

Issue N°2

Step into the world of the Plushie King July/August 2012

# ARTIST



ARTIST / ISSUE 2012

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Dear A.R.T.S.Y Faithful,

It seems to me that in recent times, the creativity that once made the genre of Hip Hop so compelling, and separated it from mainstream music, has all but faded into oblivion. Long gone are the days of Hip Hop being a genre of the subaltern, the genre of music that was used to convey one's struggles and express a person's individuality. When did the genre of music that has its origins steeped in poverty and the problems that come with it, become all about the money and material possessions? Hip Hop is evolving in front of our very eyes into little more than bragging with a sophisticated rhyme scheme. The genre that was once regarded as innovative, has almost entirely lost it's substance. It's like Nas said, Hip Hop may very well be dead.

During my time with this magazine however, I've been exposed to a new generation of rappers, rappers who are returning to the the roots of Hip Hop. These musicians are making music with real messages, telling us stories with real substance. The hunger they possess, along with their commitment to remaining true to themselves are a breath of fresh air in an otherwise stagnated music scene. There are so many underground rappers out there who are determined to create music that still sounds original. They are on a mission to restore the genre of Hip Hop to its former glory.

Here at A.R.T.S.Y, we pride ourselves in giving these new, undiscovered artists a platform to reach larger audiences. We encourage that you be different, that you break away from the norm! We support the underground music scene, because we understand that the musicians that make up this scene are the only ones who have a true sense of originality. Support underground rap, support underground music, because if we do, then originality in the music industry will never die!

-Skinny P.  
Editor of Music





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# DOPEFEENNYC

WRITTEN BY: GIO  
PHOTOGRAPHY: DAVID ORDONEZ AKA BLUNTBREAK







**D**opefeen is a brand and family from different hoods that stretch from The Bronx to Williamsburg to far Rockaway, Queens. The brand is ran by Devin Goss, also known as Beetlejuice, but as a family we all lead each other. The other members of the group are Jermaine Mitchell, Arkeem Pollard, and our sister Gabriel. As a brand they make hats, jackets, and shirts but have done custom pieces from sneakers to eye-patches. "Custom pieces are regular for us... we're from the hood making the best out of a wack situation ,that's why we make things that appear ripped or like we didn't care how we made it," said Devin.

The goal is to make ghetto look luxury, using things that are all around us such as staples

and safety pins. When you can't afford a visit to the cleaners and something rips, you hold it together with safety pins. So we use that type of thinking when we create our pieces, making grimy look expensive.

We have been a brand since the summer of 2011 and many people have taken a liking to the ideas that we once weren't very sure of. Our brand has caught the eyes of many including, Lance Gross, Danny Brown, and Vinny Cha\$. We also have been personally credited by celebrities like Jeremy Scott and ASAP Rocky for our pieces and personal styles. "Our ultimate goal is to make you think of the hood as a better place when you look at our pieces. It may sound corny but that's what we're working toward." –Beetlejuice.■







# PAUL OTOMN

WRITTEN BY: GIO



**P**aulo Tonn is a 17-year-old college student from The Bronx, NY. He is a photographer, videographer, and the owner of the brand 'Tonn.' "My brand incorporates my creative works, as well as the clothing I design," said Tonn. It was established at the end of January, and started moving faster around mid February. The first releases were five-panel hats and crewneck sweatshirts. The apparel runs on minimalism and good taste. "It will always follow the standard that I have created for it. With the right balance, less is more," said the designer.

#### **When did you get into photography?**

Since my younger days, photography was a winning interest of mine, but I didn't start building on that interest until the 7th grade. When sophomore year of high school came; I started to teach myself more about the parameters that affects exposure. Junior year, I started turning it into a job, while still learning the process.

**What or who got you started in photography? Did your early photographic goals include earning a living from pho-**

#### **tography, or did it start as a way to express yourself creatively?**

The early interest was born from a desire to capture all the beautiful things I see in life, and save it for the future. I did not consider making money off of photography until last year, when clients asked me if I provided a service. From then on, I've provided value in photos in exchange for cash. To this day, I have not had an unsatisfied client.

#### **What's your idea on photography today?**

Photography today has been executed through a variety of advanced and innovative ways. I say this in terms of technology and creativity. It amazes me how new ideas for capturing and manipulating photos with creativity is backed and powered with the technology that has been invented constantly. My hopes, but also my prediction, is that this momentum will never die.

#### **What are some of your favorite things to photograph and why?**

The two things I enjoy capturing most are portraits and landscapes from my travels.

Although it sounds typical, I approach each in a distinct way. Most would crop the image to the main focus of the photo, but as much as I can, I like to incorporate everything my eye sees when I look at the scene. This is for two reasons: (1). I believe this is a proper way to save memories because at the times when I would crop before capture, I would remember what was really there but cropped out, and regret it deeply. The place didn't look the same without what was cropped out. (2). Although you compensate with quality, the photo can always be digitally cropped in Photoshop if necessary.

#### **How would you describe your style?**

I would describe my style to be minimalist and natural. I don't like posed portraits or landscapes with people in it. These are filters that go through my mind before I release the shutter. Through time, I've developed this style and it is now easily recognized.

#### **What is one of your most memorable photographic moments?**

I have many of these, most of which are

coming across scenes at the optimal time of day that would enhance their beauty. The photos I take at these times are super impressive to me, and are forever looked back upon.

**What are some of your most negative photography memories?**

The answer to this question came to my mind right away. I'm sure many other photographers would agree, that when you're with someone who looks perfectly fine if not perfect, but they disagree and refuse to be photographed. It's understandable, yet frustrating, especially when you're with someone special.

**What are some things that goes through your mind based on scenery and shots when approaching a photo shoot?**

Like I stated earlier, I like things to be natural and just the way they look in real life. In terms of scenery and landscapes, I give more than enough value to the skies

above. I have a crazy habit of tilting my lens upward because I believe the scene is incomplete if the sky is absent.

**Is there anything particular you hope that people take away after seeing a collection of photos from you?**

I never thought about this, but I do hope people take away what I take away from my photos. This is an appreciation for life and the beauty within it. Again, it sounds typical but that doesn't stop it from being true. I also wish people would understand the importance of balance in photography, how nothing takes importance over the other when finalizing a gorgeous photograph. It's not just credited to the photographer or the cameras as most say. Three things influence the outcome of the photograph, including what I previously stated, but also the scene itself. You can have an "excellent photographer" and a camera with the sharpest lens, but if there is no scene, then there is no photograph.

**What's some advice that you would give to an aspiring photographer or ask a senior photographer?**

Some advice I'd give to an aspiring photographer is to capture what you believe is beautiful, but also to try new things. Through many experiments, you will develop your own style. That style itself will also develop, and possibly change, but all for moving forward. Questions I'd ask a senior photographer is how you got to where you are today, and how did things not turn out as planned if they didn't.

**What are some favorite cameras for you to use?**

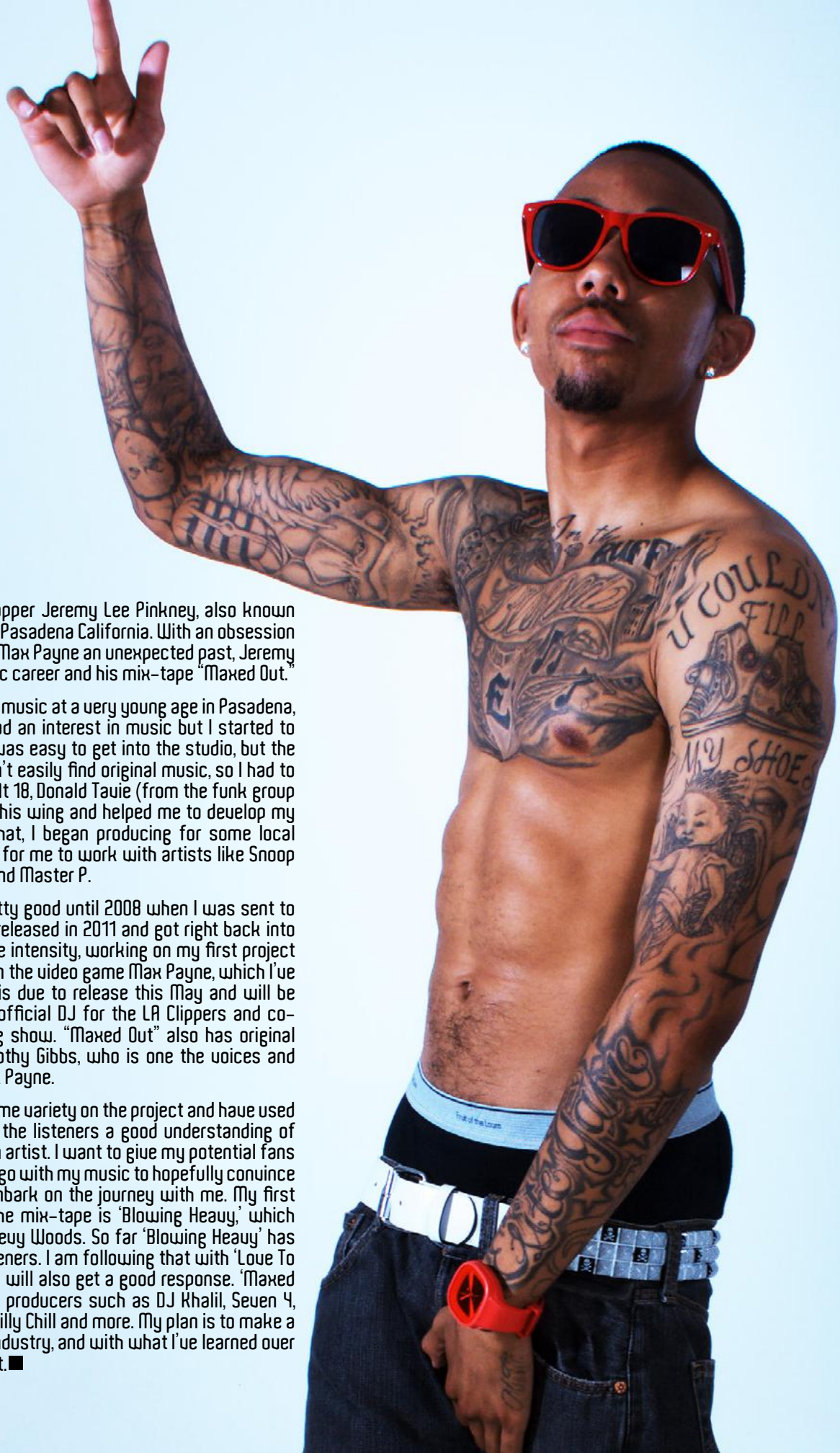
My first learning camera was the Canon xSi. My second learning camera was my brother's Canon t2i. My current camera that does everything I would ever want is the Canon 60D, because its ideal for my videography work as well. ■



# J DASH LEE

Article By: Gio  
Photography By: Terica Anderson





Let's get to know rapper Jeremy Lee Pinkney, also known as J Dash Lee, from Pasadena California. With an obsession for the video game Max Payne an unexpected past, Jeremy gives insight into his music career and his mix-tape "Maxed Out."

Dash Lee: I started writing music at a very young age in Pasadena, California. "I've always had an interest in music but I started to record when I was 15. It was easy to get into the studio, but the problem was that I couldn't easily find original music, so I had to start producing my own. At 18, Donald Tavie (from the funk group Lakeside) took me under his wing and helped me to develop my production skills. After that, I began producing for some local acts, which opened doors for me to work with artists like Snoop Dogg, E-40, Layzie Bone, and Master P.

Everything was going pretty good until 2008 when I was sent to prison for 4 years. I was released in 2011 and got right back into the groove with a lot more intensity, working on my first project "Maxed Out". It is based on the video game Max Payne, which I've always been a fan of. It is due to release this May and will be hosted by DJ Dense, the official DJ for the LA Clippers and co-host of the KDAY morning show. "Maxed Out" also has original narration from actor Timothy Gibbs, who is one the voices and character models for Max Payne.

I've tried to give people some variety on the project and have used a range of styles to give the listeners a good understanding of who I am and can be as an artist. I want to give my potential fans an idea of where I want to go with my music to hopefully convince them that they should embark on the journey with me. My first single I released off of the mix-tape is 'Blowing Heavy,' which features Taylor Gang's Chey Woods. So far 'Blowing Heavy' has been received well by listeners. I am following that with 'Love To This Money,' which I think will also get a good response. 'Maxed Out' features a variety of producers such as DJ Khalil, Seven 4, Tronzilla, Abrasive B, DJ Chilly Chill and more. My plan is to make a big impact on the music industry, and with what I've learned over the years I think I can do it. ■



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# SETH NARLEY

Written By: Pedro "Skinny P" Bermejo  
Photography: Gerardo Mendez

Seth Narley, whose real name is Raymon Calleja, is a 22 year old rapper from the South Bronx.

He is of Puerto Rican and Italian descent. As the nephew of Tito Nieve, a prominent Salsa composer, Seth Narley's connection to music is deeper than that of most other up-and-coming rappers; for him music is in the blood.

According to his own account, the rapper has dedicated the last six years of his life to making music. Narley says he started rapping in high school, but really focused all of his effort into making music after he graduated. "I've been taking it serious since I graduated high school. I was [going to] go to college but my plans to go to college didn't go through [be-

cause] I didn't get accepted into the college I wanted."

The music Seth makes has an original sound with clear new-school and East Coast influences. His flow has a distinct sound that reflects his background, Harlem and the South Bronx. It's a style that can be easily identified as being part of the current direction in which music coming from the uptown section of New York City is heading.

Seth Narley told A.R.T.S.Y that the things he raps about are his real experiences. According to the artist, "too many of the new rappers surfacing in today's music industry rap about material possessions they do not even own themselves." He uses one of his close friend's father a voucher for his music's authenticity.



He says that after one of his early studio sessions he decided to play his newly recorded song for his friend's father and the reaction he got is something that has stuck with him since. "While the song was playing he wasn't moving or nothing, he wasn't bobbing his head at all. Then it went off and he looked at me and said 'I don't believe any of that you just said.' He told me I had skills but I should pick something I really like, something I really know and rap about that. It was the best advice I ever got," said the rapper.

Seth Narley currently has a single off his latest project titled "Gripping Woodgrain." The song has over half of a million views on Youtube. It is a collaboration with the wildly popular Harlem rapper ASAP Rocky.

Seth says ASAP Rocky and he have known each other since before their rap-days. "I don't know Rocky from music, I know him on a personal level. Two friends, we were both making music at the same time, we still got mad music that we 'aint release yet, so don't worry about that. We were just playing with that song, not to take it lightly, but that shit was easy. It felt like we did it in 20 minutes. The hook was chopped and screwed, that's my voice on the hook. That's not a song I put out that I was like 'I got a hit, we about to take over this shit!' it's like what ever but people felt it."

As far as his ethnicity is concerned, Seth had this to say; "Fuck being white, it's just my skin color. A lot of people see me, hear my name and they think I come from silver

spoons in my mouth and shit. But my life is the total opposite, my mom is an ex-drug addict, she got clean my last year of high school. I'm just a kid from the ghetto trying to get in with this music shit."

You can follow Seth Narley on twitter @ SethNarley or by simply looking up Seth Narley. Keep a look out for his upcoming musical project, something he calls a "mini album," slated to drop in July. ■

# RICH FAMOUS

Written By: Pedro "Skinny P" Bermejo  
Photography: Brandon Desouza

When A.R.T.S.Y. Magazine interviewed Queens rapper Rich Famous we asked him to spit something so we could get a taste of what his style was like. What he gave us was this:

(He started his verse with a slow, rhythmic flow.)

"Sometimes I wonder who the fuck I am.  
Risking my freedom for a couple grand,  
damn!  
Becomin' what I once despised.  
But they relate 'cause they see that hunger in  
my eyes."

(He then erupted in to a very fast paced flow  
for the sequence that follows.)

"Nigga' fuck pride, got get to the green.

There when I was broke so I split it with my  
team. Caught my first flip like a hit from a  
fiend."

(And then ended his verse with the same  
slowed down flow he began with.)

"Look, pop's skated, drinkin' all that liqua'.  
Mom's hatin', 'cause she hate that nigga'.  
But I 'aint that nigga',  
Na I don't hate that nigga'.  
But he helped me see,  
Life is hard, but I stuck to the streets.  
Older brothas got a degree.  
But I don't give a fuck because I'm stackin  
my cheese,  
Gettin' my paper,  
Stuntin' on haters...  
In that drop Mercedes."



We here at A.R.T.S.Y. found ourselves pondering the same question he opened his verse up with: 'Who is Rich Famous?'

Rich Famous, whose real name is Richard Fontan, is a New York City based musician who got his start as a DJ. "Before I was actually rapping I was DJ'ing for a number of years first," said Fontan. He is 21 years old and is from Laurelton, a neighborhood in Queens that lies on the outskirts of the borough. It is located in a section of the city where Long Island and New York City meets.

Rich Famous says he started out as a DJ and according to him, he was taught the art of DJ'ing from several other established Disc Jockeys which includes former Hot 97 DJ; Johnny Walker Red, and DJ Jus, who according to the rapper, "has worked with other artists like Bow Wow and Day 26."

Rich made the transition from being a DJ to rapping after he saw the effect that other people's music had on the crowd while DJ'ing. "When we started getting hot DJ'ing in the clubs and stuff like that, I seen how powerful other people's records were, and the effect it had on people. So I just wanted to make my own music and see if that could transpire, and people could feel it the way they felt other people's shit," said the rapper.

When asked what it is that inspires him to rap, Rich told us, "I just rap about everyday shit man. I go into the studio, whatever I went through that day, or that week, or that month. Whether it be getting money, losing money, smoking, chicks, whatever it is. I just try and go in the studio and make whatever I'm feeling, whatever I'm going through. I go in and I bring that to life through my music."

Rich's flow is interesting as it has no set pace, he switches from slow to fast, back to slow, emphasizing specific words in his lyrics to get his point across. He takes deep, heavy breaths between phrases while reciting his lyrics. This technique gives his style of delivery reminiscent Big Pun.

The rapper's ultimate goal is to build enough buzz around himself that will get him signed to a major label. His dream of being able to "put on" the people he surrounds himself with is what fuels his hunger to be successful in the music industry.

Keep a look out for Rich Famous because this kid's got a lot of potential, and with a delivery like his and the hunger he possesses, it's only a matter of time before he bursts onto the mainstream scene. For now our readers can find his music on Youtube by simply searching Rich Famous. ■





# LEO SIMONE

The way that she attacks the beat, she said it best, she's a beast. Eighteen year old singer/rapper Ebony Perry goes by the name Leo Simone for a reason. Her wild hair, strong cheekbones, and "I don't give a fuck" attitude compliment her inner lioness, which she reveals through her single "Ima Beast." In it, the songstress raps, "My name's L-e-o, I'm a lion, I'm a beast. I escape from the leash, now it's war, it's a feast." Consider that a fair warning.

The Queens native is proud of her roots and identity. Her style is a mix between grunge and hipster, hence the "I don't give a fuck" attitude. She dresses according to how she feels, not paying much attention to what others may think about her. So what would make this

young female write a song like "Ima Beast?" When asked, Leo said, "Oh My God! I love this question! My sound was more mellow and laid back at the time and I was worried that people would think I couldn't handle a full club banger! I wanted to show a bit more attitude. I wanted to come off as a lioness." Well mission accomplished, because the track goes hard.

When asked what inspired her to write music, Leo told us, "I was inspired to write music by poetry and storybooks that I'd read. Actually, before I started writing music I was writing small books and poetry here and there. Then I decided to turn them into songs." She also draws inspiration from female artists of the

Written By: Zina Paschal  
Photography: Jordan Patrick Elvie



1990s like Aaliyah, TLC, Christina Aguilera, Madonna, and Destiny's Child. "Each of them raised the bar and made a name for themselves. I would love to experience the same form of success as my own brand of music," said Leo.

Leo Simone is versatile. She is able to deliver a song that shows off the tender singer in her like 'Walk with You' and at the same time go hard on the track "Ima Beast." However, she is able to mix these two sounds to create something distinct. She does this on the song "Had a Blast." She describes her musical style as hip-pop, a cross between hip-hop and pop. Leo said, "I want to do something that hasn't been done by

any other young female artist. So I took two sounds and meshed them to make something new and fresh." She wants to create music that everyone can relate to no matter the race. This artist wants people to understand and support her hip-pop.

"My music speaks on the daily life of the average youth. I speak about your typical topics so that people can recognize my sound and be hypnotized by my voice," said the rapper. She sings and raps about topics like relationships, partying, and a struggle and hunger for more. According to Leo, "People don't really know what they need to hear and don't take on to new things very easily. But once in a while I just go to-

tally left field." Therefore, she plans on giving them what they want at first and what they can relate to, then taking the time out to work on some of the things that she wants to focus on and get creative with.

The young lioness is currently working on a few projects and a video for her latest single 'Had a Blast'. "I'm a bragger, yes. But I like to brag on things once it's final. So all I can say is grab a chair, snap on your seat belts and just ride with me! The ride will be epic. I guarantee." ■

Readers can download Leo's music at:  
[www.soundcloud.com/leo-simone](http://www.soundcloud.com/leo-simone)

A person wearing a grey hoodie is sitting in a car, with their arms crossed. The background is blurred, showing the interior of the car and some light coming from the windows. The text is overlaid on the top left of the image.

# BREATHE EASY HIP HOP, “I’LL BE RIGHT WITH YOU”: INTERVIEW WITH G4SHI

G4SHI (pronounced Gah-shee) is a rapper who has taken the New York City underground Hip Hop scene by storm. His fresh lyrics and his unique delivery are a welcomed change of pace to a hip hop culture that has become stagnated in the recent past.

Written By: Pedro “Skinny P” Bermejo

Photography: Gerardo Mendez

GRND





**T**oday's underground rap scene is filled with a staggering amount of rappers who all sound the same. Their sound and style is simply unoriginal. The delivery of lyrics which is commonly referred to as a "flow" appears to have dwindled down to a simple mathematical equation; recite a sentence or phrase that sounds catchy, add a word that is connected in some way to the phrase, and that rhymes with whatever word was the main focus of the previous sentence, then repeat. If performed correctly, this once innovative technique of rapping that was made mainstream by rappers like Drake, Big Sean, and a handful of others, would result in smash hit after smash hit.

On a chalkboard it might look something like this: (Catchy Phrase+Word that Rhymes) x16=Hit Song.

The 16 representing the number of bars most people would say a rap verse consists of.

However the style that was once unique to a handful of mainstream artists has now become the calling card of hundreds of amateur rappers. It seems like every kid who has the dream of selling out arenas with thousands of fans screaming to hear their music just decided to fill the Internet with music that for the most part, all sounds the same. There are literally thousands of songs available online, created by rappers who have no real sense of identity.

Enter G4SHI, whose real name is Labinot Gashi, an artist who immigrated to the United States as a child. His flow and delivery of lyrics are a breath of fresh air in an otherwise polluted rap scene. G4SHI has recaptured the sense of originality that once gave Hip Hop its rebel identity.

His music has all the elements of today's popular rap songs, however, the lyrics in his songs along with his prolific height; 6'4" are what puts the 22 year old rapper above the rest of the underground rap community. A.R.T.S.Y. Magazine sat down with G4SHI at The Hundreds store in New York City to get the latest scoop on the up and coming rapper.

A.R.T.S.Y: So could you tell us a little bit about your roots, where were you born, where were you raised, how old were you when you came to America, and what you remember from the time before you got to New York City?

G4SHI: Damn, well I came here in 1998, really '97. It was like two days before new years. Came '98, I was born in Libya, Africa. I'm a refugee, an Albanian refugee. Both of my parents are from Kosovo, which is in Albania. I'm an Albanian



refugee who was born in Libya and traveled the world to get to America [where] I came and lived in Brooklyn in 1998.

A.R.T.S.Y: How were you introduced to hip-hop?

G4SHI: I was introduced to hip-hop through my brother. When I was younger and I was in Libya, the first like real hip-hop song I ever heard was, this is corny as hell, was Coolio yo. Coolio was the first kind of rap shit I ever heard, but I was really influenced by Michael Jackson. I really got into hip-hop when I came to America. I mean I also listened to pop music, not just hip-hop. My brother kind of introduced me to DMX and all the stuff I was watching on TV.

A.R.T.S.Y: So How old were you?

G4SHI: When I started listening to hip-hop I was 12.

A.R.T.S.Y: When would you say you first started rapping?

G4SHI: I first started rapping when I was twelve years old.

A.R.T.S.Y: Twelve? So about the same time?

G4SHI: Yeah.

A.R.T.S.Y: And when did you decide you wanted to be a rapper? Like that's what you want to do with your life.

G4SHI: Well when I was in my junior high school which was Ditmas, I always said I wanted to be a rapper you know what I'm sayin'. That was something I was focused on since I was a younger kid. But the thing that's crazy is that I was such a good athlete that I thought I was gonna make it to the league or whatever. Well everyone else thought that I was gonna make it to the league.

A.R.T.S.Y: Which league?

G4SHI: The NFL (National Football League). So when people were like "yo you're about to make it to the league...this and that," in my mind I always wanted to be doing music and getting into the whole TV shit and do all that. I always loved music, but people were like "Yo you're gonna be in the league." I really didn't go with that. I went to college and I played football. When I went to college I knew that playing sports was not my thing. That's when I was like you know what? I'm gonna do music. So that was three to four years ago.

A.R.T.S.Y: That actually leads me to another question that I had. Now when you were in high school you were a prolific football and basketball player, you had articles written about you in the

Daily News and stuff. Is it true you were offered a scholarship to play college football?

G4SHI: Yeah, yeah, yeah. I received a full scholarship to play in Massachusetts.

A.R.T.S.Y: What school was it?

G4SHI: It was AIC. I played at AIC. Right near UMASS. Same school Cruz went to.

A.R.T.S.Y: Victor Cruz, Wide Receiver for the Super Bowl Champion New York Giants?

G4SHI: Yeah. I played football there. It was dope because you know, being a kid like me, you would've never thought I'd even be in America. So to get a fucking full scholarship, to play football at school and have shit paid for was amazing.

A.R.T.S.Y: Wait, so then why did you decide to go with music over football?

G4SHI: Because. It's not even football. It's more like, you know, what's the point of getting a degree if you're not doing what you love? It's like having two girlfriends. One girlfriend that's really bad and that's sexy as fuck, and everybody's like, "Yo you should marry her because she's hot." And then you got that girl who she's just cute, she's not the most banging girl, but she's just cute. But that's the one you more comfortable with. That's my music, that's how I feel about my music.

A.R.T.S.Y: You said that Coolio and Michael Jackson were some of the people who influenced your love for hip-hop right. So then what rappers would you say influenced your music and are there any rappers you've modeled your flow after?

G4SHI: A lot of rappers influence me. The line goes on, you know what I'm sayin'. I've been influenced by Eminem. I'm influenced by Jay-Z, like you can hear it when I'm rapping [in] "In My Lifetime." I'm using his flow...I've been influenced by a lot of Kanye. I've been influenced by a lot of the new rappers like Drake and J. Cole. I'm influenced by a lot of these new cats. But I can't walk around saying I'm not influenced by anybody. You know, it's nothing that's bad, as soon as you start listening to a rapper, you start to sound like them. So my new shit now is; don't listen to anybody. Like I tend to not even listen to a lot of rappers because as soon as I start listening to rap music, I start to sound like them man. It's crazy and I don't like it.

A.R.T.S.Y: Nice. So what would you say inspires you to rap? Like what is it you rap about?

G4SHI: Well, you know my first CD I rapped about my life and what I was going through. It's always been like that. My inspirations always been like, my people, what I've seen, where I've been at, who I am. As a person, you know, everything inspires me. There's not a day that I don't meet somebody that inspires me. You know what I'm sayin'. Another thing that inspires me is seeing kids I came up with are getting signed now, and are getting three million dollar deals. Knowing that I was on the come up with them, at the same time, they just took off, know what I'm sayin'? That, that's what inspires me.

A.R.T.S.Y: I see...now another thing I know is that you've had a couple performances, and I know you've been in a couple of competitions, so how many performances have you had?

G4SHI: Performances? I've done a lot, but not too many. I can't say I've done a lot of performances, but every competition I've been in, as far as performing, I won. I've never lost.

A.R.T.S.Y: What competitions have you won though?

G4SHI: I did First Look where I won. I did this thing in my school where I won...I actually won three shows at my school. I've done this thing in

Brooklyn where I won, Public Assembly, you know. If there's a competition, I have to come out winning. As a rapper you need to have lyrics, presence, and all that other stuff. The good stuff; flow and image. But one thing that a lot of rappers now a days don't have is stage presence and they don't have crowd control, and that's one thing that I'm blessed with and I have thank God for that.

A.R.T.S.Y: Nice, nice, nice. Alright so something else I want to ask is, are you sponsored in any way? Are you signed to a label right now?

G4SHI: Right now I'm not sponsored. Well I kind of am sponsored, 'cause I do get free clothing. I get free clothing from, well I don't know if you've heard of Deadline. I'm reppin' Deadline right now. That's one of my managers, somebody who helps me and guides me. I've gotten 10 Deep clothes for free. I fuck with The Hundreds too, you know. But I can say that now a days a lot of artists are not committed to a brand, so as far as artists getting free clothes, it's very hard now a days, because you'll hear an artist say "yeah, yeah, yeah I'm with this brand," and then you'll see them wearing a different brand because they're not committed. I feel like as soon as an artist starts getting free clothes they start rocking something else that they can't get.

A.R.T.S.Y: Interesting. So I know you've opened up for a couple of rappers. Could you tell us what rappers you have opened up for?

G4SHI: Well, I was on tour with Joe Budden, so I opened up for him. Rick Ross, Pusha-T, French Montana, I've opened up for Stalley, MMG (Maybach Music Group), you know a couple of artists here and there.

A.R.T.S.Y: What were those experiences like?

G4SHI: The experiences were cool, you know. As an artist, when no one knows you, the people that come to see that artist tend to just be like "fuck whoever's opening up. If I don't know him I'm not fucking with him." I feel like the crowd needs to be accepting of new artists and shit. I was just speaking to [Kid] Cudi the other night. I was at his listening party [for WZRD] and he was just like, "Yo man I was at Santos and people were not fucking with me, and I told them one day you'll see, one day you'll see that imma do me." And the same people that were not fucking with him at the Santos Party and when he was opening up, were not listening to his shit, he said those are the same people, the same faces he sees at his concerts now. So that's what I advise to people, they will see me, and some of these people who are not listening to me will be at my shows in the future. Or their kids will steal a good twenty dollars from them to buy my CD.

A.R.T.S.Y: What would you say was the most memorable moment from the tours you went on with these rappers?

G4SHI: I mean the most memorable moment was being on tour with Joe Budden. That was pretty cool. Honestly though, as far as this whole music shit, the most memorable moment was just a couple of days ago; me being on the radio, that was like a big deal for me.

A.R.T.S.Y: What station were you on?

G4SHI: I was on a Connecticut station, 93.2. I'm not sure though, I could be wrong. I just know that DJ Joey Franchise from Connecticut played my record "Rocket," which is kind of taking off on the Internet right now. That was a big moment for me.

A.R.T.S.Y: That's crazy...So another thing is you're white, what's the audiences' reactions like at the shows when they find out that you're white?

G4SHI: Yo, it's kind of like an advantage to keep it real, 'cause I'm not just white, I'm a rare breed. I'm not just a regular white boy, you know? I can't say that, like I don't know what I am. That comes to me calling myself a weirdo, because weirdo means limited edition. It's not about what you look like, it's really who you are. I'm not gonna get a tattoo on my face and say that I'm a weirdo, that's not what I'm saying. When I say weirdo it means you're dif-





ferent. You know, being a white kid, I go up there and they're expecting like the whole frat rap. I don't do frat rap. I do real music.

A.R.T.S.Y: Do you think it affects their perception of you before hearing your music?

G4SHI: Yes. Yes it does.

A.R.T.S.Y: You mentioned weirdos, what's weirdos, what's that about?

G4SHI: What America did was they took the word weirdo and they made it a bad thing. If somebody looks different we go "oh they're a weirdo." Weirdo is limited edition. It means you're different. There's not too many like you, so I call my fans weirdos because I feel like I can know every single one of them by face. That means they're limited edition, it means they're creative in an original way.

A.R.T.S.Y: I know you have two mix-tapes out. Can you tell us what their names are, what label distributed them, and what dates did they drop?

G4SHI: Well I put out "Last Of A Rare Breed." I put out a mix-tape before "Last Of A Rare Breed," but it

was just some shit with me just fucking around in college called "The Kid Gashi." I hopped on like two original beats and the rest were all industry beats, you'll get it, it's very bad quality but whatever. Then I came back with "Last Of A Rare Breed" hosted by Don Cannon, who's a big time DJ, he's like the number one co-sign, him and DJ Drama, he co-signed my mix-tape. DJ Benzi co-signed me too and these are two big dudes who actually did Big Sean, and they did a lot of artists that are in the game right now, they co-signed my shit. I had French Montana on it, Nipsey Hussle, for "Last Of A Rare Breed" and a couple of big song writers on it. Now I'm gonna drop "I'll Be Right With You," which is my new mix-tape. It doesn't have too many features on it. It's just me making my own beats with my own beat makers. So "Last Of A Rare Breed" was all these famous people and all these people that are all producers that are already in the game. "I'll Be Right With You" is more like, I'm messing with producers that are not in the game yet, so I'm trying to mess with people that are on the come up with me. I don't want to mess with people that are in the game already. Even if I get signed today I'm not

just gonna go do a song with somebody who's been in the game for years. I'm gonna try to do a song with somebody whose on the come up with me.

A.R.T.S.Y: What was the public's reception of your mix-tapes?

G4SHI: "Last Of A Rare Breed" was pretty dope. I mean I got a huge buzz off of it, unlike a kid whose been doing this shit for years, like "Last Of A Rare Breed" had like a good hundred thousand downloads. All around the world, I had people from India, Albania download it. I'm not gonna say a hundred thousand on the dot, but I had thousands and thousands and thousands of downloads. It created a buzz. People actually took me serious, it was not a bullshit mix-tape, people took it serious, they knew what it was.

A.R.T.S.Y: If you could pick 5 songs from "Last Of A Rare Breed," which songs would you urge our readers to listen to?

G4SHI: "Never Coming Back" with Nipsey Hussle was a dope song. "Before I Start," my intro just takes



GRND

you in. It's amazing, French Montana, who's actually signed to Bad Boy right now, got a million dollar deal, we have a song called "Until The Day I Die," which was supposed to be on HBO's "How To Make It In America," if the show had never gotten cancelled, it would have been featured on the show. The outro of "Last Of A Rare Breed." I have a few, "Magic Moment" would be a dope record too. "I Walk The Line," "Can't Wait For The Lights," I mean I have a lot of records on there.

A.R.T.S.Y: What's the focus behind this next mix-tape?

G4SHI: The reason I called it "I'll Be Right With You" is 'cause people are like "Yo Gash man, you're supposed to be signed yo, I'm surprised you're not signed." "Last Of A Rare Breed" was such a dope mix-tape. You had all these big co-signs, you know French Montana's huge in New York, he co-signed you, and it's like yeah you're right. I should be signed but "I'll Be Right With You." If you're gonna tell me how come I haven't made it yet, or how come you're not here yet, why you ain't there yet, well you just give

me some time, I'll be right with you. Stop calling me every second, telling me 'yo the game calling you and I'm telling them, I'll be right with you. It's more like my struggle, what I'm doing now, the fact that I got kicked out the crib, I have no job, I'm broke as fuck, and I'm trying to make it and that's what it's about.

A.R.T.S.Y: Have you released any of the music on it yet?

G4SHI: Yes, I've released "Thirsty," I've released "Rocket," and "No More Dreaming."

A.R.T.S.Y: Where can our readers listen to or download all of your mix-tapes including your upcoming one?

G4SHI: I'm gonna be recording visuals for it, and it should be on DatPiff too. Pretty soon we're gonna have the website G4Shi.com. I'm gonna put up a download link on twitter. You can follow me @G4SHI.

A.R.T.S.Y: Sweet! Now before we go you got any last words for our readers?

G4SHI: Yes! Just try to accept artists before judging them by what they look like. I might not be skinny, tatted up, and I might not be a regular white kid who just walks around talking about weed all day. I mean I do talk about weed but I'm not frat rap, and I'm not weed rap. I am a skater and I'm very urban. Just try not to judge people before hearing their music. Don't judge artists only on how they look and how they dress. To all the new generation fans, if you're reading this right now, don't just like an artist by what he looks like. try to see what the music's like before you like him because he's wearing some dope sneakers.

This concluded our interview with G4SHI, but before we left, he spit a verse from his upcoming mix-tape. All I can say is it was straight fire. Our readers can check it out on our website ARTSYMagazine.com. You can also listen to G4SHI on Youtube and you can download all his mix tapes on Datpiff.com. "I'll Be Right With You" is set to drop in its entirety in late July. Keep a look out for it. ■





*Liv Wealthy*



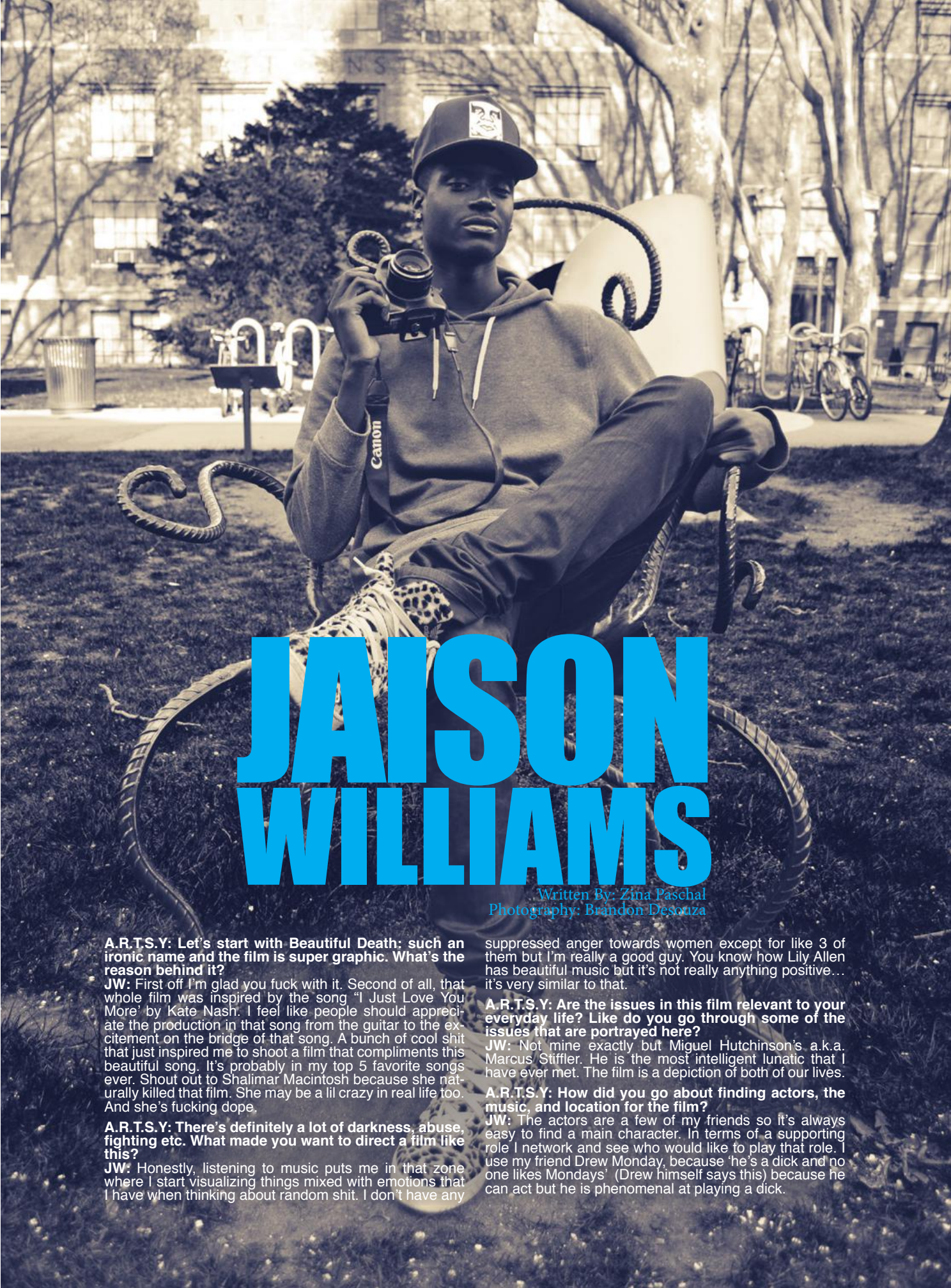
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# JAISON WILLIAMS

Written By: Zina Paschal  
Photography: Brandon Desouza

**A.R.T.S.Y:** Let's start with *Beautiful Death*: such an ironic name and the film is super graphic. What's the reason behind it?

**JW:** First off I'm glad you fuck with it. Second of all, that whole film was inspired by the song "I Just Love You More" by Kate Nash. I feel like people should appreciate the production in that song from the guitar to the excitement on the bridge of that song. A bunch of cool shit that just inspired me to shoot a film that compliments this beautiful song. It's probably in my top 5 favorite songs ever. Shout out to Shalimar Macintosh because she naturally killed that film. She may be a lil crazy in real life too. And she's fucking dope.

**A.R.T.S.Y:** There's definitely a lot of darkness, abuse, fighting etc. What made you want to direct a film like this?

**JW:** Honestly, listening to music puts me in that zone where I start visualizing things mixed with emotions that I have when thinking about random shit. I don't have any

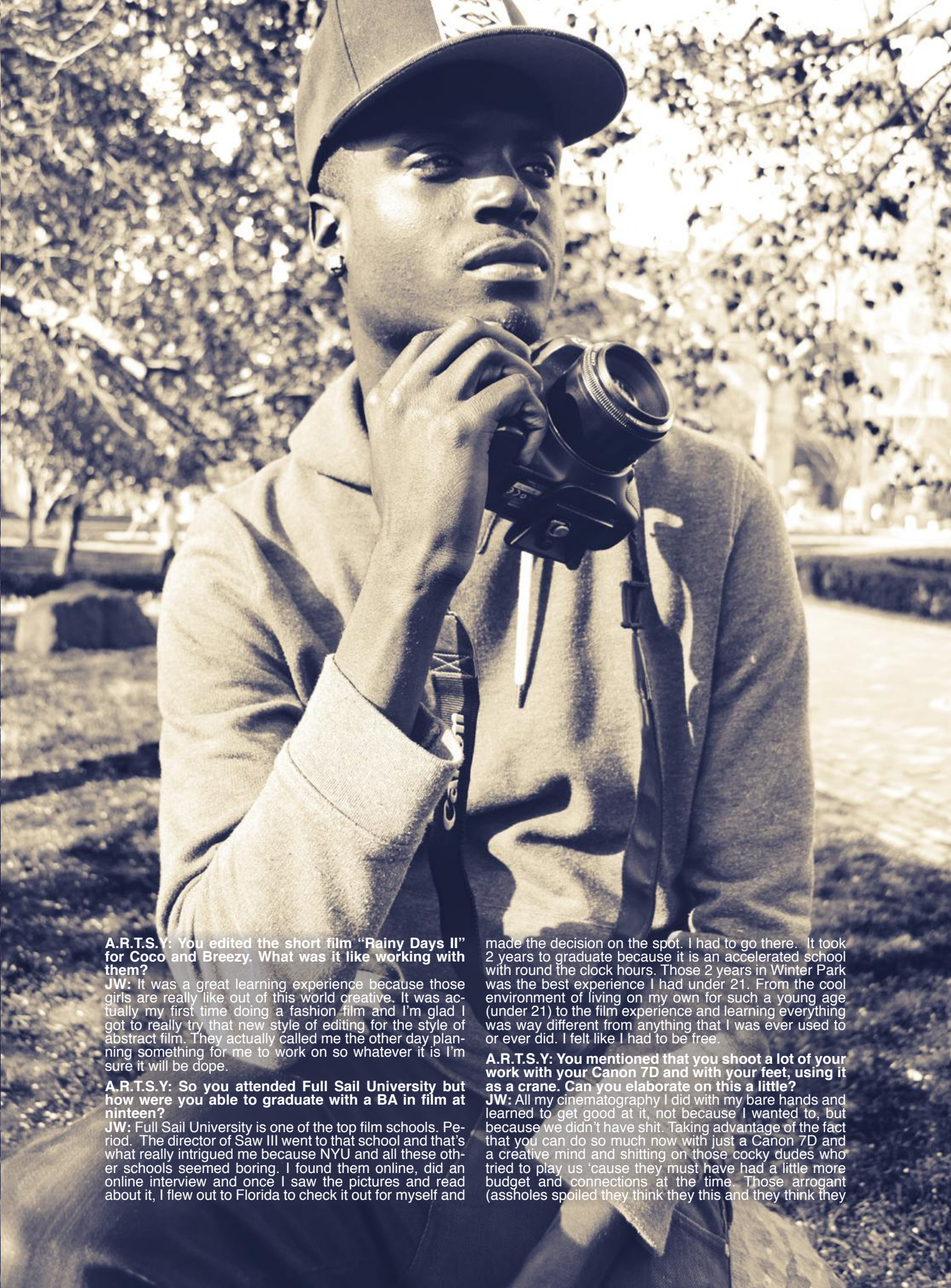
suppressed anger towards women except for like 3 of them but I'm really a good guy. You know how Lily Allen has beautiful music but it's not really anything positive... it's very similar to that.

**A.R.T.S.Y:** Are the issues in this film relevant to your everyday life? Like do you go through some of the issues that are portrayed here?

**JW:** Not mine exactly but Miguel Hutchinson's a.k.a. Marcus Stiffler. He is the most intelligent lunatic that I have ever met. The film is a depiction of both of our lives.

**A.R.T.S.Y:** How did you go about finding actors, the music, and location for the film?

**JW:** The actors are a few of my friends so it's always easy to find a main character. In terms of a supporting role I network and see who would like to play that role. I use my friend Drew Monday, because 'he's a dick and no one likes Mondays' (Drew himself says this) because he can act but he is phenomenal at playing a dick.



**A.R.T.S.Y:** You edited the short film “Rainy Days II” for Coco and Breezy. What was it like working with them?

**JW:** It was a great learning experience because those girls are really like out of this world creative. It was actually my first time doing a fashion film and I’m glad I got to really try that new style of editing for the style of abstract film. They actually called me the other day planning something for me to work on so whatever it is I’m sure it will be dope.

**A.R.T.S.Y:** So you attended Full Sail University but how were you able to graduate with a BA in film at nineteen?

**JW:** Full Sail University is one of the top film schools. Period. The director of Saw III went to that school and that’s what really intrigued me because NYU and all these other schools seemed boring. I found them online, did an online interview and once I saw the pictures and read about it, I flew out to Florida to check it out for myself and

made the decision on the spot. I had to go there. It took 2 years to graduate because it is an accelerated school with round the clock hours. Those 2 years in Winter Park was the best experience I had under 21. From the cool environment of living on my own for such a young age (under 21) to the film experience and learning everything was way different from anything that I was ever used to or ever did. I felt like I had to be free.

**A.R.T.S.Y:** You mentioned that you shoot a lot of your work with your Canon 7D and with your feet, using it as a crane. Can you elaborate on this a little?

**JW:** All my cinematography I did with my bare hands and learned to get good at it, not because I wanted to, but because we didn’t have shit. Taking advantage of the fact that you can do so much now with just a Canon 7D and a creative mind and shitting on those cocky dudes who tried to play us ‘cause they must have had a little more budget and connections at the time. Those arrogant (assholes spoiled they think they this and they think they



muhfucking that)...YEAH where they at now? Working shitty grip jobs on shitty productions that are never going to come out. Now don't get it twisted, I ain't saying that I'm no Clint Eastwood fresh out of college nothing but I put myself in the position where I can pull racks with just this camera, and the fact that people wanna work with me independently. You know those low quality dudes who don't have the mental capacity to appreciate what we're doing on this side, tell 'em keep that shit on their side!

**A.R.T.S.Y:** You're currently working on a possible reality show with Ish Entertainment. Explain this project and what can we expect from it when it airs.

**JW:** We're currently developing a potential reality show about a 42 year old Jewish doctor from Long Island. He runs his own practice, has a beautiful wife and kids, a mansion and 2 cars, but for some reason has been pursuing a career in rap for the last 23 years. Pretty much we're working on some comedy skits for a promotion before Ish Entertainment starts shopping it around. It's mainly about the culture clash between the different age groups, ethnicity, and lifestyles. We're a bunch of young, hip cool, crazy dudes from the Bronx hanging out with this old school beastly boy in the face Jewish guy who's dead rapping and he's serious.

But he does his thing though. That's my boy.

**A.R.T.S.Y:** You're also working with Steve Zegans, the executive producer of the project with Talib Kweli and Res. What's that project about?

**JW:** It really follows Res, a singer who was once signed to a major label around 2000-2001. She had really dope music but was dropped from her label because she only sold roughly 350,000 records. Back in 2001, that was considered a little bit of records for who she was signed with. Also, Alicia Keys was signed to her record company so once she came out, Res was kind of thrown to the back. That's what the documentary is about.

It just shows her grind for the last few years and how she's trying to get back into the game without compromising her style of music. She's in a band called Idle Warship with Talib Kweli. I'm actually a fan of her music myself and I can't wait til the project gets out there so that more people can see who she is. Her trailer is on my video page. Shout out to Steve Zegans because he actually put this project together from nothing and made it happen for us and it's looking pretty good from this point.

Other than that I'm just a regular kid who just like to do me. Shout out to THE DROP especially Noey Cloey, the designer of Public Privacy! ■

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# JACQUEES GAEI LONDON JEAN-LOUIS

**"ART IS LIFE. ART IS LOVE. LEARN YOURSELF, LOVE YOURSELF."**

Written and Photographed By: Raquel Rodriguez



**T**he warmth of the bright beaming sun, the sway of the leaves with every touch of the refreshing gentle breeze, birds chirping and a calming view of the pond matched the down to earth, spunky individuals who allowed us into their world to pick their minds about their artistry. As we got to know New York native Gael Jean-Louis, who considers himself to be a “budding artist,” and Jacquees London, also known as JacqSilver, (a painter and novice Film Maker currently living in Bushwick), it was evident their unique chemistry stemmed from a shared passion and commitment to art. They spoke of Art as a way of learning, loving, and living.

#### **What kind of art do you create?**

**Gael:** I really like illustrating, but I’m drawing on different experiences. I went to college, got my BS (cough) “bullshit” in Graphic Design and that was pretty awesome and so now I just feel like with all the thoughts in my head about art, I’m experimenting a lot more. Like materials, things you use, things you would not think to use, things you throw away. Now it’s really becoming a transformation of illustrations, digital work and installations and pieces I can salvage and reconstruct. I would just say I’m experimental art.

**Jacquees:** I love painting. I really love painting with oils on wood substrates, mostly plywood or anything I could get my hands on. I’m working on a series now called “No More Faces.” The signature piece will be on plywood and the rest will be on canvas. It’s an exploration of womanhood and finding yourself and being comfortable as a woman and embracing that and comfort and sexuality as well. It is mostly the human form, the woman form and showing it in a way that is not exploited, even though a majority of them are nudes, but it’s very abstract and lends more towards how a woman moves and her comfort and movement. I can’t really say I’m an abstract or

surrealist artist, but I do-

**G:** You experiment too though.

**J:** I experiment. Definitely! We experiment a hell of a lot, whatever works. We just made a table out of Paper Marche. It’s experimentation, but it is rooted with a sense of fundamentals and also a sense of usability and the stuff that you can actually use and transform into something else. We were like “Yo, we can just put this down and make this into a table.” So its experimental, but it’s also versatile. I did not study art; I actually grew up with artists. All my brothers and sisters were artists. When we were growing up we could all draw, we could all paint, we could all do something creatively and my mother is a jewelry maker, so it was something that came naturally to me that I just held on to.

**There’s dance, poetry, all different types of ways to express yourself, why does experimentalism work best for you two?**

**J:** I mean because I think life is an experiment (laughs)

**G:** YEAH!

**J:** You figure out what works as you go along life and so is art. Art is life. Art is love. And even in love you experiment and try to find the right person, with art it’s the same thing. No artist started off like oh great. There’s steps, a beginning. You have to be good to be great and I think that’s the experiment kind of journey.

**G:** It’s wild and could be hazardous, but you make these decisions and you choose your own pace. I stepped away from a lot of graphic work for a while because I just felt like I didn’t get my own pace. It was just like I’m doing this for these ends and I need to do it with this deadline and it’s weird. Me, I’m a free spirit. I’m like time what? Time wait! You know later on you realize no it won’t, so you do what



you can, and get your pace. In the experimentation of the art, it's so awesome that you do blossom these new skills and you do realize that they relate directly to your actual life. Like it's not static. You don't have to be this one thing. You can completely just adapt to change and so it's why it just means so much more. Why wouldn't I experiment?

**J:** Also, how you were saying, 'there is so much art in the world.' There's dance, there's acting, and I have an acting background. I studied film from the time I was in college and all of the experiments and different things in my path help me to experiment with those tools and incorporating it into the final product.

**When did you start creating and how long have you been an artist?**

**G:** Since I was like 5. I mean when does it really begin? Does it begin when you make a name for yourself and people recognize you? And then you go yeah! Or does it begin in its earliest infantile? For me I've just always just liked looking at things and dissecting them and then trying to figure out how I felt and then try to show how I felt. And so

maybe for me when I was 5, maybe the first time when they said "you got to color inside these lines" and I'm like "What the hell? Lines? And why do I have to color inside them? I don't really know...colors?"

**J:** (Child like voice) "I make my own, give me a blank piece of paper, I'll make my own, leave me alone"

**G:** For a long time now, I would just say all my life. You know I've been through a lot of just highs and lows with it, but I can't stop it. So, like always man.

**J:** I agree with that, always. If you go on to say when did people try to recognize you as an artist, like now my phone rings and it's art related, which is beautiful. I will say in the last 3 years it has become. It's not necessarily when I started, it's when everyday I start my day, every day with that because everything that I did was surrounded by it. [art] and I decided to make that decision. You know what, I don't want to do anything else. I tried to get a job. I'm infamous for quitting jobs after 6-7 days. Like y'all know what? Deuces fuck y'all (robotic voice) FAT ROBOT, FAT ROBOT, FATBOT.



**G:** (Juvenile voice) I don't want to be a Fat Robot.

**J:** DON'T WANT TO BE BEHIND A DESK EATING DONUTS! YOU DON'T TELL ME WHAT TO DO!

**What does it feel like being able to call yourself an artist in New York City 2012?**

**J:** Ahh wow, (sings the question) That's a little song, that's catchy. It feels right. I guess that's the only word I can use to describe it.

**G:** It's exciting, but at the same time to say you're an artist. It's weird... I had a brief conversation with somebody overseas. I was here and they were from some part of Paris and they were like (puts on best French accent) "We don't really use this term, we don't really say artist, I am a creative, I am a...I conceptualize. I think, I feel and I express myself, so this term, this artist term is so is so...." They made it like it left a bad taste or bad impression on them. Artists? What does that mean? You can coin the term and it could mean a lot of things. I mean you have people in different age groups, sub cultures, the hipster movement "oh I'm an artist." And for them it's like-

**J:** It's like a term creator.

**G:** Most like what a hippie "I'm an artist," yeah but you could be anything. So 2012 saying: "I'm an artist." I do feel weird having to say it.

**J:** It's so funny now, especially now because of the Internet-

**G:** Everything is art.

**J:** Everything is considered art. Who is to say who is an artist, who is not? Now with prosumers and people being able to make movies on their phones, which I am totally not against, but it does allow people to express themselves in so many different ways and so many different people to hone in on that title of "Oh I'm an artist." I think some people just want to be able to say it.

**G:** Yeah and it's not a title.

**J:** I think everyone has a right to say it because everyone in their lives has created something. Even your mom, even if she isn't a painter. She created you!

**G:** She made you! (ALL LAUGH)



**J:** That's like the most beautiful art ever. Life.

**Would you say everyone is a creator?**

**G:** Everyone is creative. I'm going to use Yellow Cake, what is that? It's nuclear. It's like a potential use of energy. Everyone has a potential.

**J:** Woody Allen said, "Talent is a concentrated interest."

**G:** There you go.

**J:** And I agree with that because I know plenty of artists. Even with my family growing up my brothers and sisters, like my oldest brother he still is an artist and he still is a writer and using his art, but like some people I know, they are probably the best artists never known because they probably stopped. So it's definitely a concentrated commitment and decision to say, "Ok, you know what this is it and this is what I want to do."

**G:** Everybody's got it.

**What message do you wish to convey with the pieces you create?**

**G:** I leave a lot to open interpretation. I definitely have a

meaning in it, and really it's kind of my own exploration of what I think is beautiful or the things that are beautiful but deceiving or the things that you should maybe look at twice. It's really almost, what most artists almost all would say. Some artists would be like "No, it's this," but they know everyone is going to interpret it and that's the beauty in that. You open a window and you say, "Hey, I'm just asking you to look out this window and you know, up to you."

**J:** I don't know if it's a message per say, there definitely is one, but I think I relate to nature a lot. There is a message in nature yes, but there is way more inspiration and way more there. I have these pieces I'm working on and I've shown it to a few people and they came back with all these interpretations and the majority of it, my best pieces I think are made from my sub conscious and I really can't explain it. It just is. And something's just are. And you kind of just appreciate it.

**Let's fast forward a little bit, how did you two meet & begin work on your collective: Art Citizen?**

**J:** (Burst out into laughter)



**G:** I'm going to take it to the way back. How we initially met, you can correct me if I'm wrong, there's a site called "going.com" and I'm not trying to plug them, just saying where we met, and it's an online forum for people who want to go out and want to have fun. It's like Facebook but it's more tailored to events. In different cities

**J:** And knowing what everyone is interested in.

**G:** And who's going? Oh you're going? I'm going too.

**J:** We don't exactly know how neither, because it's not really a site for communicating for each other. I had some poetry on mine and he read it.

**G:** Well, I saw her and like oh she looks cool. I was like "Hey-

**J:** I thought the same thing.

**G:** I'm over here, what you doing? You're looking cool." And she responded and we shared writing and the words were very similar and we just built off of that. And it was just like a little Lego trip. I put a block here; you put a block here, and over a span of time 6 months-

**J:** It was during a time when technology worked so well. It built a bridge.

**G:** And then we just started to conceptualize together on what we thought about art, writing, and ideas and it just snowballed.

**J:** Art Citizen started off as a blog and I was just talking to him one day and we just start talking and one thing led to another and I was like, "Dude, let's just do this!" I was working at a place called 'Martha' that used to be in the Lower East Side that recently closed and luckily they gave me the opportunity to put on exhibits and do whatever I wanted. They were just like, "Go for it." And after knowing him, and knowing other artists, we put on exhibits and it just grew from there.

#### **Is there a certain criteria to be part of Art Citizen?**

**G:** I feel like it's about the momentum in the human contact. If I jell with somebody like, "You? You! Me too! Ok. Mr. Me too!" Forwardness and the open mindness to just build and collaborate and kind of like not ego trip, and set aside your ego because if the pursuit is the same and the evaluation of the pursuit is the same and there is a like mindedness,



and then it's like, "Oh, oh we could partner up and do some craziness, we could really have fun."

**J:** The title itself to be an "Art Citizen" is like you're a citizen of America. Ok you were born here and there is that common mutual ground that you work from and to say or wanted like a dual citizenship. To me I'm a citizen of art, I can live anywhere. No shade on America, I mean there is shade.

**G:** You don't have to say that, they did it to themselves, sometimes.

**J:** With the selection and group we have and the collective that we are building, I think its more to say that ok, the power of art is so strong, and it's to say I want to be a citizen of this influence or a citizen of this commitment to create

**G:** Something good, an open forum. Something that kind of plateaus and transcends, there's really something to bite into there and for self-exploration. You got NASA you have astronauts, and then you have artists and that's for your mind, for your state of being and expression. You can travel with that. And especially with other fellow citizens who'll go to that place with you and play and figure that out.

**J:** You got to be willing to play a lot.

**G:** Yup! Experimentation.

**What is your ultimate goal and where do you see Art Citizen in 5 years?**

**J:** You know it's funny because I'm studying German Bauhaus, which is this school in the early or late 1900's. It was a school that this guy started and he just wanted to recruit all these different artists and architects and bring them all together and to just start building and not to just build, but to learn from one another and become better not just as artists, but within themselves. When I read that and found out about that school, I would love to create that place, that home for artists. My goal is to create that place where art is like that X Men kind of.

**G:** Yeahhhhhhhh, I was waiting for you to say superhero.

**J:** Artists are definitely in our eyes superheroes.

**G:** They create the world everyday. Song, dance, music, paint, visual, they create everything. Let's do that then and rebuild the structure of things. Let's rebuild things. Let's make it functional, not just aesthetic physical way, but let's make it equal to the next level.

**J:** I'm just going to drop our monarch here: Unite. Empower. Develop. Create. So I think that in itself defines not only where we are now, but where we want to go in the future. It unites artists. It's just a beautiful thing.

**G:** That's a force.

**J:** And to be able to say, you could go to any school and get your BS, but like even how you said you got your "bullshit,"



like if there was a school where I could go and learn and it's not like about, "Oh how I got my diploma," but "I have become a better artist. I've become a better person coming here." It's not you have to stay for four years.

**G:** And that's the beauty. Sometimes as artists I feel like I get kind of stuck, I'm local but I'm in the States and I'm always wondering when the hell can I leave. I want to go to Brazil, Berlin, take me around, but I'm like that's money, that's time and then I have to slave a job I don't even like, and ok, it can be worth it, but in the mean time in between time how about I just bond with the artists around me. And like I said, your physical stays where you're at and you take that mind trip, you know. And that resets and sustains me. I can't travel right now but I can travel. The things you think you can't do, you can do in your mind state. And with like-minded people, you can go to another world that was really in front of you the whole time. And that's what that artistry is about: that electric feeling of being connected to other artists. And when you can Zen out to that, you start to see your art gives right back to you. Like tenfold it gives right back to you, it's open now, you have that ability to do that.

**J:** At some points, I get into my very introverted zone, but I know, I know even if I'm working on a series to be able to call him or call onto some other people and different artists and say, "Ok you know what, not necessarily talking to them about my series, but to just to be in their space and energy,

there is definitely a different type of evolving that occurs." And you're just like 'oh wow, someone could just say something and you got it.' So I think being around like minds kind of helps that development.

**What is your final message to all of our readers?**

**G:** Learn yourself, love yourself; it sounds cheesy, but it's true. Always draft and sketch! And that goes throughout your entire life. So revision, revision, revision. And you're not going to get it right all the time. Really always be a person who is going to revisit the fundamentals. Be patient love yourself, explore, create and sail out that way in that direction. Find that one direction and keep building it and let your creativity come out. And some people, they create and it's from a place that's not genuine. When anything comes out initially, generally it is really ill received, but if you really believe in what you're doing and something that makes you just fulfilled and full and almost like you could feel it and someone can feel it next to you, then that's it. You know what? Then you're in the right place. And it's definitely worth it to feed it forward and share it forward.


**J:** What I always say: Enjoy the day, the moment, the journey and allow your instinct to guide you. I think sometimes you forget to listen to that inside. ■

See more of their work at [www.ArtCitizen.org](http://www.ArtCitizen.org)

A close-up portrait of a young man with long, dark hair and a slight stubble. He is looking directly at the camera with a neutral expression. He is wearing a dark jacket with a white rope-like detail on the collar. The background is a wall covered in black graffiti on a light-colored surface. The lighting is dramatic, with a strong blue/cyan tint on the right side of his face and a warmer, orange/red tint on the left side.

# MARK TIOSECO

Written By: Sabrina Parys  
Photography: Gerardo Mendez



**A**s I walked into Mark Tioseco's lair of art-dome, or his bedroom, I felt like an anthropologist exploring a new civilization. The tiny unmade bed, pushed up tightly against the left wall of the room, is the only indication that this room was initially meant for sleep. It almost seemed as if Tioseco's imagination had taken the form of a paint ball gun and unloaded its weight onto the walls, cluttering the space with paintings, canvases, sketches, stickers and posters. Tioseco started dabbling in art at quite a young age. "My mother influenced me to begin, she was an artist of all sorts, she did lots of arts and crafts," he said. "I started to do graffiti about 5-6 years ago when I was in school." He told me because of the legal ramifications he stopped doing graffiti.

Meeting Tioseco himself was just as startling. Appearing jovial yet cautious, he welcomed me into his laboratory of creation. Boyishly handsome, his hair, long and black, frames his face and slightly veils his eyes. Looking directly into his eyes seemed too abrasive... almost painful. I felt afraid that I might penetrate his shield of protective coiffure with too much force in my voice or too many questions, yet at the same time, they seemed to beg me to.

After a few minutes of introduction, I began to see that the seriousness in his face was deeply reflected by his serious relationship with art, and like any good artist, he was protective of his creations; you have to be careful of who you let in.

As I looked around his room I noticed many of his pieces had a logo repeated in them. The logo was a round face with one bulging eye and a train track like mouth. When I asked him about this, Tioseco laughed, "I got the inspiration from the movie *A Nightmare Before Christmas*. It's one of my favorite Tim Burton movies... I like the idea of how it was created... I also really like Halloween."

Besides drawing inspiration from American cult classics, Tioseco also focuses on themes that one could characterize as politically and emotionally charged reactions to living in New York.

Although he offers little elaboration on what he thinks about while he is in the midst of creating his next work, Tioseco did tell me this, "I draw when I feel depressed, when I think about certain things or when I'm angry." This elaboration, through its vagueness, offers deep insight into his artistic mode of operation. Tioseco gains inspiration from emotion, his pen acts as a medium through which his emotions flow onto the canvas.

A particular piece that hangs over his bed is a good indication of Tioseco's emotional connection with his artwork. The drawing shows the New York City skyline in the background, with the words "New York Pig Disease" dancing over the buildings. If you're a smart cookie, or even vaguely familiar with the NYC justice system, you'll quickly realize what these initials stand for and who the donuts are meant to be eaten by.

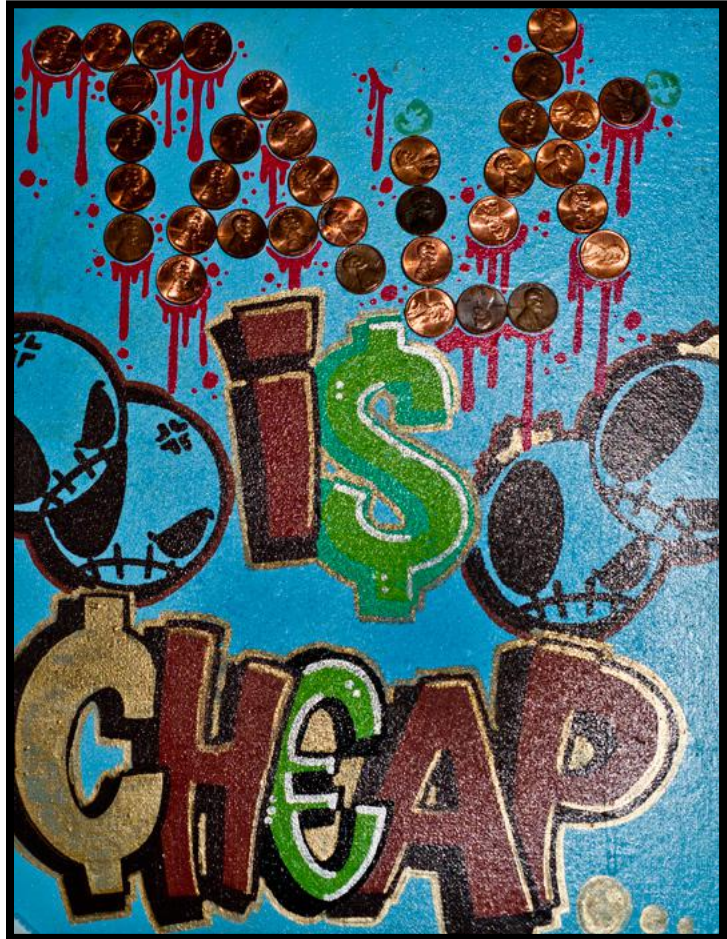
Tioseco found himself "sitting in my room, just worried and angry" after his brother had been arrested one night and as a result of these emotional pains, this piece was born. Other pieces in his room display similar themes and phrases that reflect not only an artist in development but also an individual who is deeply in tune with the issues and problems of his society and with American culture.

Employing perhaps the "arts and crafts" attitude towards some of his work, Tioseco integrates a variety of mediums to create his pieces. Among the "borrowed" subway signs and train station decals that clutter his walls, are also these motley collections of crafty paintings and sketches, such as his "Talk is Cheap" piece. The word "Talk" is spelled out in pennies, while the remainder of the piece remains traditional marker and color, combining the physical American currency with the very real American mentality.

When asked where he sees himself in the future, Tioseco jokingly replied, "Alive hopefully."

I asked him if he has any plans for branching out into other areas of design. He replied, "Clothing has been in my head for a while, but I'm not too sure about it. I really like stickers though. They're so easy to make and distribute. They really get your name out there. Anyone can use them and put them anywhere. You see them everywhere."

No matter what route this young artist chooses to take, he ultimately stresses, "I want to continue with drawing and see where it takes me. I want to encourage people to express themselves with all types of art no matter what it is. Everything is art." ■





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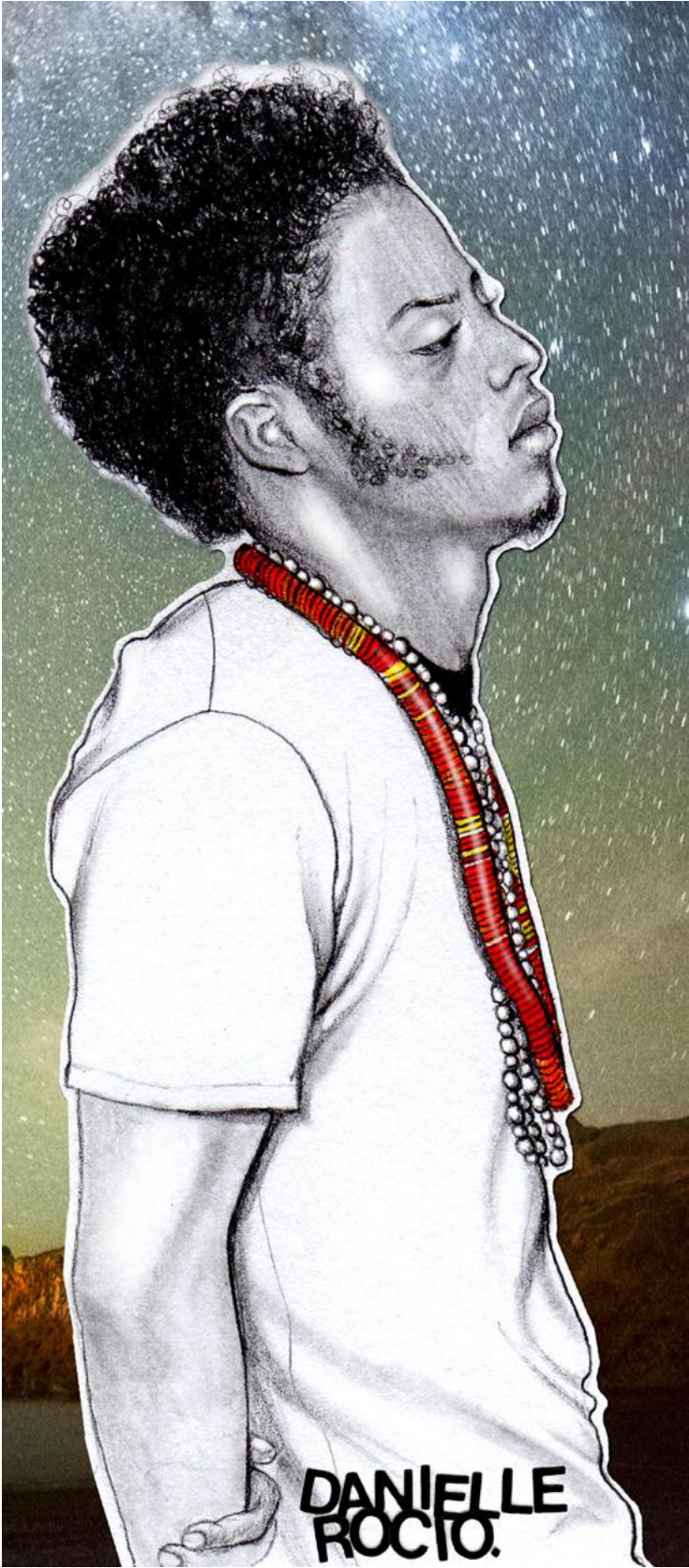
# DANIELLE ROCIO

Danielle Rocio (born 1989 in New York City and raised in North Brunswick, New Jersey) is an upcoming artist of Dominican and Italian descent. Mostly known for her stylized drawings of contemporary women (from couture models to the alternatively styled and tattooed), she draws inspiration from the social and cultural aspects of the city; exploring style, class, sexuality, and religion. Her work is detail oriented, stylized, and accessible to the general public.

As a new artist, most of her work thus far has been freelance, however her paintings will be featured sometime this year at Lotus Studios in Highland Park, NJ. She also has an upcoming line of iPhone covers featuring her portraits that will be available for order online. To see some more of her work and keep updated on the covers check out her her blog link below. ■

Tumblr blog - [www.DanielleRocio.Tumblr.com](http://www.DanielleRocio.Tumblr.com)









DIRTY RAZKAL



Founded in 2011 by designer Jamal Momon, Dirty Razkal™ specializes in extremely soft tees with timeless vintage, and trendy designs. All pieces are cared for and inspected on a piece by piece basis to ensure top quality with a hint of grunge. Many of the tees go through a garment wash and nick & grinding process to achieve an exclusive, one-of-a-kind, "Dirty" look and feel.

Dirty Razkal™ also sells varsity jackets, snapbacks, and reversible silicone wristbands.



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Pamela  
Quinzi

By: Zina Paschal  
Photos: Brandon Desouza



"The New Cinderella of New York," Pamela Quinzi embodies grace, elegance, style, and creativity. The young designer was born in Rome, Italy, where she found her love for fashion at the tender age of 4. After four years of studying at Istituto Marangoni, one of the most prestigious fashion schools in Italy, she started designing at the upper echelons of the fashion industry. While she is able to produce dresses and handbags, her true love is for shoes. "The shoes are like a piece of art. My style reminds me of the baroque allure; all the embroidery, crystals, feather, pearls, and lace, makes me feel like a princess," said the designer.

After a visit to NYC during the summer of 2009, Ms. Quinzi fell in love with the city that never sleeps. "After spending 10 minutes in Times Square, I knew I had to live here in New York. This city brings so much energy to my life," she said.

Since her move to New York City, Pamela has made a name for herself and continues to leave her mark all over the city through her designs. In April 2010, she had the opportunity to present her first collection at a fashion show called "New York Pop Princess" at Green-House Night Club. Five months later, she debuted a line during New York Fashion Week, which helped gain her respect as a designer in New York.

Pamela continues to excel as a fashion designer while she effortlessly embraces the title of the "New Cinderella of New York." Wanna know what it feels like to be Pamela? Literally take a walk in her shoes by visiting her studio to purchase your pair of Pamela Quinzi shoes. Or visit her website: [www.pamelaquinzidesign.com](http://www.pamelaquinzidesign.com). Be careful though, you might just have multiple shoegasms. ■

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# STEP INTO THE WORLD OF THE PLUSHIE KING

WRITTEN BY: ZINA PASCHAL  
PHOTOGRAPHY: TOMMY T.

CREATORS OF CHOPPED  
KITCHEN  
REC





**T**alk about HUMILITY! A few months back I had a sit down with none other than the “PLUSHIE” king, Rembrandt Duran. This kid is of Mexican, Jewish descent, hard working and a man with a great fashion sense. I’ve always been interested in Rembrandt Duran, aka Remy aka Jimmy Vega and his various aliases. To give you a brief but vivid synopsis on this dope, artistic and not to forget creative young man, at only 21 years of age, he has already created an empire. Remy mentioned that he wants ADEEN to grow into a lifestyle brand inspired by cartoons from his youth to give you that Saturday morning cartoon feel.

ADEEN started off with the ASSMAN plush pin, a pink ass with eyes, can we say creative? Remy has since expanded his empire from plush pins to include the ADN line, a capsule collection of snap backs and jewelry, a collaboration with CHRIS HABANA, to SATURDAY, his cartoon inspired acrylic jewelry line, and much more. I must say, for a young man he has accomplished a lot in a short period of time and by what I’ve seen he is very determined to make it as a fashion designer.

With all of these accomplishments the “plushie” king could not have done it by himself. In my humble opinion every fashion designer works along side a fantastic business team. When we sat with the designer, he said to us that his mom, who is his manager, helps him a lot, since she is well experienced in the business field. And yes his mom is his manager. He also mentioned to us that his Grandma also helps by sewing labels in some of his products, so it’s safe to say that his family strongly supports his dreams and helps turn them into reality.

Having this interview with Remy has made me respect not only his brand and his creative thoughts, but also the man behind it. He brought to us the cartoonish feeling in the form of accessories, how much better can it get?

**Assman was such an original piece what gave you the idea to produce that pin?**

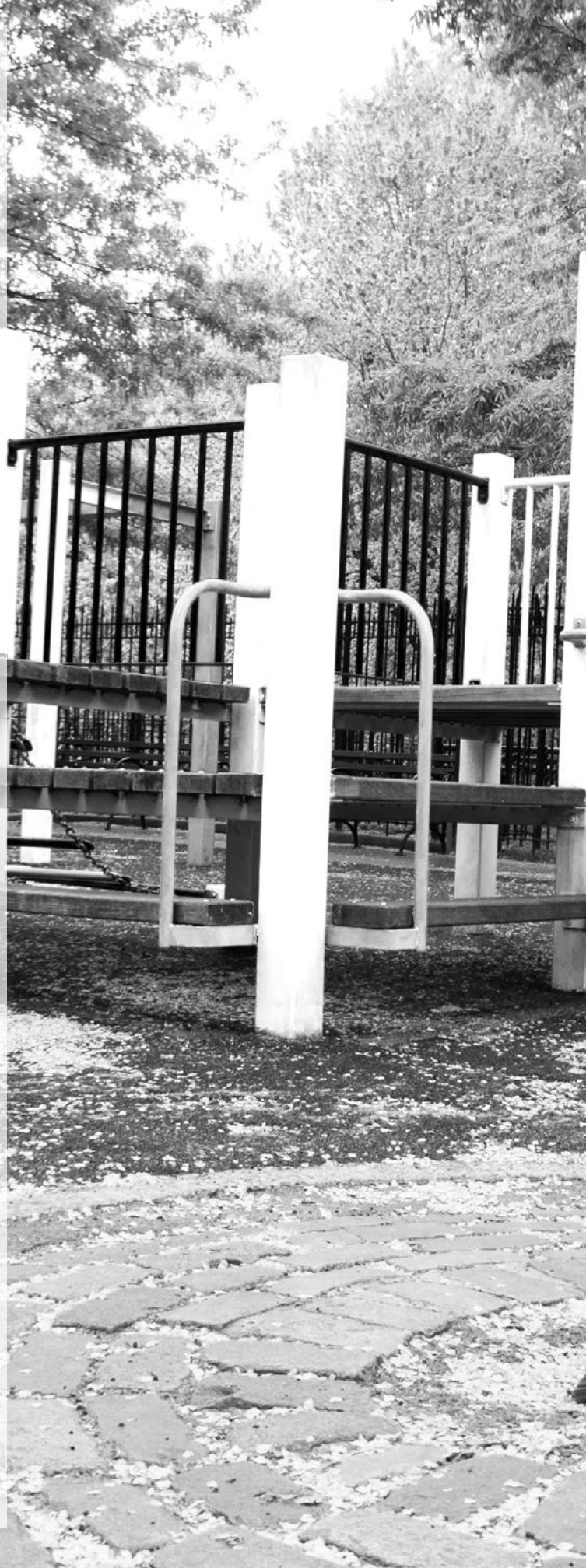
It was a cartoon that I’ve been drawing since the third grade. I wanted it to be something that was 100% original and unique. When I came out with assman it was something that no other designer produced.

**What outlet do you use to promote ADEEN?**

It’s a mix between blogging, placing stickers all over, and basically just going out and being in the scene. I was usually the kid that stood out in places, I dress really funny to people I guess. I was known for being the party kid. Eventually people saw me from blogs and saw me wearing my products and connected the two. I started having photo shoots with me wearing the product and posting them on blogs, until it became popular.

**Speaking of blogs we see that you use your personal blog to express yourself, would you say that ADEEN the blog is different from ADEEN the designer?**

The blog helps me because I can use it in business meetings to show how the public reacts to the product. What I put on there is a reflection of me. I can’t go on there and curse up a storm you know what I mean? So everything I put on the blog is a reflection of how I want to be seen by the general public and business people.





**Do you get inspirations from the trends of this era or from art?**

I don't really get my inspirations from any type of trends. It's the cartoons that I used to watch when I was younger and cartoons that I watch now. I wasn't the kid who grew up on "reading Vogue Magazine". I was always in my own little world with cartoons. I didn't know what any brands were, I only knew about Old Navy and Louis Vuitton. [laughs.] Clothes were just something I wore. I didn't get into clothes (as fashion) until high school. But as far as inspiration goes, it's all from cartoons, the places and people in my life.

**Speaking of cartoons, and looking at most of your designs I see you like the cartoon characters of the late 80's/90's. Did you spend a lot of your time on Saturday mornings, with your parents chiming into the morning cartoons?**

Yea, growing up when I was in middle school, I wasn't allowed to play video games, watch TV, or movies on school nights. So every Saturday morning I woke up with my GameBoy in hand and watched Yu-gi-oh and Digimon one after the other, all while playing Pokemon on my GameBoy. Saturdays were super important to me, that was my day, and that's what I would do all day. Just watch cartoons. And when the new episodes were over I would pop in the VHS tapes that I bought of these cartoons from Mexico, and I would watch Dragon Ball Z in Spanish like 3 times in a row. I would also draw cartoons, and to be honest I didn't have a lot of friends when I was younger, so all I would do is play Pokemon, do home work and watch cartoons.

**Your brand is mainly based on cartoon characters. You have this obsession with Japanese cartoons, and just cartoons period. Do you think that in the long run, people or should I say the new generations wouldn't have interest in your products?**

Every person and every brand grows with the designer in time. In three years ADEEN will probably have a similar look but it will grow. I'm going to be getting into dresses and shoes. It's not going to lose the fun and luster of it, it's going to be more grown, and more adult. The company is going to be bigger. Also, I'm going to grow as a person. I'm 21 years old now and I'm still obsessed with the same cartoons that I used to watch when I was 5. As far as losing the new generation to come, I don't think that I am going to lose them. I'm not only interested in fashion. I want to get into writing comic books and I want to be a costume designer for cartoons. I want to make kids toys as well. Me being involved in all of that stuff, I don't think that I will lose the generation to come. I think cartoons are something that everybody on earth can relate to. It doesn't matter what cartoon it may be, but everyone loves cartoons, it brings out the youth in people.

**Does the brand ADEEN tell any specific story, as far as you having the other brands such as Saturday, ADN, and ROSEHOOD?**

The whole story of ADEEN is to give people that whole feeling of being young, and carefree, and looking at things like it's a game. That feeling you used to get as a kid, when you would go into Chucky Cheese, and going into that little ball pit. That's the feeling I want people to get when they look at my fashion, I want them to feel that rush, when looking at the brand.













I think some people take ADEEN (and fashion in general) way too seriously now, not that they shouldn't because it's a business, but at the same time it should be fun. I want people to have fun accessorizing when dressing themselves. I want people to have the dilemma of not knowing what to put on because they love everything that they own. I want your hardest choice of your outfit, to be what ADEEN hat to put on, or what ADEEN pin to put on, and when you put it on, I want you to feel like it's the first day of school again. Or like that Saturday morning when your favorite cartoon comes on, that rush that you get.

**Who would you like to collaborate with on your accessory line, SATURDAY?**

It wouldn't be a designer; it would be a cartoon like Pokemon or Digimon, not for the sake of being different but those are my biggest inspirations. That's what the Saturday line is inspired by. Or it would be a collaboration with Capcom to really make all that come to life. Sonic inspired one of the bracelets, so Sega would be one of the companies I would also want to work with.

**Your work is pretty dope so you must have a lot of supporters. People must have high expectations from you, so when you think of releasing your next piece, do you ever feel pressured?**

There is always pressure coming up with a new line. I can design something that no one will ever get or understand. But everything I come out with has to be the best. I'm really appreciative of the fans that ADEEN has collected. I don't feel I have fans personally, and I'm not a celebrity or anything. ADEEN has fans. I have supporters. When it comes to designing something new, I'm at a point now where I'm not reliant on the ADEEN fan base to merit what I make. I don't have think, 'would people buy this, or is it too expensive? Though those are always a consideration'. I got picked up by a showroom in L.A. not too long ago, and now I have a wholesale customer base as well as the brand having a fan base. Different people are going into a store not knowing the brand but buying the product because they like the design.

Over the last few months my demographic has shifted and expanded because of the exposure the brand got by being in a showroom. I have more freedom as a designer now to experiment and take risks. Before the showroom I had to limit myself to designing pieces that were a "sure" sale to the demographic that I had. They were mostly younger and didn't have much disposable income. Now that I have the showroom out in LA, I'm selling to stores like JOYRICH and TENOVERSIX. My audience has grown and though my general aesthetic has stayed the same, I can now incorporate higher end pieces. There is still pressure because I can't forget the people who supported me from the start of the brand, and just design for the new demographic. I try to always have pieces in the line that everyone can afford. I have pressure to design stuff for everybody, but it's fun. That kind of pressure is fun.

It reminds me of high school, when I used to think like 'what outfit can I put on to kill them today?' So when it comes to my designs, I think what I can design that people will go crazy for, what can I design that will kill my competition. I'm a very competitive person. That stuff





is always in my head, what is going to make me the best designer in my league?

**The Black and White collection released. What was the public's reaction to this collection? Was it as successful as your previous collections?**

For collection's loobook used Andrej Pejic, Shaund Ross, Savannah Haj and myself. That did pretty well. It received a lot of press such as 'Vogue Italia, Vogue Brazil, Huffington Post, Fashionista.com.' So it got a lot of attention. The hats have been pulled for numerous fashion editorials, featured in high profile photo shoots and music videos. It was in Rye Rye's Boom Boom video as well. After that I went to L.A with Andrej Pejic for the 'New Now Next Awards.' It was weird watching myself on TV but it was cool. So I've just been up to a lot. Our online sales have been on the rise and I've just been busier and busier. I make all of the hats myself and I've made 200+ hats in April. Kinda crazy.

**What's the story behind the Black and White Collection?**

The Black and White collection...I just really wanted to use something a little bit...not more serious than the previous hats but something different yet similar. They are inspired by the Boy London hats from the early '90s but I wanted to put my own twist on it and make it more modern. So I just came up with four words that describe ADEEN right now. Like the LORD hat, I've been saying lord a lot. HOOD, just because I kinda have a hood side to me because of the high school I went to and some my friends. And then the CUNT because I definitely have a cunt side you know, just getting more into the fashion industry. It's just a hat for the gay community that has supported me through my endeavors so that's a hat for them. The 1991 hat is the year I was born so it's like Assman was born with me. I just wanted to do something bold but simple.

**There has been some controversy with the CUNT hat and the photo session you did to release it. How do you feel about this and how has this controversy affected your brand?**

Yeah it caused a lot of controversy, which I didn't even mean to do. It's just that I thought Andrej would look popping in a bikini. But people didn't like that and the two half naked black oiled up men in the back. I think I got away with it because it was Andrej. It came out really well and I'm really, really proud of it. I got to work with my favorite model and one of my best friends so I'm really happy with it. The controversy definitely didn't hurt. The people who are offended by it aren't my customers anyway. It's mostly older women who aren't really buying my products who are offended by the word 'cunt'. It's just a generation gap, you know, and the meaning of the word has changed. I don't mean to offend anybody by saying it. Honestly, the intention isn't there and if the intention's not there then I don't know why anyone is offended at the end of the day.

My grandmother sews the back charms onto the hats and if it was intended as a derogatory term for women then my grandmother wouldn't be sewing it onto the hat. But people love it. The controversy got the word out and the people read up on it, and you know, found the real meaning and just loved everything that was ADEEN. So it definitely helped out so shout out to all the controversy yo.

**What misconceptions do you deal with on a daily with you or your brand?**



That assman is a pig nose, and it's definitely not a pig's nose. It's a butt with eyes. Why would assman be a pig nose, when I keep saying it's a butt with eyes? And with me, people would think that my name is ADEEN, no my name is Rembrandt Duran. Ummm, people think that I look at other people's brands to get my inspirations. They try to say that I took stuff from Jeremy Scott, and no, all the designs are made by me. I would never look at somebody else's work and say I want to do that. NEVER!

#### **How would you say that your life has changed since the creation of Adeen?**

Things have gotten a lot more serious. It's a full time job. Actually, it is a full time job, plus over time. So things have gotten a lot more serious in my house. I have regular business hours during the day. During the day I have to do regular business and at night that's when I do my sketches. I work a lot harder than I ever had.

#### **What bothers you most about the criticism you receive from others?**

Nothing really bothers me. I've grown to learn that not everyone is going to understand your work. I just have to take the bad with the good, and as long as the good outweighs the bad, there's no problem. People are more prone to comment a negative thought than a positive one. As long as people comment on something or make a post on a blog about me, it shows that they took the time out to do that and read about me. The brand is being carried in new stores every month. More and more stores in Japan are carrying my stuff, so I really can't let what a few negative people say affect my work. They're not putting money in my pocket at the end of the day.

Majority of the times that I may speak to someone, who may have faced some backlash or is facing backlash. They always say, "Haters are going to hate."

#### **What is your take on the whole "haters" thing?**

Again I just think of all the positive things that are going on in my life. If I was not succeeding and I was getting all that hate, then I will just be like, maybe there is something wrong.

I did a designers market, with people like Chris Habana, and designers who have bigger names than me, with a different demographic and I was still able to sell pieces from every collection. These people had never seen my stuff before and didn't know who I was. A couple of Japanese people went crazy and loved it. The Japanese especially, understand the references towards anime. And that felt good, so I really can't care about the people who don't "get" me. I never say I have haters, or "haters are my motivation." That's mad corny to me. People are going to dislike me. That's cool. Everybody is entitled to dislike something.

#### **What do you think about people who try to mimic your products?**

I mean at the end of the day, if people don't copy you, your shit is whack. Straight up! Who's going to copy something that's whack? Unless it's popular and if it's popular, then it's not that whack, somebody has to like it. If people copy me, I know they're not going to do it as well as me. Every piece I make is in some way is personal to my life and I so really, the true essence of ADEEN can never be copied. You can copy the design but you can never have lived the experience or time in my life that inspired it. I make sure it's the best it can be, so it doesn't bother me.

#### **Looking at most of your photos, even the ones you did with us, I see you have this thing with your lip. Is it an Adeen or Remy signature look?**



I got 6 stitches in my lip so whenever I pose, usually I pout, so the left side of my lip sticks out more, just because of that one incident. I don't like to smile in pictures. I like doing crazy things. The "Jimmy Vega" face that people recognize...Jimmy Vega is my public persona. I always stick my tongue out or I just do an ugly face, some crazy shit, because I don't want to look the same in every picture. That shit is mad whack and boring I like having fun when taking pictures and making faces. I enjoy showing my weirdness and my style, being cartoony, being a character.

### **Where do you see yourself in the future as REM-BRANDT DURAN?**

I hope my style doesn't change much, I really like the way I dress. But there is a point in my life when I'm going to have to stop wearing skinny jeans. But as I grow, I'm hoping to make more money, so I can afford suits that ADEEN would make. So I will be wearing suits but wild loud suits, not too crazy, but loud. If you've ever seen Nas in this video, I can't recall the name, but he was wearing this hot pink suit, to me that was fucking fly. I would want to dress like that but as a grown man. I will still be rocking sneakers, because I hate dress shoes, you will never catch me in dress shoes. But for now I will be wearing skinny jeans, and beat up shit, looking like a 90's kid.

### **What can we expect from you in the future?**

I'm definitely coming out with more than accessories because I don't want to be boxed in like 'the hat guy or the plush guy or the guy who works with plastic,' you know what I mean? So I'm coming out with clothing items, which you guys got like the exclusive pictures for. The jacket, I'm coming out with and a few t-shirts but t-shirts

that are definitely out of the box, that nobody in whatever scene I'm in or category have done yet. It's definitely not like screen printed shirts that you see or like the box tee. It's definitely going to be different. The inspiration is still from my childhood and people can relate, so look out for that, it's going to be awesome. I'm going to wear my shirt every day. [laughs.] But there will be a few variations depending on the price. I'm coming out with more hats also. A little bit less expensive and more traditional snapbacks for the customers who may not be able to afford a \$180 hat, this one is definitely more up your alley. I'm just trying to show you guys what I do and I'm not just a 'one trick pony.' I don't just do pins and hats. I am a real designer. I can do EVERYTHING! The hats should be here by the summer, fall/winter for the t-shirts and probably next spring for the jackets. We're going to keep releasing more and more pieces, accessory wise, of course in between. We're always going to release new stuff. I hate waiting for seasons because ideas just come to me and I get so excited so I can't wait. But there's definitely more stuff from the Saturday collection, the traditional ADEEN collection and RoseHood too. Also more collaborations to come, so just check for me yo!

### **Is it safe to say that we can call you the PLUSHIE KING of NY?**

YES! You can crown me the plushie king; I've made my own plush crown, which I've worn many times. Recently more and more people are doing plush pins but as I said earlier, every piece I design is in some way personal to me so it can never really be duplicated. I've designed a lot of things with plush, that's my thing but I also do a lot of other things besides plush.



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A.R.T.S.Y  
TRENDY LOOKS

MEN

PHOTOGRAPHY BY:  
JORDAN ELVIE  
STYLING BY:  
ZINA PASOHAL





Drop Crotch Pants: Drop crotch pants are now the trendiest things to wear. You could simply wear it casually or even formal. Dress it up with a button down and a nice blazer. Cuff your pants and wear some brogues or a pair of desert boots, you are sure to pull off a formal look.



If you're not trying to wear your denim shirt as a button up or wear it with another denim piece, simply wear a graphic tee under. Roll up your sleeves and highlight bare wrist with a nice gold watch, bracelet. Some tan or khaki drop crotch pants will make it look real good if you're not the double denim type of guy. Finally on your feet wear some converses, vans, skippys, or loafers. Try not to wear any bulky shoes.



Denim Button down: Double denim is back! with a denim button down you could easily wear it with a different shade denim or some black wax denim jeans, but be careful, you could easily mess up that look. No belts, please. With a belt the look that you're hoping to project becomes unreconstructed Idaho truck driver. Also contrast in colour: one piece should be darker-hued denim.



American flag shirt: LETS BE PATRIOTIC! This is another trend that's an epidemic; everyone is catching patriotic fever. Let's just do it right; we can make this look really classy and then really trashy.



Wear this with pride, simply wear a blazer with the shirt if you're going for a way more subtle but preppy look, of course wear it with some drop crotch pants or some fitted pants, if you're going to wear jeans, make sure its stoned washed denim or destroyed denim.



could wear buttoned up, roll up your sleeves show a bare wrist or accessorize, whatever fits you the best.



Flannels: As we saw celebrities like Kanye West wear their flannels around their waist, you could do it also. Just don't over do the look, don't bulk up too much. Just make it simple, don't just grab any flannel to pull off that look. If you're going for an all black look or dark color look, get a colored flannel not extra bright colored but toned colored flannel. Wearing a flannel around your waist isn't your style? Well you



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A.R.T.S.Y  
TRENDY LOOKS

WOMEN

PHOTOGRAPHY BY:  
JORDAN ELVIE  
STYLING BY:  
ZINA PASOHAL





Creepers: Feeling laid back but won't to add some edge to our outfit? These are the perfect shoes for the day. Pair them with destroyed high waisted shorts and a cool tee. Add a messy braid to your hair to complete this look.

Creepers can also be dressed up and paired with a high waisted pleated mini, bright button up tail top, bright lipstick, and chunky accessories. The platform on these can serve as a chunky heel.



down looks good sophisticated and chilled. Add tan, tailored shorts with this button down and some classic black pumps with this denim piece. Tie a silk printed scarf into a bow around the neck for a 'jaunty bowtie' to pull the look together. Pull hair into a high bun for a dose of chicness.



Denim Button Down: Not in the mood for heels and shorts? Wear this with bold colored jeans, a tank and combat boots. This trendy menswear inspired button



pants on a more chilled out day. Add a tank, sneakers and a bandana around your head to complete the tomboy look. Comfort at its best!



Harem Pants: Summer days are all about comfort. Denim pants can be a little too harsh and tight on the skin. Pair your harem pants with a bright pastel colored blazer and a contrasting heel for the color block effect. Pull hair into a low bun and throw on some cool nerdy glasses. Sexy librarian much? These can also be worn as sweat-



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# LILETTE JEWELRY

Written By: Zina Paschal  
Photography By: Raquel Rodriguez

Hours spent in her basement with mini pliers, feathers, chain links, spikes, beads, and so much more has led 21 year old Monique Brisset to create jewelry that no one word can fully describe. And in this case, that's not a bad thing at all. The designer of Lilette Jewelry has shown that one cannot solely depend on their good looks. Though she is stunning with luscious hair whether it be straight and silky or big and curly, Monique has bigger aspirations than building her life on her face and figure. The young designer is in her third year at New York City College of Technology where she studies Nursing. She has a plan and she is going for what she wants in life and she is doing this the smart way. Everyone needs a backup plan but in Monique's case her Plan B is just as good as her original plan, to design jewelry. With such an artistic eye and creative mind, she refuses to let her dreams of being in the fashion industry be overshadowed by a nursing degree.

What inspired you to create your jewelry line?

Monique: It's a funny story actually. My friends and I took a visit to a trimming store around the time when the spike trend started. We were just walking around looking at fabric and pieces. I started piecing things together just for fun and they were kind of cute. I was playing around with the spikes and studs, putting them onto accessories like belts and just making things as I went along. My friends liked the ideas and I was really enjoying myself throughout the process. From there, I got this idea about making a jewelry line. A bunch of different names came to mind but I just put the idea on the back burner and went about my day. The idea was still in my head, it was something I enjoyed doing and I could make money from it, so it wouldn't be a bad venture. I told my friends about it, but the one thing that really got me to jump on it was when my good friend wrote a post on my Facebook wall saying 'Can't wait to get my customized pieces!' That helped something go off in my head. That's when I started looking up supplies and just went full force. This was last summer, around August. That's when Lilette Jewelry really got started.

How did you come up with the name and why did you choose this name to represent your line?

Monique: Well Lilette is my middle name and

also my grandmother's name. At first I hated the name. Growing up, people used to tease me because it rhymed with my last name. They used to go around singing 'Lilette Brisset Lilette Brisset'. To them it was fun and it was all cute, but I hated that. But years passed and I got more comfortable with the name. When the line came up, I wanted something that was tied to me and unique. So what better name than Lilette. Lilette became something more to me than just a name; I've finally embraced it. Everyone who knew me was surprised when they saw that I had chosen that name to represent my line, especially knowing how I use to feel about it. It symbolized a form of growth and acceptance.

Using three words only, describe your line.

Monique: Free, unique and universal.

When creating your line, who was your ideal customer?

It isn't anyone in particular. I want it be a diversified line. For example, Forever 21 has all these different branches that accommodate different styles for their customers, I want it to be exactly that. I want it to have a tribal class. I want to have the glamorous and classy feel. Something for the eccentric styles as well. I want it to fit a variety styles for people that would all be known as Lilette Jewelry. It's all about dressing according to how you feel that day. I want my brand to help people feel that no matter what they want to wear they could accessorize with Lilette Jewelry.

Do you design according to your personal style or do you follow trends?

Monique: I try my best to stay away from what people are doing for the most part. Or I try to design stuff with a twist. I don't want to make things that are generic. I want to make things that are original so I stray from designs that are already in stores. I try to refrain from basic designs unless I have to do a customized piece. Gotta give people what they want.

What is your price range?

Right now it's ranges from \$15-60. Most of the rings are \$15 but the bracelets and necklaces range from \$20-\$40. They can be ordered on my website [Lilettejewelry.com](http://Lilettejewelry.com), coming soon! Also, don't forget to like the page on Facebook: [www.facebook.com/Lilettejewelry](http://www.facebook.com/Lilettejewelry). ■



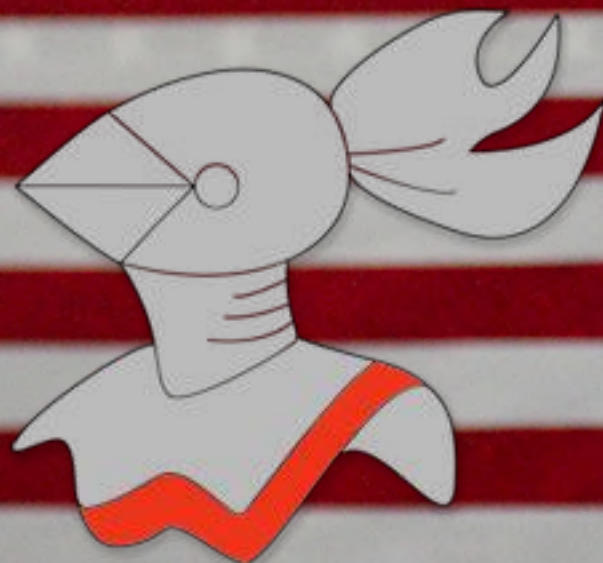
“Flamingo”  
stone nose chain

“Aqua”  
stone bracelet ring



“Iridescence”  
multi feather collar  
“Amethyst”  
bracelet ring





*Liv Wealthy*

# FUN MAKE-UP FOR SUMMER!

PHOTOGRAPHY BY: RAQUEL RODRIGUEZ

MAKE UP BY: ZINA PASCHAL




LINE YOUR BOTTOM LIDS WITH A TEAL/BLEU LINER OR EYE SHADOW TO ADD SOME COLOR TO A WINGED TOP LID. THIS CAN ADD SOME SPARKLE TO THE EYE, ENHANCING YOUR EYE COLOR. BLUE: SUBMARINE BY MAC

ENHANCE YOUR UPPER LIP WITH A GOLD ARCH. COLOR-BLOCK ON THE LIP? I THINK SO! USE THIS AS YOUR POP OF COLOR FOR THE DAY.  
LIPSTICK: "SOMETHINGNEW" BY MAC.  
GOLDPIGMENT: "PINK BRONZE" BY MAC



ADD COLOR TO YOUR UPPER LIDS  
WHILE ROCKING A NEUTRAL LIP.  
DON'T BE AFRAID TO GO BOLD TO  
BALANCE OUT THE LOOK. BLEND  
PRETTY PURPLES AND DARK BLUE  
SHADOWS WITH A GOLD LINING TO  
ADD FUNK TO YOUR EYELIDS.





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LOOK IS GOOD FOR A NIGHT ON  
THE TOWN AND THE CONTRAST-  
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