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Presentado por Ana Asunción Bermúdez

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SOUND
SPECIAL ISSUE



50 YEARS OF TYPOGRAPHY IN ALBUM COVERS | DANNY BOYLE: A CAREER IN 10 SONGS
| RYOJI IKEDA | BLUE NOTE STYLE LESSONS AT 12 "COVERS | David Lynch | Don Clark
| Carla Fuentes | Jamie Reid | Don Pendleton | Leif Podhajsky | Pep Bonet | Royal Dust
| David LaChapelle | Nabil Elderking | Ricardo Cavolo | Rolling Stones | Sistema Single |
Mannion | La Casa encendida |

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The SOUND FOUND

Issue

ANA ASUNCIÓN



GUEST ARTIST



offi CALENDAR



Fifteen isn't just an odd number, nor a year, nor a bunch of candles we're blowing this May. Fifteen is this gigantic era of your life which you got to it once in your life and your whole world turned upside down: your first acne, your first lover, your first turn on, your first experience. That's how the creative team at Atelier presented OFFF 15th Anniversary in 2015. It's when you welcomed your innocence to a crazy world, it's when you turned "Finally Fucking Fifteen".



OFFSET is a 3 day creative conference held annually in Dublin's Bord Gáis Energy Theatre. Every year the very best of Irish and International creative professionals come together for a weekend of presentations, lectures, interviews and discussions. Taking a multi-disciplinary approach to curating, OFFSET features industry leaders from the worlds of graphic design, animation, illustration, advertising, film, fashion and more.



ARCOmadrid meets artistic offerings ranging from historical vanguards to the pop and contemporary art, to modern art and contemporary art. ARCO has been characterized by supporting the development of an art market in Spain and foster both institutional and private collectors as corporate.



Stockfish European Film Festival in Reykjavík is an international cultural event that will be held at Bíó Paradís, Reykjavík's art-house cinema, from February 18th – February 28th, 2016. The festival is run by Heimili kvikmyndanna – Bio Paradís NPO, a foundation comprised of Iceland's professional filmmakers' associations, which also operates Bíó Paradís.



The 56th International Art Exhibition will run 9th May to 22nd November 2015. The exhibition takes place at the Giardini, the Arsenale and in various locations across the city of Venice.



Berlin: an exciting, cosmopolitan cultural hub that never ceases to attract artists from around the world. A diverse cultural scene, a critical public and an audience of film-lovers characterise the city. In the middle of it all, the Berlinale: a great cultural event and one of the most important dates for the international film industry. More than 300,000 sold tickets, almost 20,000 professional visitors from 124 countries, including around 3,700 journalists: art, glamour, parties and business are all inseparably linked at the Berlinale.



The International Film Festival Rotterdam (IFFR) is an annual film festival held in various cinemas in Rotterdam, Netherlands[1] held at the end of January. It is approximately comparable in size to other major European festivals such as Cannes, Venice, Berlin, and Locarno.[citation needed] IFFR also hosts CineMart, for film producers to seek funding.

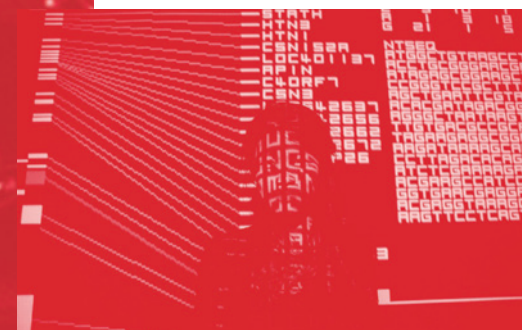


The award that makes you visible The Laus Awards are organized by the Association of Graphic Designers and Art Directors of the FAD (ADG-FAD). ADG is a national, private, non-profit association. For the past 50 years, the goal has been to promote graphic design and visual communication in the cultural and economic life of this country. The Laus Awards are the best representation of this ambition, a real working thermometer for design and communication.



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design

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50 YEARS OF TYPOGRAPHY IN ALBUM COVERS.

REWIND | Jamie Reid.

LEIF PODHAJSKY.

BRAND NEW | Carla Fuentes - LittleIsDrawing.

DON PENDLETON.

REVIEW. Single System.



ALEX TROCHUT

SHOWCASE

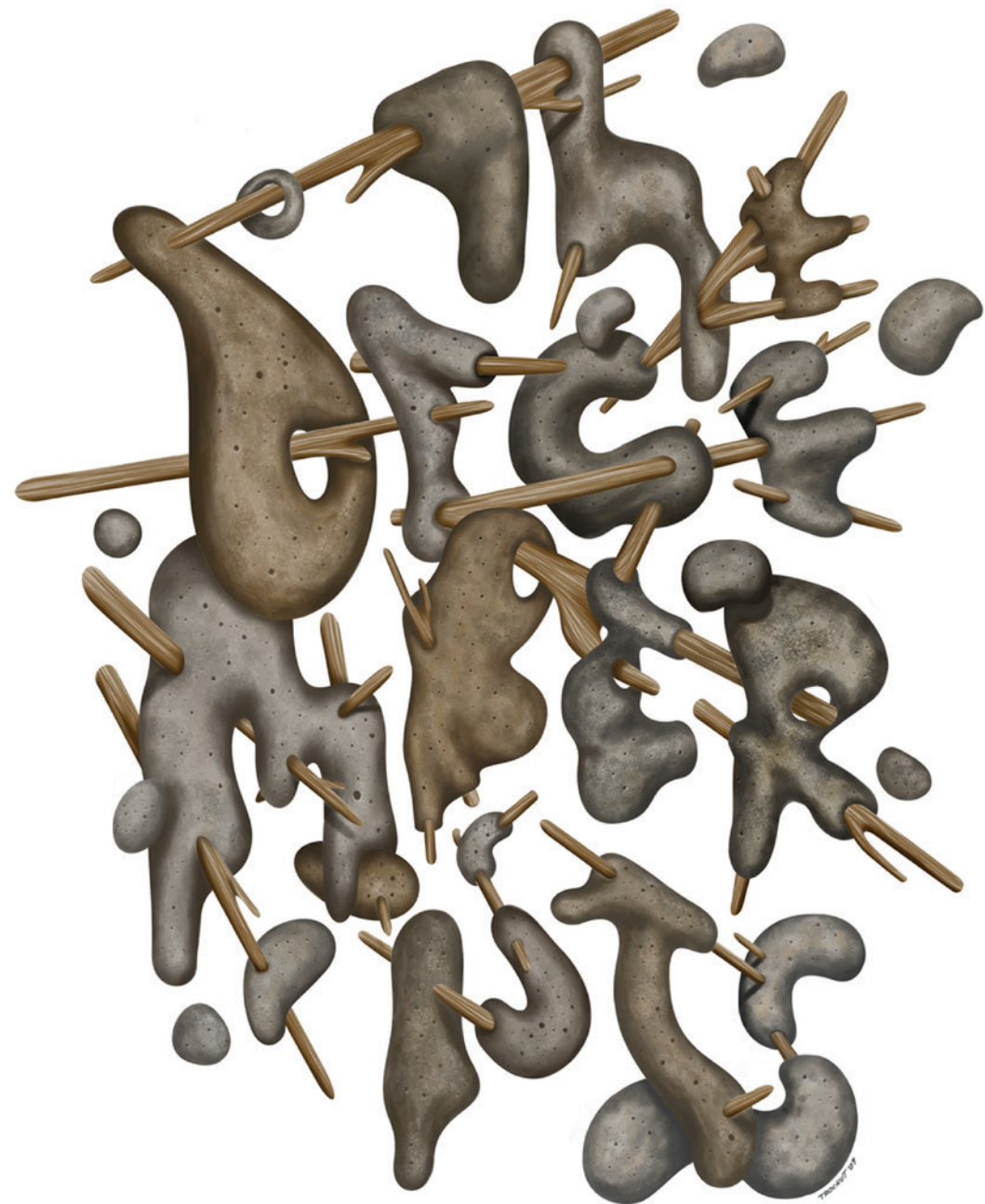
After completing his studies at Elisava Escola Superior de Disseny, Alex established his own design studio in Barcelona. In Barcelona, Trochut worked for two years at the design studios Toormix and Vasava before relocating to New York City where he currently works for a diverse range of clients on design, illustration and typography. Alex is the grandson of Spanish graphic artist Joan Trochut.

WWW.ALEXTROCHUT.COM



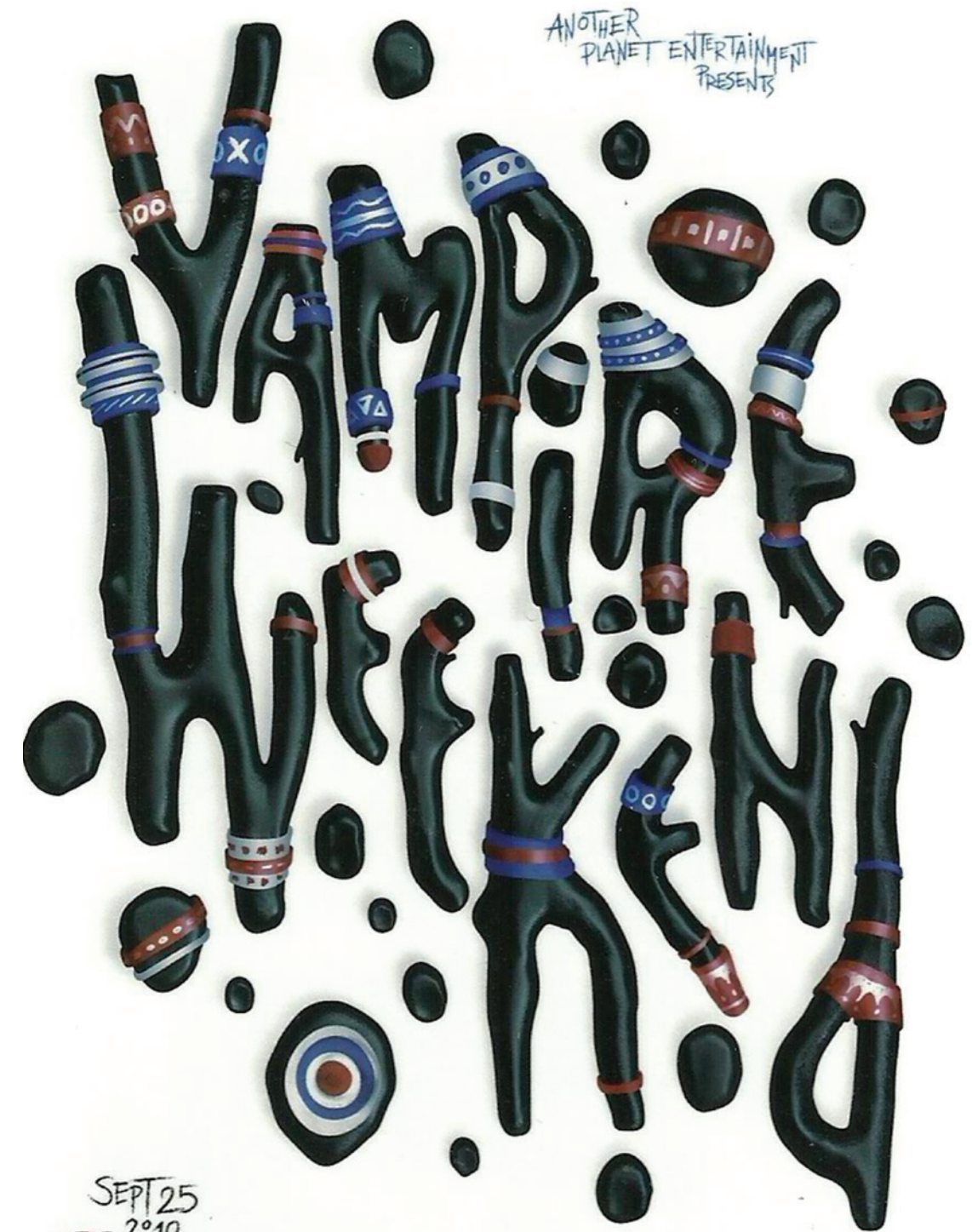
UNA CANÇÓ DE MANEL AMB
BIEL DURÁN • ONA CASAMIQUELA • SERGI LÓPEZ





THE DECEMBERISTS
WITH BLIND PILOT

AUGUST 10, 2009 • W.L. LYONS BROWN THEATRE • LOUISVILLE, KY



ANOTHER
PLANET ENTERTAINMENT
PRESENTS

SEPT 25
2010
THE GREEK THEATER
© UC BERKELEY

© 2010 ANOTHER PLANET ENTERTAINMENT - No. 98 DESIGN BY ALEX TROCHUT





Don Clark of Invisible Creature

BY STEVE APRIL

When did you know that graphic design was going to be in your future?

From early on in my childhood I knew I wanted to be an artist. Our grandfather was an illustrator for NASA and we (my brother Ryan and I) just wanted to do what he did. I didn't really know what graphic design was until after high school. I guess I knew that I wanted to be a designer once I started playing music and had the opportunity to create album art.

How did you get your start?

I started drawing as early as I could hold a pencil. As I mentioned above, my grandfather was a huge influence on us artistically. As time went on, we got involved in music and met some amazing people in the industry that gave us some big chances.

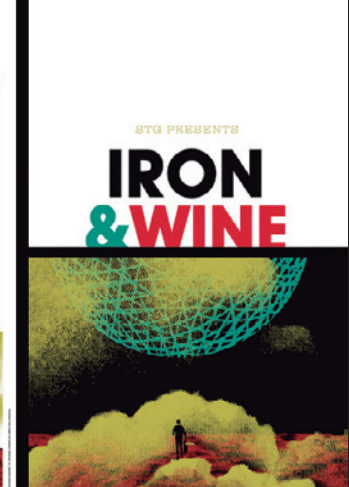
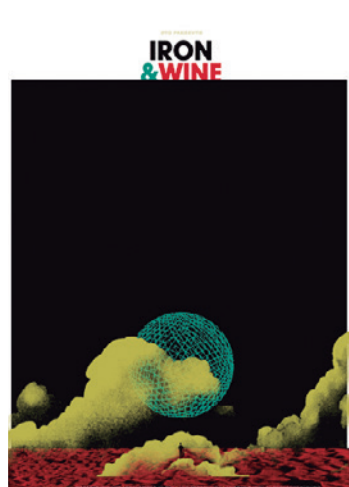
When you are doing artwork for an album, how do you get your inspiration for it?

This can really come in multiple ways, depending on the project. Most of the time, we base our concepts or ideas off of the album title. We really thrive on having some sort of direction from the band or client. It's hard to have complete freedom, to do 'anything we want'. We like limitations. Since we are a multi-disciplinary studio, each project requires different inspiration and process. Knowing your audience is key in delivering the right product.

What album cover are you most proud of?

Hard to say. In many aspects, the cover is just part of the overall concept. Many of our packages are experienced as a whole. Personally, Foo Fighters

/1 Gyroscope CD packaging.
/2 Iron And Wine. Far From Home.



"ESP&G" or Hawk Nelson "...Is My Friend" is up there. We've done well over 100 albums though. That's a tough question.

Is there an album cover you would rather not be associated with?

Oh gosh, yes. Too many to name. You won't see those on our site, how's that?

What are the best and worst parts of creating an album cover?

Best part: The freedom to conceptualize and know that a client may green-light your crazy idea. Worst part: Self-Titled albums with no art direction.

Is there any sibling rivalry between you and Ryan in your work?

Not at all. We work really well together and have mutual respect and appreciation for each other. Hopefully at the end of the day, we've pushed ourselves to be better artists. Nothing leaves the studio without both of us giving our input. If it's not ready, it's not ready. Feedback and critique is essential.

If you had to fight Ryan in a steel cage match, who would win?

Well, he's def. bigger than me ... but I don't know, I may be able to take him in sheer speed. Too hard to call.

Has there ever been a project that went too far against your faith that you just couldn't do it?

Yup. A few times. Each project is a learning process. Sometimes you learn the hard way.

Who has been your biggest client?

We've been lucky enough to work with quite a few larger brands. I'd say Nike or Target is up there...

Have you had any difficult clients you have had to deal with? (Can you share any details?)

Absolutely. Unfortunately I can't really get into details, but let's just say that if you end up throwing the phone across the room - things generally aren't going well with a client.

We have a term here that we coined: 'design abuse' - when a client attempts to take advantage of a designer by requesting astronomical amounts of revisions or tweaks. We try to guard ourselves against that in each client contract, but every once in awhile it'll slip by.

Are you guys Mac or PC guys?

Is that a trick question? What is a PC?

What programs do you guys use most?

Mac Mail, Safari, Adobe Illustrator, Photoshop, Bridge and Twitter.

Do you prefer to work on paper, or purely digitally?

I tend to do all of my sketches and pitches now digitally, Ryan prefers to start many of his illustrated projects on paper. It all ends up digital in the end, though.



/3



/4



What was it like not being part of The World Is a Thorn?

It felt necessary. It was an amazing chapter in my life, but there were several new ones that I wanted to embark on... it was time for new adventures.

Is there any chance of you ever making a return to Demon Hunter or any other music project?

Not at this point. Maybe I'll start a band with my kids when they get older ... that is - if they aren't extremely embarrassed of me.

What is your all time favorite riff?

Favorite non-DH riff: opening riff to Machine Head's 'Davidian'. Favorite DH riff: opening riff on 'Lead Us Home'

What is your opinion of the "Punk Goes..." series of albums?

Hmmm, can't say I've really listened to any of them ...

What is your take on the Christian music industry?

It's the same as any other music industry. It's definitely changed drastically in the last 15 years. Or maybe I have ...

What is your favorite Christian band?

I don't really differentiate between Christian and non-Christian when it comes to art. There are far too many factors - nothing is that cut and dry. But if you wanted a relative answer, I'd probably say Starflyer 59.

What are you currently listening to?

Right now, this instant? Jay-Z.

A few of our readers wanted me to ask you, if you discovered a dinosaur, what would you name it?

Donosaur.



/5

Where do you see I.C. going in the next 5 years?

Hopefully more of the same. We've been asked this question quite a bit over the last decade. Our goal is to keep having fun, progressing and working with new and exciting clients. So far we've been extremely blessed. I have a feeling you'll be seeing a few more IC toys in the future though ...

Given that you do a lot of cover designs for bands/labels, where do you see the physical CD industry going?

I see jewel cases (and the physical CD package as we know it) changing quite a bit in the next 3-5 years. From a design perspective, it's encouraging to know that we won't be bound by the limitations of jewel cases anymore. The future looks pretty bright in terms of physical packaging options. Whether or not one can make a living at it is another question...

If by some chance that it goes mostly digital, do you think your work will be affected?

Not at all. That was the big topic a few years back. We're busier than ever.

How would you suggest a graphic designer get involved designing for the music scene?

Know the world you are attempting to create or live within. You can't work in the music industry if you don't know anything about it. Get involved. It's a vast field, find your niche.

What is the invisible creature creative process like? (For an average poster let's say)

Posters are a different process for us. We normally get to art direct those ourselves and don't really get any client feedback. For standard client work, we'll start with a few concepts and go from there. The goal is to get the green light from a client by the 2nd round of concepts. Once we do, we provide progress along the way (to make sure everyone is on the same page) and ultimately provide a finished product that everyone is happy with.

- /3 Coalesce CD packaging
- /4 Nirvana Taking Punk To The Masses
- /5 Number One Gun CD packaging
- /6 Starflyer 59 My Island packaging

WWW.INVISIBLECREATURE.COM



/6

Blue Note: Style Lessons at 12 “covers

JULIE ETCHINGHAM

Blue Note was the intention actually made a jazz enthusiast named Alfred Lion and her partner, musician, writer and producer Max Margulis, who made possible the record thanks to its capital. Both Germans emigrated from liberal thinking, began in 1939 to record for some artists of swing and traditional jazz, or at least what was then called traditional jazz on vinyl 10 "stamped with the number 7000. But the true identity the company did not begin to take shape until the 50s, the years in which black voices pushed by the civil rights movement sought independence from the traditional white, commercial and racist view. And there was Blue Note, with Savoy, Atlantic and Prestige; independent studies and 'free' offering musicians the opportunity to realize unconditionally pop jazz culture in the new formats of 12 ".





volume two *blue note 1511*

THELO- NIOUS MONK

genius of modern music

reid miles

/1 Thelonious Monk. Genius of modern music.

"The Blue Note discs are simply designed to serve the uncompromising expressions of Hot jazz and swing in general."

Blue Note stood out from the rest of the studios for their particular flexibility and attention to the musicians, with whom he recorded sessions without interruption through the smoke and stale alcohol and served late in the morning after completing these performances in nightclubs. But besides feeling comfortable, Lion and his team, including producer and was the Rudy Van Gelder and photographer Francis Wolff, wearing each loaded recording covers of intent, away from the habit of making them faster and cheaper, which was at the market.

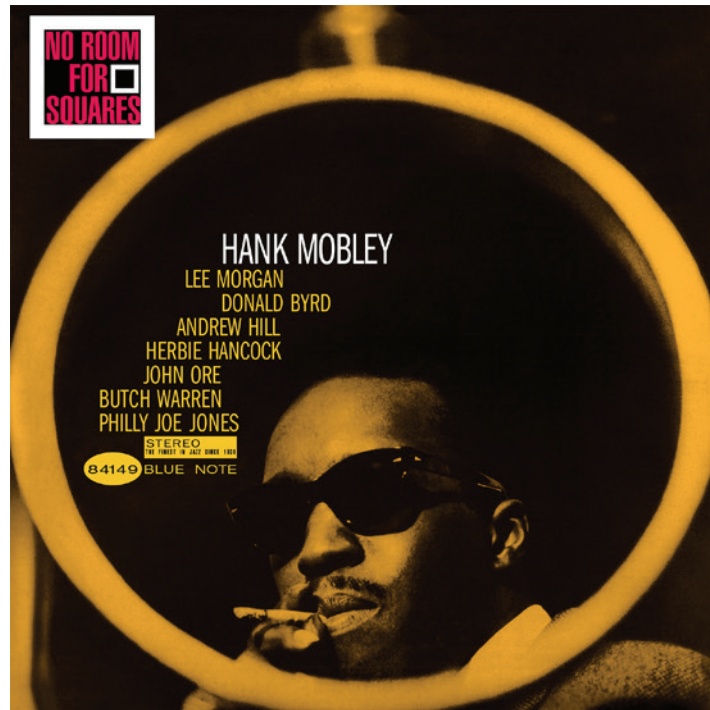
In the words of the Lion you can be distilled feature that cemented the label "The Blue Note discs are simply designed to serve the uncompromising expressions of Hot jazz and swing in general. Any particular style of play that represents a genuine way of feeling is genuine expression. The virtue of their meaning in time, place and circumstance, has its own tradition, artistic standard and audience that keeps it alive. Therefore, the Hot Jazz is expression and communication, a musical and social manifestation and interest of Blue Note is to boost this momentum, not the sensationalism or commercial adornment."

There were several designers through whose hands passed the covers of Blue Note shaping history search for visual language that walked chasing the record. Paul Bacon, and John Hermansader Mellé Gil began illustrating the first 10 "counting, or 'bad-counting", sometimes with photographs of Wolff, childhood friend of Lion, which already showed a character in his later work It would be one of the keys to the identity of the LP came out of the studio.

Perhaps by as local style in a timely manner or perhaps the genius of what followed, what is certain is that the covers of the 7000 and the continued series, the 5000 has not been the most memorable of the season nor were able to define the graphic quality that the studio wanted.
Lou Donaldson

Then came the 1500
In 1955 he launched the legendary Blue Note jazz modern 1500 series and exploiting her hard bop style of musicians who were already figures and others who would be what, a Thelonious Monk consecrated and free to experiment; He called an organist Jimmy Smith; a young John Coltrane or Sonny Rollins. And ultimately, as many figures today are music legends.

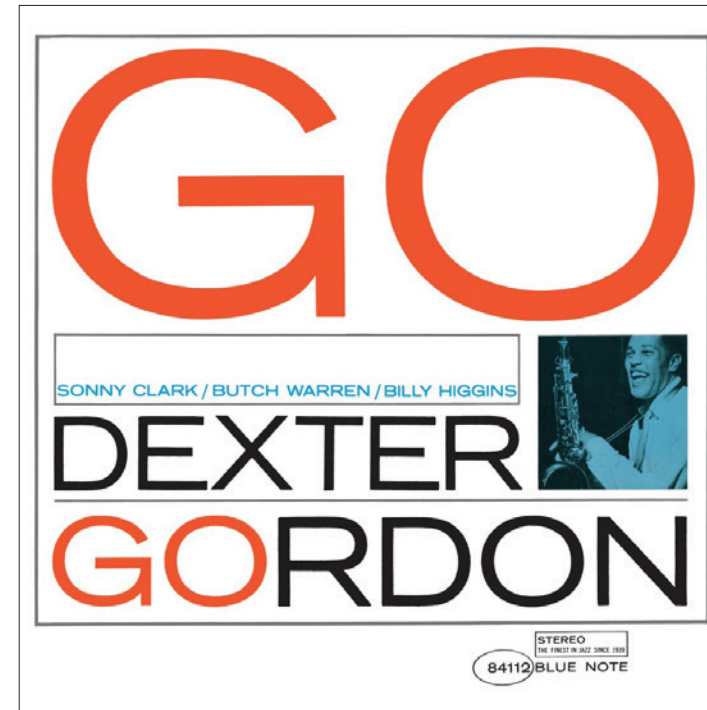
For the first covers of this series, Lion had Hermansader who brought hand, as an assistant to an unknown Reid Miles, designer freelance contributor to publications such as Esquire and soon became in charge of all the graphic production of the firm, picking up the baton of his godfather in intentions and surpassing it in form. It was he who managed to develop the free language rules overflowing instruments relying on Blue Note as a foundational pillars were complete freedom and artistic



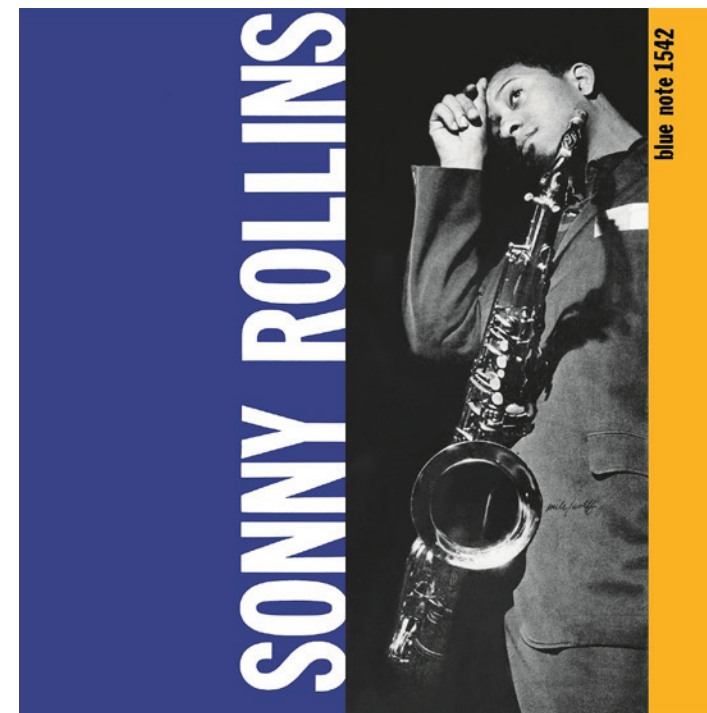
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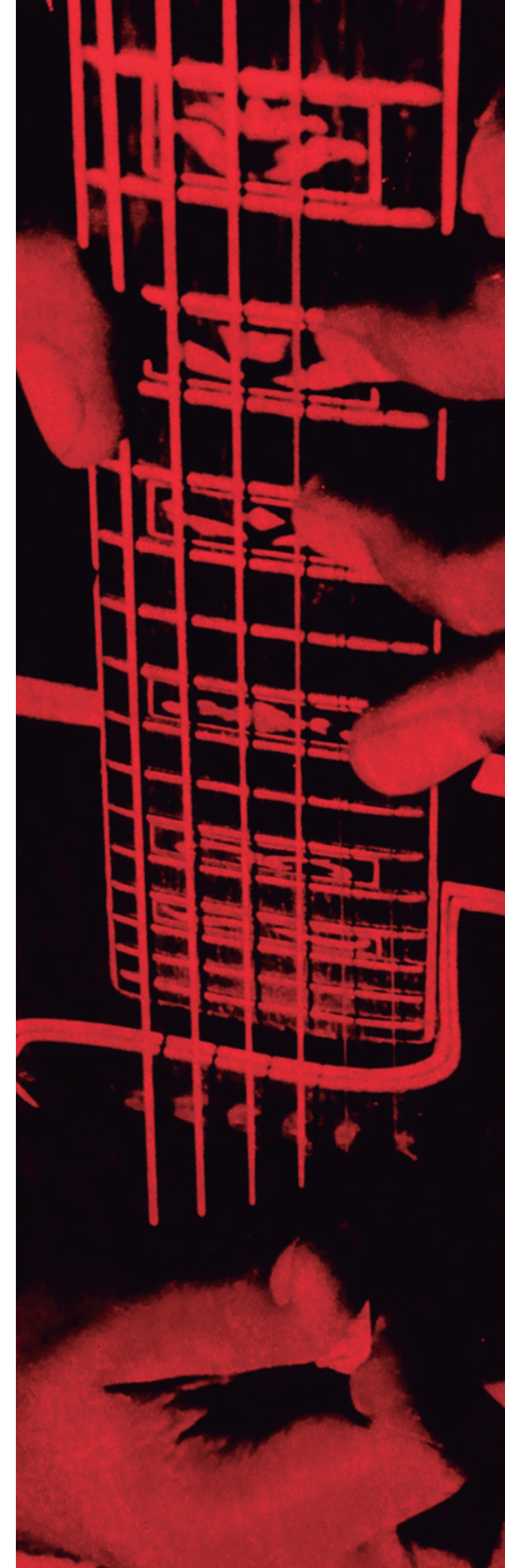
expression defended by some enthusiastic leaders. A quick walk through the online file to check Birkajazz www.birkajazz.com graphic leap made in the records of 1500, and take the chance to appreciate the evolution of Miles as copyright, enjoying to see how the hand is released each disc masterfully combining the expressive photograph of Wolff proud graphic elements and typography creating excessive absolutely solid cover which can not be dissected analysis of the elements that comprise it.

Maybe it was the story that brought Reid Miles in his career as a designer, magazines or packaging and direct contact with the reality of North America typographic 50 in which the sans-serif types were the protagonists; or maybe the fact that for Miles, each disc was a game to be resolved quickly, where nothing else had a briefing and to pay 50 dollars. And the designer was not a big fan of music for which he worked and many of the records he received as payment in kind of just giving away to friends or changing them in stores vinyls classical music. This fact, which can pass as a mere anecdote not only increases the value of the work of Reid Miles who was getting brilliant results in their covers, perfectly adjusted to the music contained; Felix Cromey citing Blue Note: The Album Cover Art: "Miles to Home sounded as if he knew what it contains for the listener, suggests an abstract design innovations, fresh notes and symbolic implications for use only typography and tone." This statement is underlined by watching Miles, in turn, he highlighted the work of Thelonius Monk in one of his first great covers: Genius of Modern Music. The break-Nious Thelo name under a small in comparison but extends to fill the entire central part of the 12 "photograph,

he marked a break from all the molds, trying syllables and visual blocks representing free work so well with which the musician was experiencing.

Maybe now, when it's a legend, we assess the quality easy virtuoso Miles but enough to compare, and yes, comparisons are odious but often are the best example, the *Blowing in from Chicago* designed by J. Gilmore Harold Feinstein, photo Wolff, with the work of the same year Hank Mobley Quintet designed by Reid Miles, also photo of Wolff, which is nowhere near one of the best covers, but the distance between them is abysmal in terms of balance, hierarchy and style. The cover of Miles is a whole where nothing is superfluous. Musician, instrument, tone and text flow together seamlessly.

- /2 No room for squares.
- /3 New faces, new sounds. Lou Donaldson.
- /4 GO. Dexter Gordon.
- /5 Sonny Rollins.





100 BANDS RICARDO CAVOLO COULDN'T LIVE WITHOUT

“My soundtrack is about folk, rap, blues and garage”

JESÚS JIMÉNEZ

Ricardo Cavolo (Salamanca, 1982) is one of the most international Spanish illustrators, holder of a visual style so powerful and recognizable as the original, which has led him to succeed in all world. Now presents his new book 100 artists without whom I could not live (Lunwerg) which gives an overview of the soundtrack of his life, from Bach to Radiohead, to Amy Winehouse, Nirvana or Draft Punk.

“This book is an illustrated diary assures Cavolo-, which use music as a vehicle to tell about me. And within all the music I listen and I need in my life, because I've tried to do a chronological review of it to tidying up the paper.”

“Music is essential to my life continues Cavolo-. I've had music in my life since I was born because my parents are also very fond of music and I remember my childhood with music forever. And I created a vital need having soundtrack in my life forever. The'm always alone sleep. When work helps me a lot. I like biking and music is fundamental to kilometers. When I travel I need, the shower, in the super .. Whenever music and for all ”.

And, of course, it has used music for inspiration when it comes to performing the great illustrations in this book. “Sure. It was the best way to fully ambientarme in the atmosphere that each group wants to evoke with your music. More or less already knew and how he would tell what each group (because I have always been listening), but listen to your music background helps everything is more closed and integrated ”.

1/ 100 artistas sin los que no podría vivir book cover.
2/ Cavolo's book pages.

/1



/2



A very personal style. Ricardo Cavolo is one of those few artists possessing such a different and personal style, with a prism of colors and shapes so recognizable, it is impossible to confuse with another. But for him it is not fundamental, “It's something that certainly helps, I can not deny. But that's not the most important thing. I spend my energies and neurons in what comes after the first visual punch. He may style small you in the eye and captures your attention, but I try to get the value of my work you get it when you wear, seconds before my picture and start to elicit the details and the history behind it all.”

A style that, according to Ricardo, is the work. “It sounds a little cliché, but it's more personal style that comes to you I think trying to find a personal style at all costs is a mistake, is not natural . In my case, I used to work and rehearse recreating things that already existed, with styles and details with which I felt comfortable.”

“In the end, both end up distilling draw details that are purely yours, that are part of your personal work. And it's really the people that occurs before you that you are working under a more personal style. When some and others say that you recognize your work through these details, and those colors ... ”.

But despite its colorful illustrations, Ricardo is not considered at all, a pop artist, “Neither pop musically or artistically speaking pop soundtrack My life has little pop has a lot of folk, rap, of.. blues and garage.”

“The color is 50 percent of my work”
Enter the world of Cavolo is immersed in a rainbow of colors that dazzle us at first but that hides illustrations full of detail that we can discover after this first impression once: “The color seems like 50% of my work Help. to place the viewer in the right atmosphere to read my drawing. I try to bring a lot of life and energy to my work, and that the colors are crucial. The color work must speak for itself, regardless of the lines and shapes there later.”

“The details in red characters adds Cavolo- is one thing I was taught in the race: when we were learning to do more or less realistic portrayal, the teacher told me that if we added a dot of red parts as the nose, cheeks, ears, hands thus seemed that the portrait was alive, blood flowing inside. And that I liked and took it to the extreme.”

Cavolo wanted the book look like a personal diary and, therefore, does not give too much importance to labeling, “I mean, I could have work a lot more, but if I wanted to look like a personal diary, had to have a natural point at writing. If I write in my journal, I can decorate it a little, but still does not work me some markings almost clerk. I wanted something fresh had fluid but with some care for details” point.

A great book that includes hundred illustrations, many of which could be album covers, a field that has worked hard to Cavolo record as Gran Derby Records or BOA Music

Finally, Ricardo told us their projects: “I was a few months touring work in Europe, preparing an exhibition in London and this book at the same time, so now all that is done I have to meet several orders which have delayed that I've been building these months not stop. But at the same time as my head in future projects I can not tell too much.”

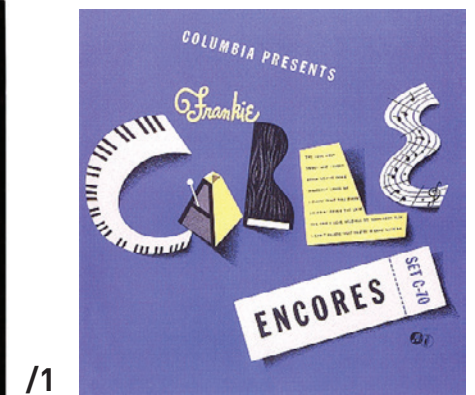
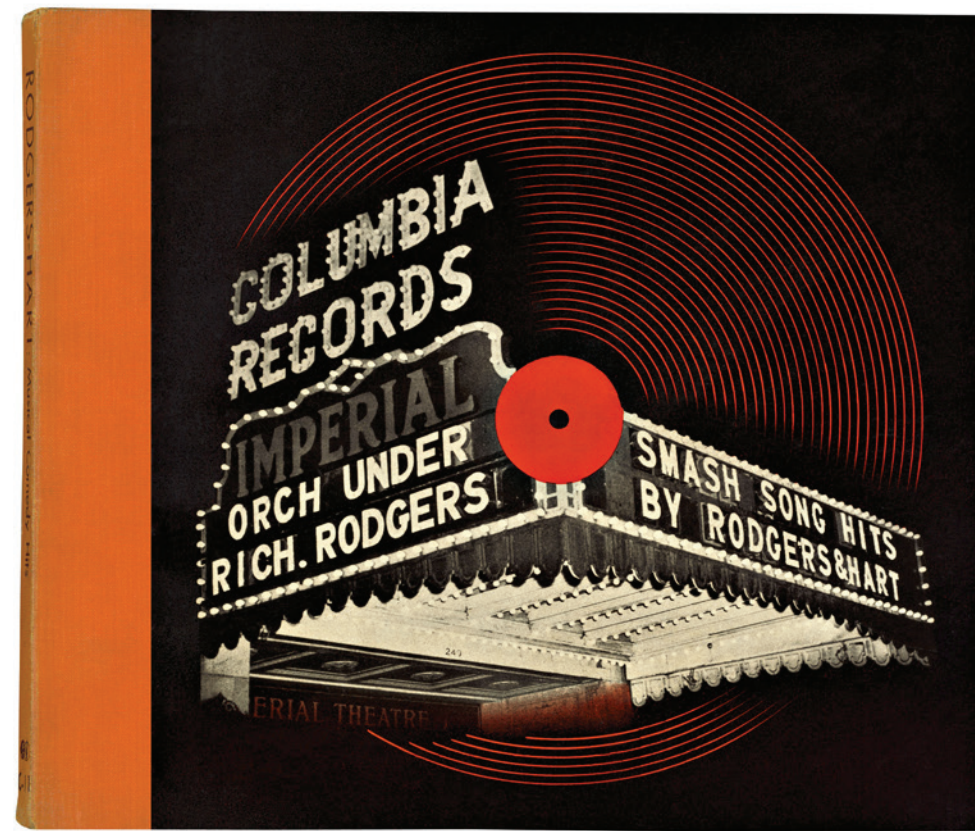
By the way, the book is accompanied by a list spotify music to make the experience as complete as possible.

WWW.RICARDOCAVOLO.COM

50 YEARS OF TYPOGRAPHY IN ALBUM COVERS

JULIE ETCHINGHAM

In 1938, Alex Steinweiss of Columbia Records invented the concept of album covers and cover art, replacing the plain covers used before. Over time, cover art became an important part of the music industry, both as cultural icons and as marketing tools. Since then, cover art has evolved with the advancement of technology. The format has changed as well. We no longer use 12" LPs. Today, cover art is designed mainly for CD covers and digital downloads. In this article we will feature some inspiring examples of typography in album covers from the 1960's until today.



/1

/2



/3

Alex Steinweiss Album Covers
Alex Steinweiss is credited with inventing the concept of album covers and cover art. This innovation replaced the plain covers used before. Steinweiss album covers include eye-catching graphics, vivid colors and amazing typography. His style of artwork is original and still regarded as icon of genre.

Strange Interlude: Lew Davies & His Orchestra
Strange Interlude album by Lew Davies and His Orchestra was released in the year 1961. The album cover designed by S. Neil Fujita has great typography with the overlap of colors in background and title in bold black letters.
Enoch Light: Discotheque and Big Bold And Brassy

Album covers of Enoch Light's Big Bold And Brassy and Discotheque has elegant typography fitting to the title of the album and musical genre. Both of them are inspirational examples of mid-century album covers and style of art prevalent in that era. Big Bold And Brassy album was relea-

- /1 Smash song hits. Rich Rodgers.
- /2 Encores. Frankie.
- /3 Avant Slant. The John Benson Brooks Trio.
- /4 Strange Interlude. Lew Davies.

/4





/5



/6

sed in 1960 and its cover was designed by S. Neil Fujita whereas Discotheque was released in 1964 and the cover art was designed by George Giusti.

Lee Morgan: The Rumproller
The Rumproller is a jazz album released in 1965 by Lee Morgan. The distorted text resembling the shoe and the limited color palette in the design of the album cover is certainly eye catching. It was designed by Reid Miles.

Beatles: Sgt. Pepper
This Grammy Award-winning 1967 album cover featured a colorful collage of life-sized cardboard models of famous people on the front of the album cover. It also featured The Beatles themselves in the guise of the Sgt. Pepper band. The idea was to create a scene that showed the Sgt. Pepper band performing in a park. In keeping with the park concept, the foreground of the scene is a floral display incorporating the word "Beatles" spelt out in flowers. It was probably the first time this had been done and it was a landmark album cover that changed it all graphically. Creativity zoomed after that release.

Blood, Sweat & Tears: Greatest Hits
Blood, Sweat & Tears (also known as "BS&T") Greatest Hits was released in 1972. The album cover has really incredible wood cut type treatment. The realistic shadows, lighting and texture gives it a unique look.

Lou Reed: Lou Reed
Lou Reed is a 1972 debut solo album of Lou Reed, an American rock musician. The album cover designed by Tom Adams is pretty cool and fanciful with equally beautiful flowery text.
Kiss: Kiss
Kiss is the debut album released in 1974 by band named Kiss. The album cover portrays the band members as demigods and the album's name with flashy bling bling text positioned against black background.

- /5 The Rumproller. Lee Morgan.
- /6 Vibrations. Enoch light and the light brigade.
- /7 Greatest Hits. Blood, swear & tears.
- /8 Sr. Peppers lonely hearts club band. The Beatles.
- /9 The Wall. Pink Floyd.



/7

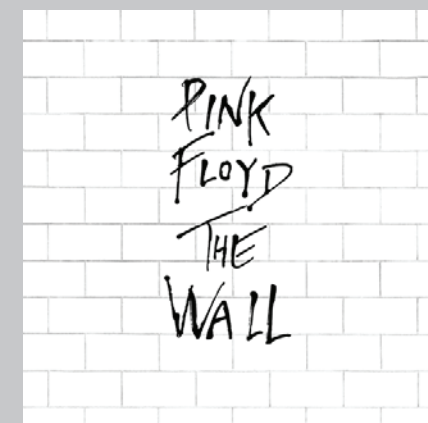
The Tubes (album)
The Tubes is the debut album of The Tubes a San Francisco-based rock band. This album was first released in the year, 1975. The cover art of this album is fabulous with woman ripping open the LP sleeve and the album's name written in gel.

Captain and Tennille
Captain and Tennille are American pop music recording artists. The cover features their logo in beautiful 3D-ish script font. The album was released in 1976.

The Tomita Planets
The Tomita Planets is another brilliant example of typography from 70's. The type work in the words, "Tomita" is incredible. The album was released in the year 1976.



/8



/9

This is a RECORD COVER. This writing is the DESIGN upon the record cover. The DESIGN is to help SELL the record. We hope to draw your attention to it and encourage you to pick it up. When you have done that maybe you'll be persuaded to listen to the music - in this case XTC's Go 2 album. Then we want you to BUY it. The idea being that the more of you that buy this record the more money Virgin Records, the manager Ian Reid and XTC themselves will make. To the aforementioned this is known as PLEASURE. A good cover DESIGN is one that attracts more buyers and gives more pleasure. This writing is trying to pull you in much like an eye-catching picture. It is designed to get you to READ IT. This is called luring the VICTIM, and you are the VICTIM. But if you have a free mind you should STOP READING NOW! because all we are attempting to do is to get you to read on. Yet this is a DOUBLE BIND because if you indeed stop you'll be doing what we tell you, and if you read on you'll be doing what we've wanted all along. And the more you read on the more you're falling for this simple device of telling you exactly how a good commercial design works. They're TRICKS and this is the worst TRICK of all since it's describing the TRICK whilst trying to TRICK you, and if you've read this far then you're TRICKED but you wouldn't have known this unless you'd read this far. At least we're telling you directly instead of seducing you with a beautiful or haunting visual that may never tell you. We're letting you know that you ought to buy this record because in essence it's a PRODUCT and PRODUCTS are to be consumed and you are a consumer and this is a good PRODUCT. We could have written the band's name in special lettering so that it stood out and you'd see it before you'd read any of this writing and possibly have bought it anyway. What we are really suggesting is that you are FOOLISH to buy or not buy an album merely as a consequence of the design on its cover. This is a con because if you agree then you'll probably like this writing - which is the cover design - and hence the album inside. But we've just warned you against that. The con is a con. A good cover design could be considered as one that gets you to buy the record, but that never actually happens to YOU because YOU know it's just a design for the cover. And this is the RECORD COVER.



/10 /11

/10 Go 2. XTC.
/11 1. The Beatles.
/12 Chicago XIV. Chicago
/13 Nixon. Lambchop.

XTC: Go 2
Go 2 is an interesting album cover, which was designed and executed by the art design group Hipgnosis. It was released in the year 1978. The cover consists of an essay about how album covers are used to attract buyers of the album. It definitely is one of the great original idea and promotional strategy to stand out from other album covers.

Pink Floyd: The Wall
The Wall was released in the year 1979 by English rock group Pink Floyd. The album cover has one of the most minimal designs. The hand written text and the white brick wall is based on the theme of the album, which depicts self-imposed isolation from society, represented by the metaphorical "Wall" of the album title.

Chicago: Chicago 13
As the name suggests, Chicago 13 is the 13th album by rock band Chicago. It was released in 1979. The band rarely shows up in their cover art and one of the most recognizable things about the band is their logo. The skyscraper typography in the album cover is incredible, it decidedly pumps up to disco theme of the album and era.

Chicago: Chicago XIV
The thumb print typography treatment in Chicago XIV's album cover is simply extraordinary.



/12

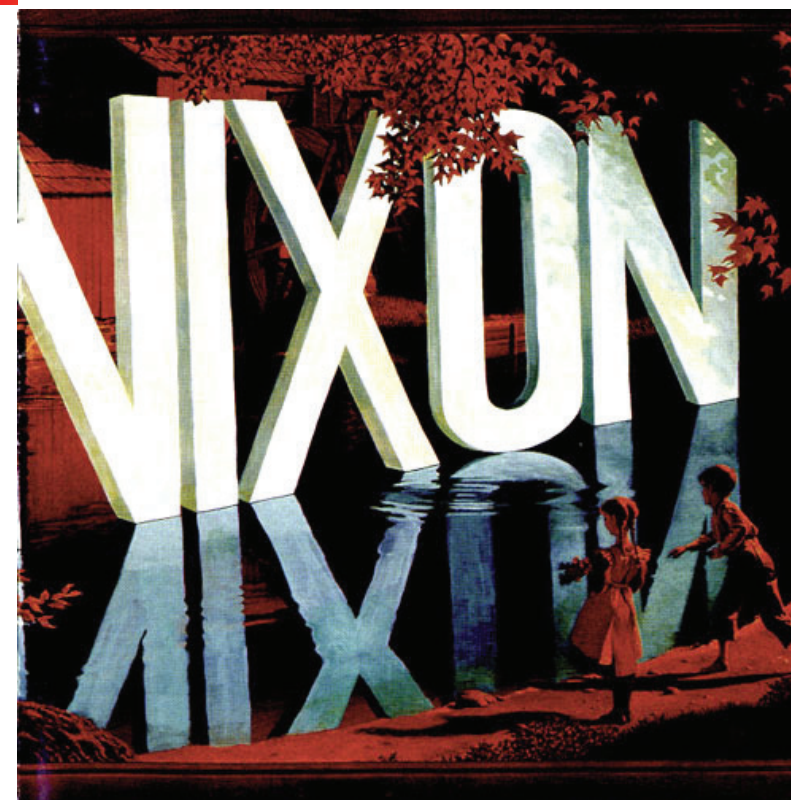
The Firm (album)
The Firm album, which released in 1985 features a brilliant 3-D typography in its album cover. The arrangement of the letters, their perspective and the cube shaped 3-D typography are very impactful.

REO Speedwagon: The Hits
The Hits is a compilation album from REO Speedwagon. The album cover has the words "HITS" written in the pile of 3-D letters. It might look a bit kitsch today but it is quite innovative given the fact that it was created such long ago.

Blood, Sweat & Tears: Super Hits
Blood, Sweat & Tears released their Super Hits, a compilation album in 1998. The album cover has cool 3-D clay-like typography and attractive colors.

Lambchop: Nixon
Lambchop released Nixon in 2000. The album cover is a painting by Wayne White. It looks beautiful with 3-D style type art, it's reflection and it is amazing how the words are painted over cheap, mass-produced lithographs.

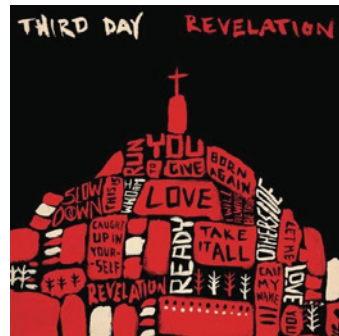
Beatles: 1
1 is a compilation album by The Beatles, released in 2000. The album cover is simplistic and attractive. It consists of cool pop-art yellow number one on a red background which cleverly emphasis on "1" icon which means compilation of number-one hits.



/13

50 YEARS OF TYPOGRAPHY IN ALBUM COVERS

- /14 Third day. Revelation.
- /15 Push the button. Chemical brothers.
- /16 Muscles. Sweaty.
- /17 Daft punk. Daft punk.
- /18 You get what you give. Zac Brown band.
- /19 Minutes to midnight. Linkin park.



/14



/15

Daft Punk: Discovery house
 Daft Punk mostly utilizes the band's logo as the main graphic for their album covers by giving nice twist to their logo. Discovery house was released in 2001. The album cover has band's logo with colorful and silvery neon like text effect which feels like there is some kind of disco lighting underneath. You can also find a font inspired by Daft Punk's logo.

Deftones: B-Sides & Rarities
 B-Sides & Rarities released in 2005 is a compilation album by the Deftones band. The album cover has band's logo in cool golden text. And if anyone is wondering, the font used for the logo is Ribbon 131.

The Chemical Brothers: Push The Button
 Push The Button was released in 2005 by The Chemical Brothers. The album cover has great illustrative style of typography and limited color palette. It gives the cover art 1960's-style and feel. The cover was designed by Tappin Gofton. The typeface used in their logo is derived from Sho typeface designed by Karlgeorg Hoefe.

Keane: Under the Iron Sea
 Under the Iron Sea is the album by English rock band Keane, released in 2006. The name of the album is based on a lyric appearing on one of the track in the album. The album cover has illustration based on the theme of the album and elegant typography. The typefaces were created specially for the cover and they look very elegant. The album cover was designed by Sanna Annukka.

Danko Jones: Sleep is the Enemy
 Sleep Is The Enemy is a 2006 album by rock band Danko Jones. The album

cover has impressive 3-D typography.
 Spank Rock: YoYoYoYoYo
 The album cover displays an effective typographic solution given the fact that the title of the album is actually just endless "Yo yo yo's". The album was released in 2006 by hip-hop group, Spank Rock.

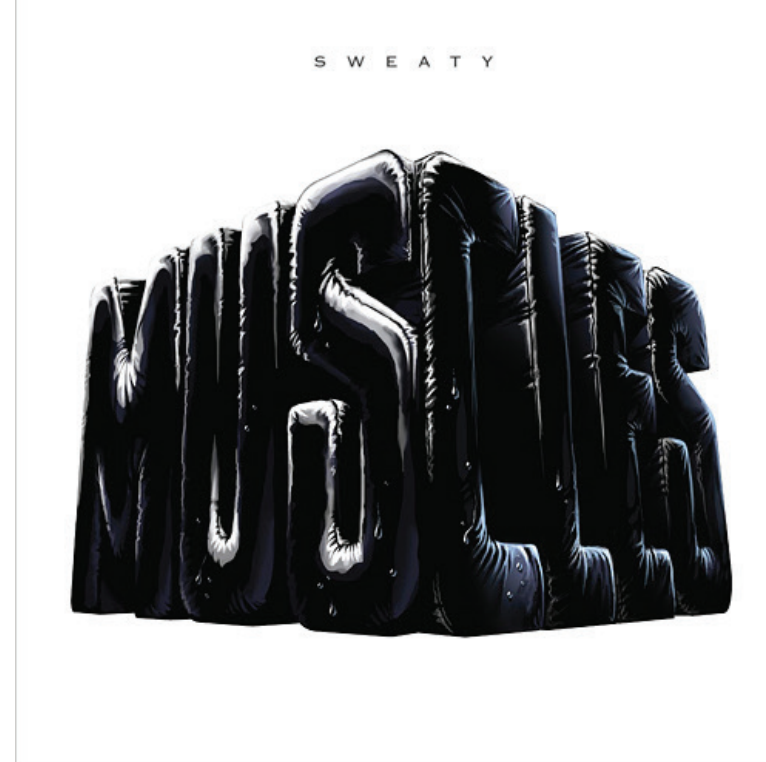
Linkin Park: Minutes to Midnight
 Minutes to Midnight was released in 2007 by rock band Linkin Park. This monochrome album cover has band's logo in Futura Extra Bold typeface (modified) and it looks great.

Paramore-Riot!
 Riot! is the album by American alternative rock band Paramore. The album cover has cool playful hand drawn typography depicting the raw energy based on the theme of the album.

The Rolling Stones: Rolled Gold +
 Rolled Gold+ was released by The Rolling Stones in 2007. The album cover designed by Alex Trochut has impressive gold illustrative typography which makes the cover unique and timeless.

Album cover of Guns Babes Lemonade released in 2007 features another excellent example of typography. The variation of 3-D style in all the three version is pretty amazing.

Stateless is the self-titled album released in 2007 by Stateless. The Artwork for the album and singles was created by Non-Format and it has outstanding abstract typography. The tracks "Exit", "Prism #1" and "Bloodstream" were released as singles promoting the album also had similar typographic style.



/16 /17



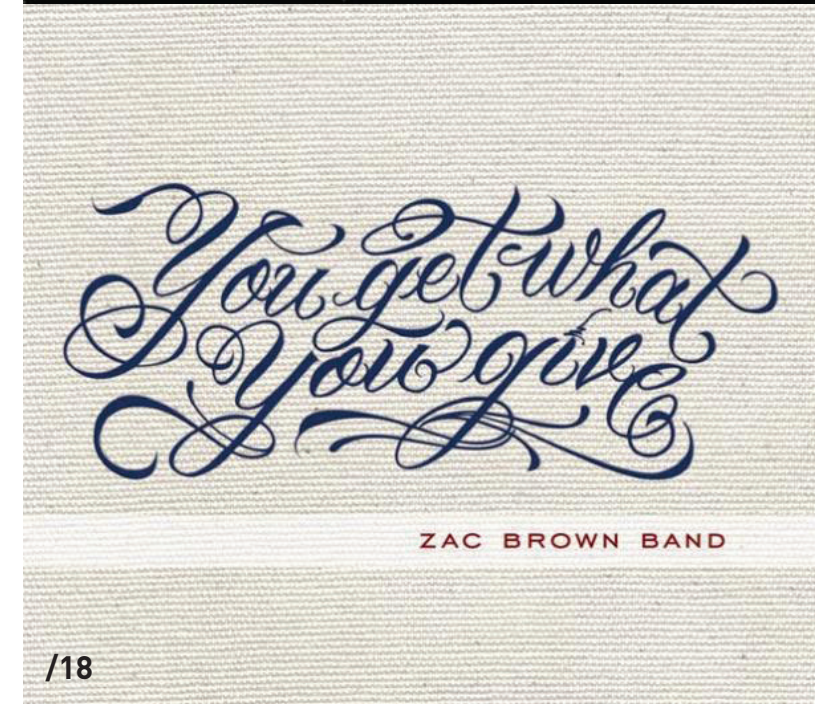
Revelation is album by the band Third Day, which was released in 2008. The album cover is unique with hand-written styled typography in dome shape blocks and limited color palette.

The Killers: Day & Age
 Day & Age is the album by American rock band The Killers released in 2008. The album cover has fabulous mosaic styled art and typography painted by Paul Normansell. It was named as the best album cover of 2008 by Rolling Stone.

Coldplay: Viva La Vida
 Viva la Vida was released in 2008 by rock band Coldplay. The album was named after a Spanish phrase that translates in English as "long live life". Lyrically, the album contains references to life, death and war. The cover artwork is an 1830 painting by Eugène Delacroix, entitled Liberty Leading the People. The title of the album was drawn using a white paint brush. The cover was designed by Tappin Gofton, the same designer who designed Push The Button album cover as featured above in this article.

Skunk Anansie: Wonderlustre
 Wonderlustre is the album by British rock band Skunk Anansie released in September 2010. The cover has attractive digital art and great combination of thin and bold typography. The cover is designed by Shotopop.

You Get What You Give
 You Get What You Give released in September 2010 is the album by the Zac Brown Band. The album cover has beautiful calligraphic typefaces on the textured background designed by Mark Machado better known as Mister Cartoon.



/18



/19

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FIFTEEN

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NEVER MIND THE BOLLOCKS

Punk irreverent design by Jamie Reid



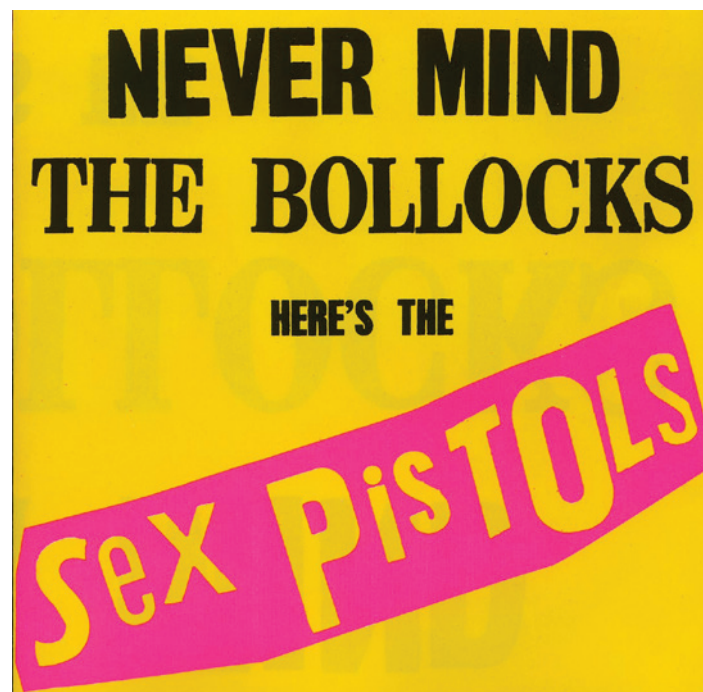
Never Mind the Bollocks, Here's the Sex Pistols, the only long album duration of the Sex Pistols (and the only studio-recorded) came on stage on October 28, 1977 to whip the British music scene with their punk rage. With the artistic direction of Malcolm McLaren, design and cover illustrations were given by Jamie Reid.



/1 God save the Queen. Sex Pistols.

Incongruous it may seem, the Sex Pistols, the band that revolutionized rock scene in the mid 70s for his provocative topics that directly to the "anarchy" apology was made, it was a PR stunt orchestrated by Malcolm McLaren, manager Band (first known as The Strand and he renamed Sex Pistols) who starred in several scandals that became the focus of attention of the British public. Before this, McLaren Jamie Reid had met while studying graphic design at the Art School of Croydon, which both starred in several altercations in the riots of 1968. Hence closely with the Pistols by Reid emerged who took by creating artwork for Never Mind the Bollocks, the album that meant the debut of the group and opened a gap in what until now was known in the world of rock.

McLaren had clear signs of identity the band: the scandal and provocation. And that was reflected in Never Mind the Bollocks, the cover of the only studio album brief career Pistols. This cover is among the most controversial in the history of rock, not the image itself, but by the text. And the word 'bollocks' -translated into Spanish as 'cojones'- caused the embarrassment of the British public. Therefore, in short, legal actions were initiated to censor and ban the name the album will be shown in the record stores. A month later, the defense lawyer Pistols launched all her legal cunning and managed by a trick to show the jury that the word 'bollocks' was a legitimate use Old English to say 'priest', so just do not He had no sense in the context of the title. In terms of design, typesetting noted that forming "Sex Pistols" was made based on press clippings, something more casual than intended,



1/2 Never mind the bollocks. Sex Pistols.

basically laziness Reid because instead of going out to buy the usual typical of letraset time stood smoking on the sofa in her apartment.

The controversy, far from coming to an end, was continued with the release of new singles. Reid's collaboration with the Sex Pistols extended by placing the letter to Anarchy in the UK, appearing as co-author of one of the most popular songs of the album, the group and a true punk rock anthem. Jamie Reid also did the cover art for the single of the song. On deck the Union Jack flag torn and tattered with captive subject to the same looks.

Jamie Reid designer of the cover of the single Anarchy in the UKpertene-
ciente the album Never Mind the Bollocks, Here's the Sex Pistols Sex Pistols
This striking image although now we are accustomed, we must consider the
historical context adds another contribution of Jamie Reid sparking even
more controversy. We refer to the cover of the single God Save the Queen, in
which the artist collaborator with the Pistols did not hesitate to satirize the
hieratic image of the Queen of England with eyes and mouth covered by a
sign that God Save reads the Queen and the Sex logo Pixtols collage compo-
site characters. In another version, the queen lip pierced by a pin is shown.
Jamie Reid God Save the Queen single cover design

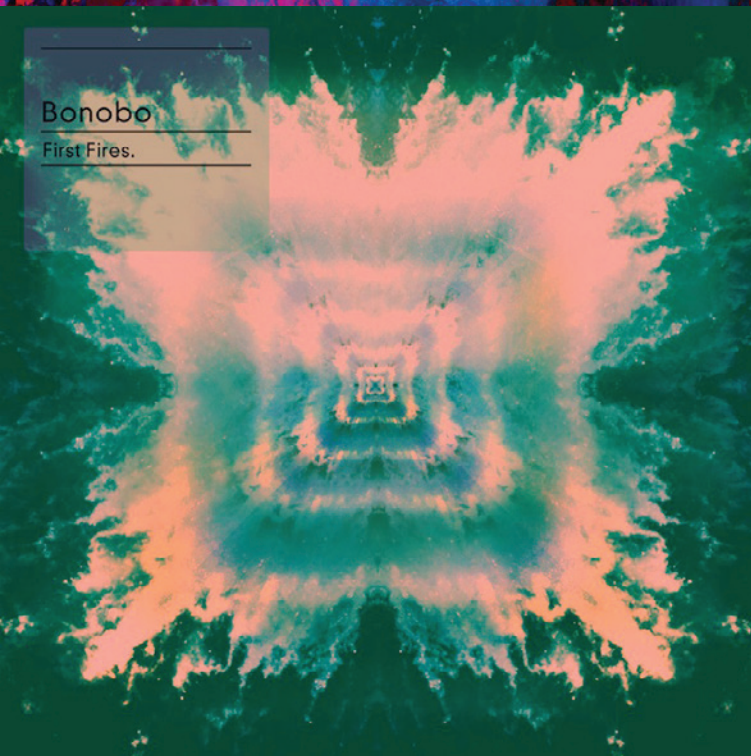
The image of Queen Elizabeth II tarnished in different forms became an icon
of punk rock band making use of it in numerous promotional material. And
today, these covers are authentic symbols of punk rock and the Sex Pistols
in particular.



- /1 Birds of Tokyo. Marchfires.
- /2 Bonobo. First fires.
- /3 Tame impala. Feels like we only go backwards.



BIRDSOFTOKYO. MARCHFIRES



Bonobo
First Fires.



**TAME IMPALA
FEELS LIKE WE
ONLY GO
BACKWARDS**

LEIF PODHAJSKY

We speak to the Australian artist about his ethereal artworks for the likes of Tame Impala and Lykke Li

FLORA YIN-WONG

Connecting visual streams between the forces of nature, psychedelia and altered realities, newly Berlin-based Leif Podhajsky has been commissioned to create his ethereal artworks for the likes of Tame Impala and Lykke Li, to The Vines. His stunning and surreal blog, VISUAL MELT collates his inspirations from lush wavy-witchy electronic music to influential artworks, often tipping into the world of the occult and mysticism.

Dazed Digital: How would you describe the art that you make?

Leif Podhajsky: I create work that explores themes of connectedness, the relevance of nature and the psychedelic or altered experience and by utilizing these subjects I am attempting to coerce the viewer into a realignment with themselves and their surroundings. In a lot of my work I am pursuing a symbiosis between digital techniques and organic feeling outcomes. My artwork is really an exploration of creativity and imagination with the intent in finding answers to my own life and the things I sense and feel but can't explain in words.

DD: Where do you draw your inspirations for the ethereal and psychedelic themes from?

Leif Podhajsky: From nature, from music, in harmony, balance, knowledge, wisdom and love. I draw on these elements and try and be as open as I can be and appreciate every moment as special. When I am making something and locked in that zone of creative freedom is when I am most happy and amazed to be alive and where I gain most inspiration from.

DD: Are there any artists/photographers whose work you find particularly inspiring?

Leif Podhajsky: All the artists and musicians that I feature on my blog VISUAL MELT mean a lot to me, artists like Remedios Varo, Caspar David Friedrich, Bas Jan Ader, Yves Klein, Michael Cina, Neil Krug, Jonathan Zawada, Young Magic, Schiele, to name a few.

Sometimes I get so overwhelmed by the amount of great artists and artwork that I like to remove myself somewhat from seeing or hearing to many things. I believe this allows me to develop my own style naturally and focus on what I want to create without distractions. Its especially true in this digital age with endless amounts of inspiration at our fingertips.

DD: Why have chosen to collaborate with musicians by designing cover artwork?

Leif Podhajsky: Music plays a big part in how I create, not just for record labels or bands but across everything I do. I find it helps me turn the part of my brain that over analyses and makes things logical switch off. This helps as it lets me form compositions in a more natural and fluid way. So it felt really organic to begin creating artwork for musicians, I have always loved album art and think it can really add to the whole experience of an album.

DD: Do you try to accompany your style with the music on the record?

Leif Podhajsky: Yes I definitely listen to the music and create something that harnesses its essence whilst still keeping my own sense of style. For example I just did some pieces for Shabazz Palaces and I must have listened to their album 15 times through from start to finish whilst developing and creating the artwork. As I mention above music plays a key role in how I create and I love making artwork for musicians, creating visual identities for musical journeys.

DD: What are you working on now/most excited about next?

Leif Podhajsky: I have just moved to Berlin so I am very excited to be in a new city which is so full of creative energy. I am also looking forward to making some sculptural pieces and diving into some more motion work too. More of everything please.



LITTLEISDRAWING

M^a ÁNGELES DOMÍNGUEZ

“ THERE IS ALWAYS SOMETHING MUSICAL IN EVERYTHING I DO ”



/1 Botanical Air Force I, LittlelsDrawing illustration for Nike.

Carla Fuentes belongs to the new breed of young illustrators that is going strong in the Spanish panorama. Under the alias LittlelsDrawing brands such as Nike, Honda, CocaCola or Seagrams they wanted to have the signature of the illustrator of spontaneous and immediate trace. Especially fashion and music are areas where Carla moves like a fish in water and which usually works. Enthusiastic advocate of social networks, but confessed shy when speaking in public, today LittlelsDrawing not afraid to answer one by one to the questions of our Fotomatón.

Curiosity. LittlelsDrawing is the alias by which you are known. How did the idea to sign with that name come from? At school I had a friend who called me Little. I was always looking and smaller stature than the rest. It was the name I used when I opened my first photoblog myspace and it seems that it has been.

As a child you wanted to be ... Something to do with the preparation or sewing. I loved to sew.

What comic / comics remember from your childhood? I remember fondly Teo tales or Tintin.

Training ... I studied fashion design at the EASD and the first cycle of Fine Arts at the Polytechnic.

Between fashion and fine arts, who crossed the road to choose the picture? I started getting more assignments related to fashion drawing.

I read that you grew between oils and Eduardo Arroyo Chronicle Team, as natural. Does this fact has somehow affected your career choice? Much, much she inspires me his work and his work. I feel very identified with it.

Does the artistic bug has always been in your DNA as a family heirloom? My maternal grandfather painted. He was a carpenter but painting was his hobby. My parents have painted and worked a lifetime as graphic designers, jewelry and interior designers. My brother is a painter and sculptor. Since childhood, since I was born, I remember drawing between material and art books. And I received a wonderful artistic education, more than any other.

Three cartoonists / illustrators / artists that you think have been references in your career ... and do not serve me or Eduardo Arroyo Team Chronicle;) David Hockney and Lucian Freud. The way they have to represent the human being is the same as I like my pass.

What definition do you identify or feel more comfortable: illustrator, cartoonist, artist ...? Illustrator and cartoonist. Artist encompasses many things and I prefer to set limits.

You're too young, when did you start doodling professionally? I do not remember the exact date, but I will head for the 2006/2007 already started drawing charging, then we can say it was my first paid jobs.

You have been chosen to participate in the exhibition Obey Icon Tour, organized by Shepard Fairey himself. What does it mean to you being present? It was good because my work has little to do with the urban art and they bet on my way to work for it. So Conecta because my work has been reaching out to other sectors.

Women'Secret, Bimba & Lola, Nike, Pull & Bear ... You are one of the illustrators whose work has fitted very well in the world of fashion. How you get to this point? I imagine that in studying fashion design and have made my own things related to the world of fashion brands have seen that my work might fit into their campaigns.

Moreover, among your customers are also Honda, CocaCola, Seagrams ... What was the process for you to take into account the big brands? No process. They find in your work and in your way to do something that interests them and then you propose collaborations.



All this without forgetting the link with music, working on the design of covers, posters, t-shirts ... for groups like Pollock, The Red Room, Las Robertas ... How live the music / illustration link? What brings you personally? In a very direct way because I've always been surrounded by it. The music is part of my life in all aspects, so there's always something musical in everything I do in some way.

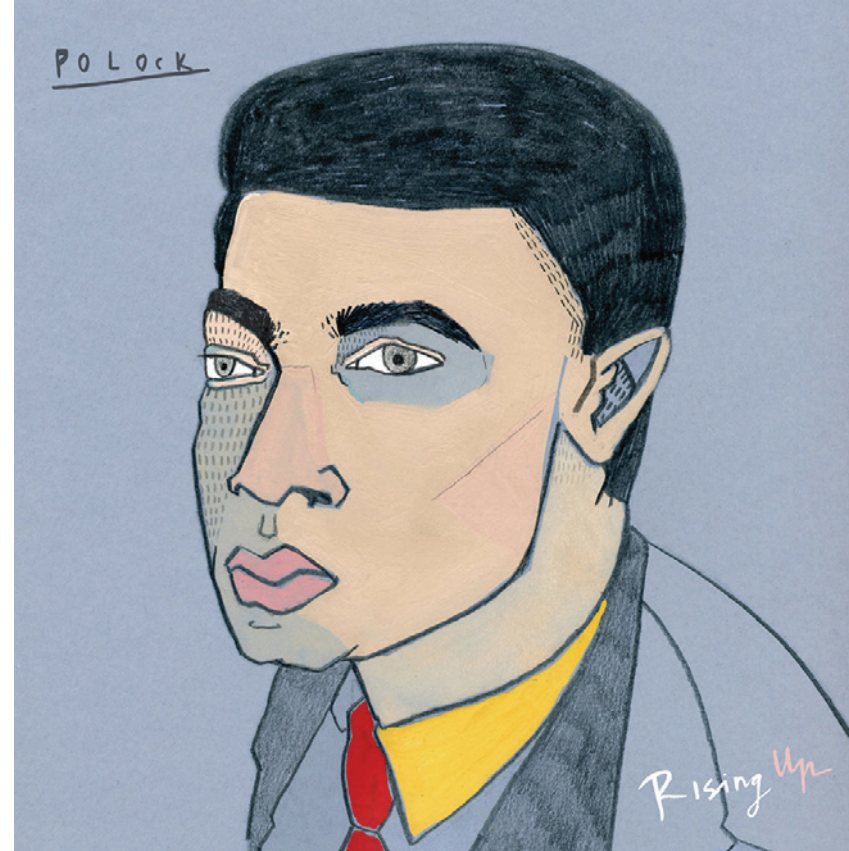
What field are you most comfortable working in fashion, agencies / publi, publishing, music ...? With musicians without hesitation.

How would you define your style? Spontaneous and immediate.

What we like most about your profession ... That I do what I like every day, draw.

And the least favorite ... What little that is often valued.

A project that feel special affection or you consider that has marked a before and after in your career. All my work for Pollock group. It's the first thing I did and continue with it. I look forward to next to them throughout his career.



3/ Rising Up album cover, Pollock. Illustrations LittlelsDrawing



/2 M Le Monde Carla Fuentes - LittlelsDrawing Editorial illustration for Le Monde.

When work ...

- Do you prefer paper and pencil or are the type who goes straight to the computer and graphics tablet? Always pencil and paper and fine art material.
- Do you consider yourself day or night owl? Night. Vampire.
- Do you prefer to do it alone or with others? Alone. I am working people wrong team.
- Do you think creativity comes without more or have to work? Both. We must be constantly looking for things that make you feel like working.
- Need absolute order or better run on your own little chaos? Small orderly chaos would call me.
- Music all whiplash or silence? Music. I listen to varied music. Spotify do lists that can be followed, if you are interested.)

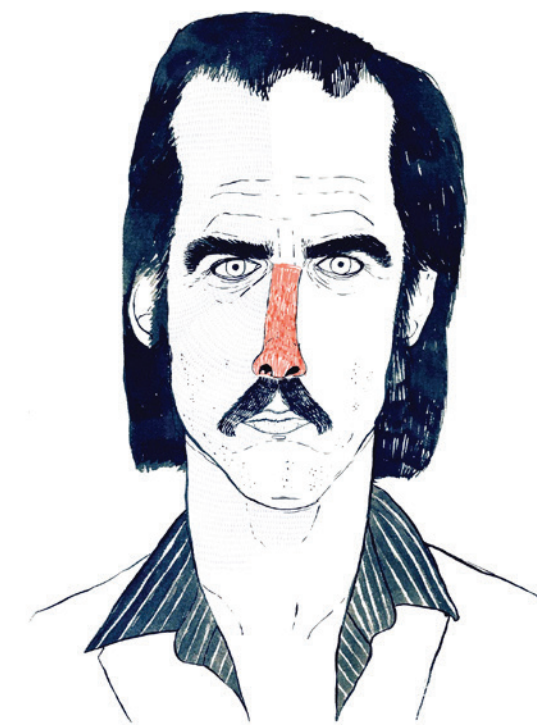
Like to be aware of trends or rather you prefer to go it alone? Like somehow I know what happens, why it takes this or that. Somehow, knowing what happens around with interesting trends.

How do you see the outlook illustration in Spain? Can he live peacefully? Should we fight a lot? Or neither one thing nor the other ... I see is booming, that illustration and is the figure of the artist is beginning to look and to know in a more individual way. You can live it if you move and work hard.

There are authors who feel in their element with the issue of signatures, lectures, presentations, interviews ... In your case, how do you deal with the issue of autópromo and face in public? Bad, but I'm trying every day to do more for the public and deal with it. I have several exhibitions this coming year, so I'm beginning to lose their fear.

Is it necessary to make noise in social networks for notoriety, spread and promote your work? Totally. For me social networks at work have been fundamental. Always defend as a good use of them is done.

An exercise for the future. Where do you see yourself in 20 years? Do you think you'll still embraced the full picture? I hope so, otherwise do so-



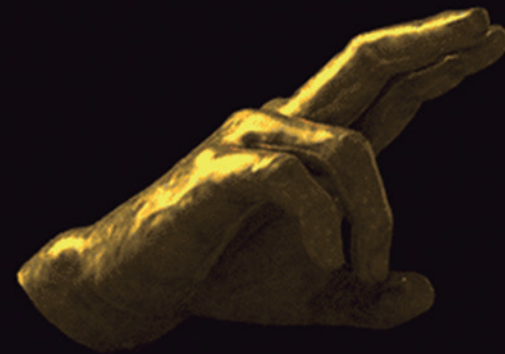
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DON PENDLETON

Premio Grammy al mejor packaging por Lightning Bolt de Pearl Jam

M^a ÀNGELES DOMÍNGUEZ

Don Pendleton, American illustrator linked to the skate culture, has received the Grammy Award for best packaging design for the work done in *Lightning Bolt*, the tenth studio album from Pearl Jam. A project that has also been involved the designer Joe Spix and members of the Seattle band: Jeff Ament and Eddie Vedder.

Don Pendleton is an American artist whose techniques range from creating digital illustrations until freehand drawings. His work is well known in the environment of street art by giving graphic illustrations body and skate boards working on murals, conceptual art and installations that merge with its peculiar linguistic narrative artistic vision.

Don Pendleton artist working on a mural. The artist Don Pendleton while working on a mural. Photography: Mark Whiteley.

In his compositions resound Cubist aesthetic creations but also the lines near the expressionist forms focusing on issues of communication and visual context. Often it is incorporating organic forms and references to insects, animals and ambiguous to complete their final compositions

characters. These ambiguous archetypes are constantly interacting and competing for space within the linear composition of the painting creating a confluence of stress and communication problems is a metaphorical reflection on the state of society and contemporary culture. Lp design of Pearl Jam *Lightning Bolt*

Don Pendleton's work for the tenth studio album by Pearl Jam consists of 13 illustrations, one for the cover and another dozen for each of the album's themes. A project has also participated in the design Joe Spix and band members Jeff Ament and Eddie Vedder.



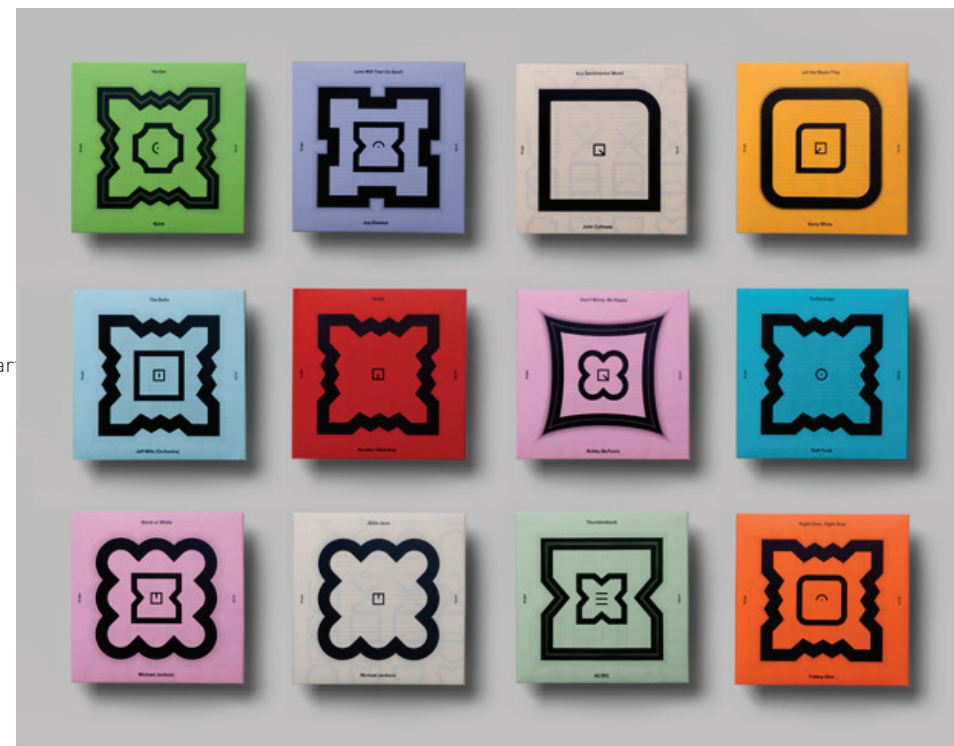
WWW.ELEPHONT.COM



Music, mathematical and graphical abstraction: Single System

FLORA YIN-WONG

Single system is a pilot project with a theoretical profile that is investigating the possibility of moving away from prejudices and figurative visual representations around the graphic universe of music. Its creator is Carlos Bermudez, Mucho team member for four years and co-founder of the blog We die for beauty.



"Music is invisible and therefore must seek representation of abstraction", based on this quote from Joseph Müller Brockmann, designer Carlos Bermudez has developed Single System. Although it is a fictional and experimental project -really is your PFC EINA developed and supervised by their current leaders in Much, Pablo Juncadella and Catalan Marc, it is surely interesting for the conceptual and visual development. Bermudez proposes a graphic classification system based on their music characteristics, by an abstract and geometric language.

"This system is composed of 56 characteristics grouped into six parameters, giving the possibility of more than 3,500,000 combinations together," he says. "The method of use is to combine the characteristics of a graphically represented (color, texture and shape) to form an image that reflects the essence of this music track."

Single System to promote and implement this graphic and theoretical research Single@ Carlos also designed the brand. "dedicated to the marketing of individual songs in physical format at a very affordable price," he explains. In principle from the web could buy both individual songs, like a pack of several songs, a song on vinyl, t-shirts, posters, bags ... «El packaging refleja la filosofía de Single@ gracias al bajo coste de su producción y a la utilización del sistema como portada, permitiendo así su fácil identificación y su posterior clasificación».

Un trabajo de gran riqueza visual que recupera así el fetichismo del coleccionismo de la música.

Sistema Single

Colecciona y organiza canciones utilizando Single, el sistema gráfico de clasificación de la música mediante sus características.

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www.single.com

Estilo									Temática		
Calmada	Cálida	Monótona	Tradicional	Orgánica	Espiritual	Minimal	Neutra	Positiva	Drama	Comedia	Tragedia
Géneros/Subgéneros									Cronología		
Clásica	Jazz	Blues	Soul	Folk	Country	World	Pop	Reggae	Mundo Antiguo (5000 A. C. - 476)	Edad Media (476-1500)	Renacimiento (1500-1600)
Ska	Metal	Rock	Punk	Rap	Electrónica				Barroco (1600-1750)	Clasicismo (1750-1800)	Romanticismo (1800-1870)
									Siglo XX (1870-1900)	Siglo XX (1900-1910)	Siglo XX (1910-1920)
									Siglo XX (1920-1930)	Siglo XX (1930-1940)	Siglo XX (1940-1950)
									Siglo XX (1950-1960)	Siglo XX (1960-1970)	Siglo XX (1970-1980)
									Siglo XX (1980-1990)	Siglo XX (1990-2000)	Siglo XX (2000-2010)
									Siglo XXI (2010-Hoy)		
									Localización		
									África Norte	África Sur	
									Asia Norte		
									América Norte	América Sur	América Central
									América Este	América Oeste	Asia Este
									Oceanía Norte	Oceanía Sur	Oceanía Central
									Oceanía Este	Oceanía Oeste	
									Europa Norte	Europa Sur	Europa Central
									Europa Este	Europa Oeste	
									Medios Sonoros		
									Electrónicos	Percusión	Teclado
									Viento	Soprano	Mezzo-Soprano
									Contralto	Tenor	Baritono
									Bajo		
									Método de uso		
									Estilo	Género/Temática	Subgénero
									Localización	Cronología	Medios Sonoros
									Portada Single		

audio

visual

WHAT MUSIC INSPIRES DAVID LYNCH?

FORUM | Annie Lennox

ART OF THE TITLE. KYLE COOPER.

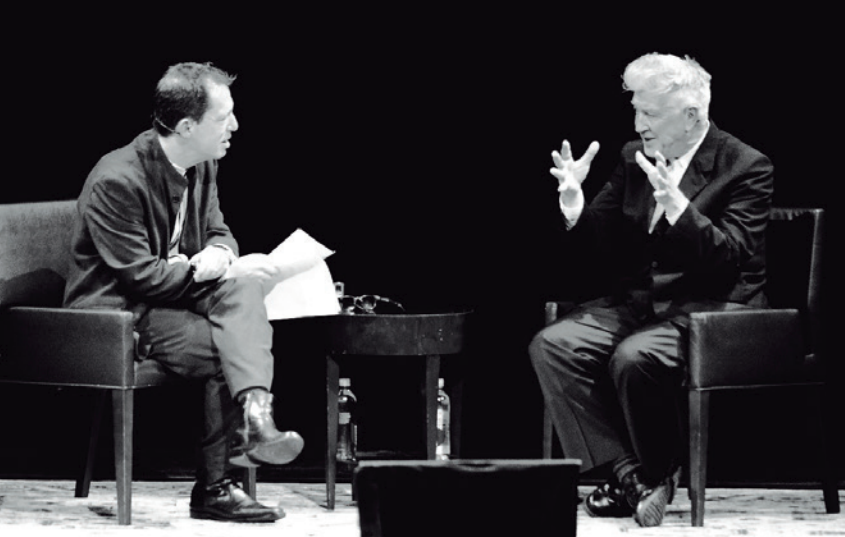
DANNY BOYLE: A CAREER IN 10 SONGS.

SERGEI POLUNIN & DAVID LACHAPELLE

MAKING OF | NABIL ELDERKIN.

WIP | MOVIE SOUND EFFECTS.

CINEMA AWARDS



"I love factories," Lynch said. "I love smoke. I love fire. I love plaster. I love metal. I love glass. I love bricks. And I love watching nature going to work on those things."

WHAT MUSIC INSPIRES DAVID LYNCH? THE FILMMAKER OPENS UP AT BAM

REBECCA BENGAL



Last night at BAM, David Lynch didn't address the recent rumors of an upcoming *Twin Peaks* remake and he didn't mention transcendental meditation. There was no new movie to promote, and his museum show, a comprehensive exhibit of his paintings, drawings, and short films, isn't set to open until fall at his art school alma mater: What the painter, musician, and director of films like *Mulholland Drive*, *Wild at Heart*, and *Blue Velvet* did come to discuss, with the ever erudite interviewer Paul Holdengräber of the New York Public Library, were his many idiosyncratic creative "enthusiasms" and inspirations, ranging from the works of Edward Hopper and Francis Bacon to Kanye West.

LOVE AND WAR

I'M HURT BAD

Lynch, 68, with his famously crazy-wavy white hair, seemed pleased to be back in Brooklyn (even though he confessed the subway smells "like fear"). But he's a tough interview—the man prefers to let his work speak for itself. "Words are limiting," he said. "When a film is complete and correct and you say it's done, then it goes out into the world and you're asked to turn it into words. It's a kind of sadness. Because the language of cinema is the language that you love." In Lynch's films, sound is paramount and over the course of his career, he became seduced by music, too. After working closely with longtime composer Angelo Badalamenti and singers like Julee Cruise, Lynch started playing guitar. "I like to think of the electric guitar as a powerful engine," he said. "At least eight cylinders, but running rough, with a bad muffler." Over the course of the evening, Holdengräber played several songs to gauge Lynch's reaction, ranging from his own film scores to classic rock solos; here, we bring you some of the music that came up in conversation—with David Lynch's indelible commentary.

"Blue Velvet" would become the title of Lynch's surreal 1986 noir, starring Isabella Rossellini, Dennis Hopper, Kyle MacLachlan, and Laura Dern—and the song Rossellini's tortured chanteuse character sings nightly in a dark bar. "This version is from 1963, I think. Bobby Vinton," Lynch said as the drum brushes and familiar doo-wop pop chorus of "Blue Velvet" began to play. "I never really liked this song. But one day I listened to it, and suddenly images just started coming out of nowhere." Later in the evening, when asked what it's like to get an idea, Lynch archly replied, "It comes on like a TV in your mind."

"The greatest," said Lynch, hearing Jimi Hendrix. "Watching him at the Monterey Pop festival in D. A. Pennebaker's film is just incredible. He becomes one with the guitar."

"I love factories," Lynch said. "I love smoke. I love fire. I love plaster. I love metal. I love glass. I love bricks. And I love watching nature going to work on those things." Over the course of the night he spoke reverently of factories in Philadelphia, New Jersey, and those he's photographed in Lodz, Poland. (Industrial Symphony No. 1 debuted at BAM in 1989.)

He gave a shout-out to his longtime sound track collaborator—"the great Angelo Badalamenti!"—who scored *Twin Peaks* and *Mulholland Drive*, among others. "He's the one who got me into music. I think he's here tonight," Lynch said, and from the center orchestra aisle came a shout back from a beaming Badalamenti: "Hi, David!"

"I know you're a fan," Holdengräber said to Lynch. Sure enough, the first notes sounded, the theater was darkened, and as the audience listened along to Kanye's Nina Simone-sampling 2013 hit, "Blood on the Leaves," it suddenly began to sound like it might belong in a future David Lynch film. "I think it's one of the most modern pieces of music," the director said. "So minimal, so powerful, and so beautiful."



After Holdengräber played him Hendrix and Kanye, Lynch recommended "Love and War." "Neil Young's guitar-playing is beyond the beyond," he said. "It's a great song, and it's a black-and-white video. You can check it out on YouTube! It is just perfection."

When his own albums were first mentioned, a single, too-soon cheer rose from the crowd and quickly faded. "See?" Lynch said. "One fan." Then he laughed. Last year he put out his second solo album, *The Big Dream*, with cameos by Lykke Li and others, on Brooklyn's Sacred Bones Records, which has also been rereleasing the sound tracks to Lynch's films. "Music," he went on to say, "is such a thrilling world."

BLOOD ON THE LEAVES

BLUE VELVET



Annie Lennox speaks out against children being exposed to explicit music videos.

Debate rages around issue of sexed-up music videos

JULIE ETCHINGHAM

It's early January 1984 and I'm fourteen years old. My younger and admittedly more music-savvy brother, who's thirteen, arrives home with a copy of Frankie Goes to Hollywood's 'Relax', which in a couple of weeks will get to number 1.

Dad takes one look at the record sleeve – asks my brother to hand over the receipt – and promptly gets it out of the house. Fast. Now fast-forward nearly thirty years. That situation could barely arise. On mobiles, on tablets, YouTube, Vevo, MTV – sexualised content is out there and instantly available; whatever your age, almost whether you want it or not. And this year the hottest aspect of sexed-up music videos was the debate raging around it.

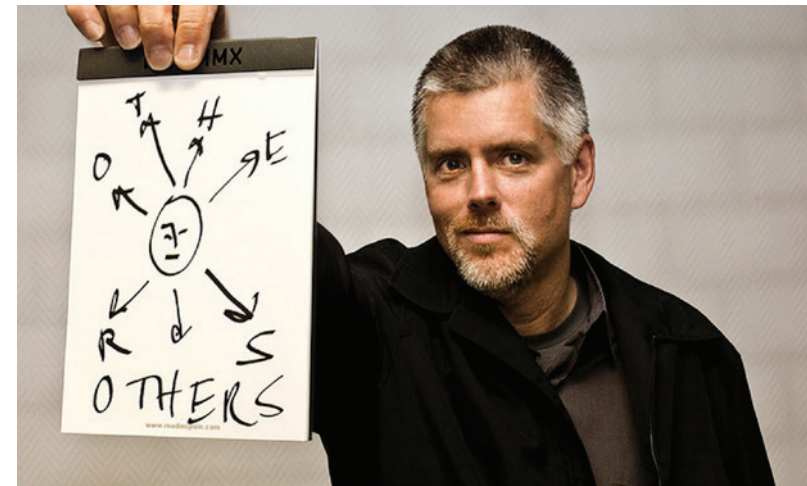
Whether it was Miley naked on her wrecking ball, Rhianna pole-dancing or Robin Thicke's super-controversial explicit version of 'Blurred Lines' – a point seemed to have been reached where some felt the line was blurred no longer and enough was enough.

Annie Lennox was one of the first high-profile figure to call her own industry to account. In the Tonight programme which airs tonight, she gives me her first TV interview about the issue and she minces no words. Personally I don't think it's appropriate that ...very young kids are exposed to entertainment in the form of pornography – and what am I saying that I think is pornographic?

I think it's when – and I'm being specific, it's when you stand simulating masturbation with your clothes on or off...or bending over with your derriere in the air and thrusting your pelvis – that's pretty hardcore.

And from one of music's most revered women – a call to all parents. If you are a parent and you are really concerned and you say nothing and do nothing, then so be it. You have given your permission.

So what can parents who are concerned do about it? For the first time, the producer of some of the most controversial videos this summer speaks to us to defend their work and their artists, we hear too from the record industry about what they claim to be doing to govern such content, and from mums and teenagers themselves, who like my brother, might be savvy – but admit such material does affect them. And Frankie Goes to Hollywood's 'Relax'? For those too young to remember, it was banned by Radio, it was number 1 for five weeks and stayed in the charts for a year – and made them a fortune.



ART OF THE TITLE: KYLE COOPER

REBECCA BENGAL

Kyle Cooper is a director and designer of film title sequences. He holds an MFA in graphic design from the Yale School of Art, where he studied under graphic designer Paul Rand, as well as a BFA from the University of Massachusetts at Amherst. In 1996, he co-founded and named creative agency Imaginary Forces. He has directed and produced more than 150 film title and VFX sequences, including Se7en, Spider-Man, and The Mummy. In 2001, he directed a feature film, New Port South.

He moved on to found Prologue Films in 2003, with which he has created title sequences for The Incredible Hulk, Final Destination 5, and The Walking Dead. In 2008, he was a finalist in the National Design Awards. He has earned five Emmy Award nominations and one win for his work on the 81st Annual Academy Awards. He also holds the title of Honorary Royal Designer for Industry from the Royal Society of Arts in London.

Kyle Cooper / Imaginary Forces, Se7en, film still from the opening credits



BOYLE

From 'Trainspotting' to 'Trance': the music in the films of Danny Boyle

MARÍA JOSÉ BLANES MARTÍNEZ

Friday 'Trance' which re-teams the band Underworld opens. On the occasion of this premiere we review the best songs that have been heard in the films of Danny Boyle as 'Trainspotting', '127 hours' or 'Slumdog Millionaire' and even in the opening ceremony of the Olympic Games London hosted the director himself.

Of all was the soundtrack of 'Trainspotting', in the mid-nineties, the most attention. This film, based on the novel by Irvine Welsh, fast-paced and ugly aesthetic found on the soundtrack to your best accompaniment. Boyle selected a number of songs by British artists like Blur, Pulp, New Order, which injected a distinct personality to the tape. But also turned to Lou Reed and Iggy Pop, as well as more electronic songs like 'Born Slippy' of Underworld, group that would begin close cooperation that is still, in fact, they have been responsible for the music of the latter tape Boyle debuts.

In 'The Beach' (starring Leonardo DiCaprio), Boyle still considered music as one of the main elements of his films. However, he dropped the british touch and sought more exotic compositions signed by the composer Angelo Badalamenti, not to mention the electronics. Hence one of the most memorable songs of the tape is 'Porcelain' Moby.

After a series of works in which he teamed with composer John Murphy, as in '28 days' (his foray into the stories of zombies), Boyle shifted gears and joined the Indian musician AR Rahman 'Slumdog Millionaire'. With this soundtrack won two Oscars, for Best Song with 'Jai Ho' and best soundtrack '. Bollywood style fused with other genres, as can be heard



SHALLOW GRAVE (1994) – 'MY BABY JUST CARES FOR ME'
BY NINA SIMONE



TRAINSPOTTING (1996) – 'TEMPTATION' BY HEAVEN 17

DANNY BOYLE: A CAREER IN 10 SONGS

From the era-defining soundtrack to *Trainspotting* to the genre-hopping medley of his Olympics opening ceremony, the work of Danny Boyle brims with inspired musical selections. As his latest film, *Trance*, is released nationwide, Paul O'Callaghan charts the evolution of a filmmaker in 10 key tracks.

Danny Boyle has an impeccable knack for pairing arresting visuals with judiciously chosen music to instantly memorable effect – think of Ewan McGregor pounding the streets of Edinburgh to Iggy Pop's 'Lust for Life' in *Trainspotting*, or *Slumdog Millionaire*'s Mumbai street kids embarking on an illicit train journey to the sound of M.I.A.'s 'Paper Planes'.

He has long enjoyed a reputation as a filmmaker with cutting edge musical credentials, thanks largely to *Trainspotting*'s era-defining soundtrack, and his numerous collaborations with pioneering electronic act *Underworld*. But he is equally happy recycling pop staples from decades past, or calling on mainstream chart acts to record new songs to suit his needs. It's an open-minded and truly experimental approach, in keeping with his habit of restlessly hopping between film genres.

The pervasive presence of music in his work has become one of his defining traits as a filmmaker, but has left him vulnerable to accusations of style over substance. Yet while his eagerness to remain in tune with the zeitgeist can result in the occasional misstep, his use of music is never frivolous or

superficial. Take virtually any set piece from his body of work and you'll find the soundtrack playing an integral role, for better or worse. In anticipation of the release of *Trance* this week, these 10 musical moments offer a snapshot overview of his career to date.

The opening moments of *Shallow Grave*, in which a camera flies through the streets of Edinburgh to a pulsing Leftfield soundtrack, offer a taste of the kinetic filmmaking style that would become Boyle's trademark. But 20 minutes into his debut feature, an elegant sequence set to Nina Simone's 'My Baby Just Cares for Me' demonstrates that the director has substance to match the swagger.

Flatmates Alex (Ewan McGregor), Juliet (Kerry Fox) and David (Christopher Eccleston) have found their lodger Hugo (Keith Allen) dead in his room, together with a suitcase full of money. As the camera pans slowly over Hugo's corpse, the song instils in the viewer a sense of wry detachment. This reflects the stance adopted by Alex, who firmly believes they should dispose of the body and keep the money. We see him nonchalantly going about his day at work and flirting with a girl in the office, and for a moment there is harmony between music and imagery. As we see the other two struggling with their moral dilemma, the song serves as a sustained reminder of Alex's point of view, and subtly establishes that, as the dominant force in the household, the decision is ultimately his to make.

In the wake of Quentin Tarantino's early successes, so much of 90s indie cinema strove to dazzle the viewer with self-conscious cleverness and empty shock tactics. With *Trainspotting*, Boyle understood that, in order to take your audience on an extreme journey, it's important to first ground your story in something recognisably human. Hence before subjecting his characters to a barrage of heroin-induced misery, he delivers this exuberant sequence charting the sexual misadventures of three couples over the course of a night out, beautifully choreographed to Heaven 17's 'Temptation' before segueing into a cover of Blondie's 'Atomic' by Britpop band Sleeper.

The action kicks off in a nightclub decked out in the style of the Korova Milk Bar in Stanley Kubrick's *A Clockwork Orange* (1971). The interior's retro stylings, coupled with the blaring vintage pop music, render the time period difficult to pinpoint. In the club, Renton (Ewan McGregor) hits the dancefloor in pursuit of women, while his companions swap stories of relationship woes. It's a scene that speaks directly to anyone who's ever left the house on a Friday night with dreams of transcending their own mundane reality, and swiftly had those dreams punctured.

Meeting the effortlessly cool Diane (Kelly Macdonald), Renton heads back to hers for sex, while his friends engage in somewhat less fulfilling physical exchanges. The sequence is explicit but in no way gratuitous, as it provides meaningful insight into each of the characters involved. The night has unpleasant repercussions for all concerned, which are felt all the more keenly



A LIFE LESS ORDINARY (1997)
'A LIFE LESS ORDINARY'
BY ASH



THE BEACH (2000) – 'PURE SHORES' BY ALL SAINTS

1997 saw Boyle in the same position as a number of his musical peers, tasked with delivering the eagerly-awaited follow up to a phenomenally successful sophomore effort. *A Life Less Ordinary* was released within months of the third albums by Oasis and Radiohead, but sadly the film proved more of a *Be Here Now* than an *OK Computer*.

An absurdist, Americana-infused road movie that channels the spirit of Powell & Pressburger's *A Matter of Life and Death* (1946), the film can't be criticised for lack of ambition, but it never amounts to more than the sum of its disparate parts. The film features a fourth-wall-breaking rendition of Bobby Darin's 'Beyond the Sea', but a bank heist scene set to the sound of Brit rockers Ash is more representative of the overall experience.

Ewan McGregor and Cameron Diaz play a kidnapper and hostage, literally fated to cross paths after a pair of angels (Holly Hunter and Delroy Lindo) are dispensed from heaven to ensure that they fall in love. A sequence of bizarre mishaps culminates in this robbery, after which the couple embrace their destiny and kiss for the first time.

From the offbeat Coen brothers-esque humour of the hold-up, to the couple's Bonnie and Clyde-style posturing, everything in the scene feels like it's been lifted straight from another film. The song is a perfect fit for the sequence – energetic and uplifting, but generic and indistinctive. Boyle made no secret of the fact that his sole foray into large-scale Hollywood filmmaking was a frustrating ordeal. To this day he works with budgets under \$20 million to ensure that he retains the authorial control he found

being wrestled away from him on this glossy adaptation of Alex Garland's backpacker thriller. The film's problems stem largely from the casting of Leonardo DiCaprio as protagonist Richard. Presumably under pressure to capitalise on the young star's heartthrob status, Boyle smoothes out the novel's rough edges, reconfiguring an obsessive unrequited infatuation into a passionate holiday romance.

If you want to see what creative compromise looks like, behold the scene in which Richard finally gets together with Françoise (Virginie Ledoyen). Taking a moonlit stroll on the eponymous beach, the couple swim out to marvel at glowing plankton, before becoming overwhelmed with desire and enjoying a frankly impractical underwater kiss, all set to the overproduced sound of 'Pure Shores' by British girl band All Saints.

It feels like a studied attempt to ape the romantic scenes of *Romeo + Juliet* (1996) and *Titanic* (1997) that catapulted DiCaprio to superstardom, but the result is closer to *Twilight*'s more overwrought moments. Its visual flair serves as a reminder that Boyle is behind the camera, but it's hard not to imagine a studio executive breathing threateningly down his neck demanding more lingering glances and breathless trembling.

Thankfully *The Beach* proved pivotal in a positive sense. *28 Days Later* saw Boyle return to his roots in boundary-pushing, quintessentially British low-budget cinema. Defying perceived Hollywood wisdom, the director demonstrated that it's entirely possible to produce ambitious, uncompromising gen-

re fare on a small budget with no stars and still enjoy mainstream success – the film revived interest in the ailing zombie genre, and took more money at the US box office than its predecessor (\$45 million to *The Beach*'s \$39 million).

A now famous early sequence serves as a powerful statement of intent. Jim (Cillian Murphy) wakes from a coma to find himself in a deserted hospital. He steps out onto the streets of central London, to the ominous strains of 'East Hastings' by Canadian post-rockers Godspeed You! Black Emperor. The track is integral to the scene's impact, slowly increasing in intensity as Jim comes to the gradual realisation that he is alone in the city.

But it is tempting to attach greater significance to the choice of music here. Formed in 1994, Godspeed accrued a fiercely loyal cult following while resolutely refusing to play by the rules of the music industry. The film sees Boyle on comparably uncompromising form.

Working within the confines of a £5 million budget, he simultaneously liberated himself from commercial pressure, while posing himself the significant challenge of delivering a sweeping vision of post-apocalyptic Britain using cheap DV cameras, without the aid of CGI. In doing so, he delivered his best work since *Trainspotting*.

And so Boyle settled into the now familiar habit of cheerfully subverting expectations with each new project. It's hard to imagine a greater contrast



SLUMDOG MILLIONAIRE (2008) – ‘O... SAYA’ BY M.I.A.



28 DAYS LATER (2002) – ‘EAST HASTINGS’ BY GODSPEED YOU! BLACK EMPEROR



MILLIONS (2004) – ‘HYSTERIA’ BY MUSE



Whereas *The Beach* saw Boyle attempting to pass himself off as a blockbuster filmmaker and coming unstuck, *Slumdog* sees him enthusiastically embracing his outsider status. From the outset he makes it explicitly clear that his view of India is that of the excitable tourist. An early sequence, in which a young Jamal (Ayush Mahesh Khedekar) runs away from police through the crowded city streets, feels deliberately engineered to remind the viewer that this is a vision of Mumbai brought to you by the director of *Trainspotting*.

Of course, the use of music is instructive. ‘O... Saya’, a collaboration between Indian composer A.R Rahman and British Sri Lankan artist M.I.A, is a bold blend of world music styles. Rahman’s Hindi chanting gives way to M.I.A’s patois-inflected rapping over a percussion-heavy Bhangra arrangement. It sets the tone perfectly for Boyle’s vibrant fusion of Dickensian melodrama and Bollywood musical, which *The Wall Street Journal’s* Joe Morgenstern called “the ilm world’s first globalised masterpiece”.

Boyle followed the sprawling *Slumdog* with this intimate and intense biopic of outdoorsman Aron Ralston, who in 2003 survived a canyoning accident by amputating his own arm. Though *127 Hours* is ultimately an uplifting triumph-of-the-human-spirit story, the director admirably refuses to idealise his protagonist. James Franco plays Ralston as an infectious energetic but childishly solipsistic individual, who seems to have modelled his life philosophy on the Pepsi Max advertising campaign of the 1990s.

than that between *28 Days Later’s* gruelling climax and this heartwarming tale of a devoutly Catholic seven-year-old boy who finds a suitcase full of money which he believes to be a gift from God.

Boyle’s adrenalised, hyperactive mode of filmmaking lends itself well to conveying a child’s perspective of the world. A central set piece depicting an ingenious train robbery, excitedly narrated by a schoolboy, delivers the giddy thrill of Boyle’s best work while keeping things appropriately family-friendly. The scene is neatly choreographed to the songs ‘Hysteria’ and ‘Blackout’ by Muse. The filmmaker and band are a fine match – both by this point has established themselves as eccentric crowd-pleasers with a flair for bombast and melodrama.

A particularly memorable sequence, set to Bill Withers’ ‘Lovely Day’, depicts Ralston summoning all of his strength to make a rope harness. As he fantasises about his escape, the camera soars across ravines before landing inside his van, parked miles away. In the back lies a glistening bottle of Gatorade. A subsequent montage of TV soft drink commercials brilliantly conveys Ralston’s tormented state of mind – if only he’d brought that bottle with him, or better yet told someone where he was going this weekend. If the choice of soundtrack seems a little naff, that’s surely precisely the point. The cruel truth is that Ralston has lived his life attempting to live up to ‘free spirit’ clichés perpetuated by the media, and is now paying an unimaginable price.

Even if you haven’t seen this enigmatic sci-fi thriller, chances are you’ve heard John Murphy’s stirring Adagio in D Minor, composed for the film and used in two key sequences. The film sees Boyle at his most magpie-like, liberally pilfering from the likes of *Alien* (1979), *2001: A Space Odyssey* (1968) and *Solaris* (1972), yet doing so with enough verve and imagination to ensure that the resulting mash-up feels fresh. Murphy effectively pulls off the same trick, taking major cues from Clint Mansell’s scores for *Requiem for a Dream* (2000) and *The Fountain* (2006), with a respectful nod in the direction of Vangelis. The result is a piece of music that feels both instantly familiar and intensely cinematic. It has subsequently been reused in the media on numerous occasions, popping up everywhere from Peter Jackson’s *The Lovely Bones* (2009) to a Dior perfume advert.

The whole world went into a trance with dancer Maddie Ziegler Video 'Chandelier' Sia, and seems to have become a trend: the carriage Hozier now points to hire the dancer Sergei Polunin to star in the video for 'Take Me To Church', her new single.



SERGEI POLUNIN & DAVID LACHAPPELLE

JULIE ETCHINGHAM

Wearing flesh-colored shorts very similar to the leading Shia La Beouf in *Elastic Heart*, starring the dancer Sergei Polunin *Take Me To Church*, the new single from Hozier. The video takes place in an empty space in the woods and is directed by David LaChapelle himself, that takes the best of dance to develop a complex message of seduction, beauty and excitement. And who better to express these passionate feelings that 'bad boy' the ballet?

Polunin has never hidden his love of party and has even acknowledged having acted under the influence of cocaine. His favorite pastimes are drinking and smoking and collects tattoos and scarification, which does not stop him from becoming the first youngest dancer in the history of the Royal Ballet School with only 19 years. Now, at 25, the Ukrainian has been adopted by the fashion industry, with fall campaign / *invier-no'14* including Marc Jacobs. Sergie hates 'happy ballets', so be prepared for the roller coaster of emotions that await you in the next four minutes of audiovisual genius ...

38TH

INTERNATIONAL FILM FESTIVAL ROTTERDAM



NABIL ELDERKIN



HOW TO DIRECT A MUSIC VIDEO

JULIE ETCHINGHAM

Nabil has been one of the most interesting style-spanning music video directors of recent years. Here, he shares insight on musical storytelling.

Nabil Elderkin came to notoriety as a director through his frequent collaborations with Kanye West. How he became connected with Kanye, however, is the stuff of legend.

As a young photographer in Chicago, Nabil had heard about this up-and-coming rapper. Sensing an opportunity, he bought Kanye's namesake domain name. But Nabil wasn't in it for the cash. When Kanye's people came calling for the domain, Nabil's terms were simple: he'd surrender kanyewest.com in return for the chance to be his photographer.

Since that fortuitous moment, Nabil has become one of the most exciting music video directors of his generation, evolving from still to moving images, creating memorable videos for artists such as Frank Ocean, John Legend,

Antony and the Johnsons, Bon Iver, The Foals, and The Arctic Monkeys. With a gorgeous cinematic aesthetic, a strong narrative voice and more than just a dose of magical realism that binds his work together, his videos never fail to captivate. Most recently, he spun a tale of marital-arts revenge in India for "Higher" from Just Blaze (frequent Jay Z producer) and Baauer (he of Harlem Shake notoriety), and earlier this year helmed Bud Light's suity-suave number featuring Justin Timberlake and shot some iconic stills for Daft Punk's first album release in eight years.

Currently in the midst of a new video for Toronto-based rising star The Weeknd, and developing feature film ideas in his adoptive hometown Los Angeles, Nabil took some time to walk us through how he regularly achieves music video awesomeness.

EMBRACE PERFECTIONISM

I think in a lot of ways I am a perfectionist. I color all my own photos—I just have a thing, I don't know what it is. I don't like to shoot and just hand it off.





Just Blaze + Baauer "Higher"

I like to be a part of the whole process. I always make sure I upload it to the right FTP or I take it to the right record label and hand deliver it. I don't know why. I think it's just making sure that final step is exactly how I want it to be because there are just so many steps along the way that at the end, it can just change and not be the way I want it.

COLLABORATION'S GREAT, BUT...

There a time to collaborate and then there's a time to just trust yourself. I'm a big fan of collaboration, but for instance, I've written two treatments in the last couple of days and both ideas came from me putting the song on repeat and just coming up with something that's in my imagination. Like, with this one I'm working on for The Weeknd, he mailed me the song and said 'I think you'd be into this' and immediately I was. Within an hour of hearing the song I'd written up something. I was driving to the airport and I remember just talking into my phone, then I got to the plane and wrote it up and then sent it when I landed.

Then, with other artists, there's more back and forth. Like, with Yannis from Foals we went back and forth with the two videos that I did with him and it was a very collaborative. But I've been fortunate enough to work with people who trust me and let me do, let me at least come up with the idea how I want to conceive it.

FEEL THE LOVE

I usually have to really like the song, or at least really, really respect the musician and know that it's a good song even though I don't really love it. Without trying to sound cocky, I turn down 90% of what's sent to me. There are so many things that weigh into it for me. First, it's can I do what I want to do. Then it's whether or not the artist is willing to let me do that. If so, then great, and if not, then that's my first sign that I'm not even going to go there. Then it's about whether I really like the song and do I respect the musicians. Then there's someone like with Frank Ocean where he was contacting me and I had no idea who he was. He hadn't really put out music and he's like, let's work together and I was like "sure." I'd met him with, he was in a studio writing with someone for someone else. And I was like, yeah, just send me some songs and he never actually sent them to me and then one day he actually sent me some songs and I was like, holy crap, they're amazing. There are so many factors but it really stems from do I like the song and can I come up with something.

LET IMAGINATION LEAD THE WAY

I have lots of experiences and I have a lot of things in my head. I don't remember my dreams so maybe I write my dreams into videos. Maybe. But I think it just all comes from experiences. I like magical realism and things that are paralleled with real. I don't like to be too definitive of what something means. I like to let people see their imagination.

KEEP A RESERVE OF IDEAS

I had always wanted to shoot in India and a few months ago I was watching a trailer for a Kung Fu movie and I was like, 'Man, I wonder if they have martial arts in India?' I searched that and I saw these kids in India that were doing this ancient form of martial arts and then I looked into it. Really, like, a couple of days later I had gotten a song [Baauer] and I was listening to the beat of the song and I just kind of decided to come up with a little story using these kids in the middle of India. Y'know?

BUT FIGURE OUT HOW TO MAKE THOSE IDEAS ACHIEVABLE...

In your head you can come up with as many stories as you want but then you have to figure out a way to actually reach them and see if you can cast the right crew. With "Higher", it was about seeing if they were willing, to make sure if it's not offensive to their own beliefs. I don't want to portray them in the wrong way, you know what I mean? So, I had written the idea just from watching from the YouTube videos of them practicing. And then after that I had sent it to my producer who was looking into it. And at the same time—this is just so how the world's kind of a connection in some way—my old roommate said his friend, who's from that exact place in India, had just got married, and his wife was still out there.

I was like, 'You're out of your mind,' but he those exact people and that exact school I saw on YouTube. And he took my producer out there and got the ball rolling and next thing you know I was shooting in India.

...EVEN WHEN THERE'S VERY LITTLE MONEY

The budgets are terrible. Like, some videos are 20 grand. Some videos are 10 grand. Some videos are 100 grand. And then some of them go way beyond that. Those are not the type of songs and artists I'm trying to work with though. Probably won't ever reach those dollars. But I don't really care. I'll only do something if I can at least make what I need to make with the money. Like, you can spend 15 grand here and rent a studio and some lights or you

MAKING OF. NABIL ELDERKIN.



Frank Ocean "Novacane".

can go to Iceland and shoot something beautiful. You know, I could've used an extra 30 grand for Holocene—I think that budget was like 15 grand, that's including plane tickets and everything—so that goes really, really quick, but then you just have to come up with a single idea. That's why I use a lot of natural art direction. It's all what you do with the money you have.

AVOID BEING LABELED

It's hard for me to pinpoint my style. My stuff goes from shooting little kids in India running around with a handheld, to real slow and steady camera with locked-off shots of a guy getting his throat cut. And then another one is a one-shot, black-and-white video of guys rapping in a basement. I try to make it visual and beautiful and try to put some trickery in there somehow, some magical realism. But I don't want anyone to reach out and call me because they want a particular style video or they need a mimic of something I've already made. I want them to just be like calling because I'm going to make something awesome. I don't want to have a particular style. I just want to be known for making cool, interesting, good work.

KEEP YOUR FINGER ON THE PULSE

I watch videos and listen to new music all the time. I'm a Vimeo king. I love Vimeo, it's created such an amazing platform for all these other young filmmakers to put something out there for it to be seen. It's really positive and not people writing bad comments, it's people giving constructive criticism or thoughts. It's a great way to be inspired. I'm inspired by everything—even a bird flying over head—so I'm definitely inspired by other people's work.

AVOID CLICHÉS

There are so many clichés. I mean, rim lights in hip-hop, or like over-lighting a shot. I think in hip-hop videos have become like a hip-hop photo in motion with so many beautiful, shiny things in there. Whereas, I think, some of the stuff that probably sticks out the most is when it's more real and when people walk in the shadows they are dark.

BUT GIRLS NEVER GO OUT OF STYLE

So you can call hot girls in videos a cliché. I can't call it cliché because it's just awesome. It's like, those will never go out of style. Girls will always be the one thing a man strives to have. There's just women. It's the other half of Adam.



Kanye West "Welcome to heartbreak".

European Film Festival

Stockfish

Bíó Paradís
Hverfisgata 54, 101 Reykjavík
stockfishfestival.is

February 19th — March 1st



Icelandic Classics A Tale of a Pioneer

The Stockfish European Film Festival in Reykjavík will be held for the first time later this month. Under its current name, that is. It's really a revival of the old Reykjavík Film Festival which was held regularly between 1978 and 2001. More importantly however, what is it about? In a nutshell, to open a window to world cinema for the locals and to open up a window into Icelandic cinema for our foreign guests.

But despite being a visual medium, films are often about the invisible. Our cinematic dialogue usually centers on directors, actors and actresses. So even essential people like those holding the camera, are hardly known to the wider public. One of our very special guests at this festival is Sigurður Sverrir Pálsson, who has worked as Director of Photography on 15 Feature films, not to mention a vast number of documentaries, shorts and TV movies.

Continued on spread

5 RIDICULOUS ORIGINS OF MOVIE SOUND EFFECTS

OLIVER KEALEY

Sound design is one of those things that makes a huge difference in a film production, but that you never really think about. We're not talking about music here -- everyone knows the themes to *Jaws*, *Indiana Jones*, *Star Wars* and *The Godfather* (three of those made by the same guy, incidentally). We mean the robot beeps, heavy footsteps, massive explosions, monster roars, sword clangs and laser blasts that help bring a fantasy universe to life.

All of that stuff has to be created from scratch, usually by just one or two people. And usually, the high-tech sounds are created by whatever random shit they have nearby. For example ...



#5. THE STAR WARS BLASTER SOUND IS A GUY SMACKING A CABLE WITH A HAMMER

The Effect:

This one is instantly recognizable. The wonderfully distinctive "pew-pew" of blaster fire in the *Star Wars* films sings through the action, whether Greedo is shooting first or the Stormtroopers are missing everything in sight.

One would assume that the sound effect for a deadly piece of future technology would be made with ... well, technology. A computer mixing board or a synthesizer or some other engine of bleep-bloop witchcraft has to be responsible for creating those wicked laser sounds, right?

The Reality:

Legendary sound designer Ben Burtt (*Star Wars*, *Indiana Jones*, *E.T.*, *Willow* ... basically, this guy made the soundtrack to your childhood) decided to eschew the old sci-fi clichés of synthetic beeps and buzzes when he worked

on *Star Wars*. Sure, he could've just used a synthesized oscillator to make the laser sounds, but he went above and beyond the call of duty. Way above, as it happens.

Star Wars Wiki

He also made the whummmm whum whum tsssssh whum. Bless you, sir. Burtt, armed with a tape recorder and a microphone, climbed a nearby radio tower (this was before 9/11, when people could do things like that for no reason). Then, presumably while trying his very best to look like he knew exactly what he was doing, he beat the ever-loving shit out of one of the guide wires with a hammer, recording the sound of the strikes. After a little bit of cleanup in the production studio, voila! Laser sounds! Subsequent generations of nerdy children could now be kept safely indoors.



#3. THE OPENING OF THE DOORS ON THE STARSHIP ENTERPRISE IS PAPER SLIDING FROM AN ENVELOPE

The Effect:

Obviously, no one knows what a dinosaur actually sounds like.

That being said, arguably most people's knowledge of dinosaurs comes courtesy of one film: *Jurassic Park*. That movie showed us all what dinosaurs looked like, how they moved and (most importantly for this article) what noises they made. That last part is the brainchild of one man, sound designer Gary Rydstrom.

Many scientists insisted that dinosaurs didn't really roar the way we might imagine them to, and more likely just made gurgling sounds, but Rydstrom saw how totally lame that was and decided that this time, science could go screw itself.

"Gurgles can suck it. The T. rex sounded like a freight train made of teeth." The result was a library of dinosaur roars, screeches, grunts and snarls that has essentially become a scientific document in the popular consciousness.

The Reality:

Tasked with imagining the vocalizations of several distinct varieties of long-dead creatures with absolutely no frame of reference, Rydstrom started where you'd expect -- by recording some contemporary dangerous animals and tweaking the sounds. But it wasn't as simple as "record a lion and make it more dinosaury." It was much more insane. Take the most iconic dinosaur from the film, the *Tyrannosaurus rex*:

There are about a half a dozen animals involved in his "voice": a whale (for the breathing), lions, alligators and tigers (for the low frequencies of roaring), an elephant (his primary, gut-busting roar) and a freaking koala (for the grunting).

Seriously. Check out this video and listen to the similarities:

The part where T. rex eats the lawyer off the toilet? That visceral chomping sound is a horse eating a corn cob. The raptors breathing? That's the same horse, just relaxing. And later on, when T. rex bursts into that clearing like the Kool-Aid Man and eats a gallinimus? That sound is another horse, a female in heat screaming at a nearby stallion, because it is completely reasonable to assume that giant lizard monsters made noises like that.

The Effect:



#4. THE DINOSAURS IN JURASSIC PARK ARE WHALES, HORSES AND KOALA BEARS

#2. THE DOCTOR WHO TARDIS NOISE IS KEYS SCRAPING ON PIANO WIRE

Doctor Who, the proud flagship of the BBC sci-fi department, is either a boring cheesefest or a grippingly engaging, witty drama, depending on how old you are when you watch it. Arguably the most recognizable element of the show to both fans and nonfans is the TARDIS, a blue police box that flies through space and time because in Britain that's called "imagination." Anyway, as you may have guessed by now, the TARDIS makes a unique and instantly recognizable sound that has solidified itself in the minds of nerds across the globe over the past half century. Again, it seems like far-out electronic space noises, something that could only be produced by computers or keyboards or some kind of tone-deaf robot.

The Reality:

That timestream-slipping sound is just house keys scraping along piano wire. Layer in some static for the buzzing, add some reverb and boom, it's TARDIS time. The effect was created by the BBC Radiophonic Workshop, which in the 1960s was the foremost sound department in the world, pioneering new sci-fi sound effects that mixed organic and synthetic sources into a strangely awesome cacophonous blend.

The most awesome part of the TARDIS noise? They're still using variations of the original effect that the Radiophonic Workshop made 50 years ago.

The Balrog Effect:

Even if you aren't a fan of The Lord of the Rings or only saw the first film, chances are you'll probably recognize the Balrog scene, if for no other reason than the now-famous phrase "You shall not pass!" inhabits the Internet in about a billion different memes that we assure you are only getting more hilarious:

The Balrog is pretty goddamned fearsome, in particular its hellacious belching roars. How did the sound of the Balrog take shape? By now you're probably thinking it was the same as with the Jurassic Park dinosaurs -- a bunch of dangerous animals and a microphone.

When David Farmer (sound designer on the LotR project) came up with the original template for the Balrog, he wanted it to sound like it was something that would live in the very bowels of the world, sort of like a big flaming turd with a sword and a whip. Or a giant horned tapeworm, if you will.

To that end, the Balrog's voice, and some of its movement, wound up being something ingenious in its simplicity: a cinder block scraping along a wooden floor at different speeds. That delightfully cracky, grinding sound that accompanies the demon is made of a mixture of rocks grinding together and



#1. THE VOICES OF LOTR'S BALROG AND RINGWRAITHS ARE A CONCRETE BLOCK AND PLASTIC CUPS, RESPECTIVELY



CINEMA AWARDS

JULIE ETCHINGHAM

The funniest thing about Goya usually observe the attitude of certain media in the days before the gala. They respond to the military strategy of preemptive attack

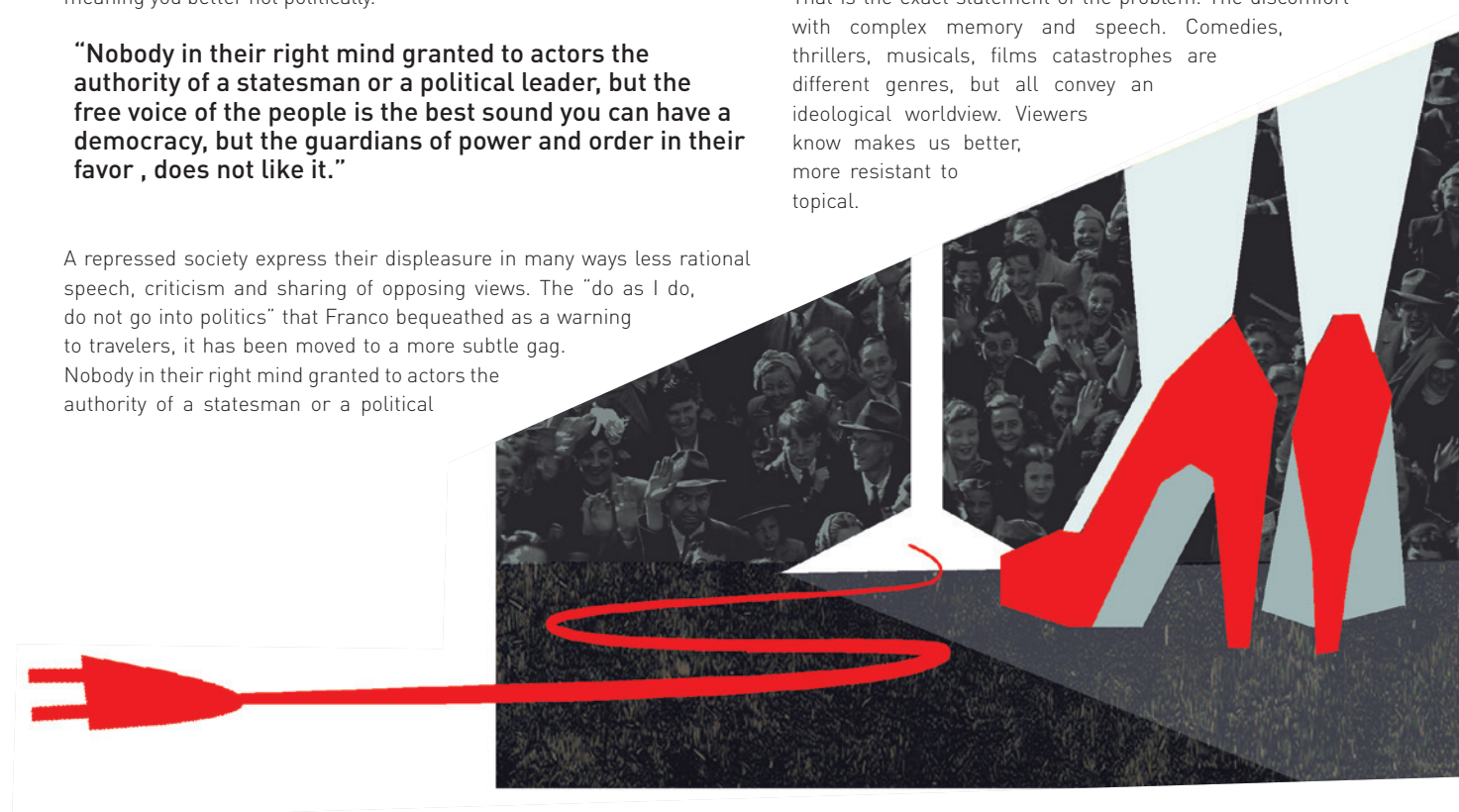
The most fun of Goya usually observe the attitude of certain media in the days before the gala. Respond to the military strategy of preemptive strike. To try to curb cravings criticism may have some of the winners in their speeches, they are trying to muzzle with a direct attack on the union, an ideological disqualification and making circulate clichés. Since the players served as speaker in a memorable gala at the cry of the vast majority of Spaniards against our participation in the Iraq war, the priority was to remove his voice in future social issues. Discredit to shut them up. After a while, the success of the attack is observed; many will think before expressing their views and in almost all public professions stalled message meaning you better not politically.

"Nobody in their right mind granted to actors the authority of a statesman or a political leader, but the free voice of the people is the best sound you can have a democracy, but the guardians of power and order in their favor , does not like it."

A repressed society express their displeasure in many ways less rational speech, criticism and sharing of opposing views. The "do as I do, do not go into politics" that Franco bequeathed as a warning to travelers, it has been moved to a more subtle gag. Nobody in their right mind granted to actors the authority of a statesman or a political

leader, but the free voice of the people is the best sound you can have a democracy, but the guardians of power and order in their favor , does not like it. Opinions exist to offer the listener a different perspective. Terrible would only politicians and columnists can say out loud about issues that affect everyone. Alcaraz journalist Mayte repeated in the TVE breakfasts before Goya, the Spanish cinema should stop making so many movies about the Civil War. The president of the Academy made him see the truth, they have done little, in fact it is a banned item, so the journalist redirected his attack against all ideological cinema.

That is the exact statement of the problem. The discomfort with complex memory and speech. Comedies, thrillers, musicals, films catastrophes are different genres, but all convey an ideological worldview. Viewers know makes us better, more resistant to topical.



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CLICK | TODD OWYOUNG.

ATEMPORAL | THE ROLLING STONES.

NEXT STATION | LA CASA ENCENDIDA.

RYOJI IKEDA.

ROYAL DUST BY NODOMAIN.

PORTFOLIO | JONATHAN MANNION.

CATWALK | ROCK&FASHION.

WOA. HEAVY PHOTOGRAPHY BY PEP BONET.

METROPOLI | Fado Graffiti

5 TIPS FOR SHOOTING CONCERTS FROM MUSIC PHOTOGRAPHER TODD OWYOUNG

FLORA YIN-WONG

Todd Owyong is not only a highly accomplished music photographer, he's also an avid blogger, and graphic designer for the marketing team here at PhotoShelter. With clients such as Rolling Stone, the New York Times, iHeartRadio and Red Bull – Todd's experience has had him shooting a plethora of artists, from Taylor Swift to KISS. And while it's the music that fuels his drive, it's his skill for getting the perfect shot that's kept him building an impressive client list over the past 9 years. Here, Todd dishes out his 5 major tips that all music and event photographers should know: from gear, to workflow – here's Todd's biggest take-aways from his years of experience:

1 Own At Least 1 Fast Lens

For live music photography, speed rules. Every concert photographer should have a fast lens they can rely on. An f/2.8 zoom or even a cheap 50mm f/1.8 prime will help make the most of dim stage treatments and allow a concert photographer to use higher shutter speeds to freeze motion. My personal kit consists of all f/2.8 lenses — the Nikon 14-24mm f/2.8, Nikon 24-70mm f/2.8, and Nikon 70-200mm f/2.8 VR II — and I almost always shoot them wide open.



2

Dealing with Low Light – Make Those 10 Seconds Count

The best way of dealing with tricky lighting is to have a keen understanding of exposure and to be able to intuitively compensate for changing lighting conditions. Live music production presents a huge range of extremes, from deep shadows to extremely bright stage lighting that can be included in the frame. Camera meters can be easily fooled at a show, confident use of manual exposure will really help in the worst lighting conditions.

Beyond exposure, one piece of advice I always give is to use the lighting you get. If there are only 10 seconds of good lighting, make those 10 seconds count. Photography is the art of subtraction.

3

Act like a Professional, No Matter What

The biggest unspoken rule of the photo pit is just to act like a professional. It doesn't matter if you're shooting with a toy camera — as long as respect is shown to the other photographers, the band, the fans, and security, everyone can get along. A lot of pit etiquette is simply common sense courtesy — being mindful of your cameras, moving with consideration to everyone else, not doing "hail mary" overhead shots right at the front of the stage with other photographers behind you, and so forth.



To Differentiate Yourself, Do Your Research

When I shoot live music, I'm really looking to make images that no one else is going to make. I'm always trying to look for different angles or opportunities and risks I can take to make my images stand out. It's not enough to simply have better composition or better technique.

To this end, research can play a big role in making the best images. I always try to check out images from the tour that other photographers have shot to get an idea of the lighting and stage setup.

In addition, checking out YouTube videos from the tour can give a lot of insight into the position and movement of the band members. Watching video of the first three songs can give you an idea of what to expect, especially if there are choreographed moves or effects that happen reliably on the tour.

Editing in Post: Efficiency is Essential

My workflow for live music includes Photo Mechanic and Lightroom. I do all of my editing in Photo Mechanic and then import the selects into Lightroom for processing. For high-volume editing, Photo Mechanic is extremely fast to load RAW files, as it uses the built-in JPG instead of trying to render a new preview, so it is much more efficient than Lightroom for making selects. In Lightroom, my goal is to spend 10-20 seconds processing each image, max. 99% of the time, my edits are restricted to just the basic adjustment pane, optimizing white balance, exposure, contrast, highlights, shadows, and black levels.

After processing, I export the images as 100% quality JPGs and upload to my PhotoShelter account. From there, I can deliver the images to clients in a variety of resolutions, create private galleries, embed images on my blog, update my music photography portfolio, etc. — all without having to upload the images a second time.

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The Rolling Stones

KEY CONTEMPORARY VISUAL CULTURE

FLORA YIN-WONG

The exhibition *Sympathy for the Stones* offers the public a comprehensive approach to the Rolling Stones, one of the most emblematic and long-lived groups of the twentieth century, led by Mick Jagger and Keith Richards who accompany Charlie Watts and Ronnie Wood. The exhibition is curated by Fernando Castro, art critic and professor of Aesthetics and Art Theory at the Autonomous University of Madrid, and in the same collaborating institutions such as the IVAM and Magnum Photos, and private collectors. The Rolling Stones serve as central to yield turn a generation of photographers who set their sights on the culture of rock & roll and following the British band at different times of his musical career a large tribute, contributing to the building a collective myth.

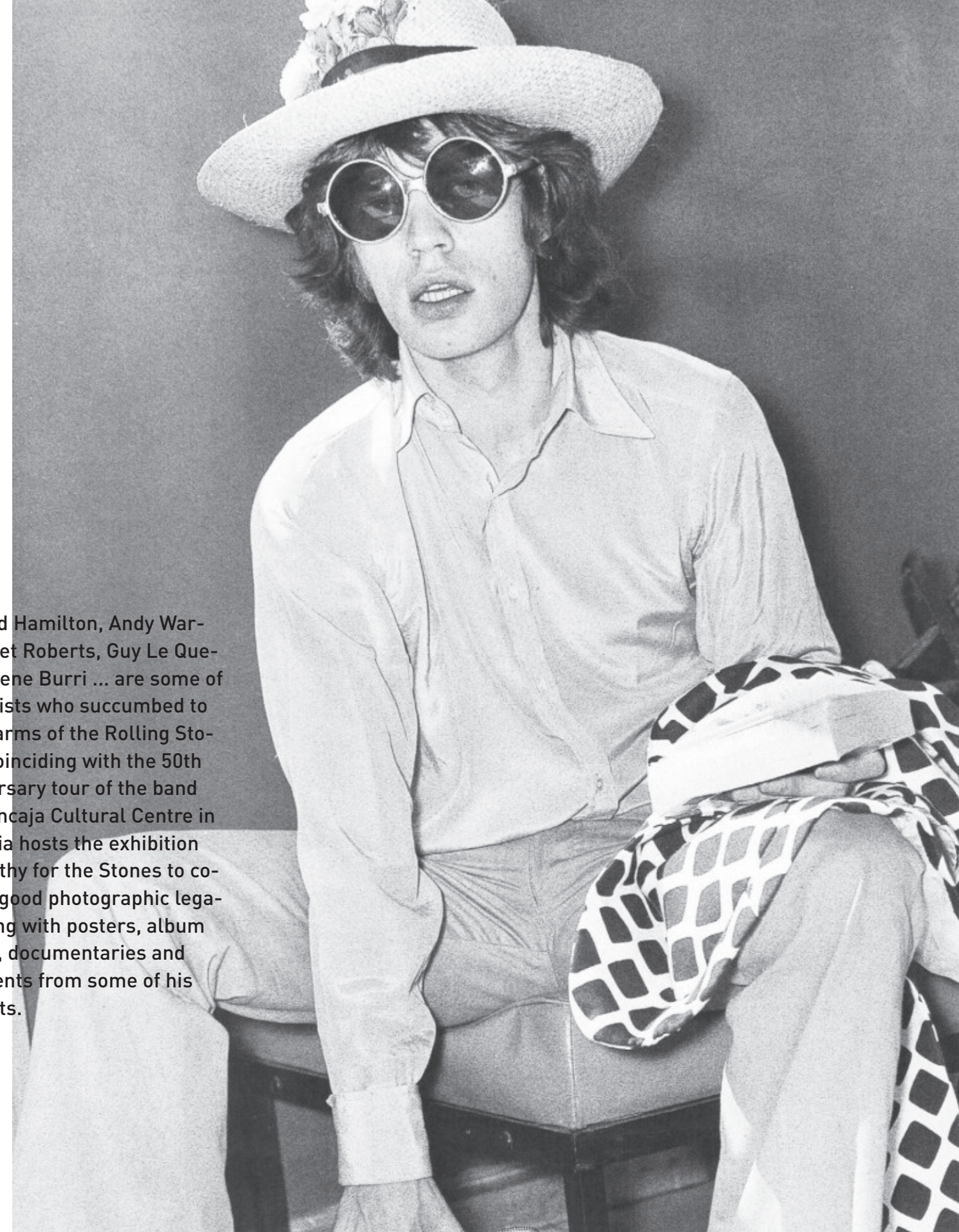
In the course of this legendary band it comes in the key of contemporary visual culture through a selection of more than a hundred pieces, including photographs, artwork, posters, album covers, documentaries and fragments of some of his concerts. We can enjoy the work of internationally renowned photographers as ebet Roberts, Barrie Wentzell, Michael Puntland, Bob Gruen, Gus Coral and Guy Le Querrec and Rene Burri -these last two photographers from the Magnum agency Photos-.

Snapshots provide an analysis of the iconic presence of the band with pictures during concerts, rehearsing, posing for the cameras, along with posters, backstage moments, images of crowds and streets during tours, as well as characters celebrities like John Lennon and Yoko Ono, Bruce Springsteen, Bob Dylan, Iggy Pop, David Bowie, Eric Clapton, Tina Turner and Andy Warhol, among others. Along with the photographs, the exhibition includes designs of some of the album covers belonging to private collections.

Mick Jagger - Rolling Stones - *Sympathy for the Stones* exhibition at the Bancaja Cultural Centre

The exhibition also allows you to check the power of the Stones on stage, as well as highlights of his career, through fragments of documentary film *Gimme Shelter*, focused on the tragic Altamont concert in 1969 in which a young man was killed during the group's performance; *Sympathy for the Devil*, directed by Jean-Luc Godard in 1968, reflecting the political turmoil of the late sixties; and *Shine a Light*, Martin Scorsese in which includes concerts at the Beacon Theatre in New York in the fall of 2006.

Richard Hamilton, Andy Warhol, ebet Roberts, Guy Le Querrec, Rene Burri ... are some of the artists who succumbed to the charms of the Rolling Stones. Coinciding with the 50th anniversary tour of the band the Bancaja Cultural Centre in Valencia hosts the exhibition *Sympathy for the Stones* to collect a good photographic legacy, along with posters, album covers, documentaries and fragments from some of his concerts.



John Pasche was still a student at the Royal College of Art when he was asked to design an image for a Rolling Stones tour in 1971. As Pasche explains in this film Mick Jagger invited the young designer to his Chelsea home to brief him. The logo was initially inspired less by Mick Jagger's famous pouting lips than by the Indian goddess Kali who is often portrayed with a protruding pointed tongue. The image was an immediate success. Pasche was paid £50 and commissioned to design a logo which has featured on every Stones album since.



The exhibition also includes the work *swingeing London III*, the contemporary artist Richard Hamilton, one donated by the IVAM and inspired by Mick Jagger arrested for drug possession piece. In addition, you can see reproductions of Andy Warhol prints made from photographs that he himself did to Mick Jagger - Warhol was also the author of the cover for the album *Sticky Fingers*-; and work Avelino Sala, an artist who has made a series of collages specifically for this exhibition.

Bancaja Foundation has published a booklet cartel-free distribution that plays Gus Coral photograph, which shows the band in the recording of the song *I wanna be your man* and an explanatory text about the exhibition.

Sympathy for the Stones The exhibition can be visited until November 11, Tuesday to Saturday, 10-14 and 17-21 hours in the Bancaja Cultural Centre in Valencia (Plaza de Tetuan, 23) with an input of 2 euros Sunday, 10 to 14 hours, with free admission.

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SHE MAKES NOISE

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FLORA YIN-WONG



He Makes Noise Festival she comes home on after its inception in 2013 as an online platform () from where it carries out a mapping of artists, audiovisual work, and critical research on women engaged in electronic music and sound experimentation.

Internationally, there have been interesting encounters in this sense, as in the Third Berlin Biennial, in 2004, in which the curator Ute Meta Bauer organized an exhibition that featured various artistic practices related to women and art sound. Or the exhibition held at the South London Gallery in 2005 by Her Noise that regularly and in collaboration with the Tate Modern, organized concerts and meetings of this type.

However, in Spain we can speak of pioneering experience and a starting point "activist", as these practices and these artists represent a black hole, a hidden work and a gap necessarily have to cover.

The festival's main objective is to give visibility to the work of all of them, while serving as a hub for both the public and familiar with these proposals, as well as to open a way ahead to enhance this kind of music.

In this first edition of our efforts is to create networks for joint action between the selected artists who use sound as a means of expression,

and the interested public. She makes noise and moves beyond the gender issue does come to Madrid for the first time some of the most outstanding international projects during the last year level of ambient, techno, minimal and noise. Also, the festival out of the underground environments these sounds, so you may enjoy from the framework of a cultural center La Casa Encendida of actions that normally are reduced to the club scene.

The festival is implemented in parallel in a cycle of projections, in which the concept of "they make noise" has a double meaning. On the one hand, this is a program dedicated to filmmakers working outside the commercial circuits and are noted from the absolute independence in the world of contemporary audiovisual creation. On the other hand, all selected filmmakers have a special bond with the sound when working, giving it the same importance as the image in their work and usually work with different sound artists and composers.

ROYAL DUST, THE AMAZING MUSICAL FILM PUZZLE BY NO-DOMAIN

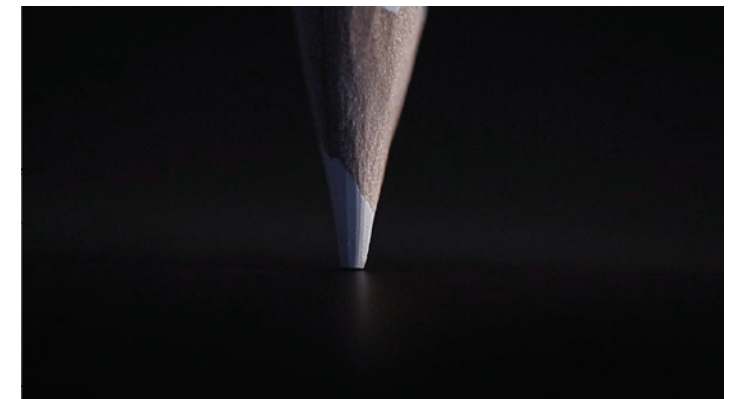
JULIE ETCHINGHAM

No-Domain always surprises. And this time it does with a bewildering and beautiful cinematic and musical puzzle through the tracks, textures and sounds of the album Royal Dust.

"After a long, rambling, intermittent, intense and rewarding journey is finally finished my new shortfilm Across the Royal Dust" says Joaquín Urbina, alma mater of No-Domain. "A hybrid audiovisual experiment that blends video, documentary and visual of an entire album: Royal Dust My friend Miguel Toro."

Music, recording methods and the process of vinyl cutting pushed Joaquín Urbina to search through the ethereal lines that are hidden behind this album. The project is a "sensory counterpoint between sound and handmade vinyl cutting process. This puzzle-tour was created by the hand of Ana Gale, self Miguel Toro and collaboration of many friends and family in Barcelona, Berlin and Ljubljana."

In the film Miguel Toro, Mike Grinser, Air Negrot, Ben Abarbanel-Wolf, Franck Berjont and a rare remix of Ricardo Villalobos appear. "The film is about sound and music," reasons that for viewing, Joaquín Urbina warns: "I recommend seeing with speakers or headphones, you enjoy!".



WWW.NO-DOMAIN.TV



RYOJI IKEDA

"I never believed much in such thing as the "aura of a performer on stage," but now that I worked with human performers, I felt that it might actually be true to some extent, which made it quite an interesting experience."

Japan's leading electronic composer and visual artist Ryoji Ikeda focuses on the essential characteristics of sound itself and that of visuals as light by means of both mathematical precision and mathematical aesthetics.

Ikeda has gained a reputation as one of the few international artists working convincingly across both visual and sonic media. He elaborately orchestrates sound, visuals, materials, physical phenomena and mathematical notions into immersive live performances and installations.

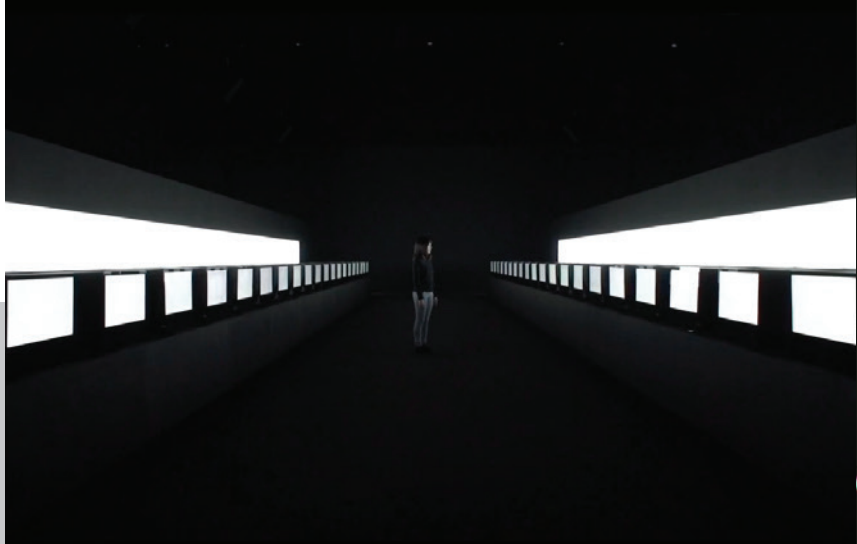
Alongside of pure musical activity, Ikeda has been working on long-term projects through live performances, installations, books and CD's such as 'datamatics' (2006-), 'test pattern' (2008-), 'spectra' (2001-), 'cyclo' a collaborative project with Carsten Nicolai, and 'superposition' (2012-).

He performs and exhibits worldwide such as Museum of Contemporary Art Tokyo, Singapore art Museum, Ars Electronica Center Linz, Elektra Festival Montreal, Grec and Sonar Festivals Barcelona, Aichi Triennale Nagoya, Palazzo Grassi Venice, Park Avenue Armory New York, Barbican Center London, Museo de Arte Bogota, Hamburger Bahnhof Berlin, DHC/Art Montreal, Festival d'Automne Paris, Sharjah Biennale, Carriageworks Sydney, Auckland Triennale, MONA Museum Hobart – Tasmania, Ruhrtriennale, Telefonica Foundation Madrid, MoMA New York, Kyoto Experiment Festival among others.

In 2014, he is touring his new performance 'superposition' in the US (Metropolitan Museum New York, Walker art Center Minneapolis, UMS Ann Arbor and Center for the Arts of Performance Los Angeles) and in Europe. He will present solo exhibitions in YCAM (Yamaguchi Center for Arts and Media) Japan, Le lieu Unique Nantes (France), Musée d'art contemporain de Montréal (MAM), and Haus für Elektronische Kunst, Basel. Last year, Ryoji Ikeda Darth Vader-ed the bejesus out of London's night sky. 'Spectra', the Japanese artist's beam of light which scorched the skyline as part of the WWI centenary, became one of the most talked-about artworks of 2014. It's a tough act to follow – and you wouldn't think that filling the top floor of a car park with an installation based on particle physics would come close, but it really does.

'Supersymmetry' is inspired by Ikeda's time as artist-in-residence at CERN, the Swiss supercollider that is smashing particles into each other in the hope of answering some of the questions posed by modern physics. But you don't need a degree in quantum mechanics to enjoy what Ikeda has created.





The first room is pitch-black, and dotted with waist-height light boxes covered in tiny ball bearings. They tilt and swivel, sending the balls flying across their surfaces like a flock of mechanical starlings. The light boxes strobe and pulsate. More lights flicker from the other room. As you walk through, you find a long corridor lined with a bank of monitors. Beams of light dash across them, graphs of data appear and disappear at speed, and speakers beneath them squeal and rumble.

The images in this hallucinatory room veer between random computerised chaos (jumbled data, graphs and nonsensical sentences) and calm, spiralling visions of drifting dots. It's like being stuck in a storm in a computer.

But the main sensation is that of an impenetrable mass of information. Figures, numbers, words and diagrams flicker past quicker than you could hope to process. It's overwhelming. It all makes you feel so small: Ikeda is reflecting the awe-inspiring complexity of what's being processed at CERN. That feeling you get when you think about how big the universe is? That's what you get here. That Ikeda can replicate that in a work of art tells you all you need to know about 'Supersymmetry'. It's awesome.

Ryoji Ikeda is famous for his large-scale installations and audiovisual performances, in which he focuses on data and datascares as the invisible principle and driving force behind information space. By the day of the opening, Ikeda will have created two new site-specific pieces, especially for HeK's new exhibition space, and will also present there examples of various older series, which range from immersive installations to sculptural work.

Ryoji Ikeda's artistic strategy and combinatorial systems are deeply rooted in mathematic principles. Aesthetic qualities of mathematics are used in their purest form, creating immersive spaces that are based on barcodes or 0/1 binaries to generate an output of visual and sound patterns. Ikeda evokes the universal principle of the electronic world by breaking it down into pure forms of code. By turning endless flows of data into a poetic environment, Ikeda creates immersive datascares on an overwhelming scale, which confront the viewer with a sensory overload of information and visual and audio input and thus challenge her or his perception. Ikeda's use of images and sound in immersive installations creates in the viewer an acute consciousness of the here and now.

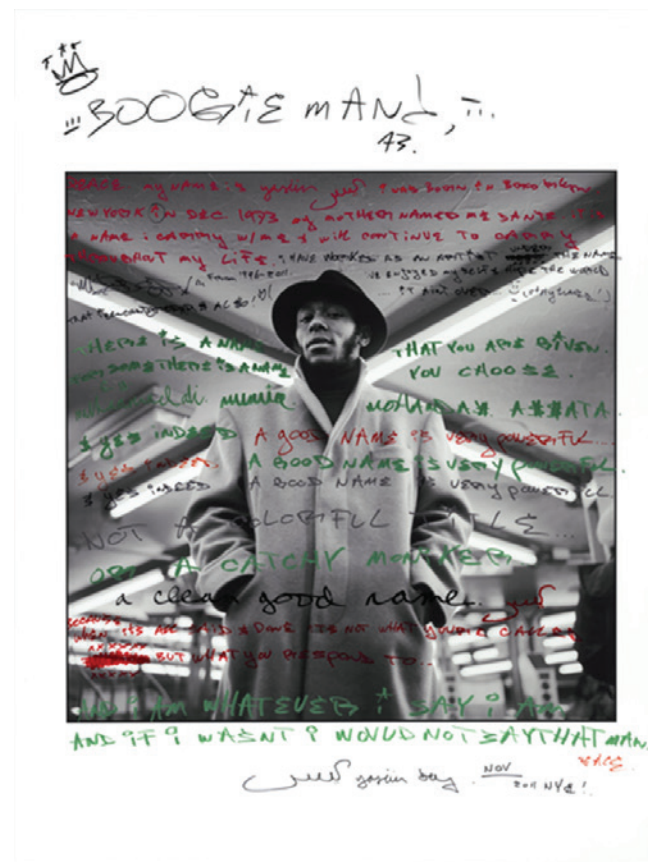


From 21 to 23 November 2014, HeK (House of Electronic Arts Basel) celebrates the inauguration of its new venue with the first solo exhibition by Japanese artist and composer Ryoji Ikeda in Switzerland.

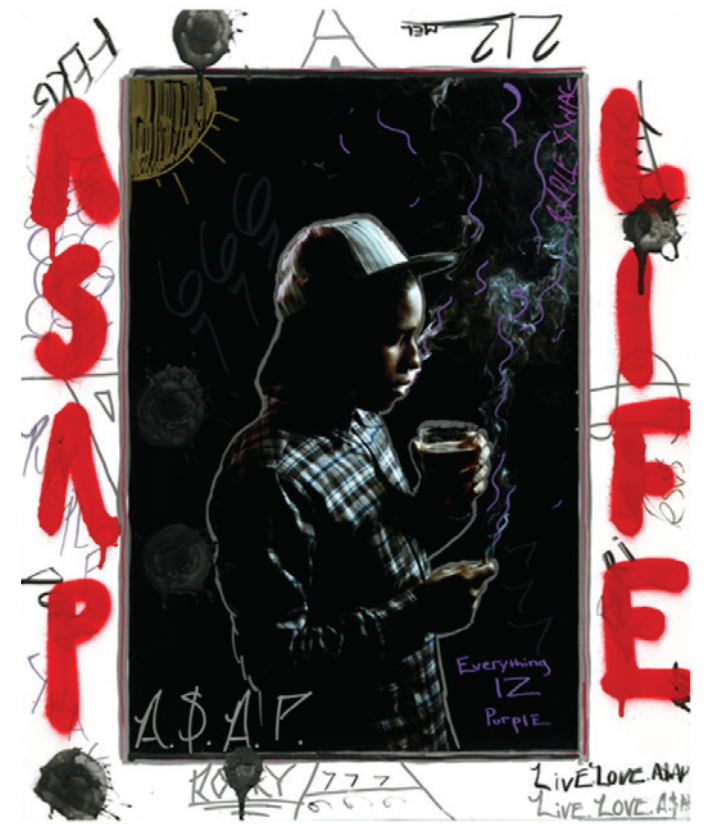


My initial idea was to set up a stage as a kind of extension of “datamatics”, but I realized that it was going to look as if I’m repeating myself, so I thought “let’s have some people in the piece.” It really wasn’t much more than that.

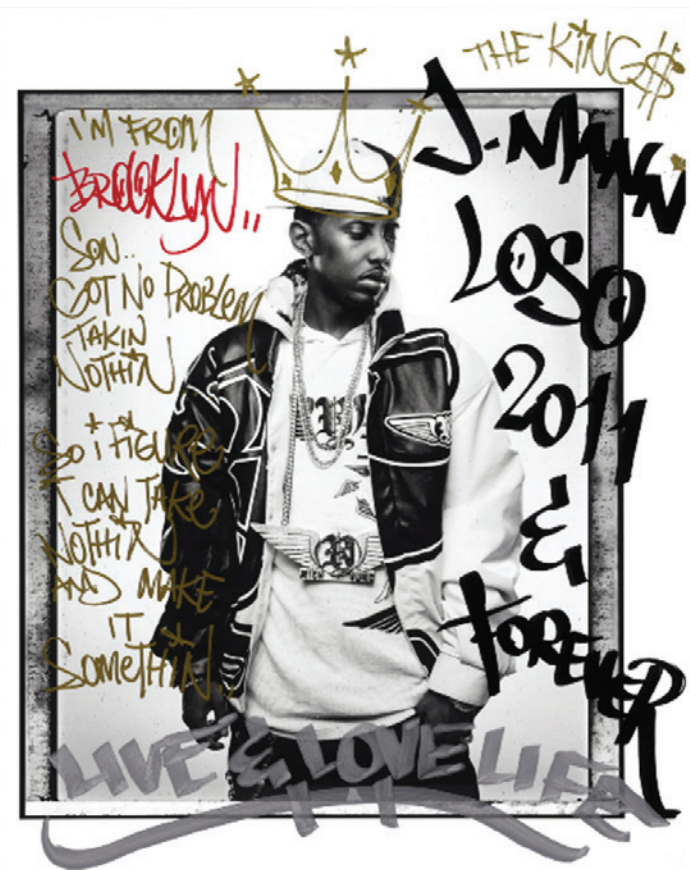
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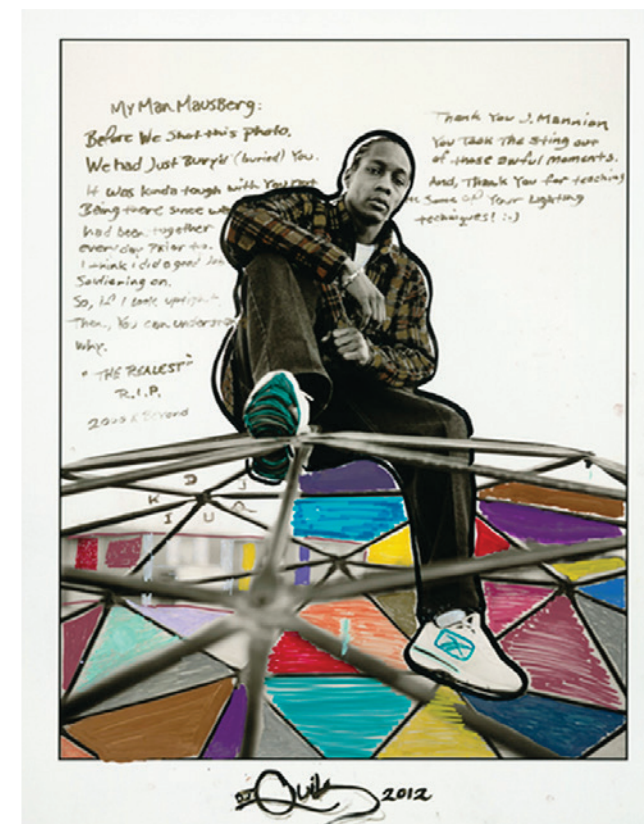
His work ethic coupled with his ability to comprehend and connect with the creative vision of his clients, has produced some of the most iconic images of those who define the genres of music, fashion, art, sports and film.



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THE ETERNAL AFFAIR BETWEEN
ROCK & FASHION

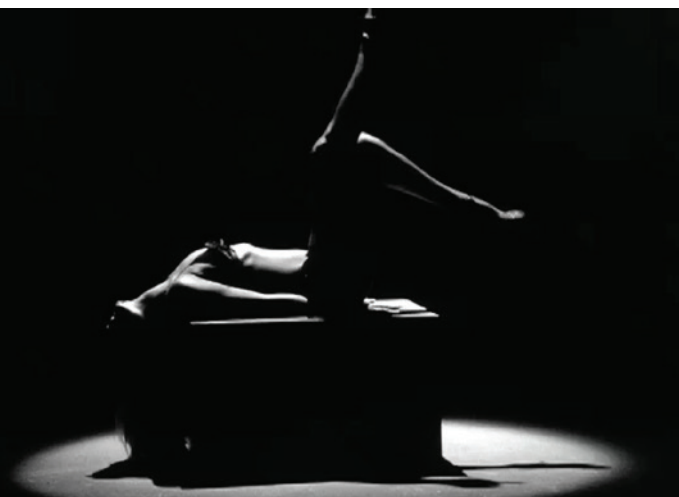
ROBERT PARKER

Sex, drugs, rock'n'roll ... and fashion? It seems that the formula of one of the oldest clichés in the bohemian life and somewhat disorganized that has always accompanied the musicians have included a new element in recent years. Fashion's affair always live with singers, but now it does shamelessly. If at first they were the music and performers who imposed the stylistic canons around the world (the world's new favorite band and their fans have copied), now after 60 years of marriage, it is the fashion (and models) who present their proposals and they, the musicians who appropriate them

The most obvious example of this change in roles came at the time when some fashion houses such as Chanel always, hired the most leading rock bands by the grace of Karl Lagerfeld and became mannequins orders the firm. There is Vive la Fête, Belgian electropop duo was among the first to venture onto the stage to mark the two ces. Els Pynoo, vocalist instantly became the girl who wanted to propose Chanel in the early 2000. Something similar happened after the male revolution carried out by Hedi Slimane at Dior. The relaunch of Dior Homme as a firm that went beyond a couple of perfume was accompanied by the adoption of leading bands, both in London warehouses or in the parades themselves, as happened with These New Puritans. No, they came the sixties cuts hair, skinny trou-

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sers, tight jackets and thin ties by chance in the early 2000s everything was well orchestrated by the big brands which explored slum European capitals, chose to the next band would break lists New Musical Express, the dressed according to what was expected of them and got into a party poster appealing enough so that a high fashion brand slinks its logo in the lower corner. Hence the next step is to attend music festivals, another phenomena to study for its multiplicity in RECORD- time, and it seems inevitable: street style pages of magazines and sites where recognize which lead as artists and, of course, his most ardent groupies.

Groupies as heiress Edie Sedgwick or Kate Moss. Kate has always shown- from its emergence in the early 90- an unusual fondness for the wild side of the rock, but it was not until the decade in which he turned 30 when the time peak came in Kate's relationship with music. Her relationship with the leader of The Libertines, Pete Doherty, left the most stylish tabloid covers have been able to enjoy in the UK.

On one side it stood a model at the peak of his career with contracts with major companies a decade ago; the other was Doherty, bad boy of rock with addiction problems and exquisite taste overalls and pork pies. Festivals and public appearances coincided with the proliferation of street style and there was a couple who would not be (and dress) like them. With the arrival of Cokate, the incident in which Kate Moss passed it very well in a feast for the English morality standards, relationship and one of the most stylish couples and fashion rock duo came to an end.

And as always seems to happen with the usual cultural currents, whether film, music and literature, dating between fashion and the songs became more and more vicious, reaching to the stars of the most commercial pop and getting well an unprecedented impact for some fashion houses.

Lady Gaga signed with Versace and he dedicated a song to his creative director, Kanye West marched in the Fashion Week in Paris, Madonna dared to topless with just seconds was also announced that the signature image of the Medusa Beyoncé announced launches Topshop Christina Aguilera were encouraged to design for a chain of American supermarkets, Gisele Bundchen sang Blondie for H & M, Rihanna was announced as creative director of Puma, Riccardo Tiscci appeared hand Ciara any party at his honor and so on to infinity in all sorts of combinations of musicians, singers, designers or mannequins.

If the musical fashion revolution was forged in a basement or Dalston Williamsburg, now it seems unstoppable and is something that is not going to stop and has seen arriving to Madison Square Garden if necessary. A marriage of the stronger these days reaching its mature stage.

WOA. Heavy photography by Pep Bonet.

ROBERT PARKER

At the foot of the stage, in the mud and even the after party in the camp, the photographer Pep Bonet, two-time winner of the World Press Photo, has portrayed the whole atmosphere behind the Wacken Open Air Festival, the WOA. This series of images are collected now We the people of Wacken, a book that combines spectacular and concise magic is regarded as the best heavy metal festival in the world. Great pictures and small amounts of text that accompanies it. Wacken Open Air festival 2013. The Biggest Heavy Metal Open Air in the world.

When people think of the WOA, naturally comes to mind loud music, lots of light and a burst of heavy metal mayhem. After all, the festival sold 80,000 tickets in its capacity as soon as it is

announced for next year, and everything that is mounted there is not difficult to understand why. But perhaps the biggest star of the festival, an element both fans of metal and nonmetal alike can relate, are the people who go every year. The tribe. The town of Wacken.

WOA. Heavy metal more images Pep Bonet - The People of Wacken

"I really did not expect to find such a community, camaraderie, warmth and togetherness in Wacken. People, though obviously all different colors in their own way, felt like part of a crowd, sharing the same journey together very positive," he commented regarding their experience Pep Bonet. "It was quite overwhelming for me, I found very caught up in this world, to the point that I lost

Pep Bonet left the trenches and travel marginal to stand at the forefront of the stage of the Wacken Open Air Festival areas. Better known as the WOA- in his abreviada- way, the biggest heavy metal festival in the world to be held in Germany has had a great documentary. Photographer Pep Bonet has escorted the fans of the festival which has portrayed in his full salsa. Wild and great brutality from the artistic point of view the term left to light another kind of beauty catches.



track of time in the best way possible." To which concludes: "I think the only word I could use to accurately describe these people is 'tribe' ". WOA. Heavy metal more images Pep Bonet - The People of Wacken

We the people of Wacken contains 180 pages of rich images in black and white that bring the public to the 'tribe' of Wacken. Pep Bonet images are accompanied by a text by writer and journalist Steffan Chirazi rock and a double album of songs from the festival in 2013. It is rare to see a documentary of the stature of Bonet put your focus in a community such as the WOA, but Bonet is quite adept at seeing the commonalities between the tribes around the world, whatever their living conditions and geographical location. Whatever your style heavy metal passes or not, the documentary value of this book make it fit everyone.



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LISBON GRAFFITI: FADO TRIBUTE

SAIDSENI

Fado is a Portuguese traditional music genre, added in 2011 to the list of World's Intangible Cultural Heritage. It has always been present in Portuguese art, from past centuries paintings to today's modern graffiti walls.

The most famous Fado graffiti tribute in Lisbon is Fado Vadio, a wall located in the Escadinhas de São Cristóvão. It is a project of the Movimento dos Amigos de São Cristóvão, a small group of people living in the neighborhood that got together to improve and embellish the area, with the help of some talented artists.





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Escadinhas de São Cristóvão is one of the many typical narrow, steep streets in the old neighborhoods of Mouraria, which is probably the birth place of Fado.

From what I've read on a news site, the decrepit building where the Fado Vadio was painted belongs to a public company who agreed with this project, since it had no money to restore it themselves. A popular brand donated the paint, and the artists worked for two days to make a beautiful piece that really turned this little corner into an even more special place.

The painting is full of symbols and references connected not only to Fado (it included popular fado singers like Maria Severa and Fernando Maurício), but also to the city and the neighborhood, like the image of São Cristóvão, patron of the travelers. There are song lyrics, the popular decorations of the city festivities and, of course, bread and wine!

There is another Fado-themed graffiti in the city that I love and it is not far. In a small street between the Restauradores Square and the street Portas de Santo Antão, you will hopefully find this beautiful tribute to the great Fado singer, Amália Rodrigues.

