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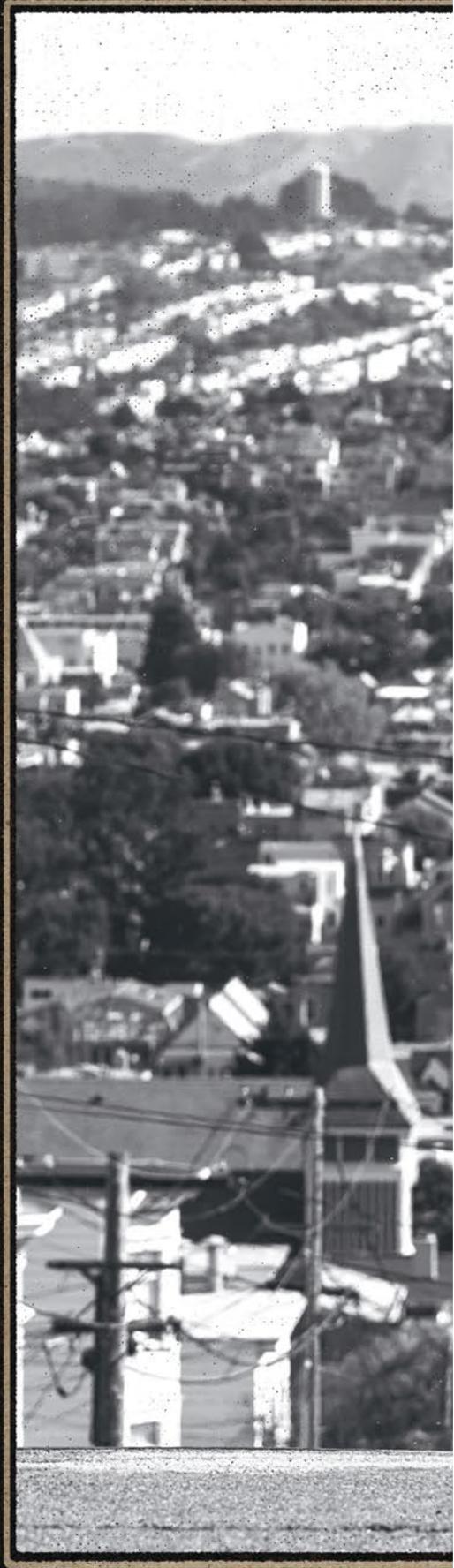
# Bitchslap.



BREAKING BREAD

27

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"OFF THE WALL"

# BITCHSLAP

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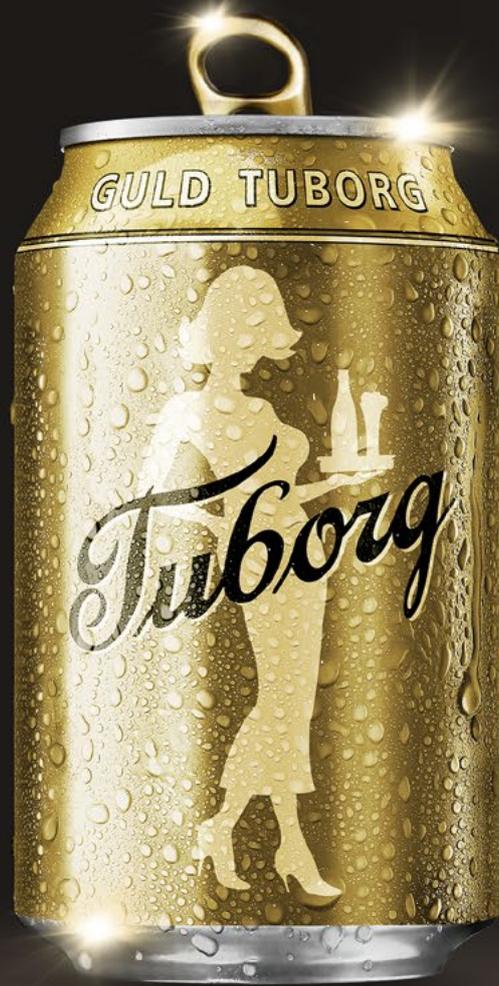
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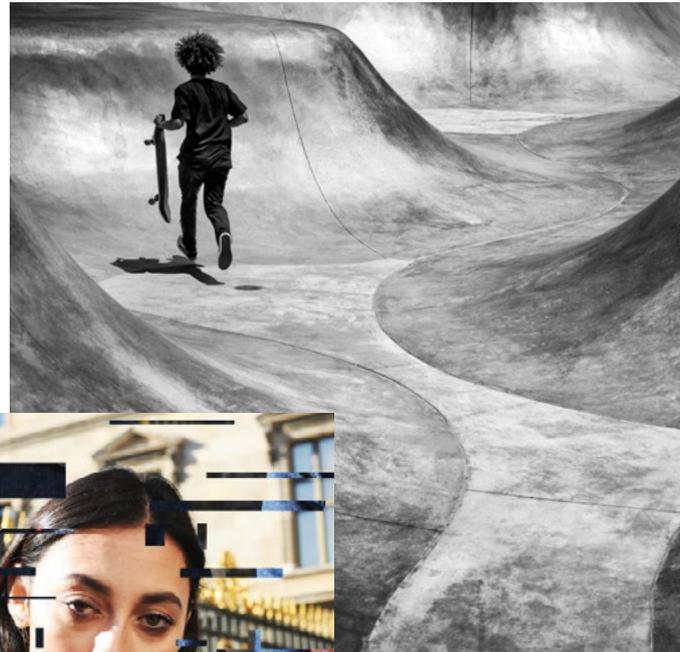
TUBORG 



Kærlighed ved første bling

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# 44



# 66



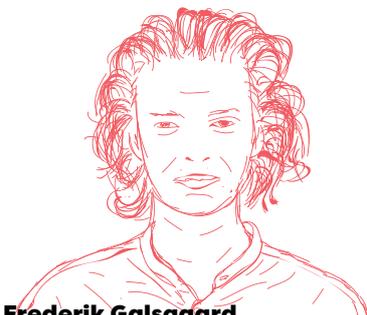
### Guillaume Le Goff

Guillaume is a bloody decent French guy. We connected in late 2016 around the idea of opening a Bitchslap office in Paris (known internally as Parlez-vous Bitchslap?). Being almost as old as us at the BS HQ makes him a bit of a veteran in the Parisian skate and street culture world, and his current and back catalogue includes marketing work with skate brands, key involvement in the Paris Surf and Skate Film Festival and being a founding member of French culture mainstay Clark Magazine back in the day. You may find Guillaume heelflipping around République, and keep your eyes peeled for more Bitchslap nonsense across the fair land of France in the future.



### Young Lolz

When Young Lolz isn't writing up a storm (mostly lyrics for her upcoming debut album "Bread Lyfe") she's dreaming of any number of different ways to consume bread. And I quote: "Sandwiches, toast, sourdough, focaccia, croutons, open faced or closed, fondue, or what about dipping and mopping when you've got the vinegar and oil. Dipping and mopping. Yes. Sprinkling it in small dried bits on salads. Eating it in slices or just ripping it off. Smearing it with stinky pungent cheese too. Crunchy. Soft. Fluffy. But still hefty." Her second obsession is her Hitachi Magic Wand.



### Frederik Galsgaard

I never met a dude that reminds me so much of a late-teened JMac. And if you don't know JMac you're not paying attention. Keen and flush cheeks, a killer graphic designer and always down to navigate our stupid last minute deadlines, Frederik is a straight up no stress nice guy, and will no doubt have a long and varied career of creating visual pleasure for people with eyes.

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# 32

## BITCHSLAP Nº 27

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#### **Miriam Tahir**

Bright eyed and bushy tailed, Miriam is a true source of positivity around the office and without her our website would resemble the plains of South Dakota. Or Northern Iraq, where she was born in a hospital which lost its power the very next day. What followed was a chain of unlikely events which led her family to Denmark via Romania and England. Back when the word refugee wasn't a dirty word. Miriam (and her parents) are living testament to the fact that things could have been worse and we're all lucky to be alive and kicking and free. Miriam knows and embraces this truth and has a rich soul as a result.



#### **Fabienne Dosch**

We met Fabienne in Laax on one of our many trips to our favoured resort, and she soon began to fill pages with her young but skilful graphic design. This led to a 3 month (too short) internship where Fabienne moved from Heidiland to live in the boss's guest house, soaking up Copenhagen at its finest hour and offering her take on Bitchslap - some elements of which can be seen in these pages. Her brief was 'fuck it all up'. We hope you appreciate her work.



#### **Manuja Waldia**

If Manuja Waldia's name came directly from a magical realism novel, then her illustrations would paint the scenarios, moods and interpersonal interactions, seamlessly blending traditional references from her native India, flamboyant textiles drawn from her fashion past and contemporary gatherings and human harmony. And she loves cats. And her work can be seen on the cover of Penguin-published books, and now, the fine recycled pages of Bitchslap.



# Santiago

# Sasson

**I first met Santiago when he was about 12 or 13. He was part of the younger crew of kids skating the Bastille area, most of whom would soon call themselves the blobys. He always had a huge contagious smile, and it seemed rare to me to see a young kid with such good style. Santi skates, studied and works in architecture and design, plays music in a few different bands, and is constantly joking around. You can catch him at République, where he'll probably be checking on the younger crew of kids and making sure the vibe is good.**

**Hi Santiago. What do we need to know about you?**

Hello my name is Santiago Sasson, I'm 28 years old and I'm from Paris.

**To what extent has being born and raised in Paris been important to your skateboarding?**

I grew up in Gare de Lyon, which is in the east of Paris, in the middle of the OG spots, that's also why I grew up watching some people skating in Bastille and Bercy!

**What's the perfect session for you?**

The main idea of cruising sounds good to me, not being stuck in a plaza or trying to one up a spot, just do what you feel at the moment, something spontaneous.

**What's your two favourite best tricks?**

I think a kickflip and 3 flip, or just an ollie.

**Who are you riding for today?**

I skate for Magenta, Futur, Nike SB and Nozbone.

**Magenta and Futur are some cool French**

**brands with on-point product and great teams, what else keeps you riding for them?**

Those guys are more pushing the idea of skating the streets rather than being about competition or performance, so I feel it's something more natural and easier to express yourself and have some real fun.

**You're also quite into music, and an accomplished student in architecture, how are these things complementary to skateboarding in your life?**

I feel like skateboarding, music and architecture are all connected, by rhythm and the way of seeing things, everyone has their own microcosmos and way of evolution, but also their own styles. Wherever you are you can find some stuff to link things.

**How's life looking tomorrow?**

I don't know where life is taking me, I'm down to be involved in projects in each of those microcosmos. I'll try to skate how long as I can but I also know that music and architecture will be with me all my life so we will see what the future brings.

# BRIGHT

## XXIV

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### FRIENDSHIP

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# Alvarado



One of Denmark's best upcoming rappers is Karlita MC, aka Alvarado. We recently connected with her at an unlikely IT party where she did an impromptu live set, laying it down for the programmers and coders before we interviewed her in an Uber on our way to a show.

**What's the most embarrassing thing that's happened on stage?**

Hmm. I generally hate when someone in the crowd thinks they can get on stage with me when I'm doing my thing. A reoccurring thing is another female artist thinking they can shine with me in the middle of my set. One incident was when a chick came up and just stood there waiting for me to pass her the mic, and I kept pushing her to the side. The crowd seemed hyped about it and that's what made it awkward, 'cause it was such bad timing for me. She didn't really get it until my friends handled it for me. But she apologised the next day and we're cool now.

**Where's the weirdest place you've ever played a show?**

One time me and the CART Records gang rode a bus for four hours somewhere in the Balkans in minus degrees to an abandoned school where the "greenroom" was the janitor's room and under construction, meaning no furniture except for one bucket to sit on. The promoter wanted to pay us in cocaine, instead of the amount of money we had agreed upon before arriving. He seemed so surprised that we said no thank you. We killed the show tho!

**If you weren't a musician, what would you be doing?**

I used to want to play in the WNBA...before I met Mary Jane.

**What was the last song you listened to?**

Dom Kennedy - Dominic pt. 2

**What are your pet peeves?**

Here come the hip hop purists to ruin the day by giving me their negative opinions about what I like. Let people enjoy things, geez.

**What's a weird habit of yours you don't tell people about?**

I'm so scared of traffic. I could stand and wait for a car to pass even though I could have crossed five times.

**What will you be doing in 30 years?**

Supporting the youth.

**What's worse: a man bun or a goatee?**

Easy. Man bun.

**Which hipster trend needs to die?**

I've seen guys decorating their beards with flowers and jewellery on Instagram, and it's the corniest thing ever. Off with their heads!

**How would you describe your personality in one sentence?**

The introverted extrovert.

**How do you deal with hangovers?**

I do my very best at trying not to exist in the physical world—aka, Netflix and chill.

**What's the sexiest dairy product?**

Dulce de leche! Thank me later.

**What's your guilty pleasure?**

Nail polish. People who know me, know.

**What was the last thing you talked to your mum about?**

Sunny California. We're going in December to visit the family.

**Tell us about playing Roskilde Festival.**

That was my most memorable gig this year. A bunch of people have told me they heard me for the first time at Roskilde Festival, and overall it was a fun day hanging out with all the girls.

**What's your pre-show routine?**

It depends. Sometimes I don't have time; if I'm rushing then I'll just come in and jump on stage. But usually I need at least 10 minutes of alone time, where I do some breathing exercises. Then I take a shot of dark liquor, and me and my DJ hype each other.



# RVCA



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# Mamiko Motto

**Mamiko Motto is the primus motor of all things GASS - a London based label and broad collective of people into new music, art and a steamy mix of evolving technology and underground dance culture. Among her Swiss-army-knife repertoire of skills she counts DJ, promoter and composer alongside a long history of producing and presenting independent radio.**

Her current show on NTS, which she was involved in from the start as one of the founders, is a showcase for her sharp ears and it is also recognised for breaking some of the biggest underground artists in electronic music over the years. Regular listeners to her show will know that she often promises to listen to all demos. This is a remarkable claim in itself considering the deluge of free music and audio spam these days but she does actually listen to everything she is sent.

Her DJ sets, much like the radio show, are an experience stuffed with unknown and unreleased things, sounding like nothing you've quite heard before, presented live with a mental energy that is infectious in its delivery of hi-octane music thrills for dancers and sonic seekers alike. It's all wrapped up with an enthusiastically healthy dose of humour and a charming approach. Mamiko Motto also produces and composes under various monikers including Wednesday Nite, with previous releases on Warp and Big Dada while her engineering and sound design has been featured

in many audio visual projects including 'Butterstar Galactica' by Hudson Mohawke. Like some sort of a multi-tasking mechanical virus she has also compiled the 14 track exclusive LP 'Amada' for our favourite Dublin label All City Records while ghosting around doing A&R for various labels over the years.

GASS the label is now on its 3rd release with a mission to release high-quality music, support emerging talents and run unique events that mix cutting-edge dance music, contemporary visual arts and technology through collaboration. It debuted with Body Mechanic, the Detroit Techno Militia affiliate who turns a tightly wound bang and bump into nasty tracks. Blaqstarr followed that and the unique Baltimore club innovator delivered hooky, ear worming pop pearls carved out of a unique and lovely territory that is all his own. The 'Moan Her Lease Her' melds a sort of sex and death rap with a neon folk buzz and Baltimore club coming over like a late night rave Lenny Kravitz. The sensuous and instinctive nature of the music ensured the EP was accompa-

nied by an erotic colouring book by Baltimore Illustrator Jimmy Malone. The most recent outing is from Dreamtrak with a robot love story engineered into a future pop nugget, a dream-time generator for lost circuit lovers and a perfectly produced accompaniment to deep space travel across dimensions. As far as individuality and a unique curation of releases it bodes well for the future and artists and sounds that circle and ambush the usual channels and genres.

One of the taglines GASS uses is 'on the back seat where the freaks meet' and it's apt because of its romance for the outsider perspective and underground culture it conjures while also reminding of that tribal passion those cultures are so good at. The label and its collective energy has those same characteristics. Mamiko Motto drives the motor with an evangelical music mission but it doesn't matter whether its sound, fashion or art things turn to. Life is always a GASS when it comes with quality, an infectious enthusiasm and ebullient style to the process.



# SEEK

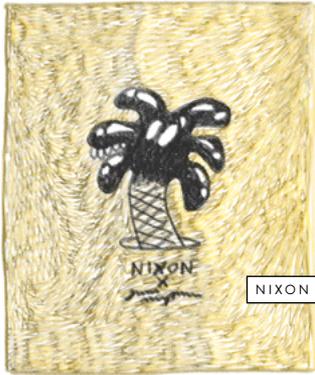
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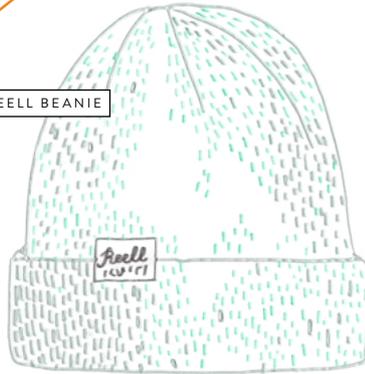
# PAINTERLY PRODUCTS

Illustration  
MANUJA WALDIA



NIXON X STEVEN HARRINGTON

REELL BEANIE



TIMEX ARCHIVE WATERBURY



TEALER ROLLING PAPERS BY AARON KAI



POST 6 PANEL



GLOBE MAHALO SG BY MARK APPLEYARD



TRANSFORM KO MITT



BRAINDEAD CAP



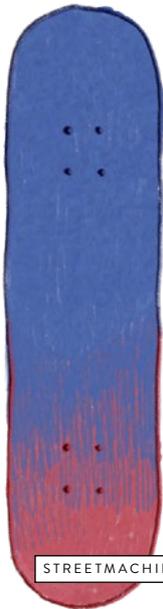
TEALER BAT



THE QUIET LIFE PIN



SONY WALKMAN



STREETMACHINE SNE BOARD



G SHOCK



TIMBLERLAND X TYRSA



CLUB 75 FOR SUPER

KAIBOSH METALLICUM

# PAINTERLY PRODUCTS

Illustration  
MANUJA WALDIA



ACNE SLIPPERS



L.A.M.B. X BURTON



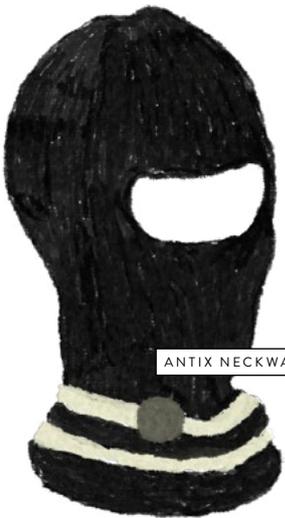
WASTED PARIS



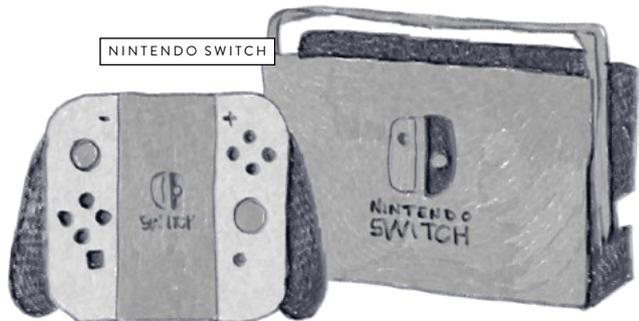
WRUNG LASER BLACK CAP



VANS HORWEEN SK8-HI



ANTIX NECKWARMER



NINTENDO SWITCH



RAAW ALGAE HAND + BODY WASH



G SHOCK



VASS



OLOW BOTTLE



DAKINE PARTY BUCKET



HOTTIE



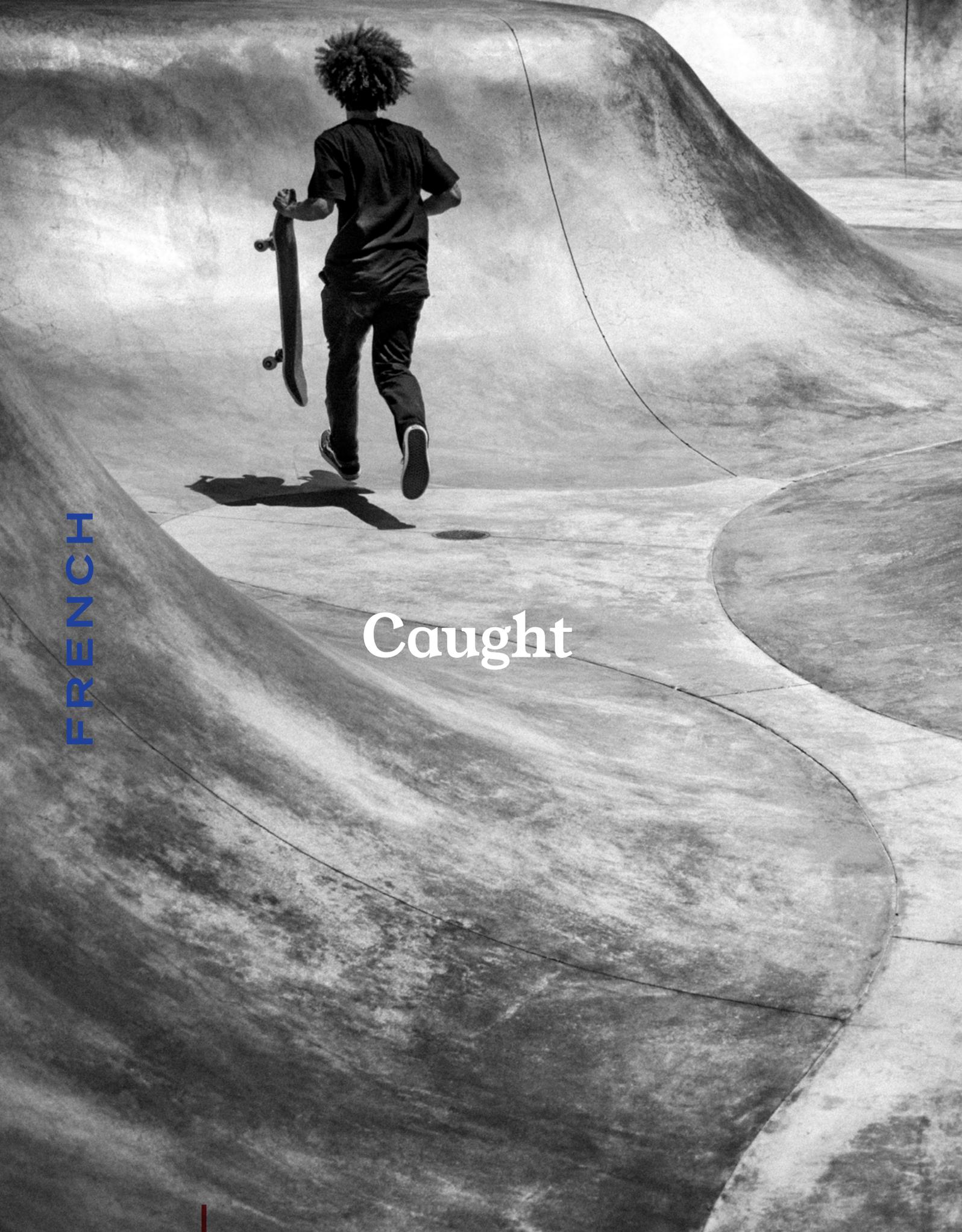
ADIDAS SKATEBOARDING BUSENITZ BOOST



LOMOGRAPHY INSTANT AUTOMAT



URBANEARS HEADPHONES



FRENCH

# Caught



on the fly.

FRED

**H**urtling through time and space an explosion of elements scattered and circling a nucleus with no discernible chance of combining into anything other than chaos. An auteur watches quietly, patiently, benevolently, as these disparate things swirl across his plane of vision, waiting for that celestial alignment, that rare eclipse when all things combine together with geometrical precision into his frame and in an instant the mundane streets and provincial towns we inhabit are distilled and in one millisecond compressed into a perfect little rectangle.

Fred Mortagne is a king among men. Not only by virtue of his artistic ability, examples of which any human can clearly see for herself among these pages, but because of his understanding. Having an understanding of how the world works and your place in it is humbling and those who have embraced this understanding are the kind of people who quietly go about their work, building a family, a career, following artistic pursuits, and you can see a similar style and craftsmanship through all of these endeavors. Seeing one of Fred's photographs is like seeing into his mind, a trait of most great photographers. His voice is apparent, his sensibilities are revealed, and that voice and style permeate past his photography into his family life, his legendary video work, and the way he holds himself as a man. Thoughtful, playful, and able to put into order the frenzy around him.

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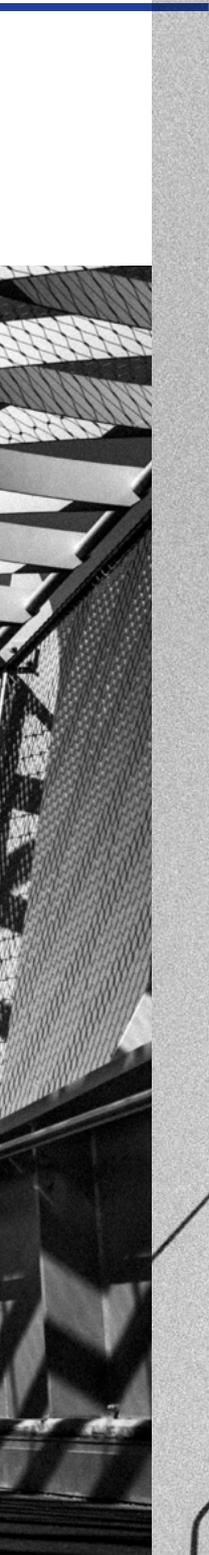
Ed Templeton



Another early morning mission, but for some location scouting indeed. Randomly driving around the Los Angeles area to find cool visuals. I was delighted with this scene.  
**Long Beach, CA. 2015**



I'm always looking for skate spots to photograph. I found this one one day near Lyon when going to the hardware store.  
**Flo Mirtain. 2014**





When shooting this picture I wondered why no one ever shot it before. Then very few days after, I saw in a skatemag a portrait shot from that same angle, by swedish photographer Nils Svenson!  
**Paris 2013**

**Your most recent work is the publication of your book of photography called “Attraper au vol” (“to catch on the fly”). Why the title?**

It was really hard to find a title. Thomas Campbell and I wanted a title in French. I found a lot of options, but I adopted this one because it was perfect for my two passions that I combined in this book: skateboarding and photography. Many skate moves, especially those with flips, must involve a moment when the feet come to “catch” the board to stop its rotation and complete the whole movement, so that the trick is replicated and retracted. This is one of the many determining factors of “style”. As for street photography, it consists of capturing moments on the fly as well as the ephemeral and furtive scenes in life. The title suits both skateboarding as well as my photos in which skateboarders evolve, therefore connecting both worlds.

**Its content has been publicly called ‘the most beautiful coverage’ released by a photographer in the skateboarding universe. How does that affect you, and to what extent does it matter to you that people within your circle view your work with this kind of positive attitude?**

I always wanted to make skateboarding accessible across my work, but also let it stay focused and credible for skaters. I've been passionate about skateboarding for almost 35 years; it totally changed my life in the best way possible. It's often criticised because certain negative clichés are very prominent, which seem like the only visible part to the general public. So this made me think of something I had never realised: am I trying to express the clichés of great photography to counter the negative clichés that stick to skateboarding? When you're truly interested in skate - when you approach it in a sociological way - you realise that it's a highly rewarding discipline beyond the sport, one with a multitude of levels. While conservative education couldn't help me orient myself in life, skate completely succeeded in doing that. So yes, when feedback coming from the outside world is ultra positive I am very happy, because beyond my work, it's the skate that's appreciated.

**How do you think your approach could benefit skate and skaters—considering that your work has managed to resonate with the general public?**

Let's just say that the older I get, the more I see things as a whole. I think that our societies function completely upside down. At school, if you aren't a good student, you will fail the system, and it can have a largely negative impact on your place in the world. While history shows that many school dunces have become perfectly successful people in life, it doesn't work every time because the system can really break a person down. That almost happened to me, but skate reached out to me just in time and pulled me out of that mess. All of this is to say that society shouldn't beat down the kids who aren't made for school, but who nonetheless have enormous potential within them.

All humans, without exception, have great capacities. So at my level, promoting skate is a way to change mentalities, move things. The general public is slowly realising that skate isn't just something teens do who waste their lives passing time by making noise and damaging urban property at the expense of the taxpayer. It's actually the opposite of that. The skater became cool, because in our dysfunctional societies, to stay free and to live by your passion is ultimately something the whole world dreams of, but the classic cycle doesn't help anyone turn that dream into a possibility. So ultimately, my work tries to contribute to breaking the view that skateboarding is a hobby without purpose that disturbs others. Parents shouldn't be freaked out that their kids go skateboarding. The skateboarders that turned out badly make up a very small portion of the ones I know.

**For those who don't know you, can you talk about how the book started—why did you decide to make it and with what goal in mind?**

For all of my work, above all I try to do everything super well, to the maximum potential. It's hard to make a book. Especially when it has to contain almost 15 years of photography and especially when you don't have experience with it. I knew that it wouldn't be something I would be capable of making by myself. Despite my desire to publish my first monographic work, I never took steps to turn that into a reality. I had quite a few propositions—not uninteresting ones—but my intuition told me to be patient and not to force things.



## **How did you end up publishing it with Um Yeah Arts and Thomas Campbell?**

I already had a lot of respect and appreciation for Thomas's work. We collaborated together for the first time and with great mutual enjoyment on his film "Cuatro Sueños Pequeños", for which he asked me to be the director of photography. He was also in the process of finishing "Wayward Cognitions", Ed Templeton's book, as well as his book about surf called "Slide Your Brains Out". All his publications in general are marvellous. He has something unique. Everything became clear, and the conditions were such that we could start of making my book. I never thought I'd make it with Thomas, and also never imagined that it would interest him... and for me the fact that he proposed working together was a great honour.

I may have been able to attract a larger publishing house, but it was more of a priority for me to make the book with someone I connected with, someone in the same circle who knows it well, with the goal of creating an artistic project—rather than making a commercial project that would probably bring in more money. That's never my priority.

## **How did you decide on having the legendary Anton Corbijn introduce your photos?**

He's the visual hero of my adolescence. Even before I was interested in the art of the image, his work greatly touched and impacted me, especially seeing his music videos for Depeche Mode. I had no sense of a culture of images, apart from the mess we were served on TV. And his universe so singularly stood out from the lot. It was maybe the first time that I perceived a profound artistic sensibility. I adored the aesthetics, narration and grain of the image, but it didn't influence me right away in my work or in my first videos. It wasn't until over ten years later, when I started with photography, that I started to understand the impact his work had on me. So it seemed appropriate to ask him to write the preface, without thinking too much about whether it would be possible or not. I had met him really briefly in 2002 at a shoot for an ad he made for Vans with Geoff Rowley, who had hired me as a skate consultant. There were many little things that connect us—like the fact that he, Thomas Campbell and I have all shot ads for Vans with Geoff Rowley! I really like that

kind of thing. After seeing a preview of the book, Anton asked me if there would still be so much grain to the photographs once the book was published, to which I responded "absolutely"—and so he accepted the task of writing the preface. That truly touched me.

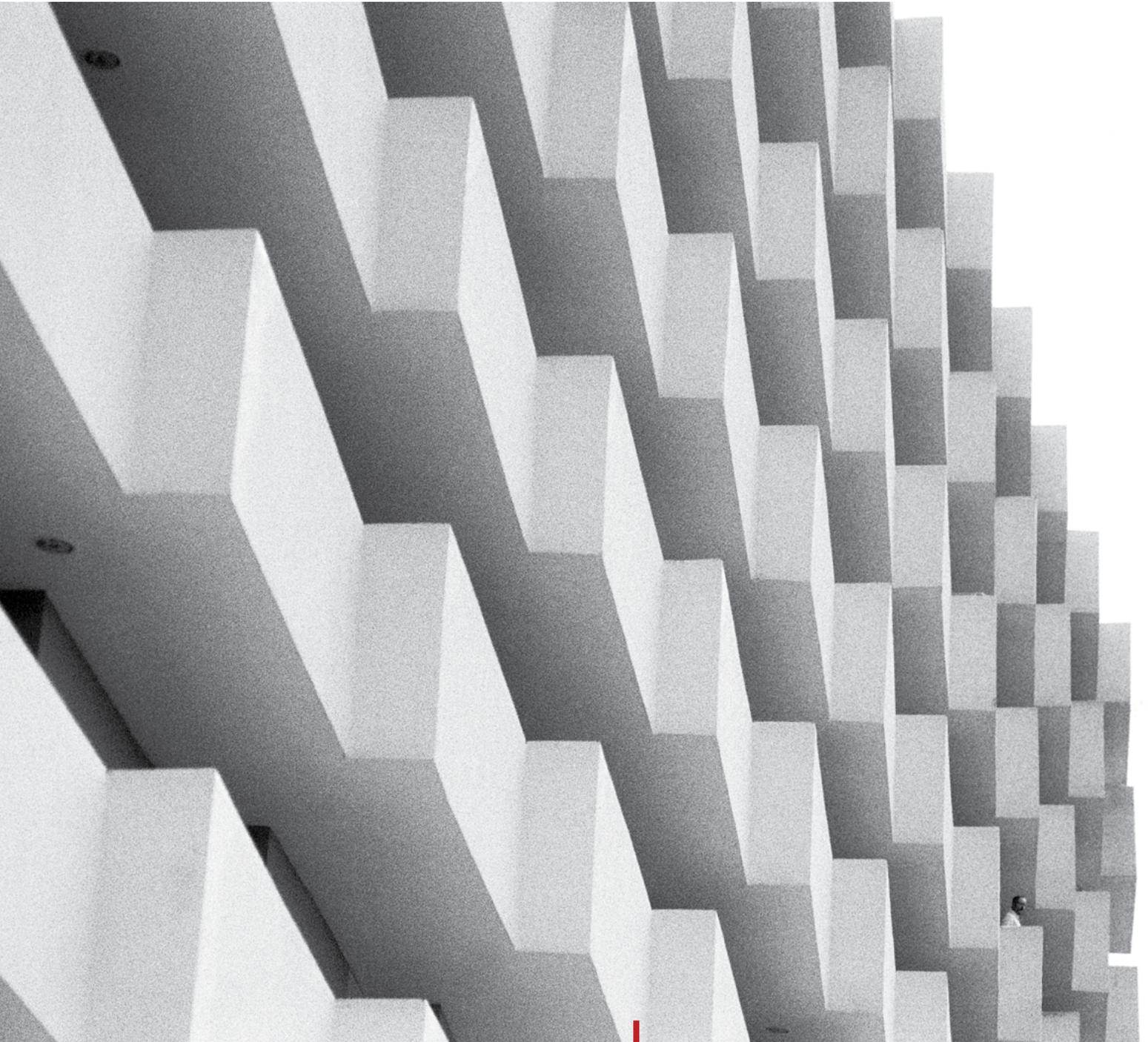
## **Your creative approach towards skateboarding, architecture and life in general has shaped your career as a photographer and videographer. Let's talk about how you chose the pictures in the book: was it easy? Painful? Have you adopted a particular selection method and are you satisfied with the result?**

This is precisely why creating the book with Thomas was the best option. When you look at any of his books, you say to yourself: this guy does stuff brilliantly. Having worked for many years as the photography director of the magazine Skateboarder, he has a lot of experience in photo selection. The decision-making was really hard, yes. The idea was to avoid making a 300-page book, so we had to leave out a lot of things. I trusted Thomas entirely with the selection and the flow of the book, which he spent time on with his designer, Tosh Woods. I was hardly involved in this part of the process. We had obviously discussed a lot of stuff beforehand, and during the pre-selection of images I expressed some wishes. Then Thomas made his mix. It may seem strange that some of my very famous pictures weren't selected, and that more secondary photos are in the book, but this is related to the flow we needed throughout the pages—so that we could create connections and correlations between the photos, as well as breathing space. The book would have been too intense using my most well-known photographs, and finding this balance was the hardest part.

## **Can you tell us about your other activities or upcoming projects you have planned?**

It isn't well defined yet, but there'll obviously be a lot of things related to the book: Thomas has set up many things in the US, including an exhibition in San Francisco in March. My close collaboration with Leica will continue in many ways, as well as my collaboration with Element Skateboards as an advisor to the brand. And, in spite of all the projects, it's important that I continue being a good dad who's present at home for the year my little girl Nico turns two.





On skate trips, I always wake up early to go out and shoot pictures, to add to my collection. The opportunities to travel for free cannot be wasted, especially when you are a photographer.  
**Gran Canaria. 2005**



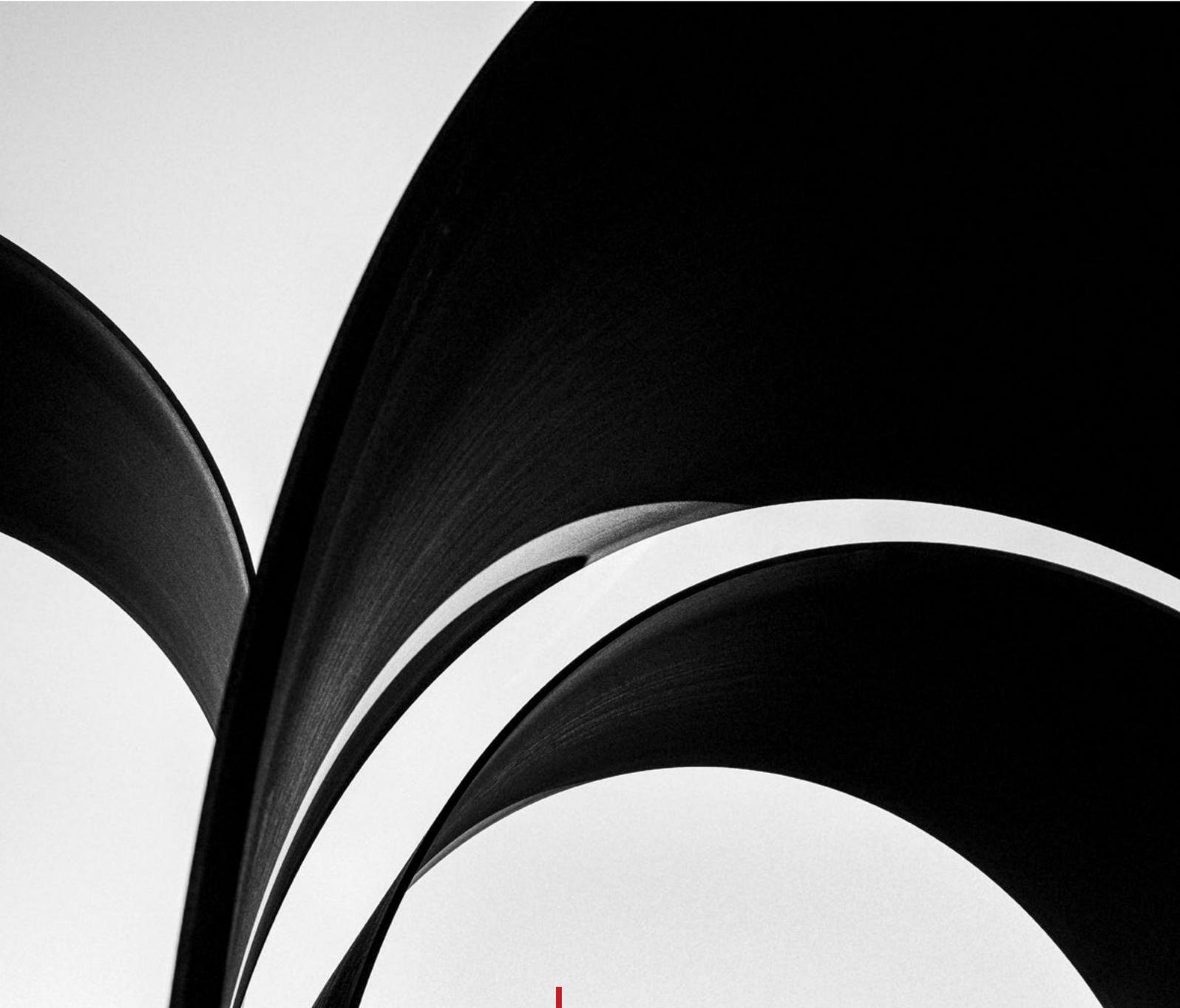
A skateboarder “surfing” Le Volcan, designed by my all time favourite architect Oscar Niemeyer. Ricardo Fonseca in Le Havre, France. 2005



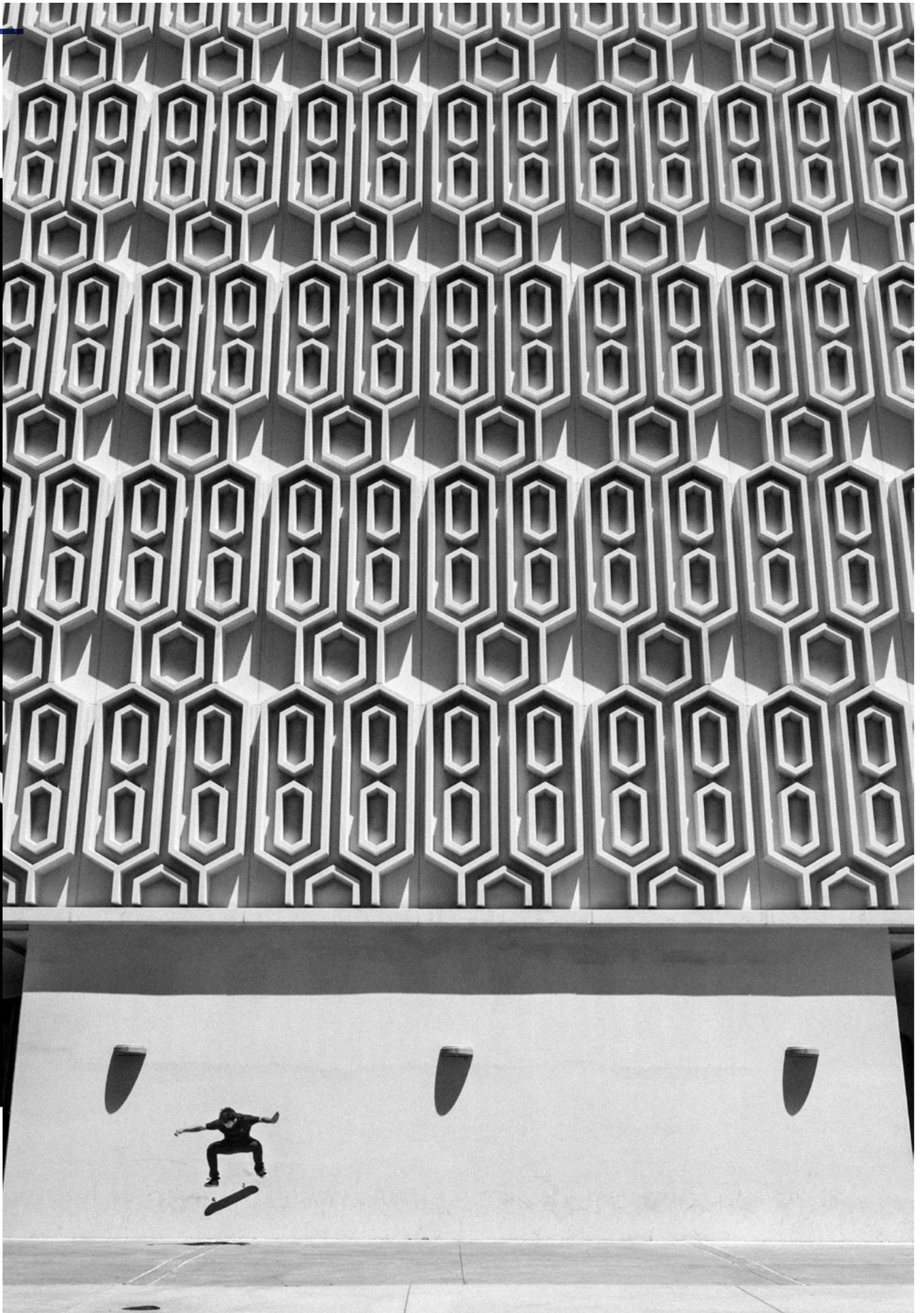
Yet another early morning shot! Well that's when I shoot most of the non-skating stuff, I'm a part time street photographer!  
**Lisbon. 2014**

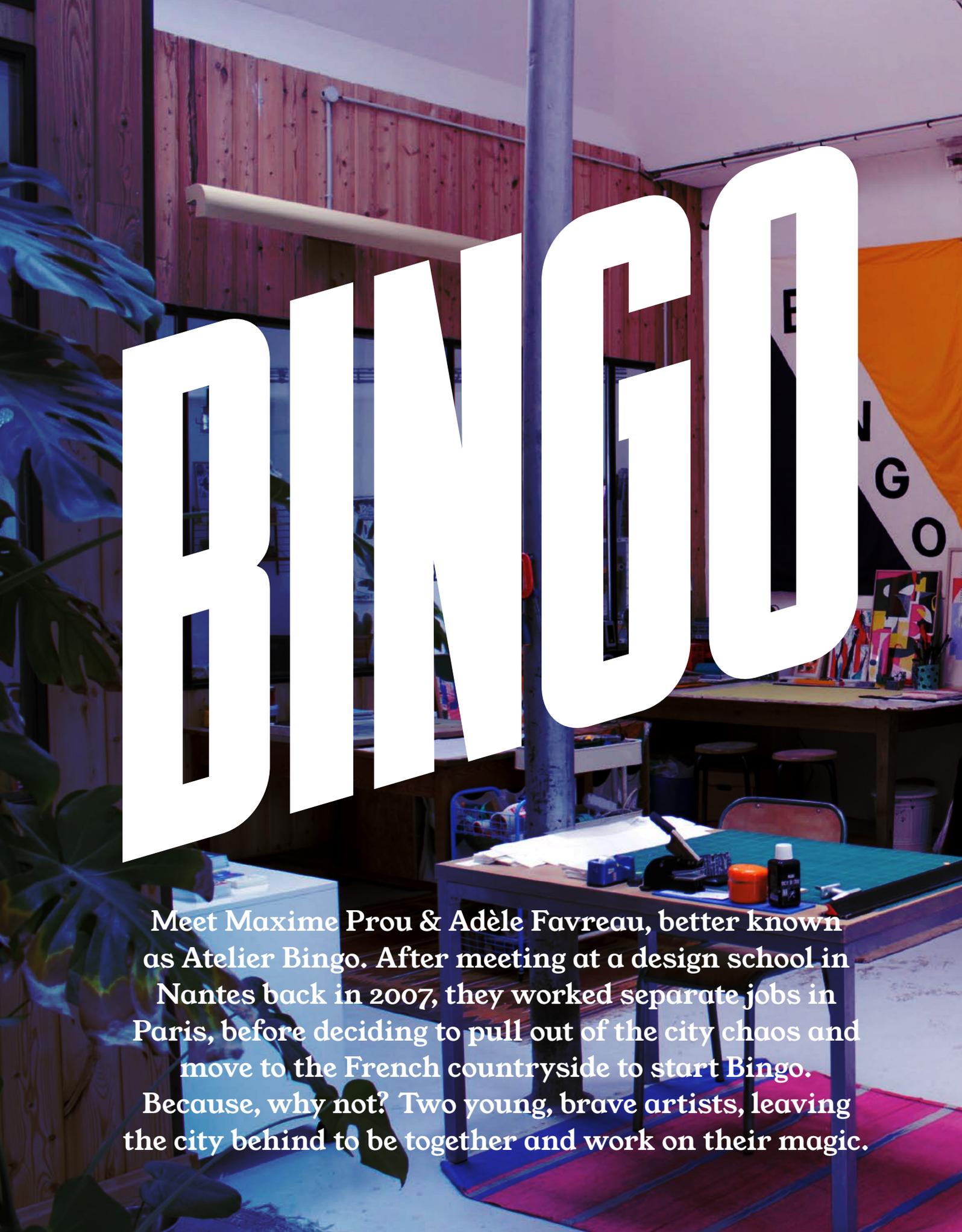
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This is on a campus in California. The skate spot was visually boring, so I cruised around on my board and found this building. I asked Dennis Durrant to do a nollie flip.  
**Fullerton. 2015**



At that fullpipes spot, it was like being a kid in a candy store. There were so many great photographs to shoot. I even shot the cover of my book that day.  
**2013**





# BINGO

Meet Maxime Prou & Adèle Favreau, better known as Atelier Bingo. After meeting at a design school in Nantes back in 2007, they worked separate jobs in Paris, before deciding to pull out of the city chaos and move to the French countryside to start Bingo. Because, why not? Two young, brave artists, leaving the city behind to be together and work on their magic.







Illustration for Poketo / 2015



Composition Sunday / 2014  
Paper collage  
Size unknown

# How

**How would you describe your work to that one uncle you haven't seen in years?**

We would say we are artists and illustrators. We create images with our four hands, and we play with shapes and colours. Sometimes for ourselves and sometimes for companies.

**What is the most French thing about you?**

(Maxime) I love to grumble and smoke a lot of cigarettes, I think that is very French.

(Adèle) Me, I'm very stubborn. And we always buy a baguette for breakfast every morning.

**What is the best and worst thing about working together all the time?**

The best thing is you don't see more of your colleagues in the office than your love at home. Because your colleague is your lover of course! It's easier to understand each other and to be really honest at work but at the same time that is the worst thing too.

**Can you tell us a little bit about your studio set-up?**

We decided to swap our life in the Parisian chaos for the peacefulness of the French countryside back in 2011. Our studio is located in Saint-Laurent-Sur-sèvre; a very small village in the west coast of France. The building is an old rehabilitated textile factory and it's Adele's uncle who renovated the building in 2007. One day, we were at a family get-together and my uncle Robert show us this crazy and beautiful building. We fell in love directly and we decided to leave our jobs in Paris and start Atelier Bingo together.

**Were you involved in designing the studio set up as well?**

Uncle Robert did all of it. We just talked with him about how we wanted to live and work in the same place. He made it all happen and made it look amazing.

**What is the best thing about your studio, and what is your most valuable possession in the studio?**

The best thing in our studio is the light! We have so much natural light coming in, during summer of course but almost just as much during winter. Our most valuable possession is all our screenprint material and our etching press.

**What is the most memorable moment in your studio to you?**

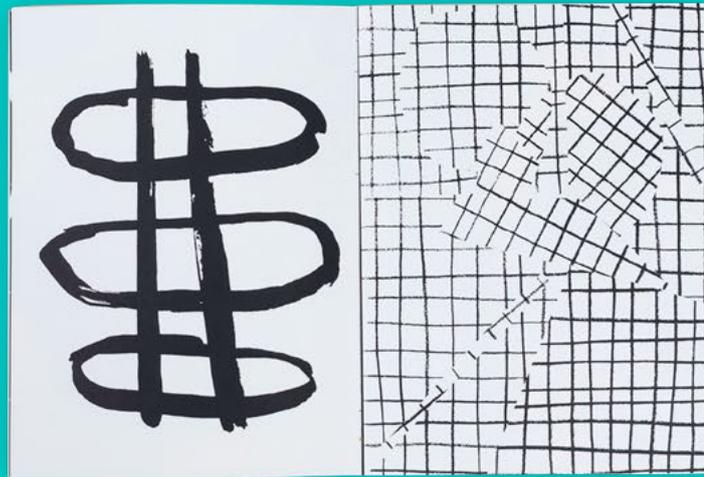
We have lots of good memories here. Last September we had Lisa Gorman come to our studio with Ben Glezer (photographer) and Kelsey Martinovitch (model) to do a photoshoot of our Gorman x Atelier Bingo collaboration. It was just so incredible to see them in our French countryside, especially because they came all the way from Melbourne for us.

**Is there a difference in your work process and mentality between commercial jobs and your own work?**

Not really, because so many of our clients come to us because they like what we do. So they are looking for something we know and they give us much freedom in return. The small difference is technical limits, so like for Gur (a rug company) you can't have so many colours and to do too many circle lines. But that's about it.

**What are you working on at the moment, and what can we expect to see from you guys in the new year?**

We are actually in Melbourne, Australia right now for the launch of a clothing collection with Gorman. We would love for 2017 to have more time for ourselves to experiment, create new personal printed matter (etching & screenprint) and do more wood installations. Maybe create a children's book too.



MAMBO published by Éditions FP&CF / 2015  
20 pages / 4 colors / Edition of 150 / + 2 ex-libris riso  
Printing by Anaïck Moriceau



“Chute de pierres au Paraguay” / 2014  
Handmade, original screenprint  
30 x 40 cm / Edition of 10





9/30 ATELIER BINGO

“Untitled II” / 2016  
3 colour risograph  
30cm x 42cm / Edition of 30



“Sauce Cocktail” / 2014  
Handmade, original screenprint  
30 x 40 cm / Edition of 13

“Pink Floral Abstract” / 2014  
Greeting Cards for Wrap Magazine



Feast your eyes on the select  
GS in these pages. Getting  
becomes even more important  
we believe the tactile perm  
artist's work more than th  
virtual landfill of pixelated  
a chance for authentic appr  
can stop you up for a momer  
are crafts and processes th  
This is easy to overlook wh  
stream of images daily and  
temporary. Our feed activat  
scan, saturate and edit. This  
relegates visual informatior

tion of photographs by Jamil  
a chance to print photos  
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nence of print respects the  
e exponentially expanding  
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eciation. Pictures printed  
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that really bang with intent.  
hen we swim in a constant  
d their functionality is only  
es video automatically, eyes  
is a process that inevitably  
into categories and boxes.

Jamil GS was one of the young photographers who in the early '90s set his mind to the combination of fashion's high end production and street-level culture, elevating street mythologies and firing up fashion's imagination. His work featured heavily in i-D magazine at a key time for the establishment of a hip hop aesthetic, originally introduced by documentary photographers like Jamal Shabazz, Joe Gonzo and Martha Cooper. It was new back then, even though this street-level glitz is very familiar now – particularly in an era when athleisure and street styles are the common currency bread and butter of so many global sports and clothing brands.

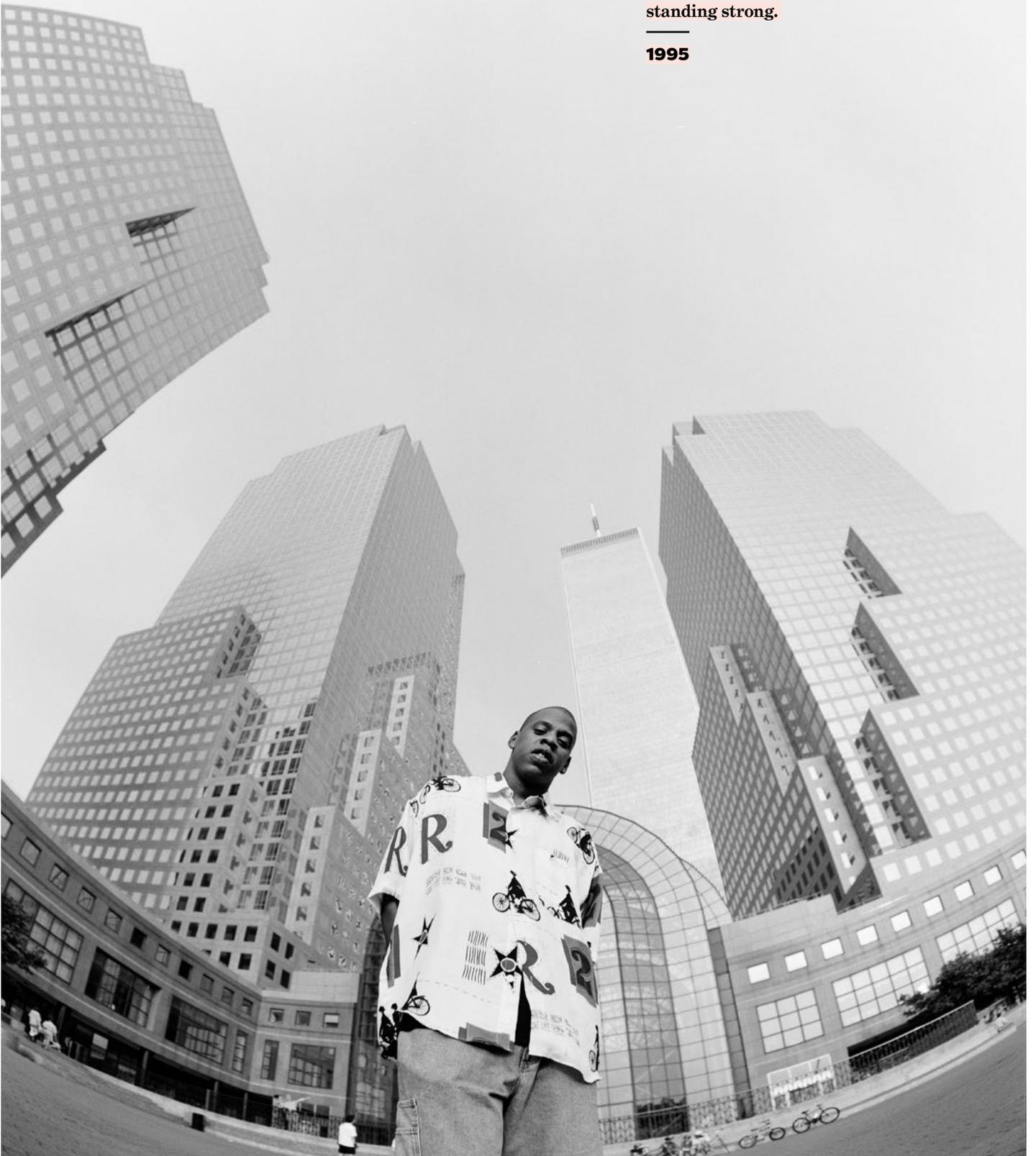
Much of Jamil's work is synonymous with New York, however he was born and raised in Denmark where he knocked around the hip hop scene locally, pursuing an interest in industrial design before getting into photography and eventually heading to New York, which is where his jazz musician father was from. What started as an initial visit ended up being almost 20-plus years, and home.

Many of Jamil's images call to mind the glory days of magazines, pre-internet times when they were important sources of information and a culture when you would find yourself cutting pics out of The Face or i-D or various music mags and fashion rags. This was the high quality cheap way of giffin' and riffin' on images and sticking them up in bedrooms, assembling identity and allegiances or collaging the lot with scissors and glue.

This is from the first professional press shoot for Jay Z. He was virtually unknown outside of downtown Brooklyn, but things moved pretty fast following this session. From his songs I could tell he was all about the bling, so I wanted to capture him in the epicenter of capitalism: Wall Street. This is pre-9/11, with the Twin Towers still standing strong.

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**1995**



### **Tell us about your involvement with hip hop and New York?**

Hip hop was my culture even before I went to New York. I was painting graffiti on trains in Copenhagen, going to the clubs and listening to hip hop and jazz—reggae came later. What I found in hip hop culture was that the presentation visually really didn't add up. I felt that musically it was on such a high level, but mainstream, established media looked at it as the underdog and presented it like that. It was ghetto music, but it also got the ghetto treatment. It wasn't paid the same mind or respect as other visual presentations. I really wanted to bring a high level of visual quality to this world. That was my motivation, beside just being honoured to be able to work with people I admired. Some of my very first commissions were to shoot Chuck D or Russell Simmons. Both of them were icons to me. I was sweating! The artists themselves could see that someone was paying attention to this, and the magazines that gave it full spreads could see it too.

### **How did your involvement with photography develop?**

I was working nights at a rental studio where prominent photographers would come through every day. It was this crazy environment, it was fun. This one photographer who was coming every day was looking for a first assistant and I jumped at that and started an intensive two year apprenticeship. He was a Swede from Stockholm called Patrick Anderson and he was a technical wizard, really very tech and precise. I learned a lot. I was still assisting and towards the end of the 2 years started taking jobs of my own. i-D magazine had been an inspiration to me; I reached out to them and just let them know I was here in New York if they needed anything, so that's how that came about. They got me doing portraits of stars and some fashion stuff.

### **What sort of photographers influenced you?**

Growing up with i-D and stuff, one photographer I liked was Jürgen

Teller. He had this element of realism, reality meets fashion. I liked that real element, and I used fashion shoots as an opportunity to document culture and style. The clothes were sort of secondary even though that's what they are about. To me it was about the people and the culture, and that's what I would explore through the medium. Of course, I really liked the Magnum photographer, Sebastiao Salgado. I was into portraiture which came from looking at album covers. My dad was a jazz musician so the album covers of BeBop stuff and the Blue Note record covers, the Frances Wolfe stuff. Those album covers appear iconic because they are this one single image. Irving Penn, Avedon and those sorts of people too—you couldn't really help it, it was part of the pedigree.

### **Do you think it is still possible to do new things in photography, or is there even a point in trying?**

I think so. Shit happens every moment; every day is a new day and anything is possible. Moments of inspiration come out of the blue. The whole digital age has an insane output - everyone has a camera and it becomes this whole mass consumption of speed and quantity versus quality. People want this return on investment and traffic and "what can we bring". There is a reason why images stand out and become iconic, why they last. Even when there are millions more images—as you see more and more image—you are still going to have classics and create classics. As you see more and more, after a while it becomes about why are you going to spend more time looking at this and not that, choose this image over that one? It's going to be because it has an attraction factor that comes down to the value of the composition or whatever, the energy in it that will make precedents. Maybe that's also part of the new thing. How do you manage to create quality in quantity, quantify the quality? Those two don't usually go hand in hand because quality takes time, it takes more time and demands more time, it just does. It's like nature, it takes time. Yeah you can pump it. Pump the vegetables and seeds with hormones but it comes with a byproduct you don't really want to deal with.





The New York Times had asked famous Hollywood movie directors who they would re-cast in iconic film roles if given the opportunity. Quentin Tarantino was asked to re-cast “Cleopatra” and chose Queen Latifah, and I was chosen to shoot it.

Alo Wala on the set of the “CITYBOY” video which I had the pleasure of directing in NYC in late 2014. Hearing Alo Wala was the first time in a while that I had been inspired musically. It's an honor and pleasure to continue to work with such amazing talent.

2014





How do you differentiate - if you have images that you want to be seen, you're competing for the space, especially if you are dealing with marketing and things like that. In New York, you walk outside the door and there are billboards everywhere. Busses, trains, even in the taxi the screen is running. The concentration of advertising is so high and people are so used to visual information. Eventually you become numb to it, so if you want people to notice you have to have something that breaks through the numbness, to come up with new clever ideas. There is a constant chatter going on, and even on a subliminal level something is going to stick out.

With the albums it was a motivator but also an obstacle. I became a bit rigid to be honest, because I wanted every image to be an album cover, every one of them to be a stick up that you would put on the wall. If you are doing an editorial or a series you are breaking your back to try and do that. Music, covers and culture and then documentary, documenting.

**This combination of craft and aesthetic is key to your work ?**

I was really interested in industrial design, almost as much as photography, and I feel that is part of why I was so welcomed by i-D and The Face. They could have worked with a lot of other photographers. I guess my twist on it had some European perspective always, which is part of my pedigree. Because it's from New York and I have roots there, with family and having lived there so long, the images are real New York. But I have always taken pride in the Danish craftsmanship, and you know, working as an assistant with a Swedish photographer who also took pride in his craft, with that Saab, Volvo, Hasselblad style approach which was super tech. For me, I was interested in industrial design because of the Danish aesthetic, and my interest initially was the same as photography.

**Was it a dream come true when you started operating within circles with**

**some of the world's biggest hip hop artists?**

Absolutely! Some of these icons were a direct daily inspiration to me as I enjoyed their music in my ears and my soul. Being able to work with them and thereby contribute to their life, careers and the movement was a dream come true. At the time I had no idea that my images ended up inspiring them in return.

**Were you star struck or is this a real case of everyone coming up together?**

I was star struck in the beginning with the heavyweights that had been around a minute already like Chuck D and Russell Simmons, but after a while it became an everyday thing, and I would see the artist around, if not in the studio, then in the restaurant or at the clubs. Remember also that some of these artist didn't start off big stars, like Jay Z who's name I hadn't heard and couldn't even spell when I was hired to shoot his first press shots.

**A lot of the work we are showcasing here, and you're known for was shot a long time ago now. How are you staying relevant, and what are doing to stay inspired?**

My work is authentic, and because of that it has gained some underground cult status by a select group of people who are considered trendsetters around the world, like yourself. These trendsetters influence a new generation of people to an era that is full of relevance. On social media my images tend to take on their a life of their own, where some images get several thousand reposts. I also collaborate with relevant clothing brands creating capsule collections. This year I've collaborated with ATW and Gitman Vintage and I work with global brands that appreciate my perspective to help market their products. Besides that, I stay true by focusing on what inspires me like and things I want to explore. Staying true can create timeless work.

I photographed D'Angelo when he was blowing up globally following the release of "Brown Sugar". I chose Harlem as a location, being that he had a sound reminiscent of old school Harlem.

1995



This shoot was promoting the release of Raekwon's first album "Only Built for Cuban Links", so of course we shot it in Chinatown where the Wu and many other rappers do their shopping for gold chains and Cuban links. C.R.E.A.M. was tearing up the streets and we heard it from bypassing cars almost every five minutes while shooting.

1995





I worked with a nonprofit organization called Klash City Skate Jam, whose aim was to promote skateboarding lifestyle in Jamaica. We managed to pull donations from major skate brands in New York and fill a few shipping containers with goods, and sent it down to Jamaica. This shot is from Bull Bay, near Kingston. Jamaica has the next skateboarding super stars, if they could only get the support.

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**2009**



I'm a big lover of reggae music and soundsystem culture. Visiting Jamaica and seeing and hearing stax like this is like discovering the holy grail.

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**1994**



This shoot was a fashion editorial called "Brooklyn Queens" - Urban Beauty, and was inspired by the fashion and style aesthetics that I saw on my daily journeys on the streets in my Lower East Side neighborhood, on the subways, etc. I shot it on my rooftop on Avenue A and 7th Street and on the Williamsburg Bridge. It was styled by the legendary Bernadette Corporation.

**1998**





With my admiration and curiosity to explore and highlight elements of the “Cholo” lifestyle, I ventured to East Los Angeles, more specifically East Side Paramount, where we started off in a local garage famous for restoring low riders and airbrushing hoods. About five minutes after we arrived, a minivan with bullet holes along one side arrived with shrieking tires, and four eager vato’s hopped out swinging guns and sawed-offs screaming “what what where’s it at what’s happening.” It turns out someone at the garage was showing off and had paged his nephews a 911, and that’s how they responded. Later that evening we drove to Long Beach to do some shots with a beautiful car and some models we had cast at a local high school. As I was setting up the shot a police patrol car arrived and parked about 30 feet away. I figured they were just observing, as we had a permit to shoot on the beach. But then suddenly another patrol car arrived, and then two more. Midway through shooting, the patrol cars put on their search beams and came out pointing their guns at us screaming “everybody freeze, hands behind your head!” After a quick song and dance with the infamous LAPD, it turns out that the driver of the beautiful Galaxy low rider was on parole and had weed and a gun in his car. He got arrested and I had to drive his low rider car back to the ‘hood.

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**1998**



PHOTOGRAPHY  
Mpy Was Here

WORDS  
Guillaume Le Goff

# Bro- mance



# In

**In a galaxy of young influential labels, Bromance Records have established themselves as shooting stars, largely due to an unparalleled artist lineup including Brodinski, Myd & Canblaster, Gener8ion, Louisahhh, Myth Syzer, Ikaz Boi, Tommy Kruise et 8tm. Behind the scenes of the Parisian label, we find a creative and tight-knit crew. The label just celebrated their five year anniversary so we took the opportunity to hear their story, recent projects and vision through the tales of their AD Guillaume Berg, and artists Myd and Ikaz Boi.**

**Bromance just celebrated five years. Congrats! What are the greatest achievements so far?**

Thanks! The starting point for our beautiful history was unfortunately a very painful and sad event: the sudden and tragic death of DJ Mehdi. Then, the first founding moment that got us off the ground was the world tour of Brodinski and Gesaffelstein, which was accompanied by the release of our first EP. After that, it was the spring of 2012, which we spent in LA with Louis (Brodinski).

**And your best memories?**

The two impromptu parties we planned in 24 hours and threw two years apart in Palm Springs and Coachella. Unforgettable and truly something we hadn't seen before.

**Coming back to the label: what sparked the creation of Bromance and how did you build it?**

The creation of the label came out of very human reasons, first and foremost. It was a group of friends with an idea and a need, who helped each other realise those things. It was Louis who was tired of waiting around forever to release his music, who saw talented people beside him and who wanted to get to know the world. The people beside him helped him build everything. These are people who share a certain taste and aesthetic, difficult to pin down and pretty vague but also pretty strong. Enter Surkin and Ikaz Boi, enter Louisahhh and Myth Syzer, and the red thread between them isn't super obvious but when you listen and you look, you get the vibe. People often talk about a "Bromance sound", but it was never really the intention.

**Who do you work with to create your specific aesthetic visual**

**language?**

Again, it's super natural, either because we work with our friends or people who think what we're doing is cool! There aren't any rules: a sound will make you think of a visual, a concept, a person. For each cover, you think of an artist, send him the sound, give him a blank slate and you'll never end up disappointed! I designed the logo of the label on a balcony in L.A. at 5 in the morning, five months after the creation of the label, haha! I had this idea brewing in my head for a while which I couldn't fully realise, so I called my buddy Hassan Rahim who helped round it out and finish the logo.

**Tell us about the 5-year anniversary artist collaboration?**

For our recent anniversary party in Paris on the 26th of November we made five different visuals, made by close friends who had been working with us on and off throughout the history of Bromance. Fafi, So\_Me, our Swiss friends from Armes, our Japanese friend Kiri and myself worked on this. The strange thing was that no one really communicated with each other throughout the process—and we still got a common theme throughout each visual!

**You mix a really eclectic crew of artists, and it also feels like a new generational approach. How would you describe Bromance's contribution to music?**

At the end of the day, we don't really ask ourselves questions like that. We have our histories, cultures, influences which come out in what we make. But we never say, "Ok, we want to make something really unique today." Maybe it's because we make stuff without asking too many questions and just want to share the stuff we make that works. I can't speak for the rest of the

guys' cause it's not really for me to judge what's our contribution to music, but I hope that it's positive and constructive.

**Can you tell us a little bit about your recent collaborations with young high profile US rappers?**

We met all of them pretty organically. They have the same approach as we do: working with friends! All three of them are super sick collaborators, with their really different approaches which essentially just pull together. And they're super resourceful: when we met Ikaz, he had already been collaborating with rappers from Toronto, Myth had made Bon Gamin, 8tm had already put out two EPs by himself on his coin. We loved everything they did and we needed to reach out to them. Brodi is spending a lot of time in Atlanta and has been working on a mixtape for a while with all the little proteges from Young Thug's crew, YSL, produced by Brodi, Syzer, Ikaz, Myd, Ryan Hemsworth, Mister Tweeks. And there's another project with 8tm that's also in the pipeline.

**You're also a DJ, and linked to Virgil Abloh, who's pretty connected to a solid international clique. What are the links between you two and why is it important for you to DJ as well?**

I met Virgil when Louis and Mike worked on Yeezus and we clicked really quickly and became true buds. Everything that followed is the result of millions of text exchanges and dinners, haha. It's important because the collaboration isn't a business choice, it's friends who let me discover, share, participate.

**What are you next releases and projects with Bromance after these 5 years?**

Surprise surprise!

# Myd

**Hello Myd. Can you tell us a bit about yourself?**

I'm Myd, I'm 29 years old and I come from Lille. I spent the last five years making music for myself and others, and with my band Club cheval. Club cheval in particular is a band made up of four producers each of whom have different careers, tastes and projects. We met and studied together with the same goal of wanting to make creative music, something truly new and primarily based on emotions.

**Today all of you work on your own projects, and I have the impression you're all pretty free to do so. I particularly appreciated your new EP, No Bullshit, with Twice and Lil Patt. How did you get the idea for this trans-atlantic collaboration and how is this project significant in your career?**

I spent many years working with Brodinski on the production of his album, Brava. He is a huge fan of hip hop and took me with him to Atlanta on an adventure that transformed my vision of rap. This is to say that in addition to having learned how to work with and for rappers, I discovered that this type of music spoke to me much more than I could have imagined. I knew that one day a track would be born out of Atlanta. I had made some beats for a singer who is a really good friend of

mine. I had also sent that beat to Brodinski who had a studio over there, he sent me something back a day later and today that's No Bullshit. That EP embodies a side of Atlanta that I love: luminous, creative and danceable. This project was the first step of decompartmentalising my career. Before that, I had the tendency to put aside certain projects or not sign to some at all. Today, I know that whatever leaves my studio is Myd, be it rap, techno or maybe even folk.

**I get the feeling that you are a fan of rap but with this knowledge of, and affinity with, techno. I remember a discussion when I spoke about our mutual fascination with this new French rapper from Marseille named Sch. And you worked with him as well as DJ Kore, I believe.**

I'm not a fan of rap. It's more that rap is a style of music that excites me 'cause it's one of the more intuitive and creative types of music at the moment, while techno has a tendency to close in on itself. With Club cheval, we worked in DJ Kore's studios the whole time we were writing our album, Discipline. Kore taught me to be confident in the accidents and mistakes that happen in the studio. As for Sch, it's simply Kore who passed by chance at the exact moment when I was making a beat, and we finished it togeth-

er to turn it into what's now "Champs-Elysees". Kore is truly someone who works hard to find those golden nuggets when it comes to beats.

**Which other artists and producers do you think are important, regardless of their fields, in France and internationally?**

There are those who I find important and those I find exciting. For important, I'd say Mike Will who surprises me with every new thing he puts out. For exciting, I really love Weyes Blood, an American singer who I find absolutely devastating.

**And what about your other projects—either solo, with Club cheval or with Bromance?**

We finished our tour with Club cheval last week, which means I can now get back into the studio 24/7. I'd love to quickly put out a new EP. With Club cheval, we're itching to get started on a new album.

# Ikaz Boi

**Hello! What should we know about you?**

I'm Ikaz Boi, a producer and composer of electronic music and hip hop, I'm 26 years old and I'm part of the label and family Bromance records.

**How did you get started producing tracks—and what pushed you to keep going with it?**

I started to produce because I spent my nights waiting for the latest releases to come out and learning about producers and rappers. I'd go to the library in my city, rent CDs and burn them at home. Then one day, a friend from childhood introduced me to EJay Groove which I could use to make a few beats. It's a software that already comes with sounds so I started to learn the program. It was really easy to use and it let me use my hands as software. Then, I started to use Reason to compose with synths but I wasn't totally satisfied with the results. And then, I came across Fruity Loops around 2011 and it was the big revelation of my life! I quickly got better with mixing and the technical stuff. I adore the interface and its software.

**You're signed to Bromance and the label just celebrated its five year anniversary. We discovered you and your collaborations with Myth Syzer, and then again recently with the banger "Cerebral". What is your collective history and how do you work together on your mixes and tracks?**

With Syzer, we'd known each other for ten years and started

making music around the same time and in the same city, La Roche Sur Yon. We had friends in common who knew we each made music. They connected us and it just worked between us. It was cool to have a buddy in music, because honestly, to make friends in that group isn't that easy. As for signing with Bromance, it had been over a year, I had taken a bit of a pause, I was tired of that music and that environment. I told myself that I'd find a label with taste, a French one, with whom I could make something strong and long term. The only label that interested me in France was Bromance. At the same time, I started to DJ in clubs a bit thanks to "On set sur les nerfs" which I'd make for Joke. It was during this night, freeyourfunk, that I had the chance to meet Emmanuel Forlani, who told me he knows this label as well as Manu Barron, who is now my manager. Emmanuel sent my music to Manu and he loved it and showed it to Brodinski. Soon, I met them and we connected musically but also on a personal level. And the crazy thing is that they wanted to sign Myth Syzer at the same time. The idea to make an EP together then came kind of naturally. With Myth Syzer, we had already produced the tracks "Funeral" and "have u eva" with the Chicago rappers Leather Corduroy and Vic Mensa, which worked pretty well online. We don't really have a way of working on our tracks, we can work on them apart or in the studio. With all the tracks we made together, we've each done about 50% of the work, that's truly the pattern between us two.

**Your artist image and style are well executed (just like the rest of the Bromance crew).**

**How did you put your personal touch on this and to what extent is it important for you to separate your image from the other artists in the scene?**

The image of an artist is super important, in society as well as for your actual life. If you don't have a distinct style and you're a DJ, it's not so good. Even though these days we say people look to your general vibe and will automatically follow you on social networks, if you have a true image, it makes a big difference. Just look at how many rappers and producers today also work in fashion. These are two worlds that have been linked for a long time. Of course, it's not only about the external image, it's about the overall image of a project, the art direction. Bromance has a killer image and have always been set on making a difference. That's also what I liked in the label.

**What are your new projects and how will you roll them out in 2017?**

I'm working a lot with Brodinski. He's charged with connecting my production to rappers he knows and that's worked really well for us up until now. He knows where I want to go so we continue to work in that direction. Now, I'm about to finish my first solo EP. I don't know yet how I'm going to release it nor through which label, but it's truly a project that's close to my heart. I think it'll be really important for my musical career.





WASTED.FR / PHOTO : XIANG FANG YE / MODEL : THEO GAVEL

 **WASTEDPARIS**

WASTED.FR / #WASTEDPARIS

EVERYTHING

IS

**Photo**  
Mpy Was Here

**Models**  
Gaia Orgeas  
Antoine Larrera  
Passim Ait Ahssaine

**Style**  
AlieSuvelor

**Production**  
Guillaume Le Goff

**MUA**  
Hannah Nathalie

**Assistant**  
Simon Betite

DIS

CONNECTED



Sweatshirt: **Wasted Paris**  
Pants: **Dries Van Noten**  
Socks: **Stance**  
Sneakers: **Converse**

Teel Octagone  
Bomber jacket: Dior Homme  
Jeans: Levi's





Sweatshirt: **Carhartt**  
Jacket: **AMI**  
Sunglasses: **Raen**  
Pants: **RVCA**



Turtleneck: **Falke**  
Jacket: **Levi's**



**Antoine**  
Tee: **Nike SB**  
Bomber jacket: **Givenchy**  
Jeans: **Levi's**  
Socks: **Stance**  
Sneakers: **Nike**

**Nassim**  
Turtleneck: **OAMC**  
Jacket: **Model's own**  
Jeans: **Kenzo**  
Socks: **Stance**  
Sneakers: **Adidas Skateboarding**

Shirt: **Etudes Studios**  
Overshirt: **Kenzo**  
Jacket: **Carhartt WIP**



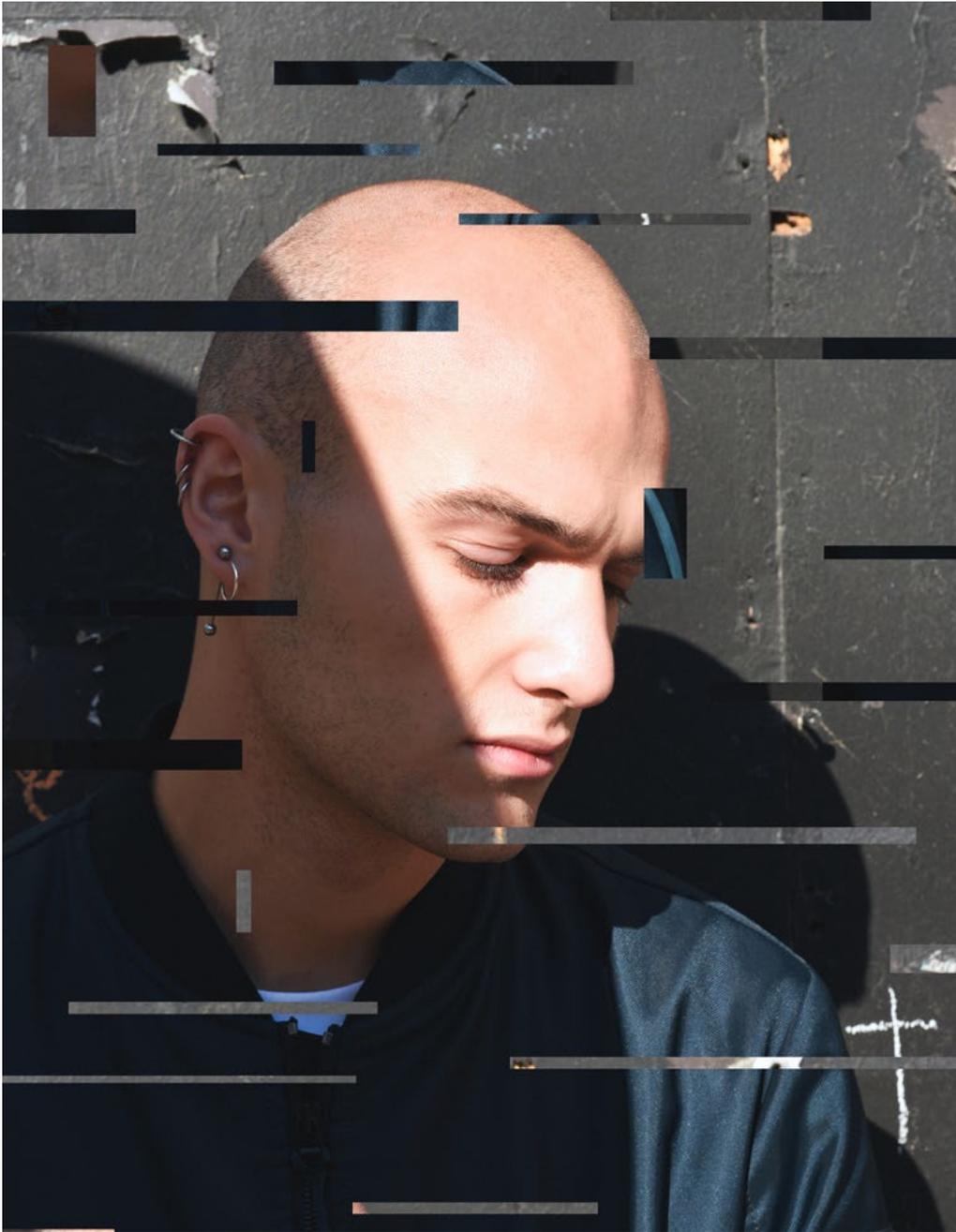
Tee: **Etudes Studios**  
Jacket: **MaxMara**  
Pants: **ASOS**  
Socks: **Palace**  
Sneakers: **Nike**  
Cap: **Chmpgn**



Sweatshirt: **Kenzo**



Bomber jacket: **OAMC**  
Tee: **Octagone**



Shirt: Dior Homme  
Jacket: RVCA

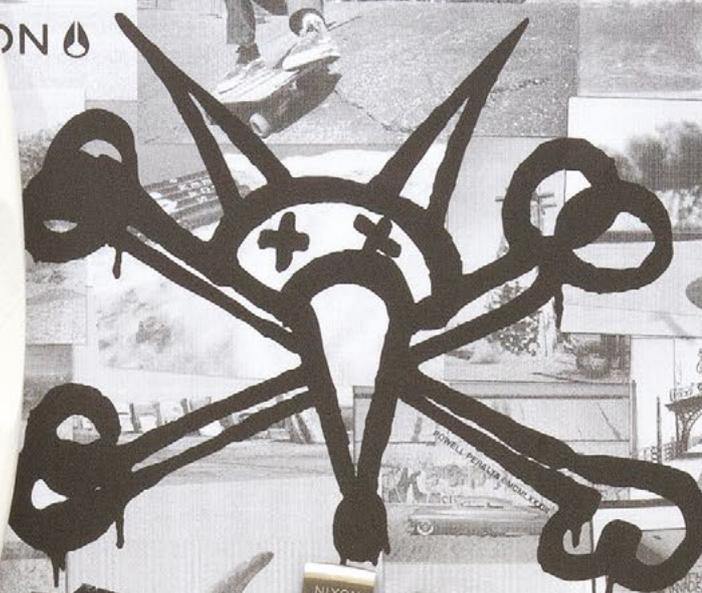




Turtleneck: **American Apparel**  
Dress: **Jour/Né**



Tank top: **Acne Studios**  
Pants: **Converse**  
Socks: **Palace**  
Sneakers: **Converse**  
Cap: **Wasted Paris**



ORIGINS OF THE VATO R

Influence of C.R. Stecyk III



**NIXON**   
**POWELL PERALTA** 



nixon.com



# Keep on streamin'



## CYBER is CRAP CRAP

SELF-RELEASED

Icelandic music is no longer just about indie and depression. Out with Sigur Rós and Of Monsters and Men, it's time to make space for some rap. CYBER is CRAP is a project from Salka Valsdóttir and Jóhanna Rakel Jónasdóttir, who also create in the edgy, feminist clan Reykjavíkurdætur. On their debut EP, called CRAP, Salka and Jóhanna utilize what their clan is most famous for: freestyling. The instrumentals are what move things around, and you can hear dark undertones and guitar vibes, all in the scope of cloud rap.

JIRI MALIS



## Project Pat x Big Trill Real Gz Make Gz

SELF-RELEASED

Memphis stalwarts Project Pat and Big Trill team up on the recently slapped "Real Gz Make Gz" mixtape. Eerie Memphis styled trap like it's been done a gazillion times before, but produced with tight elegance and solid performances by guest rappers and producers alike. Fetty Wap, Rick Ross, Rich The Kid, Drumma Boy, Fat Trel and many more are all squeezed into this six-track compilation. A personal fave from "Real Gz Make Gz" are the somber piano line and thudding beats that drive 'Mack Shyt', which sees Drumma Boy and Fat Trel delivering the goods like strapped-on yayo.

KLAUS BOSS

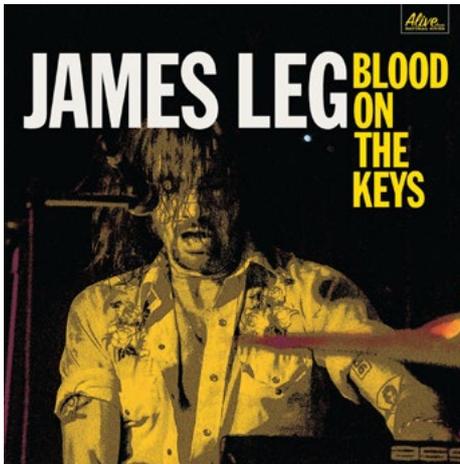


## D.R.A.M. Big Baby D.R.A.M.

ATLANTIC

Did you know that Drake beat-jacked D.R.A.M.'s first hit, "Cha Cha", and used it for "Hotline Bling"? Beyoncé furthermore popularized the track with a video of her dancing to "Cha Cha". All trivia aside, D.R.A.M. is a breath of fresh air, and his unorthodox voice and approach actually works out alright. Of course, the inevitable smash hit "Broccoli" with Lil Yachty is featured on the album—it would be ridiculous not to take advantage of its impact, after all. "Broccoli" is propelled by an infectious piano riff and daft vocal performance by both artists, but nonetheless it's a worldwide anthem (and was the most played track on any rap or r'n'b station during my recent stay in California.) Although D.R.A.M. sounds like a big, black walrus, his gentle and sultry voice surely lands him a whole lot of pussy!

KLAUS BOSS



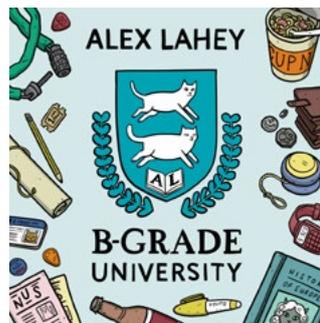
## James Leg Blood on the Keys

ALIVE NATURAL SOUNDS

Twisted, tortured and howling with rage, James Leg eats your soul while you squeal for mercy. And there's not a single guitar to be seen! That's right fool, it ain't called blood on the keys for nothing. This shit is pure organ and honky tonk piano mayhem. And it's a helluva thing to behold: a dust-covered Southern behemoth that sweats bourbon and bites the heads off of rattlesnakes. It's drinking music for dirt floors covered in sawdust and blood. It's also a total blast and completely addictive. If James Leg ever rolls into your town, get your gun and hide. Or, better still, go see him.

YUM YUM SAINT HAMILTON

**THAT'S RIGHT FOOL, IT AIN'T CALLED BLOOD ON THE KEYS FOR NOTHING. THIS SHIT IS PURE ORGAN AND HONKY TONK PIANO MAYHEM.**



## Alex Lahey B-Grade University

SELF-RELEASED

These days, being a female musician coming from Melbourne inevitably gets you compared to Courtney Barnett; but on her debut EP, Alex Lahey doesn't give a damn about it. She brings a very positive vibe to her songs, almost like The Wombats. The combination of happy-sounding guitars with top-class Australian songwriting about love and school sounds honest. At 23 years of age, she sounds like she's singing about her own experiences. If you're seeking cheerful vibes, female vocals and romantic lyrics, give Alex a chance.

JIRI MALIS



## 21 Savage 21 Gang

SELF-RELEASED

Shayaa Joseph aka 21 Savage has been through it all. School expelling, robbing and all the stereotypical rap game sha-bang you can possibly think of. According to Shayaa himself, he lived and survived it all—despite being shot six times—but is now on a different and better path. Music is how 21 Savage channels his personal experiences into an everyday life narrative. His universe unfolds within a graver and slower realm of his Atlanta hometown's trap music export. Less big gestures somehow equal a more honest artistic expression—especially in comparison to the industry standard "gangsta" image. Personally, it results in a much more interesting listening experience.

KLAUS BOSS

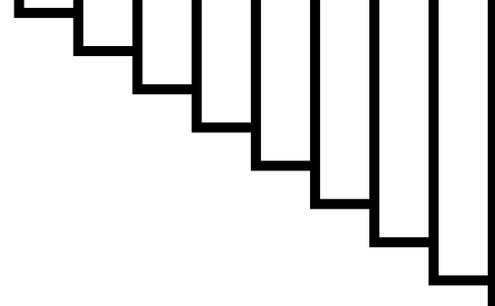


## Viagra Boys Consistency of Energy

SELF-RELEASED

"Research chemicals have me bleeding from my anus." Uh-huh. And how do you feel about that, kids? Like an unrelenting wave of apocalyptic fury, Viagra Boys put their hot throbbing rocket between your legs and give you more than you bargained for. I like a front man, but I feel like there's not enough of them these days. This guy gives me the cold sweats and hot flushes, though: he has a punk rock snarl that makes the hairs on your arms jump to attention. It's wild in the streets when you party with the Viagra Boys. They ain't playing for fun. Gotta be in it to win it.

YUM YUM SAINT HAMILTON



## Dog Orchestra

Meow

THE GUARD

Dog Orchestra are two Swedish dudes residing in Berlin, where they create the coolest music that's travelling my airwaves right now. Their debut EP Meow is a hidden gem with tracks that are essential for any winter 2016 playlist. The opening track, Broke, is my runner for the best track of the year and not only because of the mention of sushi rolls. It's the definition of chill electronic music. This makes me want to throw a pretentious party with cheap alcohol, part-time models with a luke-warm jacuzzi on the balcony of a rooftop studio apartment in the Flatiron District.

JIRI MALIS

**THE OPENING TRACK, BROKE, IS MY RUNNER FOR THE BEST TRACK OF THE YEAR AND NOT ONLY BECAUSE OF THE MENTION OF SUSHI ROLLS.**



## Porter Ricks Shadow Boat EP

TRESOR 288

The duo helped pioneer dub techno in the mid-'90s, but unfortunately they haven't really been active since then—until now. With a somewhat maritime-oriented concept, they managed within very few releases to expand considerably upon the label Basic Channel's ideas. Their best work often entirely avoids the tape-delayed chord stabs that have since become a somewhat tired mainstay of the genre. On this brand new EP, not much has changed—and that's a very, very good thing. Once more, it's as if the tracks challenge you to try and play them in a club environment, which can be very dangerous if you do not have the trust of your crowd yet. But you should still try.

ASMUS DOHN

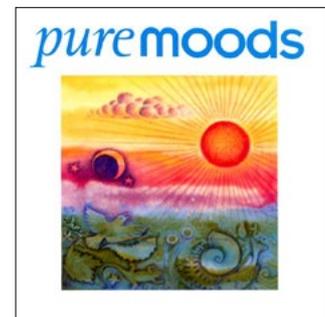


## Denham Audio Leighton Buzzin

ARTIFICE UK 010

This release from the relatively new artist Denham Audio proves that it's possible to slow down jungle vibes into techno territory and get solid results. The title track demonstrates Denham Audio's solid command of breakbeat programming, which, combined with a restrained Reese bassline, creates enough tension to keep the listener interested throughout. The Walton and Corticite remixes send the original material into dubstep dominion, both tracks still with a lot of techno-tool potential, though—if that's what you're into. The versatility of the EP is consummated by a Rivet remix that starts out straight, but then goes... Rivet. The best kind of Rivet.

ASMUS DOHN



## Various Artists Pure Moods

Pure Moods

VIRGIN RECORDS

"Imagine a world where time drifts slowly, a world where music carries you away..." And so begins our journey into the candlelit bathroom for our bubble bath. The classic Pure Moods CD/cassette, a compilation of songs that defined a (middle-aged, suburban) generation, begins with Enigma's effervescent classic, "Return to Innocence". The moment you hear the those guttural wails you can feel the tension lifting from your aura. Enya's soothing "Orinoco Flow" follows, promising to sweep you away to a higher plane of enlightenment. Other highlights include ambient energy-amplifiers from Adiemus and Deep Forest, as well as the "timeless pleasure of tubular bells." Pure Moods still satisfies the soul.

YOUNG LOLZ

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means  
without  
fear.**

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to the  
family.**



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Nyd Med Omtanke

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## THIS MUSICAL POWER-COUPLING HAS NOW BIRTHED THEIR FIRST FUNKY-FREAKY EPONYMOUSLY-NAMED LOVE CHILD



### Uffe

No!

TARTELET

Uffe overcomes any anxieties a lesser man may have in delivering a second album to follow the critical success of his debut 'Radio Days'. No! is a blisteringly individual affair that extends the reach of his distinct sound world and releases him totally from any of his varied influences. Instead the many styles blend into a distinct form. This is a sort of free jazz electrified, amplified and generated. A 'free house' if you will. The vocal elements are so charming and genuine that the emotional register is strong and the debt to beats equally so. 'You can't say no' the voices on the title track promise, while breaking up and down in tempos. Elsewhere 'Blackhole' is a jerky funk robot running endlessly down a road. A cracking lp forging an imagined land somewhere between Copenhagen, Jon Lucien and Mano Le Tough.

FERGUS MURPHY



### Slothrust

Everyone Else

DANGEROUS RECORDS

Slothrust play amazing feed-back-heavy high-volume rock that drowns their jazz-influenced sound in grunge and garage. Their third album finds the trio at the height of their disaffected disenchantment: "Surf Goth" opens the album with an instrumental slap to the face, making sure you're fully awake for the forthright and upfront blast of existential dread, boredom, distortion and fuzz. Singles from the album, like "Horseshoe Crab" and "Like A Child Hiding Behind Your Tombstone", effortlessly balance quiet and loud, exhaustion and anger. Overall, Everyone Else understands the temptation to put up the blackout curtains and stay in bed for days, but errs on the side of having a drink, turning up the volume and yelling "fuck it" instead.

YOUNG LOLZ



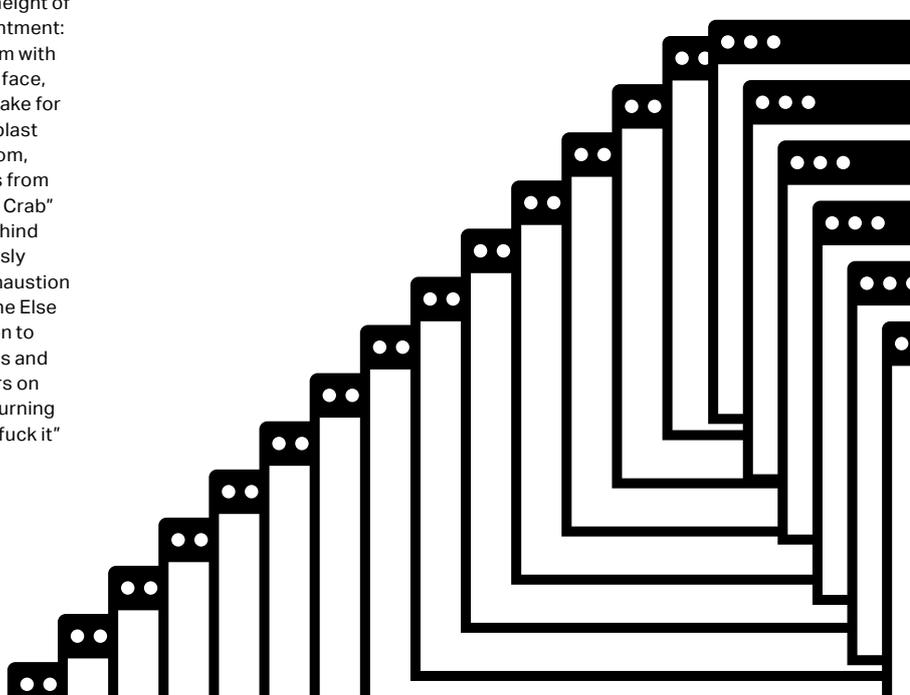
### Soft Hair

Soft Hair

WEIRD WORLD/DOMINO RECORDS

When I have a new romance in my life, I neglect my work and real-life responsibilities in favor of lie-ins, Netflix-and-chilling and overpriced delivery curries for two. When Connan Mockasin and Sam Dust have a new romance, they become hyper-innovative and push each other to new creative heights. Under their married name, Soft Hair, this musical power-coupling has now birthed their first funky-freaky eponymously-named love child. With purring falsettos and subdued sax appeals, Soft Hair is deliciously light and cooing baby that will stroke your thighs and leave you longing for more.

YOUNG LOLZ





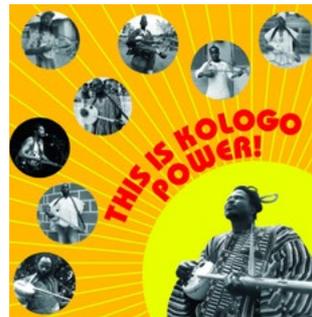
**Kurt Baker**  
Play It Cool

COLLECTOR'S CLUB RECORDS

Ridiculous, deliriously catchy, totally retarded and about the best time you're likely to find anywhere South of the Rio Grande. Kurt Baker serves up a whirlwind of power pop extravagance that even the most inconsolable stone-hearted depressives would struggle not to dance to. If everyone listened to Kurt Baker's magic, we'd all be high-fiving until our hands fell off at the limb. If someone ever got around to slapping some sense into Elvis Costello, this is what he would sound like—but probably still not as good. In those cold candlelit winter months ahead, put this on your stereo and you'll feel just a little less miserable.

YUM YUM SAINT HAMILTON

**IF EVERYONE LISTENED TO KURT BAKER'S MAGIC, WE'D ALL BE HIGH-FIVING UNTIL OUR HANDS FELL OFF AT THE LIMB.**

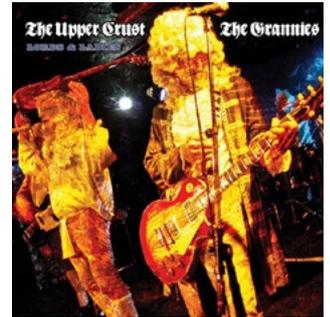


**Various Artists**  
This is Kologo Power!

SAHEL SOUNDS 037

This compilation offers up a selection of Ghanaian artists playing the Kologo, which, according to Wikipedia, is Frafra for the Xalam. Ok, then. This traditional African stringed instrument, which comes in many variations, can here be heard simultaneously taking on the role of rhythm section and carrier of melody. However, the instrument is not the main attraction of this LP—it's the vocalists. King Ayisoba starts off and concludes the compilation with two pieces of very strong music, where the vocal performance on the last may descend a bit too much into something akin to raggamuffin for some tastes. For me, however, Ayuune Sule steals the entire show on the second track of the compilation, with "Who Knows Tomorrow". A hauntingly beautiful song.

ASMUS DOHN



**The Upper Crust/The Grannies**  
Lords and Ladies

SAUSTEX RECORDS AND ENTERTAINMENT

Lords and Ladies, at long last—after a seven-year hiatus—The Crust are back. Oh ye about to rock, the aristocracy cometh forth to teach ye, oh rotten plebe, a motherfucking lesson. If you aren't familiar with The Upper Crust, it is my absolute pleasure to present Boston's finest: four 18th-century lords of old, complete with powdered bouffants, jodhpurs and stockings, playing Bon Scott-era ACDC-style rock'n'roll. It has to be seen to be believed. Unfortunately, their hiatus was brought about by an unexpected job in Washington, when one member became a senior adviser to the president on "special" matters. True story. Flip the record to side B and The Grannies (also from Boston) will rip you a new one. Best record of the year.

YUM YUM SAINT HAMILTON

**A KALEIDOSCOPIC, INTER-DIMENSIONAL PORTAL SURROUNDED BY GLITTER AND SALAMANDERS AND EXOTIC FRUITS APPEARS!**



**King Gizzard & the Lizard Wizard**  
Flying Microtonal Banana

HEAVENLY RECORDINGS

So, you wanna quit being a cog in the capitalist wheel but can't, 'cause rent, food, patriarchy, etc... and lo and behold! A kaleidoscopic, inter-dimensional portal surrounded by glitter and salamanders and exotic fruits appears! Finally, smash that damned iPhone to smithereens and leave this doomed world for one where centaurs serenade you with bongo drums! Well, kids, that magical galaxy is provided by none other than King Gizzard & the Lizard Wizard—the seven, free-wheelin' Aussie dudes who give no fucks about anything other than being damn psychedelic and out there, like, all the time. Their latest offering, Flying Microtonal Banana, chugs along like a bus full of festival-bound flower children in the '60s, or, well, flying bananas—but things get even wackier. Ya got hookah-tinged tribal vibes, trancey garage rituals and even evil, doomsday's a-comin' stoner rock—all hanging' out like best buds on one album. So grab your pet mermaid, straddle that homemade spaceship and soar away into the night with these shape-shiftn' dudes—'cause damn, it feels good to be free.

POLINA BACHLAKOVA



**Illum Sphere**  
Glass

NINJA TUNE

We have reviewed pretty much every Illum Sphere record over the last years in these pages. The Manchester don signed to the wise and visionary Ninja Tune Records may not be a household name but he belongs to a unique breed of artist/producers that are gifted, considered and consistently evolving. It's kinda old fashioned in that way. You get the feeling Illum Sphere takes the time when needed and in this way continues to deliver music that goes the extra lengths to reward the listener. On Glass he is again reaching new heights. It is a record that comfortably runs from start to finish and can keep looping. The same familiar electronic textures and a knack for that bass are moodily and welded to the club and beat schooled rhythmical intensity. The certified bangers on here have the same melodic richness and as the quieter downbeat numbers. Each listen reveals more and it is clear that this sonic delight of an album is already attracting many new fans and sending old ones back to check the state of play. It would be better for you and your ears not to snooze.

FERGUS MURPHY



**Cristian Vogel**  
The Assistenz

SHITKATAPULT

The UK techno vet with Chilean roots has always aimed at pushing boundaries throughout his remarkable career, which will soon clock in at 25 years in the game. He still seems vigorously focused on the future and unearthing new sounds in 2016. Whether it sounds like ambient field recordings, broken techno or dubstep (but who really gives a fuck about genres today?), he masters it to perfection and successfully translates his ideas through his emotional music. Need recommendations? Go for "Vessels", an apocalyptic massacre and conglomerate of furious, iron-fisted techno a la Magnetic North days, crossbred with the wonderful funkiness of early Mosquito outings. "Cubic Haze" is ridiculously good too: soaring strings and sexy basslines wriggle over a delicate electro beat and solid proof of Vogel's penchant for funk. Lastly, "Merman's Dream" is unbearably beautiful in its own wailing chaos of drifting, diffuse forms. It's a mess, but a bloody awesome one at that.

KLAUS BOSS



**Dreamtrak**  
Open Source

GASS

'Open Source' is a love song from the future. A time capsule that chimes to life as it begins. A syrupy baseline comes loping in and gets welded to the astral remnants of a hazy boom bap. It's an interplanetary bounce. Robots too feel funk. Ghostly light emits from synths as mechanical voices burble the refrain. "Open source, open source, let's dive into the open source". Recalling romantic memories of the future a sweet robot modulated voice sings an algorithm of desire. Dreamtrak, the space age producer, has developed to a techno-logical extreme and become a self generating pop musique machine. Human, android and alien alike humming the vibrating refrain across galaxies far away to the very edge of space. "Why don't you come over, I'm ready. Ooooh, collaboration. We can do some coding, or whatever. Ooooh, integration".

FERGUS MURPHY



# WINTER IS COMING

12. DEC. **THE TEMPER TRAP** (AUS)
14. DEC. **VEGAs PERLER** (DK)
17. DEC. **ABOVE & BEYOND** (UK)
16. JAN. **THE HEAD & THE HEART** (US)
23. JAN. **CAGE THE ELEPHANT** (US)
25. JAN. **THE FLAMING LIPS** (US)
26. JAN. **GULDDRENG** (DK)
27. JAN. **VEGAs UDVALGTE** (DK)
29. JAN. **STORMZY** (UK)
29. JAN. **LEE FIELDS & THE EXPRESSIONS** (US)
31. JAN. **TEGAN AND SARA** (CAN)
10. FEB. **TEENAGE FANCLUB** (SCO)
22. FEB. **EFTERKLANG** (DK)
23. FEB. **PHLAKE** (DK)
24. FEB. **PHLAKE** (DK)
24. FEB. **COMMUNIONS** (DK)
01. MAR. **HAMILTON LEITHAUSER** (US)

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TUBORG  MUSIK

**A**  
**GIRLS GUIDE**

**TO**  
**ONE NIGHT STANDS**

**Z**  
**YOUNG LOLZ & MIRIAM TAHIR**

**Illustrated by Polly Bosworth**

# A AWKWARD

The key word to describe 80% of one night stands.

# B BOOTY CALL

Cos no one is hitting you up at 2am for a cup of coffee.

# C CONDOMS

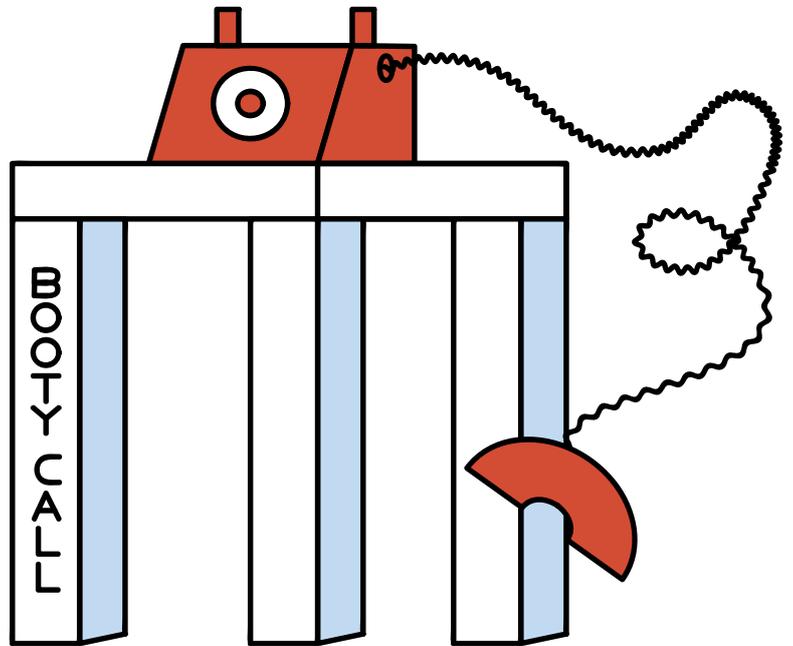
Don't be a fool, protect your tool.

# D DATE

Wine me, dine me, 69 me.

# E EGGS FOR BREAKFAST

There's nothing wrong with treating each other right.



# F FACEBOOK STALKING

When you've forgotten their name and what they look like.

# G GHOSTING

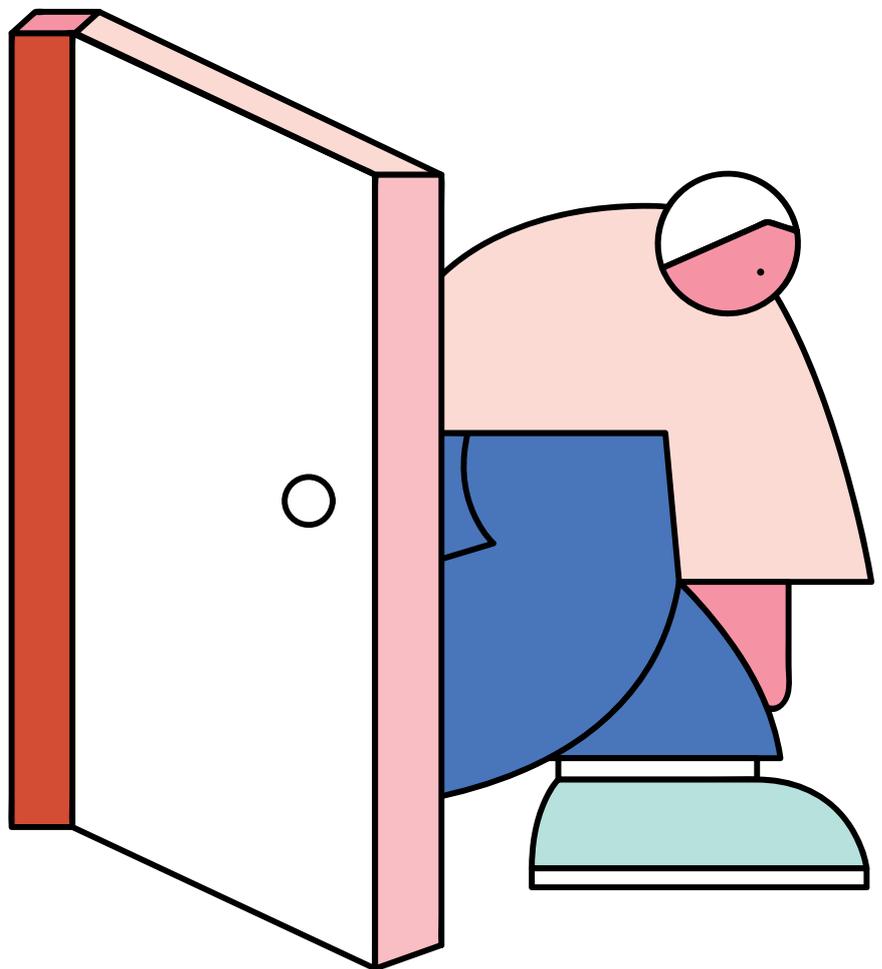
aka the "fade-away"

# H HITACHI MAGIC WAND

For when the one-nighter doesn't cut it.

# I "IS IT IN YET?"

Forget what your momma told you, size matters bro.



**J**  
JUVENILE

Make sure to check ID before you rob  
that cradle.

**K**  
KNICKERS

When you accidentally forget them  
on purpose.

**L**  
LOVE 'EM THEN LEAVE 'EM

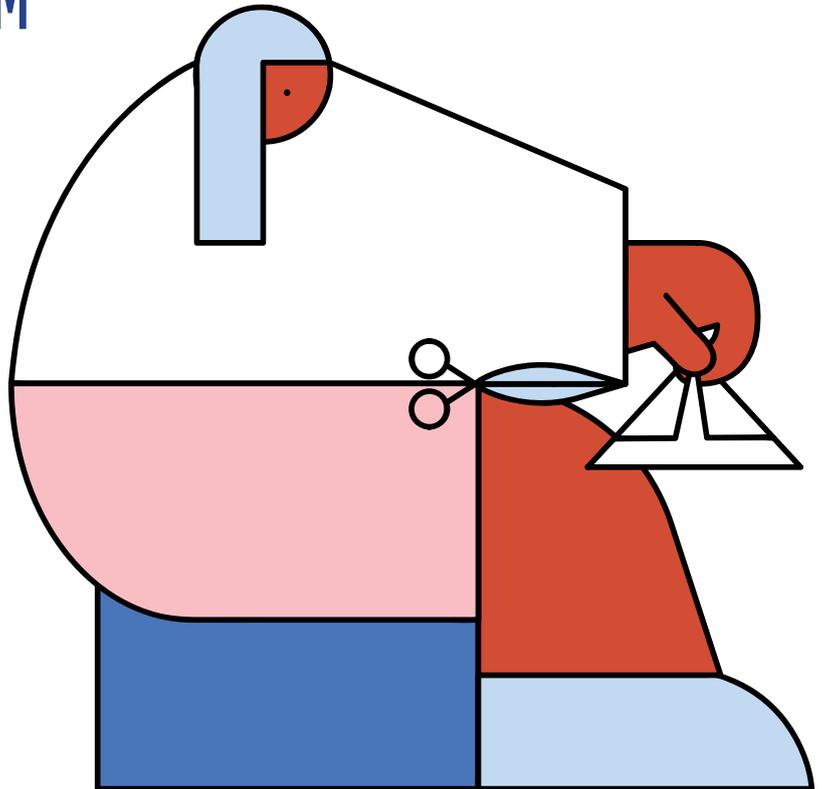
before you get kicked out.

**M**  
MY NECK, MY BACK

...

**N**  
NO STRINGS ATTACHED

“New phone who dis?”



O  
OHHHHHHHH....

Make sure she gets hers before you  
get yours.

P  
PUSSY

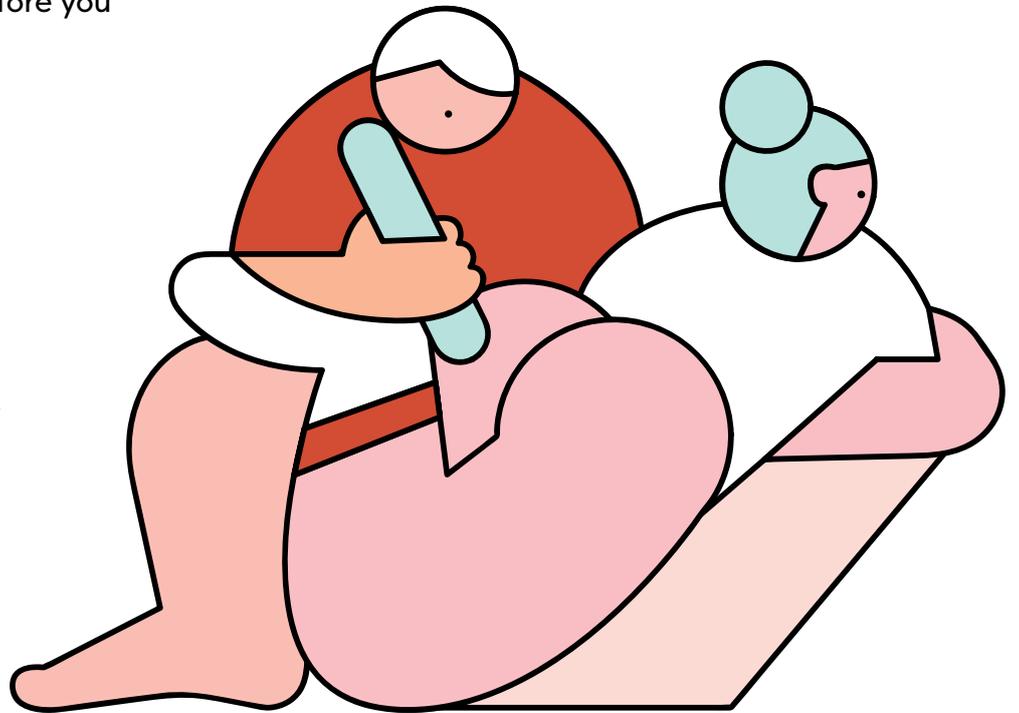
Where the power is.

O  
QUEEFFING

The vagina's monologue.

R  
REBOUND

The best way to get over an old  
lover is to get under a new one.



S  
STDS

You can't go wrong if you shield  
your dong.

T  
TEQUILA

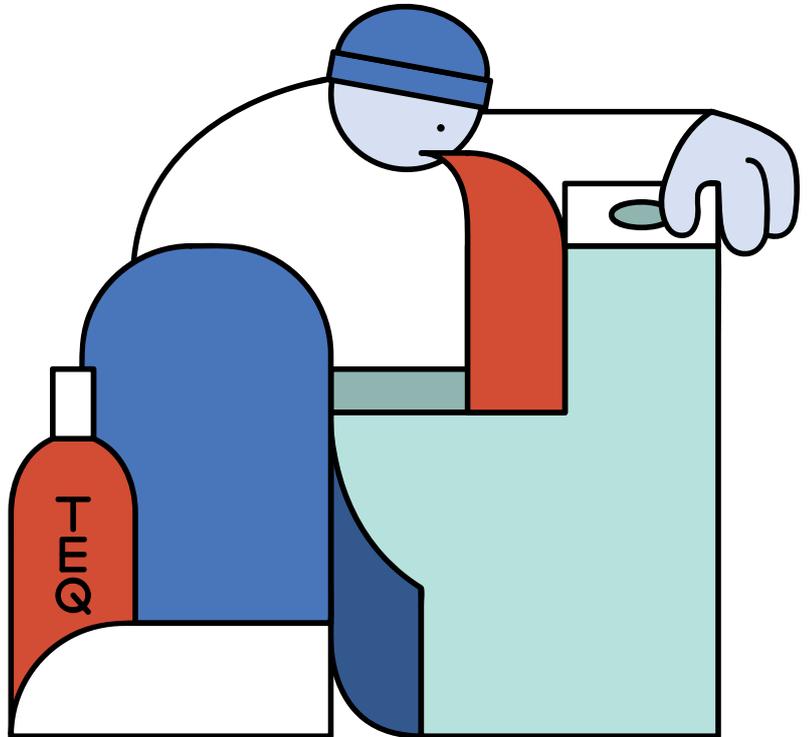
Drink your way into a world of mutual  
desparation, and vomiting.

U  
UBER

"Akmed, don't judge me."

V  
VANILLA (ZZZZ...)

Vanilla's cool once in a while but  
what's life without some spice?



# W WALK OF SHAME

I see you judging, you just  
jealous bitches.

# X EX

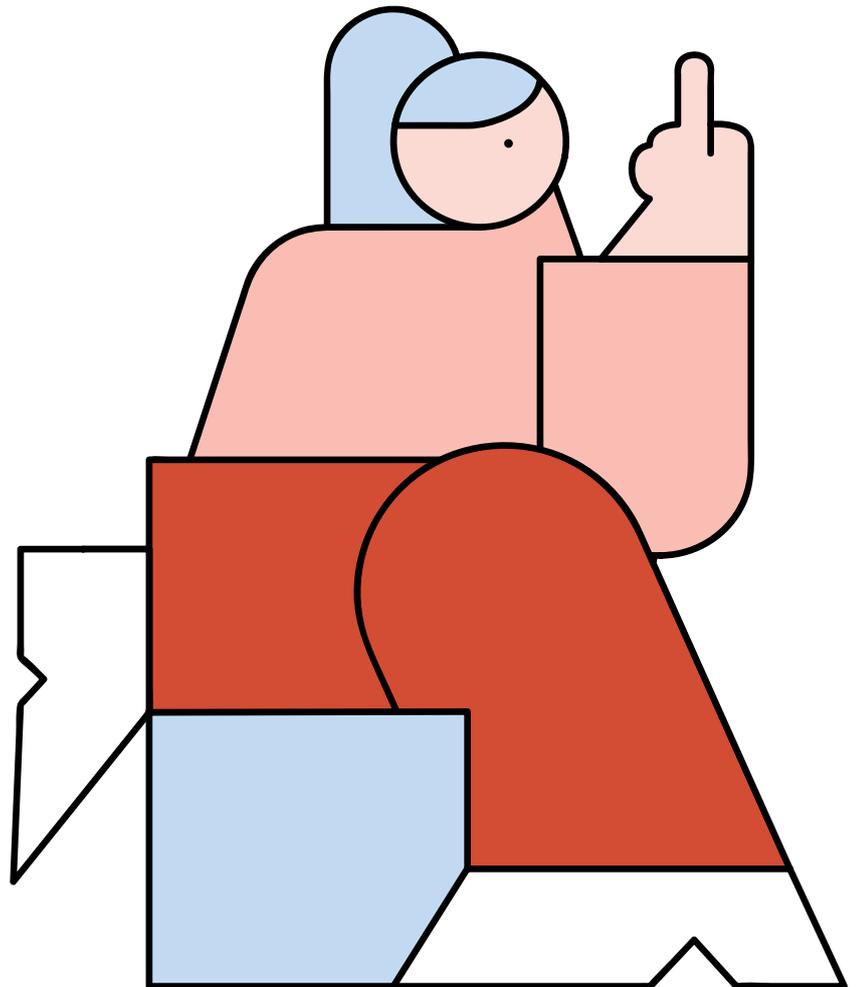
I promise I only fucked my ex's best  
friend a couple of times by accident.

# Y YOLO

You only live once... per night.

# Z ZERO-FUCKS-GIVEN

The key to success when having a one  
night stand.



JUSTIN SOMMER - FS FLIP  
Photography by Fabian Reichenbach

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FACEBOOK.COM/REELLTEAM

*Reell*  
est. 1997



**FLEX TAPERED CHINO**  
*Graphite Grey*

**FLEX TAPERED CHINO**  
*Dark Sand*

**FLEX TAPERED CHINO**  
*Olive*

**FLEX TAPERED CHINO**  
*Black*

**FLEX TAPERED CHINO**  
*Navy*





## DAVID GONZALEZ | THE EAGLE SG

Introducing David Gonzalez's signature shoe the Eagle SG Fall colorways. Globe's Shogun cupsole adds greater support and flexibility with an added deep footbed for impact control.

@globebrand | [GLOBEBRAND.COM](http://GLOBEBRAND.COM) | est. Australia 1994

**GLOBE**

H

Y

P

E

R

F

E

E

L



NIKE SB JANOSKI HYPERFEEL XT  
AS WORN BY STEFAN JANOSKI  
FOR ULTIMATE BOARDFEEL

