



*Never
Lazy*

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From the Editors

Welcome back onto the pages of NeverLazy Magazine! A lot has been going on since our last issue, and we could not wait to share the latest announcements with you.

For starters, you will have noticed that NeverLazy is now a trimonthly publication. This is an important change for us, and it is a decision we made with one reason in mind: the hope of bringing you even more content and introducing you to more fantastic talent than ever before in the very same issue.

As we are always up for a challenge, we also wanted to take this project a step further.

NEVERLAZY IS NOW
TRIMONTHLY AND
BILINGUAL.

Having been raised in a multicultural environment, we have always firmly believed one thing about art: that it is the means through which all creative individuals can come together, share ideas and express themselves, no matter where they come from. This is why we decided to make NeverLazy bilingual and introduce, as an exciting variation of the sixth issue, our very first

French edition! We believe that through this, we can bring artists together beyond borders, as well as reach out to more individuals with a passion for discovering raw talent.

Following our first ever editorial feature, shot exclusively by Rebekkah Farrell for NeverLazy (*Into the Mangroves*, NeverLazy #5), we are also particularly grateful to present an editorial for this issue in collaboration with up-and-coming art and fashion photographer Kayoua Xiong: *Chicago Couture* (p.72), a shoot which takes an insightful look into highly creative designs inspired by Chicago's unexplored fashion scene.

It should be said that we are extremely thrilled to have been able to work with many unique and talented artists over the past year. We cannot wait to keep exploring the vast ocean that is the online art community and we are delighted that you are by our side, helping us pave the way, and participating in what we strive to make a successful community of like-minded creative individuals.

Sit back under the sun, enjoy the June issue, and do not forget to get involved today!

∞ ABBIE COHEN



Who is Joanna Kinnersly-Taylor?

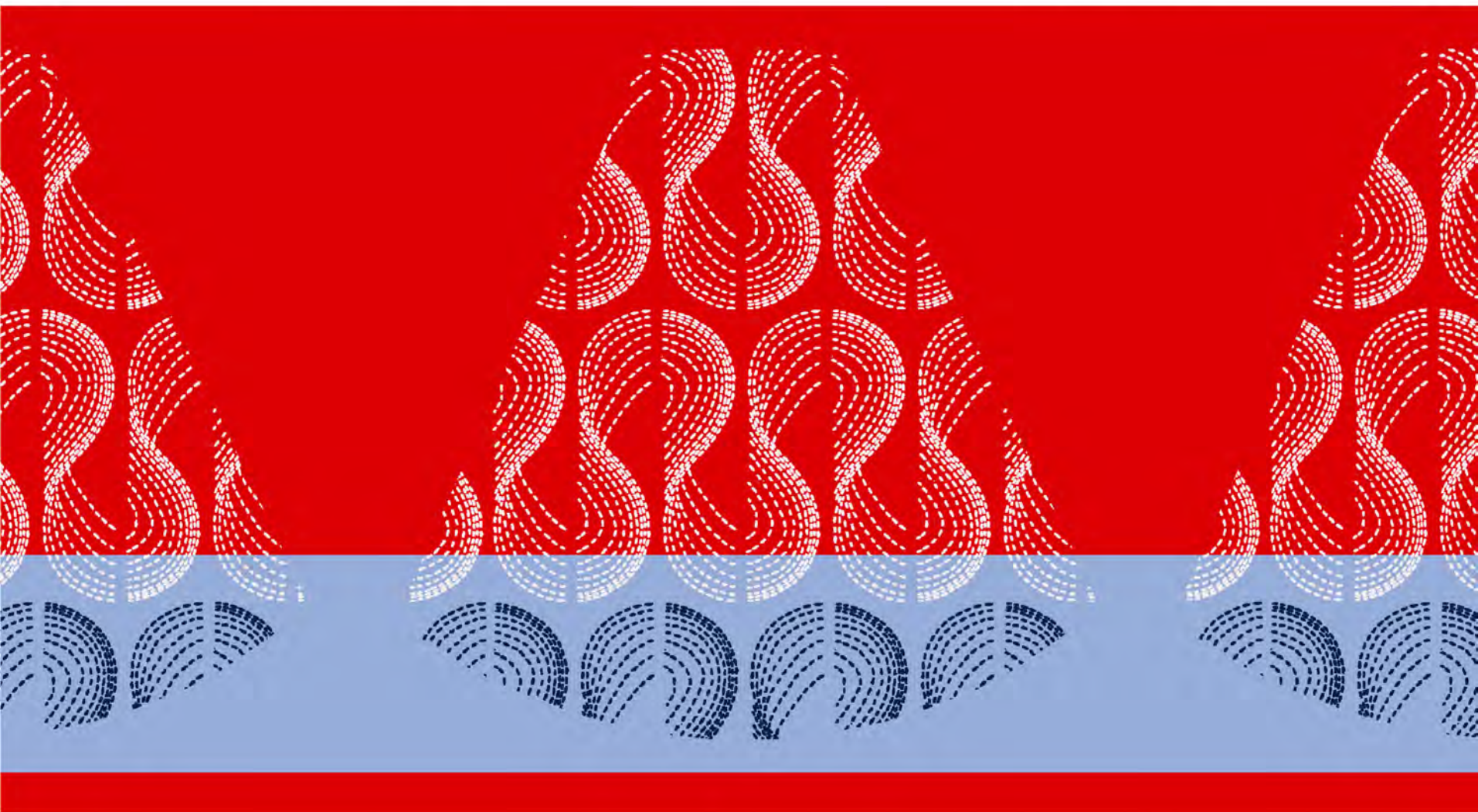
I am a printed textile artist and designer producing a wide range of textiles, from site-specific public commissions to domestic linens and work for exhibitions - I like the contrast of these different outcomes.

How did you find an interest in textile design? How would you say this has evolved?

I've always loved the essential qualities of cloth and the idea of transforming its surface; when I discovered screen-printing, every-

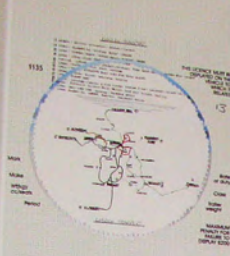
thing fitted into place. The layering process that this method allows suits my thought processes perfectly, and for me is the best way of making ideas tangible and of communicating the way I experience the world.

The different work I do informs how much or little I work into the surface. For example, a tea towel is often only a one colour print - a flat, more graphic style, whereas my gallery or commissioned pieces can be much more layered. I am always amazed at how much a flat surface can be "carved out" >





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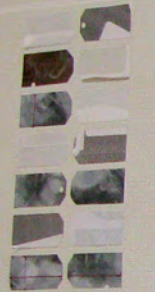
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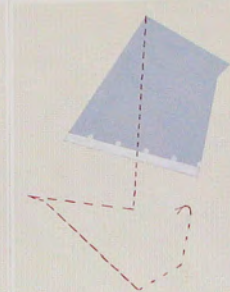
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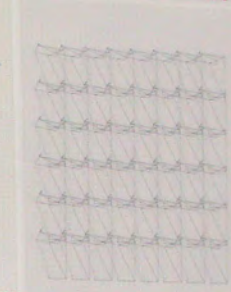
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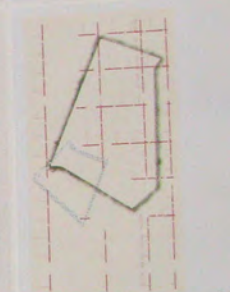
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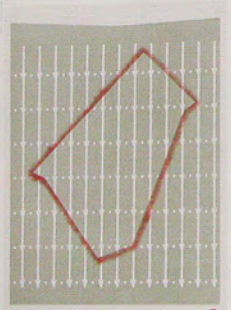
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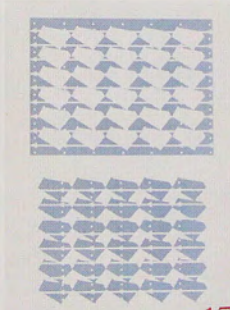
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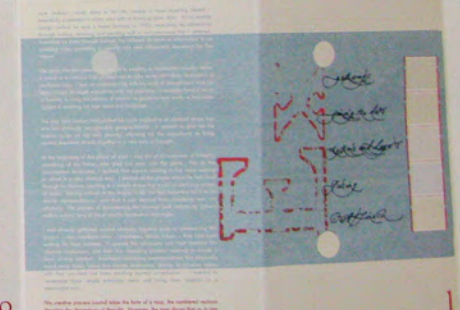
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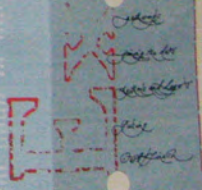


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through the push and pull of removing and adding colour, creating positive and negative space.

How formal is your training?

I received a Bachelors degree in Printed Textiles from (formerly) West Surrey College of Art and Design in Farnham (now University College of the Creative Arts). The course was very technical and provided a firm foundation which has proved extremely valuable over the years. I subsequently completed a Master of Design post-graduate degree at Glasgow School of Art.

Tell us about your work process and how you generate ideas...

This is made up of many stages, partly because that is the way I

evolve things, but also because of the nature of the printing process. There is so much preparation required to get to the point of actually pulling ink through a screen onto fabric. Sometimes the time-consuming nature of this can feel frustrating and the key is balancing the need for

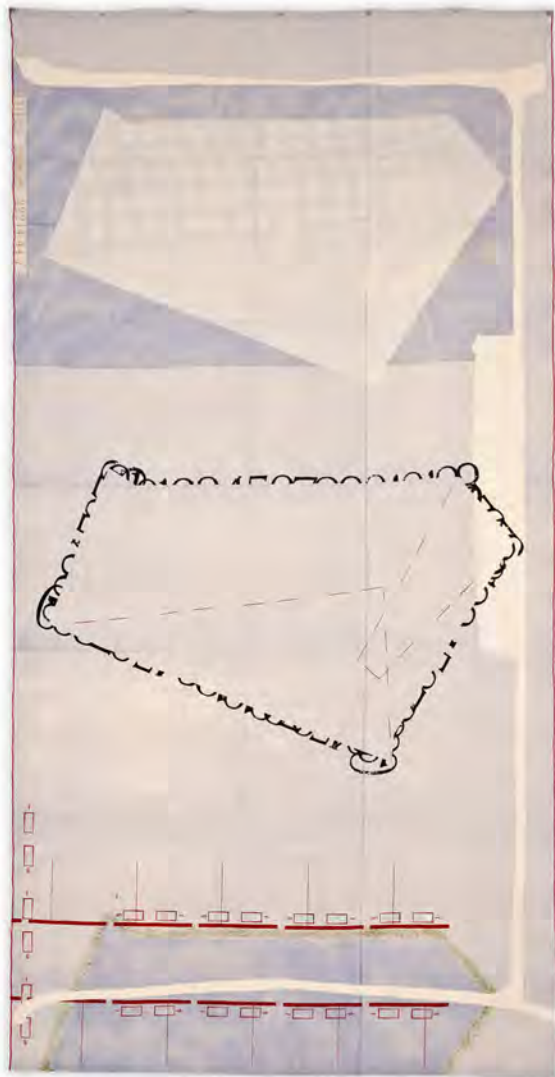
"DON'T BE
AFRAID
TO FAIL."

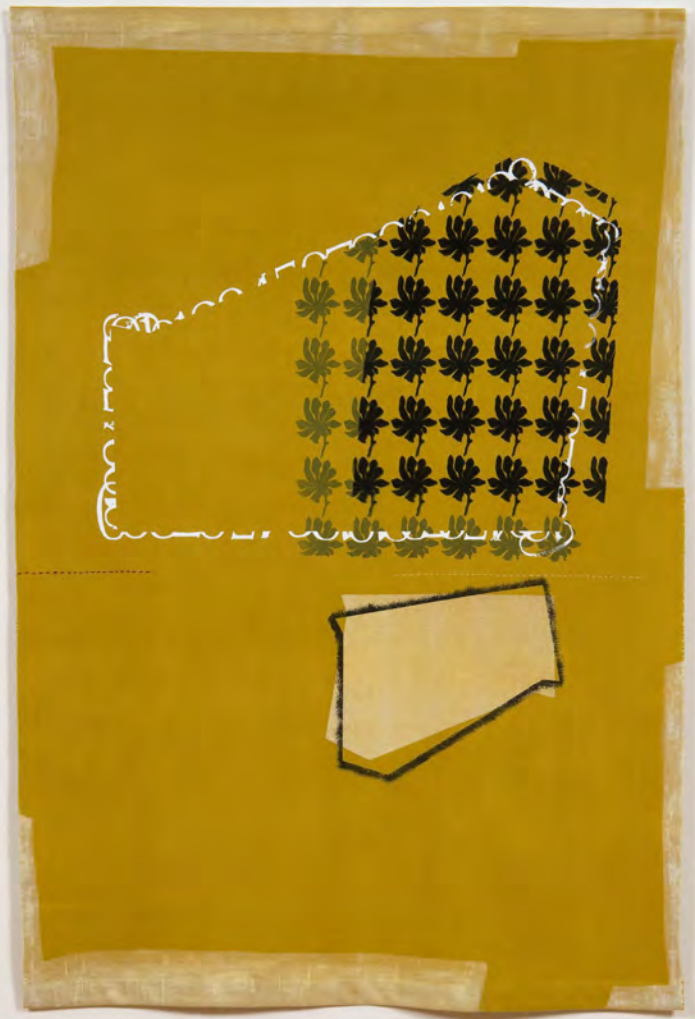
forthought and attention to detail, with a certain spontaneity that printing allows. This spontaneous element can only really manifest itself successfully when the hard work is done at earlier stages - it's about having a firm foundation on which

to build.

Often the cloth is dyed first, and this forms the first 'layer' from which colour may be added or removed. It is only through this process that I am able to get a real sense of how to approach the print. When it starts to take on a life of its own, it can be unsettling at first - you have to get to know your work as if for the first time.

The hardest part is lack of time. I am not a fast worker and I like space to see how things are going to evolve without "forcing" it. Deadlines are part of life, though, so one has to learn how to manage these processes to best effect. Sometimes when you have no choice but to fast-track an idea, surprising things can happen, so you have to try and be bold! >





What feelings or concepts do you hope to communicate through your work?

There is a theme of memory and the domestic landscape running through much of my work, where imagery takes on a new form through abstraction, repetition and a change in scale. Compositionally and metaphorically, I explore ideas of boundaries, junctions and intersections. I'm inspired by very simple, everyday objects and scenarios, and through this I try to capture the "essence" of a moment or thing. Creating an atmosphere is important, and the multiple layers give a certain "presence" as well as symbolising the transience and complexities of life, a constantly shifting landscape.

What projects or achievements are you most proud of?

A few things stand out for me

over the years: seeing an idea realised on a large scale as one hoped is always rewarding - so much of oneself goes into creating something new. However, when I complete a piece, I leave it behind quite quickly and want to move on, develop and improve...

"CREATING AN
ATMOSPHERE
IS IMPORTANT."

A word of wisdom to share with us?

Nothing is wasted, even though you might think it at the time. All experiences should play their part in shaping us, ensuring that we never stand still. Don't be afraid to fail, because these moments always teach you the most. When you learn about yourself, it is empowering. ∞

