

UnTitled Project

UnTitled Project

— featuring —

Willem Dafoe • Gemma Arterton • Ethan Hawke • Jena Malone
Jamie Campbell Bower • Mary-Louise Parker • Gustaf Skarsgård
Nolan Funk • Lily Cole • Harry Treadaway • Stacy Martin
Gareth Pugh & Gregory Crewdson in
the CINEMATIC issue

Ethan



Untitled Project

the *Cinematic* issue

JAMIE CAMPBELL BOWER photographed by MATTHEW BROOKES

featuring - the **Art** project with: Kris KNIGHT, Jork WEISMANN, Jena MALONE, Kim MCCARTY, Aïda RUILOVA, **Art feature** project with: Gregory CREWDSON; the **Actor** project with: Willem DAFOE by Jessie CRAIG, Gemma ARTERTON by Dennis GOLONKA, Gustaf SKARSGÅRD by Elisabeth TOLL, Mary-Louise PARKER by Frances TULK-HART, Jamie CAMPBELL BOWER by Matthew BROOKES, Jena MALONE by Magdalena WOSINSKA, Ethan HAWKE by Dennis GOLONKA; the **Fashion** project with: Tim RICHMOND, Christophe KUTNER, Mariano VIVANCO, Dennis GOLONKA, Fanny LATOUR-LAMBERT and Paolo DI LUCENTE; starring: Lily COLE, Harry TREADAWAY, Stacy MARTIN and Nolan FUNK; **Fashion feature** project with Gareth PUGH and the **Last** project with Bill GOLD



LILY COLE photographed by Tim Richmond

UnTitled *Project*

www.un-titledproject.com

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Art:
 Kris Knight, Jork Weismann, Jena Malone, Aïda Ruilova, Kim McCarty, Gregory Crewdson, Jessie Craig, Dennis Golonka, Elisabeth Toll, Matthew Brookes, Magdelana Wosinska, Tim Richmond, Christophe Kutner, Mariano Vivanco, Fanny Latour-Lambert, Frances Tulk-Hart

Cover subjects: Willem *Dafoe*, Gemma *Arterton*, Ethan *Hawke*, Nolan *Funk* (Back covers by Tim Richmond)

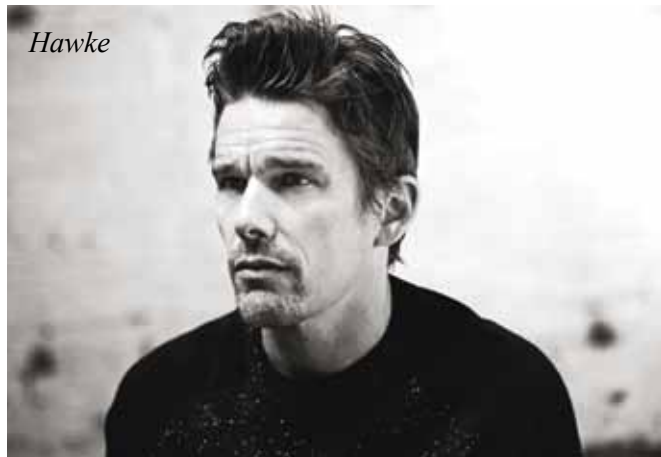
Dafoe



Arterton



Hawke



Funk



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Willem Dafoe: wearing: DRIES VAN NOTEN
 photographed by JESSIE CRAIG
 fashion editor: MORENO GALATÁ
 producer: SEONA TAYLOR-BELL
 special thanks: KAREN HANEY & CHARLES MASTROPIETRO @ CIRCLE OF CONFUSION

Ethan Hawke: wearing: DIOR HOMME
 photographed by DENNIS GOLONKA
 fashion editor: ROMINA HERRERA MALATESTA
 groomer: CAROLINA DALI FOR CHANEL @ See Management
 special thanks: CHARLOTTE BURKE @ ID-PR, JAY PAAVONPERA @ Dior Homme
 THE 1896 STUDIOS & STAGES Brooklyn, NY
www.the1896.com

Gemma Arterton: wearing: A.F. VANDEVORST
 photographed by DENNIS GOLONKA
 fashion stylist: ROMINA HERRERA MALATESTA
 hair stylist: BEN SKERVIN makeup artist: MAI QUYNH
 set designer / props: TERI COTRUZZOLLA special thanks: DONNA MILLS at Premier, ROY @ Jack Studios, CAROLYN BODNER & LISA GIALLOMBARDO

Nolan Funk: wearing: VERSACE
 photographed by MARIANO VIVANCO
 fashion editor: MARIANO GALATÁ
 producer: SEONA TAYLOR-BELL hair: VALENTINO PERINI @ WM Management makeup: KATJA WILHELMUS @ WM Management special thanks: ROS OKUSAYNA, CLARA JANE MATTEUCHI & LUCIO DI ROSA @ Versace



photographed by Christophe Kutner



photographed by Gregory Crewdson Untitled (Sunday Roast)

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ETHAN HAWKE photographed by Dennis Golonka

the Editor's note

THE CINEMATIC ISSUE

What's your favorite film? Simple enough to answer, right? Not for me it wasn't. The truth is, my list is long and ever changing. I came up with a few films I've loved through the years: *A Home at the End of the World*, *Me Vie En Rose*, *Rosemary's Baby*, *Kill Bill*, *Patrik 1.5*, *The Hunger*, *Before the Devil Knows You're Dead*, *Bubble*, *To Kill a Mockingbird*... even *Beaches* came to mind, although I tend to keep that one a secret. But to pick one as my favorite was a bit too *Sophie's Choice* (another on the list) for me to answer. I realized what they all had in common was the power to move, entice, and inspire me; to snatch me from my world and lead me into being a willing participant in the hero's/heroines journey.

UTP'S Cinematic Issue begins with our Art Project section (pg 14) featuring contributions by artists: Kris Knight, Jork Weismann, Kim McCarty, Aida Ruilova and Jena Malone. Each artist pays homage to cinema in their own distinct style; from Knight's heavenly paintings which he approached as a "literal take on film as escape," (pg 16) to actress/photographer Jena Malone's "stolen images" from the set of her new movie *Catching Fire* (pg 28). We also feature iconic artist Gregory Crewdson (pg 72), famous for his dramatic and elaborately staged photos.

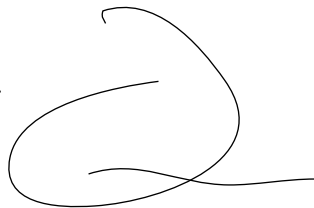
The Actor Project starting on page 50 features icons of film and theater, such as Willem Dafoe, Ethan Hawke and Mary-Louise Parker, as well as some of Hollywood's newer voices such as Gemma Arterton, Jena Malone, Jamie Campbell Bower and Gustaf Skarsgård. Each actor displayed complete openness both in front of the camera, and in their interviews. It's a section I am excited to share.

In the Fashion Project (pg 120) we showcase stories by Tim Richmond, Christophe Kutner, Mariano Vivanco, Fanny Latour-Lambert and Paolo Di Lucente. Richmond photographed model/actress Lily Cole in Somerset England for a series titled *Heading Home* (pg 122). Mariano Vivanco photographed actor Nolan Funk in a charming series titled *Screen Test* (pg 148). And lastly, a section very special to me is The Spotlight Project featuring the progressive designer Gareth Pugh. The interview is an insightful look into Pugh's mind by writer Ann Larsson. The fashion story was photographed by myself and styled by our Fashion Director Romina Herrera Malatesta. We shot the series on the Lower East Side, and though New Yorkers rarely turn their heads for a second glance, they could not resist upon seeing our model, Sojourner Morrell, walking the streets in Pugh's extraordinary designs (Artist Spotlight/Gareth Pugh pg 158).

And for The Last Project (pg 192) our executive editor Thom profiled legendary poster designer Bill Gold, who has created some of Hollywood's most iconic posters, and shared with Thom some never before seen designs from the cult film classic *The Exorcist*.

Action!

Dennis Golonka -



P.S. On our shoot with Ethan he performed a Shakespearian homage on his guitar. To see the video or other videos filmed for the issue visit us at www.utpmag.com



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1) **Romina Herrera Malatesta** - Stylist Romina Herrera Malatesta is from Buenos Aires, Argentina and currently lives in New York City with her daughter Loulou. She has recently contributed to magazines such as *US Marie Claire*, *Commons & Sense*, *Twin*, *Gravure*, *Interview Russia*, and styled campaigns for Neiman Marcus The Book, Saks Fifth Avenue, The New York City Ballet and Phillip Lim for Target. Romina is the NY Fashion Editor of Metal Magazine and Un-Titled Project's Fashion Director. (pictured with Ethan Hawke, see feature on page 108)

2) **Frances Tulk-Hart** - Photographer Frances was born and raised in London, moving to NYC 14 years ago to pursue a career in fashion. After years working as a fashion stylist she picked up a camera and has been shooting ever since. Her clients include, *Japan Vogue*, *British Vogue*, *Teen Vogue*, *Purple* mag, to name a few. She also started the website www.5minuteswithfranny.com and formed a band with her husband called Love Taps. Their first video "Pair of Trees" can be seen on Purple TV.

3) **Dorothea Barth Jörgensen** - Model/writer Dorothea was born in the village of Jarna, Sweden. When she was still in high school, she was discovered by Elite Stockholm for modeling. She made her runway debut in February of 2009, walking for Calvin Klein, Marc Jacobs, Prada, Miu Miu, Chanel, Louis Vuitton, and Lanvin, to name a few. Her big break came when she was photographed by Steven Meisel for Italian Vogue. In Dorothea's personal life she is focused on acting, painting, poetry and photography. Arts, creation and inspiration is what drives her, and as long as that is around, she feels at home. (photo: Ruben De Wilde)

4) **Kris Knight** - Kris Knight is a Canadian painter whose work examines performance in relation to the construction, portrayal and boundaries of sexual and asexual identities. Since graduating from the Ontario College of Art and Design in 2003, Knight's practice has concentrated on thematic figurative works that are often as attractive as they are disturbing. In the past eight years he has exhibited internationally in numerous solo and group exhibitions and various art fairs around the globe. His work is included in an abundant of public and private collections, most notably The Beth Rudin DeWoody Collection, The Oppenheimer Collection, The Agnes Etherington Museum of Kingston, The Nerman Museum of Contemporary Art in Kansas City, and 21c Museum in Louisville, Kentucky.

5) **Malerie Marder** - Marder's photographs have been featured in *Parkett*, *Artforum*, *T magazine*, *Purple*, *AnOther*, *New York Times Magazine*, and *The New Yorker*, amongst others. Her new body of work, *Anatomy*, will be exhibited at Leslie Tonkonow Art Projects in the fall of 2013 along with a concurrent publication by Twin Palms.

6) **Jena Malone** - Actress/photographer Jena Malone best know for her accomplished film career in features such as *Bastard Out of Carolina*, *Donnie Darko*, and *Saved*. She started taking photos at 16 and studied photography at a community college in South Lake Tahoe. She shoots mostly film 35 mm film.

7) **Jork Weismann** - Jork Weismann is an internationally acknowledged photographer. His pictures have quite a special effect: the simple, sleek and minimalist creations in combination with pure elegance tell stories and incite the viewer to think for his own. His editorial work has appeared in magazines such as *Purple*, *Self Service*, *Dazed & Confused*, *Conde Nast Traveller*, *Vogue*, *Elle*, *Marie Claire*, *Jalouse*, *Interview Magazine*, *Vanity Fair*, *Squint*, amongst others. His first book, "Asleep at the Chateau" has just been released by Damiani.



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8) **Aida Ruilova** - New York-based artist Aida Ruilova's videos combine classical cinematic devices with a distinctively low-tech sensibility, quick cuts and rhythmic, jarring soundtracks to create works that exist in the space between sound and image. Drawing equally from B-movie aesthetics and classic montage cinema, Ruilova creates dark, moody, narrative works that ruminate on psychology and memory. Her work has been featured in the 50th Venice Biennale, the 2004 Whitney Biennial, and the 4th Berlin Biennial, as well as Tate Britain, ZKM, Karlsruhe, The Kitchen, NY, and the Museum of Modern Art, NY. Ruilova's new film, *Head and Hands (my black angel)*, featuring the director Abel Ferrara and writer Alissa Bennett will be screening this fall at Nitehawk Cinema, Brooklyn NY.

9) **Tim Richmond** - His interest in photography and film began in his teens, and he graduated from the London College of Printing in 1982. Subsequently photographing portraits and fashion, his work has appeared in magazines such as *German Vogue*, *L'Uomo Vogue*, *Vanity Fair* and more. He shoots on film, producing analogue prints in his darkroom in England. In recent years his photographs have evolved into more in-depth documentary projects, dividing his time between his home in England and the USA. *Last Best Hiding Place*, his study of the American West, is due for publication in 2014. His photographs feature in private American and European collections.

10) **Kim McCarty** - A graduate of UCLA (MFA) and the Art Center College Design, Pasadena (BFA), McCarty lives between Los Angeles and New York City. Recent solo projects and exhibitions include: *Kim McCarty Paints* at Santa Monica Museum of Art, 2013; *Kim McCarty New Work*, Morgan Lehman Gallery, New York City and David Klein Gallery, Detroit, *Michigan, Contemporary Passions* at the Museo de Ponce, Puerto Rico, 2012. McCarty is represented by Morgan Lehman Gallery, New York City

11) **Magdalena Wosinska** - Magdalena captures a youthful energy, spontaneity and authentic sense of fun in her photographs. She was born in Katowice, Poland and currently lives in Los Angeles. Her first publication, *Bite it you Scum* was launched in 2010 and her second, *The Grass is Electric* was launched in 2012.

12) **Dennis Golonka** - photographer and founder of Un-Titled Project, Golonka was raised in Maryland, and received his BA at TSU. Upon graduation he moved to NYC to pursue his education of art & photography while attending SVA. He was Photo Editor of Harper's Bazaar under the iconic Fabien Baron and today works as a photographer and director. Golonka currently calls New York his home.

13) **Matthew Brookes** - A self taught photographer, Brookes was born in England, grew up in South Africa, and traveled extensively. With clients around the world, Matthew's globe-trotting regime continues to fuel his work, where he gets his inspiration from everyday life (wherever in the world that may be) and his interaction with others. Matthew's attitude towards photography in general is to keep things natural, capturing the emotion and spirit of the person or people he is photographing.

14) **Christophe Kutner** - is a photographer born in Narbonne, France, who moved to Paris when he was four years old. He first studied medicine due to parental persuasions, but his passion for photography eventually led him to leave his medical studies. He soon assisted Horst P Horst who was a true mentor and inspiration in his pursuit to study the art and history of photography.



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15) **Mariano Vivanco** - is a Peruvian fashion photographer. Vivanco regularly shoots for many internationally recognized magazines. Often in black and white, his portraits, nudes and editorial work (in both mens and womenswear) apply the principles of pure photography; using simply light and shade, Vivanco renders visible the natural spirit of the sitter.

16) **Seona Taylor-Bell** - Producer Taylor-Bell was born in Wales and currently resides in London. She is a contributing editor to a number of international publications including *FLAUNT* and *Wonderland* and the talent editor of Menswear publication *SID*. Seona trained at the Central School of Speech and Drama and gained a Masters from the University of Oxford. She is currently working on *On Edges - A portrait of the Modern London Actor* with photographer Jessie Craig, Burberry and BAFTA.

17) **Steven Westgarth** - Steven Westgarth is the maverick earthy offspring of a Lake District farming family. Whilst studying Zoology at London's UCL his life path unexpectedly detoured into fashion where he assisted Nicola Formichetti and Alistair Mackie. Steven's striking styling work now appears within the folds of elite fashion titles including: *Another Man*; *V Man*; *The New York Times*; *Dazed & Confused*, and *Hero* amongst others. Steven has worked with an array of flash bulb inducing names - Ewan McGregor, Bruno Mars, Benedict Cumberbatch, Alexa Chung, Daman Albarn, and Bobby Gillespie. "I talk to them as normal people," is Steven's grounded explanation for his ability to work with such characters.

18) **Alec Holland** - Holland is a writer and interior design fanatic. He was a writer/producer on LOGO TV's *The Big Gay Sketch Show*. He was writing consultant on the FOX animation films *Rio* and *Ice Age IV*. Alec co-writes the web series *The Go-Getters*. Episodes can be seen at thegogetterstv.com. Read his blog Smarteralec.net, and follow him on Twitter [@smarteralec](https://twitter.com/smarteralec). Unless you hate blogs and tweets. Then just love him for who he is.

19) **Jessie Craig** - Whether photographing actors, musicians or models, Jessie Craig's work has gained recognition for its dreamy, often cinematic quality. Born in Canada, she first picked up a camera as a teenager before completing a BFA and moving to Europe, where she continues to be based. She is currently shooting her first solo show and book of portraits, *On Edges: A Portrait of the Modern London Actor*, in addition to a series for BAFTA in association with Burberry. (www.jessiecraig.com)

20) **Moreno Galatà** - Fashion stylist Moreno Galatà was raised in Turin and relocated to Milan in 2008. One year later he began working for *Grey Magazine* and in 2012 he was appointed Senior Fashion Editor. He has worked with photographers including Manuela Pavesi, Erwin Olaf, Elfie Semotan, Caitlin Cronenberg, Katsuhide Morimoto, Camille Vivier, Leon Mark, Alexander Neumann, Alessio Bolzoni, Jessie Craig, Peppe Tortora, Jacques Habbah and contributed to numerous other publications such as *Grey*, *Ponystep*, *Tank*, *Lurve*, *Harper's Bazaar*, and *Zoo*.

21) **Thom Lonardo** - UTP's Executive Editor studied filmmaking at Emerson College before moving to New York as an actor. Thom currently lives in Brooklyn, NY and recently completed his latest screenplay *Black House*.



22)



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22) **Fanny Latour-Lambert** - Well I'm just a French girl who started shooting in her early years and never stopped :)

23) **Carolyn Brennan** - Brennan is from Philadelphia and currently lives in Brooklyn. She studied political science at Georgetown University but instead became interested in fashion and has been working in the industry for the past five years with a number of talented stylists. She is UTP's Junior Fashion Editor.

24) **Laura Antonia Jordan** - Jordan is a freelance fashion writer. Raised in West Sussex, she read for a BA in English Literature at University College London and was the winner of the Rising Star in Fashion Journalism award at the Fashion Monitor Awards 2013. Her work has appeared in various titles including *British Vogue*, *Harrods Magazine* and District MTV. She lives and works in London.

25) **Elisabeth Toll** - Born and raised in Stockholm, Sweden. Graduated from German School, studied at Stockholm University (Archaeology, History, Social Anthropology and Law) and after that went to GFU Photo School for one year. She was a full-time photo assistant during eight years in Paris and Stockholm and has been working as a photographer since 2001.

26) **Paul Craig** - Craig is a freelance writer currently residing in London. A Canadian ex-pat who recently graduated with a degree in English literature, he still mourns the lost innocence of youth but looks forward to retirement when senility and accumulative apathy will provide a swift and just respite from the nightmarish monotony of daily existence. Despite the tenebrous sentiments of the previous sentence, don't worry, writing is an olive branch of catharsis and serenity so the glass is always half-full in his life.

27) **Paolo Di Lucente** - Photographer Di Lucente was born in Rome. Since 2008 he has been based in New York where he currently lives and works.

28) **Ann Damoison-Larsson** - Larsson is a freelance journalist and consultant in trend research and trend forecasting first and foremost in fashion. Previously at WGSN in New York and later at Peclers Paris in Paris, she now resides in her hometown Stockholm, Sweden. Previously, she spent a ten year period of studies and work abroad, starting with Art History studies at Stockholm University, then English studies in Oxford, England and finally a BBA in Design and Management at Parsons the New School for Design in Paris and in New York.

29) **Nicole Walker** - Walker is a Swedish stylist based in Stockholm but with one leg in Paris and the other one in Los Angeles. Growing up, Nicole travelled a lot with her mother and brother, and developed a free and creative spirit and a passion for costume and fashion in early days - something that comes across in her styling, always well composed with an interesting and fresh twist. Nicole finds her inspiration in art, old ladies and Jean-Luc Godard movies as she is a true francophile obsessed with croissants, red wine and Serge Gainsbourg. Which also sometimes becomes very obvious in her styling and it shows that she is a true sentimental romantic. Nicole's biggest interests right now are obsessive collecting of kimonos, pointy black heels, spending the summer in her Los Angeles garden and going skinny dipping on a warm summer night.



artwork by **Aïda Ruilova**

the **Art** *project*

— portfolio —

Disappear

by
Kris Knight

Ohne Titel Nr.2

by
Jork Weismann

Catching Fire

by
Jena Malone

Beau Garrett

by
Kim McCarty

I'm so wild about your strawberry mouth

by
Aida Ruilova

Art Feature Project - Gregory Crewdson

by
Wayne Northcross

Disappear

artwork • Kris Knight

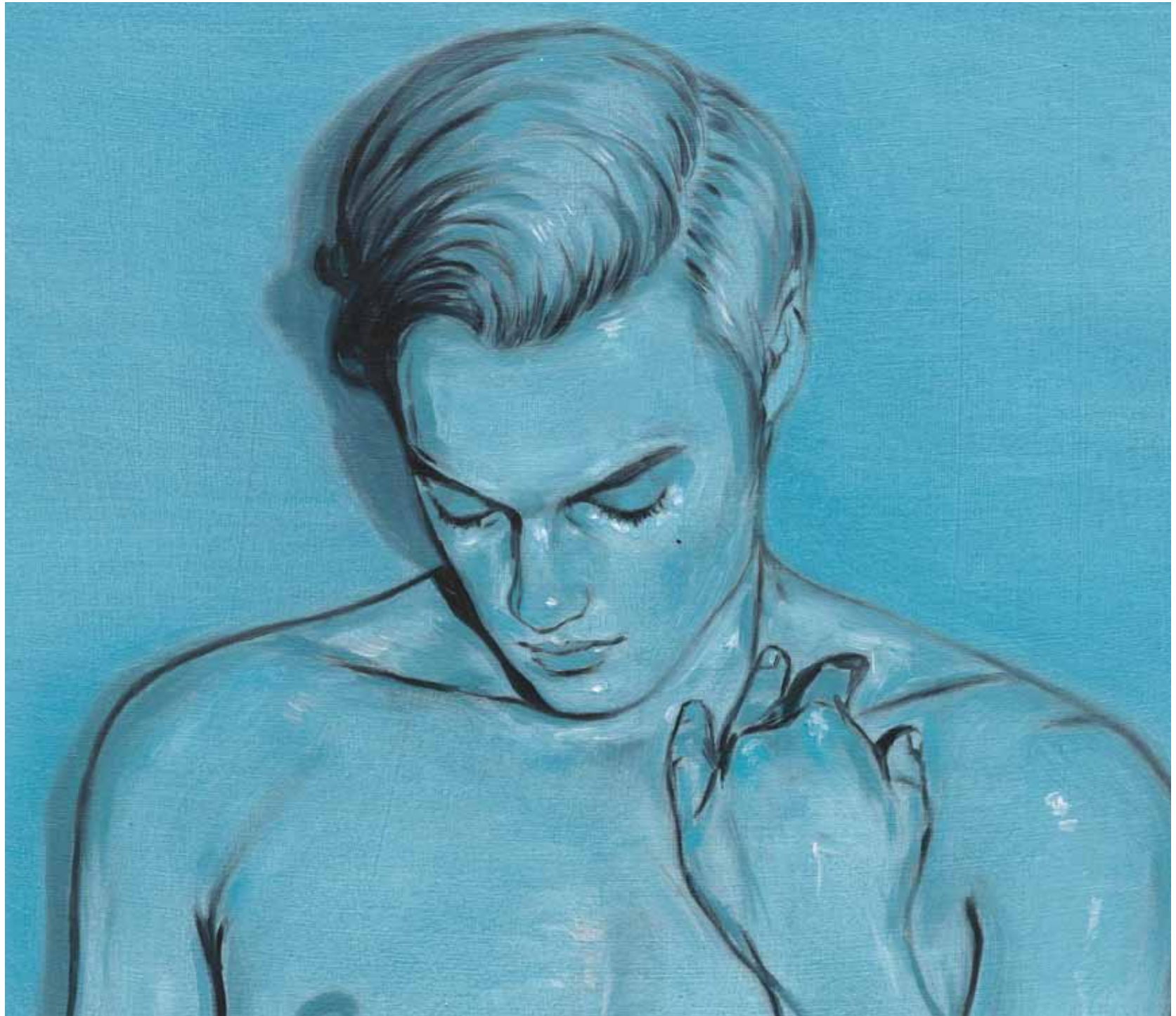
Escapism is a theme that often comes up in my work – “to seek distraction from unpleasant realities through fantasy.” The disenchanted characters that I paint are a synthesis of fantasy and real-world memory; they tiptoe between the dichotomies of pretty and menace, hunter and hunted, innocence and the erotic. With this project I wanted to approach the theme of cinema within a literal sense of film as an escape – to be lost in film. The digital projections cast the characters into a new realm, centered but hidden, they are camouflaged by a layered atmosphere.

Kris Knight-

A handwritten signature in black ink that reads "Kris Knight". The signature is written in a cursive, fluid style. A thin, light-colored oval line is drawn around the bottom portion of the signature, starting from the end of the second name and looping back towards the first.



"GO WEST" Oil on prepared cotton paper, 11x13" 2013

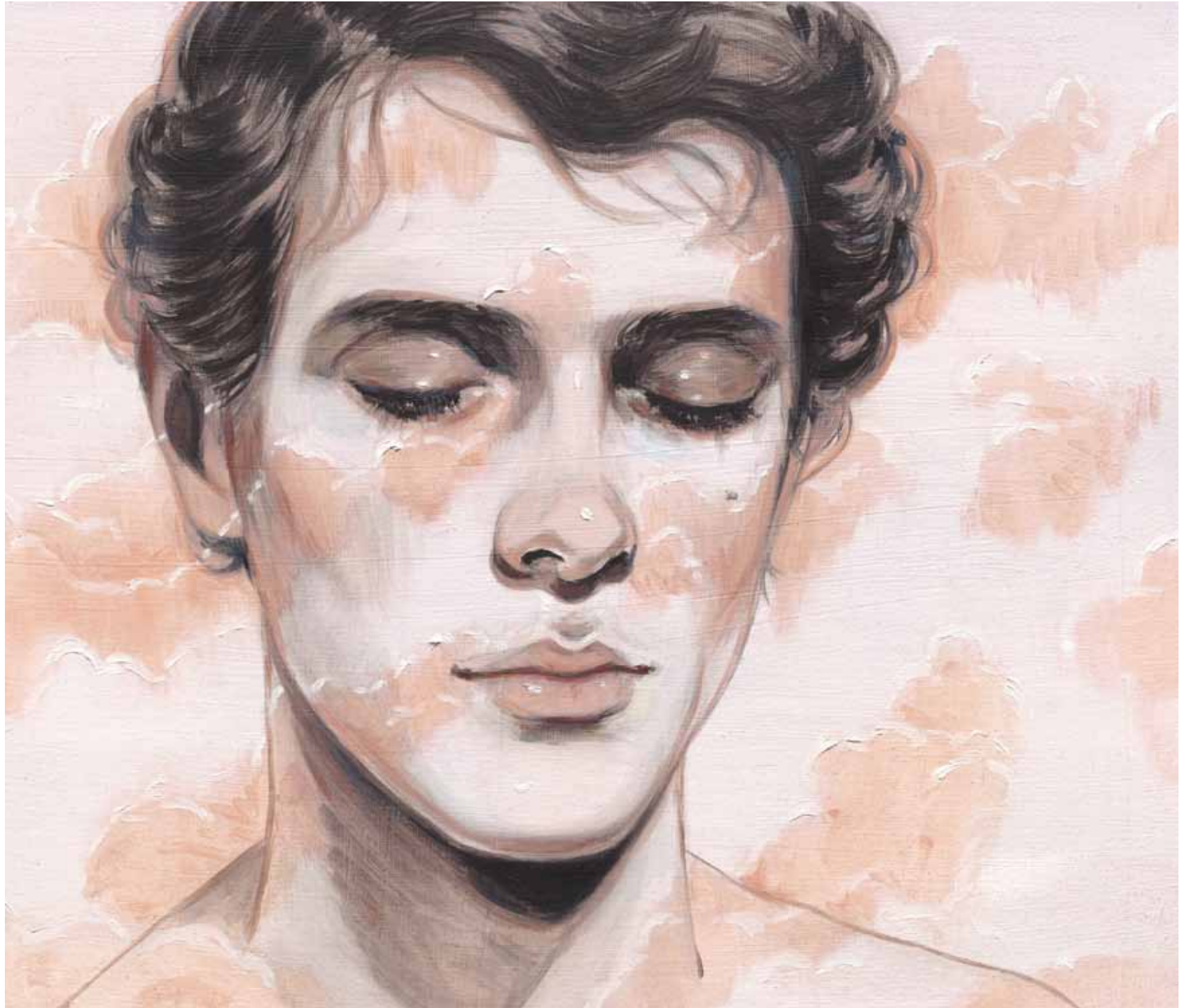


"BLUE SCREEN" Oil on prepared cotton paper; 11x13" 2013



"DISAPPEAR" Oil on prepared cotton paper, 11X13" 2013

“DAYDREAM” *Oil on prepared cotton paper, 11x13”* 2013



Ohne Titel Nr. 2

photography • Jork Weismann

When you go and see a movie you expect illusion, when looking at photographs we expect them to tell the truth. It is normal for our understanding that the scenes in a movie are created, while a photograph “snaps” a scene that might have not been created to be in a photograph. It lets us observe something that maybe was not supposed to be observed, it's the absence of story that let's us imagine more than there probably was.

Jork Weismann -













Catching Fire

photography • Jena Malone

Actress Jena Malone shared this very special portfolio of “stolen images” she collected while filming *Catching Fire* last winter in Atlanta and Hawaii. “We were not allowed to take photos on set, so I had to be a bit of a thief sometimes.” All photographed on her Nikon f100 film camera.

Jena Malone -





MY WILD JOHANNA MOHAWK



DOUBLE EXPOSURE (IN CAMERA) OF MY ELEVATOR LOOK. ONE IMAGE TAKEN BY ME AND THE OTHER TAKEN BY MY LITTLE SISTER.



MISC CAPITAL WIGS



A LOOK AT THE STAGE WHERE ALL THE VICTORS STOOD FOR THEIR INTERVIEWS. THIS WAS ALL BUILT IN A SOUND STAGE.





a study of actress
Beau Garrett

artwork • Kim McCarty

My muse and model for this project is actress Beau Garrett. Beau grew up in Topanga Canyon where she began modeling for Guess in the late '90s hired as one of their new, fresh faces. This began her colorful career in both modeling and acting.

Historically, cinema has featured storyboards to set the visual tone for film. I've approached this project much like an art director would. These storyboards include the various dimensions of the veritable Beau Garrett. Her long features and iconic neck make her a wonderful subject for my work and usage of the wet on wet technique I apply to my watercolors.

Kim McCarty-

Kim McCarty













I'm so wild about your strawberry mouth

artwork by Aida Ruilova

Emmanuelle Anti-
virgin, Emmanuelle
Emanuelle on
Emmanuelle
Emmanuelle
Queen
Taboo
Negra,
7,
Bitch,
Island,

Passion,
Immoral
not black.
drinking. He
That grey sil-
green eyes,
DARK...
Sister
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ver dirty dog
CRAZED,
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NYC to visit.
hair, those fair
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Emmanuelle's Love,
Emmanuelle teaser, I

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permanently
jumped into
brooklyn. R(x)
of whiskey...
into focus, R(x)
Emmanuelle's Vice,
The Hot
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he could tat-
onto my back.
a taxi straight
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After my back
pulled out his
Lips
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and
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is ever the same
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Emmanuelle
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Cannibals,
Blue
Taboo
Sensual,
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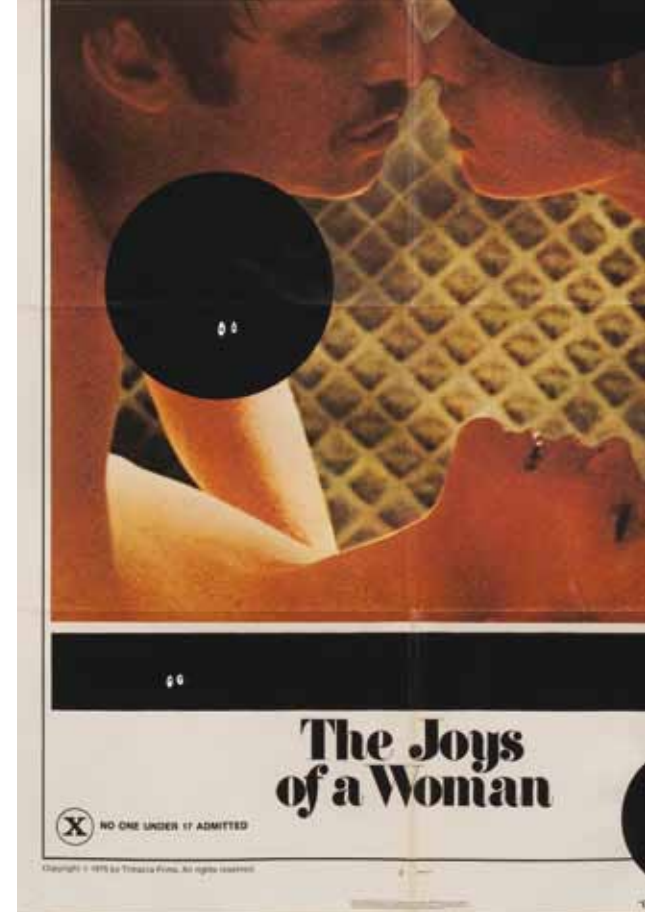
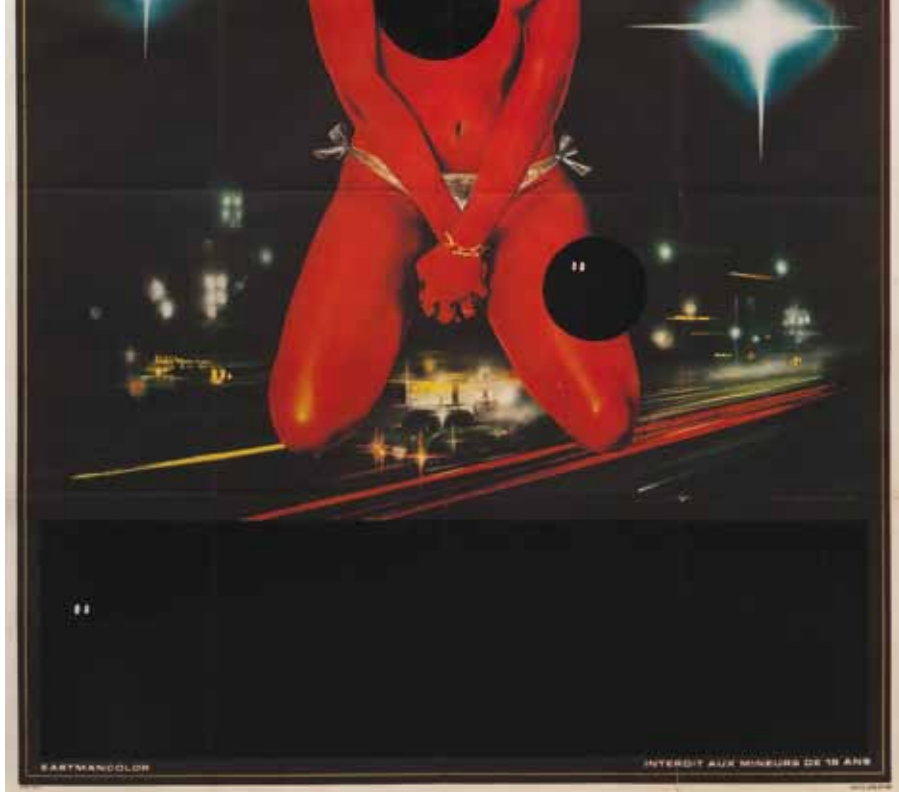
Emmanuelle
in
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and
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Emmanuelle in
Bangkok, Black
tar romance,
Uglymug.
Uglymug is so
I can only fuck
avoid putting a
But her body is so
hot and horny that
deliberately forced
punish all the guys
Prison,
Forever,
Perverse
Goodbye
Tender

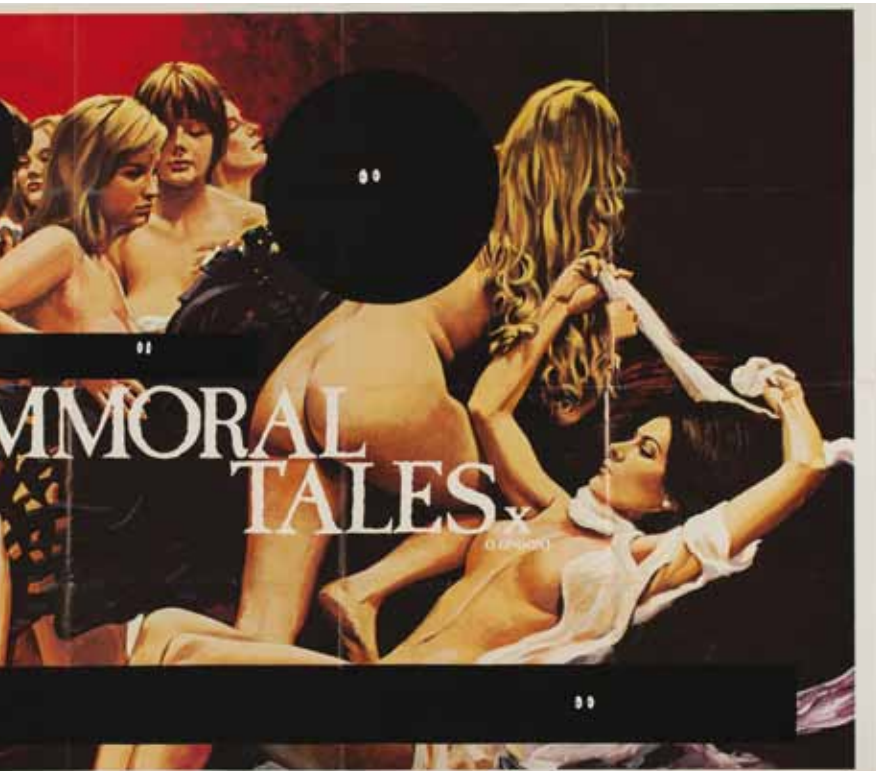
I call her
ugly that
her in the dark - to
towel over her face.
young and firm and
I think the good lord
that face on her to
who fall only for a

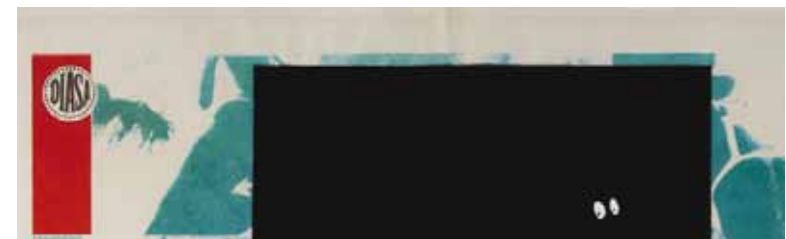
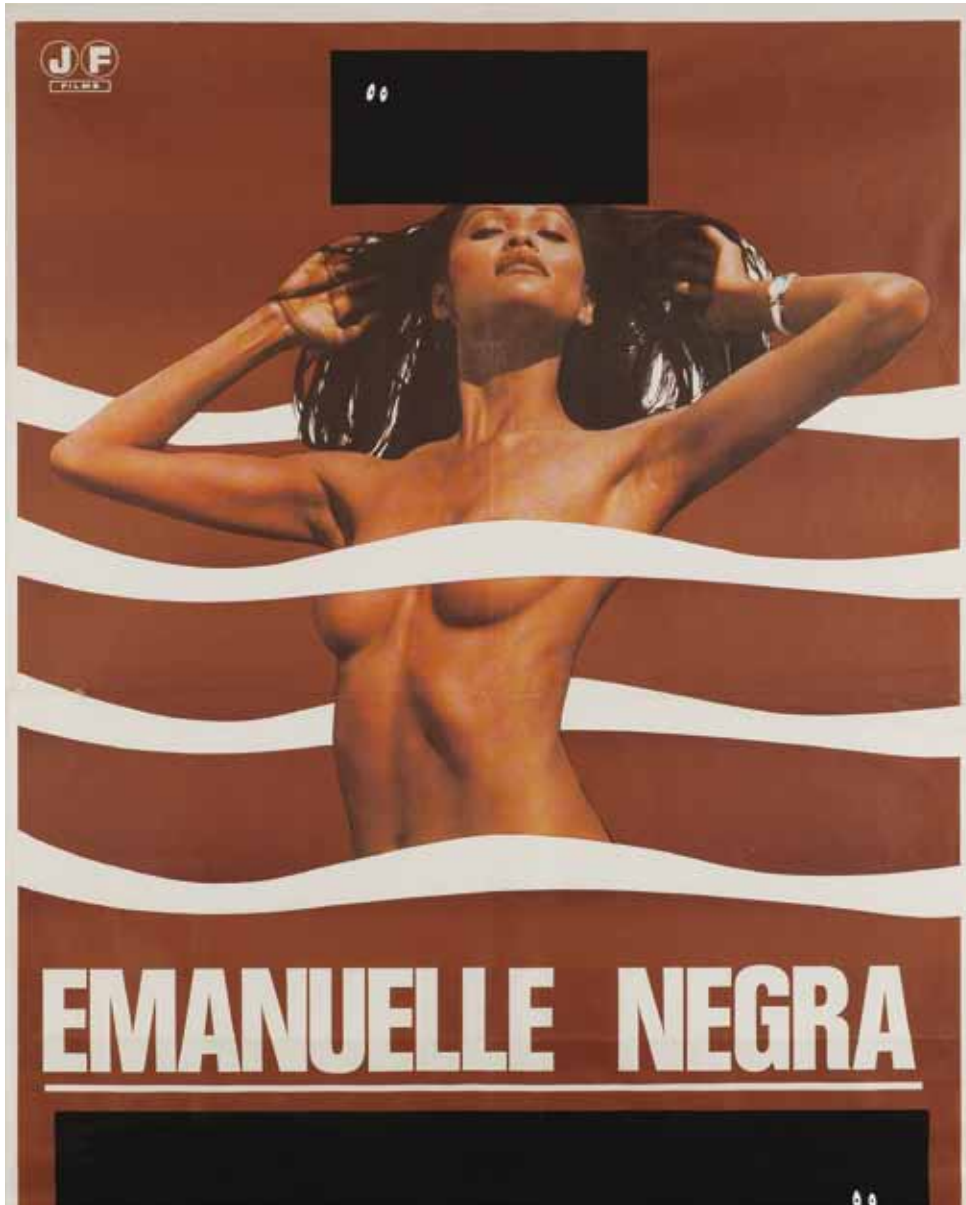
AIDA RUILOVA -

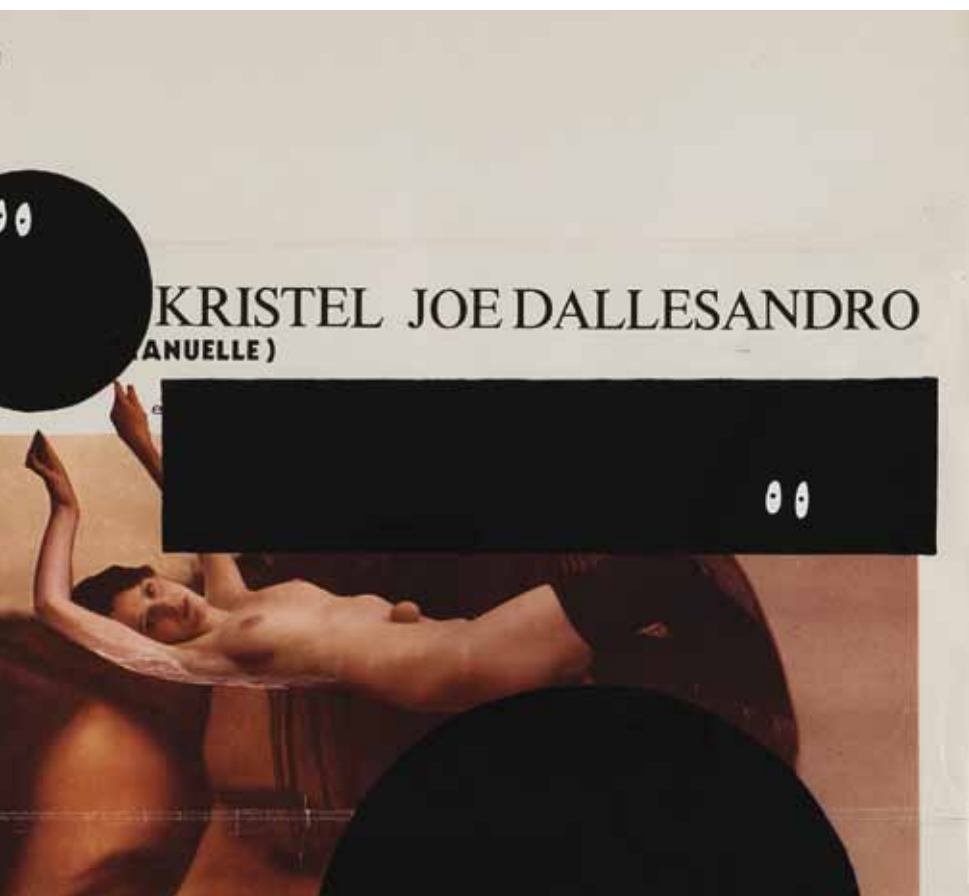
Aida Ru

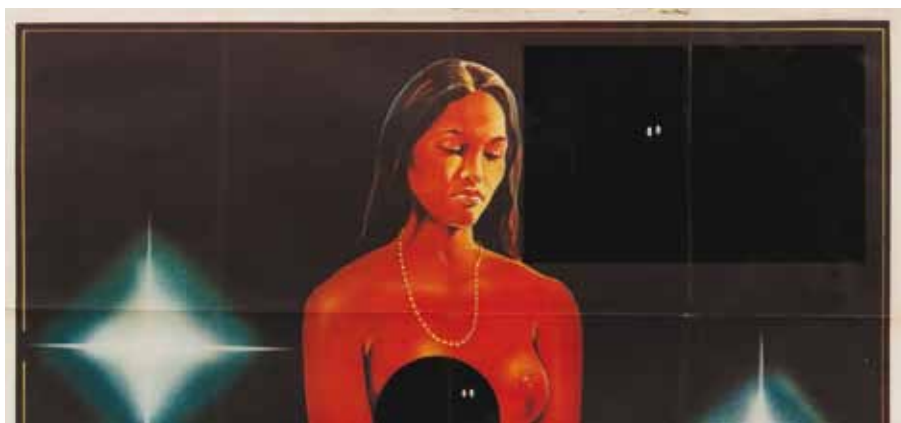














2003-2005. *Untitled (BLUE PERIOD)*

Gregory Crewdson

text by Wayne Northcross

When asked to contribute to this issue of *Un-Titled Project* devoted to cinema and the cinematic, I was thrilled. Then, I was struck by the irony that all the images reproduced in the magazine are, by necessity, stills.

Few artists practice the art of the still and stillness better than Gregory Crewdson. His series of large-scale, highly fictionalized, unreal, and suspenseful pictures often depict desolate and dystopian landscapes, and urban or suburban exteriors and interiors that are peopled by characters on the verge of something not quite right. When I first encountered Crewdson's work, I was struck by how much he imbues psychological texture in stillness. He introduces the viewer to unresolved narratives. He employs a repertoire of cinematic cues that tip the viewer to recall suspenseful cinematic memories.

His pictures are still that are cinematic in effect and in design. Each series is a major production involving crews, location scouting, and casting. The productions Crewdson intends to fashion into stills differ from others whose goal is to create movement for the big or small screen. Crewdson experiments with how we experience, interpret and quote cinematic style. His cinematic signature preserves in an inert form the performative. In his work I sense a deceptive emotional quietude.

A cinematic trope: picture it. The weekend before the Fourth of July I am at Third Streaming Gallery. Crewdson is in Massachusetts for the holidays. He prefers to give interviews by phone. I call him at our scheduled time from the gallery landline. I have my questions neatly typed in one hand; my Blackberry, whose recording function I tested the previous week, is in my other. The artist answers. I put him on speaker. I push record on my phone. Crewdson has an eloquent and mellifluous voice and measured tone that calms me and eases me. We joke a little about the danger of losing an audio file or film footage. We discuss his extensive body of work for about an hour. I begin to take notes but realize that's a waste of time because my handwriting is unreliable. I go into serious art critic mode. I want to talk about how his photography can be interpreted to examine rural versus urban or suburban. My interest in post-Fordism leads me to question him about any connection to the isolation and depopulation I see in his work with current critical issues such as migration of peoples and the decline or reinvigoration of public space in America during the last 30 years. I try to get him to acknowledge that his New York suburban upbringing contributes to cinematic and mythic Americana.

His Sanctuary series, startling images of the depopulated and decaying studios at Cinecittà, came about because of his vital interest in cinema. I try to pooh-pooh this obvious retelling by suggesting that these pictures are in fact a much better documentation of urban blight than much of "decay porn" photography of my hometown Detroit. He deflects most of these attempts to fix his work in any specific cultural context. I understand that Crewdson prefers that his images speak for themselves. Nonetheless, he doesn't shy away from my questions about land use or the blue/red state divide—I think he finds this inquiry interesting. Yet, he brings me back to his love of cinema. Suspense and the unknown are often mentioned as seminal themes in his work so I mention that *Marnie* and *Vertigo* are my favorite films. He likes this because he acknowledges that Hitchcock is an unmistakable influence in his work. I know it because he and other writers have mentioned this in other interviews that are contained in the 100 page press package that Gagosian Gallery has provided me. Then I talk about fashion photography because I want to find a different way to discuss high and low forms of visual culture. He tells me that he is often asked to shoot for magazines and is very interested. But his production schedule intervenes. That is my last question. I express my gratitude and tell him how much I enjoyed our talk. He returns the compliment. I hang up. I have a shot of cachaça. In August, I am in bed at home to transcribe the interview. I find the audio file on my phone and press play. I type two sentences and stop because Crewdson has stopped speaking. I press play again and wait to start where I left off in my transcription. Crewdson stops speaking at the same moment as before. I react in horror that I recorded about a minute and a half of our hour long conversation. I imagine that my expression was very similar to the still, drawn faces in Crewdson's work. I also reflect on *Marnie* when she spills red ink on her prim silk blouse. (*The End*)

all images © Gregory Crewdson. Courtesy Gagosian Gallery

portrait: Gregory Crewdson



2003-2005. *Untitled (Railway Children)*



2006. *Untitled (Brief Encounter)*



2003-2005. *Untitled (Sunday Roast)*





2007. Untitled (*BIRTH*)



GREGORY CREWDSON *Untitled (22)*, 2009 Pigmented inkjet print, 28 1/2 x 35 1/4 inches framed, (72.39 x 89.53 cm)
Edition of 6 with 2 AP

GAGOSIAN GALLERY



GREGORY CREWDSON *Untitled (13)*, 2009 Pigmented inkjet print, 28 1/2 x 35 1/4 inches framed, (72.39 x 89.53 cm)
Edition of 6 with 2 AP

GAGOSIAN GALLERY



GREGORY CREWDSON *Untitled (03)*, 2009 Pigmented inkjet print, 28 1/2 x 35 1/4 inches framed, (72.39 x 89.53 cm)
Edition of 6 with 2 AP

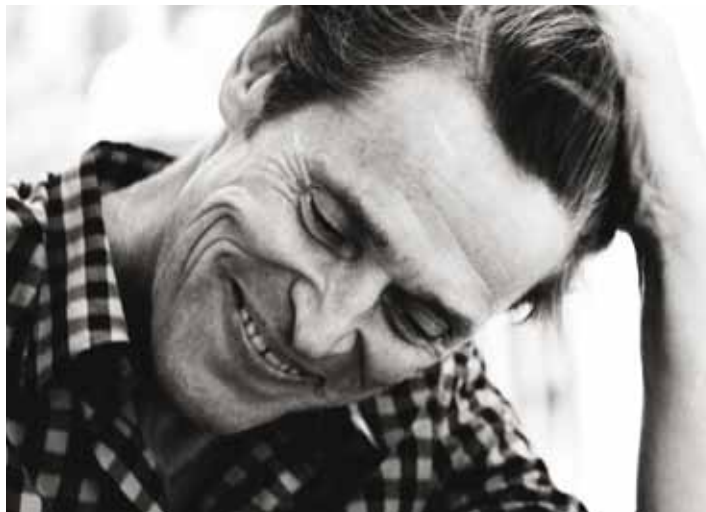
GAGOSIAN GALLERY



GREGORY CREWDSON *Untitled (17)*, 2009 Pigmented inkjet print, 28 1/2 x 35 1/4 inches framed, (72.39 x 89.53 cm)
Edition of 6 with 2 AP

GAGOSIAN GALLERY

the ACTOR project



the **Actor** *project*

— portfolio —

Willem Dafoe

photography • Jessie Craig *styling* • Moreno Galatá

text by Paul Craig

Gemma Arterton

photography • Dennis Golonka *styling* • Romina Herrera Malatesta

text by Laura-Antonia Jordan

Gustaf Skarsgård

photography • Elisabeth Toll *styling* • Nicole Walker

text by Dorothea Barth Jörgensen

Mary-Louise Parker

photography • Frances Tulk-Hart *styling* • Romina Herrera Malatesta

text by Alec Holland

Jamie Campbell Bower

photography • Matthew Brookes *styling* • Steven Westgarth

text by Paul Craig

Jena Malone

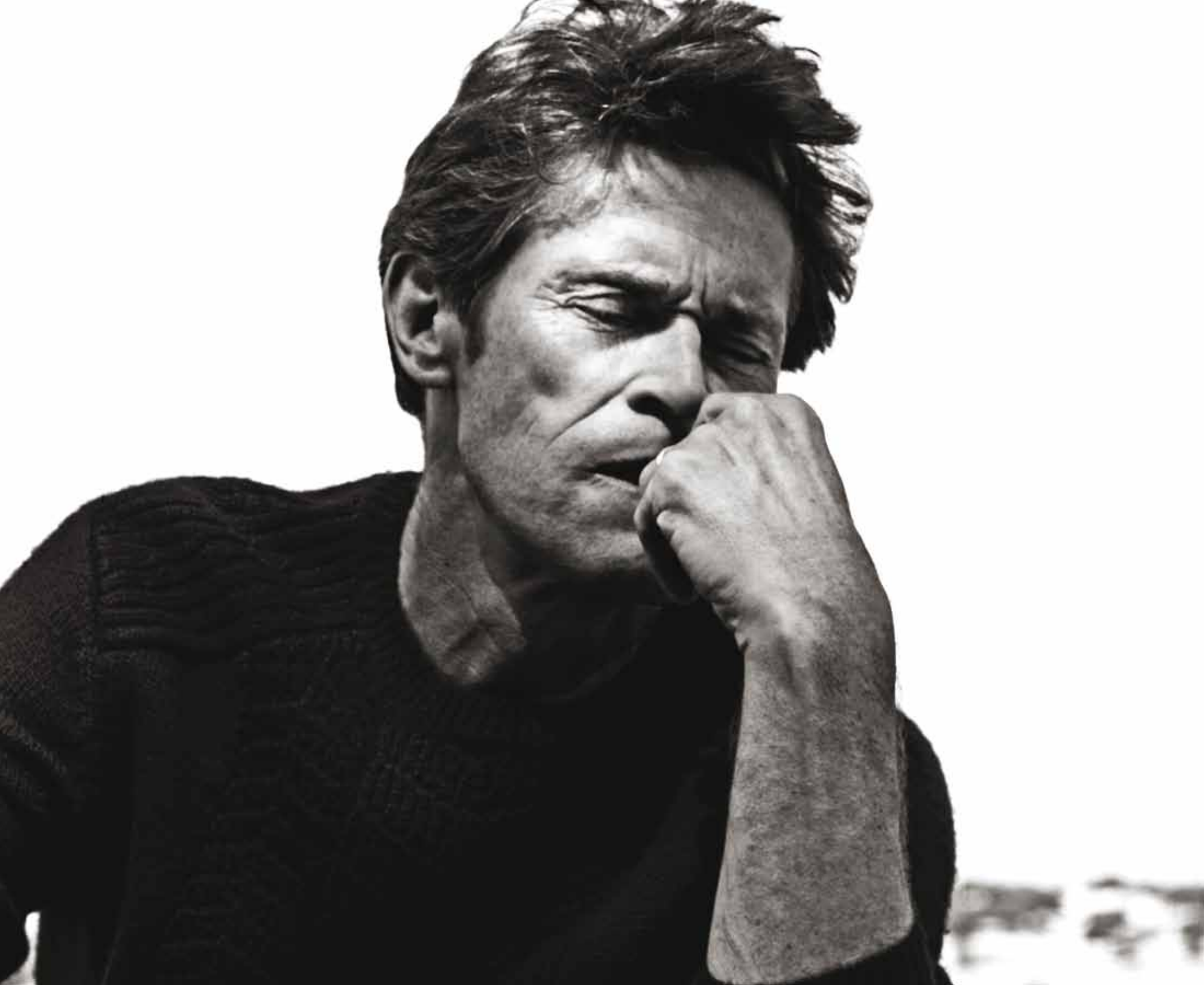
photography • Magdalena Wosinska *styling* • Marissa Joye Peden

text by Thom Lonardo

Ethan Hawke

photography • Dennis Golonka *styling* • Romina Herrera Malatesta

text by Malerie Marder



Willem Dafoe photographed in Sicily, Italy

photography • Jessie Craig styling • Moreno Galatá text • Paul Craig

Its 2:30 pm and I'm talking to Willem Dafoe on Skype. My body shudders as his laughter cracks out through the speakers; a Pavlovian betrayal of a fearful thrill, given the plethora of villainous acts that typically preempt the sound. Speaking from New York, Dafoe recounts the circumstances that guided his choices from the beginning of his career to the here and now, recollecting his bafflingly conventional upbringing in the Lynchian-sounding Wisconsin town of Appleton, to his rise in theatre and film.

Paul Craig: You have been involved in many theatre projects from Theatre X and The Wooster Group to your work in *The Life and Death of Marina Abramovic*. Did every shift feel like a natural progression and did film seem like a medium you'd inevitably move towards?

Willem Dafoe: It always felt like things flowed into the next. There were never really any big moments where I noticed a shift, it was just about going towards people, and situations, and then reacting. When I was young, where I grew up, I didn't know any actors. No one that I knew made their living making theatre or films. Films seemed very far away, very much a thing that only happened in California. So when I started out performing, my identity was formed more as a theatre actor, and I thought that was what I was interested in. I always liked movies, but when I was younger I was always more interested in theatre. When someone saw me and said, "would you like to be in this movie?", it was really just something that I tried and enjoyed. I felt like the two different mediums fed each other in my interest in performing, so it felt quite natural.

PC: I've rarely heard you talk about the origins of the connections you had with art and performance. Was there any kind of seminal moment for you to finding that acting was what you wanted to dedicate your life to?

WD: I think it was slow. I grew up in a big family, and you develop a kind of a character within that family to get the attention you need, to have an identity within this group. I think as a child I grew up being kind of a comedian, the prankster. That

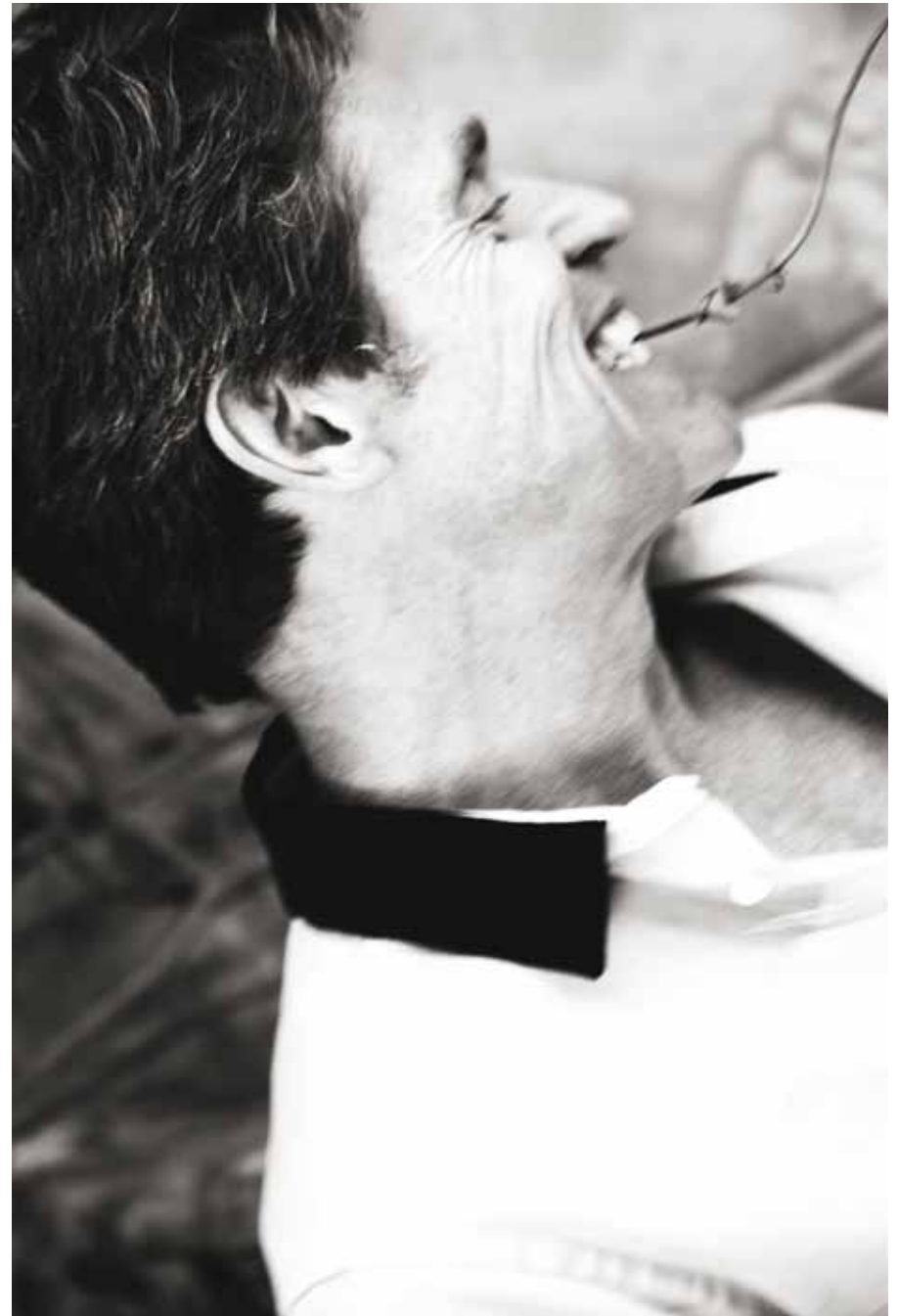
was the beginning of my performing life, and the beginning of making things. I never thought of being an actor as a career, and I didn't really formally train for it very much, so I always assumed I would do something else. Things were much more fluid when I was younger, I didn't care, I wasn't thinking about tomorrow; I was just interested in the company I kept, and the adventures I was having in the moment. I just went to where the action was, and where the action was, there was always a lot of interesting stuff going on downtown so I started to work with a group there.

PC: In respect to the notion of being typecast within a group, you spent many years being typecast as "the villain"...

WD: You know it's kind of funny that I started out my career playing villains. I suppose it has to do with what I was presenting, and how I looked. The truth is, when you're young if you've got a look that isn't terrifically conventional, and you're interested in saying things that are sort of off-center, you cultivate an interest in the outlaw culture. I think that's what I was doing. From a very young age I was more interested in art than I was in entertainment. I think that I developed this presentation, this persona, as I was surviving in life, because as a child I was more like the comedian,- a little goofy, a little sweet fat kid, and that part is still in me, but that villain thing was just really a mask that I think was attracted to.

PC: You were born in the Midwest. Was there any conflict in relation to where you came from, and if so, what characterized it?





shirt with navy ribbed velvet collar ANDREA POMPILIO, ring RUTH TOMLINSON

Sicily, Italy



"I like the poetry of cinema. I like the poetry and the formalness of theatre."

On one hand, I grew up in Appleton, which was very white-picket Americana, and on the other hand it was also a very dynamic time when there was a clear shift away from that. I was born in 1955, and come from a large family with lots of older brothers and sisters; so I grew up in, not necessarily a conservative time, but in an "American" town in the '50s and '60s. I also saw my older brothers and sisters go to the University of Wisconsin-Madison, where there was a lot of antiwar movement. I would go down and visit them, and police would break down the door where I was staying. So I had this kind of mix, because I was younger than the generation that established my community, but I was very close to the counter-culture youth generation that I lived through, through my brothers and sisters.

PC: You come from a large family of professionals. What was the lack of appeal with a life of a typical profession, and the attraction to one that was so unconventional?

WD: I think I always loved physical jobs. Growing up middle class, and then moving to New York and falling a couple of social classes, made me identify more with working-class people than I did when I was growing up. I grew up not aspiring so much as to have a career, as to have a life. When I got to New York, because of that more working class environment, I kind of had a shift politically, and I started being interested in what it meant to be an artist. That was a very fertile time for a lot of experimentation in New York City. I'd look around and see things that excited me, and gave me lots of energy, and piqued my curiosity. I'm very much a product of my background, but at the same time I was lucky to be in New York in a very inspiring time. It was like I was busy being turned on by the people and events too much to think about having a career or getting a job (*laughs*)! I think I moved away from home, as many people do, to create a new identity; I think it's a normal thing, you know? I was an adolescent going out in a world, which I was very ill-prepared for. One thing I did learn is that the experiences and education I had was really good emotionally, but not so good, really, to let me know what the world was. Good training for being a decent human being, and knowing how to function in a group is something I've sought out over and over again in the form of a theatre company or making a film.



I've read that you don't really go method with a role. How much does it help you, when you're playing a role, having that kind of anonymity enshrouding your identity?

WD: I've always been task-oriented. You apply yourself in action and something happens. If you're not looking for an effect, and you're really open and flexible, there can be real transformation, a real shift in how you see things. That's when you enter the character, that's when you become another person,

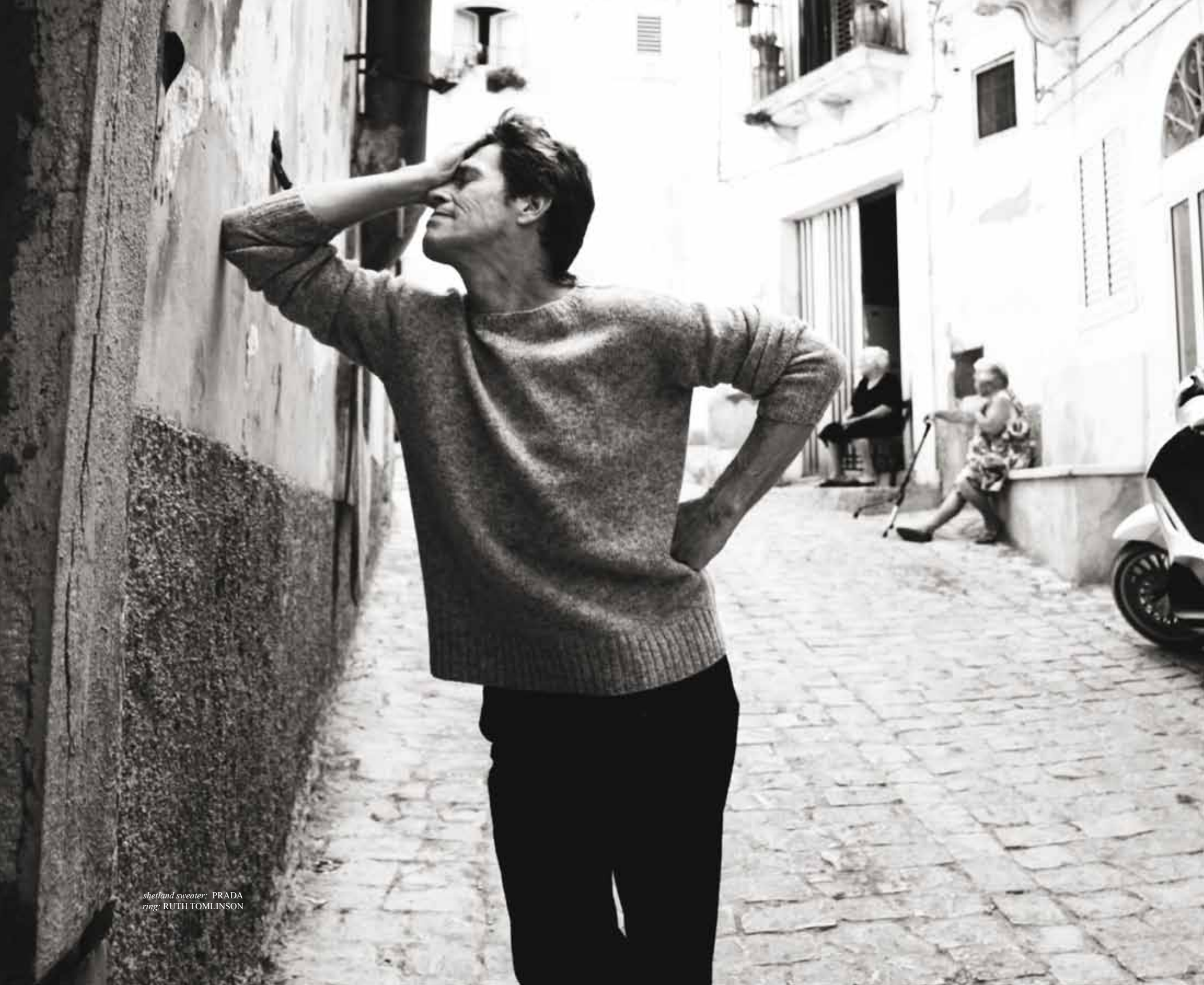
that's when you function in the context of the story that makes a character. As far as anonymity, I think it just gives you flexibility, flexibility for yourself and flexibility for the audience, because if they know too much, it's information that works against their ability to be flexible in how they see you. Also, if you're in the business of selling yourself as a persona, and presenting it to the world, that contributes to an egocentricity that kind of works against you as a performer. The irony is you want to work for yourself, but you want to lose yourself in the respect that you want a full range of impulses and opinions, to apply yourself to being other people, to take other people's points of view, to take a different set of impulses, and really the best way to do that is to trick yourself into not serving your ego. If you can do that, then it can be incredibly liberating.

PC: With your history of working in theatre and film, is there any temptation to break from the two, and find a loose hybrid, such as a regular series like those on HBO?

WD: I'm not attracted to television. I think that all the energy, and all the attention is going to television now, which is interesting. People are very excited at the fact that the writing is very good, and they can have long character arcs, but the most beautiful things about performing don't always have to do with

writing. The most beautiful things about film don't have to do necessarily with story or character. I like the poetry of cinema. I like the poetry and the formalness of theatre. Television, I don't know it well enough to get into it. I've heard a lot of great work is being done with it, but I just don't know it so much. I still work very much from a place of fantasy, and I'd much rather be in an art gallery or watching dance recitals than watching TV. Now keep in mind, the emphasis is not really on movies right now, and the opportunities are kind of sliding around, so who knows what will happen? Never say never. At this point, as long as I have interest in theatre and film, I wouldn't want to be tied to one place and one character and involved in the whole selling of a television show. Whether you like it or not it's still creatively driven by writers, and ultimately advertisers in some fashion, and you can say that

about film too, but you feel it in a different way. Also, call me old fashioned, and I may be a sucker, but I still enjoy the kind of relationship you have with a director as creator, director as auteur. I often seek out these people that are making something that's personal and specific to them, and I like to attach myself to them, and I like to be their creature, to be the doer of their dreams. Not only is that good for me, but it's the only way to make things that aren't calculated in a way that they suffocate themselves. I think you have to make stuff from a deep intuition, and a deep sense of what you need. You can't be thinking about the audience, you just have to trust that you're not a Martian, and if it's of value it'll find its way. There will be like-minded people that will relate to what you're dealing with,



shetland sweater: PRADA
ring: RUTH TOMLINSON



or not. But as far as having contact with what you're making, I think that you can't have one eye on the outside and one eye on what you're doing. You can't do this to get that, I mean of course you can in life-- we do it all the time-- but I think if you do it too much, you get drawn away from the task at hand, and that opens the door for corruption. Then you start doing things not for themselves, but you start doing them for something down the road. I think when you start to do that then you'll never do anything where you're really present, and you really lose yourself in a way where you're fully engaged.

PC: You've worked with a number of directors widely accepted as visionaries. What is your process when it comes to finding projects?

WD: I read a fair amount of scripts. I do love movies, but I don't see them nearly as much as I would like. As I get older, time gets faster and faster and faster. I never have enough hours in the day, so there's never enough time to read what I want to read, to see the movies that I want to see, to meet the people I want to meet, to do the things that I want to do in my personal life. That's a beautiful thing, and sometimes you get caught up in this kind of anxiety about how you spend your time. But back to your question, you know I don't know how I find projects (*laughs*). I mean, sometimes your appetite changes, sometimes you have to balance things out, sometimes you cultivate things, and sometimes there are directors who I'd love to work with, but I can see why I wouldn't be in one of their movies. There's a practical aspect to it. You don't just work with someone; it has to be a convergence of the role, the director, the situation. It all has to come together. It's not like I sit there and go, "Oh I have to work with this person and I'm going to do anything I can just to work with him or her." It just doesn't work that way. Also, it sounds crazy, but really, you have to have a sense that you're needed, that you have a function, that you're the guy to do the role, that's important. Sometimes I read things, and I think it's interesting, but a lot of people can do this. I always feel most comfortable when I read something, and think, "Wow I'm the guy, I'm the guy to do this." That's not always the case, but that's when I feel most turned on.

PC: As incredible as the film industry is, it is rife with contradictions and flaws. As an actor, what are some of the largest changes in the industry that stand out?

WD: Many things stand out. It's amazing— for how much work I've done in film, I'm so ignorant about the film industry. I'm

not the wisest person to say this, but I can state some obvious things. When I started out, directors still had power, and that power has been marginalized more over time. Right now studios don't even make money; companies make money that is funneled through the studio system. Also, culturally, films do not have the same kind of cachet as they did in the past, they're just part of a bigger system. Films are just content that get fed into this system, but the interest is not in film itself, but on all the stuff that comes off of film. There's more energy for promoting films than making films. That's very funny to me. It's a world where the importance of actors is measured more by social media tweets than they are by anything else. There was a very interesting article in *The New York Times* a couple of weeks ago about how hard it is to gauge popularity now because there are so many delivery systems. The advertisement people have become where the real power is. It's the selling of the movie that gets more resources, and creative energy than the actual making of the movie. Those are some of the things that I think have changed. I can't talk broadly about the movie business but those are just some of the fragmentary thoughts I have.

PC: Is there anything you find more interesting about being an actor now? Using technology as a lynchpin?

WD: Not really. I don't want to be an old crank and say, "Oh, things used to be so much better," because that's not exactly true. But there is, you know, a depression around popular culture now, we can't underestimate what the Internet has done to us as human beings. I think there is a greater need for culture because we're getting all this information, and we feel smarter, and more empowered, but the truth is, at the center, people aren't in their bodies in the same way. People don't know how to deal with each other in the same way anymore; there's more depression and neuroses than there ever was, and that's kind of backed up by drug company profits, you know? I think culture is still a place where we can have a community, and still have an exchange of ideas, and still do things that can surprise and remind us of things that we've forgotten, and give us a new view, and hopefully see what cuts across cultural conditioning and politics. I think that's the only way that we can survive.

PC: In the context of The Wooster Group, what was it like being a part of something from the ground floor?

WD: That was a very exciting time. People were making things with very little money, and they created their own community, their own audience. One of the interesting things about

The Wooster Group was, as it started out, it wasn't a group of theatre people. They came from other disciplines, but they were making theatre. I think that was true of a lot of places in the downtown scene in the '70s and '80s, - particularly the '70s. You had musicians making films, you had dancers making theatre, there was this cross-fertilization that was very immediate. You had a lot of experimentation. It was a lot of fun; people were social, people were motivated. It was a sexy time; people were mixing it up, people were trying to create worlds, that's what I remember. With The Wooster Group in particular, Liz was really the engine of it from the very beginning. But the truth is, we always thought the show that we were doing was the last and we were lucky to have a space, and that's what really helped us survive. Also, the commitment of the core people, -- but in the end we were making things from our own curiosity, and for our own pleasure, not so much conditioned by career aspirations. We weren't thinking about money, we weren't thinking about being famous. In fact, the mainstream culture was shitting on us all the time saying what we were doing was bullshit. It was only many years later that we got to be accepted. Now The Wooster Group, which I am no longer involved in, is quite respected all around the world, and is something of an institution. Although I must say, a lot of the original people are not there anymore because they have either moved on, or passed away, or for various reasons. So now it's Liz with a new generation of younger actors.

PC: With The Wooster group what's so fascinating, I think, is the depth of innovation of what you were all establishing. How much do you think it helps or hurts collaborating, when it is with someone you know personally?

WD: You know, it can be all those things. All I know is I find I make things, and I work with people that I like being around. More than a script, more than a character, more than an idea, more than anything else, what I'm attracted to are people, and I like to be in the room with people that inspire me, turn me on. I don't have to like them, but there are people who trigger something in me that I feel engaged in a way that is free, and feels fluid, and that's always what I'm searching for.

PC: You once commented about directors, that you, "like the crazy ones better than the well-behaved ones." Having worked with so many notable personalities, do you see a connection between creativity, chaos and desire?

WD: Yes. A beautiful place for me as an actor is when you're really able to give yourself to someone as material, as a thing, as

energy, as a series of impulses. If you're able to give yourself to someone, and they need someone's complicity and trust, you make something together that is great because you're better than you could ever be by yourself. You've had impulses that you'd never make by yourself, you're stronger together, and those are the sorts of situations you seek out. You offer yourself in a sort of pure way, and someone needs you to do something, and you do something together without dragging your feet, or worrying about what it means, or what is in it for you. Those are when the most beautiful things happen.

PC: Have you ever been tempted to direct?

WD: No. Because I don't want to watch, I want to do.

PC: You've had your fair share of controversy, notably with *Body of Evidence*, *Antichrist*, and *The Last Temptation of Christ*. Is controversy something you think about in relation to a performance? How important do you think it is to push societal boundaries?

WD: No, I don't think about that. Sometimes you think, "Oh this could be a popular movie, or this is commercial." You do have those instincts, but, I mean, I don't sit with them very long and I don't think about them too much because that's not my job.

PC: You've talked about going back to theatre when the time is right. Is the right situation an offshoot of your personality, or of career aspirations, or both?

WD: It's a marriage of those two things. I do try to keep opportunities coming, but also my tastes are not necessarily popular tastes, so I always have to be careful not to marginalize myself because I need resources. Even though I'm not thinking about the audience while I am making things, I do want the audience to see what I'm doing, particularly when I think it's beautiful.

PC: At this stage of your life, it's obvious that you're not remotely close to the twilight of your career, is legacy something you think about?

WD: No, I don't look back so much. And I think that's one of the things of being busy. I like to work, because I think as an actor you need to work. We're like animals: we need to eat, we've got to stay in shape to pull that cart. I usually have enough problems and pleasures and anxieties and excitement about what I'm doing to keep me from looking back too often. (*The End*)

shirt: PRADA

fashion stylist:

MORENO GALATÁ

producer:

SEONA TAYLOR-BELL

special thanks:

KAREN HANEY &

CHARLES MASTROPIETRO





Gemma Arterton

photography • Dennis Golonka *styling* • Romina Herrera Malatesta

text • Laura-Antonia Jordan

photographed in New York, NY USA

Gemma Arterton is in no danger of being typecast. In just a few years she's tackled roles with a diversity for which most actors wait a lifetime - from a heartbreaking turn as the tragic heroine in *Tess of the D'Urbervilles* to the lethally sexy vampire in *Byzantium*. She's done gritty low-budget Brit flicks and glossy Hollywood popcorn movies. Heck, there's even a turn as a Bond Girl on her CV (the wonderfully named Strawberry Fields). Widely varied projects, she's irresistible to watch in them all.

What makes Arterton's ascent all the more impressive is that in a celebrity saturated culture, she's done it all without the coterie of high profile pals and nightly trips to the Groucho. Instead, it's sheer talent that makes the RADA graduate so captivating to watch.

Arterton's mesmeric screen presence and sultry beauty is, however, underpinned by a refreshing earthiness and lashings of self-deprecating humor. Her conversation is peppered with "darling"s and giggles. Ask anyone who's met her and they will unanimously tell you this: "She's lovely".

Arterton calls me from a noisy Paris street one morning. Based in the city for a few months, she tells me she loves it there because it's "beautiful, but a bit shabby." A fittingly down-to-earth summation from film's most grounded rising star. She talks to Un-Titled Project about women in film, playing the fame game and Gene Wilder.

coat: A.F. VANDEVORST *hat:* Costume National *necklace:* MARA CARRIZO SCALISE





coat: ERDEM bra: PASSION BAIT panties: NORMA KAMALI necklace & bracelet: MARA CARRIZO SCALISE thigh highs: CALVIN KLEIN



dress: NINA RICCI bracelet: MARA CARRIZO SCALISE



dress: ALBERTA FERRETTI coat: COSTUME NATIONAL shoes: WALTER STEIGER bra: PASSION BAIT panties: NORMA KAMALI necklace & bracelet: MARA CARRIZO SCALISE



dress: MARC JACOBS bra: PASSION BAIT



coat & shoes: SONIA RYKIEL bag: THOM BROWNE stockings: FOGAL necklace & bracelet: MARA CARRIZO SCALISE



playsuit & shoes: MOSCHINO necklace & bracelet: MARA CARRIZO SCALISE

Laura Antonia Jordan: It's the cinema issue of Un-Titled Project so I wanted to start off by asking you if there was a specific moment you fell in love with film?

Gemma Arterton: I always think back to my childhood because it was so innocent. I didn't want to be an actress or anything like that, so the films that captivated me really took me somewhere else. I always loved magic realism; even now, as a grown up, that's really what I gravitate towards. I remember going over to my friend's house and every time I went 'round there I'd say "Please can we watch Willy Wonka? The Gene Wilder one." For me that's one of the best films ever made - and also *Mary Poppins*.

As I got older I always remember seeing Bjork in *Dancer in the Dark*. I just had no idea what she was capable of and that a director could get that kind of performance out of somebody. That was really what made me want to become an actor, seeing her in that film.

LJ: When you were at RADA (Royal Academy of Dramatic Arts) how did you dream your career might go?

GA: I absolutely had no aspirations of being a film actor. It wasn't something that I thought was actually realistic at all. Even now, although I do films and am starting to get more experience with them, I still don't consider myself a film actor. Theatre's what I love more than anything and that's why from the age of 12, I was doing circus stuff and physical theatre. So when I was at RADA the training was so theatre-orientated you really don't learn about being a film actor and they're very realistic with you in saying that you're very unlikely to be one.

I even remember calculating that I could survive living in London on a theatre wage if I did one or two plays a year. It wasn't in my mind that I would ever do any film.

LJ: You've done big budget blockbusters and tiny independent movies - which do you prefer?

GA: No comparison. I've done my fair share of blockbusters and I've had good experiences as well as not-so-good experiences. Indie movies are way more satisfying, way more collaborative, way more creative. There's less politics. Because I come from a theatre background, I like to be very much involved in the process and it's not as easy to be involved when you're on a massive project with a big budget and hundreds of producers. I've done that and I'm very grateful for that because it's helped me develop my career so I can do smaller things. Now I have my own production company and I wouldn't have been able to do that if I hadn't done blockbuster movies. But it's not my bag!

LJ: What are your motivations with setting up the production company?

GA: The production company came about because I just got a bit frustrated with waiting for other people to make decisions. A couple of my friends and I -- they're already producers, we made a film together a while back *The Disappearance of Alice Creed* -- we just thought, "we're all on the same page." We wanted to start creating roles for women that are genuine and not just chicks in the films that are there for the guy. [We want to make films that]

aren't biased, that aren't male orientated and driven by the male opinion, but films that are honest about what it is to be a chick generally.

That's the start for us, creating more opportunities for female directors, female writers and, without limiting ourselves, keeping in a small-to-medium budget so we don't have to go down the big studio route.

LJ: So you don't have to sell out?

GA: Exactly. If you keep the budget low-ish then you can be free.

LJ: You often hear people mention limited opportunities for actresses but it's interesting that you mention female writers and directors.

GA: Someone even said to me yesterday "Cate Blanchett gets so frustrated there's no roles" and I'm like, "Fuck, that's Cate Blanchett, one of the best actresses in the world struggling to find interesting roles because people just aren't interested in making movies about 45 year-old women, or they don't sell." It's rare. There are a limited number of people wanting to tell a story about that.

What fascinates me is that, in the theatre, it's not like that. Some of the most fantastic plays ever written have a female protagonist who's fucked up or 45 or whatever. In the film industry it's not like that, and why is that? My limited opinion is that it's because it's a money-led industry and they want to know that they can get a lead guy and a lead girl who'll put bums on seats.

We need to give more opportunities to the people that have written those scripts and to the people who want to direct those scripts. It's not as simple as that in the industry, but that's my mandate [laughs].

LJ: You have tackled some really diverse parts yourself. What gets you excited about a role?

GA: It's quite simple, I just go by what I think is right. I'll also think about what I've previously done- I hate repeating myself. So it's a mixture of intuition, trying to do something different, and stretching my range, I guess. But also I like to have fun. I think it's so important to enjoy what you do and so often it's what I think I'm going to have a laugh doing, even if it's heavy. And in the last year [the decision's become] so director-driven. I always knew the director was important, but now I really know that.

LJ: That begs the question, is directing something you'd like to do?

GA: I find the idea of directing quite scary as you're the captain of the ship, the one responsible for whether it sinks or swims. I feel like I'd be a much better producer than a director, at the moment. But I've always loved the idea of being a director. I would never say never, I'd have to find the right story that I really felt I could tell, and the right actors and the right team. I just made a movie with this amazing director who I've totally fallen in love with, Marjane Satrapi. She was just like, "Look, you just need to believe in the story and then find loads of people you love to help you make the film and then it's easy."

LJ: You've worked with some amazing talent across the board. What's the best piece of advice you've ever been given? And what advice would you give to a young actor about to leave drama school?

GA: Nobody ever told me this, but it's really obvious: you have to really give a shit about what you're doing, otherwise it just doesn't translate. Especially in this current celebrity-driven culture, if you don't give a fuck about the story you're telling or the actors you're working with then you might as well go home. You have to be so committed. It's hard to be an actor in this world; it's not a reliable job. Sometimes I give talks at drama schools and I say to them "Make sure you really care about it and you're not doing it for the wrong reasons." The best piece of advice I've ever been given in terms of work was from my acting teacher and he just said, "Look Gem, follow your instincts 'cause you're always going to be right".

LJ: Speaking about celebrity culture, do you consciously try to maintain a level of privacy?

GA: I am quite conscious of that. I've been able to get a bit of training behind me in terms of where I can go, where I can't go, how to do it. I just don't like that side of it and I think you can avoid it. It's not necessary. I'm also quite lucky because there have been so many times when I've thought "Oh no, there's going to be people outside" and there just hasn't been. [Laughs]. People really don't care! I get away with walking around and people don't recognize me, which is such a blessing. I don't really want people to know my private life.

LJ: Of course with success as an actress comes premieres, photo shoots and so on. Do you enjoy that side or is it tedious?

GA: It depends. For instance the Un-Titled Project shoot was amazing. I felt very relaxed and soulful. It was organic, but sometimes it can be a bit drab. It's the same as anything; it depends on who you're working with. It should be an artistic pursuit, that's when it's fun. Sometimes I am a bit insecure 'cause it's not really what I do. I think when it works is when I do act a little bit in a photo.

LJ: Well fashion is a kind of performance in a way.

GA: Yeah! You're dressing up and trying different things. That's a good way of seeing it.

LJ: Now that you know all the smoke and mirrors that go into making a film, can you enjoy it in the same way?

GA: Absolutely. I love film. I love being taken away somewhere else and I offer myself to that. I would be so sad if I couldn't enjoy a film because I make films. Obviously sometimes you think, "how did they do that?" but it hasn't stopped me from being able to escape into a film. And if it's a good film then you just forget you're even watching it.

LJ: So if I said to you, "Gemma, you're having a movie night in, iPhone off, bucket of popcorn" and let you watch a classic film, a guilty pleasure and a film you've never seen that you really should have - what do you choose?

fashion stylist: Romina Herrera Malatesta
hair stylist: Ben Skervin
makeup artist: Mai Quynh
set designer / props: Teri Cotruzzolla
digital tech: Christina Holmes
photo assistants: Shane LaVancher & Brett Seamans
stylist assistants: Carolyn Brennan & Violet Xie
special thanks to: Donna Mills at Premier.
Roy and the crew at Jack Studios
to view video footage from the day go to
www.utpmag.com



GA: I've never seen *The Godfather*, [when I tell people that] everyone's like 'Oh my god, it's a masterpiece!' I think I've deliberately avoided it because it's the boys' favorite movie, they always quote bits out of it.

My guilty pleasure would be a musical; I do like cheesy old musicals. And I've already told you my classic, the original *Willy Wonka!* Gene Wilder is such a genius. I can't believe how amazing he is.

***LJ:* What talent out there at the moment would you like to work with?**

GA: Oh God, there're so many talented people, so many young directors I'd like to work with. I've got a list I've written which is with me all the time, but it's a bit weird to talk about in an interview because I don't want to seem cheesy.

***LJ:* Everyone I've spoken to who's met you says how lovely you are. How do you stay grounded?**

GA: I think it's just something you can do or you can't do. I really believe that if you're a person who is aware, you would be aware if you're being a dick. If you're behaving like a dick and you know it, then you stop behaving like a dick. I like honest relationships that are genuine, and I'm aware of it when it's not and I don't engage with it.

***LJ:* When you're away from acting what do you enjoy doing?**

GA: If I wasn't an actor I'd probably be a painter. I love to paint and draw. Anything creative that takes your mind out of your head, or lets you look at the world from a different angle.

***LJ:* Can you tell us a bit about anything you have coming up?**

GA: The reason I'm in Paris is because I'm making my first French film [*Gemma Boverly*]. I say that reluctantly as I started learning French in February and I have to speak it by August in this film. Now I'm sort of able to have conversations and I'm living in France just to get speaking French. However, all my friends keep coming to visit me and all I do is speak English all day, which is not the point. And then I have a big musical that I'm preparing to do next year on stage.

***LJ:* You can't get more diverse than that.**

GA: [laughs] I know! I love that, that's what's interesting for me.

(The End)

Gustaf Skarsgård

photography • Elisabeth Toll styling • Nicole Walker text • Dorothea Barth Jörgensen

Lf you don't know who Gustaf Skarsgård is already, it's not strange. He doesn't really give interviews, doesn't really care about publicity, or socializing at "important" events. That's because he prefers to put his attention on his job - an Actor.

I had the chance to meet Gustaf in Stockholm. We met at his regular cafe spot in Stockholm, Södermalm. It's a fresh summer afternoon. The cafe is small, colorful and has a little area for outdoor seating with a view of the nearby park. There's a mix of characters and personalities all around, like Gustaf himself.

I see him from a distance and immediately recognize him from seeing him play Hamlet at Stockholm's Stadsteater a few years earlier. Gustaf walks towards me, but stops to talk to two women at another table first. I walk up to him and introduce myself, afraid that he did not notice me. He immediately gives me his full attention, and excuses himself to the women.

While ordering espresso, I reveal honestly to Gustaf that I am not a journalist. I ask him to bear with me. He laughs and says, "Thank God."

He tells me later that the two women actually were his sister and her friend, and says he comes here all the time. He loves the diversity, and all the different kinds of personalities.

His presence is hard to ignore. His expressions are alive and full of energy, and he has true passion in his voice. I feel instantly inspired, and the questions start pouring out of me. I want to know everything about Gustaf.

During our meeting, I understand how acting comes so naturally for Gustaf. Not only was he born into the Skarsgård family, but he has a curiosity about life and desire to experience it from all different perspectives and conditions true to the characters that he plays.

He recently starred in the feature film, *Kon-Tiki* directed by Joakim Rønning and Espen Sandberg (Bangt Danielsson was the character). He also starred in *VI*, directed by Mani Maserrat Agah, and *The Way Back*, a Hollywood production, directed by Peter Weir. Gustaf is currently playing the role of Floki in the History Channel's TV series, *Vikings*.

Dorothea Barth Jörgensen - How do you manage a role that is hard to grasp?

Gustaf Skarsgård - When I'm confused in my work, one clear sign is when I notice myself writing background stories about my characters. I'm searching outside of the role instead of basing it on the script.

DBJ - Do you then restart the process all over again?

GS - No, then I'm screwed, but that happened a long time ago. (*Gustaf smiles*)

DBJ - Is there any difference between how your process is now in comparison to when you just started out? Is there a pressure to deliver?

GS - Absolutely, I can see in my earlier work that my ambition killed the creativity. It's a common mistake made by beginners to live fully with extreme emotions, like complete anger or sadness. It's the easy

subtle expressions - and everything in between. It's hard though and demands a lot of practice.

DBJ - What makes you regain energy after hard work?

GS - Family and close friends. When I'm flying so much and working on new roles, it's important to have some sort of grounding to fall back on - a concrete place where I can regain new energy. It's a privilege that I have, and would never want to lose. The other way is to spend time in nature, which fascinates me since I grew up in the city and discovered nature later on in life.

DBJ - When you're filming, do you think it's important to create a personal relationship with your co-stars or do you try to keep it professional?

GS - I don't look for new friends, but it comes naturally. When you work very hard together, it's



photographed in Stockholm, Sweden



ACTOR PROJECT - SKARSGÅRD

this page: leather jacket: ACNE STUDIOS shirt: OUR LEGACY leather pants: BLK DNM hat: OSCAR JACOBSON
left: coat: BLK DNM pyjamas: ACNE STUDIOS shoes: ACNE STUDIOS socks: ACNE STUDIOS hat: OSCAR JACOBSON



this page: coat: OUR LEGACY hat: BORSALINO poloshirt: GANT

right: suitjacket: OSCAR JACOBSON coat: RALPH LAUREN poloshirt & shoes: HUGO BOSS pants: HERMÈS hat: BORSALINO suitcase: VINATAGE

in the shared intense moments where you reveal yourself in the moment. I'm always searching for the real person, the deeper you. But with that being said, some parts of me are very closed, and only a few know me that way.

DBJ - But what if you don't connect?

GS - I used to want to be loved by everyone, but now I accept if we don't connect. I'm not going to blame myself like I used to. I don't know who I am, but I'm fine with just being.

DBJ - I think you know who you are more than other actors.

GS - Lots of actors are wasting all of their talent on playing the role as "the actor who's playing the role," instead of playing the actual role.

DBJ - If you're honest towards the people you meet, you gain trust.

GS - And that can also be difficult. I have a tendency to open up closed people. Somehow they interest me more. Even if it was a great connection in the moment, it doesn't mean we are best friends. I live for the moment, and we share it. But then I let go, and people can mistake the moment for more than it is... holding on to it.

DBJ - So what do you dislike about the business?

GS - I hate the elitists. The narcissistic environment where you need to hang with the right people, be seen and kiss asses. I'm trying to avoid that and focus on my job instead.

DBJ - How do you prepare yourself before a scene?

G - The method is not very interesting to me. The important thing is to be present and deliver when I'm in front of the camera. It's the energy I have to work on and build up so the character can be alive. The most important thing is life and flow. If it's too methodic, there is a risk that it becomes lifeless.

D - What do you get out of acting?

GS - I live for it, and have been since I was six years old. It is a diverse profession where you have the opportunity to relate to different dimensions, situations and lives. I love a fantastic script and role that I have to dig into. Sometimes it can be as simple as the joy of chopping wood, or riding horses. It's in the diversity of life that I'm able to explore all kinds of views within any given situation.

DBJ - What turns you off?

GS - It turns me off to see actors on stage enjoying their experience too personally, then you're not truly present in the role. It should be the character's emotions and not your personal experience. I'm trying to surrender my own personal experience and focus on the role.





this page: ACNE STUDIOS shirt: OUR LEGACY sunglasses: LINDA FARROW hat: BORSALINO

DBJ - Do you find it hard to keep characters apart?

GS - Every character I've played or will play is a different expression of myself. They intertwine with each other. It's about different ranges of energy and it has to fit into the frame of the character I'm playing.

DBJ - It seems like you have been choosing the right roles in your career - complex and challenging, like Hamlet.

GS - Hamlet is a maniac and requires tremendous energy to play him, and avoid making it become a routine. It was a challenge to remain sane and not get burned out. But yes, I love the complexity of the great roles where you can go very deep. Even if everyone is coming into the project with good intention, it's still never guaranteed that project will be good, even if the script and your fellow actors are well respected. You have to take risks and you never know where it's going to take you.

DBJ - What about acting as an art form?

GS - I think that acting can be the most honest, beautiful and complete art form. Your instrument is your body, voice, mind and soul. To express yourself, you use your whole existence. I'm trying to keep it as honest as I can. It's potentially the most beautiful art form. But most of the time it doesn't reach that higher level and it becomes dirty, like prostitution.

DBJ - Any plans for starting a family sooner or later?

GS - (*Gustaf laughs*) If I will beat my father if I have nine children! Theoretically it's possible...joking aside, I have my family and I need to focus on my work. I'm dedicated so it's hard to justify focusing on creating a family of my own right now. I would probably not be present enough.

DBJ - Are you ever get attracted to your co-stars?

GS - Of course. There's always a connection between you and your co-star. There has to be. Otherwise we shouldn't work together. Acting is all about connection. I'm conscious of it and take it for what it is.

DBJ - Have you dated a co-star?

GS - I've been in a relationship with another actor before. The advantage of it is that they understand your life, your routine-less schedule, and have respect of the profession. There's also a danger to it. Doesn't matter how much you work on yourself and with acting, you and everyone else are identifying you with the success you have. You will start to question yourself, and feel worthless when not booking jobs. And there will be times you can feel some sort of jealousy when your partner is booking jobs, and you're not.

DBJ - What inspires you?

GS - I've been a big Hip Hop nerd, as I've always rooted for the underdog. As a younger man, I identified with the angry men from the United States - the ones who shouted the truth. Even if I



hat - BORSALINO
suitjacket & poloshirt - OSCAR JACOBSON
pants - ACNE STUDIOS



this page: coat& pants: OUR LEGACY shirt: ACNE STUDIOS shoes: HUGO BOSS

fashion stylist: NICOLE WALKER / lundlund.com *grooming:* KRISTINA KULLENBERG / lundlund.com
photography assistant: ARON HEINEMANN



was a middle class teenager from Sodermalm, my gang of people were outsiders here. Nobody really knew what Hip Hop was, but we identified with the culture of Hip Hop.

DBJ - What do you think about art?

GS - Depending on the concept, I like art that I can experience and not think my way to. I like what I like and don't care about the trends. I'm the viewer and I always have right. If I think it's shit, it is shit for me. If it doesn't arouse something within me, it's bad art.

DBJ - Have you always had high expectations of yourself?

GS - I wanted to be best very early on which I'm very happy for, (*Gustaf smiles*) because now I am "The Best." I'm just joking, but it made me commit to drama school and work my ass off, almost to the point of absurdity.

DBJ - So do you ever question yourself and your work?

GS - Absolutely, doubt and megalomania are so close with each other that it's hard to separate sometimes. I'm calmer now. When I was in my early twenties, I was extreme between doubting myself and the megalomania, now I'm searching for balance.

DBJ - But do you like extremes?

GS - I love it, but it's dangerous, depending on which context. I have the everything-or-nothing genes. It can be terribly difficult with everything.

DBJ - Have you ever been on the wrong track?

GS - Yes, a lot of times. But you also need to walk the wrong path to realize who you are, question, and look around to find the right things. It's part of life to take risks and have the courage to let go. Maybe you'll get lost, but then you need to search again. It makes life more interesting to put yourself outside of your comfort zones.

DBJ - Did you ever lose yourself in the process?

GS - Yes, I used to. Nowadays I don't have the same need for it anymore. My philosophy was always, (*Gustaf laughs*) to smoke weed day in and day out. Just joking... I used to be so afraid of stagnating that I actually lost myself in refusing to hold on to any identity and in the constant search. It's not that I felt like I have found myself now I've just stopped looking more...

DBJ - So how did you get back into yourself?

GS - It depends on the project and role. After *Hamlet* for example, I burned the candle at both ends over a long time frame. The only way for me was have a solid place where I could just be, and ground myself. But I feel calmer within and realized I don't have to search all the time. I can allow myself to be.

DBJ - That is so important in relationships as well, to meet your partner, or every human being you meet with the aware-

the now, knowing that we change every moment.

GS - Exactly, especially in relationships. It's so important to see the person for what they are and not project your own expectations or the past into that moment. That's why it's so important to be single sometimes, to reconnect with yourself without the projections of your partner. You are your own being, with ups and downs. You have to meet somehow in the middle.

DBJ - I saw this picture that symbolizes love in such a beautiful way - two cycles intertwining almost halfway.

GS - Definition is a lie. It's stagnation. The picture is defined, that's why it stopped being. Everything is constantly moving. And the funny thing is, even in Quantum Physics the molecules are affected by your observation.

DBJ - I don't understand?

GS - The smallest components when you study them, cannot be studied objectively. They get affected by your observation. They get affected by the expectation of the viewer, therefore the whole is composed by that expectation.

DBJ - Do you believe in a higher power, spirituality, God?

GS - I don't believe in any religion, but I'm open for something more. I like to question. But I'm fine without knowing. I find life magical and mystical enough as it is. The sun is a big burning star in the universe. That's divine enough! It fascinates me that we are a part of this universe.

DBJ - What sign are you?

GS - I hate when this question comes up. I'm a Scorpion.

DBJ - I'm a Scorpion as well.

GS - (*Gustaf laughs*) Really what date?

DBJ - November 6th, and you?

GS - November 12th. I'm a proud Scorpion. I like the myth of the Scorpion, a powerful sign. I think there is a cosmic affect on your date of birth, but I'm questioning the interpretation.

DBJ - Gustaf, where are you going next?

GS - I'm flying to LA to spend some time with Alexander (*Gustaf's brother*). Then I'm continuing shooting *Vikings* in Ireland.

DBJ - For my last question, since I'm not a journalist, I would like to know if you like interviews?

GS - I like interviews when there is good intention behind it, but some journalists want to provoke you and get a bad reaction. It's superficial, and I don't want to open up to them. This is a conversation. You and I had conversation and we talked about interesting things. When I walk away from here, I'll feel I had a good time. I had fun. (*The End*)

Mary-Louise Parker

photographed in Brooklyn, NY USA

photography • Frances Tulk-Hart styling • Romina Herrera Malatesta
text • Alec Holland

Mary-Louise Parker is exhausted. She is starring in two movies that both open today. She's in the middle of moving her family to Brooklyn, but it's not going smoothly, and she needs to find a subplot. Plus, on what one assumes was her billionth press junket interview, she said something that is coming back to bite her in the ass. She said that she was thinking about quitting acting, due to the mean-spiritedness of the Internet. The Internet picked up on it, and has been having a field day with the story (SEE: Ironic). When I bring this up, she laughs, and tells me Mike Nichols beat me to the punch. "He told me at lunch today. I had no idea!" Mary-Louise doesn't like the Internet and she doesn't spend much time on it. She tries not to read what people are saying about her. She assumes it's all bad. It's not. Most of the Internet thinks she's swell. Lots of "The best actress ever!" and "She's so hot!" In ruder territory, she's considered old, as in, "That's one hot MILF I'd like to fuck!" Alas, the Internet is nothing if not redundant.

*dress: IMITATION OF CHRIST, necklace: BING BANG, rings: UGO CACCIATORI,
red cord bracelet: CHROME HEARTS, other bracelets MARY-LOUISE'S OWN*





Mary-Louise Parker: It's become so toxic. Everyone's paparazzi. Everyone's in the park with a cell phone. There's a sense of entitlement, like "You're famous, you should expect it." No, I shouldn't. There were no cellphones when I started acting. There was no Internet. I'm 49 years old. I would have been a kindergarten teacher. I wouldn't have gone to theater school for four years if I just wanted to be famous. I would have slept with a senator, or made a sex tape. This isn't what I wanted. And I'm so thin-skinned. It's so easy to hurt my feelings. It's so hard to get me to believe a compliment.

Alec Holland: Wow. It's wild what you project versus what you feel, because you come off as pretty kick-ass.

MLP: At work I am quite clear and confident and I'm able to express myself. Maybe too much. But, in my personal life, no. I became an actor because I was an awkward, sensitive child. I was a monosyllabic little girl and... it was the only time I was comfortable speaking. I stuttered. You take that person and you put them in a world where the most important thing is (*screaming hysterically*) "What dress are you going to wear?!" I don't want to care about that.

AH: You went to North Carolina School of the Arts, right?

MLP: Yeah. (*Sighs*) I loved it. I wasn't popular in high school. I thought high school was going to be *The Brady Bunch*, and I was going to have a boyfriend and he'd have a convertible, but I was such a wallflower. So I graduated early, and went to live with my sister, and I did a play. When it was time to apply to college, I filled out two applications, and only mailed one in, and it was to North Carolina School of the Arts. I didn't even know what a monolog was, and you had to do two! So my sister, who was an actress, took me to meet a woman, a director, who coached me. I auditioned, and got in. I just loved college. I was so unself-conscious. Being on stage, I just felt so... unafraid. I made the best friends I have. We started a theater group. We wrote our own plays when we first moved to New York, and a couple of people became pretty successful from that theater group.

Pretty successful, indeed. Parker started The Edge Theater with the director Joe Mantello, and writer Peter Hedges.

Parker moved to New York the day she graduated, with \$500 in her pocket. It wasn't long before she started landing some notable roles. Parker's stage career is impressive, and it started strong right out of the gate. At 25, she starred in *Prelude To A Kiss*, and was nominated for a Tony Award. A few years later she starred in *Proof*. This time, she won the Tony.

It has been a while since Parker has done a play, but she is about to get back on stage, starring in *Snow Geese*, a new play co-produced by Manhattan Theater Club and MCC Theater.

AH: What was it about this play that made you want to do it?

dress: IMITATION OF CHRIST, *necklace:* BING BANG
rings: UGO CACCIATORI, *red cord bracelet:* CHROM HEARTS
other bracelets: MARY-LOUISE'S OWN



left
dress: COSTUME NATIONAL. cape: KATIE GALLAGHER, shoes: JILL STUART, bracelet: CHROME HEARTS, rings, link bracelet and horn bracelet: UGO CACCIATORI

right
dress: COSTUME NATIONAL, shoes: JILL STUART hat: LANVIN, bracelet: CHROME HEARTS, rings, link bracelet and horn bracelet: UGO CACCIATORI





*vintage dress: FAMILY JEWELS
hat: COSTUME NATIONAL
rings: UGO CACCIATORI
red cord bracelet: CHROME HEARTS
other bracelets: MARY-LOUISE'S OWN*

dress: IMITATION OF CHRIST
coat: PAUL & JOE SISTER



MLP: It's a very visceral thing. I think I usually know within the first three pages if I want to do a play or not. We did a reading, and I felt like everyone was really listening to it... to the very end. It's very Chekhovian, without that... sometimes Chekov reads beautifully, but when you see it played, it can have a certain distance to it. This doesn't have that. It has a lot of depth to it. Lots of surprises. I think the writing is really great.

AH: Does doing a play let you work the muscles that you might not be able to use in film or television? I guess what I'm asking is, do you feel like they're three very different acting techniques?

MLP: I think they feed each other, but I get more out of doing a play. It feels arduous in a different way. At the end of the day, I feel like I did something, like I earned my money. Sometimes, I go home after doing a movie and I feel like, "Wow, they just paid me to sit there all day and look at refrigerators online." But that's hard in a different way, because you have to summon everything for those few moments when the camera's ready. They're both challenging in their own way.

AH: I have read that you don't watch your films. Is that true?

MLP: No, I don't. I watched *Weeds*, because I gave notes on it, and I was involved in a different way. And I had a voice. But you don't have a voice in film. And I'd just rather not be disappointed.

AH: I'm not trying to be all strokey on your ego, but you've been in some really good films. It would behoove you to see some of them.

MLP: Well, I've seen a couple. I watched *Angels In America* and *Longtime Companion*. The ones I had an emotional attachment to. But in the past ten years I don't think I've seen one.

AH: Speaking of *Longtime Companion*, I wonder if we can talk about that for a second? From very early in your career, you were associated with films dealing with the AIDS epidemic, and gay issues in general (in *Boys On The Side*, Parker played a woman dying of AIDS, and in *Fried Green Tomatoes*, she played a Depression-era woman in love with another woman). Was that a conscious effort on your behalf, to seek these roles out, even though there might have been professional repercussions?

MLP: Well my mentor, Norman Rene, who directed *Longtime Companion*, who died, he was one of my best friends, and taught me most of what I know about acting. He and Craig Lucas... we had just done *Prelude To A Kiss*, and they said, "Craig's written his AIDS movie, and we have someone to produce it, even though it's going to have one of the first scenes where you see two men kissing. Do you want to be in it?" and I said, "I'm in." They said, "Do you want to know what you are playing?" and I said, "No. I really don't care." My agent called and said, "They said that you said you'd do it, even though you haven't read it" and I said, "That is correct." I just wanted to be part of it. And, you know, I lost... well, we all lost subsequently, Norman, and my hairdresser on that movie, and... I can't even see a single frame of that movie without bursting into tears. I just... I don't know... I've had so many dear, wonderful friends that I lost.

I mention the final scene in the movie, where the three friends are walking along the beach, imagining a world after the cure for AIDS, when suddenly, hundreds of people come running down the dock towards them, laughing and waving. Among the crowd are the friends who had succumbed to the virus, all looking healthy, as if nothing had ever happened. The scene is both exhilarating and devastating. When I mention that I cannot watch the scene without sobbing, I realize that there is a silence on the phone that feels thick and deep. The scene that affects me like no other is clearly as personal and heart-breaking for Mary-Louise. Fearing I'm losing her, I quickly change course, and go trivial, with a few light-hearted, innocuous questions.

AH: What is your best trait?

... And with that she sounds like she might cry again.

MLP: Oh, god. I am so down on myself today. It's like, every question you ask, I want to start crying. Oh, god. Do I have one? (Long pause) I'm pretty compassionate.

I go even lighter. Questions of the "Who's your favorite actress?!" and "What's your biggest indulgence?!" variety (Judy Garland and Robin Wright; Lingerie and a good hotel, respectively). Then, I toss out what I assume is another softball:

AH: Who would you like to work with?

This time, the pause feels endless. Finally, she rattles off a few names (Campbell Scott, Hunter Parish, Mike Nichols), and while it's clear that these are all people she loves and respects, they sound like obligatory answers. Then she stops.

MLP: I don't really want for much in my career. I'm so grateful with what I've got, and I'm so grateful when I get a job, but... in terms of career, I'm not ambitious at all. I feel like I got everything. I got more than my share of the spoils. If I never got anything ever again, I'd feel lucky. I wouldn't feel cheated of anything.

(The End)

fashion stylist:
Romina Herrera Malatesta
hair:
Peter Butler
makeup:
Tina Turnbow at Crosby Carter
manicurist:
Candice Idehen using Deborah Lippmann
photo assistant/digital tech:
Rob Northway
stylist assistants:
Carolyn Brennan & Violet Xie

sweater: IRINA MARINESCU
necklace: CHROME HEARTS
rings: UGO CACCIATORI



photography • Matthew Brookes

styling • Steven Westgarth

text • Paul Craig

photographed in Hackney, London, UK

Jamie Campbell Bower

Fashion shoots are by definition concerned with the surface of things. Styles precisely timed for release and executed on the day to coincide with the seasons and to capitalize to the fullest on the actor's upcoming projects. It's a synecdoche of opportunity and effort, scored by a frenetic pace that leaves the images oftentimes errant to the day's experiences. This begs mention because much like how we perceive editorials far removed from their inception and maturity, Jamie Campbell Bower's images and body of work only goes so far toward illustrating a composite character. Conversation concerning his career provides little parallel to the aroma of ordered activity ordaining the day's shoot. Jamie explains at length about the laissez-faire approach to fate and opportunity, while transversely revealing himself as an artist fully aware of the artistic responsibilities at hand. Questions of the past are met with a balanced and introspective perception, the present with a wide-eyed regard for that which yields such circumstance, and the future with open and anticipatory arms. Sifting between all three periods, Jamie delves into the circumstances of his definitive years, and the prospects of those yet to come.

undershirt: TOPMAN shirt: JAE WAN PARK tie: PAUL SMITH
jacket: ROBERTO CAVALLI suit and shoes: VIVIENNE WESTWOOD bracelet: DOMINIC JONES

ACTOR PROJECT - CAMPBELL BOWER







jumper: JOHN VARVATOS *turtleneck:* VIVIENNE WESTWOOD *trousers:* LOU DOLTON

coat & turtleneck: PAUL SMITH
shirt: JOHN VARVATOS
trousers: RICHARD JAMES



suit: VIVIENNE WESTWOOD *ring:* DOMINIC JONES





both pages
suit & waist coat & shoes:
VIVIENNE WESTWOOD
shirt: JOHN VARVATOS
tie: PAUL SMITH
pocket square: DSQUARED
ring & bracelet: DOMINIC JONES



“I didn’t really know what I wanted to do in any sort of capacity.” Jamie reflects when posed about his adolescent inclinations. “I wanted to do music or drama in any way. In any sort of capacity.” The background of his career established itself innocuously in his youth as a broad albeit deep interest with art in general: music, theatre, and acting. His expansive interest eventually took him to the forefront of the industry, getting his break with a turn in Tim Burton’s *Sweeney Todd* that was the catalyst for his steady rise to prominence. Acting in the context of film, like music or theatre was as natural a direction as anything else. A connection reared through the cathartic virtue that comes secondhand. “My connection to acting is like therapy. You know when you feel that you want to say something and you can’t get it out? Or you don’t know exactly what it is that you’re feeling? Acting for me is embracing all those things I want to say and saying them in someone else’s words but making them true to how I’m feeling. It’s incredibly therapeutic. At the end of the day of shooting when I come home and it’s been an emotional day I get into bed and I laugh because it’s like there’s this weight that’s lifted.” Upon getting his break in *Sweeney Todd* he followed up with supporting appearances in two of the seminal franchises of the 21st century, the pillars of fantasy literature and film: *Twilight* and *Harry Potter*. Now, starring in *The Mortal Instruments* series as Jace Wayland, he finds himself in a far more prominent position within the framework of another potential franchise.

Discussing the common thread throughout his career: projects, characters; Jamie surmises, “I only really want to take projects that I’m super psyched about because otherwise you just get bored. I have to find out what exactly speaks to me in each character and I have to find out what it is that draws me to that and what I really want to get out of it and what I want to display. And that’s what I love about work and the characters I play, I find they just get under my skin all of a sudden. For instance with Jace, he can be quite sarcastic and he can be quite funny but there’s also a vulnerability and a darkness, and I embraced the darkness more because I felt like it showed his vulnerability more. I suppose to every character there’s always been a bit of a vulnerability to them, there’s always been a sort of other worldly quality in a weird way, and I find that quite interesting, an inner depth to them.”

Jamie’s own inner depths are best capitulated through the conversations regarding his philosophies about his career. Rather than a personal life guided and defined by the template of a professional one, Jamie’s motivations are clearly dictated by the amorphousness of his life’s philosophy. “What I do is fly by the seat of my pants. A spontaneity. I think a lot of people try and work all the time just for the sake of working, and I don’t want to work just for the sake of working. I want to work because I want to work and it’s a good project, and because it inspires me to do things. I mean as far as I’m concerned if I can continue to do this for the rest of my life that’s great-- but it may not be the case. I mean you never know. I could fall out of love with it, something could come along and completely change my life and I could move to India and be a fucking- I dunno. Having a template for your life limits you, or would limit me. I mean it’s funny because on a strictly ground level basis I suppose, after I did *Sweeney Todd*, I hadn’t done anything else, and I hadn’t put any money aside for the tax man, and

my dad goes ‘Jamie, you’ve got a tax bill coming up have you got any money put aside?’ And I hadn’t, I’d spent all my money because you know you’re a kid, and I was like, ‘You know what dad? Something will come along,’ and he was like ‘You’re a moron,’ and I was like ‘No something will come along.’ And it did, something always does. Life goes on, something always happens and if you’re more open to that, then I find more opportunities come your way. Life is so chaotic.”

The thematic thread throughout much of Jamie’s observations about life and its chaos, about his past and present is one of ambiguity and wonderment. Ambiguity in that he is anchored by the knowledge of how fast things can change, not simply as an actor shifting from a supporting role such as his brief turns in the *Harry Potter* and *Twilight* franchises to the shift as a leading figure in a potential one of his own, but as loaded and corny as it may sound, as a human being. It must be said that despite the trite-like timbre of these sentiments, when punctuated through the polished gloss of print and paper they are victim to a dulling effect rendered hollow when remote from Jamie’s diction and enthusiasm. The wonderment, or rather, a kind of bewilderment with his position in the industry is evident from his bemusement in the very act of being the subject of an interview or photoshoot, or the focus of a film. “It sounds really fucking wanky and up its own ass but it’s true. I still find it shocking and hilarious to be paid to be dressed up in clothes that aren’t mine and that I’m told where to stand everyday. I love it but it’s such a mind trip. And it’s hilarious that anyone even wants to talk to me in a weird way, because in my mind I’m just a 24-year-old kid from London, that’s what I am, that is really what I am. The fact that somebody is really interested in what I have to say, or wants to put in a magazine is mind boggling.”

Sitting on the curb, proficiently rolling a cigarette, he reflects on his past conceptions of success, “I never really imagined a level of success I suppose. I wasn’t expecting success in any way shape or form, and to even think about entertaining the notion of if I am possibly successful now is kind of a scary thought for me. It’s funny I always think about this, but occasionally as a person and as an actor as you progress in an industry you can occasionally forget what you originally started doing this for, and I have to remind myself I would have been happy being fourth chorus boy on stage in the West End. I’m so grateful and so lucky to be in the position I am now and I have to keep reminding myself that. In my eyes as long as I can do one or two jobs a year be an artist and survive off of being an artist that’s success. That’s all I really want to do.”

At this stage of his career-- of his life, Jamie is on the forefront of an indelible period. With an ever-growing and progressively more prominent body of work that looks to carry its momentum into the following year with *The Mortal Instruments* set for release and its second installment already in the pre-production stages, the anarchic quality that he attributed to life will most assuredly hold true. Confronting the loaded idea of success, and finding it fulfilled in the context of Jamie’s own modest projections, as well as to those with a grander design of the concept, the question beckons instead as to how it will impact the individuality that contributes so critically to the craft. The films through which he

defines himself as an artist, and the photography shoots and interviews that still maintain a sense of novelty will inevitably become a fixture of his life and his profession. By virtue of that success and fame, it goes without saying that Jamie’s personal life, his outlook, will be inevitably shaped by the trajectory of his career. Returning to the notion of surfaces, of depths, it’s interesting to contemplate how the projected images of him that will undoubtedly continue on-screen and in print will match or mask the development of his own character. How much and how willingly his personal life and outlook will run oppositional or parallel to his professional one. Whether he lives a life inspired by, or in spite of the obligations that his exposure provokes. What requires no contemplation or theorization however is the intrigue that Jamie Campbell Bower poses, as the actor, or simply as the 24-year-old kid from London. Who once upon a time would have been content in the chorus but now finds himself under the spotlight, propelled by the chaos of life’s circumstances and the talents that have yielded them.

(The End)

stylist: STEVEN WESTGARTH c/o CAITLIN CURRAN@
D&V Management grooming: SOICHI INAGAKI – c/o Untitled Artists London using BUMBLE AND BUMBLE
photographer assistant: MARLENE BOULAD stylist assistant: Safiya Yekwai digi-op: HAZEL GASKIN c/o Erik Winterstam (ArtMedia) videographer: JOSEPH CONNOR
producer: SEONA TAYLOR-BELL location 33 Portland Place, special thanks to ALEX AT GEM LOCATIONS special thanks to: DONNA MILLS and EMMA SCOTT at Premier and PIXI PIXEL



turtle neck: PAUL SMITH *belt:* DSQUARED *trousers:* LOU DOLTON *shoes:* VIVIENNE WESTWOOD *cardigan:* JOHN VARVATOS

Jena Malone

photography • Magdalena Wosinska
styling • Marissa Joye Peden text • Thom Lonardo

Jena Malone is on the move! Even our interview takes place as she's driving up US 395 on her way to Lake Tahoe. What's impressive, though, is not that she can talk and drive at the same time, but just how eloquent she is at fielding my questions while keeping an eye on the road ahead.

At 28, Malone's a creative powerhouse who not only keeps busy with acting, but is also an avid photographer, and recently directed the band Lavender Diamond's music video "*I Don't Recall*." You can't help but feel this is a young woman who knows where she's going, and that nothing is going to stop her from getting there.

Perhaps Jena's self-assurance at navigating life has something to do with her nomadic childhood. Raised by two moms, the first ten years of Jena's life were spent moving from one place to the next (27, to be exact). After convincing her mother to settle in Los Angeles, she pursued acting, and was soon cast in her breakout role in *Bastard Out of Carolina*, at the age of 11. Unlike many child actors, Malone successfully transitioned, with dignity, from child star to adult actress, appearing in such films as *Stepmom*, *Donnie Darko*, and *Saved*. She also enjoyed a challenging six month stint on Broadway in John Patrick Shanley's *Doubt*. Up next, she'll play the axe wielding Johanna Mason in the high profile sequel *The Hunger Games: Catching Fire*.

By the time Jena got to Tahoe, here's what she told me --

photographed in Los Angeles, CA USA



leather skirt jumper: AGAIN

Thom Lonardo: So how did your shoot go for UTP?

Jena Malone: Oh, it was fun! I worked with a really lovely photographer, Magda, who lives in Highland Park, which is a neighborhood I'm familiar with. It was just awesome, very impromptu, guerilla style. Which I like!

TL: I've been following you on Instagram. I really like your photography. (see page 28-33)

JM: Thanks! It's not necessarily a passion, but more of a practice of mine, something I'm kind of obsessed with. I took a year off from acting when I was 18, moved up to Lake Tahoe, shaved my head, bought a house, and took up photography at a community college! I built my own little dark room in my closet, and lived in there for like, 20 hours a day!

TL: What do you shoot with?

JM: It's a mix of Iphone and mostly film. Right now, I've just been creating a lot of content, and it's just spilling out. That's what I love about Instagram; it's so instantaneous and you can just shoot as much as you want. I'm developing a series of photo books that I'll be releasing four times a year. I'll hand print them, and sell them via a website I'm creating right now. Some of my favorite photographers were all self-published in the beginning of their careers, so I'm excited!

TL: You worked with Carter Smith on *The Ruins*. Did he give you any tips on shooting?

JM: He didn't teach me about f-stops or anything; it was more about me admiring the way he looked at light, the way he looked at women and the color of their skin, and his ability to meld colors in such a beautiful way. We actually got to work together on a photo shoot when we were doing press for *The Ruins*. I was inspired by how mellow he is, and how free he is with the subjects. I'm just now beginning to feel comfortable asking my friends to pose for me. I was worried that they would be like "No, you're not a real photographer." But, fuck it, I had to get over that!

TL: I wanted to ask you about something I read while researching you for this interview. Is it true that by the time you were nine years old you lived in 27 different places?

JM: Well, by the time I was ten. We moved around a lot. I kind of grew up poor white trash, but you know, full of love and happiness. I grew up with two moms, and we were always moving around because we would run out of money and have to leave a place, or we would live in a hotel or in our car. When I was younger I loved it! It was the ultimate adventure.

TL: Do you think all that moving around has helped you, as an actress, adapt quickly to the characters you play?

JM: I don't think it helps me get into roles more quickly, but it has helped me with living the life of a gypsy, a.k.a., the life of an actor. You know, you're only home three months out of the year, you're constantly traveling, you're constantly living out of hotels, and having to feel safe and secure in places that you've never been to before. I feel like I was given, in a roundabout way, this beautiful upbringing which allowed me to not find security within four walls, but to find the sense of security of home within. Which is pretty rad.

TL: How old were you when you started acting?

JM: I did a student film when I was ten, and then *Bastard Out of Carolina* came about when I was 11.

TL: I know this is one of those typical questions everyone asks a former child actor, but do you ever feel you missed out on your childhood?

JM: It's so funny, I was just thinking about this the other day. I have a sister who's 16, and I'm fascinated by these "typical" questions we ask young women: "Do you feel like you grew up too fast?", "How do you embrace beauty?" I mean, what is the opposite of growing up too fast? I feel like the people I've met who have had this idyllic childhood of no pressure, and no worries... I find that they're kind of lacking, that they tend to be sheltered, and have a harder time adapting to change, and figuring out who they are because they were only really given a voice when they turned 18 or so. In regards to being a child actor, I find most people assume there had to be a negative impact. The beautiful thing for me though, and what I've learned, is that I was given a voice at ten years old. I was asked my opinion, I was asked what I thought about a scene, or what my character should wear... all these questions that were asked of me as a child actor really gave me a voice and an identity.

TL: What's been your secret to not becoming fodder for TMZ?

JM: I don't know. I guess I haven't really been in the kind of movies that escalate you to that level of scrutiny. Things have changed so much since I started acting 18 years ago. I really wasn't pursuing acting for the whole *Twilight* kind of fame thing, I was more interested in playing character parts, you know, just coming in for two weeks and creating something I haven't seen before, rather than carrying a film. So maybe that's what's kept me out of the tabloids.

TL: Are you excited about *The Hunger Games: Catching Fire*?







denim skirt : MOTEL ROCKS
western shirt: LOVERS AND
FRIENDS shoes: COACH
eather jacket & socks: VINTAGE



"I was given a voice at ten years old. I was asked my opinion, I was asked what I thought about a scene, or what my character should wear... all these questions that were asked of me as a child actor really gave me a voice and an identity."



jacket: RAQUEL ALLEGRA blue velvet pants: BEC & BRIDGE white shirt: UNIF loafers: ATLANTA WALLER





this page - *jacket*: LOVERS & FRIENDS, *pants*: FOR LOVE & LEMONS, *top*: REFORMATION, *shoes*: COACH, *bracelet*: DANIJO, *hat*: VINTAGE

previous page - *denim skirt*: MOTEL ROCKS, *western shirt*: LOVERS AND FRIENDS, *shoes*: COACH, *leather jacket & socks*: VINTAGE

JM: I'm beyond excited. I just saw it recently, and it's such a great film! I always worry about sequels, but the director Francis Lawrence just knocked it out of the park. I was on the edge of my seat! I kept thinking this is such a good movie! I'm just so proud to be a part of it, and the character I play, Johanna Mason, is so fun, with so many layers, and so many things to challenge myself with. Even if this character was in some small, low-budget film, I think I would have fought just as hard to get the part because she's just so interesting.

TL: Was it a grueling shoot for you?

JM: It wasn't that grueling. All of the action stuff came easily because I had such an amazing foundation from working on *Sucker Punch*. I had worked for eight months with Navy Seals and martial artists for that film, so I really knew how to push my body to those extremes. Before *Sucker Punch*, I never went to the gym, never had any understanding of my own strength, so all the action stuff came pretty easy on *Catching Fire*. I was also working with the same team that did the stunts on *Sucker Punch*, so I felt like I was little bit of an alumni. The hardest part for me was learning how to hold her anger and her violence in my body for 16 hours a day.

TL: You recently described the character Johann Mason as being fierce, a bad-ass, and crazy. What are three adjectives you would use to describe yourself?

JM: I guess... um... optimistic. I'm oddly optimistic! Even in the worst circumstances I'll try to see something positive in it, which I think is a good thing. I'm also playful. I have a real tom-boy streak in me, very rough and tumble. I guess I'd also describe myself as thoughtful. I like to put a lot of thought into anything that I do. Even when speaking to a stranger, I always try to have a real conversation and search for truth instead of just skimming the surface. So what's that... optimistic, playful and thoughtful... sounds like I'm describing a teddy bear!

TL: You were in *Doubt* in 2006. Was that your first time doing Broadway?

JM: Oh yeah, it was really the first time I even stepped on stage.

TL: Was it challenging coming from film and television?

JM: Oh definitely! Every day was one of the most terrifying experiences of my life, and the most rewarding. I think I failed so many times on stage that after six months of performing I was able to find, like, only seven minutes of glory!

TL: You recently directed the music video for Lavender Dia-

Diamond. How did that come about?

JM: Becky Stark, the lead singer is a good friend of mine, and we wanted to collaborate for a while now. I wanted to direct something, and I had this idea for this song off her new album. We raised a little bit of money, and just went and did it.

TL: Becky Stark is amazing.

JM: I know, what a heartwrenching voice; she's such a beautiful storyteller.

TL: Speaking of beautiful storytellers, you're in Paul Thomas Anderson's new film *Inherent Vice*. What can you tell me about that?

JM: I can't tell you much about the character I play, but I can tell you how fucking excited I was to work with Paul Thomas Anderson, who I believe is one of the greatest American filmmakers of my generation. He's such a rad guy. Literally working with him for just a few days was so life-affirming! The movie is going to be incredible. There are 65 speaking roles! It's a giant ensemble.

TL: You're also in talks to portray Carson McCullers in *Lonely Hunter*.

JM: It's still in the works. We tried to get it going last year, and then I got *Hunger Games*, so it had to get pushed. Luckily I'm not going to grow too old for the part. I want to play her from 16 to 50, and there's so much research to do on her. I feel I could research her for another ten years and still not be ready to play her.

TL: I wanted to touch on your experience of being raised by two moms. Did you ever experience any backlash?

JM: Well, anytime you have something that's outside of the norm, that's what you get picked on for. For me I didn't really know anything else. I had two parents who loved me, and it seemed normal; but then going to public school I realized, "Oh, wait a minute"... I got picked on a little bit, but nothing scarring! I just never felt there was anything weird about it.

TL: Any plans to start a family of your own?

JM: Right now, I've got all these creative projects going on, and I look at them like they're my babies. I try to give them as much attention and love, and to push them in the direction I think they need to go. I think so much about them, and dream about them that, right now, I think my love quota's kind of full!

(The End)

coat: LOUIS VUITTON, shorts: FOR LOVE & LEMONS, top: REFORMATION, shoes: CONVERSE
to view video footage from the day go to www.utpmag.com





*fashion editor: MARISSA PEDEN
hair: LAINI REEVES @ Starworks Group
makeup: JENN STREICHER @ Starworks Group
special thanks: CHARLOTTE BURKE @ ID-PR*

Ethan Hawke

photographed in: Brooklyn, N.Y. USA

photography • Dennis Golonka styling • Romina Herrera Malatesta
text • Malerie Marder

For days I've been on an Ethan Hawke marathon. Pouring over pictures, reading passages from his novels, and watching a daily diet of his films. I pretend to friends that this is a real chore. Secretly, I've been a virtual shut-in on a dopamine drip. For a moment last night, my DVD of Atonine Fuqua's *Training Day* turned frozen and I felt my body go limp and mouth the words, "do not fuck with my delivery system." Looking over his history of films is a little like revisiting my own past, certain actors you can't help but grow up with. I never had a poster of Mr. Hawke over my bed, or a t-shirt of his smoldering face with ETHAN emblazoned below, or a doll-size version of him in my knapsack. Even at the height of his gen x zeitgeist powers from *Reality Bites*, he was never a one-dimensional icon. He batted away fame and took artistic risks to keep from becoming embalmed in the public's imagination. He was the actor girls furtively day-dreamed about. Amongst my college friends was a communal hush over his name. A way of keeping reality at bay and fantasy close, in the hope he might stumble into your local East Village bar too drunk to remember he was a movie star. Perhaps it was a relief for him to snake loose from his twenties and shed his boyhood charm. In his trilogy of collaborative films with director Richard Linklater, the dramatic change in Mr. Hawke occurs between the first and second films *Before Sunrise* & *Before Sunset* from his 20s to his 30s. His soft baby face turned gaunt as if it had weathered an internal storm. By his recent installment, *Before Midnight*, Mr. Hawke looks settled; his innate charm, handsome looks and searing intelligence beautifully intact. And, still utterly. crushable.

Ethan Hawke: I just looked through a bunch of your photographs from your new book and your new exhibition that's coming out. They're just incredible photos! You did those in Amsterdam?

Malerie Marder: Oh- that's so nice to hear! Yes, the pictures were taken in Amsterdam and Rotterdam over the course of six years and are of prostitutes.

EH: Wow! They're wild images and so incredibly human! I love them!

MM: I'm really flattered. Spheachless, actually... I was so happy and honored when Dennis asked me to interview you and I'm glad you know this isn't my usual gig.

EH: Well, I feel kind of honored that you're doing it too. Looking at those pictures it's obvious that you're somebody.

MM: Do you mind if I start?

EH: No! Keep asking questions. It usually goes by itself...

MM: You had your breakthrough role at 19 in *Dead Poets Society*. Actors often spend a lifetime struggling. Did this create any problems for you having success at such an early age?

EH: Yes, it really did. It's very difficult to make a movie about a young man finding himself without it being just hopelessly corny. Peter (Weir) was committed to make the film not be nostalgic and he wanted us to contribute. He thought that the only way the movie could be good was if we really liked the poems. The first real writing I ever did





jacket, suit & shirt: DIOR HOMME



jacket: DIOR HOMME

was on that movie. Peter asked Robert Sean Leonard and I to write a couple scenes of how our characters became friends. They didn't make the movie, but he challenged us to write them and some pieces did make it into the film. By making us write how two people became friends, we actually became friends and learned how to be creative together.

MM: It also mirrored the classroom setting you were in.

EH: Exactly... Though I wouldn't recommend any dose of celebrity to anyone who's 18, 19 years old. There's no scenario in which it's good for you. You can survive it, if you have the right ingredients in your family, but it's not a healthy thing to have happen to anybody. Young people's egos are so huge anyway, to fan the flames of them makes the natural humbling process of life that more difficult.

MM: I read you grew up with a single mother. Do you think your yearning to be an actor was a way to take care of her?

EH: Hmmh, maybe. My mother doesn't really want anyone to take care of her—

MM: I didn't mean to imply that, but perhaps it was motivating you on a subconscious level?

EH: You know that's a good point. Young boys love their moms, they really do, and I still love mine, and I'm sure that a huge part of me wanted to succeed to create a safety for her and for us and to try to be the man of our family, so I think that was a driving force.

MM: Perhaps, it is what grounded you.

EH: Maybe... My mother had a real passion for the arts, so that was contagious. She wasn't an artist but she had high respect for it as a profession and that was awesome.

MM: Do you try and instill the same in your children?

E: They will probably end up allergic to it because I ram it down their throats! In our house there is always music playing, and we're always going to see a play...

M: I think Alice Neel's two sons became a doctor and a lawyer—

EH: Exactly. The preacher's daughter is always the last one to convert!

MM: Has there been an experience that has set you back or made you question what you were doing?

EH: Oh God yeah. You know, the two best teachers in my life have been success and failure. In a certain way failure is a much better teacher than success. Success- if you can handle it well - you can use it as energy, but for the most part it breeds complacency and self-satisfaction. Failure generally creates drive and so

the things that have set me back are largely internal. I remember my friend Richard Linklater told me that at a young age as he was considering embarking on a career as an artist, he realized that a lot of artists he admired were destroyed by their own demons and that if you took self destruction out of the equation, you improved your chances by about eighty percent. If you can try to channel that energy into pushing yourself further, I think you increase your chances of arriving somewhere interesting.

MM: You have taken a lot of risks. You didn't have to write two novels in your free time. That's remarkable. Did that come from not wanting to be pigeonholed?

EH: It started with *Dead Poets Society* and then it got a little worse with *Reality Bites*, this feeling of being placed behind a glass wall. People feel like they know you. The strangest thing about being a successful actor is you start to lose your ability to make a first impression. People always have an opinion before they meet you and it's a very strange thing to give up. I started a theater company, I wrote a book. I tried to put myself in new situations so that I wouldn't just be the kid from *Dead Poets Society* all my life. I knew it wouldn't get me very far.

MM: Do you think part of that feeling of knowing you is your charm?

EH: The trouble with being young is people don't really want to be who they are. Whatever is unique about you, you somehow find embarrassing. It's come up recently with *Before Midnight*, this constant comparison to *Before Sunrise*, to the person I was. I would say the biggest difference is I'm proud now of the things that once embarrassed me.

MM: I want to talk to you about *Before Sunrise*, *Before Sunset*, and *Before Midnight* and your collaboration with Richard Linklater and Julie Delpy. Do you consider those films existential?

EH: What's interesting about those movies, really Richard's work is that he doesn't put a lot of opinions on it. Many of our great directors, like Quentin Tarantino and P.T. Anderson they're always telling you what to think.

MM: They're dogmatic.

EH: They're showing you their opinion in the manner that they frame life. Rick doesn't do that. He creates an open observational feel like a scientist and so if you are prone to existentialism, you come to his films and see existentialism. If you are prone to romanticism, you see romanticism. It is what makes his films so fascinating to revisit because as you change the film changes like many of my favorite novels. I remember reading *Anna Karenina* as a kid at 19, thinking Vronsky and Anna were awesome and how much I wanted to have an affair like that.

MM: Aaah right...

EH: And then you get older and think what idiots.... Tolstoy's prose is so unflowery, unflourished







coat, pants & shoes: DIOR HOMME



coat, pants & shirt: DIOR HOMME, boots What Goes Around Comes Around, NYC seamed fedora on Ethan: BORSALINO, pierce fedora on Indiana: RAG & BONE

suit: DIOR HOMME, seamed fedora: BORSALINO



MM: Unembellished .

EH: And Rick has the same thing. He's not putting a gloss on it, fancying it up.

MM: Even the camera is unobtrusive .

EH: Yes, so to me are those movies existential? Yeah, I think they are actually. Just in the way that they speak about the mercilessness of time.

MM: Jesse and Celine talk a lot. Did you have any secrets that you were keeping?

EH: In the first movie?

MM: In any of them.

EH: People think they have secrets. They have this opinion in their head that there's this great secret inside them. In truth everything is very obvious. Whether it's a friend who tells you they are gay nine years after you realized it, or a lover that tells you they're not attracted to you anymore, two years after you already knew. People think they have these great secrets— that maybe they don't believe in God or maybe they do— But, I don't believe in secrets anymore. Everything is right there. So much of who Jesse is and by turn who I am in *Before Sunrise* is on the surface. I thought I was couching it. I watch those films now and what's strange is no matter how much my face is cracking open or my voice is shattered, the person, the essence of who Jesse is or who Celine is or who Julie is or who I am is unchanging. It's just being hit by time. When you look backward it is so clear. I see a picture of my 15-year-old daughter at two and I can see in that 2-year-old exactly the 15-year-old I was talking to today. I don't know if back then I could have known which parts of her were going to last. The voice is changed, the details are all different but that person is still the same person and I think she always will be when she is an 80-year-old woman.

MM: That's remarkable. Because there's so much dialogue in the film, I found myself mesmerized by one scene in particular in *Before Sunrise* where you weren't speaking in the listening booth...

EH: It's the best scene in the movie. We tried to mirror that in each of the other two movies. There's a silent moment in each film. In *Before Sunset* it's when they're walking up the stairs and she finally invites him into her apartment. She's just petting the cat and the camera follows as they run out of things to say to each other. The third moment is at the very end of *Before Midnight* there's a moment where he basically says to her "I'm not going to keep coming back like a dog if you're going to keep kicking me" and you get the sense from her that she is deliberating and she finally says "tell me about the time machine." Those three silent moments to us are the trilogy in its' essence.

MM: Fate plays a role in all of the films. Do you believe Mr. Linklater first casting you in the role was fated as well?

EH: I never understood fate because it all seems so obvious in hindsight. I don't know if you see this in your own life, but a lot of times you'll find yourself at a crossroads and you really don't know whether to go left or right. But no sooner than two days pass after you made the decision and it feels that you were always going to make that decision. Whether it's to marry somebody or quit a job... I was reading recently the Trappist monk Thomas Merton's journals. He speaks at length about his dilemmas to join the monastery. In hindsight, it's so obvious that this is what he will do but in the moment he really wasn't sure. When I was younger I thought I had to make this decision about whether I wanted to be an actor. I was extremely interested in writing and I was worried about the life of an actor. I've always wrestled with celebrity, it just seems dubious to me. I thought with writing I could be more in control of my own destiny. With acting you have to get hired. I think some part of me knew... even now, last night I got offered a job that's kind of interesting that I could do but it is five months in a foreign country. Every year we have to go through this— what we are going to do with the kids? How will we do it? Maybe I can come home for the week? I long for a job that doesn't constantly create these restless anxieties about how to stay together as a family. Even considering *Before Midnight* as fantastic a job that was, I was still in Greece for four months writing and rehearsing. It's so hard on my family! Oh wait, that wasn't what you asked me about.

MM: I think I first asked about fate.

EH: The question now of "should I become an actor?" seems clearly obvious that this is what I was going to do, but when I was 22 it didn't feel that way. So is that fate meeting Richard Linklater? Were we meant to make these movies? Were we just lucky? It's so often in my life things that seem bad at first turn into things I am grateful for and things which seem great turn into something I regret. Life is so constantly in flux. There's that Tom Robbins line "it's never too late to have a happy childhood." That's always been one of my favorite lines. I don't know how that relates to fate...

MM: I think you're wrestling with that question. It seems you have to continually decide whether you want to continue. You strike me as a very private person and also as very candid and open, which must be hard on your privacy. Has the Internet made this all the more difficult?

EH: I do like being candid and I hate hearing the party line "I had a great experience on that film, everybody is wonderful." I can't stand it. I hate reading the interviews of people that don't say anything. It's literally like a lot of people seem to get through this process.

MM: Without being themselves.

E: Yes! But, over and over again I am forced to regret something I said because you say something you think is funny and it doesn't come off as funny. What is an interesting quote in one venue is an upsetting quote in another venue. In life you learn that you have to know your audience, but when the audience is all of humanity at one moment it is very hard.

MM: And, the Internet distorts perceptions.

EH: It really does. It can make a colossal deal out of minutia and it can diminish events which are incredibly important. I was proud of the *New York Times* the other day. They published an arresting image on the front cover of Syrian rebels assassinating Syrian soldiers which explains very clearly to the American people how complicated entering any civil war would be. Who the hell are the good guys? That image was so powerful, but so much of what we are inundated with is a 12-year-old celebrity's haircut. There's no checks and balances. The internet levels all information.

MM: If it had been present when you were starting off as an actor would it have turned you off entirely and made it impossible?

EH: Well, I don't know, it would have been so difficult to live any kind of authentic life. I see all these young people and they're so guarded because let's face it— they go out, they get drunk one night, they don't wear their panties and they're going to have to live with it for the rest of their lives.

MM: Everyone deserves a chance to fuck up privately.

EH: I was still lucky enough to have all that even in the height of the Gen x period around *Reality Bites*. I could still do whatever I wanted and get myself in all the appropriate kind of trouble without having to answer to it for the rest of my life.

MM: You were fortunate to work with the late Sidney Lumet on his last film, *Before the Devil Knows You're Dead*. What was that like?

EH: It's one of my favourite movies I've ever been involved with. It's sad that it turned into his last film but I'm proud that his last film was so good and that he was still at the top of his game. To get to be directed by the man who directed Marlon Brando on a Tennessee Williams script, directed Al Pacino on *Dog day Afternoon*, who directed *Network*, and gave Henry Fonda one of his greatest performances in *12 Angry Men*. To get to be on the streets of New York with Philip and Marissa. Phil and Marissa and I have been kicking around the New York theater scene since we all first started out, for us to be making an old school Sidney Lumet film! It's the kind of film that made me want to become an actor—an old school New York drama. It's the kind of movie that doesn't get made anymore.

MM: It's so dystopian. It's very rare to see that kind of film.

EH: It is really powerful. I'm always hunting for those experiences -they're very few and far between- that's the dream for me.

MM: Yes, I would imagine. Were you nervous?

EH: Yeah, I was nervous. It's fun to be directed. I've been acting for 25 years for crying out loud, a lot of people don't even direct me anymore which is really a drag. There isn't an actor in the world that doesn't need collaboration and help.

MM: Are you too intimidating?

EH: No, people just assume I know what I'm doing. I'll drop a line and people will think I did it on purpose and that I was cutting the script! Please, tell me "you look like an idiot when you turn to the left." I don't want to look like an idiot! I remember I saw this great interview with Paul Newman when he did *Color of Money* with Scorcese. He realized it was the first time anybody had directed



him in 20 years. So to a lesser degree I understand.

MM: What was it like to play the character of Hank?

EH: Poor, Hank... He was an unwilling criminal. He was spineless.... What was challenging about that character is playing somebody that was so weak, who hated himself so much. I was glad in that respect when it was over. Living in that character was very uncomfortable.

MM: He was also less smart than most characters you play.

EH: I really enjoyed that aspect of it. He was both cocky and insecure. What is great about Sidney Lumet is that he put three dimensional human beings on the screen. He wasn't interested in

cardboard cutouts of people. You watch his movies and you can smell the people.

MM: I read you lived at the *Chelsea Hotel* and you made a film, *Chelsea Walls*. What fascinates you about that period?

EH: The legacy of bohemian New York. It's just that geek part of me. Bob Dylan wrote that song here! Tennessee Williams got drunk right over there! Marilyn Monroe slapped Arthur Miller – where?! It's just the total fan in me - that building has been a magnet for so much creativity.

MM: I read in an earlier interview that you believed true artists were poor. How much of your family's comfort would you sacrifice for your art?

EH: What a funny thing to say! As if I know what a true artist is! Whenever I hear these things said back to me... ! It's real easy to say that when you don't have kids. Children bring real life worries of "how am I going to pay for that?"

MM: Of course.

EH: Kids turn us all into Republicans! I've tried not to give into that entirely. What's the great Picasso line – I want to live like a poor person with a lot of money.

MM: So you don't want to have to think about money?

EH: You don't want to be overcome by materialism. Our culture is so obsessed with it – it's jammed down our throats. I have to create balance, the ethos I created for myself as a young person combined with the fact that I have four children.

MM: Four children is a lot of responsibility even for a CEO of a Fortune 500 company.

EH: I'll give you an example: I want to be an environmentalist and I love motorcycles, so I got my license. And, as soon as I start riding around town I'm thinking this is the dumbest thing I can do! One fall and the four people who need me are in trouble. So, now I just take a taxi.

MM: If you were to look back at your life so far is it marked by your accomplishments or is it a map of your relationships?

E: I feel like the second half of my life wants to be about integrating all the different aspects of my life and no longer seeing them as different. If I could listen better as an actor I could probably listen better as a father. If I could be more compassionate as a friend



groomer: CAROLINA DALI FOR CHANEL @ See Management
stylist assistants: CAROLYN BRENNAN & EMMA NOLAN
digital tech: CHRISTINA HOLMES
photo assistant: SHANE LAVANCHER
Special thanks to
CHARLOTTE BURKE @ ID-PR,
JAY PAAVONPERA @ Dior Homme
THE 1896 STUDIOS & STAGES Brooklyn, NY
www.the1896.com
to view video footage from the day go to
www.utpmag.com

or a lover – I would probably be a better writer. More and more I think of my life as a whole.

MM: This is possibly a rhetorical question, but do you consider yourself a romantic?

suit, shirt & shoes: DIOR HOMME

EH: I don't think anyone would make those three films, *Before Sunrise*, *Before Sunset*, and *Before Midnight* if they weren't a diehard romantic. Even both my novels revolve around romantic love. It's pretty much the only thing that interests me.

(The End)

the FASHION project



the **Fashion** *project*

— *Portfolio* —

Heading Home *featuring:* Lily Cole
photography • Tim Richmond
fashion director • Romina Herrera Malatesta

Gummo *photography* • Christophe Kutner
styling • Romina Herrera Malatesta

Screen Test *featuring:* Nolan Funk
photography • Mariano Vivanco
styling • Morino Galatá

the **Spotlight** *project*

Gareth Pugh *text by* Ann Damoison-Larsson
photography • Dennis Golonka *styling* • Romina Herrera Malatesta

the **Dreamers** *featuring:* Harry Treadaway & Stacy Martin
photography • Fanny Latour-Lambert *styling* • Moreno Galatá

Hotel Pennsylvania *photography* • Paolo Di Lucente
styling • Romina Herrera Malatesta

the **Last** *project*

Bill Gold *text by* Thom Lonardo



Actress LILY COLE wears exclusively Y'S by YOHJI YAMAMOTO

Heading Home featuring: Lily Cole

photography • Tim Richmond *fashion director* • Romina Herrera Malatesta

photographed in Somerset, England



Inspired by the cinematic vision of filmmakers Pawel Pawlikowski and Terrence Malick, *Heading Home* is a story about a young woman, Lily Cole, returning to a familiar place from her past.

Tim Richmond-

A handwritten signature in black ink, reading "Tim Richmond".





trousers: Y'S BY YOHJI YAMAMOTO



coat: Y'S BY YOHJI YAMAMOTO







vest: Y'S BY YOHJI YAMAMOTO





left: blouse: Y'S BY YOHJI YAMAMOTO

hair and make up: CHARLOTTE CAVE @ charlottecave.co.uk using Shu uemera
special thanks to: HANNAH MILES, ST. AUDRIES HOLIDAY CLUB & ALICIA DE TORO @ YOHJI YAMAMOTO
all other wardrobe in portfolio is Lily's own

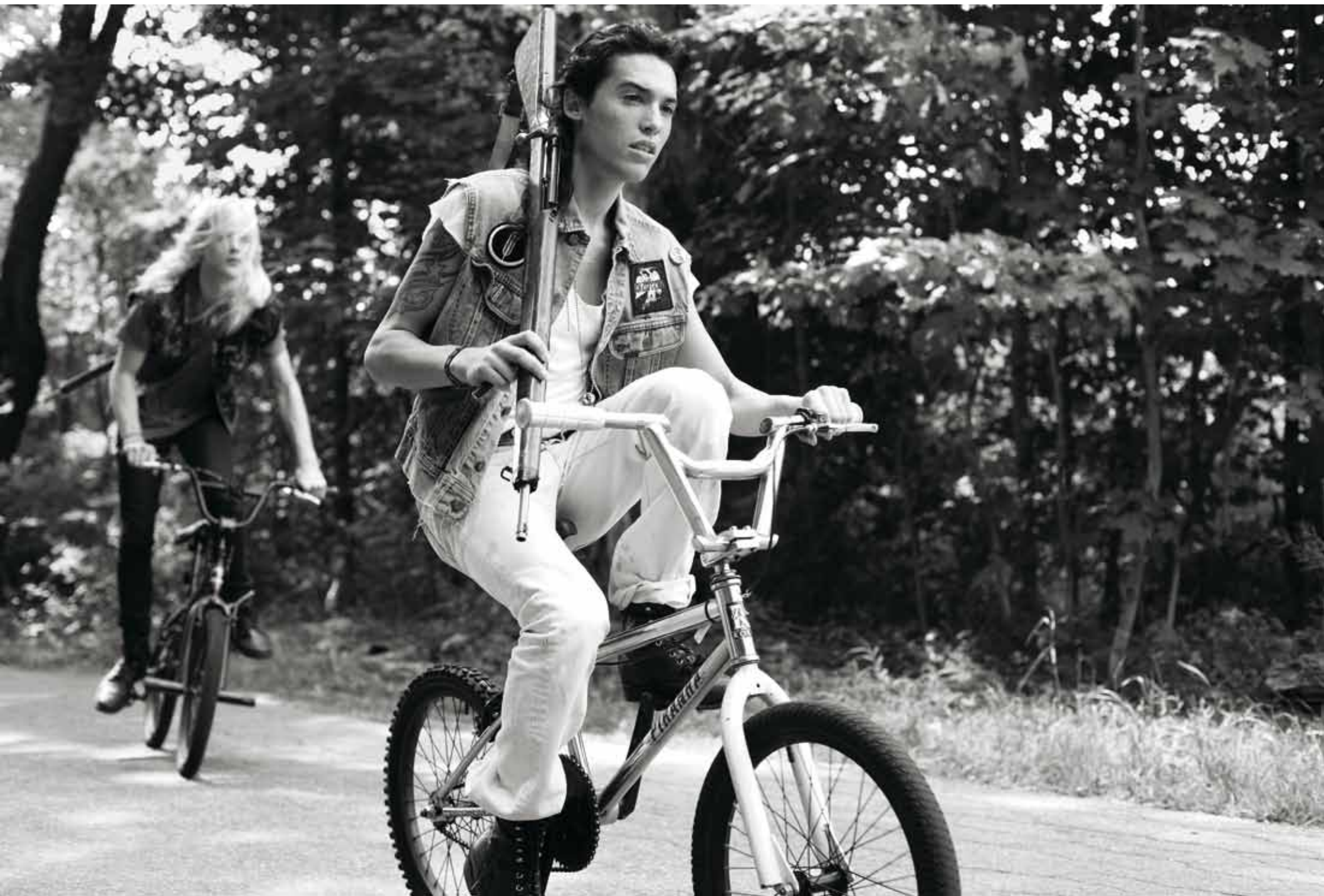
Gummo

photography • Christophe Kutner
styling • Romina Herrera Malatesta

Kutner drew inspiration for this series from the 1997 film *Gummo*, directed by Harmony Korine. The film was set in Xenia, Ohio, a small poor Midwestern town that had been previously struck by a devastating tornado. The loose narrative follows several main characters who find odd and destructive ways to pass time. Kutner choose Ellenville, New York as his background and cast VICTORIA BRITO, DYLAN, JAKE MESTRE, CAROLYN BRENNAN, JOE ROBERMAN, LOU LOU and COCONUT the kitten as his denizens of the town.

Christophe Kutner -

A handwritten signature in black ink that reads "KUTNER". The letters are tall and thin, with a slightly irregular, sketchy quality. A thin horizontal line is drawn above the letters, extending from the left edge of the signature area towards the right.



Jake wears jeans: LEVI'S denim vest and boots: WHAT GOES AROUND COMES AROUND, NYC t-shirt: MODEL'S OWN necklace and bracelets: STYLIST'S OWN

Dylan wears jeans: LEVI'S denim vest: BESS t-shirt and bracelet: STYLIST'S OWN necklace: HOLLOW DANCER BY DALILA PASOTTI boots: WHAT GOES AROUND COMES AROUND, NYC



*Dylan wears jeans: BLK DNM tank top and backpack: BESS bracelet: STYLIST'S OWN boots: WHAT GOES AROUND COMES AROUND, NYC
Joe wears jeans: CHEAP MONDAY tank top: URBAN OUTFITTERS boots: WHAT GOES AROUND COMES AROUND, NYC
Jake wears pants and shirt BESS jacket: LEVI'S bandana: WHAT GOES AROUND COMES AROUND, NYC sneakers: CONVERSE*



*Carolyn wears denim shorts: CHEAP MONDAY shirt: URBAN OUTFITTERS necklace: CHRONICLES OF NEVER
Victoria wears denim shorts: MISSGUIDED Iron Maiden t-shirt: WHAT GOES AROUND COMES AROUND, NYC sunglasses: ETNIA BARCELONA necklaces: URBAN OUTFITTERS ring: PAMELA LOVE
cuff bracelets: BING BANG rubber bracelet: STYLIST'S OWN watch: G-SHOCK Lou Lou wears hat and necklace: URBAN OUTFITTERS leotard: STYLIST'S OWN*



Carolyn wears tank top: URBAN OUTFITTERS bra: AMERICAN APPAREL Joe wears vintage Motley Crew tank: WHAT GOES AROUND COMES AROUND, NYC leggings: ROCHAMBEAU necklace: MODEL'S OWN



Victoria wears vintage jacket: *WHAT GOES AROUND COMES AROUND, NYC* ring: *MODEL'S OWN* cuff bracelets: *BING BANG* rubber bracelet: *STYLIST'S OWN*



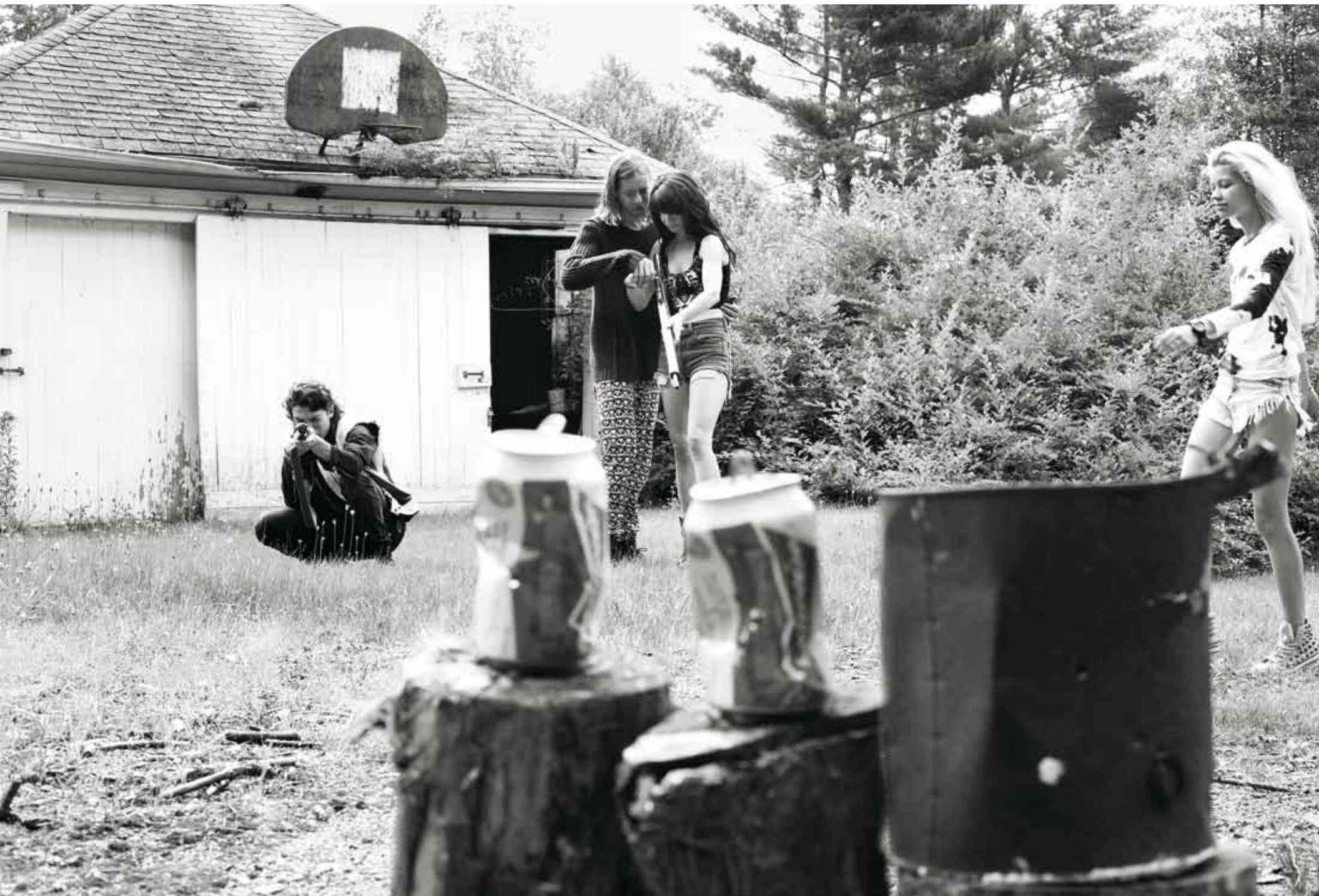
*Dylan wears jeans: CHEAP MONDAY boots: DR. MARTENS tank top: MODEL'S OWN bracelet: STYLIST'S OWN
Jake wears jeans: A.P.C. flannel shirt: NICHOLAS K denim vest and bandana: WHAT GOES AROUND COMES AROUND, NYC sneakers: CONVERSE, bracelets: STYLIST'S OWN*



*Victoria wears dress: CHLOE SEVIGNY FOR OPENING CEREMONY
vintage CONVERSE sneakers: WHAT GOES AROUND COMES AROUND, NYC rubber bracelet: STYLIST'S OWN
necklaces and backpack: URBAN OUTFITTERS cuff bracelets: BING BANG ring on left hand: PAMELA LOVE ring on right hand: MODEL'S OWN watch: G-SHOCK*



*Jake wears jeans: BLK DNM vest: WHAT GOES AROUND COMES AROUND, NYC
shirt: CALVIN KLEIN customized by stylist jacket: TRIPP NYC*



Jake wears jeans: BLK DNM vest: WHAT GOES AROUND COMES AROUND, NYC shirt: CALVIN KLEIN customized by stylist jacket: TRIPP NYC

JOE wears sweater: ROBERT GELLER long johns: JEREMY SCOTT boots: WHAT GOES AROUND COMES AROUND, NYC

CAROLYN wears: crop top URBAN OUTFITTERS denim shorts: LEVI'S shoes: JEREMY SCOTT FOR ADIDAS

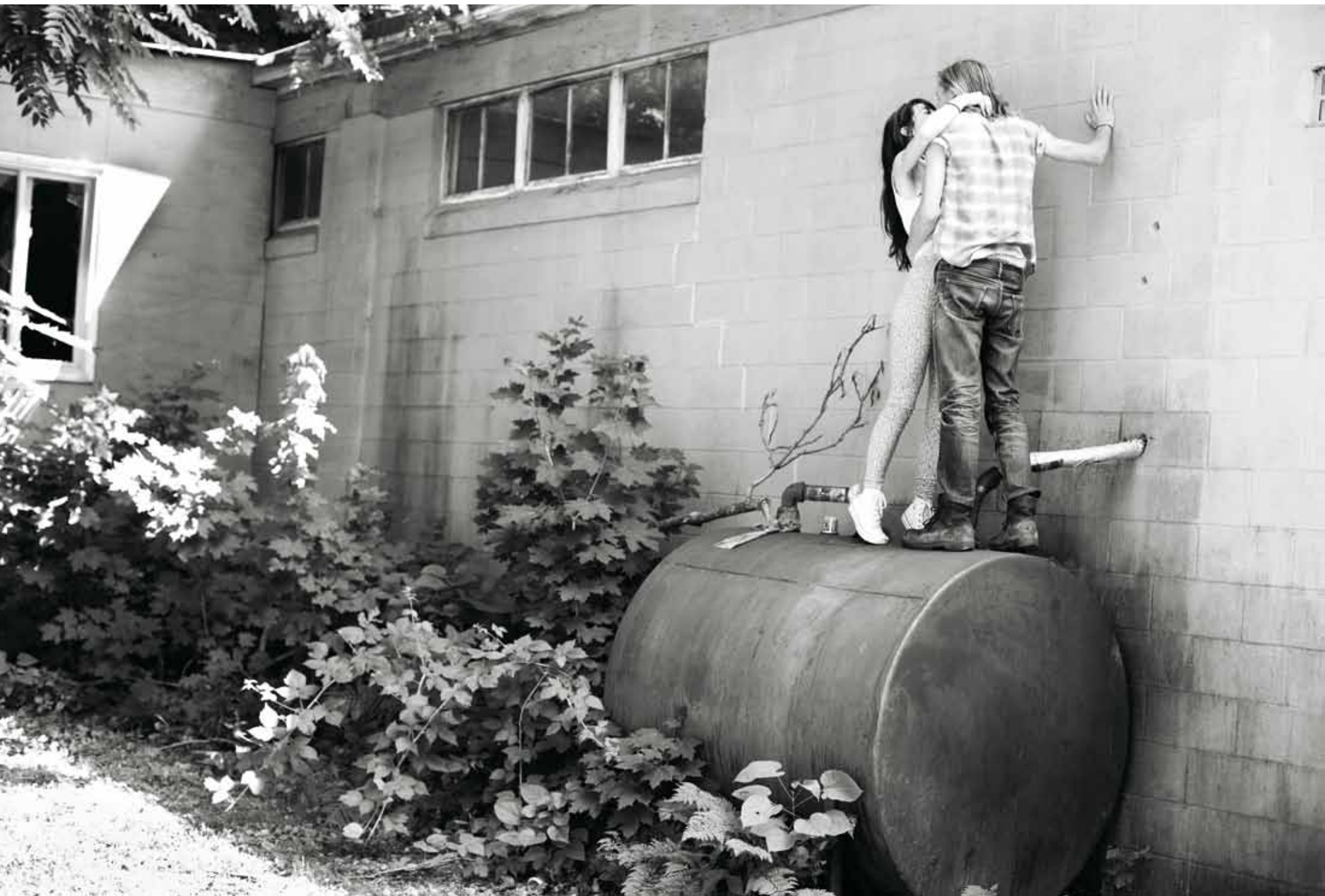
Victoria wears shirt: Y'S BY YOHJI YAMAMOTO denim shorts: MISSGUIDED vintage CONVERSE sneakers: BESS necklaces: URBAN OUTFITTERS cuff bracelets: BING BANG ring: PAMELA LOVE watch: G-SHOCK



Dylan wears jeans: CHEAP MONDAY boots: DR. MARTENS tank top: WHAT GOES AROUND COMES AROUND, NYC bracelet: STYLIST'S OWN

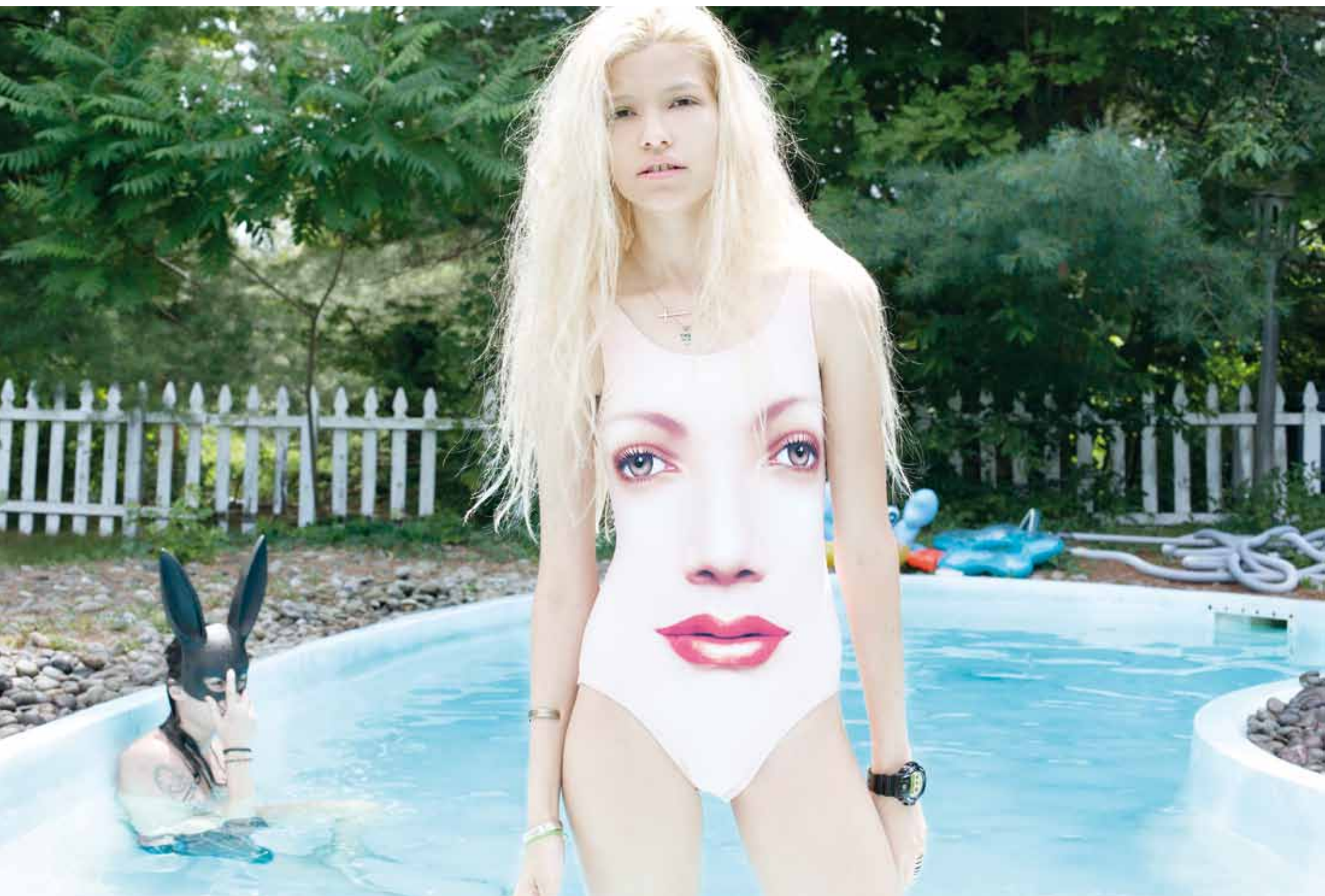


*Jake wears denim shorts: LEVI'S boxers: FRUIT OF THE LOOM vest and backpack: BESS Victoria wears jacket: JEN KAO denim shorts: MISSGUIDED
cuff bracelets: BING BANG necklaces: URBAN OUTFITTERS ring on left hand: PAMELA LOVE ring on right hand: MODEL'S OWN watch: G-SHOCK bracelet: STYLIST'S OWN*



*Carolyn wears leggings: JEREMY SCOTT blouse: IMITATION OF CHRIST sneakers: CONVERSE
Joe wears jeans: A.P.C. shirt: URBAN OUTFITTERS boots: WHAT GOES AROUND COMES AROUND, NYC*





*Victoria wears swimsuit: JEREMY SCOTT cuff bracelets: BING BANG rubber bracelet: STYLIST'S OWN necklaces: URBAN OUTFITTERS
ring: PAMELA LOVE watch: G-SHOCK Jake wears boxers: FRUIT OF THE LOOM bracelets and bunny mask: STYLIST'S OWN*

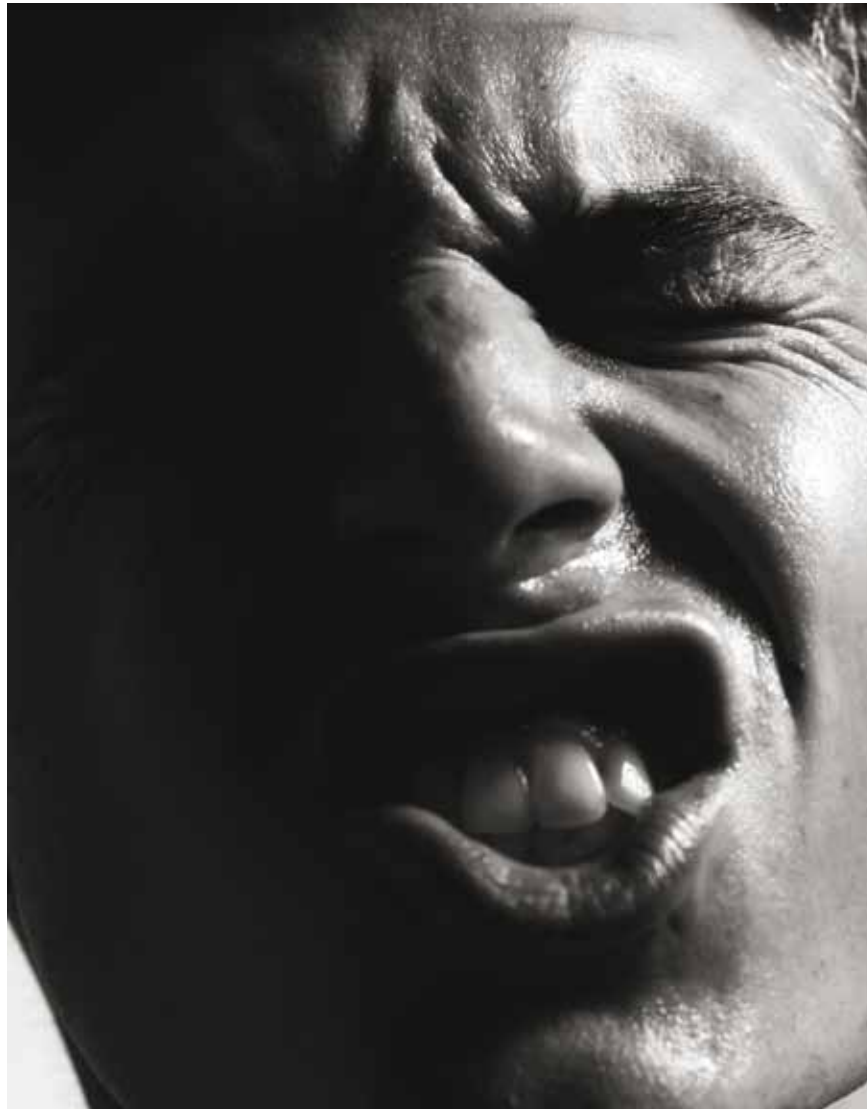


*models: VICTORIA BRITO @ Muse DYLAN @ IMG JAKE MESTRE @ Frame
CAROLYN BRENNAN, JOE ROBERMAN, LOU LOU and COCONUT the kitten
casting: MEGAN MCCLUSKIE, Stylist Assistants: CAROLYN BRENNAN & ZUZA SOWINSKA
producer: CHELSEA MALONEY @ See Management On Set Producer: JOE ROBERMAN
Special thanks to STEVE at Bess, MICHAEL @ Nouveau PR and PABLO @ People's Revolution.
To view video footage from the day go to
www.utpmag.com*

*Victoria wears hooded sweatshirt with bunny ears: custom made by ZUZA SOWINSKA vintage CONVERSE sneakers: WHAT GOES AROUND COMES AROUND, NYC
rubber bracelet: STYLIST'S OWN cuff bracelets: BING BANG necklaces: URBAN OUTFITTERS ring: PAMELA LOVE watch: G-SHOCK*

Screen Test featuring: Nolan Funk

photography • Mariano Vivanco styling • Moreno Galatà



Actor Nolan Funk photographed in Milan Italy

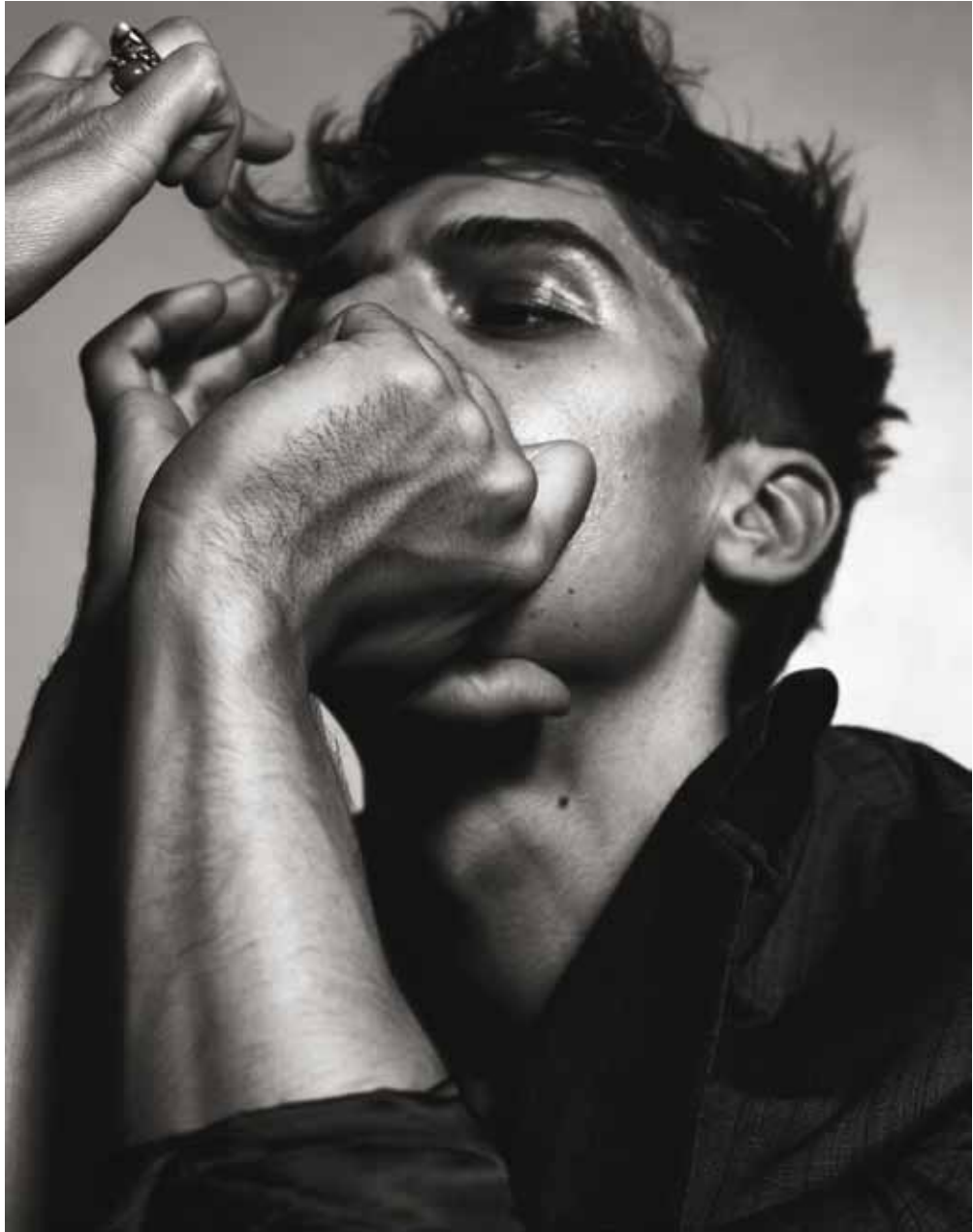
Mariano Vivanco -

All clothes this portfolio: VERSACE & VERSUS VERSACE by J.W. ANDERSON & VERSACE

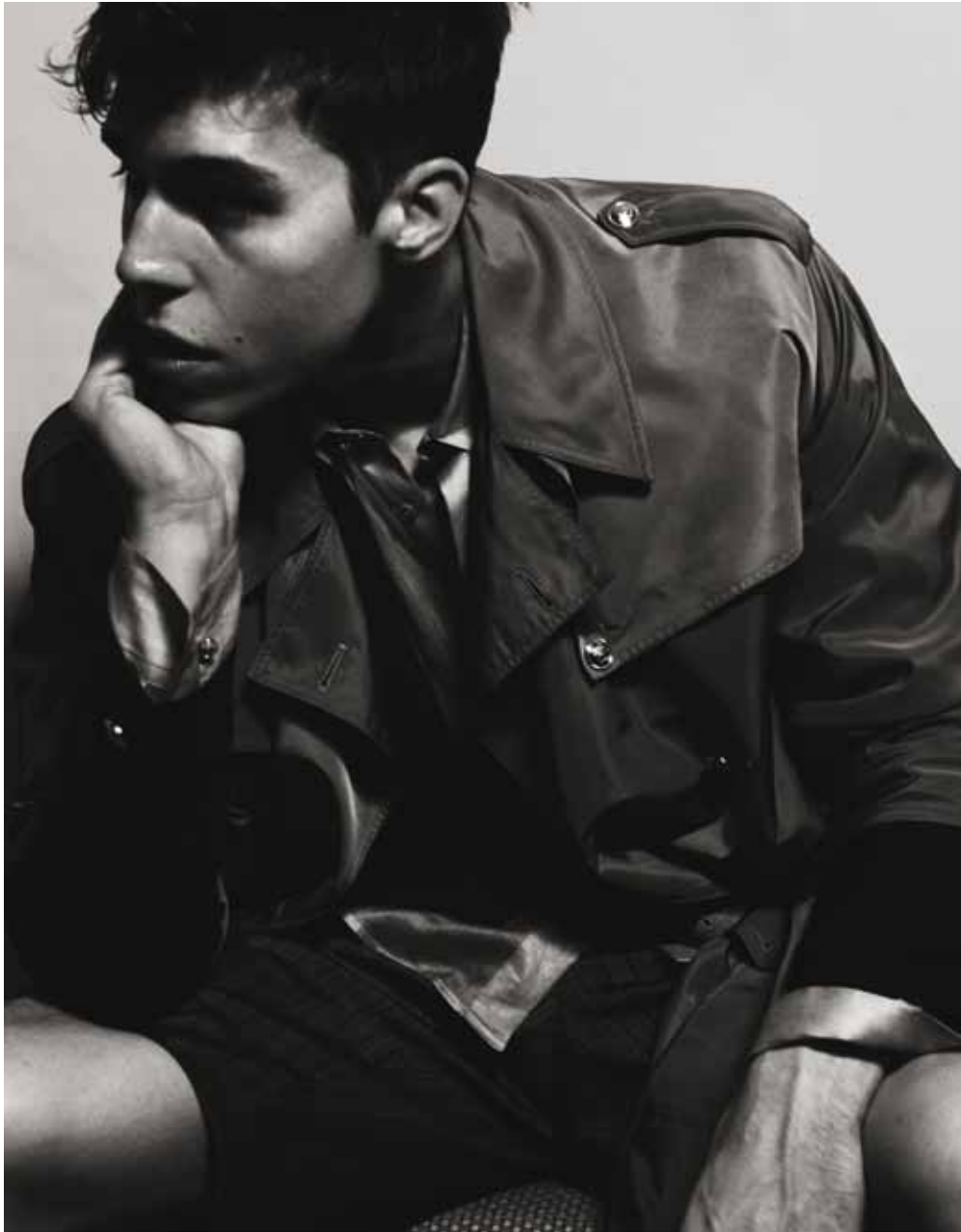


jacket: VERSACE

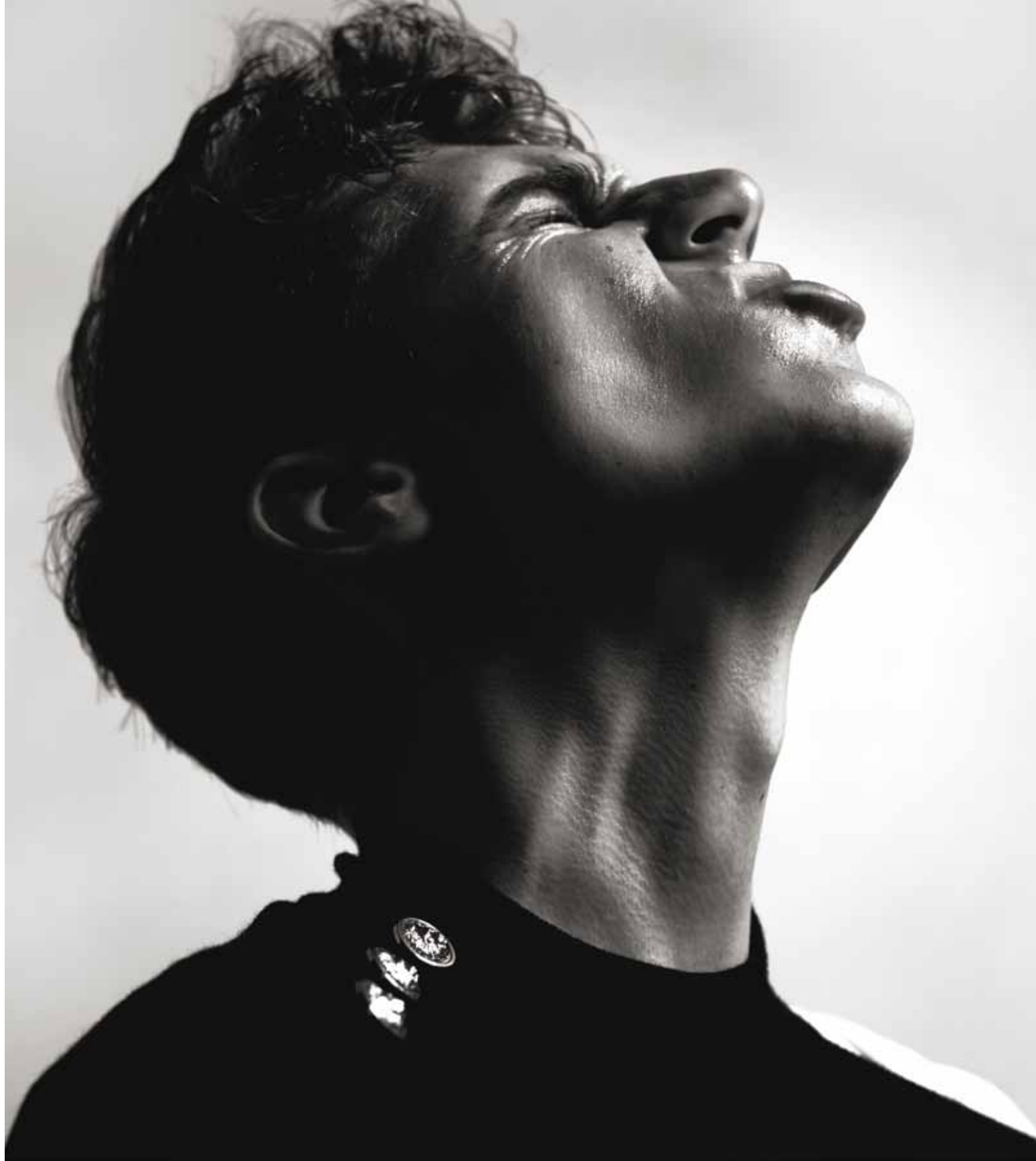




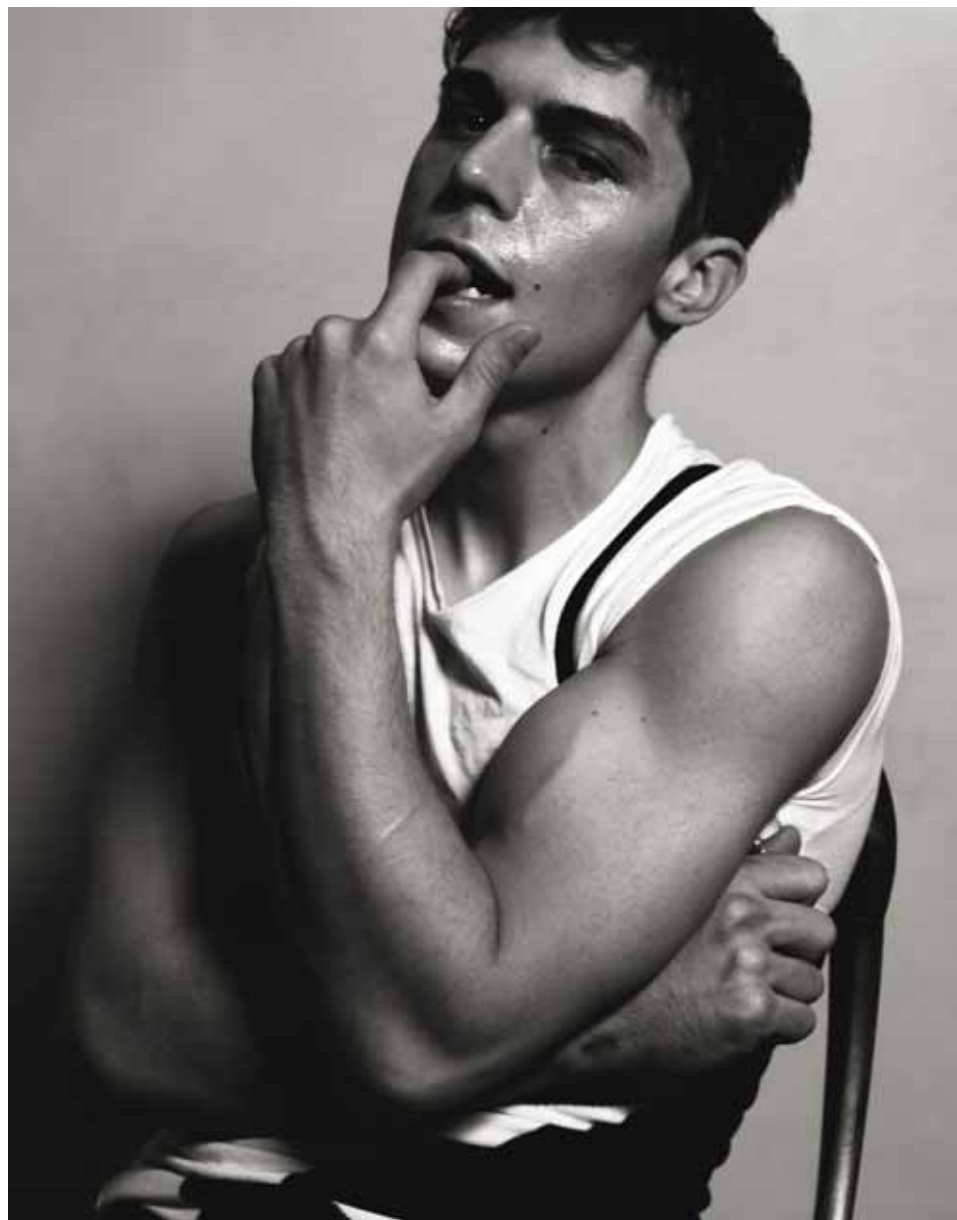
left: *pea coat, white shirt and shorts: VERSACE*
right: *jacket: VERSACE*



this page: *trenchcoat, blazer, sheer shirt and shorts:* VERSACE
right: *cut-out wool top with golden buttons:* VERSUS VERSACE BY J.W. ANDERSON
t-shirt: VERSACE







asymmetrical printed top and leather pants: VERSUS VERSACE BY J.W. ANDERSON
t-shirt: VERSACE





sweater and white shirt: VERSACE
white latex and cotton pants: VERSUS VERSACE BY J.W. ANDERSON

producer: SEONA TAYLOR-BELL
hair: VALENTINO PERINI @ WM Management
makeup: KATJA WILHELMUS @ WM Management
photographer assistant: TOMASO LISCA
special thanks: ROS OKUSAYNA
CLARA JANE MATTEUCHI @ Versace
LUCIO DI ROSA @ Versace

GARETH PUGH



Gareth Pugh

text by Ann Damoison-Larsson



Little did I know that designer Gareth Pugh's second largest passion is ballet and that he trained to be a classic ballet dancer up until his college years at Central Saint Martins in London. He speaks passionately to me about his collaboration with Wayne MacGregor, the choreographer of *Carbon Life* that was shown at the Royal Opera House in 2012, a project that led him full circle and onto the stage again, bowing together with the dancers, dressed in his designs. He also tells me about his desire to join the creative forces in London at a young age, his interest in sculpture and his favorite geometric shape; the cube, that for him stands for total control. He says: "I am a Virgo and on top of that somewhat of a perfectionist... so I think that it is always a nicer experience when you are able to take the time and consider where you are, what you want to achieve and what image you want to create..." I agree.



Ann Larsson: You started out doing costume design. Why were you were drawn to that?

Gareth Pugh: "There were a few different reasons. I was fourteen and living in my hometown, Sunderland, and I really wanted to get down to London. I saw an advert from the National Theater and they were looking for people between fourteen and twenty one to be part of their youth theater and that included actors, set designers and costume designers.

"Basically, I can't act so I applied to be part of their costume department. I applied when I was thirteen, lying about my age, and I didn't really prepare for my interview so I spent my year between thirteen and fourteen preparing a portfolio. When I finally interviewed (saying I was fifteen) they accepted me.

"Going to London on my own at that early age was a real pull for me, so I stayed on working there for about three or four summers. There was a lot of "making things" and working with designers. We didn't really design ourselves, it was more about fulfilling the adult designers' visions. But, I did learn to sew properly and I learnt how to use a machine, which was new to me. It was also the first time for me being surrounded by like-minded people. It was all a very formative experience."

Ann: And then you moved to London...?

Gareth: "Yes! Spending all of that time in London when I was young made me want to live there when I got older. I then heard about Central Saint Martins. I was actually interested in studying sculpture. A lot of the things I was into at the time were related to the human body so I thought that Central Saint Martins would give me the best of two worlds (art and fashion)."

Ann: What triggered you to want to move into fashion?

Gareth: "Growing up and seeing the fashion industry very much from the outside, there were always the very dramatic and high impact things that really got my attention. OK magazine and other celebrity magazines in the UK put out collection review specials which I used to read. I still have them actually! They are from '95 and '96 and it was at the time when Tom Ford was at Gucci, and when Alexander McQueen was doing his big shows. To me, it seemed like London was a really exciting place to be. All of these people were doing really interesting things and I just wanted to be part of that in some way. It was a kind of foreign world, something that was very exotic to me.

Ann. The "high impact" that you mention is something that you bring to your own shows. Do you see the runway as a sort of performance platform?

Gareth: "Well, in school we were given this pamphlet on how to get started as a designer. I think that the most interesting thing in that pamphlet was that it said, unless you have anything interesting to show, don't do a show.

"For me, a fashion show is definitely more about expressing an idea. Nick Knight says that he is not a photographer, but an image maker, and I certainly feel a lot of affinity with that. I don't only make clothes, I also love making images and sometimes the clothes in a show transcends directly from an idea of an image. It is not always what you would ever see walking down



S/S 2013



F/W 2012



S/S 2012



F/W 2011



S/S 2011



F/W 2010

"I am stuck between two minds a lot of the time. Obviously, I need to sell clothes but I also want to stay true to my vision."

this page
costume designed by Pugh
for the Royal Opea House
Ballet by Wayne McGregor



the street. Of course there needs to be a commercial aspect to it if you want to continue showing, but I certainly feel as if what I signed up for is not necessarily making clothes, but more about creating an image that excites me more than idea of “fashion”.

Ann: How do you translate your most conceptual ideas into commercial pieces?

Gareth: “Every season, we try to create something that can transcend into something more commercial. For example, in the collection we showed in march we had a lot of elaborate embroidery (that looked like winter trees) on the bottom of some of the garments. Those embroideries gave us the opportunity to do printed t-shirts for example. However, we don’t want to sacrifice anything for the sake of being commercial. For example, we also worked a lot with bin bags in that same collection, and those pieces seem a little pointless to make commercial... I am stuck between two minds a lot of the time. Obviously, I need to sell clothes but I also want to stay true to my vision.”

Ann: Can you tell me a bit more about the fall/winter 13/14

collection?

Gareth: “We were looking around for my idea of the perfect woman and we found a group of women who call themselves the Asgarda. They live autonomously to men and teach themselves martial arts. I always like to think of what I do as a kind of armor, and I liked the idea of them defending themselves. I saw these pictures online where they were wearing beautiful long gypsy-style dirndl skirts together with t-shirts and I really liked the idea of mixing something very historically feminine (the skirts) with something rather masculine (the tops). I also really liked how these skirts turned their silhouettes into a strong triangle; an iconic and very strong geometric shape.

“As mentioned earlier, we also used a lot of trash bags in the collection, creating these pieces that took us hundreds of hours to make. Sometimes I think that what we do is a bit too masculine so I was very happy to slightly step away from that in this collection, although it still has that edge to it.”

Ann: Speaking of geometrical shapes, I read that you describe the cube as being your so-called “blank canvas.” What is it that appeals to you in a cube?

Gareth: “For me the idea of a cube is something that is so powerful, strong and graphic. It stands for what I strive for in my work; something that is powerful and quite visually strong as an image. I will always go back to that shape regardless of what a show ends up being. I think that it is my strive for making something just as perfect. But at the same time, as a creative it makes no sense to make something that perfect because then you would just stop creating.”

Ann: How would you describe your evolution as a designer since your debut show?

Gareth: “I still work by myself but I do have a lot more help than I did before (especially with my factory in Italy). I also have a different idea of what I want to show. Now, we do two womens’ collections and menswear so there is a lot to handle. When I used to show in London there used to be maybe seven outfits. Now that we have more to show, we don’t have to have such a boiled down collection. Since the collections are bigger, we can use those “extra looks” to create pieces that are more approachable and something that people come around to understand a little better. It is like building a sentence; if you have more words in a sentence, then you are able to explain a lot better. I can now be a little more broad and descriptive in my collection which I appreciate.”

Ann: In addition you also dress celebrities, both on and off stage...?

Gareth: “We have done bits and pieces... It is always fun, especially since we have been fortunate to work with a large range of people (Marilyn Manson, Kylie Minogue, Lady Gaga). It is fun to do that because when two creative people meet and exchange ideas, it is not about me creating my own show. It is more about their vision which actually gives me some more freedom. With collaborations it is not myself I am pleasing but it is more about pleasing the client and they need to be just as happy as I am with the work. It is a different dynamic which is very enjoyable

and it is a very big part of what I do.”

Ann: Do you have a favorite collaboration that you are particularly proud of?

Gareth: “I did a ballet with Wayne MacGregor at the Royal Opera House. For me, that was really going full circle because early on I was training to be a ballet dancer and to do this collaboration brought me back to dance and clothes and movement. It also got me to do set design. It was like being thrown into the deep end because I had never done anything like it before. On that scale, it was kind of intimidating, but I think they were all very supportive of what I was doing. The moment of coming out on the stage on first night and taking a bow together with the dancers made it my perfect project. Also, Mark Ronson was doing the music with Boy George and Alison Mosshart was a part of it as well, which made it even greater. I had to dress them too and that really brought everything that I love to do into one project.”

Ann: What is the difference for you between creating stage costumes and putting together a collection?

Gareth: “When doing your own collection, there are always boxes that you want to tick for yourself. Working on the ballet was more about taking an idea and spreading it out to a whole vision. With a project of that size the costumes become but a narrative of a greater vision, which in this case was the loss of innocence. It was much easier to communicate that vision in this particular project, I would not have been able to communicate that in a runway show.

Ann: Have you ever thought about doing costume design for films?

Gareth: “I would love to, it is just something I haven’t been asked to do. I would also love to do music videos and tours, but nothing has come around at the moment. But I love to challenge myself, so why not? I would be up for it!”

Ann: Lastly, what are some of your favorite films?

Gareth: “I do love *Cabaret* with Liza Minelli and *The Wizard of Oz*. I also love the ‘80s films that have a really dark subtext but a glossy exterior. I think it is a nice analogy for what I do actually. It is about fantasy but also dealing with that fantasy on a daily basis. When you talk about *Cabaret* it is all about the glitzy, yet grimy cabaret in Berlin, and yet you have a very dark subtext that is very disturbing.

“I recently watched *Safe* with Julianne Moore, and it is again one of those films that leaves you feeling really cold, yet it has such a high level of impact. In general, for me it is more about theatrical films than about a certain genre or style.”

(The End)

Gareth Pugh

photography • Dennis Golonka
styling • Romina Herrera Malatesta



We placed the extraordinary alongside the habitual. The juxtaposition of the two told our tale...

Dennis Golonka



all clothing in this portfolio: GARETH PUGH A/W 2013-14





left
dress: GARETH PUGH A/W 2013-14
hat: STYLISTS OWN

right
dress: GARETH PUGH A/W 2013-14
boots: WHAT COMES AROUND GOES AROUND, NYC
necklace: STYLISTS OWN





dress: GARETH PUGH A/W 2013-14





dress: GARETH PUGH A/W 2013-14
boots: WHAT COMES AROUND GOES AROUND, NYC





dress: GARETH PUGH A/W 2013-14
boots: WHAT COMES AROUND GOES AROUND,
NYC

all clothing this portfolio: GARETH PUGH A/W 2013-14

model: SOJOURNER MORRELL @ *Wilhelmina*

hair: CECILIA ROMERO @ *Art Department* using using René Furterer

makeup: TRACY ALFAJORA @ *Art Department*

stylist assistants: CAROLYN BRENNAN & Zuza Sowinska

digital tech: SHANE LAVANCHER

special thanks: KEITH WALLACE, ALEXANDRA KOTSIAS & ISOBEL TATHAM @ *Karla Otto*

to view video footage from the day go to: www.utpmag.com





the **Dreamers** featuring: Harry Treadaway & Stacy Martin

photography • Fanny Latour-Lambert styling • Moreno Galatà

the DREAMERS

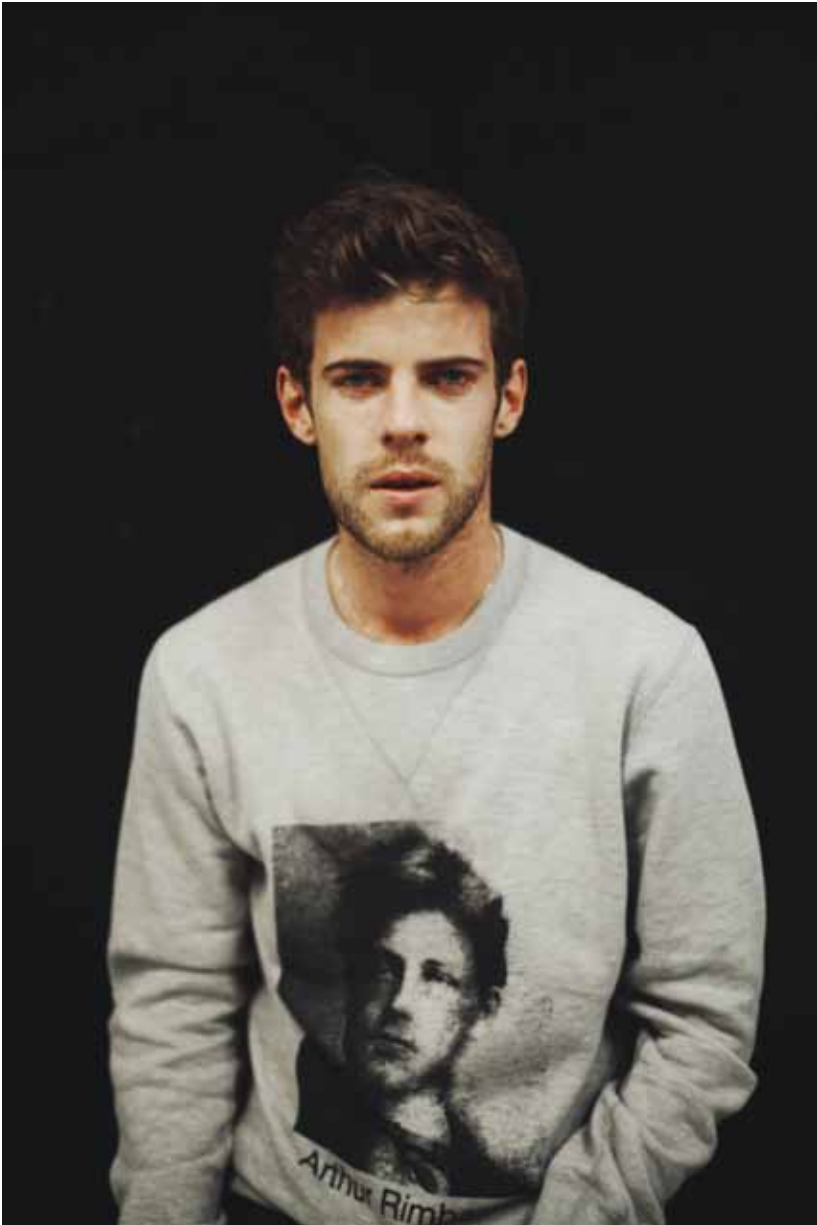


Simply inspired by Bertolucci's film *The Dreamers*. Starring actor Harry Treadaway & model/actress Stacy Martin photographed in Hackney London.

Fanny Latour-Lambert -



Stacy wears: dress, sweater & sandals: PRADA, tank top: REPETTO, jeans: LEVI'S, necklace & rings: LAURA LEE JEWELLERY
Harry wears: coat sweater & trousers: PRADA, necklaces: LAURA LEE JEWELLERY, ring: RUTH TOMLINSON



Harry wears: *sweater:* OSTWALD HELGASON
Stacy wears: *coat:* PRADA, *t-shirt:* MODELS'S OWN, *jeans:* LEVI'S, *necklaces with pendants:* LAURA LEE JEWELLERY



Stacy wears:
coat: PRADA
t-shirt: MODELS'S OWN
jeans: LEVI'S
necklaces with pendants:
LAURA LEE JEWELLERY

Harry wears:
polo-shirt & trousers: LANVIN

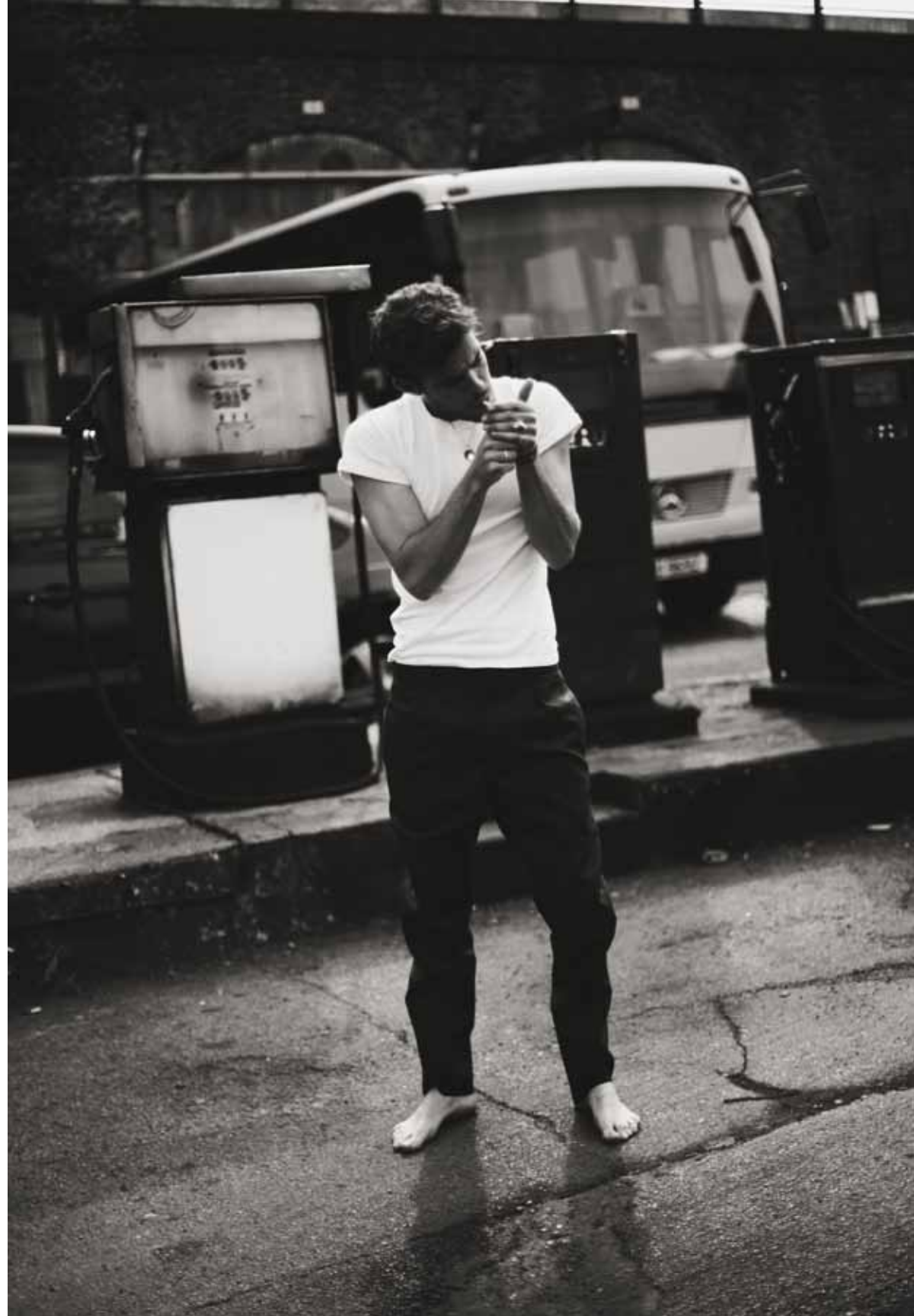


Harry wears: *sweater:* PRADA, *trousers:* LANVIN,
necklace with pendant: LAURA LEE JEWELLERY, *ring:*
RUTH TOMLINSON

Stacy wears: *cardigan-dress:* MIU MIU



Harry wears:
t-shirt: MAISON LABICHE
trousers: PRADA
necklaces with pendants: LAURA LEE JEWELLERY
rings: RUTH TOMLINSON



Stacy wears: *tulle shirt-dress & jacket:* RYAN LO, *tank top:* REPETTO, *gloves:* SERMONETA, *necklaces with pendants* LAURA LEE JEWELLERY







Stacy wears: *top & skirt: GILES, glasses: PRADA, bracelets & rings: LAURA LEE JEWELLERY*

Harry wears: *shirt with matching trousers: YOHJI YAMAMOTO, rings & bracelets: MODELS'S OWN*



special thanks: APIARY STUDIOS, KATE @ CLD COMMUNICATIONS & EMILY @ PREMIER MODEL MANAGEMENT

hair: NORIKO TAKAYAMA @ UNTITLED ARTISTS LONDON using TIGI *make-up:* JOANNA BANACH @ UNTITLED ARTISTS LONDON using MAC
stylist assistants: ALESSANDRA CONTI & GABRIELA BELISARIO

Hotel Pennsylvania

photography • Paolo Di Lucente styling • Romina Herrera Malatesta

HOTEL PENNSYLVANIA



“I look at the world and I see absurdity all around me. People do strange things constantly, to the point that, for the most part, we manage not to see it.” -David Lynch

Paolo Di Lucente -

Paolo Di Lucente



previous page Dress: Elkin, coat: Black Fleece by Brooks Brothers, necklace: Dolce & Gabbana customized by stylist.
this page Dress: Erin Barr, shoes: Giuseppe Zanotti, necklace: Dolce & Gabbana customized by stylist.



skirt: VINTAGE HELMUT LANG from Albright Fashion Library, necklace: DOLCE & GABBANA customized by stylist.



dress: THOM BROWNE shoes: GIUSEPPE ZANOTTI necklace: DOLCE & GABBANA customized by stylist.



coat: DRIES VAN NOTEN bra: STELLA MCCARTNEY necklace: DOLCE & GABBANA customized by stylist.



jacket, shorts and earrings: DOLCE & GABBANA bag: THOM BROWNE



coat: COSTUME NATIONAL bag: THOM BROWNE necklace: DOLCE & GABBANA customized by stylist.



*coat, sweater and shoes: SONIA RYKIEL pants: Vintage ALESSANDRO DELL'ACQUA from Albright Fashion Library
sunglasses: CHLOE bag: THOM BROWNE, necklace: DOLCE & GABBANA customized by stylist.*

*model: LISE AANES @ elite milano, makeup artist: ROBERT GREENE @ See Management using M.A.C.
hair stylist: CECILIA ROMERO @ Art Department using René Furterer, stylist assistants: CAROLYN BRENNAN & ZUZA SOWINSKA*

the **LAST** Project
with **BILL GOLD**

text by
Thom Lonardo



In Hollywood, the creative forces behind any film have one goal in common: to get your ass into a theatre seat! Lots of asses! The more asses, the better! For seven decades, artist BILL GOLD has been helping to do just that! Responsible for designing some of the most memorable film posters in the history of cinema, Bill Gold, now 92, has put his creative stamp on well over two thousand of them.

Gold began his career in 1941, in the advertising department at Warner Brothers. His first poster was for the James Cagney musical *Yankee Doodle Dandy*, followed by *Casablanca*, and *The Big Sleep*. In 1947, he became head of poster design at Warner's, and found himself working with some of Hollywood's greatest filmmakers. With each decade that followed, Gold created iconic posters for equally iconic films. In the 1950's he designed the posters for several classics, including *A Streetcar Named Desire*, *Dial M for Murder*, *East of Eden*, and *Giant*. In the 1960's there was *Bonnie and Clyde*, *Funny Girl*, *Gypsy*, and *Camelot*.

In one of the most prolific decades of his career, the 1970's, Mr. Gold created the posters for *A Clockwork Orange*, *Deliverance*, *Klute*, and *Alien*. It was also in the 70's that he began his long time creative collaboration (and friendship) with Clint Eastwood. After designing the poster for *Dirty Harry* in 1971, Gold went on to design the posters for all of Eastwood's films up until 2003. He even came out of his self imposed retirement in 2011 to design Eastwood's *J. Edgar Hoover*.

In 1973, Bill Gold also designed the poster for *The Exorcist*, which celebrates it's 40th Anniversary this year with a new Blu-Ray release chock-full of special features. Released on December 26th, 1973, *The Exorcist* took the world by storm. The now familiar story of a young girl possessed by Satan is so well known, it's become part of our collective consciousness. Equally important is Gold's poster for the movie; a stark, black and white image of the priest, Father Merrin, standing in a beam of light emanating from Regan's window. Even if you had no idea what the movie was about, you knew that you were about to witness something ominous.

"I picked that image from the still pack because it struck a chord with me", Bill says. After Gold tweaked the photo and took out most of the details, Director William Friedkin and the studio didn't want to see anything else.

Of course, there were earlier comps, and UTP has been fortunate enough to obtain a couple of these "rejected" posters. When Gold was assigned *The Exorcist*, there were certain rules about what could be shown, and what couldn't: definitely no images of the young girl "possessed", as well as no religious imagery.

Probably the most striking detail of some of these early drafts is the proposed typography, a sort of Brady Bunch-esque font, which gives the impression the film is perhaps a light-hearted comedy. Had this font type been approved, I can't help but chuckle at the thought of an unsuspecting audience member greeted by Linda Blair peeing on the floor, spewing profanity and hurling vomit in a priest's face. The vomit scene may be funny now, but 40 years ago, not so much.

Clearly, the official *Exorcist* poster works on all levels, striking the perfect balance between art and commerce. That is the beauty and genius of all Bill Gold's poster designs, which have recently been collected for the limited edition art book - *Bill Gold: Posterworks* (Reel Art Press, London, 2010). Flipping through 450 pages of Bill's designs, sketches, and notes, one thing is certain: The power of Bill Gold compels you!



(self portrait: Gold, circa 1970's)



clockwise from top:

1,5 & 6) property of Bill Gold Advertising 2) courtesy: Bill Gold
3 & 4) courtesy: Warner Brothers 7) portrait: Bill Gold by Susan Gold

9 \$24.00 US 2013/14



UnTitled Project

N°6 *journal of art & fashion*

