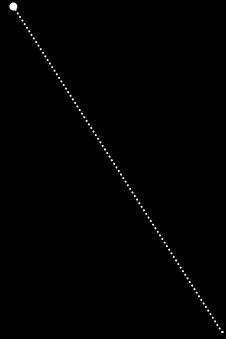


Jeremy Leslie

MAGCULTURE

DESIGN



MAGCULTURE

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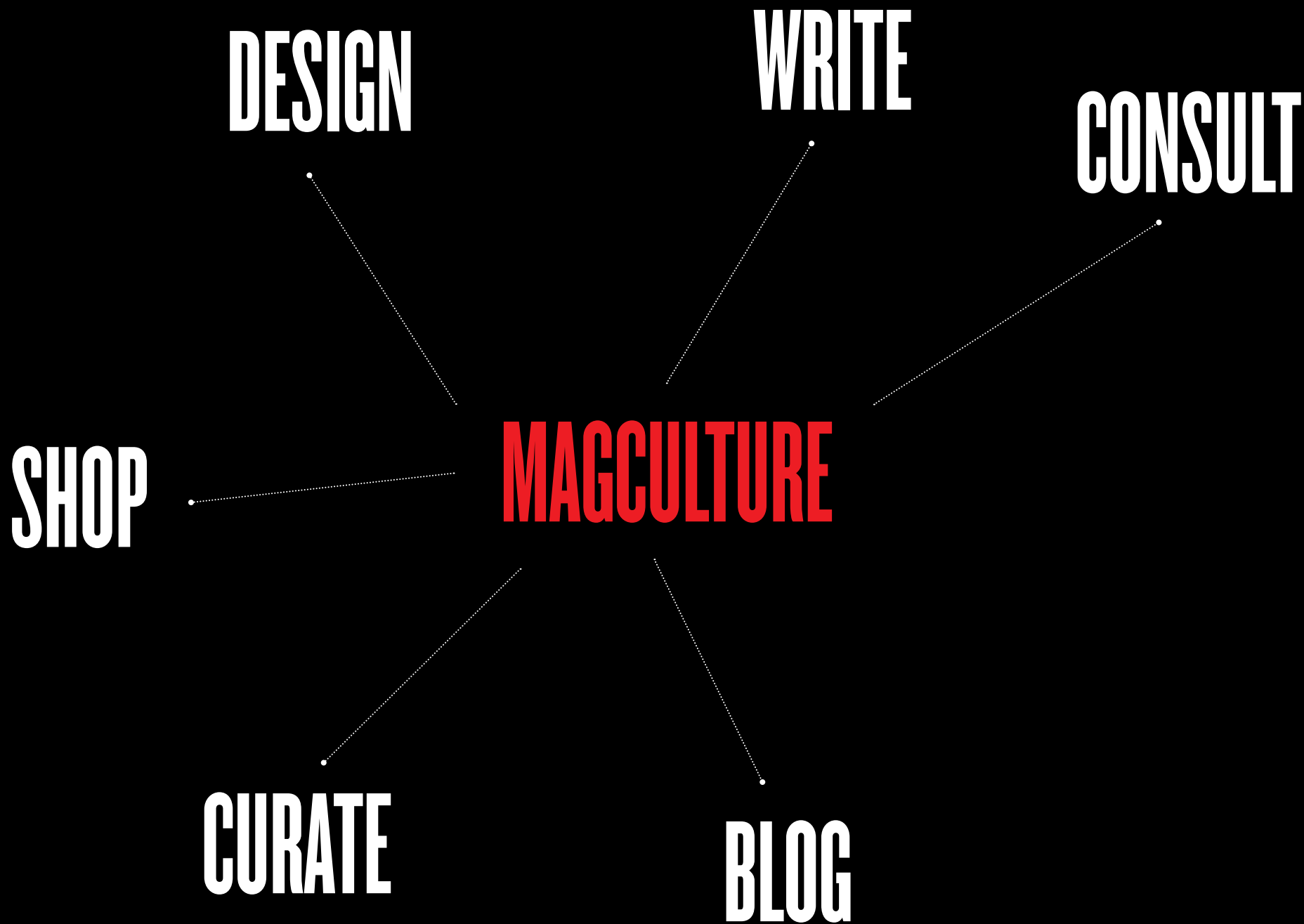
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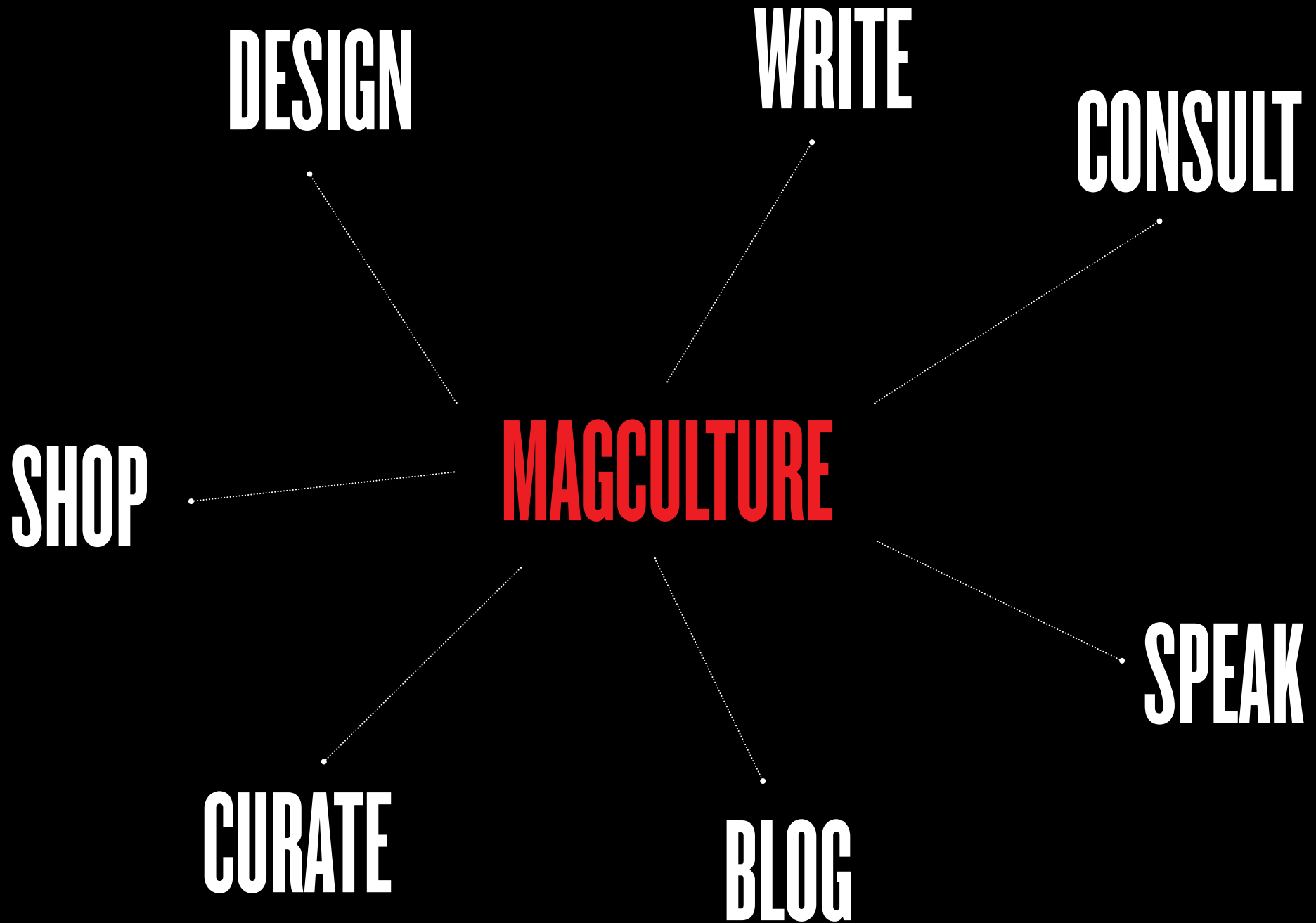
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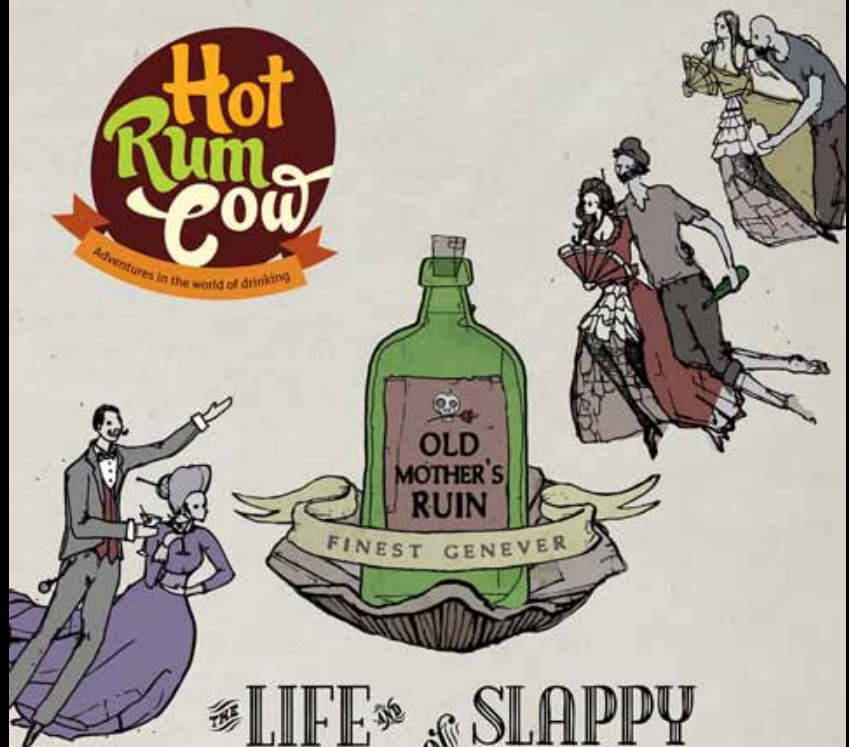
GOLD WINNER, MAGAZINE OF THE YEAR

carl's cars

a magazine about people



*Oliver Theyskens
head of design at Rocha,
talks about car design
even though he is busy
these days. He was just
awarded International
Designer of the Year
in New York.*



THE LIFE OF SLAPPY TIMES OF BONITA

A marvellous journey through the extraordinary history of gin

Dog days Can anything stop Brewdog now?	Sipsmith Small is beautiful	Secrets in the attic The story of Zorokovich	A half for the lady Beer and women
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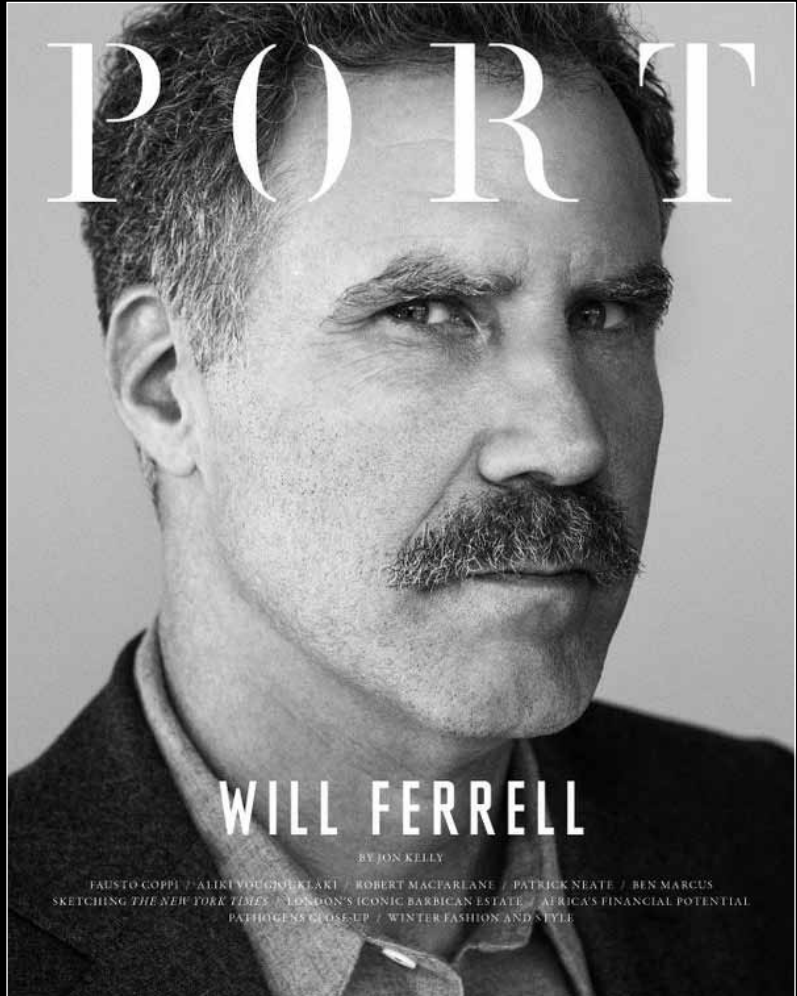


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PORT

WILL FERRELL

BY JON KELLY

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SKETCHING *THE NEW YORK TIMES* / LONDON'S ICONIC BARBICAN ESTATE / AFRICA'S FINANCIAL POTENTIAL
PATHOGENS CLOSE-UP / WINTER FASHION AND STYLE

The Gourmand



A food and culture journal

**FIRE
&
KNIVES**



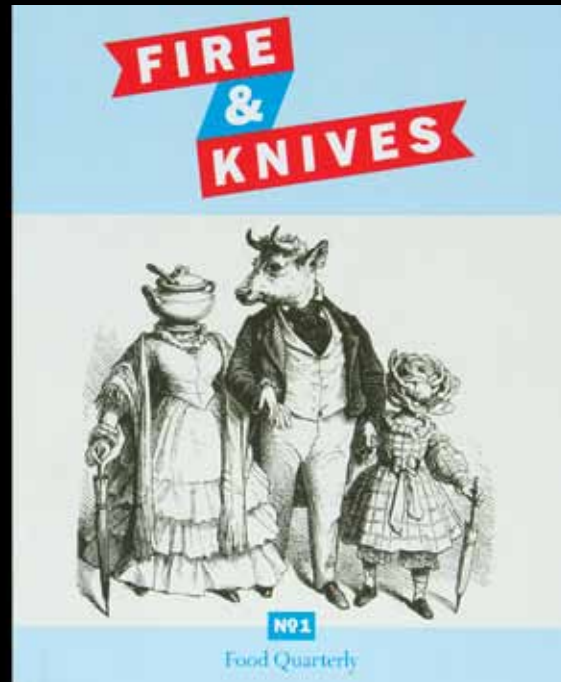
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Food Quarterly

The Gourmand



A food and culture journal

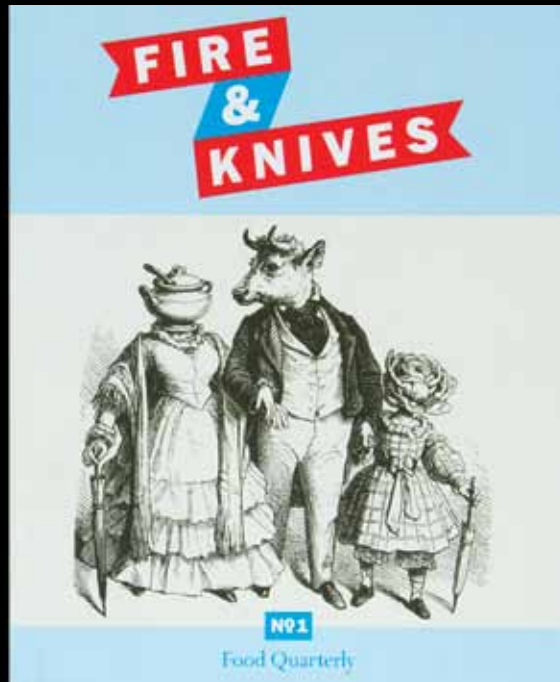


The Gourmand



A food and culture journal

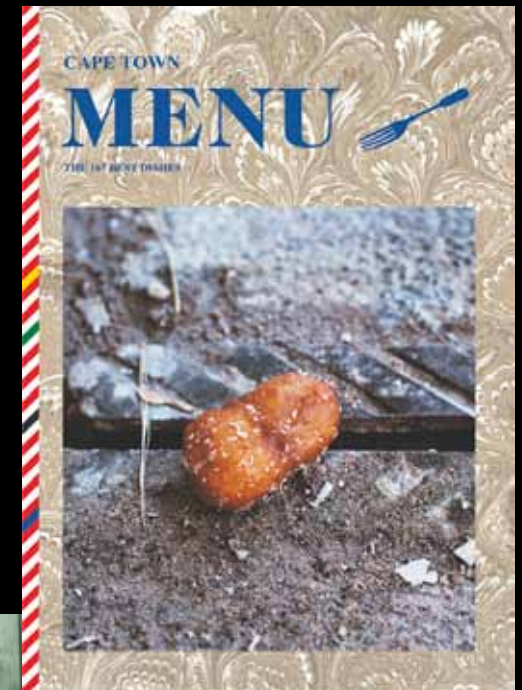




The Gourmand



A food and culture journal



THE
FOR THE
BEER
REST.

FOR THE UURST:

TRAVELS IN GERMAN FOOD

John Gallagher

I'm struck by an animal craving for German food.

It's Middle England in midwinter and there's a wind coming off the fields that cuts through coats. I don't want subtle or refined: just beer-hall fare, all sausages and schnitzel and pork knuckle and sauerkraut, washed down with great tankards of golden beer. This is what this cold little city needs, I think. But my idea for a British *bierkeller* falls on deaf ears. Johann G's Pork Temple isn't to be.

It's a strange kind of solace you get from German food. Other culinary cultures offer you a hug in a mug. Some dinners – pillowy ravioli, chicken soup with dumplings – hold you to their bosom and promise you everything's going to be OK. Germany, though. Germany comes around to your house with a six-pack and a DVD of *Under Siege 2* and punches you in the arm so hard it bruises.



IN
DEFENCE
OF
SHITE
FOOD

BRYCE ELDER



Chris Meehan



too much too fast on a
ch. I haven't eaten in two
petite, heartbroken, hot-
e wine, whiskey and cigarettes
e last real thing I ate was some
ome eye-squinting sour thing.
elibate. I lean against my dining
not face on the cool plaster and
n a weird mixture of hysteria,
sadness and nausea. After a
ecedes and I gingerly walk to the
I don't think I am going to vomit.
p ended two days ago. It was like
ch or the sudden loss of volume,
alone. All that's left to do now is
dge the end and perform the ritual
ids so simple but it's not. I didn't
ut there's nothing I can do about it.
ver in a while. I fucking dread being
e're supposed to meet and, uh, talk
Talk. I always mistake that shit for
ll. I invited her over. We're going to eat
somewhere; have a last meal. I do want
at not to do this.
th birthday my sister gave me a peculiar
do't figure out exactly what it was at
shaped like a menu from a cheap French
It had a red vinyl cover, with MENU
script right across the front. That was
table of contents, just page

All kinds of stuff, and oddly specific too, including the exact number of pieces of this and that, followed at the bottom of each page with a name, location, and time. Nothing else.

I couldn't figure it out. What the fuck? Slice of pecan pie saved for later (never eaten) was the last entry on the last list. Then I saw it. John Wayne Gacy. I know that name, everybody knows that name: Chicago mass murderer known as Killer Clown, Crest Hill, Illinois. Shit, it's a list of last meals. A menu book of last meals before execution.

So I fish *Menu* out from between some cook-books. I don't know why I got it out; I just seem to be doing stuff. It's interesting how everything gets really acute when you're waiting for something terrible. I am conscious of the tiny corrugations in the vinyl cover as I scrape my thumbnail absently back and forth. It doesn't mean anything; it's just funny how I examine the minute, get really sensitive to it while not paying attention to it at the same time.

14 pieces of burnt bacon.

Do they eat at a table or in the cells on their bunks? The book begs the question: What would I eat? A bunch of meals I've had pop up in my mind.

I had a blet mignon once — black and blue with Roquefort cheese sauce and blackberry purée on top. It was delightful. I dreamed of having money and eating like that every night and wondered if I could ever have something like that casually, like it be granted and not even finish it.

In Cambodia I had a steamed Asian catfish in a green coconut with greens and peanuts. I melted the coconut's soft



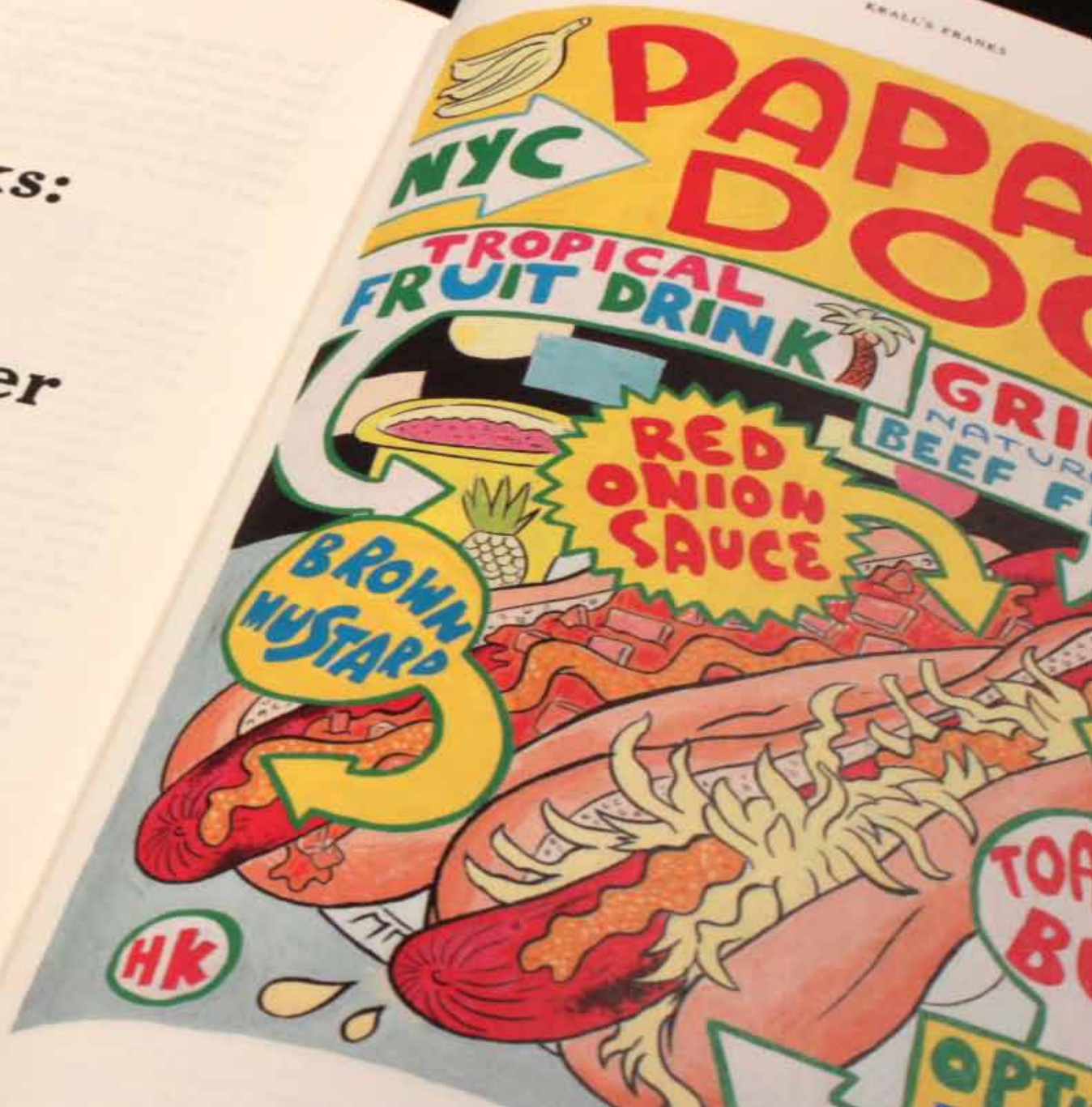
man who made it had a giant poorly stitched scar running along the side of his face and down to his jaw. The coconut fish was so good I almost laughed out loud, despite the fact he was pantomiming a mortar attack by the Khmer Rouge when he caught me looking at him.
The night before I'd taken a bunch of drugs and had a blackout kissing a transvestite. Every time it's a collision of memories:

sour-smelling Cambodian
hazed mind, and the
he. Sitting there, C
was the perfect r
Cambodia. Big
with food.
The Cres
beautiful
over the

Krall's Franks: The Sleazy and the Fancy all Mixed Together

Words: Janine Catalano
Images: Hawk Krall

nted a hot dog and called it art. While it may seem unexcep-
t the time, a radical proposition that the quotidian, pop-
and fast food could enter the sanctified fine art sphere.
coloured comic-style hot dog illustrations of Philadelphia
nce appear to be direct descendants of Lichtenstein's
ce 1963. Staples of Americana such as hot dogs and
rual baggage in the last fifty years; the boundaries
continued to disintegrate; and today's American
uential on, these shifting terrains. So where in
n icons do Hawk Krall's illustrations belong?



THE GORMAN

tony! divine
ny! offspring
aven, pure sou
cial bliss, shall
ame be reveren
in every human
ast a temple be
ected to thy praise

Guilford, Imitation of the Imitations of Rousseau
Magazine, Volume 49, Oct 1787

stav Alimestai



VEGETABLES

MEAT/NETU

A combination of Ethiopian vegetable dishes and protein served along with injera.

021 428 0154, Chapa Minsider - Sunday
10am - 12pm, R30

VEGETARIAN BUFFET

Choice of three fresh vegetable dishes.

021 428 0154, Chapa Minsider - Friday
10am - 12pm, R35

TW

Served on a bed of sautéed lentils, fresh tomatoes and sweet garnish.

021 428 0154, Chapa Minsider - Sunday
10am - 12pm, R35

021 786 1544, Chapa Tuesday
10am - 12pm, R30

SWEET POTATO CURRY

Sakaakhaanda Kio Tshakot - Ethiopian sweet potato curry with injera, chickpeas, organic yogurt and dill.

Tibetan Treasure at Sophia Gallery, 2 Harrington Rd, Seaforth, Soweto, Tshakot
021 786 1544, Chapa Tuesday
10am - 12pm, R30



rice or samp, fruit in season, cake, tea and products nearing expiry dates - all subject to availability, of course," says manager Desmond Billings. "We serve soup as a starter every day as it seems to be the only way to get people to eat their vegetables," he adds. Meals served Monday - Friday 11:30am - 12:30pm at 5c each. Call Des Billings at 021 465 2390 to make a donation.

3. Soup Clinic currently serves meals consisting of homemade soup and bread on weekdays in Winberg and Ysterplaat. They are funded from own pocket and are made at the homes of volunteers. For more info or donations contact Sonja at 083 294 6393.



SEAFOOD

DEEP-FRIED SNOEK

Lucky Fish, Kalk Bay Harbour, Kalk Bay. 021 788 4133 ext 286. Open Monday - Friday and Sunday 10am - 9pm and Saturday 9:30am - 10pm. R26

CEVICHE

Cubes of fish marinated in lime juice and a sprinkle of chillies served with sweet potatoes.

Keenwa, 50 Waterkant St, CBD. 021 419 2633. Open Monday 9am - 4pm, Tuesday - Friday 9am - 4pm and 6pm - late, Saturday 6:30pm - late. R70

DEEP-FRIED HAKE

Hake parcel: deep-fried hake and chips.

Lushana Fisheries, Waterkant St, CBD. 021 425 4532. Open Monday - Friday 9am - 8pm, Saturday 6:30am - 7pm. R41.50

CALAMARI

Grilled or fried.

Mano's, 39 Main Rd, Green Point, 021 434 1090. Open Monday - Saturday 12pm - late. Main R84, half portion R42

CALAMARI CASSEROLE

With asparagus and tomato, served with rice.

Il Cappero, 3 Barrack St, CBD. 021 461 3168. Open Monday - Friday

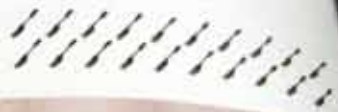
12:30pm - 2:00pm, Monday - Saturday 6:30pm - close. R40

FRESH OYSTERS

Twankey Trucker - 3 types of oysters sourced locally and served the traditional way each paired with a complimentary drink.

Twankey Bar, The Taj, Waterkant, CBD. 021 819 2000. Open Monday - Saturday 4pm - 11pm. R85

Also see Brani section.



Football Fashion Magazine

Maradona Bikkembergs Drogba Armani Schweinsteiger Luciana Curtis



Edition
 Curtis
 is
 Photo -
 prepared
 by
 Drogba
 Luciana
 Schweinsteiger
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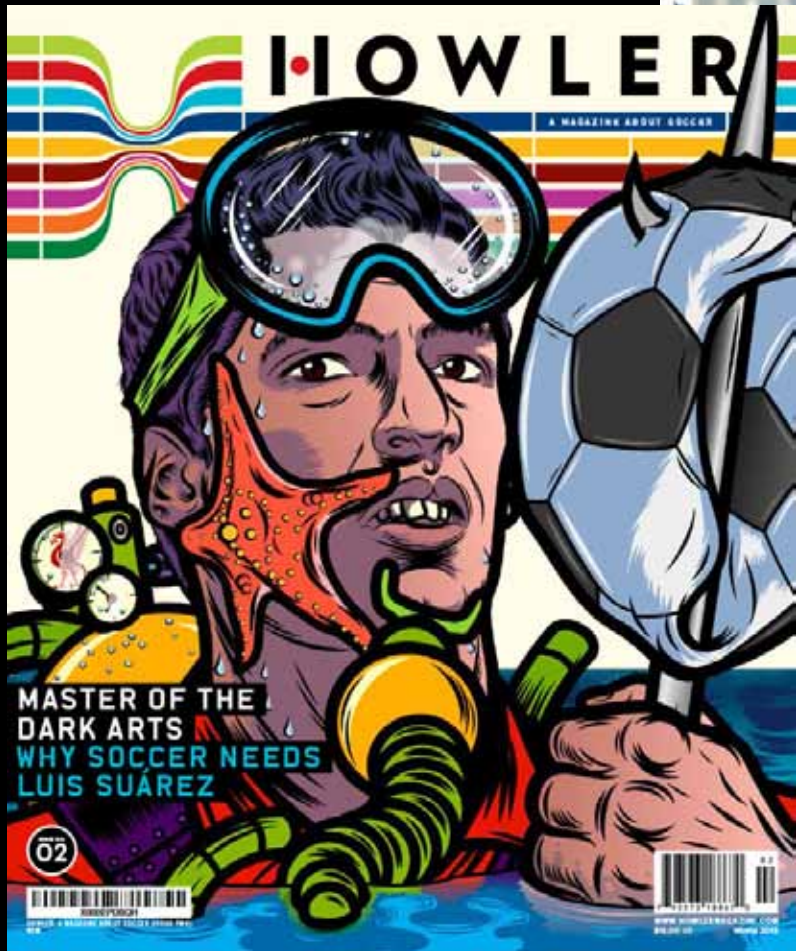
5 EUR
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 5 CAD

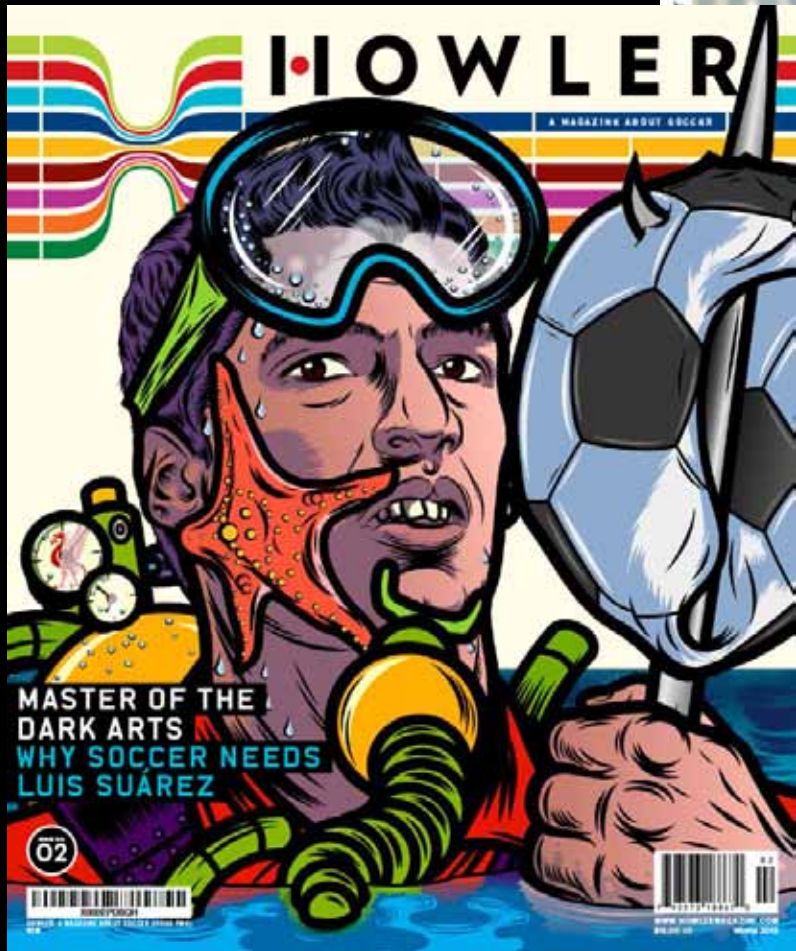


Boateng Lanvin Messi Calvin Klein Versace Rooney Lagerfeld

Ribery von Unwerth Tanabe Kaka Strenesse







an everyday life interiors magazine – issue #09

apartamento

Featuring: Tierney Gearon, Duncan Fallowell, Yrjö Kukkapuro, Conor Donlon, Nanos Valaoritis, Tomás Nervi, Annabelle Dexter-Jones, Jean Abou, Li Edelkoort, Wolfgang Tillmans, Nie & Jackie Harrison, Gonzalo Milá, Jordi Labanda, Jem Goulding, Ramdane Touhami, Chris Johanson & Jo Jackson, BOPBAA, José León Cerrillo, India Salvor Menuez, Nicolas Congé & Camille Berthomier, Henry Roy, Jeff Rian, Max Lamb, Reg Mombassa
Plus: a **fiction supplement** by Jocko Weyland and Amanda Maxwell

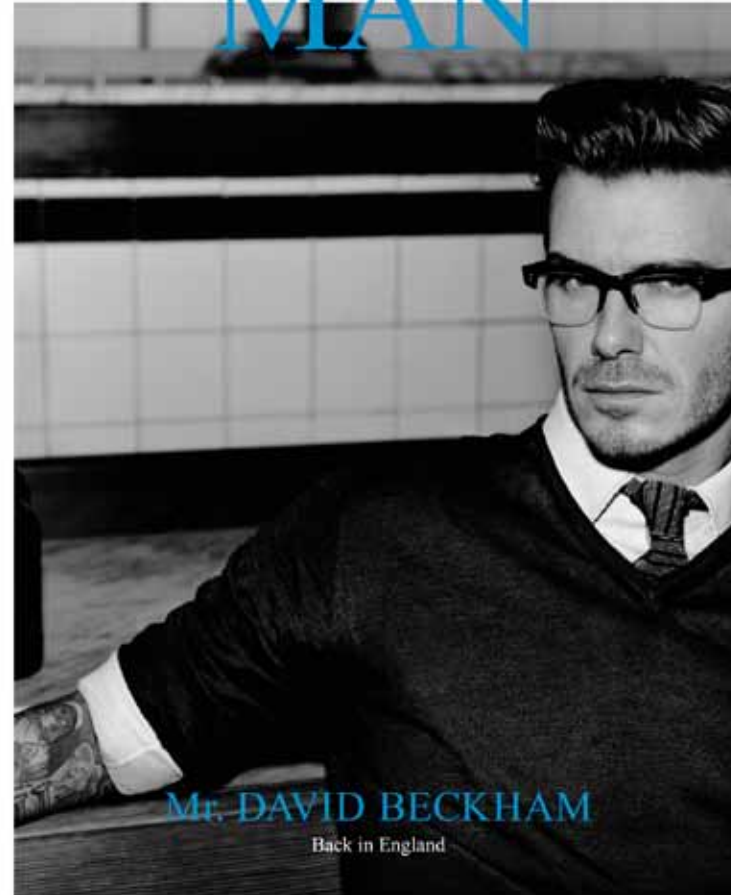


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FANTASTIC MAN



Mr. DAVID BECKHAM

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Furthermore in this 13th issue of FANTASTIC MAN: the media oligarch Mr. EVGENY LEBEDEV, the new director of TATE MODERN, Mr. CHRIS DERCON, and the famous Mr. MICHAEL STIPE



In the early '80s French born Nathalie Du Pasquier was one of the young founding members of the Milan-based Memphis collective, led by veteran Ettore Sottsass. After their groundbreaking debut in 1981, Memphis pretty much dominated the design scene for years with their postmodern, rebellious pieces. Nathalie's pattern designs, with their mix of geometrical and organic shapes in strong colour explosions, were the perfect backdrop to a generation fed up with modernism's sincere aesthetic rules, as were her untraditional furniture, carpets and objects. Her work became an important part of the collective's success, but when Memphis broke up in 1987 Nathalie had already left design to focus on art.

NATHALIE DU PASQUIER

Arranging things

INTERVIEW BY HELENA NILSSON STRÅNGBERG
PHOTOGRAPHY BY ALICE FIORILLI

With painting as her main activity, she usually works with the theme of very simple, everyday objects that magically come to life in her often larger-than-life pictures. Today she works from a large, bright studio next door to her partner's, designer George Sowden, in a central part of Milan dominated by boulevards and high rise buildings. We sat down by her kitchen table to talk about her life as a designer turned artist, with an extra good eye for harmony between objects and how to achieve a lot with very little. In a sweet French accent and with an almost constant smile on her face, Nathalie shared her memories of the Memphis years, microscopes and sailing boats, while time disappeared way too quickly.

MR. MALCOLM

McLAREN INTERVIEW JOP VAN HENNEKOM & GERT JONKERS
PORTRAIT BY SLAVICA ZDMEK

THE QUINTESSENTIAL ENGLISHMAN IN
PARIS MIGHT TAKE HOLLYWOOD, BERLIN
AND MILAN BY STORM WITH SOME
BLOODY INTERESTING NEW PROJECTS...

RECOMMENDED BY JACOB SWAN HYAM



HANDSHAKE

PHOTOGRAPH BY A JACOB SWAN HYAM ABOUT TO SHAKE, BY DANIEL WISER

The handshake—does it really mean something? Among young people, it is sometimes seen as too formal, as they prefer to be childlike and frankly rather girlish, with the hand around shoulder height. It is a reflexive movement, one that just happens the mere moment and Maund that "not 'n' given". The ritualism of these gestures aside, a handshake is an intrinsic part of meeting someone, wherever the situation. The tactile connection can offer a bit of a couple of seconds. I am not talking about the classic flip flap of the back message, nor the overly cautious two-handed appendage flap of the car salesman. The handshake of a man can provide the perfect platform for starting a relationship—or just a number of times: you'll see also being and people here.

My preferred shake is to reach my right to right of yours, none of that "right-like right to left (woman) contact only" with a strength that doesn't indicate, either to the eye or on the face, a powerful superior. Two shakes, don't you know, with a slight smile and a "How do you do?" Believe me, it is indeed. When greeting a woman in a social environment I sometimes will use it for the left hand to that

equation. I find these long, melodramatic shakes of young financial workers, prime ministers and presidents to be like gross bulldozers: bumping for attention.

There is also the question of who to shake with. Frankly, it is always my preferred greeting, whether the recipient. I'm unashamed at hugging my parents at the street, but along with my girlfriend, they are the only exceptions. It is a warm link for those you want to engage with: old friends and new employees. Yet it also provides a courteous, controlled gesture to those you'd rather not get any closer to, school friends, ex-lovers. You have appeared courteous by exchanging a greeting and a shake, and can then move on.

The effects of a good shake are remarkable. You've forged a direct contact with the person, removed awkwardness and enhanced trust. My most admired shakes include the bear paw of ORSON WELLES when coupled with his trademark, vaguely sinister smile, and the initial, light and assured connection of JEAN-PAUL BELMONDO.

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RECOMMENDED BY JASÓN SCHWARTZMAN



BOWLER HAT

PHOTOGRAPH OF A BOWLING BOWLER HAT, BY DANIEL WISER

When I was young, I saw PETER SELLERS play CHAUNCEY GARDNER in the film BEING THERE. As a fan, much of the movie went over my head, but one thing I knew: I immediately loved his grey bowler hat. Growing up, whenever I saw a guy wearing a bowler hat in an old movie, it made me smile. When I was about 17 or 18, I picked up KEITH MOON's solo album, TWO SIDES OF THE MOON. On the cover, he's wearing the exact same hat that GARDNER was wearing in the film, and I knew I had to get one for myself. It was a lower deck, not a museum, but always in the back of my mind.

Over the years, I've found myself in many fun stores, but none don't carry bowler hats. Then a couple of years ago, a friend was wearing a beautiful BORSALINO floppy hat. I'd never heard of BORSALINO, but I kept their name in the back of my mind, too.

Recently I was working in Rome, and my girlfriend and I had the day off. We went for a walk and wanted to go to the Colosseum, but we got completely lost, went in the other direction, and tried to find our way back home. We turned around, and there was a BORSALINO store. All of a sudden I got this idea that if I could get a grey bowler hat here, now, in the BORSALINO store in Rome, with my girlfriend, it would be such a representation of my life in Rome. We both ran the

store and looked around. I tried to describe to her the hat I could see and ended up pulling up an image of PETER SELLERS on a handheld device. The shop assistant said, "So, so, so," climbed some stairs and pulled out a grey bowler hat. I had found exactly what I wanted.

The assistant seemed I buy a size 56, even though I liked the fit a little better because it came down and pushed my ears out. But she wouldn't let me try it. And really, if she wanted me to have the 56-would, then I had to have the 56. I wore it for the rest of the trip.

Now, I don't just get it on randomly. I know its limitations and its strengths. If we go out for dinner and I put on a suit, I'll wear the bowler hat. There's something romantic about it in a certain situation. But then it's also been wearing it in the airport with jeans, a LACOSTE shirt and a cardigan. I don't wear it like a prokier—I respect it. It's worth for an object to make me happy, but the hat sits on the lamp here on my desk—I look up, and it just makes me very happy.

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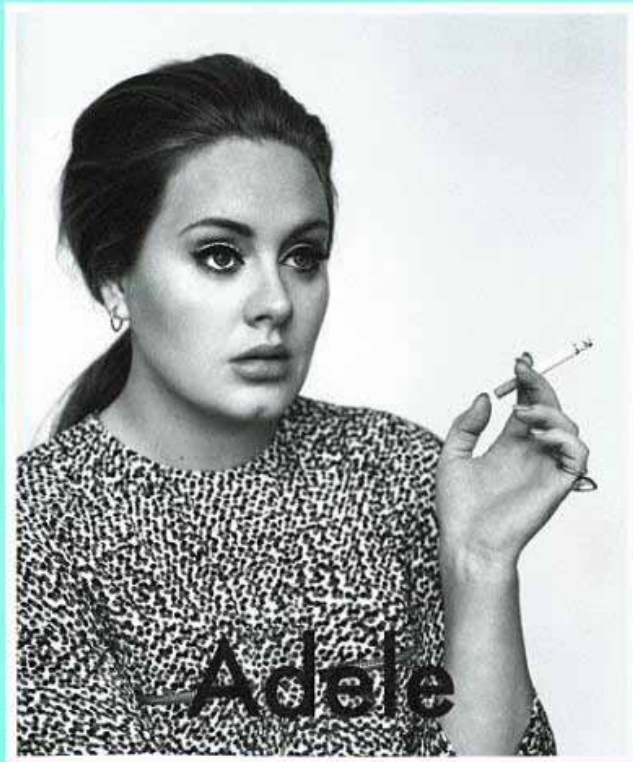
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the gentlewoman

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Autumn and Winter 2012



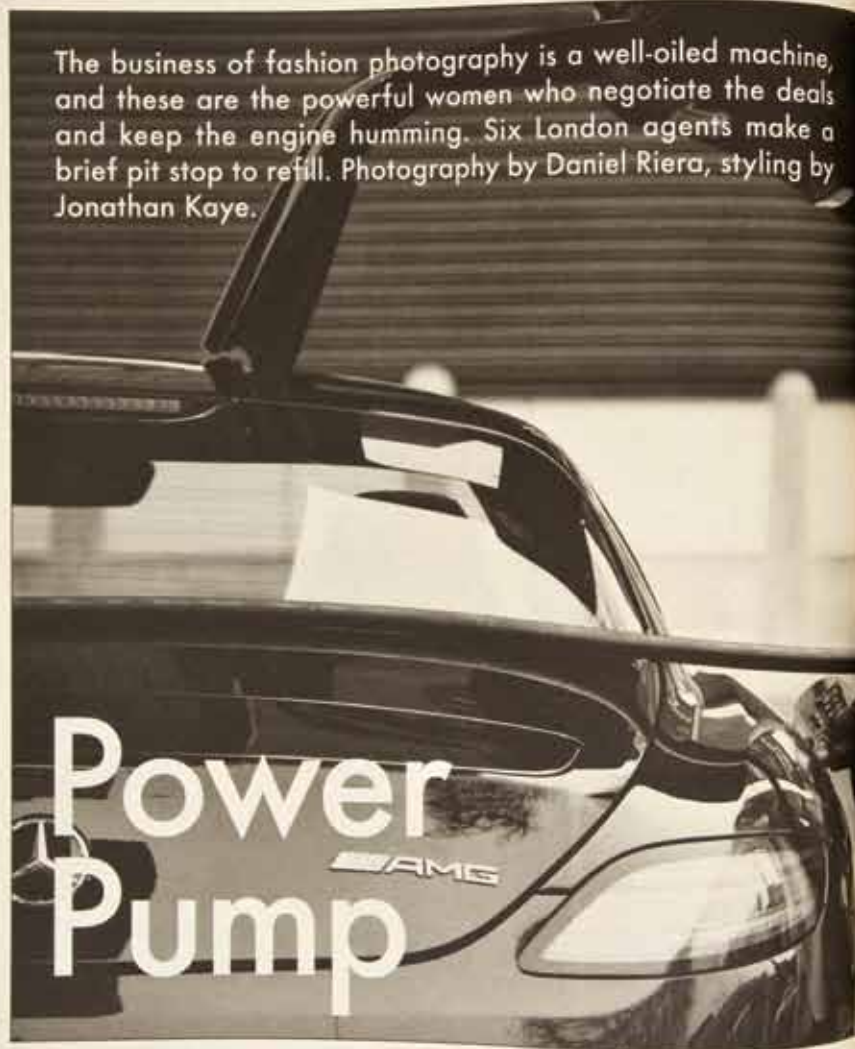
UK £6.00

Angela Lansbury

USA \$14.99

Ayesha

The business of fashion photography is a well-oiled machine, and these are the powerful women who negotiate the deals and keep the engine humming. Six London agents make a brief pit stop to refill. Photography by Daniel Riera, styling by Jonathan Kaye.



Power
Pump

144

Art Partner



Over in London for the day from Art Partner's Paris office, British-born Ayesha Amin makes the most of having a car. "I'd never drive in Paris," she says. "It's crazy — no lanes, weird rules about parking right, even when it's a red light. So I cycle. But I'd never do that in London — it's too big." Here, Ayesha is taking full advantage of a splendid Mercedes-Benz SLS AMG Gullwing. Its flip-up doors are dramatic yet practical, particularly if one is inclined towards large headwear or big hairstyles.

Ayesha wears her own white silk CELINE skirt and jeans from TOPSHOP.

145

the gentleman

Tall 'n Small

Tall 'n Small

Best friends forever, in shorts for short legs and shorts for long legs. Marta and Sofia, photographed by Daniel Barea and styled by Jodie Barnes.

Marta is wearing a white one-shoulder top by STEREA McCARTNEY, with a VIVIENNE WESTWOOD mini skirt and high-heeled shoes by PRADA.

Sofia is wearing a black long-sleeved top by CELINE, with a black mini skirt and high-heeled shoes by PRADA.

Slow journalism.

Offscreen



Gideon Mahaux
Christian Reber
Mark Jardine
Eva-Lotta Lamm
Shaun Inman
Dan Counsell



Wed 31st Oct 2012 **Moment that mattered**

Disney buys Lucasfilm for \$4.05bn

By Paul Blake, actor, AKA Greedo, alien bounty hunter



You can go to mention Star Wars. I think people are they are wonder From Norse legends George Lucas un that's how you m

Still, it is rem was 40 years ago ago, let alone fou with you about e 22nd, 1977. Still how they come fr everyone from d judges, all of the

I got the role in the first film by played C3PO. He and would I be in anything for a pi

The next mor there was nobody in a sandpit with was the Millenn Lucas, any chanc I'm desperate for with a coffee and how I got the job. If the premises.

I'm sure Disn Disneyland - that recreation of the by Han Solo] in J Prowse [Darth Va drinking these blo I was glad I got to

The question 'who shot first?' [first and Han Solo that Han Shot fir have killed Solo, t I would be

Nov 2012

#thistimelastyear 18th

A group of students affiliated with the Occupy Wall Street movement are attacked with pepper spray by police on the campus of UC Davis, part of the University of California.

The year in drone strikes

The Obama administration is producing a rule book for the use of unmanned drones: but how deadly were drone strikes in 2012?



Using information from The Bureau of Investigative Journalism (www.tbij.com) we have listed the minimum reported number of fatalities from drone strikes in Pakistan and Yemen throughout the year. Overall, at least 408 people were killed in Yemen, and 246 in Pakistan. At least five were killed in strikes in Somalia.

... v Beckham

... describing Obama's election vic...
... David Beckham anno...
... with the club



GOCHUJANG

THE THIRY-RED MUST, SET OF STEAL, SPRINGHAKS, SWEET CROWN

Winks, Charles Lee-Poon, Photos, Laine, Biondi

Gochujang is a Korean condiment but it should be a cologne. Its intense, caramel red hue is as much a part of its allure as the deep, rich, fiery taste. Henri Matisse would have painted pictures with it. Alexander McQueen could have designed a series with it. What I'd really like are some gochujang shoes and a fountain pen filled with gochujang ink. Gaping as a container of gochujang paste is as good for the spirit as a stroll in the sun. I can vouch for that because I've been staring into my large tub of it, wondering how best to capture its particular beauty in words and I feel a lot better already. Like chicken noodle soup or a cup of strong tea, gochujang provides comfort to the glum and the weary. It's also about to become achingly fashionable to a much wider audience.

Gochujang dates back to the 17th century. Large earthenware pots, or *oggi*, of red pepper powder, glutinous rice powder, soybean powder, salt and water are fermented in the sun to produce what has become the most adored Korean condiment of them all. Most gochujang is now made commercially but there's a growing interest in making it at home, with blog posts and video clips online of enthusiastic cooks wrestling with vast saucy pots and hefty wooden spoons, smiling happily as they recall the gochujang of their childhood. Its aroma provokes nostalgia with its distinctive, comforting overtones of fermented malt. Gochujang inspires fanciful language. The Korean American chef David Chang of Momofuku fame has virtually turned gochujang into a Bible. He says that if you combine gochujang with *abonjang*, they produce a "love child". This offspring is called *saemjang*, the spicy bean paste vital for making *jeonnam*, delicious parcels of pork wrapped in Boston lettuce leaves. Chang's inventive take on *baos* includes extra quantities of gochujang than usual, and who can blame him? As he puts it, his kind of cooking is like having "one foot rooted in tradition and the other foot kicking it forward".

There is a great line from Emerson that sums up my perspective perfectly. "Meek





COLOPS MAGAZINE



MAKING THE NEWS / FARE NOTIZIA

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COLORS MAGAZINE



[1]
Photo by Jan Orarup
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Foto di Jan Orarup



[2]
Photo by Matt Levitch
.....
Foto di Matt Levitch

MAKING THE NEWS / FARE NOTIZIA

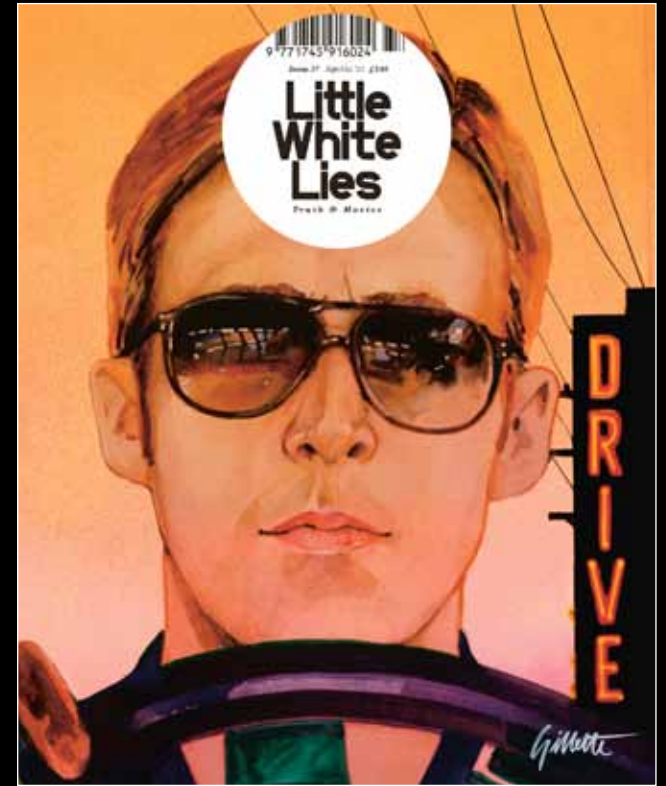
Magazine-y.



Carving
the void,
space
in the magazine

the void, space
in the magazine

John Hinkel



Little
White
Lies
FATHER & DAUGHTER

The
Master

siggi



"When I was on the face, none of this ever seemed fathomable; none of it ever seemed reachable."

It's been a long road to the Hollywood hills for Garrett Hedlund. It started at 15, when a kid from Phoenix started taking time off from bussing tables to fly to California, 400 miles away, chasing auditions, dreams and a future.

It was the only thing I wanted to do," he says. "If I was sitting behind a desk instead of doing this, I wouldn't be able to see another movie for the rest of my life. I wanted to achieve it so badly. If I didn't, I would have had to be 1100 miles away from it."

He achieved, Dory, from, now On the Road. Still, at 27-years-old, Hedlund is watching the surface of success. And for now, he's still unjaded, capable of wonderment, still carrying trace echoes of Dean Moriarty, the flyable, book-smart, lyrical. But there are echoes of the farm - in the accent that creeps into his more reflective moments, in the of his passions.

At a nine-year-old he that one day, in about seven years you a time, book called On the Road and that the 27-year-old you will have the movie adaptation to it, I'd say. Bullshit. But try me.

to your first role, how tough was it to start with something like that blockbuster environment about more than being a need an appetite for stardom?

I was going up for that one, it was already a film stacked with a sort of have to pretend you already are one in order when I went to meet with Wolfgang Peterson or read with and I had an ego already. I had to pretend that I in order to have the confidence to walk into those self-preservation system in Hollywood?

Hollywood was quite the opposite. It was a line Tuesday: 'Humility is the only thing in life when dance through the perfect contradiction right, if I do that I won't care what anybody anybody says. I'll shatter the ego, I won't be streets when everybody else is walking with their heads down. And I will seem to everybody fly about ego when I moved out; it was about if anything got crushed it didn't matter.

THE MAN WHO WOULD BE KING

At 27-years-old, Garrett Hedlund has Hollywood at his feet. He speaks to EW about ego, freedom and why there are plenty of new routes in America.

Interview by Matt Bochanski
 ILLUSTRATION BY ROBERT SMISEN





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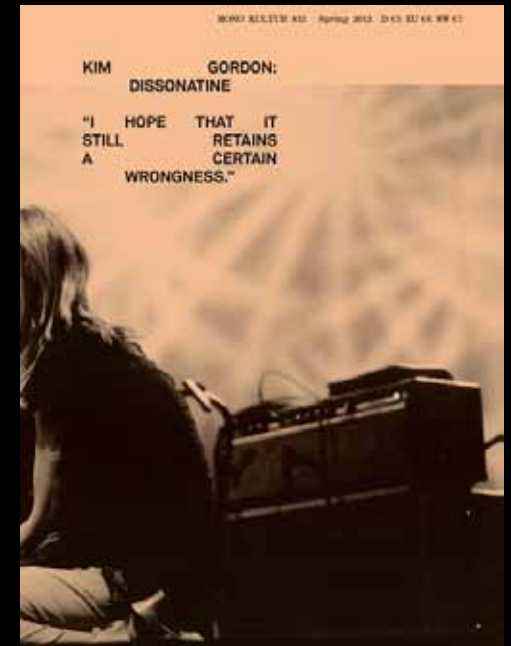
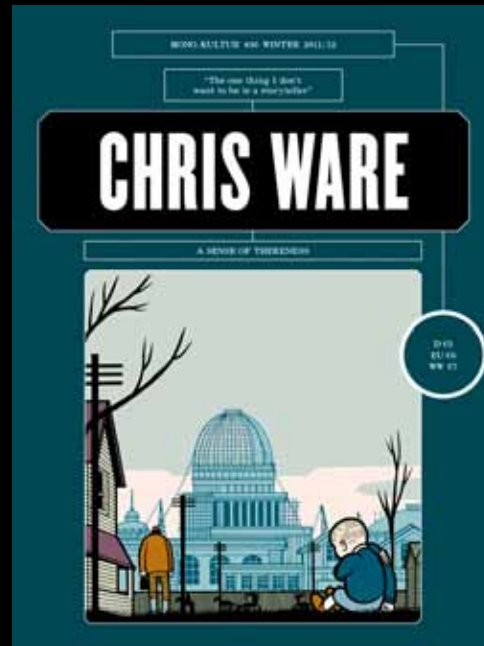
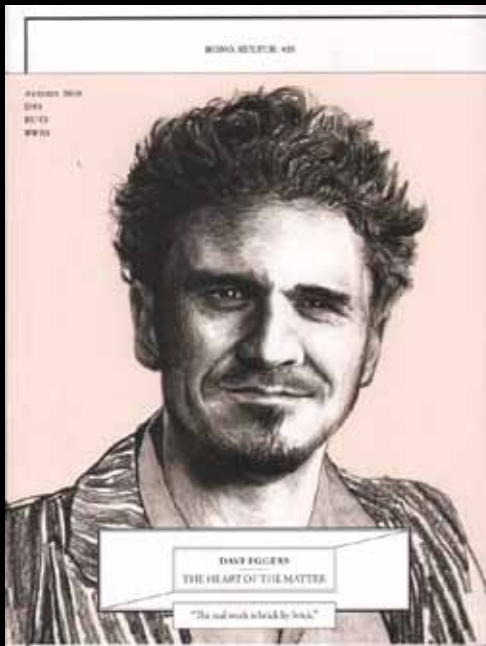
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MARTINO GAMPER
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"True ugliness can be a treat."

Welcome
Desk

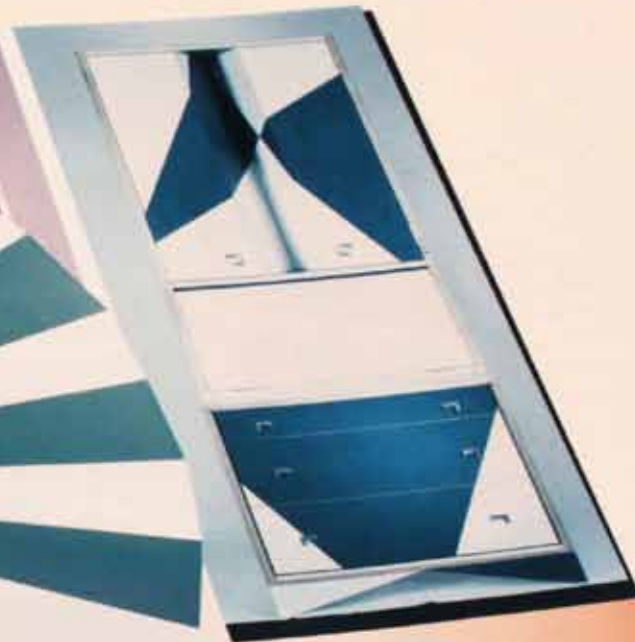
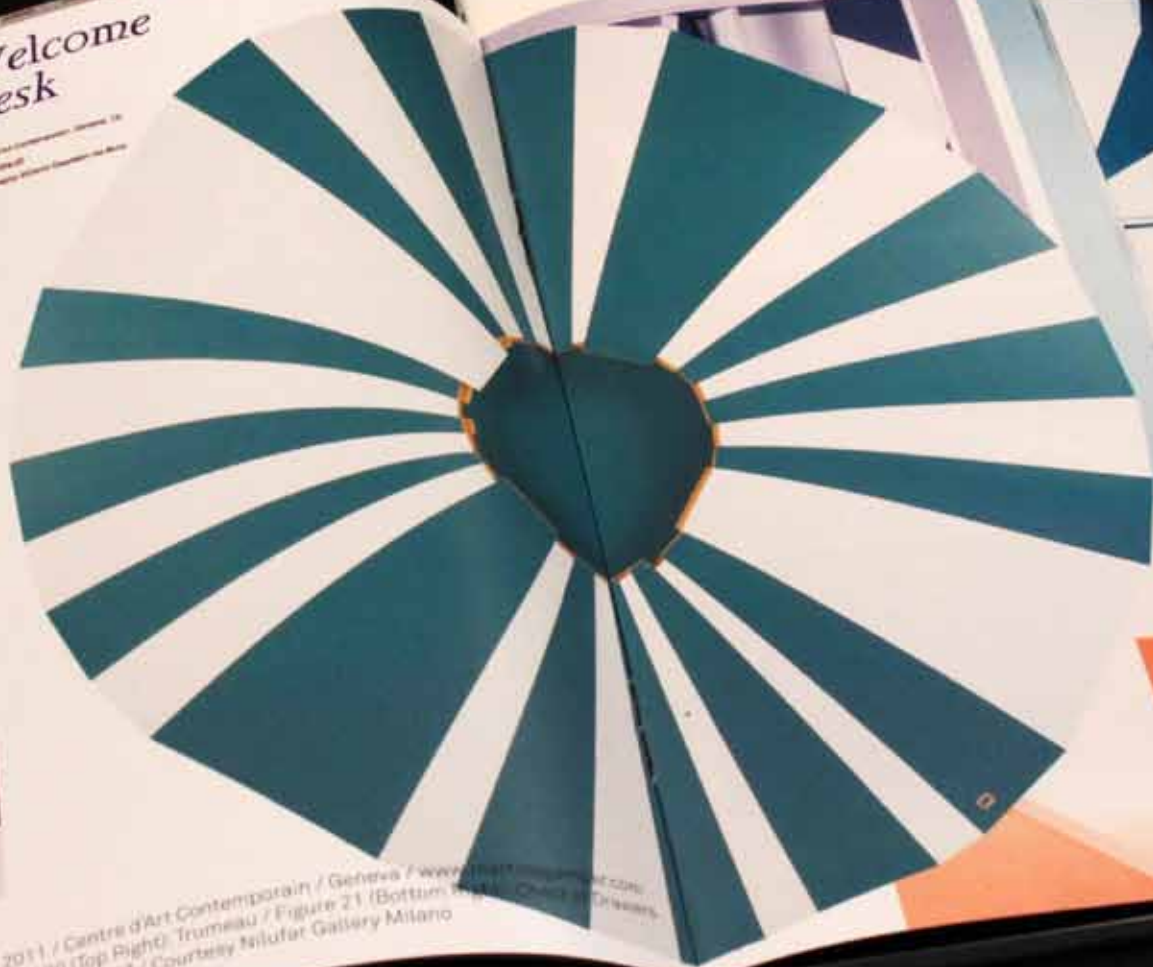


Figure 17 (Left): Welcome Desk / 2011 / Centre d'Art Contemporain / Genova / www.centroartcontemporain.com
Figure 18 (Centre): Table / Figure 19 / 20 (Top Right): Trumeau / Figure 21 (Bottom Right): Gio Ponti Translated by Martino Gamper / 2007 / Courtesy Telulaf Gallery Milano



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KIM GORDON

MONO KULTUR #33

Dan Graham was probably one of the first who actually bridged the two fields in the way he wrote about music.
Yeah, he was very supportive and he encouraged me to write. He definitely keeps being influential to me.

So, did you ever find out what male bonding is about?

Well, it was funny. I just thought I would do research on it academically. I couldn't find any research about male bonding or sexuality, except when I was reading books by John Rechy, who wrote about the gay scene in the West Village. That's where I got my information. Anyway, it was kind of a joke. Not a joke, but I was always trying to think of some kind of premise that seemed absurd intellectually and then try on stage or in rock art. It is a way to show and prove it. They appear feminine to express their art. It is a way to show their vulnerability. In a way, and I thought that was interesting. Dan was interested in female sexuality and writing about girls was a perverse idea. And I just felt that was my way of rebelling against it. Even now they still ask in interviews what it is like to be a girl in rock and playing noise music. So my friend and I interviewed Jim O'Rourke and a couple of other guys and asked the same questions. That was kind of fun.

Sonic Youth grew out of the 1970s art scene in New York. If you compare the art world to the music world, do you think that the art world is still more open than the music business, or has that changed?

I know what 'art world' or 'music world' means specifically. The music business has changed during the last 10 years. The kind of over-the-top marketing that you see who

because bands kept calling up and wanted to play... But certainly we came out of the New York scene. Glenn Branca started a record label - Josh Bear from White Columns had given him money for it. He immediately asked us if we wanted to record an album. We were just lucky. So we made that record and then we somehow were able to go to Europe, because Glenn was going and then Lee [Ranaldo] set up dates for us or something like that. It's almost as if we had to leave New York. There wasn't as much support in magazines, in the papers, or a voice for local bands.

But still - I always had the impression that Sonic Youth itself is a huge support structure. But not then, not when we started. I remember when we first came to Berlin that was really exciting, you know. That was a completely different thing.

When was that?

Phew, that was 1982... or maybe 1983? I can't tell.

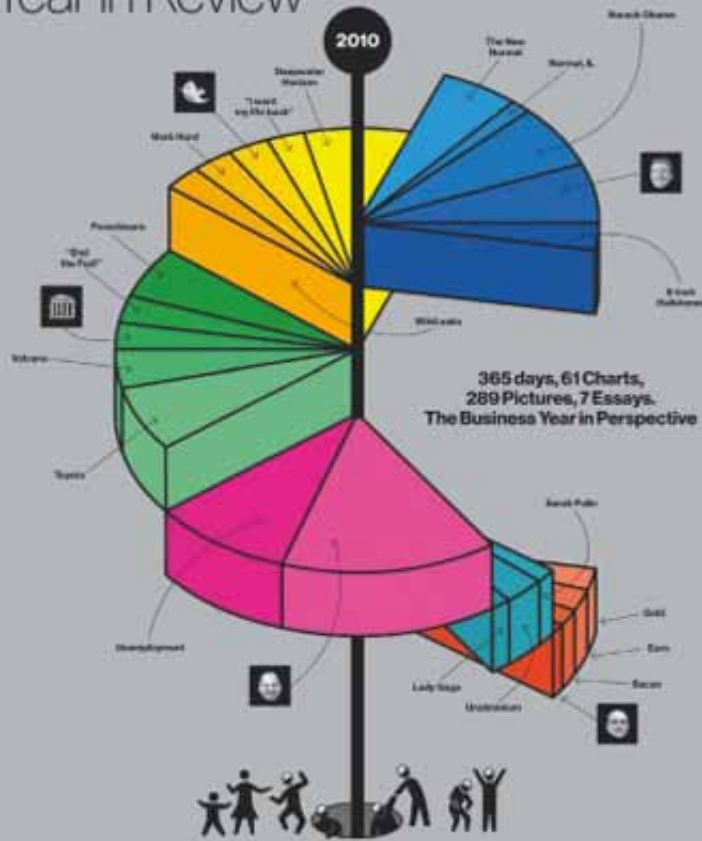
So, does that mean you were actually more embraced in Europe than in the States?

That's still the case today. Many European countries, like Holland, have music centers that also feature live music. You would know that from your club work as a solo artist. I think you set up a club - like the one in Amsterdam. There are a lot of clubs there.

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Year in Review

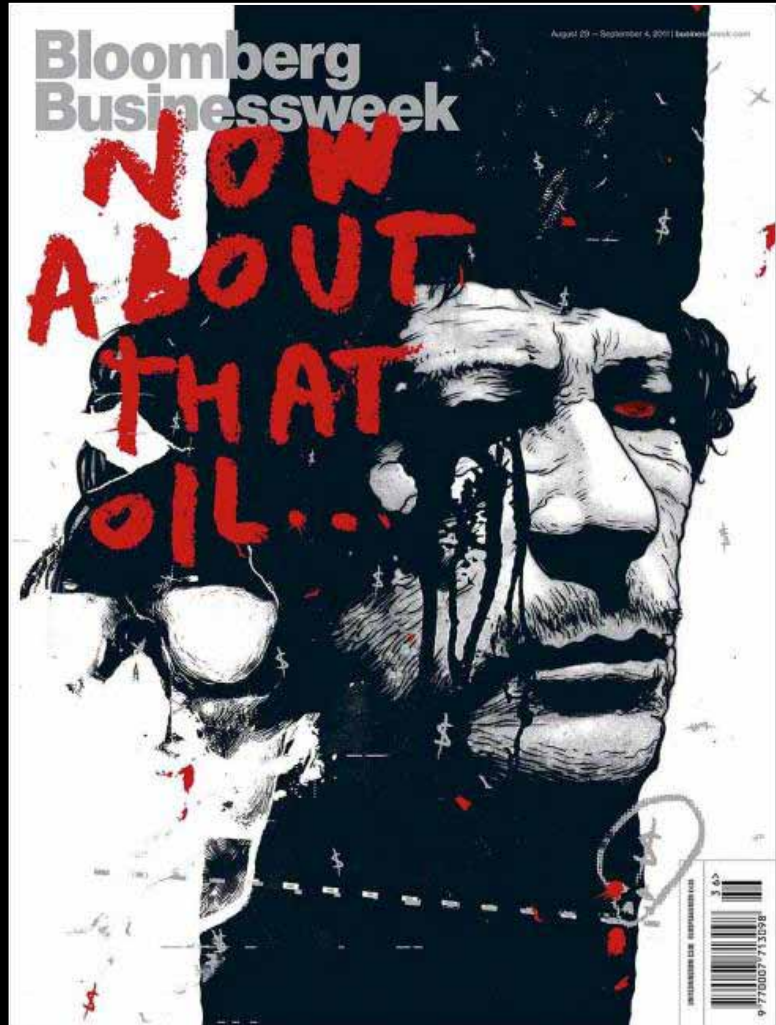
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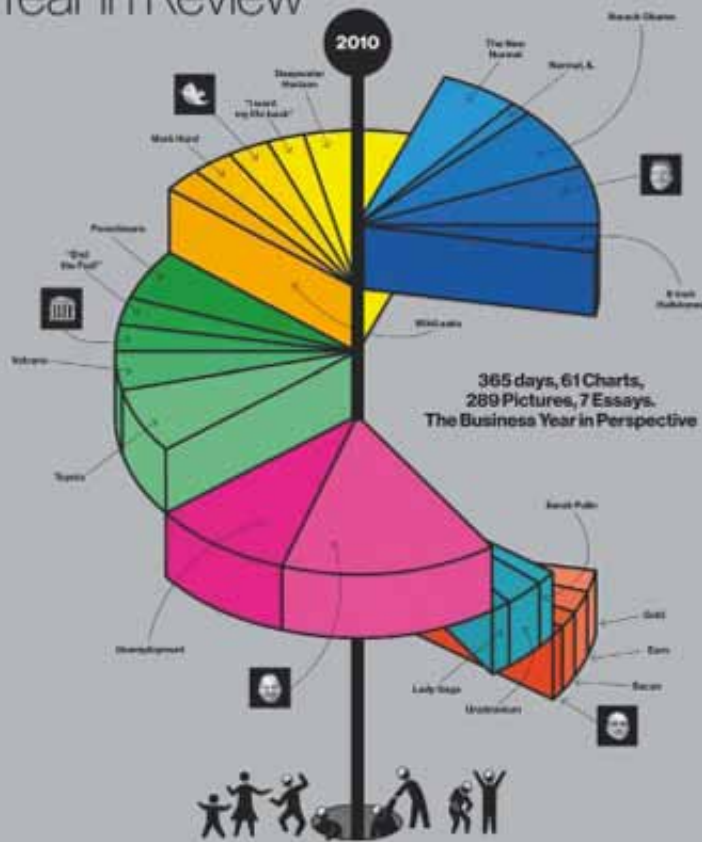


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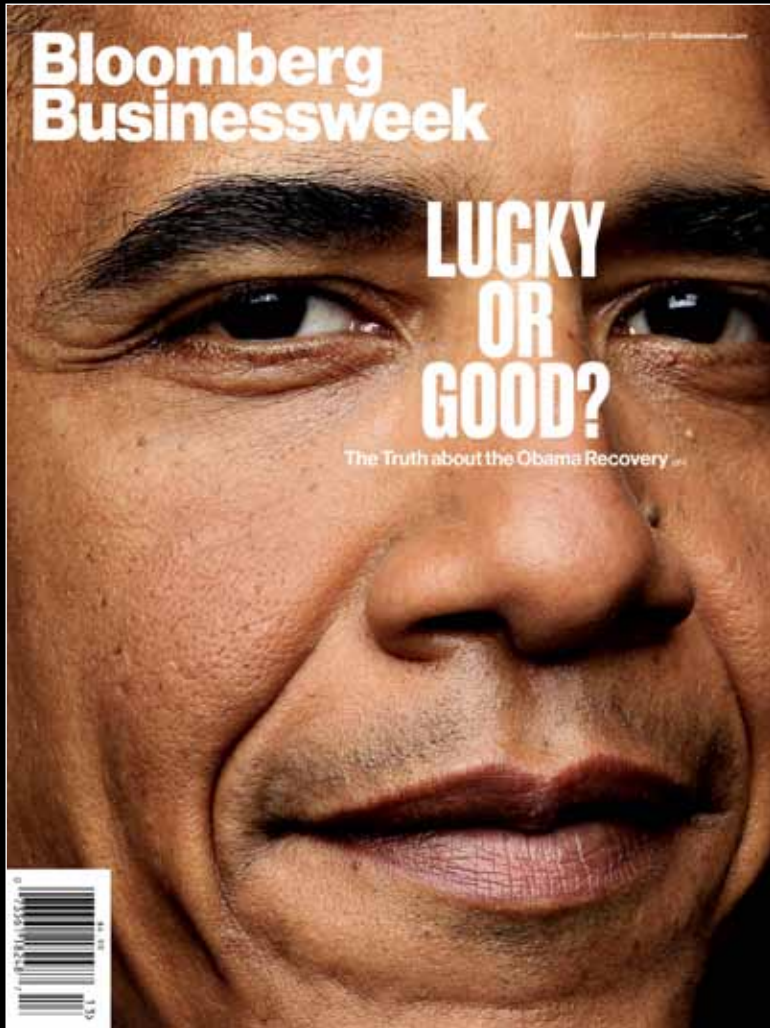
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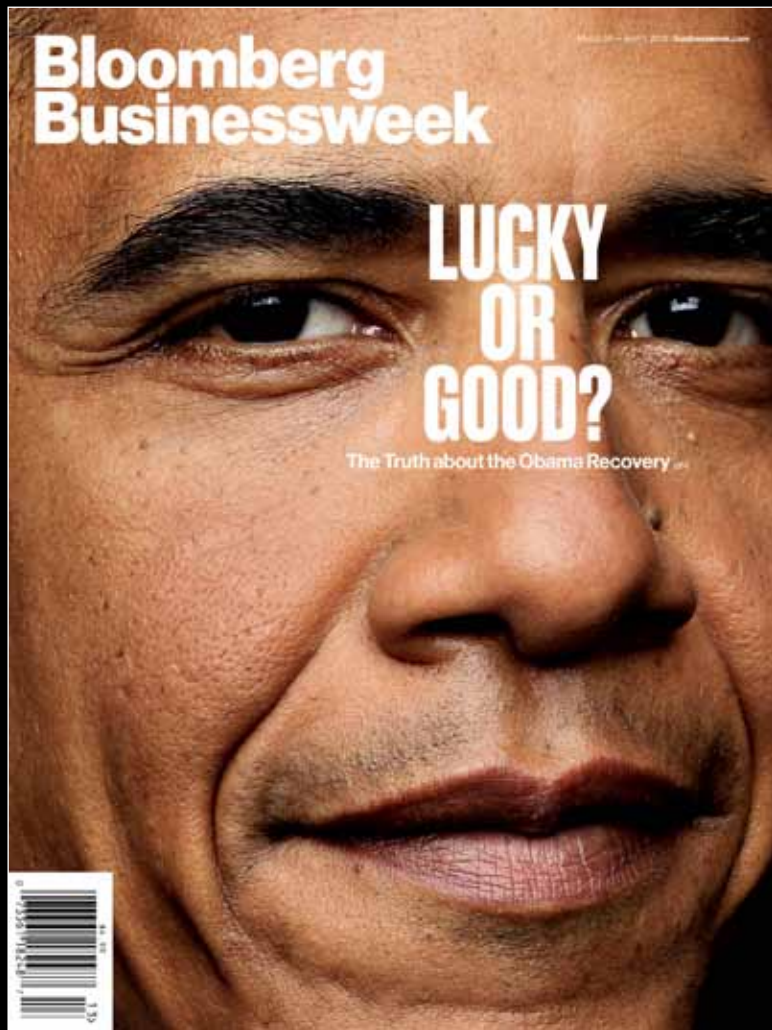
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