieu defined so-called forms of capitals, which show what kinds of proficiencies one can have – cultural capital, health capital, social capital, etc. To possess certain capitals we need special skills, knowledge and interest. Steve Redhead created the subcultural capital's idea in alignment to the forms of capital-theory, which – just like the elite culture – extrudes outsiders from its circles, creates a special group by means of language usage, dressing, consumer behavior, field of interest and others, so the members are connected by cultural values. The postmodern media environment, mostly the internet takes a significant part in organizing, even – from certain aspects – framing and overwriting groups.

But how? A new media space came into existence on the World Wide Web, continuously developing and offering new forms of capital to everyone including outsiders and the rising niche sector, creating new public domain for them where visuals and specific storytelling gets the main role. Creating groups (and thereby group hierarchies) unfolding on the internet that are based on self-reflection and meta medial action. These processes are visible to the marketing strategists. If we are looking around fashion's ground and we take the brands Bow & Drape, Glossier or Mansur Gavriel as an example, we see that using this phenomenon they built a quite strong community behind their brand in the past few years. Their tools are sharp online presence completed with a transparent, niche marketing strategy, which attracts buyers with a characteristic, almost personal, friendly tone. They made it to identify a capital-strong customer layer that really has a share in the brand identity, but instead of a concrete, visually appearing style they represent a so-called idea by their dressing. It's a self-conscious but self-ironical group possessing or overwriting and obliterating several kinds of assets that, despite its multi-faceted behavioral pattern, can be more and more identified and targeted because of its expressive online presence. I can mention quite a few examples from my own environment for a situation where in connection to the above, individuals and groups recognized in themselves the "porter" role locally and virtually, independently from financial situation and certain dispositions and used it as a business strategy successfully.

Fashion is basically nourished by lower classes' dynamic slaked into popular scenes and alternative sub-cultures, however, it is more and more observable that the alternative communities get a privileged role and brought identification patterns for the so-called elite class thus the process somewhat turns around, and the number of those who take part in the circulation is raising. How much Vetements-wearing upper middle class 'luxury-chasers' feel the post-soviet skateboarders uniform as their own would be a topic for another essay. But fashion's mechanism helps in time to further open the market scissor for the smaller brands, which have fewer opportunities and it could even be collectively beneficial.

To draw a parallel between my own situation and the above I can say that I would have never thought that I will be able to understand both the street artist's and the top 100.000's habits and that there will be a situation when sitting at a table with individuals thought to be empty-headed millionaires (of course sodden with prejudice) I will be chatting about Gypsy music, Nina Yargekov or Vetements. Of course, I didn't become the member of their biome, I stayed where I was and they kept moving about their ground but we might succeed in shading each other's living spaces and contribute to keep the above-mentioned circulation going.

I also benefited from the trend that the home and the working place are not marking a fixed point anymore but it offers the digital nomad role as a full-time occupation. It means that we commute, move, travel, discover and experience. We think about several cities and regions as our own and because through the digitalization and the virtual accumulation a "world" became downloadable, mixable and freely usable, the system of accessing culture has changed. It can be raised in connection with the country-city dilemma mentioned in the beginning that even if the gap between the urban milieu and rural life regarding market situation, consuming and the quality of life is still wide it is visible that the small town attitude and the cosmopolitan life-style's creative co-breathing, the continuous 'bordercrossing' could be a support for the formation of a self-conscious but humble personality that the world seems to need more and more.

So – ideally – it is good to know where we come from but no one cares about it anymore. We, the cultural creatives strive to democratically accommodate to the life situation of other groups to create common cultural substances and define ourselves through common values in this mixed-genre performance – what we simply call life.

Tommy

Photographed by Orsolya Luca

Styling: Marton Miovac, Anna Zsofia Kormos

Hair: Mark Karolyi

Makeup: Eszter Magyar

Model: Tommy Cash

Interview by Eszter Boldov and Orsolya Luca

Special thanks: Dora Limfer,

Rea Farkas @ The Roster Management

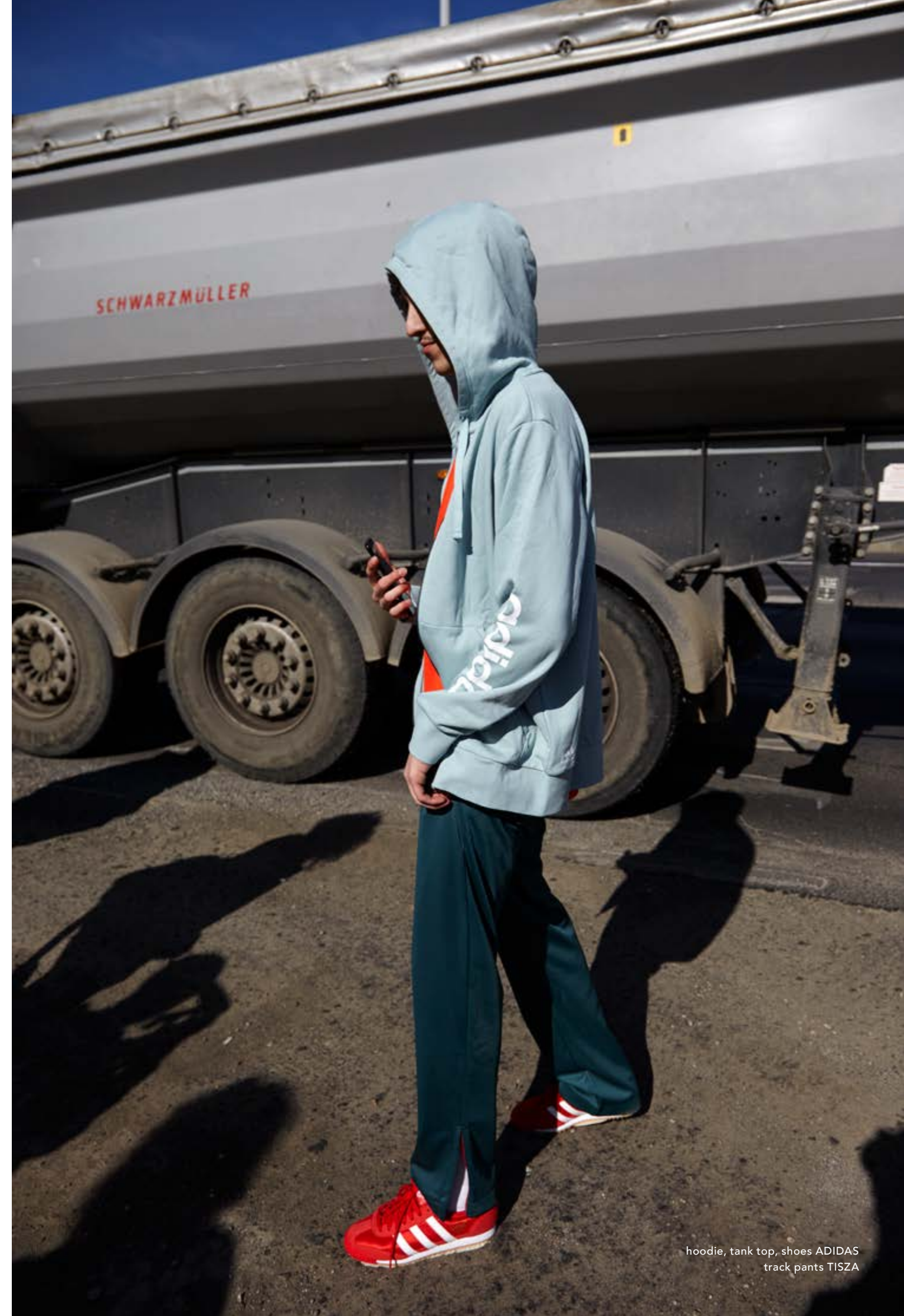
What makes this 20 something-year-old Estonian guy start pole-dancing on a traffic light pole, go to McDonald's on the back of a horse to get a cheeseburger, steal a scooter from an old lady or to casually start picking up trash from the busiest and dirtiest part of Budapest, aka Blaha Lujza square? Clearly, he doesn't mind getting some attention but what makes Tommy Cash the European rapper of the moment is his affinity and ability to reuse the symbols of our post-soviet queasiness and turn them into desired fantasies. We all know that eastern and post-soviet aesthetics and fashion are quite popular these days. Limitations, propaganda and poverty have special characteristics in these countries. But we - who were born in the ex- eastern bloc - know that in real life these are all manifestations of a politically controlled and suppressed society, the aftermath of the Soviet control and have deeply integrated into our culture. Tommy Cash is one of those artists whose image uses lots of these visual languages and seems like he very consciously uses these connotations. Honesty and openly confronting youth culture with this trauma gives this generation a lot healthier self-awareness and makes him one of the most talked-about upcoming talents of today's music industry.

Cash





sleeveless hoodie YULIA YEFIMTCHUK



hoodie, tank top, shoes ADIDAS
track pants TISZA



coat, trousers YULIA YEFIMTCHUK
slides ADIDAS



tracksuit, shoes ADIDAS
t-shirt BLANK PROMOTIONAL MERCHANDISE
coat YULIA YEFIMTCHUK



tracksuit, shoes ADIDAS
t-shirt BLANK PROMOTIONAL MERCHANDISE
coat YULIA YEFIMTCHUK



t-shirt, shorts ADIDAS

Why do you think it is important to confront today's youth with the soviet references of our culture in your music videos and visuals?

I don't think it's important, but I do think one could do so if they feel like it.

What kind of area of Tallinn did you grow up in?

Poor, kinda Detroit-ish part of Tallinn. With rotting wooden houses lots of junkies and drunks. But even with that it was the best childhood.



COAT, trousers YULIA YEFIMTCHUK
slides ADIDAS
bag PUTRESCIBLE PLASTIC

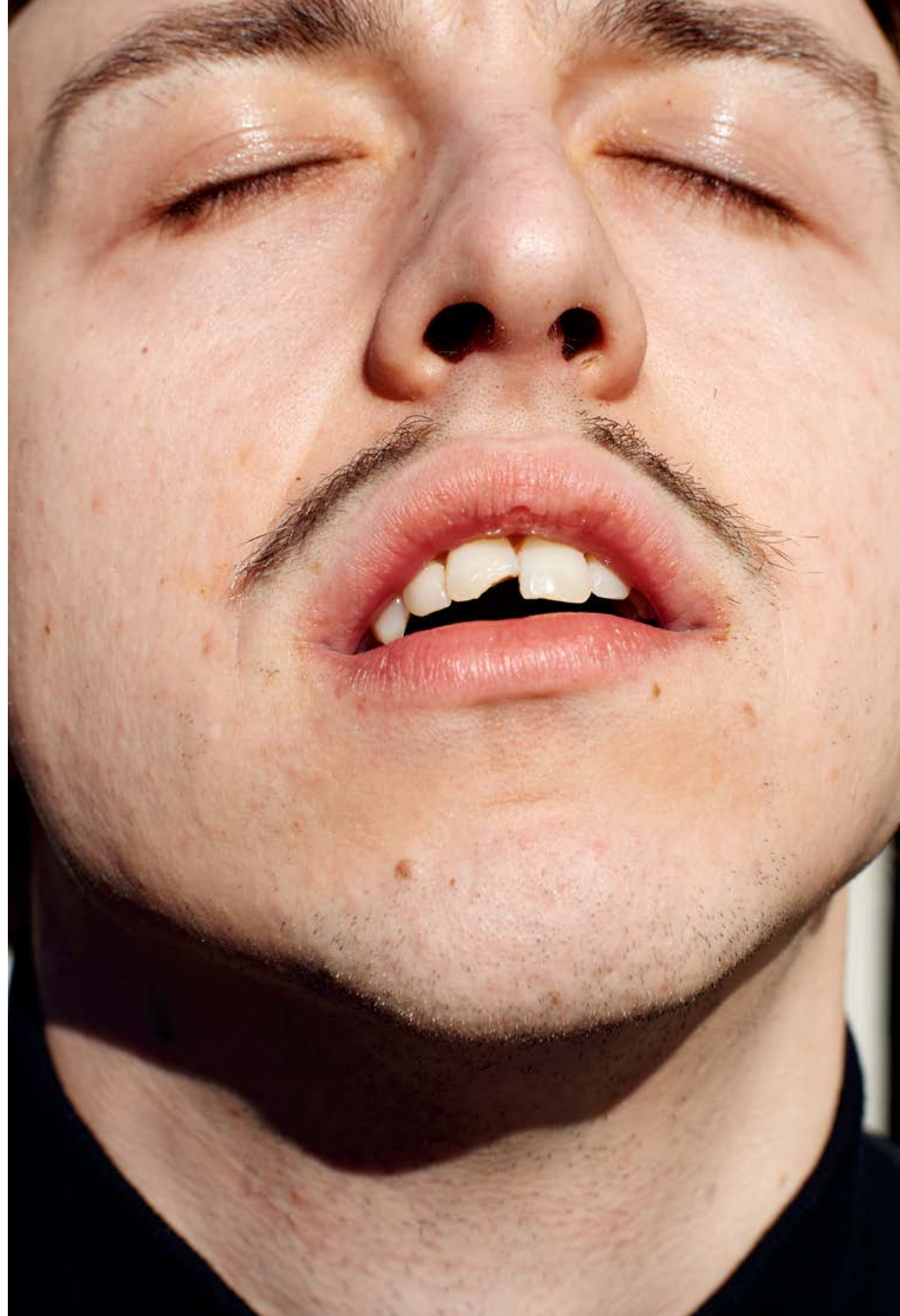


What are your feelings towards your background now that you are gaining international acclaim and have toured in many countries? Has your perspective changed?

It does not affect my [feelings about my] background, but it's a blessing that I can take this so far.

Has the footprint of communism influenced your art?

I think after that era in the 90's everything exploded, the borders opened and everything was possible all of the sudden. Everyone wanted to be American/western. So people kind of wanted to shake off everything soviet or eastern, but I think that birthed a whole new movement 'trying to be western, but you're still here in the dump'. I think that is the footprint on my art. The youth that come from the same Eastern Bloc understand my movement more easily because they know what's up.





NEMZETI DOHÁNYBOLT

18

VÁRHATÓ FŐNYEREMÉNYEK

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
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VÁRHATÓ FŐNYEREMÉNYEK

60

KÉRSZ HAMBURGERT?

Pizza.hu

RENDELJ TŐLÜNK ELŐTT TÁJÉKOZD!

hoodie, tank top, shoes ADIDAS
track pants TISZA



hoodie, tank top, shoes ADIDAS
track pants TISZA



sleeveless hoodie YULIA YEFIMTCHUK
cheeseburger tripple MCDONALD'S



t-shirt, shorts, crew socks, shoes ADIDAS
orange IMPORTED



hoodie YULIA YEFIMTCHUK
track pants, socks ADIDAS



track jacket TISZA
shorts ADIDAS



Would you call the way you stand out from the crowd a form of rebellion?

Maybe in some way, but I don't think I'm rebelling, I'm just showing people my way of being and living.

Tell us a few impressions you had in Budapest! What are your most memorable moments? Did you take home something that was inspiring?

Budapest was warm and soviety. My kind of place.

sleeveless hoodie YULIA YEFIMTCHUK
rain pants, shoes ADIDAS

**When did you first become really interested in music?
Which artists were you listening to at the time?**

**Well, I think it ways way back ago when I got my first Eminem
Cassette "The Eminem show". After that I think it was Kanye,
those two were the most significant in the beginning.**

**Why do you think so many people can connect with your style,
let it be music, fashion or your videos?**

**Growing up in the 90's in a post soviet world is a very specific
way to grow up, I think people realize that it is reflected in a lot
of the stuff I release.**





underpants SUPREME
shoes ADIDAS
track pants TISZA



wind jacket, track pants, socks, shoes ADIDAS
coat YULIA YEFIMTCHUK
cap BLANK PROMOTIONAL MERCHANDISE

SHARP TONGUE ROUND FINGERS

Photographed by Nhu Xuan Hua @ Art Board

Fashion editor: Yasmina Benabdelkrim

Hair stylist: Chiao Chenet @ Art Board

Makeup artist: David Lenhardt @ Art Board

Model: Gabrielle Rul @ Oui management

Models: Ting Chung, Chiao Chenet, Coke Ho, Josh Chang

Production: Emilie Couput & Anne Sophie Morteveille @ Art Board

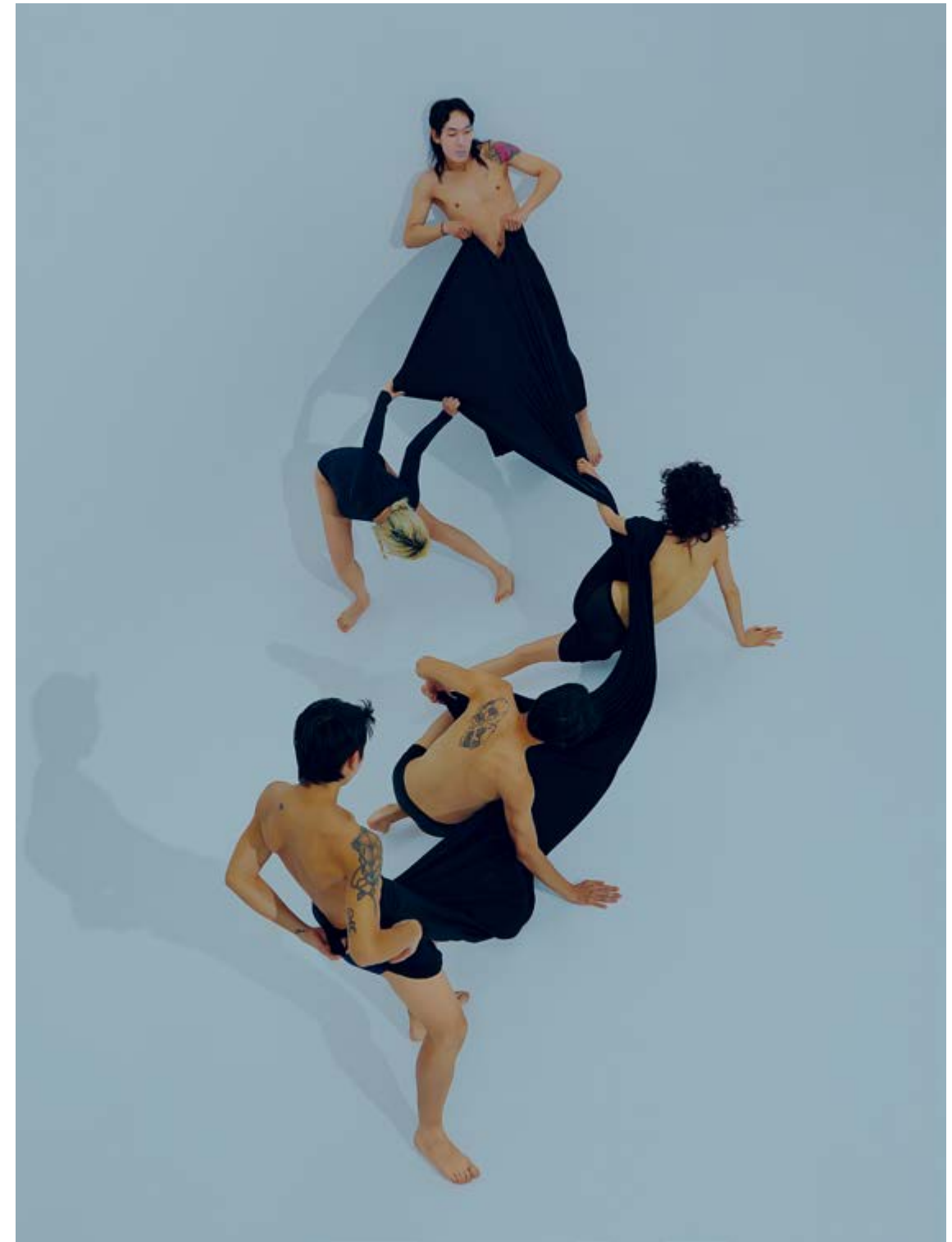
Assistant photo: Antoine Bedos

Assistant stylist: Edith Trolliet

Assistant plateau: Zoe Benhaim

Thanks to Studio Cyclo – Les studios Français – Art Board,

Vincent Tsouderos





sweater ROCHAS



GABRIELLE: dress ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD gloves ARISTIDE top and leggings AINUR TURISBEK shoes NIKE, MODEL'S OWN
COKE: top ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD gloves ARISTIDE jeans and boots VINTAGE, MODEL'S OWN



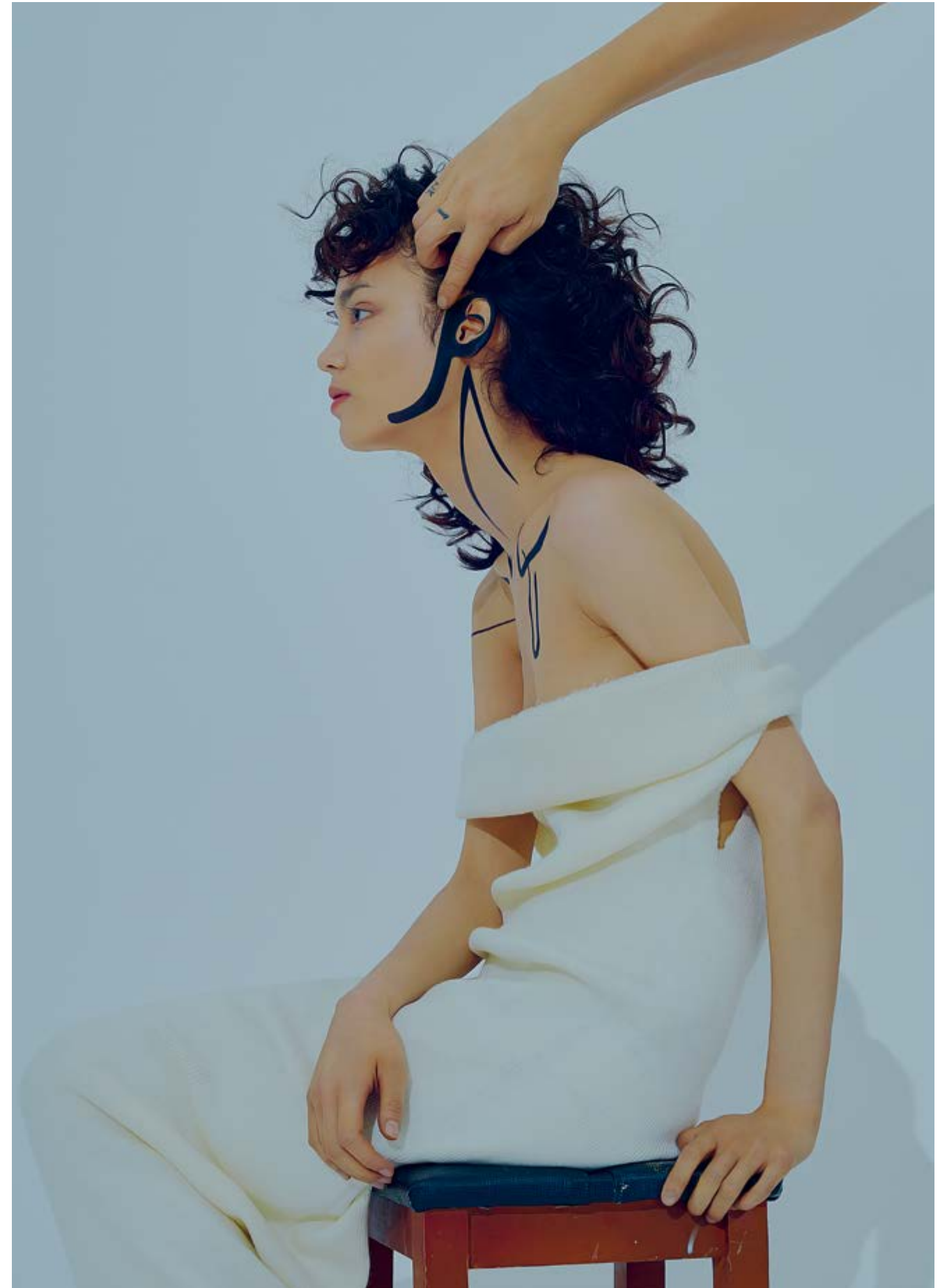
shirt BALenciaga, MODEL'S OWN



COKE: t-shirt ACNE STUDIOS shoes 53045 pants GIVENCHY, MODEL'S OWN / GABRIELLE: hoodie RAF SIMONS, MODEL'S OWN pants CHEAP MONDAY, MODEL'S OWN shoes 53045 / CHIAO: t-shirt and sneakers RICK OWENS, MODEL'S OWN pants DAMIR DOMA, MODEL'S OWN / TING: t-shirt ACNE STUDIOS dress ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD / JOSH: t-shirt and sneakers RICK OWENS, MODEL'S OWN pants VINTAGE, MODEL'S OWN



TING: hoodie VETEMENTS, MODEL'S OWN
coat Y PROJECT, MODEL'S OWN
leather skirt MODEL'S OWN
COKE: HIS GRANDFATHER'S PANTS



dress PIECE OF FABRIC



dress ACNE STUDIOS
jacket ANDREAS KRONTHALER FOR VIVIENNE WESTWOOD
shoes 53045



pullover AINUR TURISBEK



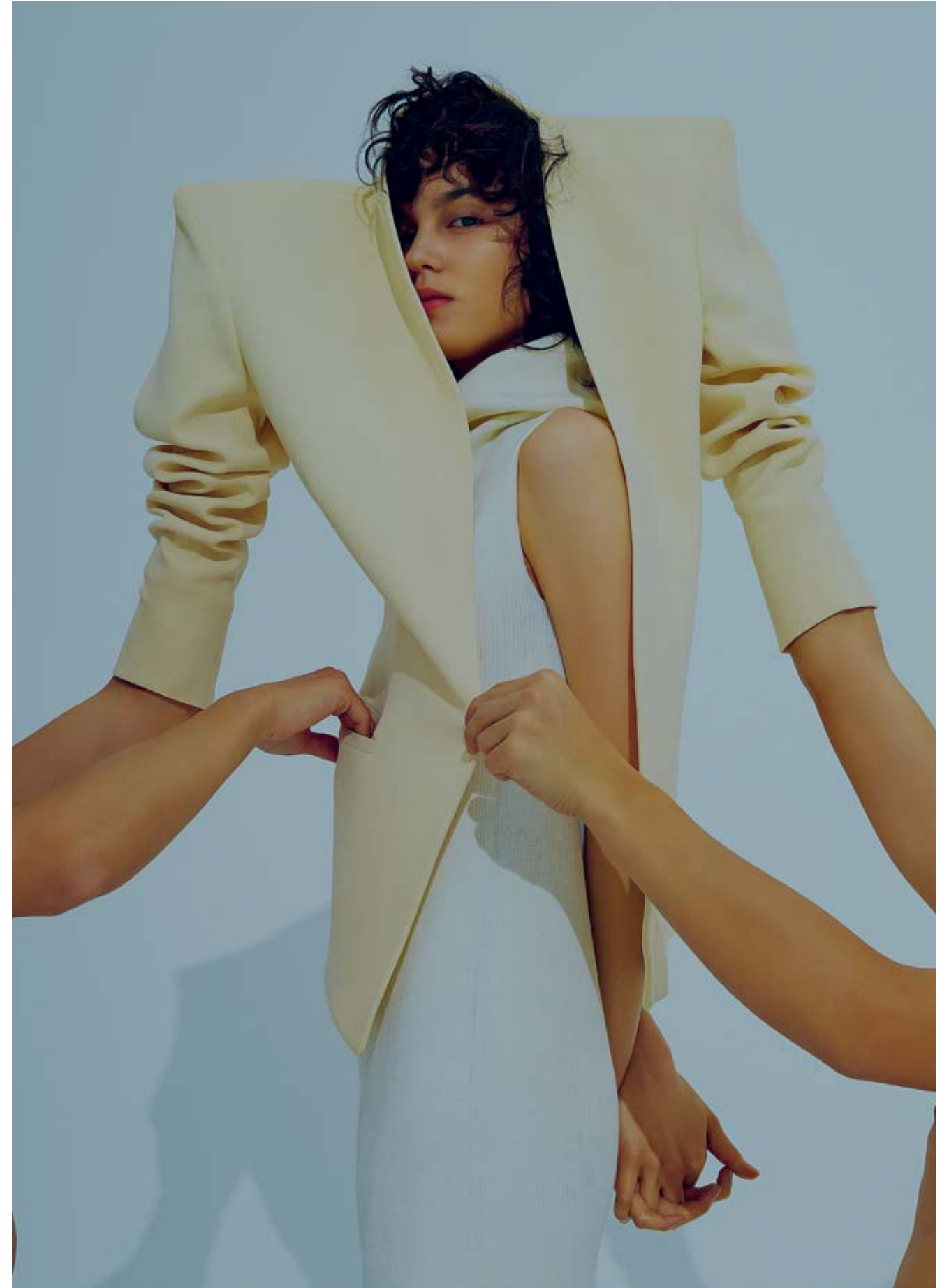
pants GIVENCHY, MODEL'S OWN



JOSH: t-shirt RICK OWENS, MODEL'S OWN
pants DAMIR DOMA, MODEL'S OWN
CHIAO: hoodie VETEMENTS, MODEL'S OWN
pants RICK OWENS, MODEL'S OWN



pullover AINUR TURISBEK
gloves ARISTIDE



dress STYLIST'S OWN
jacket VINTAGE MAISON MARTIN MARGIELA



GABRIELLE: top ACNE STUDIOS
CHIAO: head piece and pullover AINUR TURISBEK
JOSH: pullover MODEL'S OWN



TING: hoodie VETEMENTS, MODEL'S OWN coat Y PROJECT, MODEL'S OWN
leather skirt MODEL'S OWN / COKE: HIS GRANDFATHER'S PANTS
JOSH: t-shirt RICK OWENS, MODEL'S OWN pants DAMIR DOMA, MODEL'S OWN /
CHIAO: hoodie VETEMENTS, MODEL'S OWN pants RICK OWENS, MODEL'S OWN



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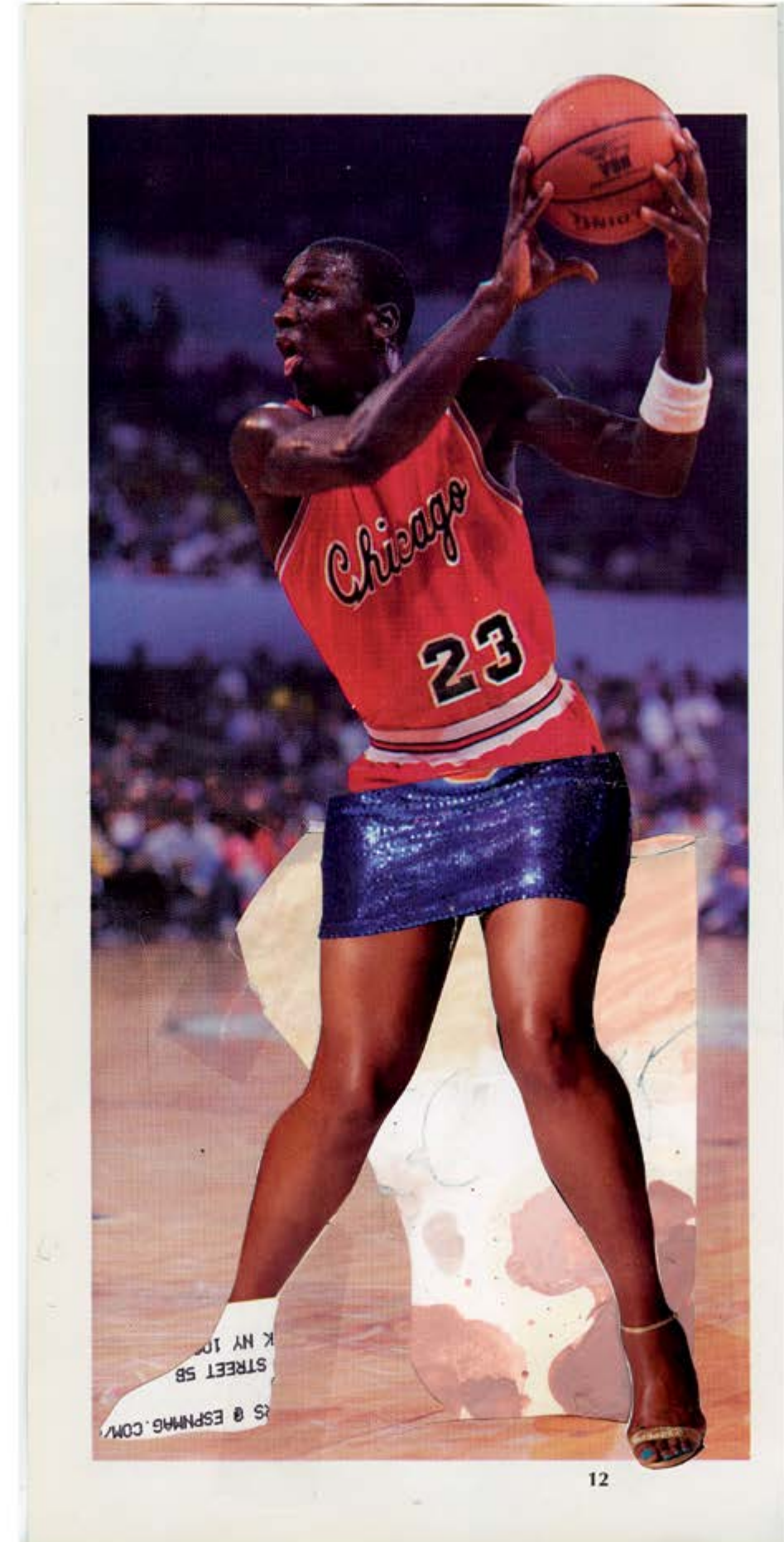
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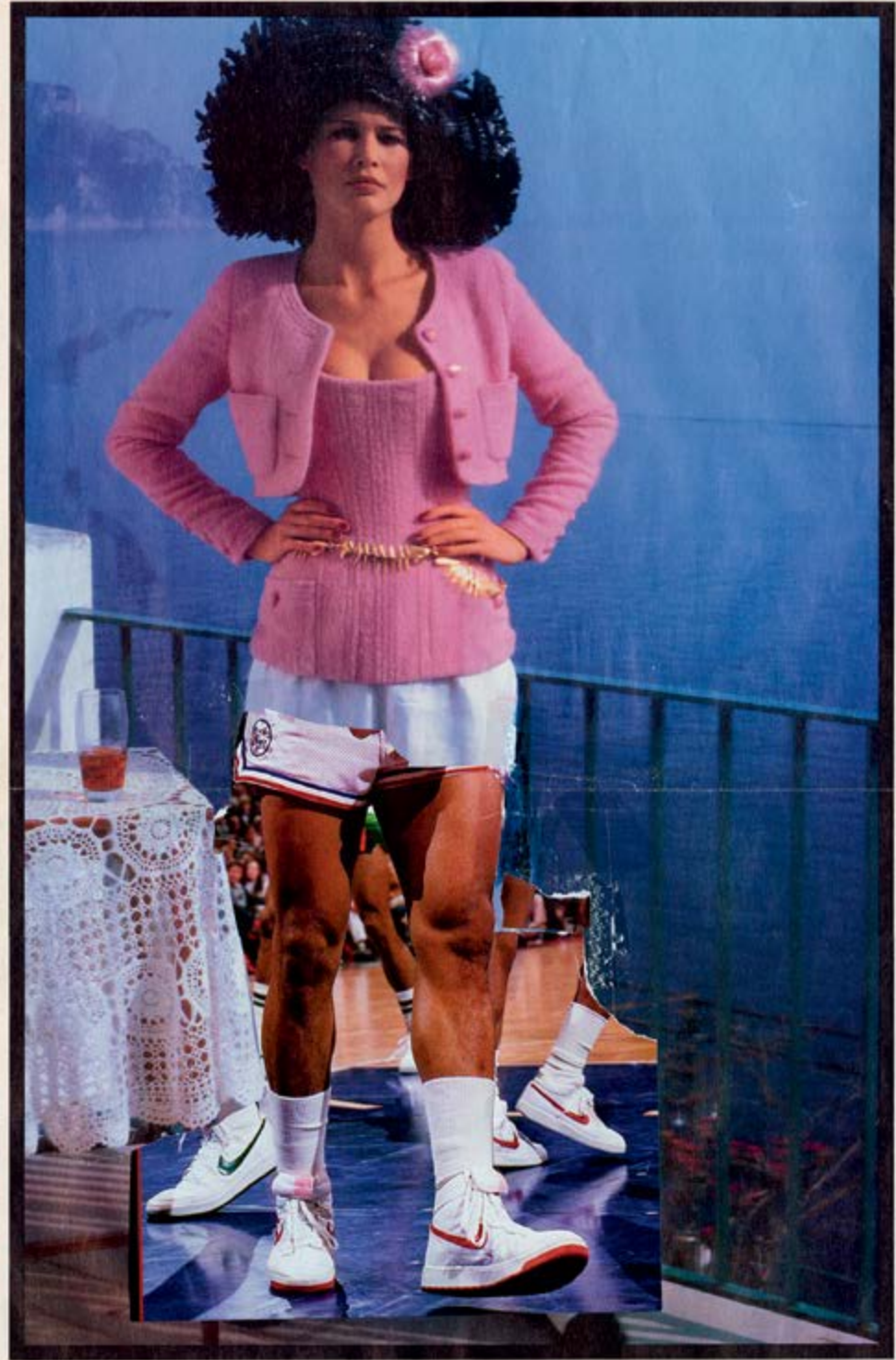


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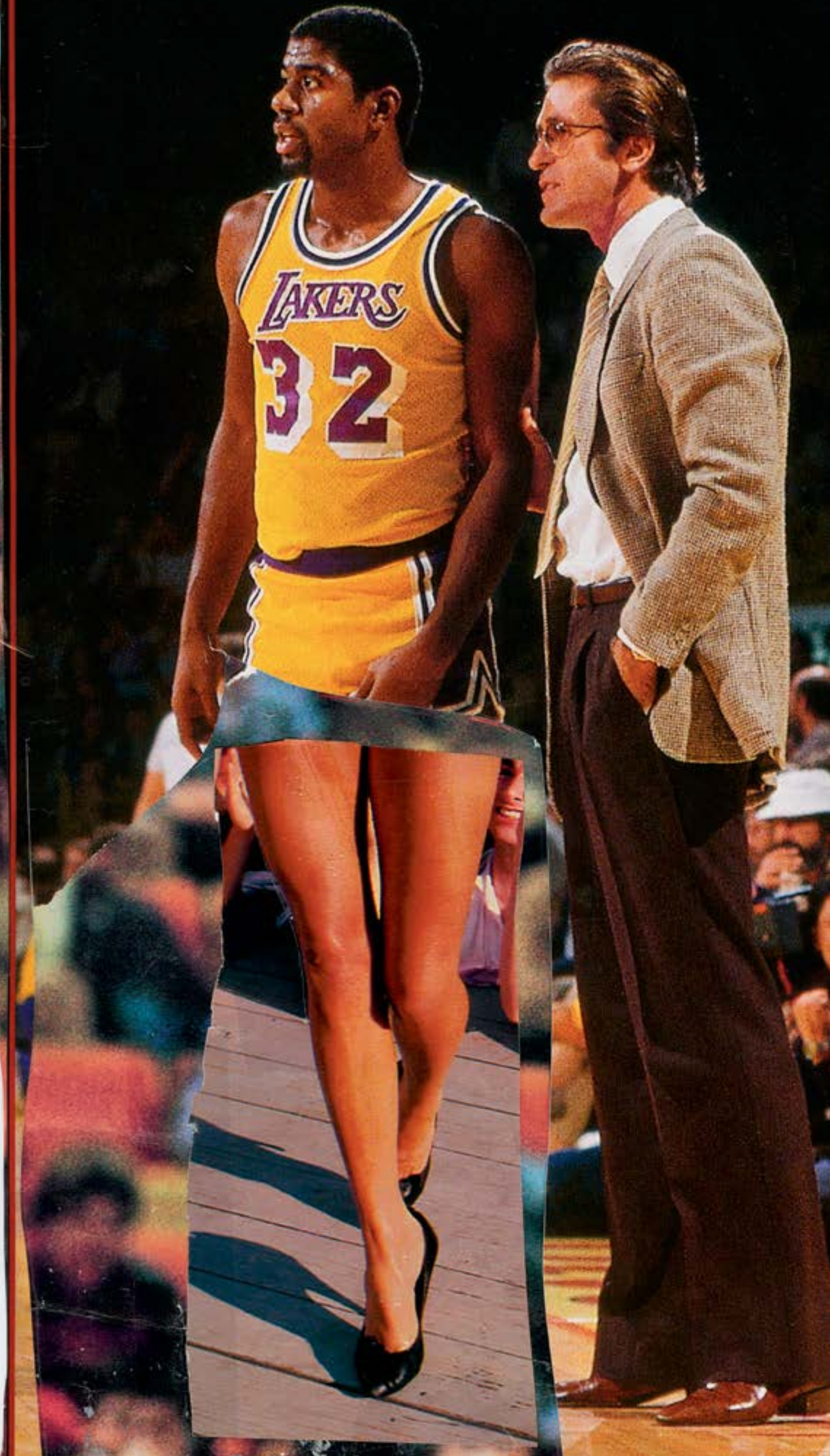


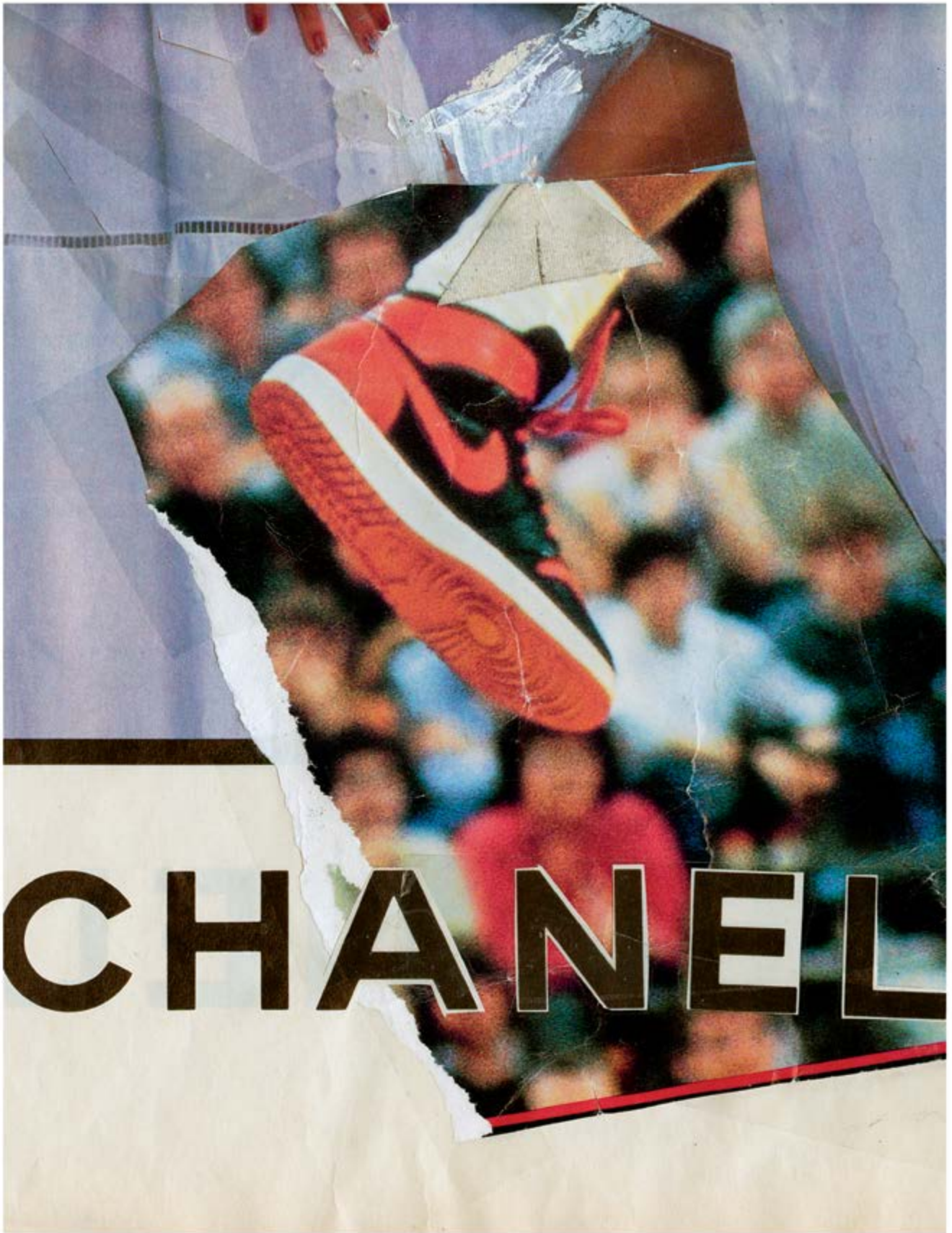
Kalen Hollomon





CHANEL





CHANEL