

prim.

no. 9

FOREVER

Stuart Semple

Sbastien

Iris van Herpen

Theo Adams

Ventury

Delphic

e.g...

Dorá Mojzes

Superfine

Qasimi


Reno Ranger

Lina Österman

+ more



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LETTER FROM THE EDITOR

IT'S THE DAY BEFORE WE GO TO PRINT AND I AM SITTING HERE TIRED, EXCITED, AND HOPEFUL. SO MANY THINGS HAVE OCCURRED OVER THE PAST TWO MONTHS THAT WILL CHANGE THE FACE OF PRIM. FOREVER. FOR ONE, WE DECIDED TO BRING MENSWEAR BACK TO PRIM. I THOUGHT IT WOULD BE A GOOD IDEA AND DECIDED TO WORK IT INTO PRIM.'S PAGES. THIS MONTH YOU CAN LOOK FORWARD TO A LARGER, GLOSSIER PRINT PRIM. MORE TO LOVE.

THIS ISSUE I WANTED TO INCLUDE MORE ART THAN WE EVER HAVE BEFORE. I HAVE SUCH AN APPRECIATION FOR ART OF ALL KINDS (SINCE FASHION, YOU KNOW, IS ART) AND I WANTED TO INTERVIEW SOME OF MY PERSONAL FAVORITE CONTEMPORARY ARTISTS. STUART SEMPLE IS THE RISING STAR OF THE LONDON ART SCENE. I SAW HIS SOLO EXHIBITION AT THE ANNA KUSTERA GALLERIES HERE IN NEW YORK A FEW WEEKS AGO AND IMMEDIATELY KNEW HIS WORK HAD TO GRACE THE PAGES OF PRIM. HIS ART IS SUCH A BREATH OF FRESH AIR, A TIMELY ADDITION TO THE EVER CHANGING MODERN ART SCENE (P. 104).

THEO ADAMS IS A NINETEEN YEAR OLD PERFORMANCE ARTIST OPERATING OUT OF LONDON. AFTER SHOOTING ME AN EMAIL MONTHS AGO PROMOTING HIS COMPANY (THE THEO ADAMS COMPANY), I IMMEDIATELY CHECKED OUT HIS WORK ON YOUTUBE. THE ABSOLUTELY POWERFUL AND DISTURBINGLY BEAUTIFUL IMAGES BLEW ME AWAY. MANY EMAILS AND THOUSANDS OF VIDEOS LATER LED US TO AN INSIGHTFUL AND WILDLY INTERESTING INTERVIEW (P. 20).

I HAVE ALSO STARTED A BLOG WHICH CAN BE READ AT WWW.KRISTINPRIM.COM. I AM ALWAYS LOOKING TO COMMUNICATE WITH PRIM. READERS SO DROP ME A COMMENT THERE OR SEND ME AN EMAIL AT KRISTINPRIM@LIVE.COM. ENJOY THE ISSUE!

X, KRISTIN



LONDON CALLING

WE SPEAK TO ENGLISH ARTIST STUART SEMPLE ABOUT HIS PAST LIFE, PRESENT SUCCESSES, AND UPCOMING WORK.

I read that your desire to become an artist came as the result of an almost-deadly run in with a peanut... care to elaborate?

I was always drawing and painting when I was young but one evening when I was about 19 I got very ill and ended up in the hospital; I'd rather not go into it in too much detail but it was something that made me question what I wanted to do with my life. Luckily I did come home from the hospital. After that experience the paintings seemed to change quite a lot and I felt like I had more of an immediacy to get through as much as I could.

You created about 3,000 pieces while painting under the persona of "Nancyboy" -- can you tell us how this name originated? Was it any way influenced by Jean Michel's Basquiat's 'SAMO'?



Well, when I was a kid I was always a bit of a loner. I loved a lot of different things than other kids my age; poetry and what to them was strange music. I'd always be drawing so I got bullied quite a lot. For those who do not know, in England the word nancyboy is a derogatory term from a young homosexual male. People used to bully me and call me that. I liked the idea the 'Nancyboy' could make something that people really wanted... I suppose I wanted to feel like my ideas were accepted or something. I didn't think it through too much. I was aware of Basquiat and his SAMO period, but I think Nancyboy was very different there was no graffiti aspect to it.

You list pop/contemporary art legends like Rauschenberg, Warhol, and Koons as influences, but your graffiti-like pieces resemble Banksy to me... what are your feelings on the fellow Brit artist?

I don't really identify with Banksy at all. I feel much more like a painter, I've never done graffiti before. I am a painter. Banksy, to me at least, is making images that become pop culture... they are like logos or something. The meaning of them is very much on the surface, they are like one line jokes. I think they are funny, and I always love it if I see one in the street as I've been seeing them around for nearly a decade. I like to think my work is more analytical than that and maybe even critiques things like a Banksy. I



have trouble with his work because I don't think it's as avant garde as it seems. I'm interested in the story of a painting and the form of a painting. So what it looks like and what it's about. I want to make good pictures.

Tell us a little about the Semple creative process. What's a typical day in the studio like?

Well I've just moved my studio. I used to have all these assistants and an office and stuff, but it got a bit much. I felt like a manager rather than a painter. I go in to my studio (which is like a warehouse) by the river, and I might have some preparatory designs that I take (they could be some digital collages made up of things I've collected over the years.) I also have my music library there. I go and I lock the door. I have no phone there and I don't have a clock anymore. And then I paint... I just paint, and listen to different music to have different feelings for different passages. I tend to have a lot of pictures

on the go at one time. I might paint one for a while and then reach a bit of a dead end with it, then it might get put away for several months; then I'll see something that seems to solve the problem so I'll bring the picture back out and paint over some of it or add to it. Sometimes I'll just un-stretch the canvas and start again. They take a long time. The other side of it is being outside the studio; it's as important. I walk and listen to music and I take loads of photos, look at magazines, particularly fashion shoots. I collect all that material to re-compose into the work.

You say you have an obsession and fascination with popular culture. What is inspiring you at the moment?

I'm finding myself more and more seduced by the darker side of pop; it's almost as if in these constructed images and symbols there's an inherent disharmony. I mean visions of perfection can only be

reaction to something. I think I'm more interested in why we, as humans, need a popular culture... what it really does or doesn't do for us. Ultimately it becomes an uncovering of what an image is, what a picture is for. At the moment my big thing is about how temporary these things are. I'm trying to catch a sense of the fleetingness of pop and this place where actually none of us are truly in the image world. We are separate from popular culture. So there's a sense of isolation there and desperation for connection that pop pretends it can satisfy but obviously it can't. I've noticed this feeling in music like Salem and there's a new-gothic trend in fashion that's quite different from what has been before.

Your Happycloud exhibition (in which Semple released smiley face-shaped clouds over the cities of London & Milan: can be viewed at tv.stuartsemple.com) used technologies never before



used in London. How did you come up with this idea?

Well, you know, the recession hit quite badly and all the media I was seeing was filled with these horrible stories, people losing their jobs or their homes. Even people I know and care about were calling me up with bad news. I try and reflect what's going on. About a year or so before that Syd Barrett from Pink Floyd died and I was a huge fan. I was thinking of a way to float some giant diamonds above Battersea PowerStation, a bit like the 'Animals' album cover they had but with diamonds instead of pigs. And I touched on this technology that could mix helium with soap bubbles and veggie dye, and push it through a stencil to make shapes. A guy in Alabama had done it with these modified Hollywood movie snow machines. In the end we found that we could do the same thing over here and I used it to release 2000 smiley-faced clouds from the Tate in London and then we did it again in Milan.

Happycloud was done to inspire and uplift people during the economic crisis & I think the US could definitely use some smiles during this recession of ours. Would you be interested in bringing this piece to even more cities?

Absolutely! I'm trying to do exactly that. It's a case of raising the finances to do it. I'd love to do it everywhere if I can. We will do it in Germany next.

Artists such as Tim Roeloffs, Murakami, and even Salvador Dalí have collaborated with designers in the past. In light of this and your work in design, what sparked your desire to crossover and expand into fashion?

I'm just hugely inspired by fashion, design, and music. I think that there's a very interesting place where they start to cross over. I like that environment. I suppose I am an artist so even when I work with those fields; I'm still an artist doing it so to me the results are art, not fashion or design. I need to know what it feels like to direct a fashion shoot or have clothes produced before I can criticize that process truthfully in my work. Almost everything is designed first; even the old master's works were composed before they started. I think that crossover was a very natural one that I almost didn't realize I was making.

In addition to fashion you have done some EP's for the electro group Subliminal Girls and a piece for MTV. Art, fashion, music, television... what's next

on the list?

The paintings are always going on but I need to break that up from time to time so I'm working on a jewelry collaboration and also some limited edition pieces with The Prodigy; it's a sort of response to their music. I'm enjoying working with them a lot.

Your vast history of exhibitions and pieces make this hard to imagine, but if you weren't an artist what would you be doing?

I don't think I could really be doing anything else. Definitely something a bit entrepreneurial and creative... perhaps I'd run a record label or something.

What advice would you offer aspiring young artists?

I think they should be aware of what's going on around them, but challenge themselves within their work. I would want them to keep doing it, and never fall into the trap of believing that they've resolved their work. I think the main thing is to keep going and building on the work until you find yourself in a place that's uniquely yours, with a vocabulary or a voice that makes sense to you. ■

View Stuart's work at www.stuarts-emple.com.



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