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August 2013

www.performinglondon.com

Performing London
Edinburgh

Intro

Out of the ashes of desolate, abandoned spaces, forgotten minds and the uncracked spines of sketch books, things are growing, exploring, emerging.

We are Performing London and we are a showcase for the unestablished, the emerging, the experimental. We bring to you a carefully curated collection of creatives who are interested in doing something different. There may have been a time in our not too distant past where careers had a structure and a clear progression but this rarely is the case any more. To combine a career with artistic passion, the creativity must extend to the very nature of career development. 'The course of true love never did run smooth.'

Betwixt the pages of this very magazine may be the 'next big thing'. The stories, the images, the performances and the places found here have inspired us. They have kept us going when the rent is short. Again. They have lit us up when we entered the eleventh month of winter. They have fed us when the pasta shells and plum tomatoes finally ran out.

To complement the intensity of the festival season, our first issue is set in Edinburgh, with a little London seasoning. Whether you are a novice to the underground arts scene, an emerging creative or a culture connoisseur, this is the place to find something new, someone new, make connections and engage with those still clinging onto a dream.

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A Beginning

The scene opens on a large open plan warehouse room, with a mishmash of odds and sods, furniture spread randomly across the room, and yet within the haphazard arrangement, you can sense a structure, an order.

A girl is sat at a table, nursing a coffee. Her hair is messily tied up into a bun, her body clad in a blue hoodie and pair of stolen scrub pants. Her face is currently frowning at the screen, while every now and then her eyes wander listlessly away, a sense of restlessness about them, mirrored in her tapping foot.

Enter stage right a tall woman, wearing an animal onesie, clutching a water bottle. She shuffles to the table and sits down smiling. The first girl shuts down her computer and smiles back. It was time to get started.

Alex: Will you be ready to go on time?

Hannah: One second. Let me remove myself from the lamb skin first. This occasion might call for something ... less.

They've been exploring for decades. They move through the streets and alleyways of their surroundings, glancing at what takes their fancy; brushing past those that don't. But recently they find it has become harder to walk quietly past the sea of exploring and inquisitive minds. The previously passive nature of their glances is no longer enough. Within the haphazard arrangement, there is now a sense of structure, an order. They are focused.

The two women exit the room. They seek out what they fancy: their next muse. The door shuts behind them as they look for the next one to open. Opposites in so many ways, their objective is the same.

Hannah: I've heard good things.

Alex: [smiling] This should be

quite a journey then.

Alex's eyes sparkle with the anticipation of an adventure, it mirrors the luminescence in Hannah's as they move one foot in front of the other and enter the new day. The air is warm and balmy, and the slight, straight breeze that always attends a beginning, raises strands of hair and strands of hope.

They look to the left. They look to the right. Mutually taking the same direction, they head down a path, one steers one way, the other another - taking twists and turns, sinuously.

Alex: Do we need supplies? I feel the need for a tot of brandy and chocolate mousse!

Hannah: [produces both from inside a patent leather red clutch bag]. I took the liberty of adding an extra 'tot'. Oh, and here's your ticket.

They move from the banality of everyday life into an exquisite confusion: their ticket, the password into a place void of social normality. Looking for the playground of creative explorations, they find the beginning of a trail: a bread crumb. The audience moves awkwardly, not sure what role they were supposed to adopt. Hannah and Alex drink their brandy, glancing at each other. They feel the inklings of something new. Not quite sure how it would develop, they sit apprehensively, cross-legged on a large wooden desk spooning mousse into their perfectly lip-sticked mouths.

Hannah: I like where this is going.

Alex: I think we should stick around a while, see what happens? See where it all takes us.

Hannah: [noticing a curious pile of glitter by her hand] Agreed.



Photography: Marc Pritchard

Lucy Stein: Curator of People

Art school finished, Lucy Stein, photographer and collector of people decided it was time to move to London.

It is hard to get a foot in the door, being a photographer just out of college. I came to London flying in on the back of the gay and fetish communities with an award and a commission behind me. I had worked on these areas in Cardiff where I studied, and used my contacts when in London to secure magazine and events work, to supplement my job as a retoucher. London was daunting, so it helped to be part of these communities. Through them I started to work for places like G3 magazine and Torture Garden. The only social network that really existed then was Gaydar Girls, which was technically a dating site, but I met friends, an ex girlfriend, and business contacts through them.

Her photographic beginnings emerge through these communities, so that, in a sense, she was born into London through them, but she did not stop there. A curator of people, many varied and underground communities all around the city have played an important role in her life; both at work and play.

I am a portrait photographer; I have always collected people. I think they are fascinating, all of them, and I will see something in someone that I want to shoot and that is what I have always done. So switching from community to community, exploring new groups of people means finding new personalities and inspirations. I have always used what was around me, and so I need to be surrounded by things I find interesting, and

I'm always looking for something new and exciting.

After finishing with her girlfriend, and becoming frustrated with a community that was defined mostly by sexuality, she accidentally discovered a community filled with fun, costumes and a bunch of very talented people.

I discovered a different scene where it didn't matter if you were gay or straight - the polysexual scene, which was in East London. I started hanging out with a motley group of people, most of who are doing really well now - photographers, designers, someone who is now a big burlesque star, a pole dancer who then became a circus aerialist, lots of people in the fashion industry. Through this community I ended up randomly doing fashion week in London, photo shoots, fetish performances, everything and anything. I had needed a creative outlet badly so this was a year of saying 'yes'. Yes to being in other people's creative visions, whatever the fuck they were, as a character model, art director. Even if my first reaction was to be scared I did it anyway. It was liberating and I met a lot of great people who I am still in touch with now. It gave me the creative release I needed while my own was in flux.

Her collection of people kept growing and soon was no longer a secret hobby.

I was speaking to the head of one of those market research companies I was doing a survey for. He realised I knew so many





people. I collected potential models, make up artists and anyone that was interesting and he employed me to recruit. He would call me and say 'I need a pre-op trans female-to-male guy in his 60s in Birmingham and I'd go "There you go, here's two'.

She returned to dating men, and tried living with her boyfriend, but when that ended she craved living with lots of people and happened upon the London warehouse scene: a community of artists, musicians, writers and much more.

I think the warehouse community is amazing. When I first came across it, I met talented and interesting people and amazing souls, and then I met more and more and all I wanted to do was to get them to meet each other. It has been liberating having a creative vibe around you that you can tap into. There is a sense of the 'old world' community within it and helping a neighbour out. It doesn't exist like this anywhere else in London, it is a proper community.

Her vivacious personality and innate sense of fun came across to those she met, and automatically people were drawn to her. You have a sense she knows many people and will know many more within the next few hours.

"I was surrounded by people again from all walks of life who shared passions and the sense of community; people with amazing souls. When you have sat down with all these people around you, all wanting to connect, and you've talked to them and listened to them talk about their work, when you know people excited about art and music and performance, how can you not want to put these people together?"

She didn't make money for this 'curation'; she did it for fun. Most people collect stamps, first editions, paintings, Lucy found herself collecting people and bringing them together.

I can always adapt, I can always change. I have started again.

But I have never really left them, not the ones that stick, and even the ones who don't, are still landmarks in my life.

She was drawn to those communities that could teach her something, or help her to understand her own self and work out her problems.

"The fetish scene, at the time, helped me work through a lot of stuff. Instead of being weird about sex, the way I dealt with it was to go right... there it all is... all of it. I am running around naked and it's fine, it's liberating. We can do anything here, nothing is 'wrong' or 'bad' and no one is judged.

But above all and throughout her adventures, she is always herself: creative, independent, fun. She is out there now, still searching for more experiences, quests and knowledge. You never know, you may be the next addition to her archive, or maybe she will just want to place you in front of her camera and capture you in her lens.

"My anchor is me. I am not scared... I mean it is scary leaving things and starting afresh and can be a bit freaky but I embrace being scared now. I mean, when I moved to London I kept thinking 'what the hell have I done?'. I didn't know anyone. But, at the same time, it was liberating, I could be anyone; I could reinvent and evolve and change as I grow. You should change; it is natural.

I can't help helping people. It's fucking annoying but I can't stop."

<http://perchstudios.co.uk/lucy-stein>

<https://www.facebook.com/LucySteinPhotography>



Ellie Oldfield

Ellie is a recent graduate of Performance Costume at Edinburgh College of Art.

<http://cargocollective.com/ellieoldfield>

Photography: Tiu Makkonen





Snookie Mono

Snookie Mono is a visual artist and illustrator working within Glasgow, Scotland. Utilising the digital medium to re-appropriate nouveau and pop-art influenced hand-drawings, he creates highly linear, contemporary dreamscapes inhabited by beautiful, dead-eyed beauties, cartoon hues, wild animals, anatomical human hearts and gilded pieces of warfare which explore the human relation-

ships between the primitive and the sophisticated.

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Pop up venues are literally popping up all over the place. But what it is about these temporary places that make them so popular for businesses? Lock Up Coffee and Hula Cafe are two Edinburgh based coffee shops that have been using this model to try something a bit different.

So what is Hula?

Hula Juice Bar is a simple yet ridiculously complicated business. The pop up allows the reintroduction of some simplicity, provides focus and shines a light on an area of interest to our customers. Sometimes that's the smoothies, other times, green juice; others it's nutritional supplements or seasonal juices. Popping up in a different venue or space takes the brand out of context and distils it to the simple core: we create sunshine in a cup (or bottle) and not always yellow either...

I said it was complicated.

Green is the colour of the moment - not yellow. People have been juicing green vegetables, herbs and leaves for decades. Done well, it's not 'murky' or 'slimy' as you might be led to believe; it's fun, delicious and oh so fashionable nowadays. Celebrities like Gwyneth Paltrow and Oprah Winfrey caught with a green juice bottle in hand or discussing its benefits from the pages of glossy magazines have ensured that.

Our Hula summer pop-ups are at organised markets in the Grassmarket and elsewhere, the first being 22-26 June in the Grassmarket. There we focussed on green juice and showcased the Hula Juice Cleanse which we have been running since January 2013. A juice cleanse (or detox) is a period of time when you give your body a break from solid foods, cut out all toxins and instead, flood the body with pure, nutritional juice, which is absorbed easily and leaves you nourished and fully hydrated. At the Hula pop-ups we will pay particular attention to the recipes used in the Juice Cleanse (they are quite complex, and 90% of them are not on the menu that we do day-to-day instore). We'll be sampling in the centre of the Grassmarket, so come on by for tasters of green and veggie

juices and perhaps walk away with a Popeye, Oscar or Barbarella of your very own!

What made you decide to expand your business into pop-up style ventures?

Demand coupled with an unstoppable need for adventure, creativity and fresh ideas. Over the years Hula has popped up in art galleries, universities, offices, school playgrounds and even at the zoo.

Are pop up venues a sustainable business venture in Edinburgh?

Possibly. It's certainly a great way to start out in business, but it's not really for Hula. Perhaps that is because we haven't tested it fully. For, now pop ups are an add on, an opportunity to take an adventure, a chance to display one or two bright tail feathers rather than the full fan. The bricks and mortar are still essential, especially considering the Edinburgh winters. Our customers like knowing we are there, day in, day out. And we've done a good job of making sure the sun always shines from within our four walls.



Lock Ups, Pop Ups and Popeye



David Freeman, owner of Freeman's Coffee and the pop up shop, Lock Up Coffee, introduces this newest edition to the family.

What is Lock Up?

Lock Up is the first pop up espresso bar based solely on guesting a different espresso each week. We only serve espresso based coffee without the distractions of anything else, meaning we get to focus 100% on getting the best from the coffee. We never repeat coffee, we source from the UK and Europe and we champion roasters both big and small. On any given weekend Lock Up Coffee is a celebration of that weekend's coffee and roaster.

What makes you different?

Focus. To our knowledge there is no-one else nationally, and certainly not in Scotland, that has done away with the traditional distractions of a coffee shop by removing wifi, food and even furniture. This is the purists' espresso experience.

Have you done anything like this before?

This concept spun out from our sister shop (or maybe we should say mother shop) Freeman's. Freeman's is a traditional speciality coffee shop in its concept but has helped to push the coffee scene in Edinburgh for the past 18 months since opening. Lock Up is another venture through which we continually seek to develop Edinburgh's fledgling scene.

Is it easier to do this stuff in London?

Yes and no. London is so unique you know, it is like comparing apples and pears. What London is very good at is innovation because it has a large enough customer base to support niche ideas and business.

Edinburgh is diminutive in comparison so innovation has to be based on a much smaller scale in order to survive commercially. Secondly, and for similar reasons, it is much harder in Edinburgh to start a small exciting business. As the commercial environment is not set up to cater for niche business. We have a rather traditional business commercial scene when compared to London. If Edinburgh were ever to get a shipping container retail hub I'd be there in a flash!

What London provides for Edinburgh commercially is a testing environment for new concepts as we can observe the success and failure of others and use this information within our own businesses.

Why do you think Lock Up works in Edinburgh?

Although Edinburgh is still relatively traditional at heart, there is a very vocal, social and passionate demographic that are seeking new and unique experiences, particularly when it comes to food and drink. We are blessed with multiple universities and a thriving art scene that attracts the demographic we are aiming at. We love the vibrancy and willingness of the patrons of Lock Up and have been blown away by the excitement and enthusiasm of our customers.

What are the benefits to being transitory/temporary?

Cost and flexibility. In a tough business environment we need to adapt to survive. Lock Up is wholly flexible, portable and temporary, giving us the ability to look at and listen to what people want from us and change in an instant.

Who designs your imagery and chooses your aesthetic?

No-one. I like junk and I like hoarding junk. I find it very difficult to throw certain things away. Lock Up does not have a considered and planned aesthetic; it has a life of its own.

What is the best way to promote your project?

We have solely relied upon social media to promote Lock Up. We encourage interaction on

Twitter and that's deliberately as far as we go. Lock Up needs to feel found or discovered by the customer. The feeling of discovery encourages a feeling of ownership and coupled with our unique loyalty door and a dynamic menu the customer is every bit as committed to Lock Up as we are.

How important is social media?

It is the lifeblood of Lock Up. It's less important but still incredibly useful at Freeman's. Too many businesses use social media so they can tick the box on their marketing plan with little reward for their efforts.

Why spend your pennies on this and not a holiday?

We have both. We are not expensive. We have a sunny spot out the front too so feel free to bring armbands, a beach towel and sunscreen. We've seen it all before.

What's your most treasured coffee experience?

Ohh, that's like a trick question. Obviously every weekend is treasured and unique at Lock Up! For me as a barista (arguable by some) I take the most pleasure through the constant tasting and sampling of coffee and the continual sensory development that enables me to pick out flavours and discern quality. This is the most important tool. Forget scales and timers and fancy grinders and hand built coffee machines; your taste buds have the final say in quality every time.

If you were to push me for a particular coffee that stands out memorably I would opt for Caravan Roastery's Ethiopian Natural Dumerso from this spring. It was a blueberry explosion in the mouth and a pleasure to work with. I could have that everyday and never get tired of it. That said, tastes change by the day and sometimes you really crave a dark and dirty French press so for me there is no favourite.

Anna Gibb

Anna's work is based on an interpretation of E. T. A. Hoffmann's 'Der Sandmann', as viewed through the protagonist's mental distress and delusions.

This design is for his infatuation, a perfect beauty, distorted through his tortured, terrorised mind.

Anna Gibb is a Graduate of Performance Costume at Edinburgh College of Art.

<http://cargocollective.com/annamary>

Photography: Laurence Winram



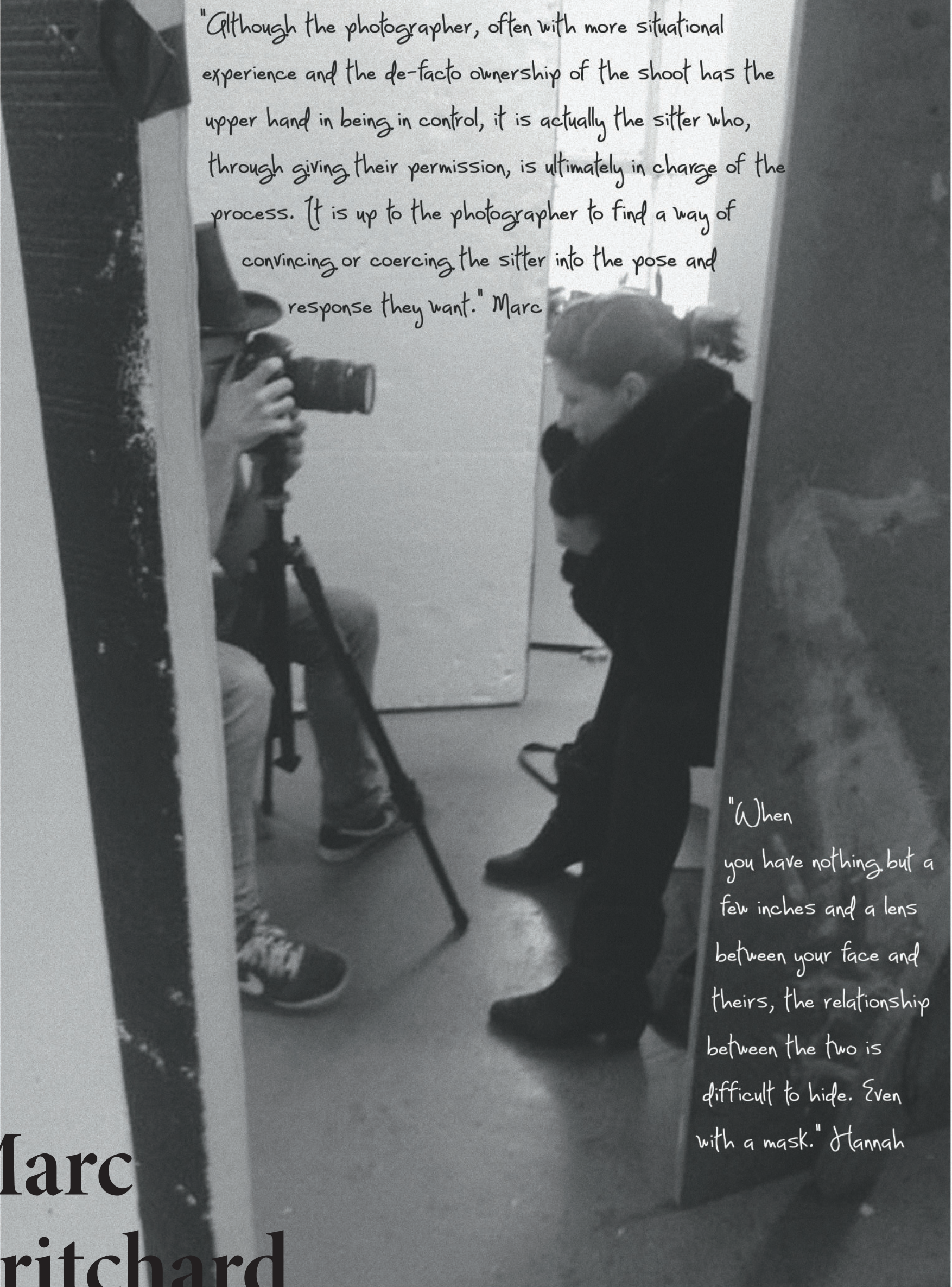


Claire Barclay

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"Although the photographer, often with more situational experience and the de-facto ownership of the shoot has the upper hand in being in control, it is actually the sitter who, through giving their permission, is ultimately in charge of the process. [It is up to the photographer to find a way of convincing or coercing the sitter into the pose and response they want." Marc

"When you have nothing but a few inches and a lens between your face and theirs, the relationship between the two is difficult to hide. Even with a mask." Hannah

**Marc
Pritchard**



It was then that we changed to a more concealing coat. In the images we see her coming out from behind this coat, wrapped around it focusses attention on her face and gives her a smaller window of expression toward the camera. It's interesting that we chose to move onto this coat so quickly - did one of us feel that things were becoming too exposed?

Having previously modeled, Hannah was more experienced in front of the camera, while she happily took direction and requests it felt that there was more of a struggle of who would take the lead and who would dictate the shoot. Maybe a level of insecurity that was different than with Helen, less about the experience of the photo shoot and more about the personal interaction?



Marc Pritchard

www.marc-pritchard.com

Edinburgh's Torture Garden



Photography: Iolair Images



Photography: Towzie Tyke Designer: The Imaginarium Apparel

She is a slut, a whore, my 'wife'.

Tonight she is all three.

She drapes herself over me,

taller than usual in five inch heels,

a dangerously low basque

and carefully stained lips.

We leave the Gardener At the bar and pause

when she sees a painfully thin woman

being drawn and quartered with a apple gag in her mouth

and drummable xylophone ribs.

She giggles and pokes my side between vest and bra.

I manoeuvre us past the table of nipple tassels and assels

and shove through to the copper topped bar

beside the angry looking latex policeman and remind her,

'It will never work; you're scared of pain.'

(Miriam Johnson from 'The Little Lady')



Photography: Iolair Images

It began in Edinburgh, in a cavern deep below the ancient city's foundations. A line of superheroes, ballerinas, circus freaks and medieval warriors are uncomfortably waiting outside for the gates to open. Guarded by a male beauty queen, only those shunned by normality can enter. The Torture Garden between the leaking walls is an event like none other. It has that extra kick, like a Virgin Mary who has been secretly playing the field.

The original Torture Garden lives in London. Huge abandoned theatres or overtly decorated boats floating down the Thames, regularly house what are amongst the best attended fetish nights in the city. Cranking it up ten notches or more (some- times literally), London shows the world how it should be done. Full-timers work tirelessly on their international brand and image to keep a club night going in competition with the more mainstream Pressure or Fabric.

A timely meeting with a visiting Torture Garden 'Professor' in Edinburgh in 2011 and a surprise emigration to London led to my rather epic exposure to the visually stimulating hedonism of the London underground.

But I returned to Edinburgh Torture Garden after a hiatus of nearly two years.

Edinburgh is a different beast. It's less intimidating, more accessible. The scale encourages the emergent. It provides introduction for the shy extrovert. It mixes the established with the experimental, giving those less developed performers a chance to catch the bug, learn from the best, network, explore and immerse themselves in something of which they might have been hesitant before.



Photography: Towzie Tyke Designer: The Imaginarium Apparel

Although perhaps less deviant than the mothership, returning to the origin of my underground awakening, taking part in the fashion show and drunkenly conversing with friends old and brand spanking new, the air feels fresher. Everyone seems a little more restrained; cautious even. But excited. Their eyes get wider. Their layers slowly peel away along with their inhibitions. The possibilities are endless.

And the emergent performer is born.

Words: Hannah Jasper



Photography: Trixta Photography

We'll leave with the hookers

who couldn't score and cruise

down the back alleys daring any fucker

to fuck with us as we kick bottles

with our bare feet

(Miriam Johnson from 'Audience Engagement')



Trixta Photography

Taken at Torture Garden Edinburgh

www.trixtaphotography.co.uk



Stephanie Foster

Image from the Project 'Super 8 Flashback' Tour Set

Stephanie is an Interior Design graduate of Edinburgh College of Art

stephmifoster@yahoo.com

Amanda Mattes

'Hinadori,' from *Imoseyama Onna Teikin*

Roughly translated as “An Education of Women,” and written during the Mid Edo Period in Japan, this is a play that paints a picture of jealousy, revenge, and triumph. Having never been performed in English, I have worked to translate the original text, and created the textiles as metaphors for strength and unity within women. I dyed and manipulated many of these textiles using traditional Japanese techniques, as well as English-style patchwork, to not only represent flowing water, but also the expanding and contrasting muscles of the female body. Each of the hollow silhouettes echoes the characters' superficial grandeur. My thesis has developed the Bunraku and Kabuki play into an opera, and I worked with composer Stephen Lamphear to create music for it.

Amanda is a recent Graduate in Performance Costume at Edinburgh College of Art.

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Photography: Laurence Winram

Model: Yu-Ching Huang



James Elphick



Courtesy of Meriel Guillemine Edwards

It isn't easy creating and producing your own events.

I thought I would combine theatre, performance, live music, live art, creative craft makers and all the different cultural things that are out there under one roof for one night. I didn't know what I was doing exactly, it was just me with this crazy idea.

Bouncing your ideas off other people can help.

You need to talk to people about your ideas, because they can see your ideas outside of your head, outside of your box. They will show it to you from a different perspective and be able to give you valuable feedback. But first, you have to be careful of who you are talking to. Ideas have a habit of, once released into the wild, finding new homes and becoming other people's projects.

And the internet is not just for looking at cute cats, it can be a great source of help?

I used the internet essentially to source other people who were interested in getting involved in different aspects, either helping with stage management or performing and being involved to some extent.

Collaboration is a good way to create unique and interesting projects.

I think that collaboration is an art form and all my projects collaborate with other artists to create something specific for the events and that really helps make each one special and unique.

So, yes, I work with different creatives on each project. For example, The Goblin King's Masquerade Ball combines a hidden narrative with live performance, theatre, visual art and live music in an experiential way. Step inside a world and then you're taken away for a few moments, hours, or an entire night! It is what I have always wanted to do - give people a worthwhile distraction.

Remember that from small things, bigger things can grow and be prepared to follow your project through to the end.

I had heard that Alejandro Jodorowsky had new artwork and I thought it would be great to do an exhibition. So I put together a whole show about the panic movement. Unfortunately, Alejandro couldn't be involved in it, but he said he was willing to show his own work in a solo exhibition. So I ended up creating two exhibitions and then we had the screenings and it started to

grow and became bigger than I really anticipated. It was a very chaotic time, creating these eight events but it was very creatively charged and gave me so much more experience and now I am pretty sure I can manage any project, no matter the size, that comes my way.

Dealing with 60/70 artists? Not a problem!

Organising a festival? Easy!

Give emerging talent a chance to shine.

I love it. I go to the degree shows and MA shows and just scout for people and new talent that maybe want an opportunity to show something. I always find some incredible talent. Even though I do work with some big names, I always try and work with, and have an aspect of, up and coming, struggling new artists.

Give people something to talk about, broaden your experiences - don't be safe!

The reason I put on Modern Panic is because it is shocking and provocative and people leave the gallery thinking about something and not just 'oh, there's a pencil drawing of a dog' or 'there's some abstract typography'.

Ideas can appear from anywhere - be prepared!

Sometimes I can be having conversations with someone and it can be about something completely irrelevant but then it will just connect in my head and I will be like 'wait! I have to write this down'. You have to write these things down; you must write it down; write all ideas in a little book or they will just escape again. I have had ideas when awoken from a dream thinking 'that's amazing, no one has done that yet' or sometimes I will get in the shower and I am just relaxing and, ah, an idea! Ha ha, another one! They are always in the back of my head though, I am always thinking about stuff, creating ideas, concepts.



Courtesy of Martin SoulStealer



Courtesy of Guerrilla Zoo



Courtesy of Meriel Guillemine Edwards



Courtesy of Meriel Guillemine Edwards



Courtesy of Martin SoulStealer

Always get things in writing!

I try to make sure that I write everything down or have an email correspondence about what has been agreed. In a meeting or on the phone people will promise you stuff, but get it in writing, do contracts with people as well and lay out what you expect from them. You may not be able to do anything with it, but it creates a professional standing between you and them.

Be prepared for unsociable hours and an inability to separate your free time with work time.

The problem is that I am a workaholic with creative projects. Everything revolves around art and making connections. I work pretty much all the time. I just came back from Spain, where I shut my phone and internet off for five days; it was amazing, I could actually

relax... I did, however, go and see the Dali exhibition.

It never shuts off, really once you start doing these things, it's all collaboration essentially, so every connection you see potential possibilities that you should try and explore, even though it may come to nothing.

Don't get frustrated if it looks like the project will not happen.

Some of your projects will never come off the ground, it is not that they will never happen, but perhaps the time isn't right, perhaps the people weren't quite right. I am resurrecting some of the projects that I left in the past, as I have found better connections, people that are really interested and want to be involved, so I am slowly re-exploring them.

There is a theatre project that I have been working on for three years that has never quite happened, but I have come up with

another idea as a stepping-stone to reach that final goal. It can be a case of trying out new teams and new creative people and seeing if it works, if it doesn't work, never mind. Try again later. I see it as development stages. If you are doing a big project, why don't you try a fraction of it - a smaller section - and see if it works?

Always remember why you do it.

I chose to do what I love and it's been tough, and it is tough, but you know I am still here, I'm still doing it, so I must be doing something right. Even if I am not making a fortune. You have to find the balance between creativity and the big ideas and the small dollar. Some of my projects are really out there and some of them are a bit more commercial.

You never know, you should go for every door that opens.

James' work:

www.guerrillazoo.com [facebook.com/GuerrillaZooNews](https://www.facebook.com/GuerrillaZooNews)
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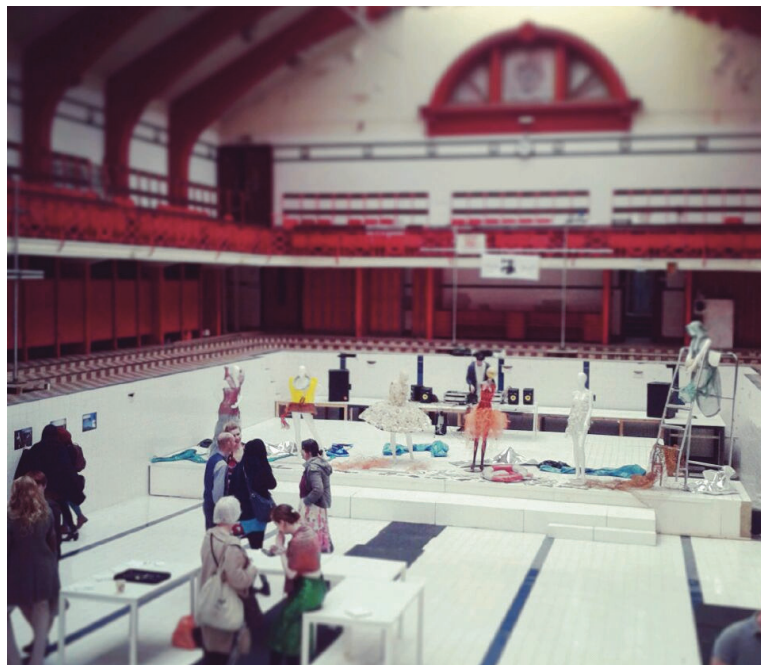
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Upcoming:

Modern Panic IV : www.guerrillazoo.com/modern-panic-series

Artist Submissions : www.guerrillazoo.com/artist-submissions

Betty Speaks...



Govanhill Baths exhibition



Model: Jenna McGuinness
 Model
 Graphics: Snookie Mono
 Garment and Styling: Betty Spoke
 Photography: www.liviomorabitphotography.com

Betty Spoke is a Glasgow based designer. As a fellow lover of tweed, we immediately got on well. Betty Spoke takes her fashion to unusual as well as traditional spaces, creating startling collaborations with people and places.

How long have you been designing clothes as 'Betty Spoke' and what has kept you inspired?

Betty celebrated her 2nd birthday on the 18th of February this year! It's been an incredible journey and the element I find most satisfactory is creating my own patterns – I call it "my math". I love the challenge of creating unusual shapes. I am constantly dissecting clothes in my mind whenever I see them on the street, in fashion magazines, online, etc.

Outside of apparel, my main inspiration is architecture and structure. Challenging myself to take an everyday garment and turn it into wearable art by adding subtle details and crazy shapes is how I keep myself excited about my work.

What are your top three requirements when looking for a new exhibition space?

It must be visually stimulating, it has to reflect the work in question and will preferably make people respond with "you're doing what in a where?"!

You have worked in shop win-

dows, under railway stations and in abandoned swimming pools. What is your favourite space you have worked in so far?

They've all been amazing for their own reasons, though it can't be denied the Govanhill Baths is pretty spectacular... It was, in my head, the obvious place to show the Under The Waves collection. Glasgow has mothered some truly fantastic buildings & the baths is a prime example of an iconic space that the people of the city have refused to be torn down.

Is this a growing trend in designers to use unusual spaces for events or are you a trailblazer?

I'd love to say I'm a trailblazer but in this day and age there are no new ideas! Glasgow's creative industries are booming and people are looking for new, accessible ways to showcase their work. Fashion shows and events have been leaking out into club nights, bars and restaurants for years now. It's become almost a coveted feature event organisers aspire to these days.

All I can do is put my own spin on it and hope people are as enthusiastic as I am.

In every event I have seen featuring your work, there has been an element of something else present: artists, DJs, photographers. How important is the multimedia element to your work?

I love having others involved in these showcases. It takes the concept to another level – having enthusiastic folk skilled in areas outside of your expertise to bounce ideas off gives the process depth. It extends the interest beyond the realms of fashion and design. It gives you the chance to meet and collaborate with new artists and, to be perfectly honest, makes it easier for me to big up the event! I'm not a narcissist and when I know something is not solely for my benefit I feel a lot more comfortable in pushing it as far as it can go.

The project #WhiteNoise brought together visual artists and designers. The exhibition was literally completed on the

day in front of the audience. Have you done anything like #WhiteNoise before?

The first event I put together was in collaboration with Nightwalk Events – utilising the foyer space in The Arches before the catwalk show. I'd made a short film that paid homage to The Phantom Of The Opera, where a demented Betty Spoke roamed the underground tunnels of an old theatre, killing actresses on the sly to get her frocks back! We had live models on pedestals in my first avant garde frocks, interacting with the public as they came in.

#WhiteNoise was definitely a progression of that interactive element. The enthusiasm of the artists that got on board and gave up their time and efforts to create a free installation for people to enjoy was so inspiring. The finished garments are absolutely amazing – when you see the detail and thought that went into each design it makes me go weak at the knees.

How important is the community you work within in supporting your project? If so, do you have an example?

So important! There's an abundance of creative beings in Glasgow and Scotland – the multiple fashion shows and craft fairs I have participated in over the years have been a great way to meet like minded people... These activities in themselves are excellent examples of grass root artists mucking together to showcase their talents, promoting the fact there are viable shopping options in clothing and design outside of the high street.

Everyone I've met is doing their own thing to such an extent that there is not so much an element of competitiveness but general support. I go to as many events as I can manage and the next step is effectively relaying this concept to the general public, convincing those outside of this circle that the natural progression in retail is to support local independent traders.

What do you find is the most effective way to promote your work?

Having people talk about you –

whether this be online, in magazines or word of mouth. Bespoke tailoring is not a common practise in the world of fashion these days, so if you want people to understand not only your services but the time that goes into the process they need to have people promoting you in an enthusiastic way. Most of my commissions come from being recommended by previous clients. It almost only seems a valid opinion when it comes from someone else!

If you were to expand next year, in what direction would you take your work?

At the moment I'm focusing almost entirely on commissions but I've got a few plans in mind for the end of the year! There is (at least) one new creative collection to be showcased in an exciting fashion in time for spring 2014. There are discussions of an online capsule collection, available on a made to measure basis and thoughts of hiring a permanent member of staff.

The events are something I definitely plan to keep going with so expect bigger and better things in this department!



Photograph: Donna McGowan #WhiteNoise



Photograph: Donna McGowan #WhiteNoise



Pagliacci is an opera in two acts written in the late 19th century. It belongs to the Italian Verismo movement, which portrays a realistic and often quite brutal side of life.

Inspired by the opera's main themes of performance and reality, madness, betrayal, entrapment, freedom and raw emotions I have designed a concept that attempts to portray the composer's authentic view on the characters' realities and identities, but also to reveal the subtle dreams and fears that one buries within oneself. Historical costume, psychiatric institutions and Japanese fashion have been used to discover the relationship between the body and garment, and how this could prevent or liberate the body to move within space.

Christina A. Pistofidou

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Coat Textiles: Magdalini Kleio Eftaxiopolou

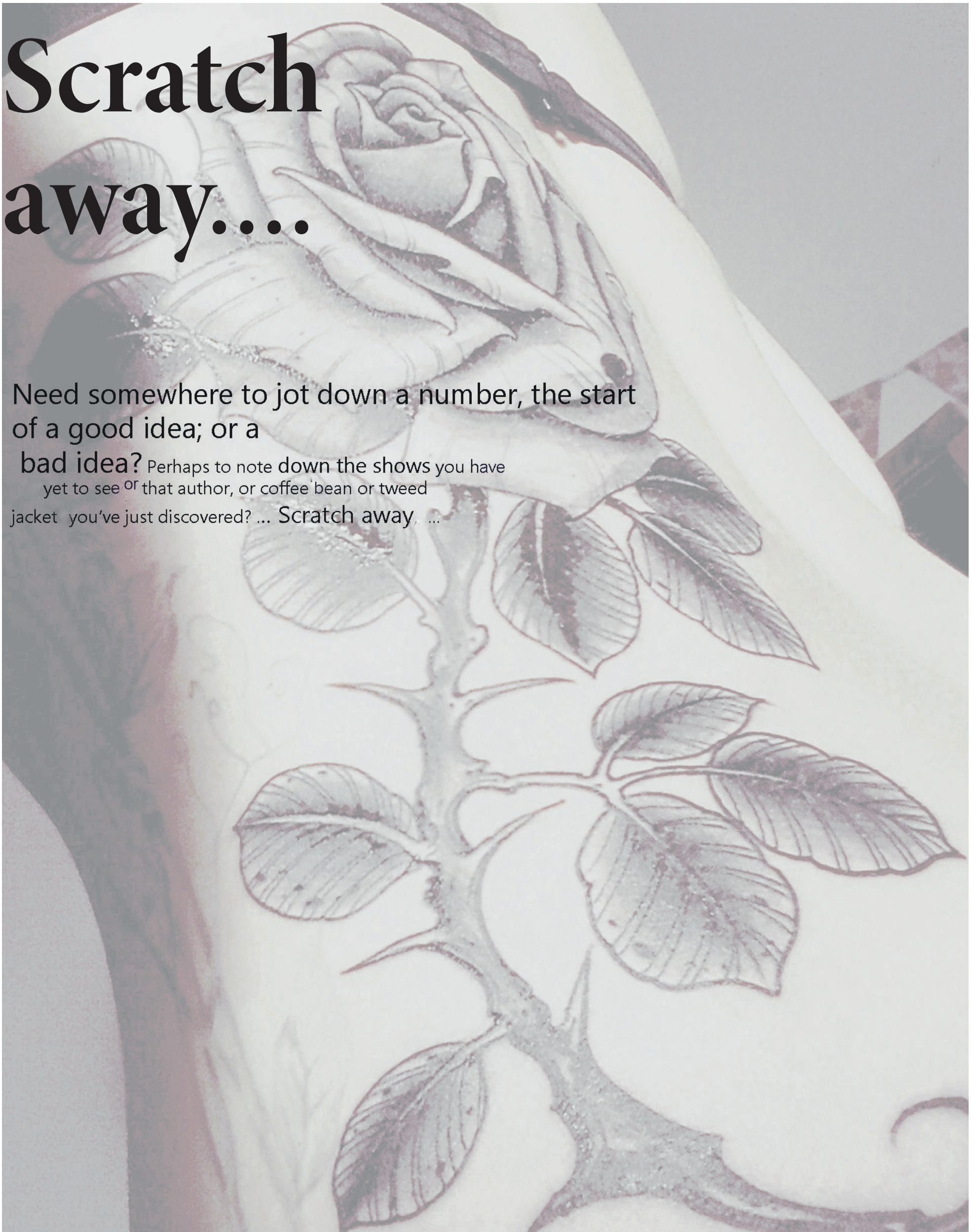
Jewelry: Emelie Westerlund



Scratch away....

Need somewhere to jot down a number, the start
of a good idea; or a

bad idea? Perhaps to note down the shows you have
yet to see ^{of} that author, or coffee bean or tweed
jacket you've just discovered? ... Scratch away. ...



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Amanda Mattes

www.AmandaMattes.com
Photography: Laurence Winram
Model: Yu-Ching Huang

Anna Gibb

Cargocollective.com/annamary
Photography: Laurence Winram

Betty Spoke

www.bettyspoke.com

Blythe Robertson

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The Imaginarium Apparel

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