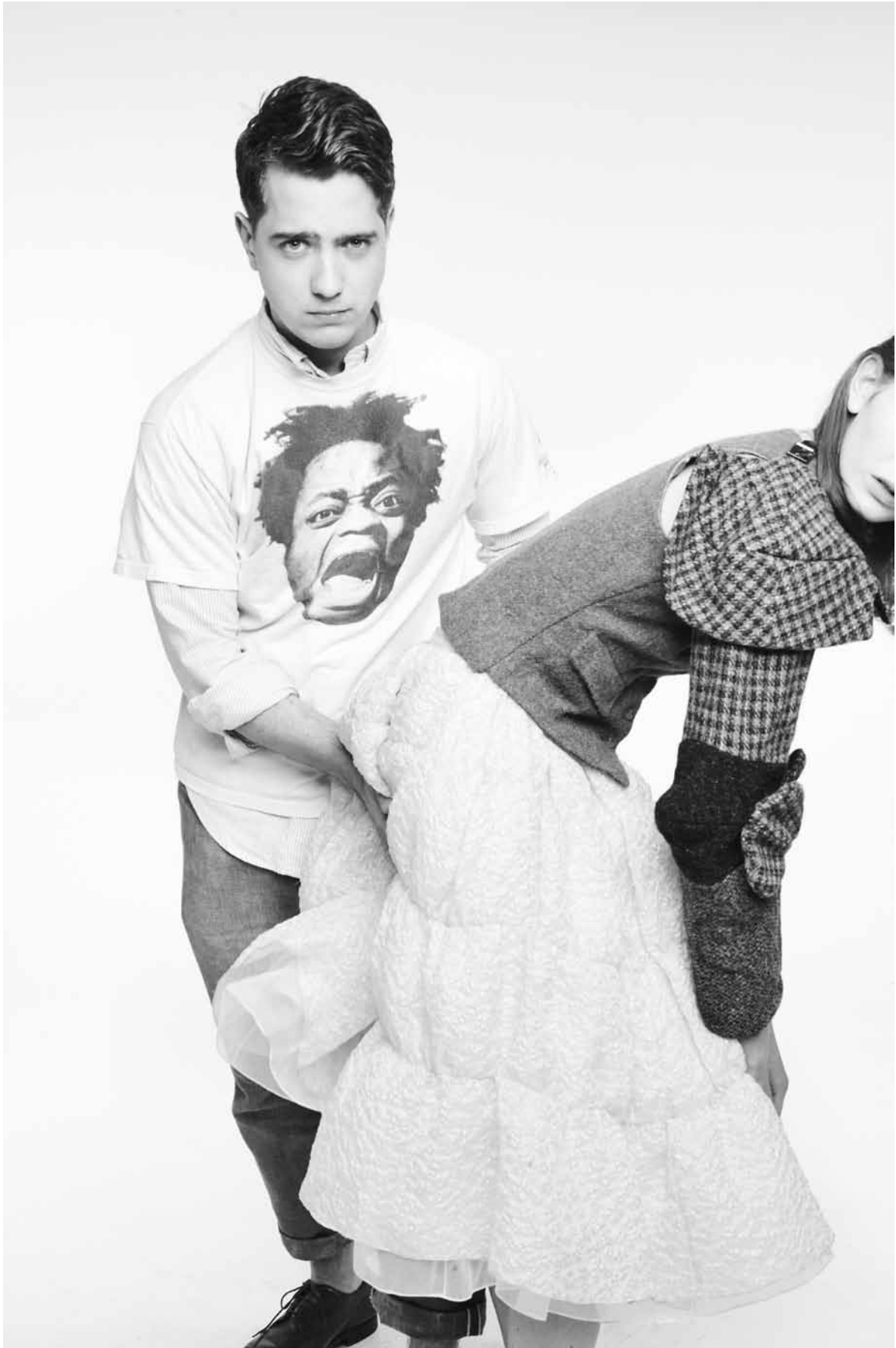


AÏE MAGAZINE



the sweat issue

JAMIE REID ♠ KATHARINE HAMNETT ♠ GUS VAN SANT ♠ DREW CAROLAN
AYA TAKANO ♠ BUNNY YEAGER ♠ NOBUHIKO KITAMURA ♠ PAZ DE LA HUERTA
WALTER VAN BEIRENDONCK ♠ SIR QUENTIN BLAKE ♠ ...







Venice in *Veronique Leroy*
Portrait by Daniele Nalesso at Le Metropole Hotel Venezia

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And all whom made this issue happen, forgive me if you deserve to be thanked and weren't.



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"Girls be Bunnies" shirt by *Hysteria Glamour*.
A tailored gift from Nobuhiko Kitamura,
and kindly portrayed by Ezra Petronio.

Notorious B.I.G. titled his song: "Mo Money Mo Problems", It's Pope Francis' dispute too. Only the pontiff is urging the Vatican to pause on the Bishop's unjustified lavish lives. The Church and the Hip-Hop industry share similar disarrays, one that AË can't quite fathom yet, but from limitation springs forth creativity, hence the rule for this issue would be "No Dough, Mo Sweat".

Today, taboos are surpassed and privacy is overthrown – as a rule. Our national joke, the president François Hollande or the former head of the International Monetary Fund Dominique Strauss-Kahn, suffered public disgrace from the media, as – once too often – they break a sweat to avoid further X-rated scandals. On the other side of the spectrum, a once prude Queen B, has unleashed in her video *Partition* and Ri's twerks have the planet's palms moist; both celebrating carnal pleasures. Dating sites have the world shagging at the brink of a click and alas little is left to fate, it is left to sweat.

So for now, an ethical icon worth the sweat is the fun and fare Pope Francis... and let slang sway – This Pope Is Dope. We're living *Sister Act* and Pope Francis is *Sister Mary Clarence*. His bodyguards

perspire to protect him while he cleans inmate's feet in penitentiaries, hands in the gutter and his heart in the ghetto to fulfill his missions.

It is a decade of decadence and hope and it is in this context AË V came alive. As we hustled for subjects that matter for a little longer than a sprint, we realised we weren't the only ones sweating to achieve a valid goal. We met designers, icons, scientists, Olympic champions facing defeats and victories when building their dreams ethically. We ran into gnarly female fighters, intrepid bikers, fine fencers, to finally pay tribute to the actor and skater Harold Atkins Hunter, who played amongst the iconic cast in Harmony Korine's opus – *Kids*.

Pro-athletes are civilians who stink and sweat and have it their way with the fine gazelles for the performance they give require unfathomable techniques. In the skate realm they seem to push their limitless efforts monitored by their motto "SK-8 or Die". Although AË magazine refers to Archives, Icons and Ethos, adrenaline, endurance and perspiration is our daily life. I can relate to combat, but it's the fight that's fun.

Alexandra Birchall-White

CIARA PRINCESS HARRIS

ATLANTA SHAPED A PRODIGY

Words by Alexandra Birchall - White
Portraits by David Ledoux. Fashion by Ax

Once upon a time, Ciara, the arresting R&B singer, spent the day for AË. Nowadays, I doubt her schedule would be quite as generous, as she's added motherhood to her already demanding schedule. The likelihood of dressing and undressing in the back of the Range Rover Sport Super Charged, and jumping in and out of the car belongs to a realm of history.

Ciara was then the muse of Riccardo Tisci, in a finger snap, the designer asserted her legitimacy and proved to a merciless court her grace and elegance. I witnessed her roaming her feline 1m77 in the garden; it looked from a distance, as though I had the prettiest leopard in a Givenchy couture dress courting the closed set.

I recall Ciara that day, more for her interest in history than simply posing. She inquired about Versailles and its legendary monarch – to the point that in fear of a heated digital faux pas on Twitter, she asked me how 14 was written in roman letters so her fans could open their history books, too.

She was celestial in every sense of the word, a lyrical phenomenon who can rock you into nirvana with her sex-filled voice. The industry loves to accompany her sound and moves... Ciara Princess Harris is irrefutably a heavenly creature poised to reign. Neither your yawningly safe R&B singer, nor another ruthless

man-slaughtering rap artist, Ciara shimmies along the fine line between: ruff and refined. Her choreography flaunts her saucy recipe for success, electrifying the web to the point that the American network BET was forced to censor "Ride".

Ciara entered the entertainment game a decade ago when Missy Elliot, who also launched former R&B goddess Aaliyah (RIP), noted her contagious energy. Together, Missy and Ciara performed the duet "1/2 Step" *et voilà!* An R&B sensation was born and we were left with little wonder. There is no other way to say it: *Ciara, we really do "love the way you ride it"...*

A: Dress by Emanuel Ungaro, shoes by Christian Louboutin, sunglasses by Thierry Lasry.

B: Beanie by Supreme, fur jacket by John Galiano, shorts by Barbara Bui.

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PAZ DE LA HUERTA

DREAMS SEVILLE

Portraits by Bunny Yeager. Fashion by Ax
Words by Alexandra Birchall - White

When one refers to sensuality, there is a handful of women that rise in mind. The Spanish-American actress, artist, model and muse, Paz de la Huerta is undeniably part of the hypothetical cast. She's a sex kitten to the tip toes, and her awareness of it renders her all the more alluring. Her low toned voice, her body language, and her discretion cancels the primadonna airs which blurs the affect for an artist. And Paz, as her name suggests, emanates a sense of peacefulness. She's like a Renaissance sculpture, a Venus made of marble you can't resist to stroke.

Alexandra Birchall - White: You come from an aristocratic Spanish family, but you were raised in the United States. What Spanish heritage lies in you?

Paz de la Huerta: Well I have a great Spanish heritage that I'm very proud of. I come from the Medina family and the history is vast and incredibly interesting. Apparently I'm a direct descendant of Lucretia Borgia, and my family funded the trip Christopher Columbus took to America. I feel definitely more Spanish than American. Sometimes I have this transatlantic accent that no one can tell where I'm from, I like it that way, but I grew up in NYC and I can sound like a New-Yorker sometimes but usually when I'm being playful, there isn't really a true New York accent because it's such a melting pot in my way of being. I speak French when I get angry or passionate and that includes whilst making love. My father

never spoke Spanish to me, but I seek it somehow, I plan on moving to Europe within this year, my Spanish heritage is a huge part of who I am and my dream is to live in Sevilla and work as a flamenco dancer and then go where ever I have to go to make films whether I'm directing them or not. Have babies, and a great husband... *Je ne sais pas encore, on verra.*

ABW: As an actress do you feel reality is a play at times? ♠ PDLH: Yes definitely I always put whatever I'm going through into my work. I don't really consider myself as an actress but as an emitter and that is relevant to all my other work of art. I create poetry music, paintings, even when I'm modelling I put some emotion into it. I always create a story on modelling jobs and manipulate whatever I'm feeling to make it work for the scene or the role. I'm like a bag of tricks, but it's my spirituality these days that plays a huge role in my work.

ABW: What was the last puzzling landscape you've seen, that left a mark on you?

PDLH: By far the lost city of Petra, but maybe that's not exactly a landscape. I would say the desert in Oman.

ABW: If the top of the Eiffel Tower was your secret garden, who would be your guests?

PDLH: Embarrassingly never been to the top of the Eiffel Tower. There is always too many people, too many tourists. But I've been to the top of the Empire State building alone and there is not space for many people. I think







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there is room for three of us maximum. But as it would be my secret garden I could perhaps magically extend it. So it would be me, Jim Morrison, Proust, Yves Saint Laurent, my best friend Goli, Francesco Clemente, Jack Nicholson, Marlon Brando, Ana Majnani, my friend Dah, Michele Civetta, Nabokov, Marilyn Manson and my kitty Olivia.

ABW: Could you recall an undesirable hobby you attempted for the sake of love?

PDLH: Well I sacrificed my life for a man I loved and ended up almost dying. It can't get bigger than that.

ABW: What would be a pastime you would like to initiate you lover to?

PDLH: Painting naked and making love and making music of course. I need music every day to get through the day.

ABW: For which living artist would you cook and what dish would it be? ♠ **PDLH:** For Jack Nicholson, I would make him my signature Paella. I would somehow raise

a pig and slaughter it with my father's gaucho knife, salt it, let it dry and make him the best jamón Serrano.

ABW: For which deceased artist would you have bent to most whims?

PDLH: Marlon Brando and Jim Morrison.

ABW: What animal would you like to re-incarnated as? ♠ **PDLH:** A very well cared for house cat.

ABW: An invaluable time in Spain?

PDLH: La Casa de Pilatos. My family's monument in Sevilla.

Assistant to Bunny Yeager: Lucie Hugary.
Stylist assistant: Stephanie Del Papa.
Hair and Make-up: Susan Betancourt.

A: Paz wears custom made bathing suit by *Pistol Panties*.
B: Portrait by Lucie Hugary. Vintage *Yves Saint Laurent* jewelry. *Marc Jacobs* archive jacket.
C: Bikini top from Bunny Yeager's collection. Skirt by *Azzedine Alaïa*.
D: Necklace Vintage *Yves Saint Laurent*. Bolero by *Jean-Charles de Castelbajac*.







A letter to Bunny Yeager –

Dear Bunny,

Yes I am a fan! A big fan! It doesn't seem so long ago that you came over to our house on the beach in north Miami and we looked at your book called "A Hundred Girls or Two Hundred Girls or One Million Girls" – I can't remember the exact title, but anyway the photographs are still lodged in my mind and so it seemed like a million girls. People say you invented the bikini but I say you invented even more – you invented the continuing fun of taking photos and always seeing how far you can go. Every time I see a beautiful woman at the beach or at the supermarket I say to myself "there's a Bunny girl". You gave me Bunny, the courage to go around the world with my camera and ask both men and women to let go. This is really a thank you note to say that your photographs deserve the best, and the few in my collection hang next to prints of Edward Weston, Ansel Adams and Imogene Cunningham to name only a few. Your photographs are like a multiple vitamin you need to take everyday.

Lots of love and a big hug,

Bruce Weber and Nan Bush

P.S. Bunny, that day you came over with your book, our friend CZ Guest was there and after you left we never stopped talking about you and your photographs. CZ said, "Oh I wish she asked me to take a portrait – the last time I did that was when Diego Rivera painted me nude and it used to be hanging over a bar in Mexico City. My husband bought it and sadly put it in the garage so no one would ever see it".

HOW BUNNY YEAGER MADE BETTIE PAGE BLAZE

Introduction text by Bruce Weber
Interview by the artist Carlos Betancourt

It was the encounter of the century. Miss Yeager shot her match, and it fired across the world resulting in the birth of the worldly celebrated collaboration between Bunny Yeager and Betty Page. The photographer discloses how she immortalised the 1950s in her treasured city Miami, and that encounter with the future “Sex Queen”, Bettie Page whom she mold to become the most famous pin-up to this day.

CARLOS BETANCOURT: There was a time where your work was out of the spotlight. People like Bruce Weber continued to encourage you, but the art world had not yet come around. Why do you think it took time for the art sphere to catch up?

BUNNY YEAGER: When most of the men’s magazines went out of business, my work was no longer being published on a regular basis. Because I never thought of my work as art, I wasn’t spending time wondering why the world hadn’t beaten a path to my door. But it’s nice to know there are people in the art world who consider my work worthy of their attention.

CB: Andy Warhol included one of your photos of Bettie Page in one of his famous time capsules. Who are the photographers who influenced you? ♦ **BY:** Roy Pinney was someone I worked with as a model and he was great at creating photo stories. When he heard I was studying photography he came up with the idea of a story about “The World’s Prettiest Photographer” that landed on the cover

of U.S. Camera Magazine and helped establish me as a photographer. Andre de Diennes is someone I admired, especially his photos of Marilyn Monroe. Peter Gowland shot both commercial work and pin-up, using a perfect combination of posing models with excellent technical skills.

CB: How did you get the idea to change your look so dramatically for the camera when you photographed yourself?

BY: I think it was the actress inside me revealing herself in those photos. I always wanted to bring an element of cinema to my work, and because I was working alone, I was the costume designer and the stylist.

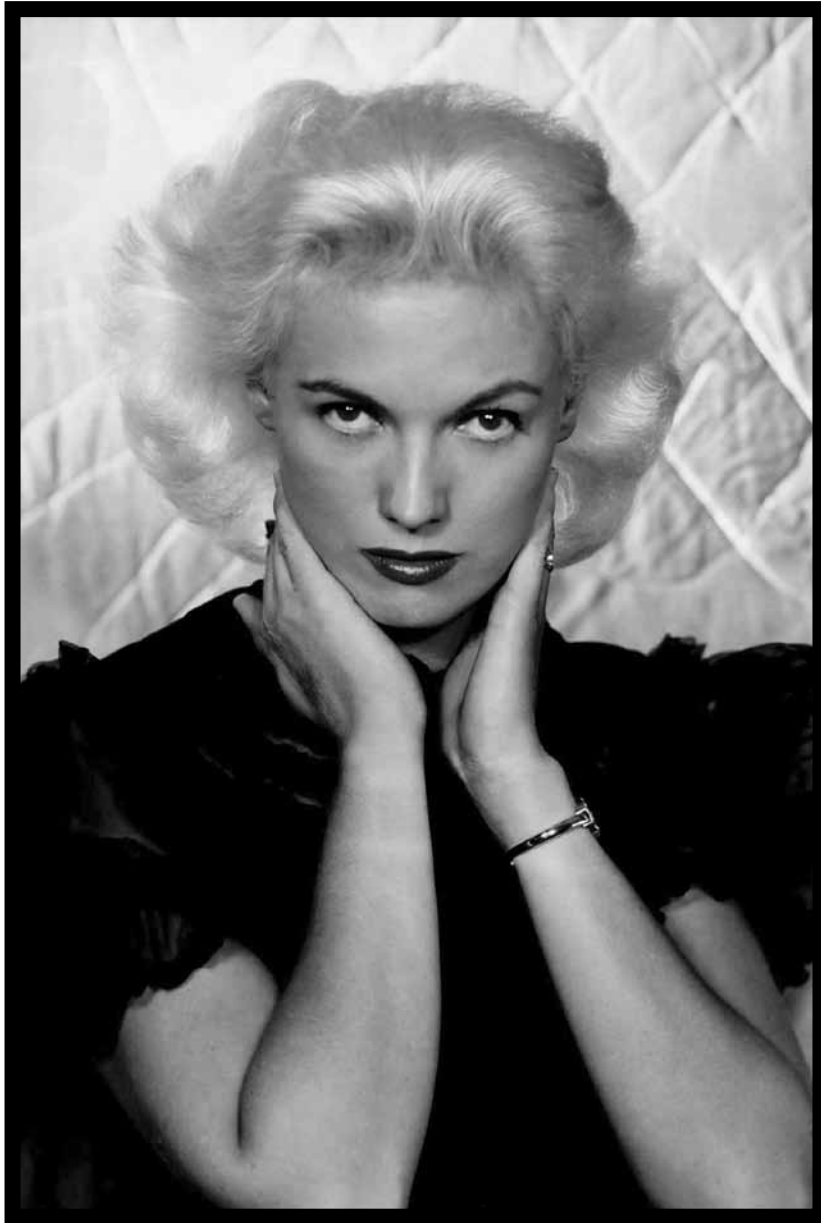
CB: You wrote the book “How I Photograph Myself” (1964). In the first chapter you write about “as a mean of self-improvement” and a “method to your madness”. Can you elaborate about being a “victim of inferiority complex” in 1964 and how the positive attitude of “searching for ways to improve yourself” led you to self-portraiture?

BY: I was a lot taller than other girls, and felt self-conscious about it. When I did this series of self-portraits I realized that my height and long legs were an advantage, which gave me confidence.

CB: When you photographed yourself, was there an unconscious need to develop different Bunny Yeager personalities?

BY: I see this work as both a channel for expressing myself and as an outlet for my creativity. I look at these photos in





an exhibit today and what strikes me is how different I look from one photo to the next.

CB: Your main body of works captured an era that no longer exists. What are your thoughts on why people are fascinated by art, fashion and design of the 1950s and 1960s? ♠ *BY: I was curious about the world and I still am. Anything we see or hear becomes part of us, and has a potential impact on our creative*

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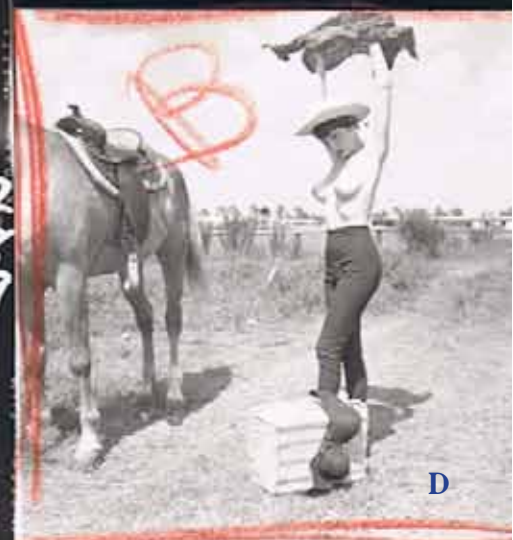
process. I have always been fascinated by archaeology, looking at the past and how things change over time. The changes in our culture during those years were happening so fast it was hard to believe. We look at them now as a happier time, which for many people they were.

CB: You're releasing a new book about Bettie Page that will include unpublished photographs you took of her. You went through thousands of negatives, were there any surprises? ♠ *BY: I was astonished by the interest in a series of photos I did of Bettie Page at South Beach. I liked to create situations that I would document with my camera. I asked Bettie to wear one of my bikinis to see how people reacted, and I shot a series of unposed images. I never ended up using them, but it seems they are among a very small number of unposed images of Bettie.*

CB: When you were photographing Bettie Page, were you two aware of the chemistry that will connect you both forever in history? *BY: Bettie was a great model, the best I ever worked with, but at the time it was expensive to pay models so all our time together was spent working. She was one of the first models I photographed nude. Bettie and I became famous as a result of our collaboration and the photo with the Christmas tree that Playboy published. Once Bettie left Miami and moved to Key West we lost touch.*

CB: How does it feel to have your artwork respected internationally? ♠ *BY: It's exhilarating and it makes me want to make more beautiful photographs!*

A: Bettie Page in Key Viscayne - Miami, photographed by Bunny Yeager.
B: Self portrait after Jean Harlow.
C: Joan Rawlings by Bunny Yeager, 1954.
D: Dondi Penn photographed by Bunny Yeager, 1959. Famously appropriated by Richard Prince.
All images copyright of Rizzoli and Bunny Yeager.



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