

FACE SLAP!

THE ASIA PACIFIC CREATIVE MAGAZINE

FREE | ISSUE 1

Quarterly | Spring 2016



Edward Taylor

The UK's
Modern Day
Salvador Dali

Films in 48 Hours

Actress & Model
Sally Victoria Benson
Tells All About Her
Experience On Set

Matjaz Tancic
North Korea In 3D

#MerTribe

Natasha Cotton's
New Summer
Collection

FILM | PHOTOGRAPHY | DESIGN | FASHION | ART | MAKEUP

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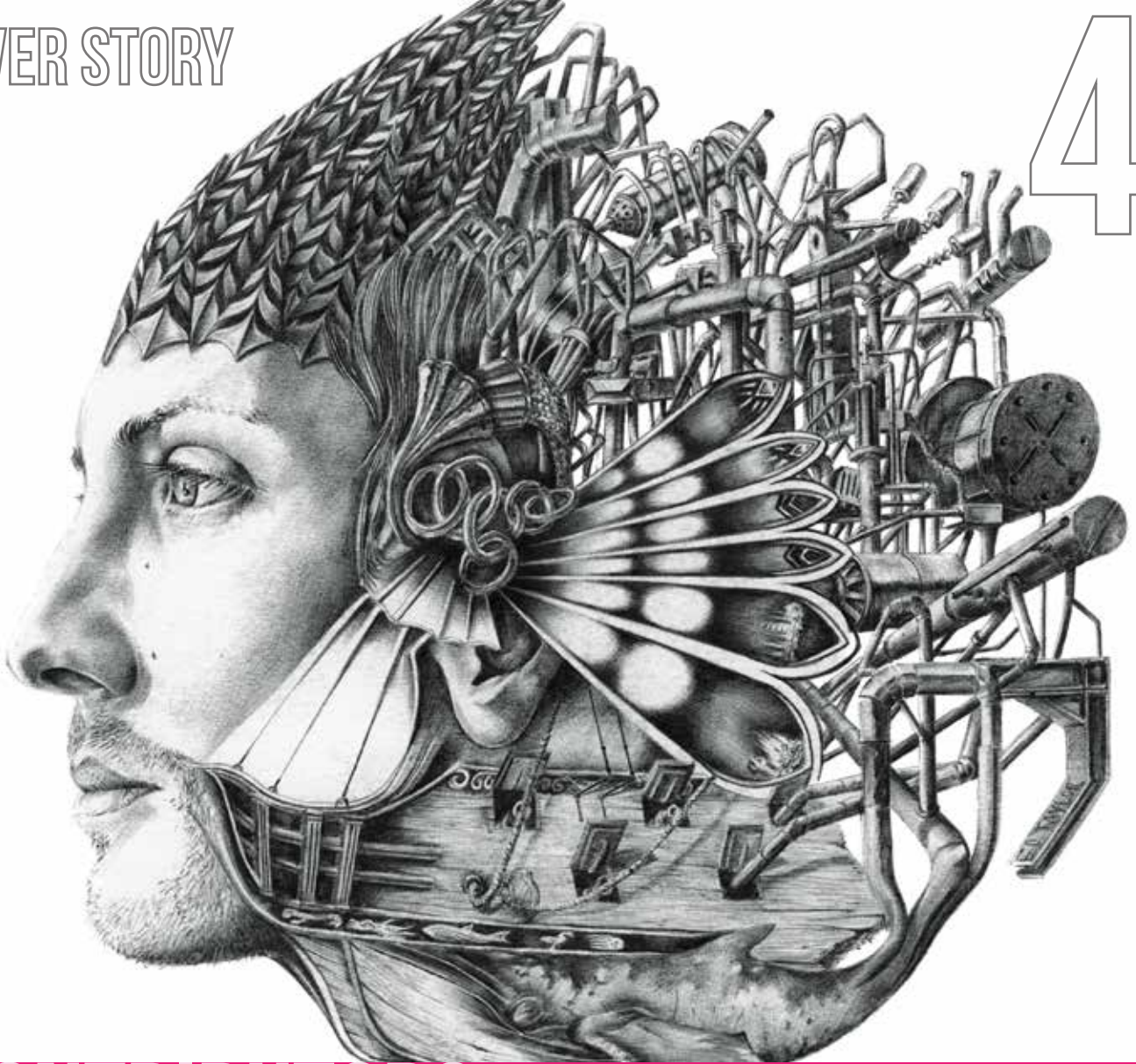
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Face Slap is primarily a Body Art company offering Face and Body paint and Makeup services in Mainland and Greater China since 2009. These years of working in the creative industry has provided Face Slap the amazing opportunity to meet exciting individuals and visionaries. This quarterly magazine serves and honors these talented people with the help of our lovely contributors and colleagues. Enjoy!



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FaceSlap



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A BIGGER SLAP IN THE FACE!

With every Spring Festival that greets us undoubtedly brings an invigorating wave of energy for Businesses In Asia. Eaten our dumplings we have, and freshly topped up with all of the dragon dances we can handle, we welcome the new year of the monkey and begin to excite ourselves with planning possibilities.

2016 is going to be the most exciting year yet for the makeup and body painting company, Face Slap!

No longer is the founder Nina Griffiee single handedly offering body art services in Beijing, but now she and her partner Linda Miao Li manage three core sites in China, servicing 5 Tier 1 and 2 cities in the Greater China Area. Beijing, Hong Kong, Macau, Shenzhen, and now Shanghai, managed by body artist Kathryn Robbins is their most recent addition to the ever growing list.

Of course, how can this be done by just two people you ask? Impossible of course. The three main sites (Beijing, Hong Kong and Shanghai) have static teams that are able to offer the exquisite body art services they are renowned for, while Nina and Linda spend their time travelling between them.

Nina Griffiee
Director



Liz Zhang
Beijing Team



Gloria
Beijing Team



Charmaine Gapasin
Hong Kong Team



So what makes Face Slap so special?

There is no other company in Asia like it, and every member of staff is trained to UK standards, and use their own branded FDA approved water based face paints. From the humble face painting origins they now also offer **Body Painting, Professional Makeup, Henna Art, Balloon Modeling and Baby Bump Painting services**, all to the highest quality and creativity.

The past two years have seen exciting developments for this team, and 2016 promises to outshine the rest. March is was a great month with a China Daily 'Laowai Not' special on Nina Griffiee body art, and later in May a 30 minute documentary will air on CCTV International about the group and its projects. Face Slap's latest edition to the group, Shanghai Manager Kathryn Robbins and her fellow colleague Cindy also make for a promising duo – ready to continue expansion into Shanghai and surrounding cities.

And what could be a more complimentary start 2016 for this neat team of artists than a spangly new magazine and website!

Check all the updates & articles at faceslap.net

Photo Credits

Photographer: Samuel Hesketh

MUA & Artistic Direction: Themselves



Jesa Mae Amparo
Hong Kong Team

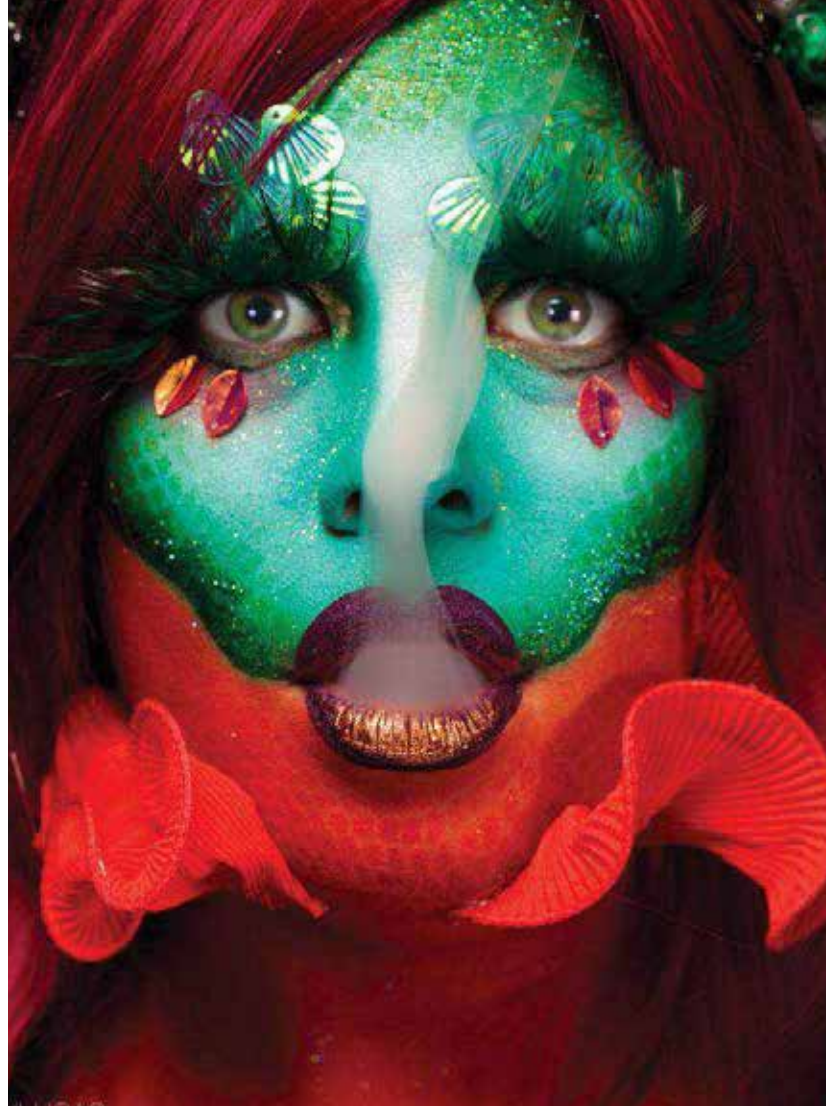


YinMai O'Connor
Beijing Team



Cash Jo
Beijing Team



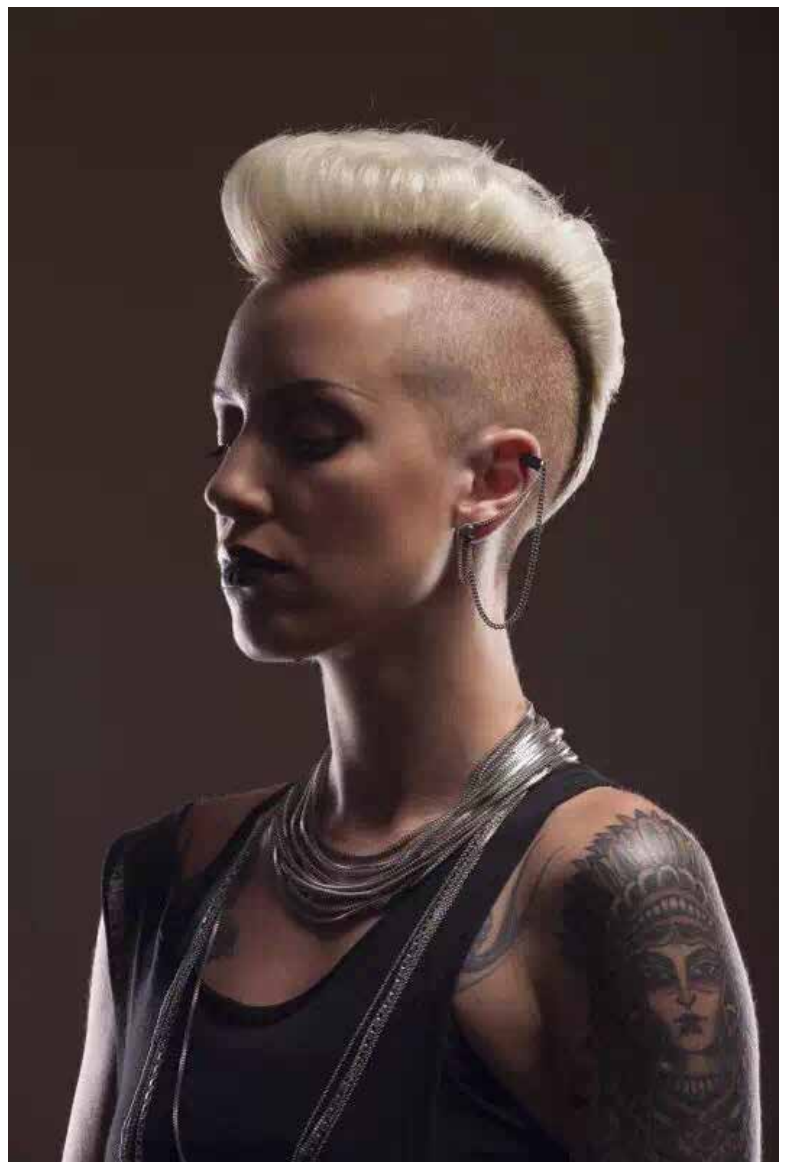


MEET SHANGHAI'S FACE SLAP CREW

Kathryn Robbins (pictured right) is the most recent addition to the Face Slap Family.

Originally moving to Shanghai in 2014 Kathryn was manager of makeup for the Cirque Du Soleil production. When the project had finished she stayed on in the financial capital of China to continue her career in makeup with her assistant Cindy.

Together they body paint at events around Shanghai, Nanjing and occasionally the south of China. We are super excited to have them on as part of the artteam and can't wait to see what they make next!



Join the #MerTribe

Q & A with founder and designer of Mer-Culture, Natasha Jhunjhnuwala Cotton

Natasha Jhunjhnuwala Cotton, swimwear designer tells us all the inside info about her upcoming collection for summer 2016

Lets start with you and Mer Culture, what's it all about?

I was born in the buzzing cosmopolitan tropic of Hong Kong. My father was born in Myanmar but moved to Hong Kong at the age of 5. He briefly lived in Singapore as a young adult but moved back to Hong Kong in 1984 when he joined the family watch business. I didn't realize it at the time, but I think that growing up around manufacturing and fashion shaped who I am today.

I attended the Fashion Institute of Design and Merchandising in Los

Angeles to realize this dream of mine. During my last semester, we had the freedom to design our own clothing line and I chose swimwear. After gaining recognition amongst professors and peers, I realized that this was something I would love to do.

Meaning -Culture of the Sea, 'Mer Culture' believes that the ocean is not just a body of water but an enchanting destination that unites all kinds of people. Regardless of our ethnicity, religion or background, we voyage to the ocean to escape our everyday lives. This is a lifestyle in itself; A Mer Culture! We're all about mixing exotic patterns, traditional crafts, unique colors and bohemian vibes from around the world to represent the melting pot of people that come together at a seaside destination

Where do you find inspiration?

I am blown away by traditional artists I came across in Asia; the story telling of Javanese batik, the intricacy of Thai woodcarving, the explosion of color in Indian hand-embroidery. I have so much respect for these artists and their talent, dedication and passion for their craft.

They inspire me to push the boundaries and incorporate native motifs and methods into my swimwear designs.

For example, our 'Turkish Delights' collection was inspired by carpet geometrics, damask fabrics and ceramic tile work of the Ottoman Empire.



Casablanca Midi Crochet Top with Midi Crochet Bottom
From the Moroccan Oasis Collection

So we hear Mer Culture is doing good things for the planet too?

Through Mer Culture I hope to raise awareness about the World by shedding light on different cultures, traditions and people from around the world who would normally not be seen in the public eye. Using this platform, I want to help others in poverty by providing them with jobs and showcasing their amazing talent to the world. I am also planning to team up with charity organizations, giving a percentage of our sales to help solve serious issues such as global warming, clean water crisis and the exploitation of women.



"Instead of using existing prints and pairing them with trendy styles that's meaningless but easy to sell, I design Mer Culture's unique and exclusive prints with a history in mind to create art that will convey its story proudly.

It's important for us to deliver a message that's truly our own, I feel that this is what sets us apart from other swimwear brands."



The Zemmour Trunks
From the Moroccan
Oasis Collection

Kelyfos Halter Top
with Beach Bum Bottom
From the Aphrodite collection





Sahara Bird Bra-Swimsuit with Cutouts
From the Moroccan Oasis Collection

Where can we pick up our own new swimsuit?

At the moment, our swimwear can be purchased at website www.merculture.com (with free returns and exchanges) and www.zalora.com.hk. We are also expanding and will be available in many brick-and-mortar shops shortly. Follow us to learn about upcoming pop-ups by joining our '#MerTribe' on our website.



Gilded Moss Bandeau Top with Beach Bum Bottom
From the GeoSensual Collection

Iznik Halter Top with String Tie Bottom
From the Turkish Delights Collection



CHASING SHADOWS

Q & A with Nelson Quan

Nelson Quan is a Chinese-American filmmaker from Texas and Hawaii, USA now living in Beijing since 2008. He came to Beijing to originally learn Chinese and his heritage and later found himself working in the film industry, initially working alongside director Daming Chen as an editor for a Chinese remake of the Hollywood film "What Women Want." After which, he led the editing team at the Beijing facility of PIXOMONDO, a visual effects company which also won the Oscars in 2010 for best visual effects in the movie, Hugo. Nelson's latest movie, Chasing Shadows debuts his directing career and takes us into the life of an Eclipse Chaser, Geoff Sims, to Ethiopia and Svalbard to get a glimpse of the elusive total solar eclipses.

Where did your inspiration for chasing Shadows originate?

I have always been interested in astronomy since I was young, my first partial eclipse I saw was in June of 1991. My father created some pin-hole box and I stuck my head in it and saw the partial eclipse projected on a piece of paper. After I moved to China I saw that there was an eclipse that would pass through in August 1, 2008. I decided to "chase" this eclipse, because I knew that the cost of going to one in China while I was living there would be much cheaper. I met a guy named, Geoff Sims, in 2009 in Wuhan. Since then we became good friends and he invited me to join him in 2013 to Ethiopia.

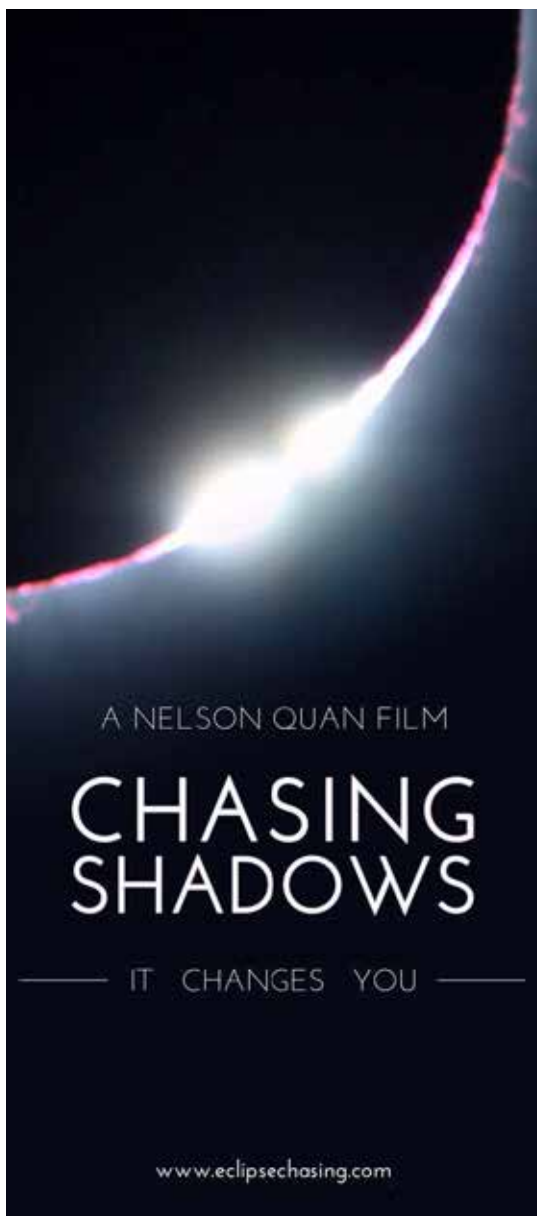
Tell us more about Geoff

Australian eclipse chaser and Astronomer, Geoff Sims is the star



of the show; a normal dude who just happened to have been "bitten by the eclipse bug" becomes overly obsessed with chasing total eclipses around the world. In 2013 our movie takes place over a very remote part of Ethiopia and then about 18 months later we travel to a very remote part of the Arctic on an island called Svalbard.

Ethiopia was pretty awesome. We went to live in a small village where they have never seen foreigners before. They thought that we were causing the sun to go away and wanted to know how this "problem" could be solved. Svalbard was different; most people were educated and knew why we were there.



What was the toughest part about filming in these two locations?

In Ethiopia access was the biggest issue, there wasn't any clean water and just full on wilderness where we had to camp and live in, there was a nearby village but we still had to bring our own water, food, etc. In Svalbard the cold was most difficult. You can't have your hands out longer than 10 seconds before you needed to warm it up again and our camera lenses kept freezing up due to the grease freezing.

What did making the documentary teach you about the eclipses?

It taught me about a whole sub-culture of eclipse chasers who are like evangelical Christians (in a good way). Imagine you are a person living the times of Jesus and you "just" saw Jesus perform some crazy miracle like raise Lazarus from the dead, you'd want to tell people about it. You'd want to study it. You become obsessed with it. That's what I learned can and often does happen when you see an eclipse!

Expand a little on the actual photography of eclipses and how different photographers capture the phenomenon.

Actually it is extremely difficult to capture the eclipse, you see there are many challenges, I apologise now if I am straying into photography talk, but there isn't any better way to explain it. The Dynamic range is affected quite heavily, from partial eclipse to deep total, you are looking at over 12-15 stops. By stops, I mean over 2000X difference from the darkest total to the partial eclipse, so photographing it with one picture is impossible to capture all the details. Then there is the timing, you have one-take to get the shot every 1.5 years. There are no repeats. You have to be in the right place at the right time. Then there is weather, cloudout is very possible and you may not even see it after you have just traveled to a possible extremely remote location – accessibility is a major issue.

To follow Nelson and Geoff on their next adventure go to their website, www.eclipsechasing.com, and If you fancy chasing your own eclipses then download an app called 'Eclipses' by Olav Andrade and you can see exactly where the eclipse paths will fall and where you need to be to see them.

Happy Chasing!!



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SLOW FLOW : WHY YOGA IS GOLDEN

On a cloudy but warm Saturday this past March, I was given the opportunity to do a body paint at IRIS: Hong Kong's largest outdoor yoga event. With around 3000 participants, 8 different yoga classes, meditation, various artists' performances, and a bustling market.

As a novice yogi, the inspiration for this piece comes from my admiration of the physical, mental, and spiritual practice of the art itself. I have always been fascinated with how yoga artists are able to bend and stretch their bodies so easily with each flow of movement as I

struggle to hold a simple balancing pose.

However, even after 90 minutes of struggling to do chaturanga, my body still feels like it's on cloud nine at the end.

As I gently close my eyes and listen to the soft music and chimes of a triangle, my mind will float to another dimension and my body feels weightless. These moments of transcendence inspired the concept of the body paint: to create a pure form of the human body. The color I choose is gold because in its purest form, gold is soft and malleable.

My canvas will be yoga instructor Greta Lai, who is beautiful and a lovely person to work with. As I combined Ben Nye gold dust with the mixing liquid, a molten gold was formed. Greta's body shined under the light as people start to gather around and take photos of the live art. The moment was captured as Greta started to perform poses around the backdrop. Of course this couldn't have happened without the help of my lovelies from Face Slap, Jesa, Charmaine, and Nashia. Till next time, Namaste.

by Linda Miao Li



3DPRK

Matjaž Tančič, raised in Slovenia and trained in London in Fashion Photography has been specializing in 3D photography since he started his flourishing career as a photographer. He was immediately talent scouted and found himself in Beijing – deciding to stay in the smoggy capital on pure gut instinct.

3DPRK is inspired by the desire to scratch beneath the surface of the usual propaganda released by the North Korean government; he wanted to photograph real people, on farms, at work – in their everyday habitat. Individuals were his muse – who were these people? All of his characters he communicated with directly, he now knows who they are and what they do – this was extremely important to his project development.

Now most of us are wondering how on earth he busted into the elusive country and ran around taking photos? The answer is Matjaž was invited to do this project by Nick Bonner, owner of the company Koryo Studio, which is a tourist company operating tours in North

Korea and taking artists to the country. The permissions didn't come easily or swiftly though – it took a full eight months to get the paperwork in order. A total team of six drove around the entire country to create this very up and close personalized documentation of the local people very up and close personalized documentation of the local people.

Matjaž had mixed reviews and reactions from the people, some shy, some excited and some just wishing the photo would be over.

A particularly memorable location was deep in the countryside in a steam factory as well as a recently opened ski resort, which was peculiarly quiet and unexplored. Despite this he is adamant and can't stress enough that people are people and nothing peculiar or out of the ordinary was to be seen, even though North Korea can be alienated, these are wonderful people, no different from us.

Matjaž openly admits that this was the most difficult project he has ever undertaken, as well as exercising all of his skills in 3D photography under time constraints, he also had to use his own knowledge of sociology and psychology to navigate conversations and interactions at every moment. Constant permission has to be obtained from his guides, where to shoot, when to shoot what to shoot, every moment was a challenge. In the artist's own words, 'North Korea was a perfectly preserved time capsule, like China in the 1980's or Russia in the 1970's, it was amazing – who wouldn't want to go time travelling?' If he had the chance to go back again he would love to capture more landscapes and spend more time in the beautiful spots.

At the moment Matjaž is trying to show his collection as much as possible, via talks in Universities and exhibitions, specifically in New York, and later he has loose plans to go to Syria and document the refugee crisis.

By Nina Griffiee



Photo Credits: Matjaž Tančič & Koryo Studio





Photo Credits: Matjaž Tančič & Koryo Studio



A Ukrainian Capsule in the heart of Peking

A Snapshot into Another World



small glimpse into the tremendous amount that will be done post-production, but there was still a ton to be done with hair and make-up to transform my sister into the gothic feminine she pictured.

As we got down to the makeup the first hour was spent layering black glitter gel over black paint across the torso and half of the face, later we would affix meter-long pieces of black hair and shredded garbage bags to her head.

When you enter the home of Ukrainian photographer and art dealer known as Retrotelliar, you don't just enter their home and studio; you become immersed in the culture of this artistic couple's country.

As I stepped inside the smell of authentic Ukrainian ingredients being slowly cooked for the evening's meal filled my nostrils felt the same intensity as my eyes were overwhelmed by paintings brimming the walls. The warm hospitality of Alex and his wife Katyarina Blazhievskaya was a stark contrast to the often-solemn and serious tone of the soviet period art that surrounded us. Katya introduces herself as well as later speaking for her husband who's English is sparse and explains that the paintings there are constantly changing as they sell and import different collections from back home, a business for which she called herself the book-keeper. Their penthouse functions as the residence and headquarters

for their close-knit staff of family and friends. In the kitchen, Alex's nephew Egor who was to assume chef and photography assistant for the day prepared us coffee while we anticipated for the task of the day.

I had come with Nina Griffée, body painter & makeup artist for Face Slap, and my sister Jingmai, our model for the day, to work with Katya on a vision she had for her next few creations. Although Katya claims to still just be learning from her husband, one look at her extensive portfolio of part-photo, part-graphic masterpieces made me question if I was skilled enough to even work with her.

Her WeChat moments are full of mystical shamans and steam punk princesses encased by fantastically detailed backgrounds. Katya's previous work gives me a

By now the coffee had morphed into red wine as we moved down from the penthouse to the basement turned gallery where more soviet paintings, some as large as the walls they hung upon, filled every façade and corner. A grey backdrop descended from the ceiling and turned the underground gallery into a photography studio and Katya took center stage, directing JingMai to extract the strange poses she wanted.

The professional equipment was peculiarly juxtaposed with the use of a sombrero as a fan and empty bottles began to clutter the floor as continuously Katya encourages wine between shots. I've been to my fair share of photo shoots, and every now and then one captures the heart of every soul in the room, every member wants to be involved, stand up and take photos, video, assist the photographer, or simply encourage the crew – this shoot was one of these rare occurrences indeed as everyone enthusiastically got involved.





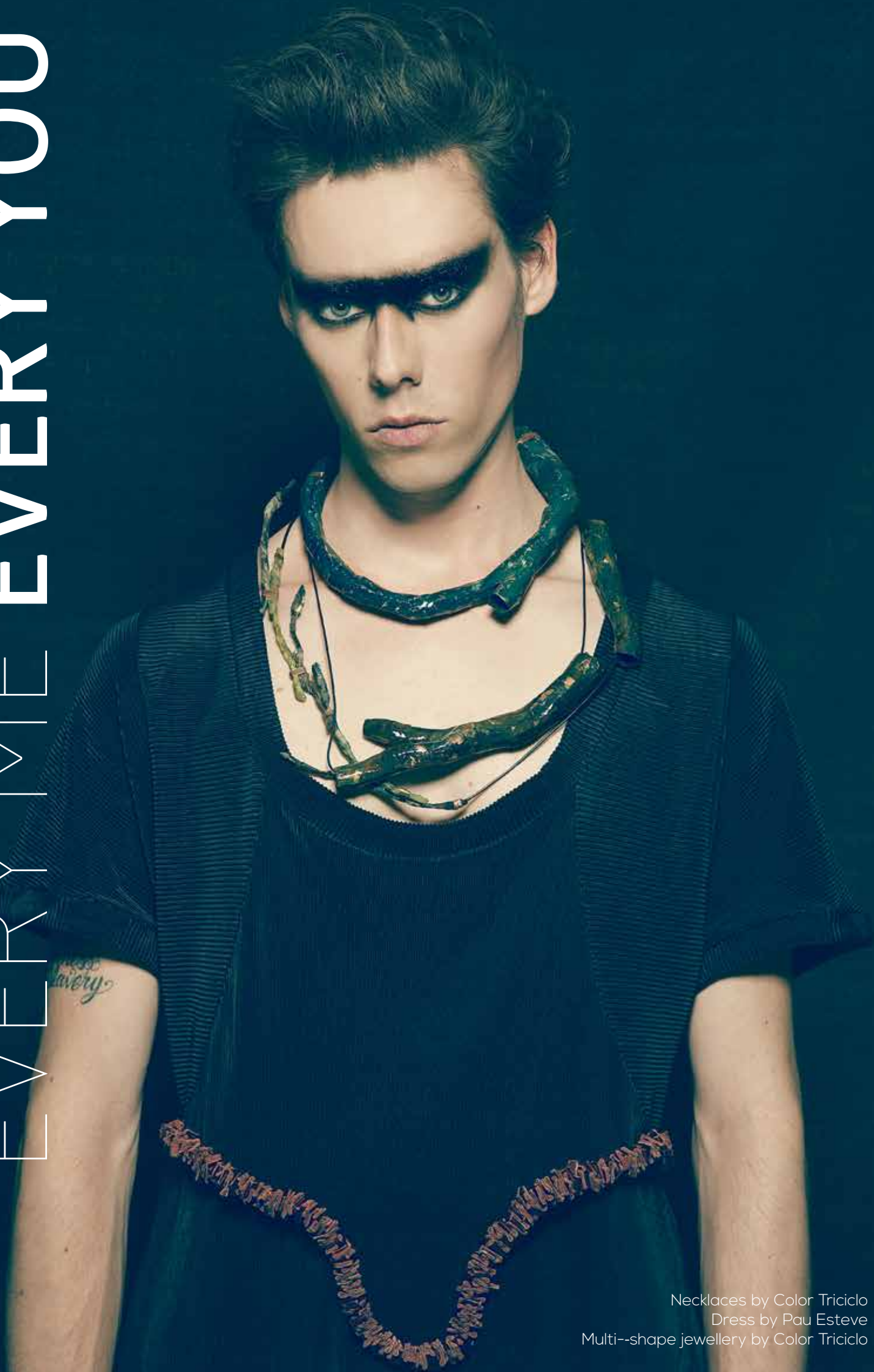
The sky was dark by the time we left the basement and a feast was waiting in the penthouse. The most delicious borscht I have ever had was clumped with sour cream and never ending vodka shots were chased with home cured bacon fat. Both warmed our bellies while Alex and Katya took turns playing us Ukrainian songs and showing their extensive fantasia artworks. When it came time to leave I felt that each one of my senses had experienced a part of the Ukraine. I had come to assist with hair and make-up for a photo-shoot and left knowing more about the art, music, food and history of a country I knew little more about than the tragedies and troubles I had heard about on the news. I went to a photo-shoot in Beijing and got a snapshot of Odessa and I can't wait to see where the art scene in China will take me next!

By YinMai O'Connor





EVERY ME EVERY YOU



Necklaces by Color Triciclo
Dress by Pau Esteve
Multi--shape jewellery by Color Triciclo

Photography: Ivy Llamas
Creative Direction/Styling: Fausto Leoni
Makeup/Hair: Carolina De Lucas
Model: David © Trend Models Look



Necklace by Triciclo
Dress by Guillem Rodriguez Look

Dress by
Guillem Rodriguez & Alba Rihe



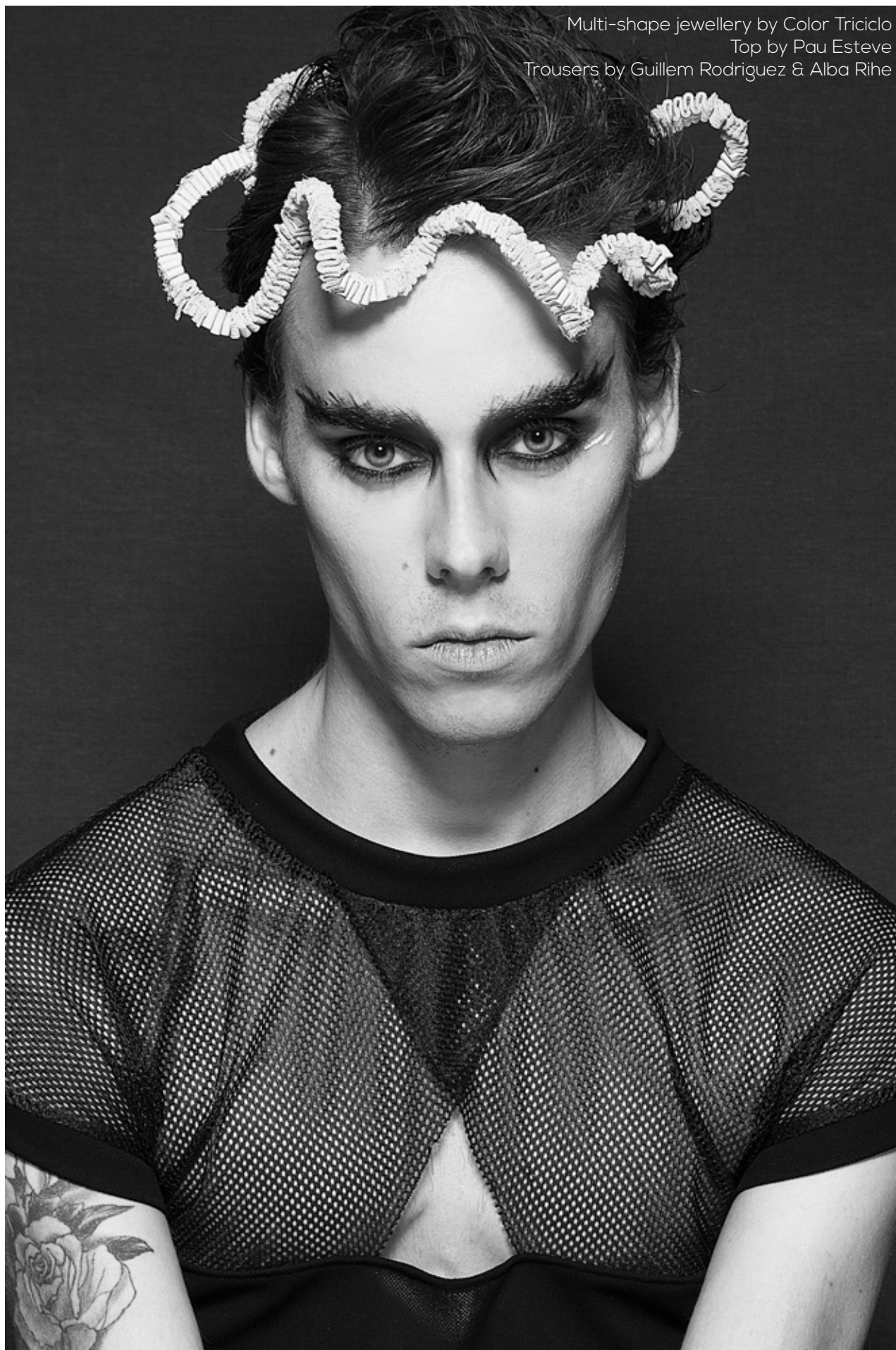
Polymer jewellery (belt) By Color Triciclo
Necklace by Color Triciclo
Top by Guillem Rodriguez
Pants by Pau Esteve





Pendant by Amalia Vermell
Sheer T-shirt by Pau Esteve

Multi-shape jewellery by Color Triciclo
Top by Pau Esteve
Trousers by Guillem Rodriguez & Alba Rihe



"Silver Che"

Niko de la Faye's latest Chinese tricycle project



Photo Credit : Etienne Oliveau

Chinese Tricycles are somewhat of an artistic fetish for De La Faye and Silver Che is actually the fourth Chinese tricycle modified by Niko. The first one is called 'M2B', a mobile kinetic sculpture also mixing both eastern and western references to create a representation of the cosmos. He wanted to make a poetical interference that he could ride in the hectic traffic of the Chinese capital city. In February 2012, before he decided to push his project further and drove from Beijing to Hong Kong via Shanghai on an 80-day and 3400km long journey.



Photo Credit : Etienne Oliveau



Photo Credit : Etienne Oliveau

"My work often goes in the street. Some people use to give much more value to the Art that is presented inside museums and beautiful white cube galleries. Even though you can actually see great things in these places, the streets remain the place where the people are and where life is happening.

'In the street people have no 'Art Expectations.'

As an artist you have then to prove that you are not only showing another vehicle or some kind of a promotional event. You can create a moment, you surprise some people. Some others may get very excited right away while they see you and your piece. Some other pedestrians or drivers may barely see you and just pass by barely looking at you.

This is just life and all the sensibility that you can find amongst people around you. Of course some people do not react and keep on walking or driving.

On the other hand some other will stop, question and start getting enthusiastic about this 'thing' that you are showing. It may come from the other tricycle drivers working in the streets or some art connoisseur who passes by. Either or, the feedback are different but most of the time interesting and rewarding."



Photo Credit : Etienne Oliveau

'Silver Che' is a deluxe version of a traditional Chinese tricycle acting as an authentic window display on wheels.

Custom built by by French artist Niko de La Faye to present his debut jewelry collection designed in Yunnan. Silver Che ingeniously displays the jewelry Niko designed in Lijiang (Yunnan province) in collaboration with Yunnanese craftsman Yang Can Jun combining contemporary design and ancient Chinese craftsmanship.

The vehicle provides the same comparison bringing two universes together, that of the Chinese itinerant street vendors and the codes of a modern luxury jewelry

shop. This fancy tricycle carries a luminous windowed compartment in which six circular displays rotate and the back of the bike displays Niko's stamp made of indirect light stripes.

A cheeky compartment also opens to a Cognac cabinet ready to offer complementary glasses of prestigious ABK6 XO and ABK6 Honey, the latest brandy made by Cellar Master Christian Guérin from Domaines Francis Abecassis Vineyards.

The vehicle is also equipped with solar panels and is fully autonomous energetically.

So far Silver Che has made appearances at Beijing Design Week 2015 and Shanghai Fashion Design Week 2015. As for many of his projects the artist is happy to bring his work in the public space and share his work with a wide audience.

For more information visit www.m2bproject.com and www.nikodelafaye.com



Photo Credit : Matjaz Tancic



Kim Kardashian, oh what have you done? Maybe I am missing something here... Or I completely slept through my training? But I swear the whole point of foundation was to match the colour of your face to the skin on your chest?

Social media appears to have created a darn right scary fad in the form of 'Contouring' which now seems to be a social norm, and a life goal for women (and quite a few men) to aspire to for a night out...

I dare you right now, go and type contouring into Google images, go on! But don't say I didn't warn you! Those images are the stuff of nightmares. People who seem to have taken direct inspiration from what I can only liken to a flamboyant drag queen and zebra's love child, that was then abducted by aliens who enjoyed painting by numbers. If this wasn't ludicrous enough those are the photos labeled 'day make-up'.

All joking aside... A hour or so later once the war paint has been completely blended in and the person in questions' features completely remodeled to look like another person entirely, they look great for a photo, but in real life I'm not sure we could say the same. But for real, anyone and everyone seems to be able to claim to be a make up Artist these days- Whoopedoo you have a

YouTube channel that shows you putting your make up on... or you managed to upload 10 Selfies a day of yourself in makeup to Instagram. And People are following these!!! Wow! She has a YouTube channel! This must be the correct way to do it! Social media – are you are enabling this!?

Don't even get me started on the revived 'baking' trend. Baking rhymes with caking. Which is basically what you do. And baking and caking should never be associated with makeup application (you can have my imaginary spatula to put it on with).

Using a wet sponge to apply copious amounts of flour, sorry! *powder* to your desired highlighted areas then literally waiting for it to 'bake' into your skin!!!! After

watching a few tutorials on this many of the 'makeuppers' (I am point blank refusing to call them Makeup Artists) explained that it doesn't matter if you still had a lot of visible powder. This will soak into your skin and make up throughout the day... and ...let me cut you off right there! So what you're saying is that I will spend half the day with excess noticeable powder on my face, but don't worry- it's going to soak in later and look great!!! What Happened to a good old fashioned trip to the ladies to 'powder my nose!?!?!' Surely everyone relieves themselves at some point during the day? Can you spare 30 seconds to powder your shiny nose?

Ok so I'm ranting. But you see my point right? This look can be replicated for 'real life' with simple highlight and contour powder- in minutes! Unless you prefer your make up to look like a newly paved driveway or iced cake in shades of orange with brown smears please do feel free to ignore my ramblings. What are your thoughts? Have you tried it? Is this your go to day look? Can you do it without giving yourself an accidental 5 o'clock shadow?

Happy blending, and may you take many selfies!

#Muddyfacesofinstagram
#beardedladiesdoitbetter
#duckfaceselfies
#kweenofkontouring

By Sam Chun

What about it?

Cruz Garcia Frankowski gives us a glimpse into the birth of the WAI Architecture Think Tank, his and his wife's creative hub nestled in Beijing.

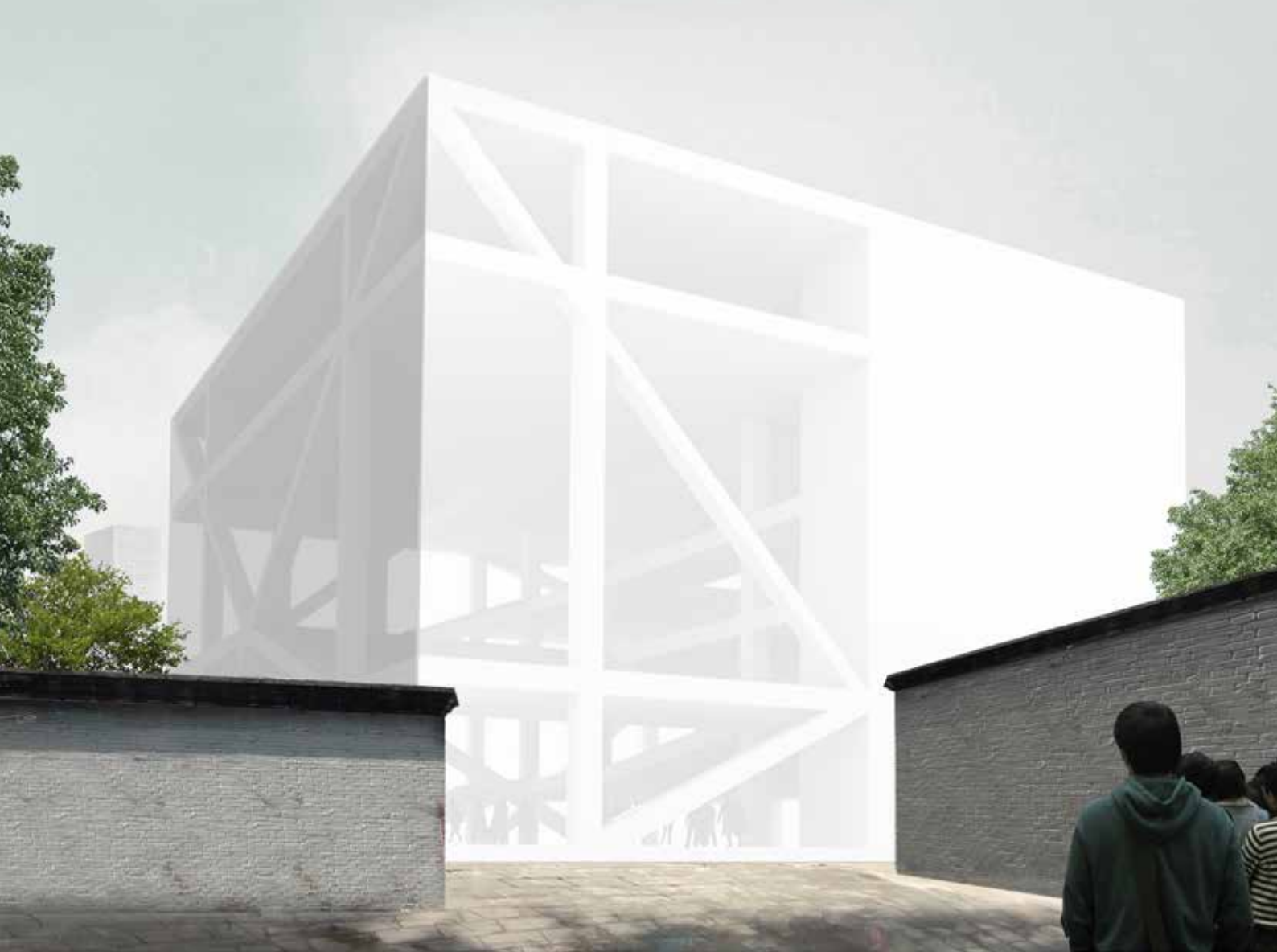


Graduating during a moment of shifting socio-economic plates in 2008, my wife Nathalie and I were left with the imperative of a transformed discipline. The question pressed on us 'how should we practice architecture?' It was critical to us. We couldn't provide answers to a collapsing climate. Wall Street crashed, the dollar crashed, the Eurozone crashed. Lehman Brothers imploded, and with it the promise of a neoliberal reign of infinite bonds. Professional careers are often designed for outdated models. Industrial production and manufacture fueled most of the economy in the

20th century. Money flowed from account to account, cut, divided, bundled and transferred again and again, across oceans, through invisible transactions. Real estate, like art, was an exhaust to let the gas of capitalism escape to the atmosphere and on the ground; people were left in the rubble of a metaphoric crash. Lightweight, the economy floats as money evaporates.

Architecture doesn't float, even if the money that sponsors it does. Planes are made of aluminum alloy. Birds have feathers and lightweight tissue, but concrete and steel are

too heavy. The nine point eight meters per square second of acceleration keeps us close to the ground. Some utopian architects tried to make buildings fly. So was the era of dreams of the avant-garde. We pay close attention to that, but we are living in the 21st Century. WAI Think Tank has been a continuous exercise to ask questions, look at the past, and try to learn from it, pick up bits and pieces and wonder if they have any value today. The fights were started; it happened in the early 20th century, it happened again in May 1968. We wondered: could it happen again? What About



rescuing those ideals? What About becoming an extension of those early desires? What About becoming a form of contemporary avant-garde? 'What about it', seemed to be our ethos.

This question, 'what about it' turned into the acronym 'WAI' in WAI Architecture Think Tank.

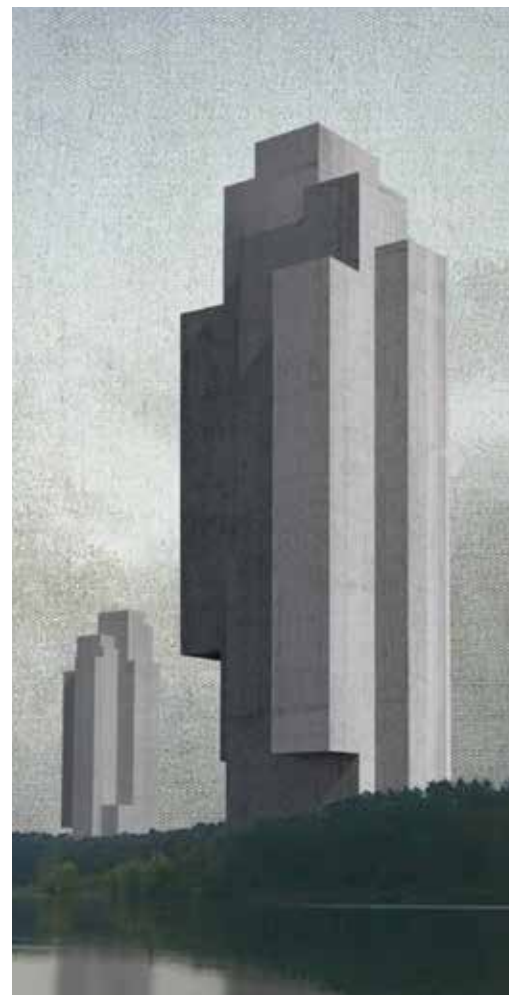
First ask, and then wonder, then ask again.

No question is not worth asking; you might look naïve, even sound ridiculous. So were those utopian visionaries that failed to lift humanity from the ground, so were those fighting for civil rights and social justice, so were those launching proverbial molotovs in their incendiary poetry. So were the writers and intellectuals, social scientists and authors that aimed for better, dreams of a more cohesive, inclusive, intelligent life. So were those who imagined the eradication of poverty, the rescue of the environment. So were those who tried to

to find the beach under the pavement.

At WAI Think Tank we try to build, construct, draw, plan, not just buildings, but ideas that might find concretization in different forms. Ludwig Wittgenstein wrote about how the limits of your language mean the limits of your world. In that sense we aim to be linguists, always looking to expand a vocabulary able to narrate further horizons. Always trying to decipher old concepts and describe new ones. The task has become to imagine a lexicon that it's inclusive, evolving, alive. So the idea of practicing architecture starts with new definitions of what architecture is. Looking at the past to understand what architecture meant then, and now imagining in the future what architecture could mean.

By Cruz Garcia Frankowski



NYX HD PHOTOGENIC CONCEALER

Sleepless nights and dark circles will not be an issues any more. It conceals as well as having a high coverage and silmutaneously brightening up the under eye area. A little goes a long way so it will last quite a long time. The concealer is super easy to blend, doesn't feel too heavy on the skin and the best part is it does not crease, once you have set it with a powder it will last all day.

COLLECTION 2000 FIX ME UP LONG LASTING MAKEUP FIXER

Don't you hate it when you have spent a long time and finally got the perfect look, then within a few hours it tends to either get oily or slowly but surely fades. I have a solution! Add Collection 2000 makeup setting spray to your routine. It's a fine mist that dries up very fast once you have sprayed it onto your face. Believe me when I say it will keep all of your makeup in place till you get home. It comes in a handy little tube that's perfect for on the go as well. I know there are a few pricier setting sprays out there but I think this works great!

Drugstore Top Picks Makeup Products

By Makeup Artist
Nashia Anthony



NYX HD Photogenic Concealer

Collection 2000 Fix Me Up Long Last Makeup Fixer

ETUDE HOUSE DRAWING EYE BROW PENCIL

Jordana Powder Blush

The Body Shop Pressed Face Powder

NYX Matte Lipstick

RIMMEL EXAGGERATE LIQUID EYELINER

WET N WILD COLORICON EYE SHADOW PALETTES

On the lookout for a budget friendly eye shadow palette that actually is worth the time and effort? Then you definitely need to try out the Wet n Wild Coloricon eye shadow palettes. In the palette you get 8 eye shadows that are super pigmented, soft and smooth. This makes them easy to blend but you do have to watch out for a bit of fall out so I would suggest doing your eye makeup first and then doing the rest of the makeup. The eye shadows will last all day with the help of an eye shadow primer if not you will be able to get about 4-5 hours of them.

RIMMEL EXAGGERATE LIQUID EYELINER

Wish you could achieve the perfect sleek looking cat-eye every day? It's not impossible with this Rimmel eyeliner pen, the tip of the pen is pretty thin but at the time sturdy making it easy to draw a thin or thicker liner so you can achieve the perfect cat-eye look you want every day.

NYX MATTE LIPSTICKS

My biggest weakness is matte lipsticks, and one brand that satisfies this addiction is NYX. Not only are they super pigmented and have a lovely range of colours to choose from, they are easy to apply and the best part is that they don't dry out your lips. Certain matte lipsticks tends to stain the lips but these don't do that, they are easy to take off, so if you're on the lookout for a good matte lipstick that won't break the bank, then get your hands on these babies!

ETUDE HOUSE DRAWING EYE BROW PENCIL

Since moving to Hong Kong I have been trying my hand at a few Korean beauty brands and one particular brand that I really love is Etude House. Their automatic brow pencils are really good, it's super easy to outline and fill in the brows and it looks very natural and not too overdone. Once you have filled the brows the pencil lasts all day long. They kind of remind me of the Anastasia brow pencils, only less expensive.

JORDANA POWDER BLUSH

These are super pigmented and there is a big collection so you will definitely find a shade that you will love. The blush is super soft and smooth making it very easy to blend. You need to remember to use a light hand when applying it onto the cheeks because of the intense pigmentation. They last pretty well for a budget friendly brand.

THE BODY SHOP PRESSED FACE POWDER

Having oily skin myself I tend to stick to pressed powders most of the time. Pressed powders tend to work much better than a liquid foundation on a daily basis, it's easy to use and touch ups on the go becomes a breeze. One of my favourites is from The Body Shop. The powder is finely milled making it very light and easy to blend into the skin. The coverage is medium and with the help of a concealer you've got a good base for every day.

WET N WILD COLORICON EYE SHADOW PALETTES





BETTY
ELLE



SUMMER 2016 COLLECTION

Originally from Nairobi Kenya, Bettina Stafford has been residing in Hong Kong for the last ten years, happily married and a mother of two. Growing up in a large family, Beth got her passion for fashion from her mother who tailor-made clothes for the family.

The BETTYnELLE summer collection 2016 is about warm yet strong colors inspired by the gorgeous safari sunset. This line incorporates a wide variety of colorful digital prints on fine fabric. This years Fashion Week Summer collection will feature eight unique and elegant designs with a fiery pallet of colors.

Pieces are available at www.zalora.com.hk as well as www.bettynelle.com
If you would like to arrange for an appointment, please contact the designer herself beth@bettynelle.com





Collection by Bettina Stafford
Photography: Wayne Wong
Makeup/Hair: Nina Griffe
Model: Phuong





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Sally Victoria Benson, Australian Actress, Producer and Model talks to us about what its like to act in films speaking Mandarin and compete in 48 hour film competitions across Mainland China.

Films in 48 Hours

Talk about pressure....

By Sally Victoria Benson

Making short films is almost a right of passage for an actor, at least those starting out. It's a great place to develop your craft, make mistakes and get some footage for the much-needed show reel that every actor needs. But it's also a great way to build your network because as we all know in showbiz, it's who you know not what you know. These short film directors are the feature film directors of tomorrow and those writers are the writers of tomorrow and working on a short film is a great place to start making these connections.

So many short films are made these days and nobody watches them and that's because making a film is hard work.

Even making a bad film is hard work and this industry is not for the fainthearted.

Filmmaking is so much about the team and if everyone is doing his or her part, you can end up with a great little clip for yourself but if everyone isn't? Well those are a few days of your life you will never get back.



As an actress, working on a short film is not just about acting, you are also helping move equipment, grabbing coffee, holding lights, pretty much being an extra pair of hands. You aren't waiting around comfortably on set for your turn. If you don't go into this experience with this in

this experience with this in mind, you will find yourself rather frustrated at the lack of time you have to focus on "acting". However if you can embrace this, you will learn some invaluable skills and earn the respect of your fellow film team.

As your career begins to develop and you start to get paid



work, most actors are not usually tempted back to the chaotic environment that is often a short film set. Unless it's to help out a friend, the script/role is amazing or it's a paid short film, I rarely find myself working on one. However these past few months I found myself filming 2 short films, both of which were part of a 48hour film competition. This is something I haven't done since acting school. But I found myself drawn to the idea of working with new people and up for a new adventure.

[Its also a chance to check in with myself and ask myself, what can I learn from this team/film? How can I be a better actress? How can I push myself to do better?](#)

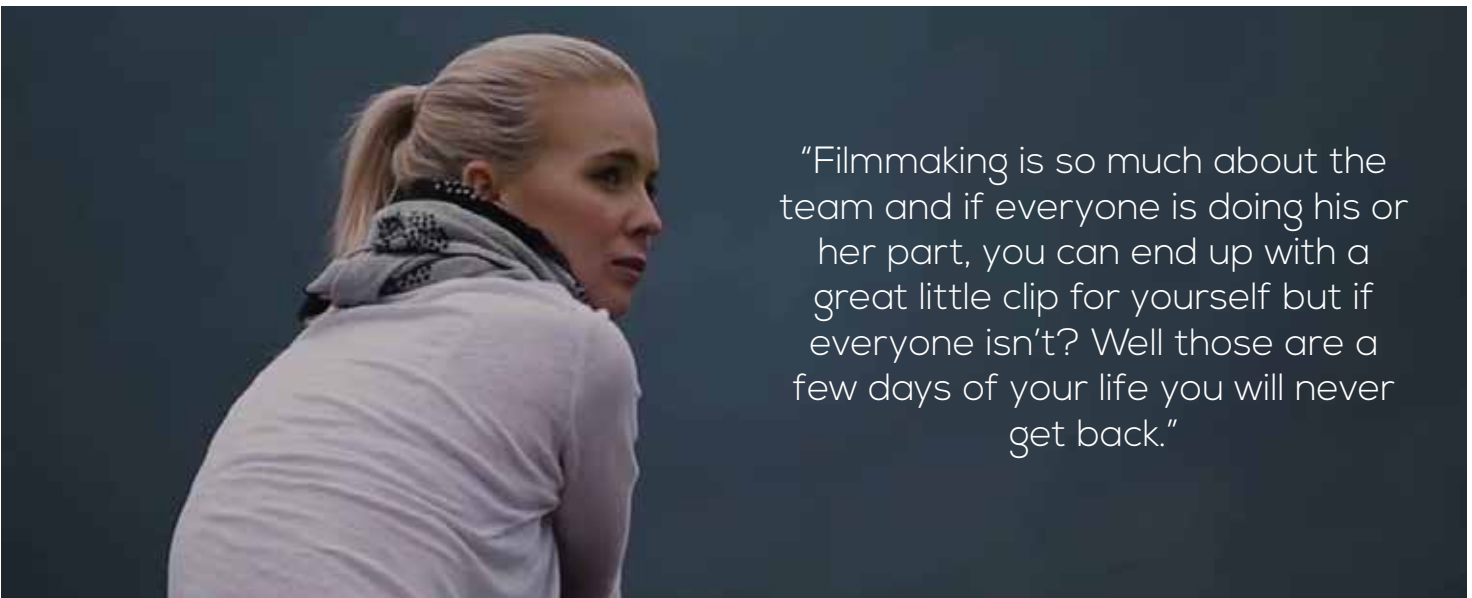
For those of you who don't know what a 48-hour film competition is, its basically producing a finished short film within two days, usually on no sleep. Most cities around the world have them and some companies even make their own competitions. You put together your own team,

complete with actors, director, camera crew, editing and lighting and enter the competition. Nothing can be pre planned and on the start of the first day, all teams are given a genre or a prop or theme for the film. All teams that have entered head out and start shooting as the clock counts down.

Shooting a film this way is both incredibly intense and exhausting but very rewarding. There are so many cases of short films taking months to plan, days to shoot, sometimes years to edit or you just never see the end product. In this competition, you are guaranteed a finish film.

Whether its good or not depends on your team and some luck. I had such a great time filming *The Return*, then when the chance came up to join another team for another 48-hour film competition just two months later, I jumped at the chance.

This time the competition was in Wen Cheang, a tiny province outside of the state of Wen Zhou. "A blank page" had an all-Australian crew that had flown up from Adelaide just to take part in the competition and I was acting alongside a good friend of mine. The story was fresh and fun and I was excited that we had a guy on our team just to do 3D effects.



"Filmmaking is so much about the team and if everyone is doing his or her part, you can end up with a great little clip for yourself but if everyone isn't? Well those are a few days of your life you will never get back."

THE RETURN

The first short film was for a 48-hour film competition in Wen Zhou China, I was part of an all girls team and made up of women from both Australia and Macau. This was quite special for me as I'm Australian born but raised in Macau. Our team received a special behind the scenes documentary crew to follow our filming process, which was exciting but added to the pressure and stress of film making in such a small amount of time. Our film was called "The Return and it followed the journey of Alice as she returns home to see her family. It was a great experience to be directed by a woman and by a friend. I'm so proud of the film we made and the beautiful locations we were given by the local government.





On films, no matter short or feature besides story and lighting, camera work is so important and both teams had amazing DP's and great equipment. Film is a visual medium so it's vital that your team does its best to shoot in visually pleasing locations and use the best equipment they have at their disposal. You also can't waste time during competition as you only have so much daylight to shoot in and stories aren't always filmed from beginning to end. Hopefully the director has storyboarded well beforehand or is able to make those calls on set; there is no time for procrastination or over thinking.

It was exciting to be back in the feeling of competition and to be part of the filmmaking experience while helping to promote Chinese cities.

Filming in a 48hr competition really tests your limits on how much sleep you can function on as well. I truly recommend it to anyone out there who is professionally in the industry or for those who you would like to see if they enjoy the filmmaking process, because at the end of the day, you cant make a film on your own.

You need to trust everyone to do his or her part of the job. Don't have the time to work on a short film competition? Make your own! Its 2016, film production and technology has changed so much that anyone can make a film these days. There are some feature films shot entirely on an iphone6. So get out there and create!

If you would like to contact sally to speak to her about working in china on short films, or see the movies take a look here:

www.facebook.com/Sally.Victoria.Benson.SVB/

Collidascope

Edward Campbell Taylor

Influential to all of Edward's work is the world around him. The places, objects and news stories are absorbed and manifested into this surreal collection of drawings.

"I enjoy combining objects that clash or wouldn't/couldn't occur naturally. This style arose from wanting to not be restricted in any way in the subject matter of my drawings such as simply drawing cityscapes or portraits for example. It seemed to be important to include all of my interests experiences and thoughts into a series of works, a formalised doodle to map the thought process, to hopefully arrive at something original each time. I try to draw in such a way and technique to endow the objects/shapes with a sense of mystery and to persuade the viewer to believe in my small invented worlds."

To keep up to date with Ed's beautiful drawings and paintings visit www.facebook.com/Edwardtaylorartist



Self Portrait



Cellular Signal

St Thomas Equinas



Organic Geometry

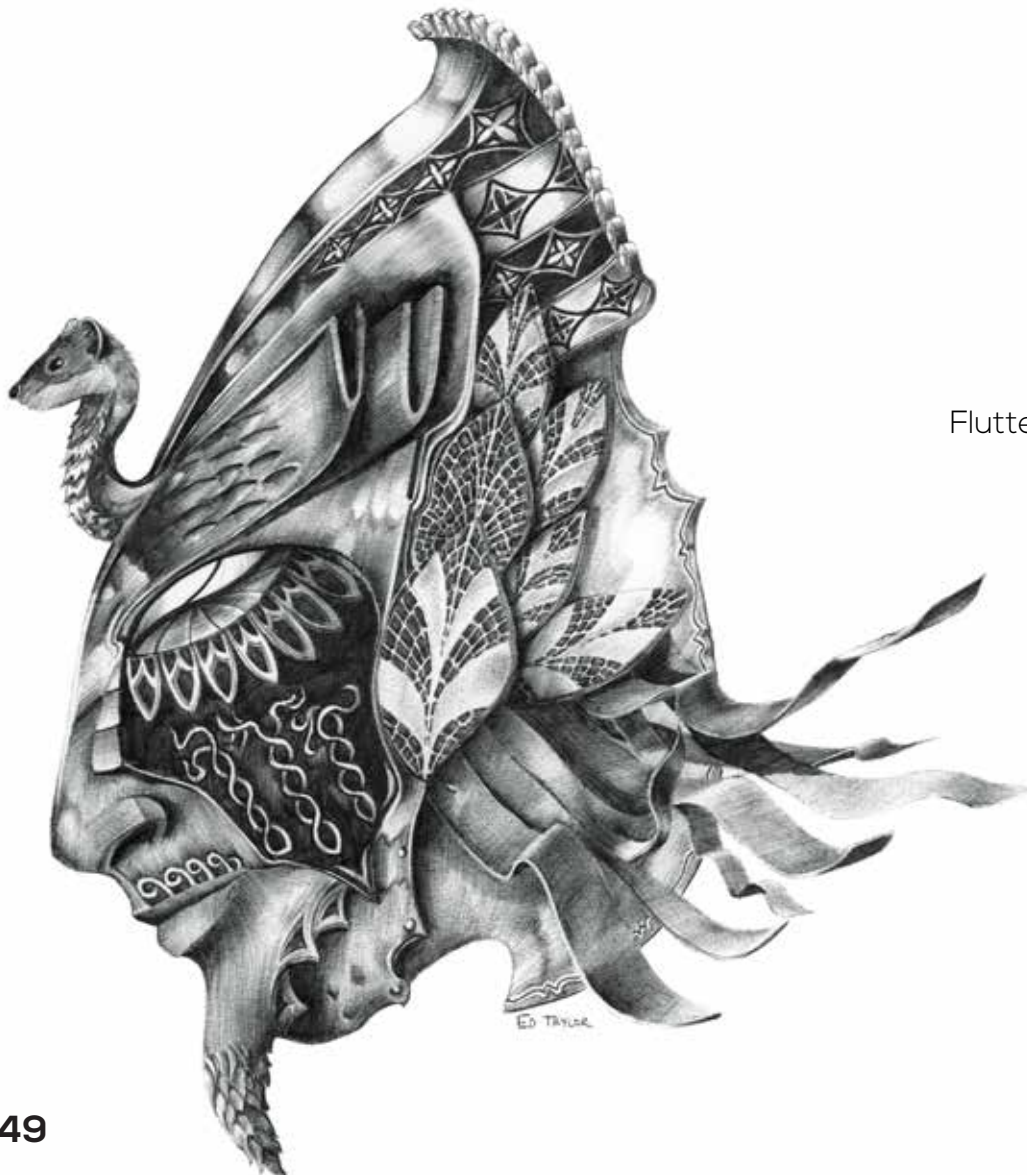
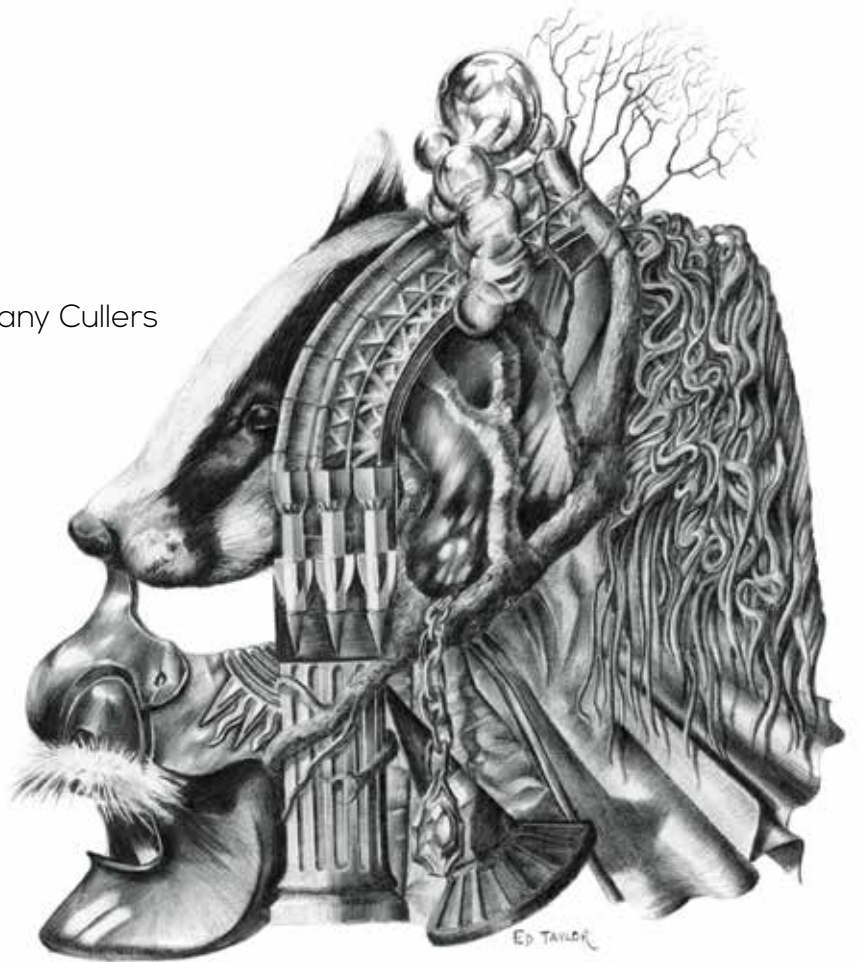




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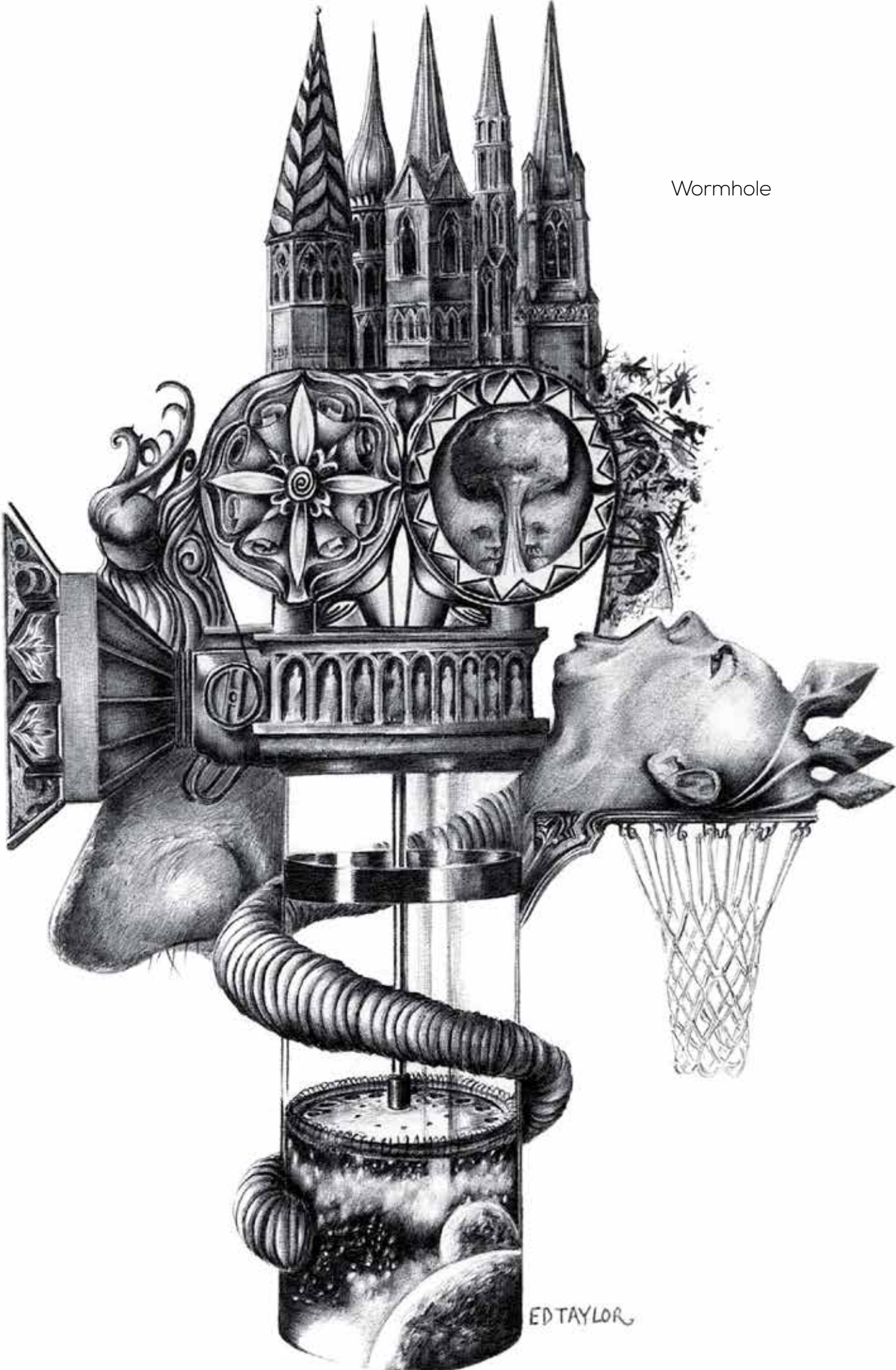
ED TAYLOR

Badge of Many Cullers



Flutter

Wormhole



A Portugal Memoravel



by Ryan Rodriguez



Collection by Ryan Rodriguez
Photography: Egill Bjarki Jonsson
MUA: Linda Miao Li
Model: Janice Yip





