



FOCUS

ANTÉ ANTOINE
ZOOVIE KAZUYOSHI
NATAS3000
NOIR DIVINE
BLAKHAT
HAWA SARITA
CLARISSE PRÉVOST
CLEAR WATERS
D'HEYGERE
TUE L'AMOUR
PATRICK BONA
VANNYE
WHITE GARDEN
CLOTHILDE GRACE
POUR LES RATS
BOE STRUMMER
RUBI PIGEON
SCHUMI1

« Focus & persistence. »

The worst words of 2020 or youth's innate qualities?

Back in September 2020, Dr Martens contacted us. The idea was to create, using the medium of our choice, something that could connect the identities of both Hotel Radio Paris and today's youth. We'd basically been handed a blank page. We then decided to do a magazine. The very first, and hopefully not the last, of our career. A magazine whose only goal was to showcase the creativity and energy of sixteen young people from all over France. These creatives tried, in their own words, to tell us about their past, present, and plans for the future – as artists going through troublesome and unstable times.

Here at Hotel Radio Paris, we've been trying to create an independent platform, so we could shine a light on youth. But, our platform is very restrictive, given its radiophonic format. It doesn't give us the power to say or show everything. Then came the, almost obvious, idea to use paper as a medium, so we could offer a truly unique format to that pool of young, raw talents that's always been at the core of our DNA.

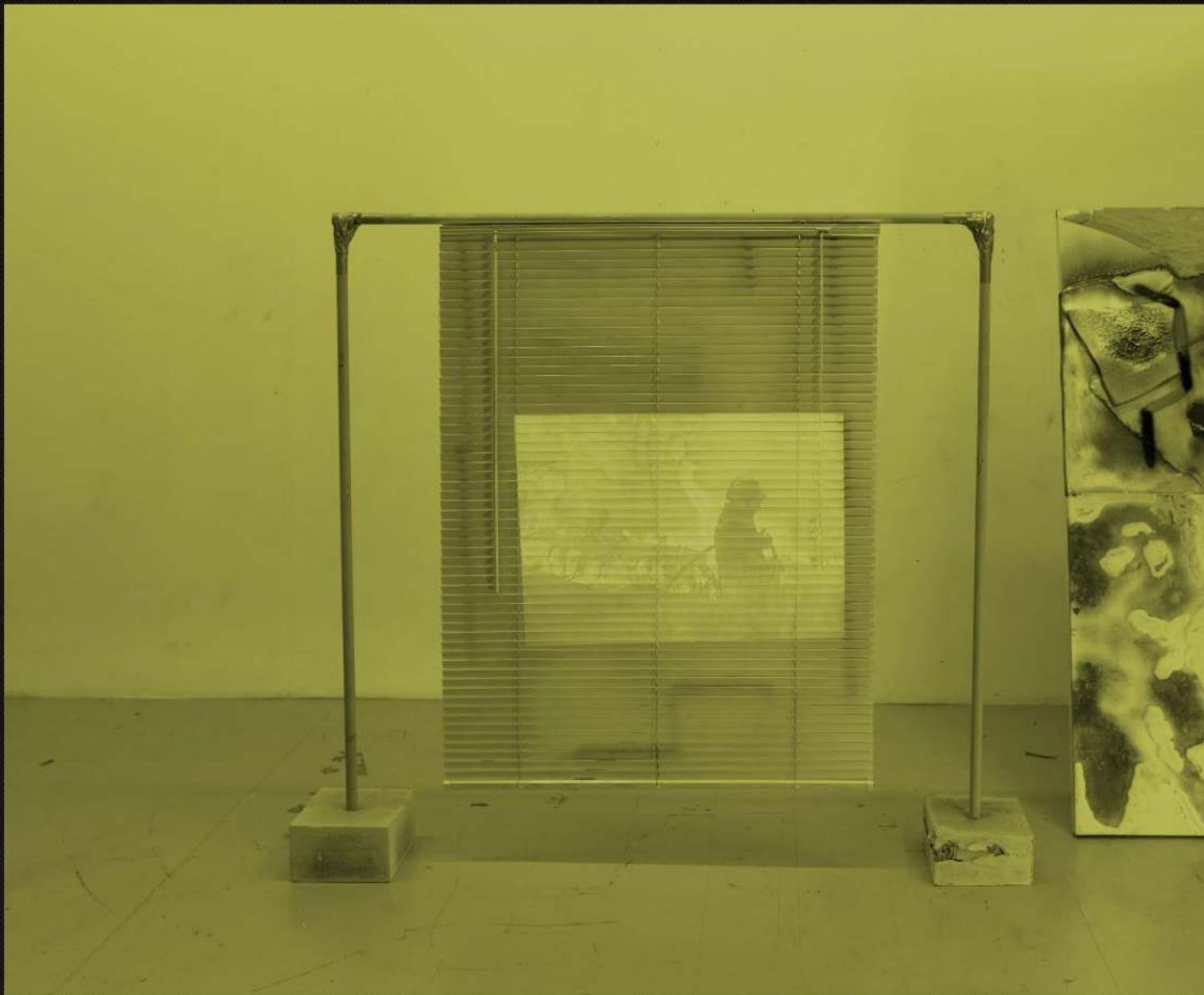
What comes out of this endeavor is a strength to be reckoned with, an energy that is the sole source of a perpetual creative process – no matter the adversity, no matter if we can overcome this situation or not.

Jean-Charles Leuvrey



ANTÉ ANTOINE

«In these trying times, I think we all just pretend that everything's fine, when in fact nothing is.»





- Tell me more about where you come from and what you do?

My name is Anté-Antoine. I was born in Montreuil where I've been living for the past 23 years. I quit high school and went to work on construction sites, plumbing in particular, with my father and grandfather, until I turned 21. I'm now doing a career change and studying at the Beaux Arts School in Paris. I do painting, sculpture, and also some video.

- When did you decide to become an artist? And when did you decide to pursue art studies?

The decision came quite late. I think that education, family or even friends' opinions matter a lot. In my case, I was brought up in a family with no sensitivity towards art or culture. Nor did any of my friends. At least until recently. But, I was always interested in cinema and music. And I oddly developed a sensitivity to sculpture and painting on construction sites. As little as it was, that manual work I was doing made me go "Fuck having a permanent job and a stable path. I want to get back to my studies and do something even more manual. Even if this choice will lead to a more uncertain future." Studying art and becoming an artist nowadays is a real chance, a privilege even.

- Painting, sculpture... As you're still in an Art school, do you think it's important for contemporary artists to experiment with manual work? And do you think that an artist should have a specific field of expertise to be relevant?

I paint, do sculptures, and I also create installations. As an artist, I find it's important to try everything, because, to me, there's nothing more vital than experimentations. It's a crucial step to shape your personality. I like to make mistakes and take the wrong paths. To me, they're as essential as the good ones.

I don't ask myself how I can make it work in this business, I prefer to constantly experiment and do what I like, no matter how many mediums I'm using. Some artists only stick to painting, others to volumes and a lot are just musicians or video artists but, in my opinion, there's no rule whatsoever.

- What inspires you? And which elements are relevant for you in the motivation and creation process?

My body of work starts with, and tries to focus on, my past, my environment, my relatives and all those who stay in the shadows. I like to use materials and techniques that I'm familiar with, that connect me with my "old life" and with those I grew up with. I was born in a family of workers, so it's essential for me that I shed light on them, because they've always been my biggest source of inspiration and energy. I also feel very inspired by musicians like Maurice Chevalier and Charles Trenet, by directors like Jean-Pierre Jeunet and Raymond Depardon, while some of the plastic artists I find interesting are Roman Signer, Gordon Matta Clark, Mario Picardo, Ferran Garcia Sevilla... It's very important to me that I don't limit my practice. If I have an idea, I will

go all the way to make it happen. As for my creative process, it goes from the music I listen to when I work on some of my pieces to the way I visualise them in space. It's almost as important as the final result.

- How was the lockdown for you? Was it hard in terms of motivation, creativity?

Complicated. I wasn't really able to find motivation, or inspiration, because, by being locked in and staying home with a computer as the only option to escape, it's tough to have any energy at all, and even more to find inspiration.

- In the aftermath of Covid-19 and all the Art galleries shutting down, do you think exhibits will become fully digitised?

I really hope not. I don't like modernity and technological progress that much. I'm somewhat nostalgic of a time I wish I had known. I like real contact, even though it's complicated nowadays. I think that there are other solutions than digitalisation and we've only scratched the surface.







ZOOVIE KAZUYOSHI - « your favorite anime character » (1)

Zoovie Kazuyoshi (or as we know her, Estelle) is a 24-year-old self-proclaimed anime-girl and a must-see DJ of the trap metal genre in France, to which she adds her own kawaiï touch influenced by manga culture. Not only has she been a member of the Good Dirty Sound collective since 2019, Zoovie is also part of the all-girls group Trap Nana Gang and can brag about having earned her stripes at the Petit Bain club and the GDS trap parties.

As well as all the music on her SoundCloud, she released, in mid 2020, her 3-tracks EP called “Waifu Mode”, featuring her “Pikachu trap mix” that uses a sample from the Pokemon anime.

Zoovie’s music is just like her (or maybe it’s the other way round?). Dressed up on her promo pictures or posed like a model, for example on the spring-summer 2020 lookbook of the brand Koche, she’s created a polished character, visually as well as musically – some sort of dream girl, existing primarily on the internet and exerting a fascination, just like a manga character who just came to life.

- *Who really hides behind the alias Zoovie Kazuyoshi?*

Zoovie, or Estelle, comes from a remote town in the suburbs of Paris, has a passion for music, for art in general and for anime of course!

- Your universe is obviously widely inspired by manga culture. But which one in particular was the most impactful? How did your taste evolve, from those you used to read as a teenager to what you enjoy now?

I’d say “Tokyo Ghoul” for the grim bits, but packed with action and a gripping story, “Nana” for the style and because it’s my favourite manga, “Kara No Kyoukai” for the drawings and the main character I love, and a last one, Junji Ito’s horror stories, very underground. When I was a teenager, I was pretty much only into shôjô. I really wanted to live in that kind of romantic anime, full of roses, and be a part of that Japanese schoolgirl life with the tiny and sexy outfits. As I grew older, I did a complete 360 and went full gore. But truth be told, I still like watching shôjô sometimes to soften my heart.

- If you could be one anime character, which one would it be?

It’s really hard to choose one... Can I create a mix of characters? Nakiken!

- Your first real passion, before DJing, was photography. Do you think that this practice influences your music and makes it more visual, maybe even more theatrical?

Yes and no. More visual, that’s for sure, because I like to focus on the images I create when I release a mix or an instrumental. I really enjoy that process. But more theatrical? No, I don’t think so.





- In France, women producing music are still too invisible. All the more because some of them use masculine or unisex aliases to be considered "beat makers" instead of "female beat makers". Was it hard to be taken seriously, especially in trap metal, which, by all standards, seems pretty manly?

Weirdly enough (or maybe that's normal), I haven't had any bad experiences yet. I see more and more women joining the business. But, that being said, I do prefer only using the term "beat maker". Anyway, I don't think that it matters, music's just music. There's no gender to it and it doesn't matter if it's made by a man or a woman.

- Has being part of Trap Nana Gang helped you in any way to gain visibility and/or legitimacy within the musical community?

I don't think so. Or maybe not enough. But it's totally fine, we've just launched Trap Nana. But I believe in us so much that I see us rising through the ranks in no time!

- What's your relationship with social media? And how do you use it to feed your art and promote your content?

I'm on social media a lot, and I feel like today it's become very important to promote your art. Unfortunately (or maybe fortunately), now, without the internet, it's become complicated to be noticed, especially when you're underground. I post at least once a week. But I count a lot on stories. By sharing stuff, but mostly by making yourself known through your music on Instagram... I think that's really fundamental on social media. I'm not so much on Twitter though. But I've recently been trying Tik Tok, to showcase my anime character and do cosplays.

- The past few years, there's been the rise of a movement that advocates "more authenticity" on social media, and yet no one has ever cheated this much (body and face touch ups, fake posts, sponsors that tell you what to write...). Don't you think it's better to stage everything, bring up characters and personas to play a role and advertise fantasy rather than claiming full transparency?

I think it depends on who you follow on social media. But it's complicated because it's so easy to Photoshop something and convince people it's natural. Especially for the younger generation. They end up on social media way too early, with lots of filters available. And of course, later, it's harder to accept your own image. I do think some people only advertise fantasy, making everyone believe that it's normal and natural. But, despite all this, authenticity still exists on social media, even though it attracts fewer clicks and comments.

NATA S3000







From Annecy’s skatepark to rap videos, *Natas3000*, is the story of a teenager who came from the skateboarding world and successfully managed to put his culture into images.

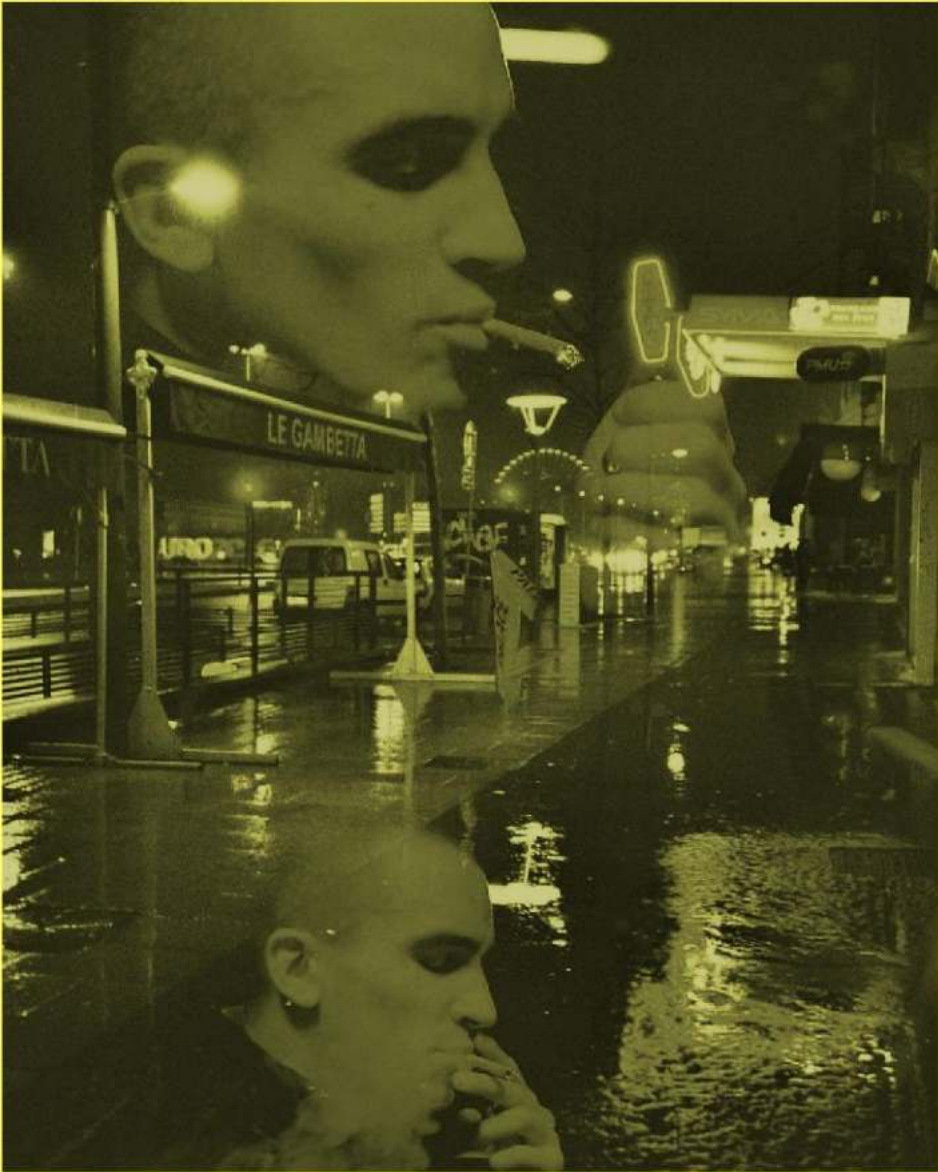
Skateboarding came into his life in high school, where he began filming his buddies , a VHS camera in hand. His early inspiration came from Fred Mortagne aka French Fred.

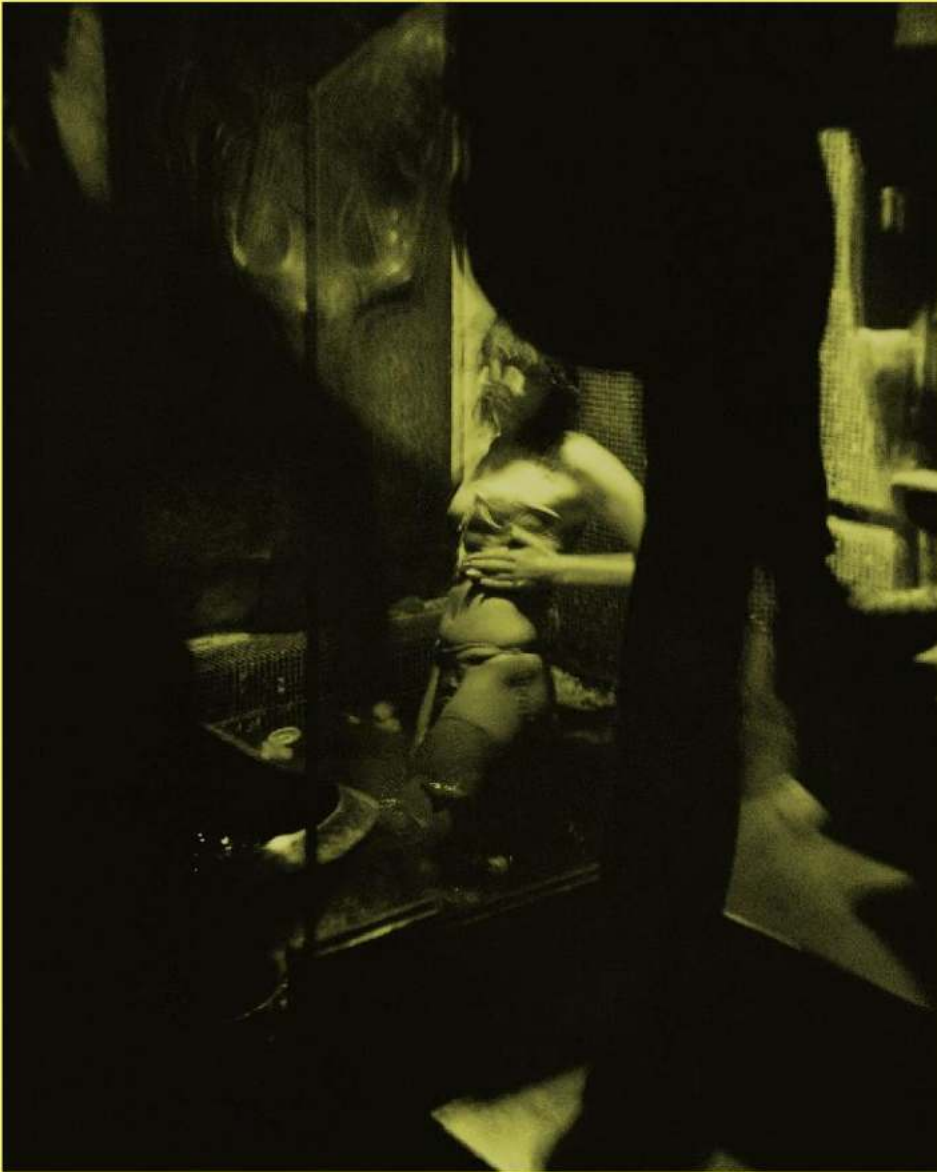
Around the same time, “Cinquième Terrasse” was born, a crew composed of a bunch of friends, all avid skaters, and which included three cameramen: Natas, Elliott Bonnabel and Arthur Couvat.

At 17, Natas3000 moved to Lyon where he continued to develop his photo and video practices. He then produced his first video clips for Di-meh, who he met at Annecy’s skatepark a few years back.

Three years later, he settled in Paris with everyone from his “Cinquième Terrasse” crew and banged out videos for the likes of Di-meh, Slimka, JMK\$, Caballero & JeanJass, OrelSan... With a strong desire to broaden his vision, he started making visuals for skate brands and also tattoo artists like Nolik and Madame Buraka.

Be it on tape or on film, the energy and aesthetic remain the same: instinctive and authentic.









Sometimes stars align and come together. From the union of Noir Bonheur and Divine Wapiti (both playlist queens and outstanding scouts of increasingly sophisticated music) appeared Noir Divine, a DJ duo, asserting its esoteric influences.

The two young women are part of this new generation of Parisian DJs and can be found playing all around the capital, from L'international to the Hasard Ludique and Le Sacré, where they've been performing bewitching sets since the end of 2019, mixing R&B, dancehall, disco and multi-generational rap.

Their most recent mix (available on SoundCloud) is entitled «La Renaissance de L'Enjaillement» (the Rebirth of Partying). It perfectly conveys the vibe that defines them – a combination of mysticism and a taste for nightlife, following the rise in recent years of an esoteric digital culture on social media. Their only directive: making us dance.

Magical and digital waves converge with these two DJs, modern incarnations of the «technopagan» characters from Buffy the Vampire Slayer.

- You happily introduce your duo as the encounter of «a Taurus woman and a Libra woman». How did astrology and the stars influence your collaboration? Have you ever encountered professional obstacles due to zodiacal incompatibility?

In our natal charts, we're lucky to share the Libra sign. Souad's ascendant sign is Libra, Vanessa is Libra. Thanks to this connection, we understand each other, without using words. And, as our collaboration and friendship evolve, our souls merge ever more. Actually, it's no surprise, because our signs are ruled by Venus, the planet of love!

Other than that, the most important thing for us is to create a positive work environment, a rare thing nowadays. Together we always try to move forward, never backwards. Our complementary energies help us overcome daily frustrations, even though our biggest issue to date remains making choices: shout out to Libras!

-You both have a personal approach to music and its environment. What did working as a duo bring to you? Do you feel like it gave you more strength to carry your projects? Or did you just want to mix your musical universes and cultures?

When we first met, knowing that there would be two of us was a big booster. It allowed us to build our confidence and make the leap. Our union is the meeting of two opposite worlds (earth sign and air sign) that became complementary, to magnify our universes and broaden our energy field.

The first concert we attended together was Thundercat at the Élysée Montmartre, the 21st of November 2017. Who knows what happened that day, but since then we can't imagine splitting up. We've been doing festivals and concerts together for almost two years and we're lucky to be booked more and more often.

- Despite being two different fields, music and spirituality are, for many people, two cornerstones, two areas to turn to in times of doubt, to find comfort and motivation. What similarities do you think they share and how do you view their combination, through the creative process?

Music and spirituality are two things we consider innate. They're inseparable. When we go through times of doubt, emotionally speaking, we turn to our more moody and deep playlists. We often burn sage or light a candle to complete the mood. We consider music the language of emotions, and spirituality the language of the soul. For us, they feed off each other. All our sets are connected to our emotions. Often, if you pay close attention, there's a hidden message in our performances.

- As figures of Parisian nightlife, how did you experience the lockdown, not being able to reach your community or keep your love for music alive through dance and celebration? Was your spirituality salutary during the lockdown, allowing you to endure isolation, regenerate your energy and recharge your batteries?

To be honest, it was complicated. It was very frustrating, not being able to share our overwhelming love for our community or exchanging with other artists. We missed almost everything. The toughest part is seeing that the culture sector wasn't spared by the crisis and how much it suffered. We didn't put pressure on ourselves and decided to follow our own pace. We called each other often to gain strength, catch up, sing on Smule and share our latest discoveries. We missed each other a lot, but we managed, despite everything, to put together our first long-distance mix by using all the feelings that came up from the first lockdown in spring. And to restore our energy, we've got a not-so-well-kept secret. Some good old Club-Mate, our magic potion, basically. That's all we drink. Sometimes our friends stop us after the fourth bottle in the same evening!

- Let's talk about your mix "La Renaissance de l'Enjaillement". What's the story behind this title? In the description, we can read "Act I : Enjaillement". Are we to expect an upcoming Act II?

Our mix "La Renaissance de l'Enjaillement, Acte1 : Enjaillement" came from a visceral need for light, after spending six weeks locked up. Everything was bleak for the past couple of months, so we were trying to come up with new ways of interacting with our public, each of us in front of a screen. We had a talk and our desire to rise from our ashes took over, especially after seeing all our gigs being canceled one after the other. We simply wanted to bring the light back in the hearts and hips of our community. Initially we wanted to come up with a smooth project, but after a phone call, something shifted, and the hype took over very quickly.

You might have noticed that the first act was released on the 19th of May 2020, at the end of the first lockdown. Keep your fingers crossed and the second act might be coming soon!

- What are your plans for the upcoming months? Have you got any solutions to compensate for the restrictions around parties, your main means of expression?

It's tough! We just entered a second lockdown. It's really painful to see our community whine from afar, and we're really looking forward to the reopening of our favourite clubs. In the meantime, we keep vibing and sharing playlists on Spotify.

- If you could come up with an experience mixing music and mysticism, what would it be? A perfect evening under the stars, watching a celestial phenomenon? Astrological mixes matching every sign? Your own esoteric merch?

Great question! We have many ideas, especially one recent one. For us, the ideal format would be to gather a small group, by a forest, in the mountains or in a place with great

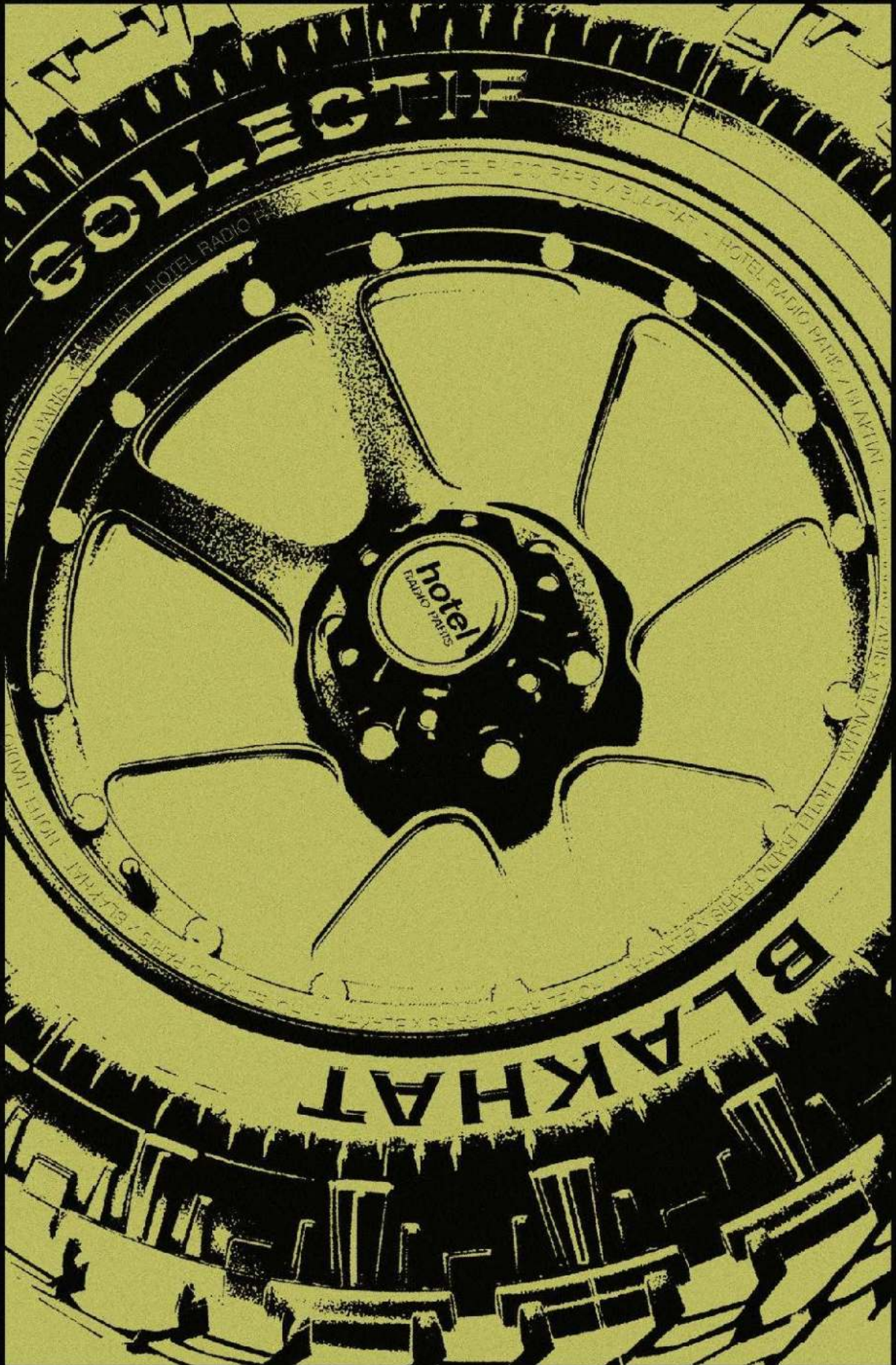
NOIR DIVINE



mysticity, and share some music and spirituality. We'd ask people to give us their latest favourite tracks and we'd listen to them, in a moment of sincerity and communion. At the climax of the evening, if those present want to, we'd burn intention candles to show our gratitude to the moon. Something simple, beautiful, where everyone can come up with their own rules. This is our response to the absence of interaction, these past few weeks, with the people we consider to be our family.

As for the special astrology mixes, we have a very particular relationship with horoscopes, it's true, but we're not astrologists yet. So if you know any training courses, DM us! And regarding the thanks: to be continued...





BLAKHAT

pour **HOTEL RADIO**
NOVEMBRE/2020 BORDEAUX.

BLAKHAT



BLAKHAT

At first glance, Blakhat focuses on musical production, but, in reality, that only represents two-thirds of the group's projects. Established in Bordeaux, where its members have been living for almost 10 years, Blakhat started out, in 2016, as a non-profit organisation.

- How did Blakhat start out?

At first, we were following the guys from Majin Killaz (Malcolm, SirReda, etc) to their gigs in Bordeaux, or openings, here and there. That's how we wound up in the world of music right from the start. From there on, the connections with the cloud started, with 8848, Lyonzon and 8Scuela, simply by contacting them and offering our services to these artists whom we listened to on a daily basis. It allowed us to gain some experience, learn to work quickly and alongside people with whom we've always felt a connection, humanly. We still work with people from Bordeaux, like BabySolo33, but most of the people who hire us aren't from around here.

In 2019, we finished our advertising and graphics studies. Having had enough of the corporate world and realising that's not really what we're after, we decided to seriously focus on our collective, which was already taking up a lot of our time.

- You've got several other means of expression aside from music, such as drawing. How do you feel about these mediums?

We like drawing, for sure, but we don't consider ourselves illustrators, painters, typographers or textile designers. We just have ideas, and try to bring them to life on our own. The more we avoid computers, the happier we are. It's always good to switch mediums and create with our own hands, when we can, like for the BLAKHAT EDIT 02, where we used stop-motion, or our latest accessory pod, GEAR.

- What's your position on underground music, and artists such as Freeze Corleone, Dil, Zeu, Ruki, Jmk\$ or Babysolo33?

We've neither got the will nor the ambition to cover the entire underground scene, which is huge. There's room for everyone, but most of the artists you bring up have put their trust in us, and still do. Let's just say everything happened naturally, through encounters – real ones, not digital. We value this a lot, real connections with our work partners.

We've now stepped away from the cloud scene, because the artists with whom we collaborate did so and became professional, just like we did. Our progression is in sync with that of the Lyonzon collective, and that's why we continue to work together. We understand each other. They signed with AWA when we began working with Rec118, Parlophone, Jeune à Jamais and Colligence.

About L.M.F, we had met Freeze twice before hearing about the project. We'd already worked with Doc Ovg, and collaborated with them for their "NOUVEAU RAP MONDIAL" merch. It happened as usual. He DM'd us early 2020, during lockdown, to work together on his cover. So obviously, with the resources at our disposal, just like for JMK \$'s Dirty South, the final version of the cover was ready in May. The record and merch followed soon after.

- How has the lockdown affected your musical and artistic activity?

The first lockdown had a certain impact, because all the jobs stopped dead. This time, with the second lockdown, everything's fine. The work pace hasn't changed and we have enough work for the upcoming month. It's our first year working full-time for Blakhat. Looking back, we're quite proud.

- *What is, in your opinion, the best way forward for modern music labels?*

We hope they'll open their eyes and see what's available to them, visually. And wish for more work and projects in the future. Nowadays, rap, advertisement and movies are the main focus, but tomorrow it might be fashion, or something else. Let's see how things evolve.



I dreamt of you this morning

In the early morning
 Where the limit of the tangible world is quite slim
 What happens then is so intense
 And I now have the feeling that you live in me
 That we coexist in a peculiar balance
 Every movement and every odor,
 Every vision and every flavor
 Seem to belong to you
 And I feel slightly wronged, I must say,
 That you so rob me of my senses
 Without any intention
 Without even knowing
 But it isn't quite you, in fact
 It is your dreamlike double
 Born in my wild and drowsy spirit
 That has flayed you
 Dressed in your muscles and your skin
 And slipped all the way through to your orbits

A being of projection and fantasy
 You sway between the fences of my cage
 In my mind, I watch you wander
 In my bed of slumber
 I turn over and over
 And beyond my reverie
 I struggle against this question:
 Will there ever be a place
 For Love without surrender N

Je ne crains ni dieu ni satan
Car c'est moi
Qui tient la Fourche
Et c'est dans mon crâne
Que je suis enfermée

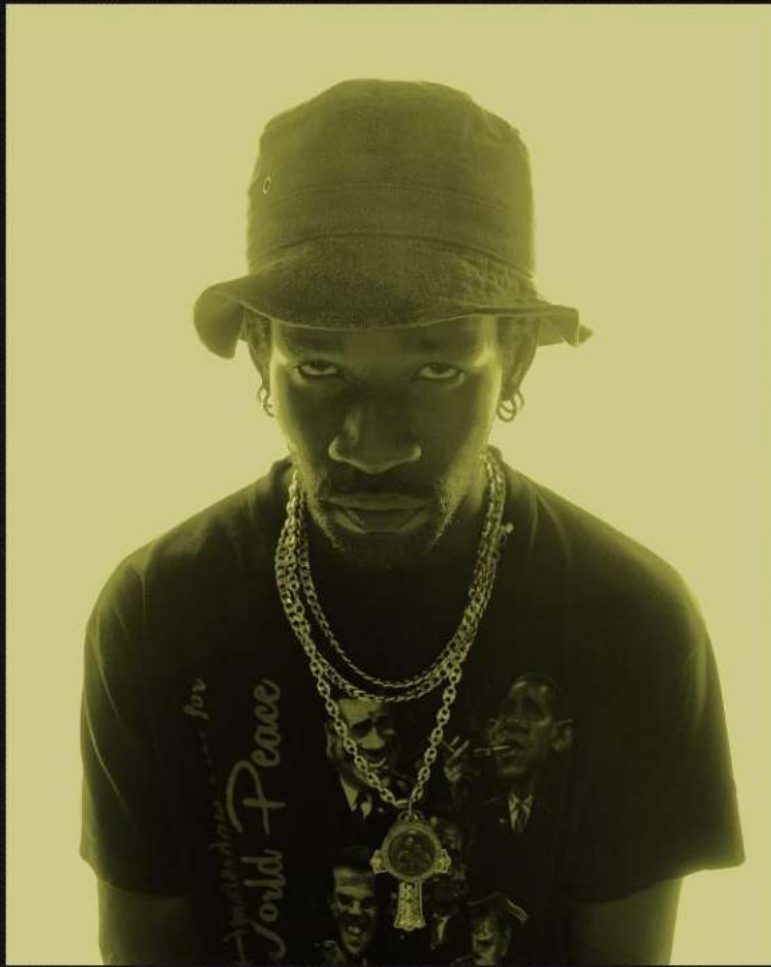
Justifier le naufrage,
n'est point la question.
je n'écoute plus les blâmes
cherche la réponse

*De l'autre côté du miroir
j'essaie d'apercevoir,
celui qui ne fronce pas les sourcils*

*L'intérêt propre biaise et crève les yeux,
tentant d'être juge en notre propre cause*

mouton est tombé
dans un pot de peinture
s'est éloigné du troupeau

***L'échec ne pique pas
Il grave dans la peau
l'art du savoir faire.***



Clear Waters,

is a family that shares their eclectic nebula with us all, throughout the Parisian night. Made up of a bunch of DJs, producers, performers and designers (Bnvsy, Rvchedi, Jonny Vegas, Ktzt, Nyhasina, Laroza, Swenz, Jadi and Pur100), the team has established itself, for the past four years, as an inevitable figure of Parisian nightlife. One that makes people dance, all generations combined.

From afro sounds, to baile funk and club music, their selection is always spot-on and gives lots of freedom to the personalities of each member in the group, who each bring their unique touch to the label. There's, for example, Bvnksy who produced some of the tracks on Jonny's EP and on the incredible mash-ups with Keight. The label's watchword? Energetic, as can be seen in the mix of Pur100 and Rvchedi, produced for the four-year celebration of the label, during their special broadcast on Hotel Radio Paris.

- How has this year been going for you, as a music label?

Honestly? Pretty weird. A lot of frustration, because we had pretty cool projects we couldn't carry out. It was a struggle to readjust as fast as possible, and keep as many of them as possible.

- How do you organise your days, so you don't delay the normal working process you're used to?

Currently, we have no routine. It mostly depends on the release planning and what we've organised around it. Everything's done according to the different meetings we set up with the team or with other people. As for the work process, we decided, at the very beginning of the lockdown in March, not to postpone any projects we'd planned, so we could have something to cling onto and have more time to push our usual projects a little further.

- Tell me about the beginning of the label and your first signing with Mikano. How did you choose the name of the label? How did you choose and sign your very first artist?

Mikano was in our original roster. At first, the creation of the label was driven by the idea of doing things ourselves. We didn't have connections and were still very young. I have to say that, in the beginning, we didn't quite know what we were doing. But I've always believed that we learn better when we make mistakes! I think Mikano came up with the name. And its meaning. This name, for us, conveys our relationship to music.

- 14th February, 25th May, 23rd October. The release dates of Jonny Vegas' and Nyhasina's EPs. What lessons can you take from these releases, especially considering the evolution of the pandemic in 2020 and the effect it's had on music production? And, by the way, how did you end up doing the opening for MoStack's European tour in Paris?

These releases mostly remind me of endless hours of work! But, like with every release, there's a certain level of adrenalin and a lot of pride too. Whether it's Nyhasina's or Jonny Vegas', we really believe in all these projects. For the MoStack opening, the event promoter, Octopus, contacted us. I've always liked their work, because they're turned towards England. And then, it all happened pretty naturally. It was cool to showcase a French project in front of an English-speaking audience. We'd never experienced that

vibe before.

- Fantastic stuff! This summer, you organised the last two editions of your project “Over Here” at the Petit Bain: DJ sets, live music and even a thrift shop. Who came up with that concept? Were you selling Dr. Martens?

We’ve been working with Petit Bain ever since the creation of the label. We love their team. Last winter, I decided to dig up some “afterwork” formats I had slightly abandoned to focus on club formats. To freshen up the concept, we let Rvchedi take care of the entire organisation, so we wouldn’t double up on what we were already doing. Unfortunately, I think there were no Dr. Martens... That’s how it goes with thrift shops. You don’t know what you’ll find!

- What about the DJs and artists, do you plan your lineups in advance? Or do you decide instinctively, according to your encounters and inspiration?

Me and Rvchedi both adapt rather easily to the vibe of a party. If it’s a club music scene, we plan it out at least a little bit, but, if it’s a rap party, it’s 100% instinct! I think it’s better this way, more flexible.

- Having organised many events and performed at many venues, which experience was the most memorable?

Tough question! I’d say the last Club Session at the International. It was just before lockdown and I think we could all sense that it was going to be the last one for a while, so everyone really let loose – I still laugh about it.

- Is there a spot or a venue where you wish you could organise an event?

I’m literally obsessed with the Gaité Lyrique. I hope to be able to perform an incredible Light and Sound show there one day!

- What can we expect from the Clear Waters label in the coming years?

More contracts signed. And cool releases! And, one day, we’ll hopefully organise events again. It’s what we do best.



« *life's too short to wear boring jewelry* »

- *D'Heygere*

In 2018, Stéphanie d'Heygere, and her brand of the same name, was awarded the Fashion Accessories prize from the ANDAM (the National Association for the Development of Fashion Arts), which put her at the forefront of the Parisian fashion scene. Since then, the Belgian designer and her accessory line, inspired by multi-functional and utilitarian garments, have set the world on fire.

Her motto is but a simple question: how can everyday clothes become useful, and even relevant? Using her strong luxury background (she started her career at Margiela and Dior), the artist answers her own question by creating high-end jewellery and accessories, injecting a bit of humour and sassiness in the process. Her 2020 collection features a silver-plated pen as keychain, made in collaboration with the giant BIC and designed exclusively "to sign autographs on the spot", she says.

Stéphanie d'Heygere is part of a culture that developed around social media and mass-consumption and mixes irony and anti-conformism, with a true appeal for fashion.

Portrait of a designer who entertains the idea that fashion could be a meme, all without compromising on the quality of the pieces offered.

- Does the fact that you use everyday objects in your creations goes with some kind of upcycling/DIY trend?

Right now, I find inspiration in everyday objects, which I transform into luxury accessories. But with the launch of our "EVERYTHING CAN BE AN ACCESSORY" manifesto, I'd like to focus on upcycled products too, and along with that, unique pieces.

- How do you link fashion production and the use of practical objects to create your accessories? This approach makes me think of Baroness Elsa Von Freytag for example, a DaDa artist who made jewellery out of cutlery, spare parts, tin cans...

It's hard to find a middle ground. I have to consider everyone's taste but also all the production/quality restrictions, because, in the end, what really matters is selling. But it's true that, with the manifesto's creation, and its consequences, I feel like I can have a newfound sense of freedom.

- Did the lockdown, and being surrounded by all these practical objects for such a long time, have an impact on your creative process? Did it offer a new perspective on the concept of utility accessories?

Not really, because everyday, practical objects have been present since the creation of the brand. On the other hand, the manifesto was created during lockdown. It was because of a sense of solidarity, like when we asked our followers to submit their creations while we were all stuck at home during on lockdown.

- What's the weirdest object you'd like to transform into a piece of wearable jewellery?

It's impossible to make something tangible out of it, but I find signs of entwining very poetic. They inspire me. Like, holding someone around the waist, it reminds me of a belt.

- Your accessories are inspired by clothes and their manufacturing process. In the same way, do you get inspired by objects? How would you imagine them as accessories? In

the same spirit of the Longchamp collaboration but as a whole d'Heygere collection.

Nothing's impossible, but, for now, I have way more work than I can handle! Anyway, it seems too complicated to achieve.

- And finally, do you think fashion can exist and stay relevant without a good dose of self mockery?

Obviously, I have to say no.



LOOKING FOR A SIGN TO BUY
A D'HEYGERE ACCESSORY?
THIS IS IT

- I like the idea of sharing the address of the party only the day before. That's because the places you choose are almost always illegal, isn't that right?

The first party we threw ended because of the arrival of the police and went on to continue in a parking lot. We love taking risks, organising events in places that aren't meant for it. We just think that we're average people, with limited financial resources, who've succeeded, in their first year, to entertain a lot of people, just by putting their heads together and showing some determination. It's crazy.... That's why we keep going. Occupying vacant lots, that happened almost by necessity. When we were young we'd squat all the lots in Marseille, to paint, eat a couple sausages and just chill with friends. That's why it's nothing new for us to be gathering in those kinds of places.

- Speaking about means, how do you pay for your equipment each time?

Resourcefulness for sure! We only use equipment we already own or we got from friends. In the same way, if one day you got a dope idea but no means to an end... You deal with it in the best possible way.

- Did you notice the overflow of Parisians in Marseille this summer at parties?

We don't understand what's going on anymore, I swear. You come to a Tue l'Amour party and you hear people speak 10 languages at the same time!

- Last question, what's your best Tue l'Amour fun fact?

This year, we got busted by the cops 30 minutes after unloading everything. But afterwards, we found a spot at the last minute. It was lit! Bastille day! We wrecked the place.



TUE L'AMOUR





TUE L'AMOUR



Anti-love gel

**Not only our hands
Are uninfected,
Our hearts also turned cold,
Frozen up.**

**It's as if we forgot them
In a cold-storage room
Without checking if they'd beat again**

**Everything is smoother,
Dull, bland and withered,
Boredom in daylight,
Void in the night**

**Only the gel can slip
Through the fingers of our dry hands
Without feeling the textures of other skins.**

**From the invisible menace,
Still rise many ideas, relentless
I have the time
At last
To take
Some
Time
To think of myself,
For myself
With no hindrance
Constantly.**

**Permanent distance
With all that surrounds us
Outlines us
Goes around us
Avoids me
Disturbs me,**

I am smothered.

Filtered

My life, filtered, is:

***What you think of me
What I think you think of me
What you see in the object between your fingers
What I chose to show
In the stream of checkered pictures***

***What you think you can understand
Because I commented in the caption
What you say about me to others
What I believe other people think
What others imagine***

***One of my countless aspects
That I didn't even have time
To discover myself***





PATRICK BONA - A spontaneous shot

It all started when Patrick was a kid. He had one idea in mind: shoot, so they wouldn't be forgotten, all those moments spent with friends or down the block, at home, in Saint-Denis.

In 2011, he started taking photos, his main inspiration being contemporary society, its protagonists and their outfits that he likes to immortalise in pictures. Quite early on, he met street artist Yanis Dadoum, through Jwles. This meeting only confirmed his desire to stay spontaneous and never stage anything. Everything's always captured on film, and more specifically, using an Olympus, which was Patrick Bona's instrument of choice at the time.

He then met Pablo Jomaron and Mad Rey, from the independent publishing company Red Lebanese, back in 2017. From that encounter grew a friendship and artistic relationship. They taught him how to conceptualise his photographic practice, by instilling in him the idea that an artistic approach has, in most cases, to give an explanation for each photo produced – even the ones that seem the most natural.

When we mention Kourtrajmé, Patrick Bona says that they've created what we call "suburban aesthetic" and that the clip "Pour ceux", directed by Romain Gavras, was a major artistic slap in the face for him. Patrick then talks about JR, reminding us that "he spent one year in Clichy during the riots" and professes his respect and admiration for the team which is still here to give a voice to the suburbs. What instantly comes to mind is Ladj Ly and his recent movie "Les Misérables", a kind of updated "La Haine". Given the actual context (25 years later), it's obvious that the message in both movies is similar and that everything Matthieu Kassovitz was scandalised by in 1995 is still very much part of everyday life in France.

The year 2017 also marks the launch of the series "les Princesses" for Patrick, in which he takes pictures of women in Château-Rouge. Published in a Red Lebanese edition, this series won him two articles in Vice "Les Princesses" and "Ma cité va se baigner". This, in turn, led him to be mentioned by Hypebeast, in their publication about photographers sublimating the suburbs.

He then started to accept various commissions, such as lookbooks, and use different media. As a photography nut, using new supports and subjects is an inspiring challenge that feeds his artistic practice.

Being alone in the 18th arrondissement during the first lockdown brought up a sentiment of loss in his life, but also gave him lots of inspiration, simply by watching the Parisian streets "filled with zombies".

Don't go believing that digital photography scares him though. Patrick underlines that he considers digital productions a logical follow-up to his professional practice, especially when considering the new health measures that came in effect in 2020 and the shutdown of most exhibition venues, places of exposure for all artists, photographers included. But a ray of hope came to brighten up his September. He's been invited to

participate in the collective exhibition “Drawing a Blank”, organised by Ben Broome. The experience seems to be a perfect compromise for Patrick. It’s everything he’s always dreamt about: exposure, freedom, a feeling that people have faith in him and his work, so he can be surrounded by peers, all through a beautiful initiative.

Since then, he’s done photographic prints for clients and worked on a new secret project. The second lockdown is nothing compared to the last one. Patrick managed to keep up with work and networking opportunities, in the hope of organising new exhibits in the near future.

And what about video? Patrick confesses that it appeals to him too and concludes that, as a photographer, it’s the image as a whole that he holds dear.



Vannye

Fluctuating between lo-fi, lounge and sensual R&B – this is how Vannye touches us with her music.

Joyful, sensual, moody, sometimes comical... The young artist, very prolific on Soundcloud, cunningly mixes 2012 lo-fi with Summer Walker's R&B and nursery rhymes and takes on many identities to make us feel somewhat nostalgic of a certain time: an area that resembles a broken elevator hanging between two space-time continuums.

At only 19, she says she's influenced by France Gall, bossa-nova and Amy Winehouse, as well as Boris Vian. This literary reference can be seen in her creations, where the lyrics are short and the music catchy. The result is a genuinely chill universe. Vannye is very productive, counting no less than 50 tracks to her credit, one of which is an amazing song featuring Azur. Producer, writer, performer, Vannye brings a breath of fresh air to the R&B scene and appears to be the must-follow artist of the moment.

- Hi Vannye! You just graduated last year, how do you feel about the lockdown and the year 2020?

Yo! So, this year I was going to go to college and, just when the lockdown happened, I realised it didn't suit me, so I started working full-time.

As for the lockdown, it was really bad in terms of creativity. Being stuck at home is the worst situation, for me and my music. When it ended, it was a huge motivation boost. I wanted to start creating lots of new projects, especially since I had taken somewhat of a break from music.

- We, at Hotel Radio Paris, discovered your music through Soundcloud. Does this platform suit you as an artist? Or did you start posting on there for financial reasons?

Not really. I started by sharing my music on Instagram, but, at the time, the format was 30 seconds. Then I found Soundcloud. It was easier to share my songs there so I stuck to it!

- When you were starting out, why did you decide to sing in English?

I went to a bilingual school at a very young age. I remember writing my first songs in English because I was ashamed of what I was saying in my lyrics. Sad or crude



« I love life when i'm in your arms »

phrases. Switching to English was a way of disguising them, both from myself and my audience. Also, it's just cooler to sing in English!

- Let's talk about the instrumentals you produce (at least 70% of your songs). How did you start producing?

One summer, I travelled to Spain. I bought an iPhone, discovered GarageBand and played around with it the entire summer. Back from Spain, I had a thousand ideas of possible sounds and compositions. Believe me, I know every inch of GarageBand! Ever since then, I started to make my own instrumentals and I keep on learning. For the past year, I've been working on both GarageBand and Logic.

- What's your creative process? Has it changed during the lockdown?

My creative process is slightly chaotic. But, most of the time, I start by finding a melody: chords on a synth or a sample I like. Then, I go bar by bar, sort of. I'll record four bars, then work on the instrumentals, four bars, and so on. That's why I don't enjoy fully-finished instrumentals or the idea of having to write my lyrics before singing them.

- In 2019, the digital version of your EP came out, which you produced entirely. How do you decide, at 18, to release such an intimate EP by yourself?

Cancer is my Zodiac sign. I know I don't speak up easily, I might even be extremely introverted. But inside my head there's a whole planetary system. Music really is my escape, it allows me to say the things I don't say in real life. My EP was my escape, a way of putting words and music on my feelings, so it would sound nicer and more interesting.

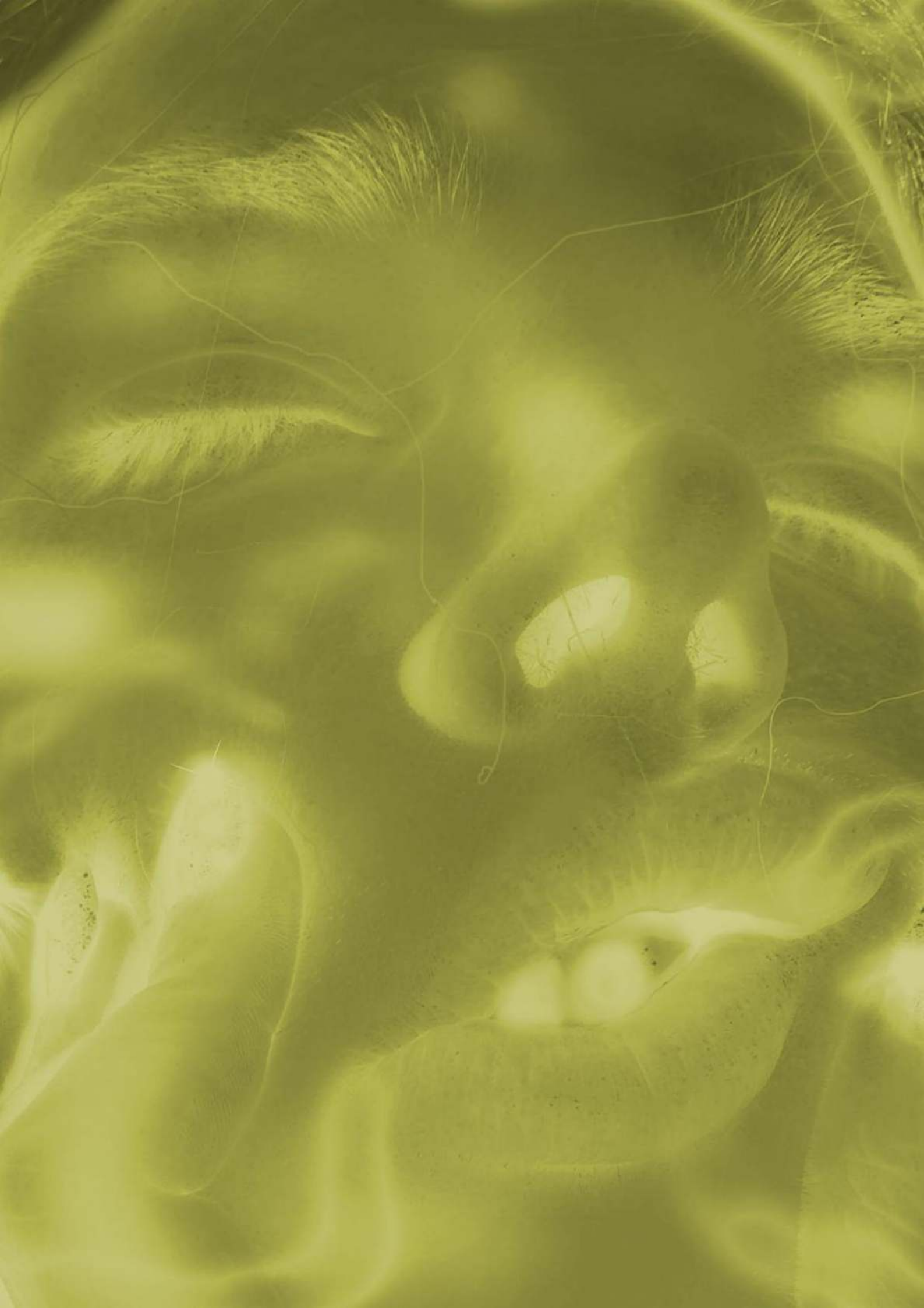
- We're now in October, and it's finally the end of the worst year in our life. What are your plans for the end of the year? And for 2021, and later ?

I'm releasing "La Vie Est Belle" on all platforms before 2021 (even though it's already on Soundcloud), and maybe a couple more tracks. I'm also working on an album, which is going to be on a much higher level, compared to everything I have produced so far. It's the result of two lockdowns and a lot of free time.

- Say, wouldn't Lyon be the new capital of rap?

Absolutely! There's a lot of potential in Lyon, but unfortunately there isn't enough solidarity in the up-and-coming musical scene. Let's just say it's the capital of selfish rap.







WHITE GARDEN

Alternative music and events in unusual places.... This group of friends established itself in the underground musical scene, thanks to their aesthetic and ethereal universe. We just need to enter their little garden of Eden.

Celestial landscapes, just like scenography, and decors of fauna and flora... The collective also brings its poetic universe on stage. As proof, their last event: the release party for Pourpre's first project "Opus d'été Nihilisme". White Garden offers a lot to the French music scene, thanks to its distinctive and aerial sound, embellished with reverb, and its ambition to create an idyllic space, equally musical and visual.

The collective was created in 2017 by Loïs (Amonéptah) and Quentin (Lima). It all began with a trip to France and Switzerland to meet and interview collectives and artists (Rive Magenta, SuperWalk, Lyonzon...). But we weren't completely cool with the format so we stopped and decided to get more involved in the creative process. Erwan (Pourpre) then joined us and our first real project was an Anti-World European tour with Sybyr, Lil Mai and Eric North.

But unfortunately it was cancelled because of visa issues. After, White Garden grew, with the arrival of Sebastien (Esspe) and Dimitri (Gracchus). We finally launched the label in 2019 with a show rounding up more than nine artists (Rogergoon, blue_angell, Timothée Joly, Simili Gum, Amor Fati, Pourpre...). Erwan also sold his "4ever" clothes collection. In 2020, we did another show at Quai de Bourbon and, more importantly, released three projects. Pacifier by Simili Gum, J'déco^^ by Amor Fati and then, at the end of summer, Opus d'été : Nihilisme de Pourpre.

- How do you assign tasks? And what is the collective's strength?

The distribution of tasks in the collective is pretty open. We allow everyone to do what they want and what they can, but, first and foremost, what they do best. Pourpre, Esspe and Ilma are all doing music, Amo and Gracchus are not producing music but are taking care of administrative things like bookings, distribution and press relations. But it's all very flexible and we talk a lot with each other. Our strength is that we're not making a big deal out of it and we do what we like. The collective aspect helps a lot. We push each other and work with people who gravitate around us.

- What do you foresee for White Garden? Do you have any potential plans, future projects or events?

With White Garden, we'd like, in time, to open up to other artistic media than music and blend different forms of creation. As for our dream place to perform, it stayed the same. We'd love to showcase our work in unique, kind of exclusive, locations. We'd love to organise unusual concerts in a cinema, like He4rtbroken did last year in Brussels. At the very beginning, when we hadn't produced anything, we already wanted to reach out to the Louxor cinema, over in Barbes in the 18th arrondissement of Paris. And although everything's changed since, we still have those kinds of crazy locations in mind, places where we could bring beautiful scenography and make people dream.



A tangible and beautiful summary

Phase 1 I can still feel the taste of summer stinging my tongue, what I ate, how I danced in the water on the night of the shooting stars, all the falls and the gravel stuck in the bleeding wounds. They leave forever on the skin burly scars. Look at me dad! I sing at the top of my voice with my satyre friends! I draw a thousand ways of inventing the world again and making love again, and prove that you can count me as one of you.

Phase 2 A shoulder strap stuck in the mouth I don't know what time it is, there are plates filled with crumbs on the bedside table (take the crumbs, eat away) Fête Frêt I'm showing you the basics! Don't laugh, not yet at least Leave some time for Time to everything If we call each other, I'll hang up before the end, while you speak, so that you'll miss me a little.

Phase III Conceit / Ambition / Absolution; feminine noun no that's not quite it, I forgot, long gone is my school chair and I don't fit into my maiden's dress anymore An angel passes An angel passes Another year :: everyone around me meekly buries their story and I cling onto my memories ::

Winning interval How great how terrible I'm in Paris you know but. I often think of you You are a sandy silhouette on the postcard of my holidays (wipe your feet before entering)

Half-Moon What we ask of the Moon remains hidden. Secret. For the best, it's even better to enjoy the cold, to write freely and feel the freezing wind hit the tips of our teeth. It is wonderful. I cry so much.

Phinal phase: Mutation: A new purpose One final phrase, a butterfly goes by and lands on my shoulder. I think of it's previous life. Suddenly I understand: We live in a mischievous dimension that is mocking us.

Goodbye Farewell word, phrase, pig! Perrette has shattered her pot in a thousand shards, I'm putting them back together with her, taking her burning fingers in my hand. The shame disappears, everything is born again. We are so comfortable here, it would make no sense to invite anyone. It seems so real, kisses.

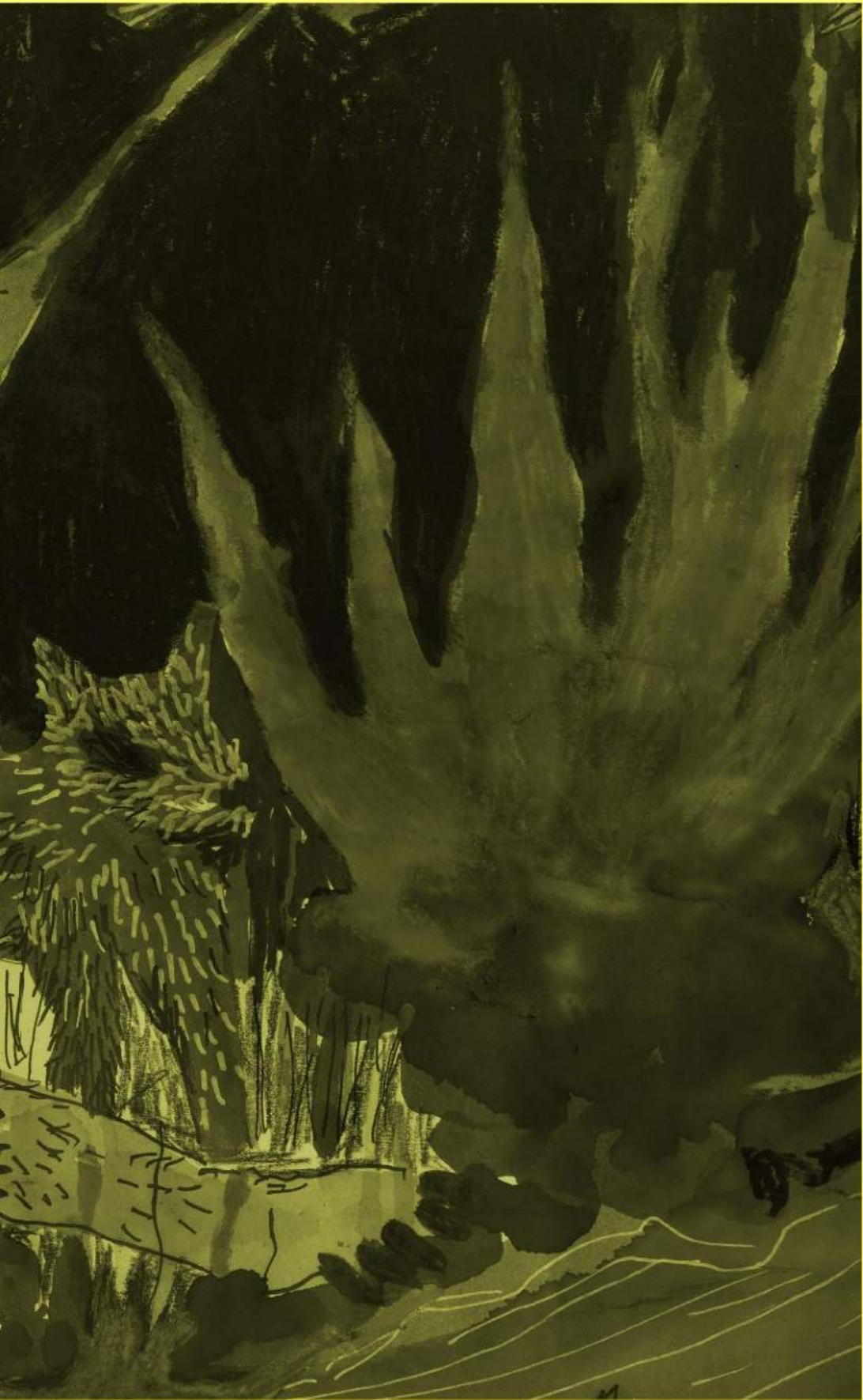
Clothilde Grace

I talk about marriage without knowing what it is
I'm obsessed with an idea and I hear the words I've been told over and over again, distant
voices
like a refrain.
It's an electronic fantasy,
Of a worn out generation
Rebuilding itself in the ashes under an immense blue sky
«And when all is gone:
The sounds will remain
The colors will remain
The touch of soft skin and
The feeling of being whole «
These words comfort me
Shake me by the shoulders and echo every night facing the mirror
So as not to forget, better assimilate.
I am ready to put on my thick fighting shoes and go fight for everything
that is beautiful.
No more enemies, no more doubts.
The road is laid out, we have come full circle and soft curls of hair are sliding down my
spine (not mine).
The wind comes up
Endless bursts of flowers:
A mysterious taste on the tip of the lips
Guides me in the right direction
Lately,
We figured out how to succeed
in everything
To change the art & science
To love out loud and simply love each other.

POUR LE



ES RATS



Pour les rats, c'est déjà un pseudonyme qui annonce la couleur - et pourtant le travail de cet artiste de 20 ans parvient à nous surprendre et nous saisir au vol. Rencontre avec le graffeur étudiant aux Beaux-Arts.

Le graffeur nous raconte avoir toujours aimé observer les paysages urbains et l'animation des rues, et de ce goût lui est venue l'envie d'aller au delà de la peinture et du dessin, et de se lancer dans le graff. Un élan né de passion, oui, mais aussi d'un esprit de rébellion et de volonté de transgresser, en vandalisant au nom de l'art. Les souvenirs de la naissance de sa passion pour l'expression artistique lui sont presque flous, comme si elle était venue naturellement, ou avait toujours résidé en lui.

Pour Les Rats s'exprime le plus aisément en grand format, tout en mettant un point d'honneur à varier les supports. Fresques aux goûts épiques, tags sur wagon, aquarelle et craie grasse, peintures murales réalisées à quatre mains ou plus - aucun médium ne l'effraie, et leur hétérogénéité semble au contraire aller dans le sens de sa pratique.

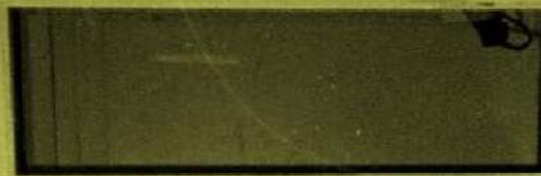
Sans être influencé par des courants ou artistes spécifiques, le jeune homme puise son inspiration de tous les côtés, comme elle vient. Ce sont des notions, images, sensations, sensations éprouvées à travers sa consommation de musique, cinéma ou peinture, qui lui reviennent comme inconsciemment, et participent à nourrir la culture riche qui le caractérise, et donne de l'ampleur à son projet.

N'ayant pas été directement affecté par la crise du Covid ou même par le confinement, il nous avoue cependant être convaincu de l'impact de la pandémie sur les milieux artistiques, la percevant comme un élément déclencheur pour remuer et changer les codes établis depuis trop longtemps dans le monde de l'art - détail qui ne saurait qu'impacter positivement sa pratique personnelle. Tout en se demandant parfois si tout ne change pas 'en pire', le jeune graffeur affirme, dans son attitude et son rapport à l'art, une nécessité de prendre du recul, et refuser de s'engouffrer dans les chaos actuels, ni dans les noeuds construits et dénoués tout aussi vite au fil de l'actualité.

On se demande, quel avenir mercantile pour les pièces Pour Les Rats? Et bien, elles ne sont tout simplement pas à vendre. Nous confiant avoir le coeur brisé dès qu'il s'en sépare contre de l'argent, il finit sur ce pied-de-nez à l'industrie de l'art : « je préfère donner mes œuvres ! »







196

Four years ago, Boe Strummer met with Hotel Radio Paris, at our first studio on Rue Muller. At the time, he was one of the first kids of the Soundcloud scene to mix and produce crazy good music. Soon enough, gabber established itself in his shows, followed by a growing awareness of social matters and a need to criticise and explain them – something between a pure anarchist and an artist, worn out by a deceitful government, unable to hide its mistakes anymore.

- Hey Boe, I'm so happy to be doing this interview with you! We've been following your art and your political demands for the past five years. Tell us about your journey and how your political awareness grew on social media.

Five years already... I've been posting for several years now. At first, my posts were humourous. I was sharing posts I found shocking or startling, along with a little joke or an insult. That helped me take a step back. There's so much crazy shit going on every day that it became a recurring thing. It also goes in pair with my mental health. Reading the news and searching for information can quickly become anxiety-inducing, especially for someone who's already not well. Ever since Cédric Chouviat was killed by the police last year, during an ID check, I systematically pin stories about the police and about child abuse, mostly in France, because these are both taboo subjects and very complicated to talk about. And learn about, rationally. It also allows me to keep a sort of archive of all this information.

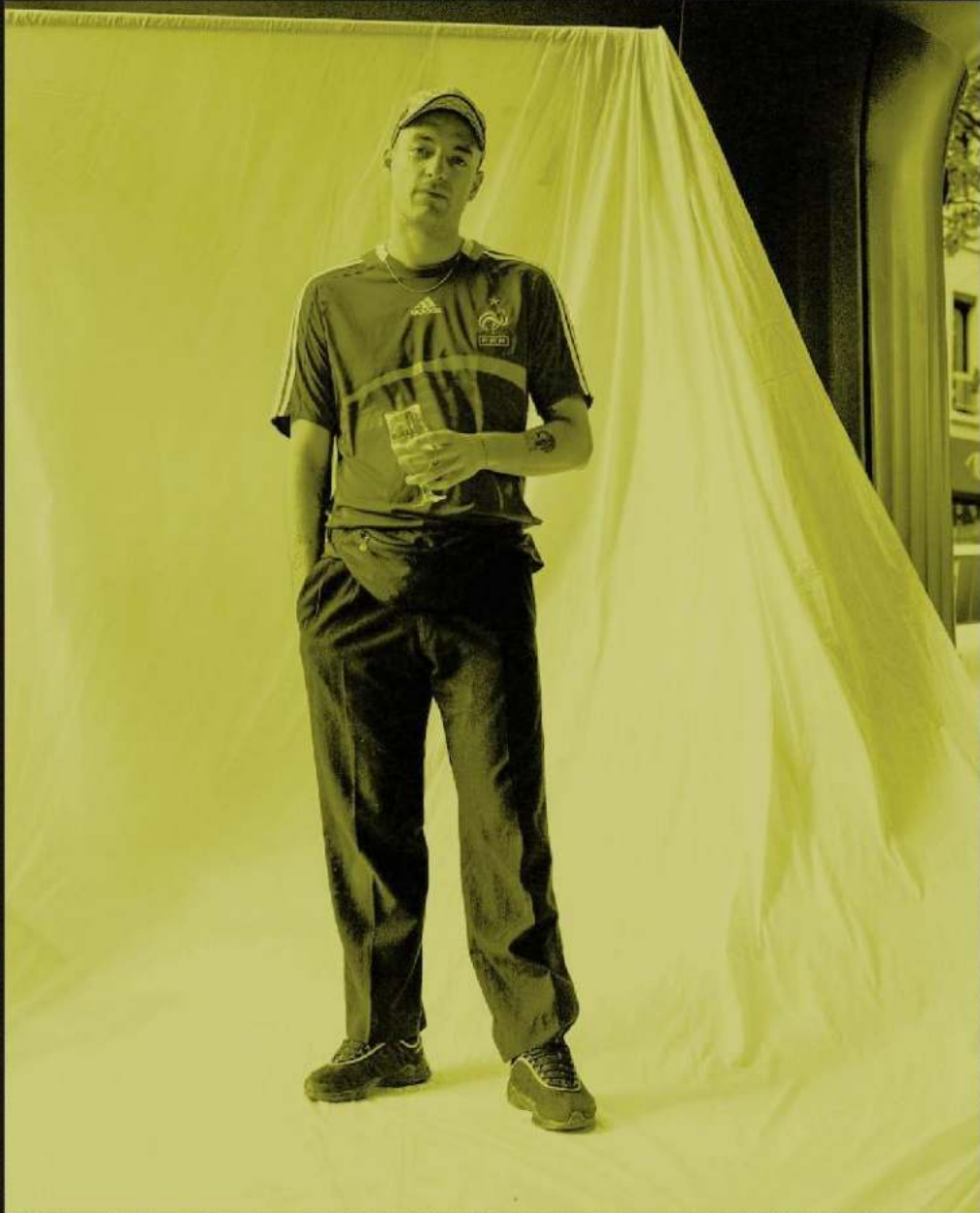
- Was there a specific event that triggered this impulse?

I've always had a complicated relationship with the police. Even though I'm white, a working-class kid wearing sportswear and smoking dope is an easy target for people who don't bother to look past looks and first impressions. I get stopped by the police quite often, and although it never got out of hand, the encounters have always been brutal and humiliating. They want you to submit to their representation of manhood and to shove you in a dominator/dominated dynamic. I've always had the feeling that living in society means caring for each other and protecting those in a position of weakness and those who face struggles inflicted by the different governments in power. I take an interest in politics, and I try to learn about History, and how it flinches and repeats itself.

- Before being active on social media, you went to demonstrations: how long have you been concerned with these issues?

I've been looking at politics for a long time, because everything's political – from our travels to the food we eat. Luckily my parents were, if not engaged in politics, at least aware of those matters. I've been going to demonstrations for several years. But I've noticed the police have become tougher, especially with the "gilets jaunes" movement, when we moved away from the usual union-lead demonstrations that went from Bastille to République, and occupied highly symbolic places of power. Nowadays, choosing to demonstrate is taking the risk of losing an eye, a hand, of being crippled for life. You see violence, but also solidarity and bravery. Today, everything's designed to scare the demonstrators, nip protest in the bud. We must not give in, we must continue the fight. The more the established power feels unsafe, the more violent their reactions will be. I try to go demonstrate as often as I can, but this form of political action might be dwindling... At least in length and implication.

- Do you think Instagram is the best tool to spread this kind of message?



BOE STRUMMER

**JUSTICE
POUR STEVE
ZINER
ABOUBAKAR
ADAMA...**

I don't really know. I just feel like I'm playing my part as a citizen by spreading information. Stories are seen, on average, by a thousand people, most of which are in Paris. That's already a good group! I think social networks should be used for «social» relationships, in the sense of democracy, and not narcissism. That little audience allows me to share my ideas. I also get messages from people who disagree with me (because I try to be provocative at times, in my way of saying things and what I denounce) and I always answer them, so that my feed does not turn into an unproductive echo chamber where everyone agrees with everyone. We live in a time where radicalism is necessary. Which is understandable, seeing the state of emergency in which the world stands. But it's sometimes good to mix water with wine and reconsider our positions. I have often seen that there's been a rift between theory and practice and that powerful ideas often collide with the harsh reality of things.

- Have you ever considered a career in music? Or is it all about raising awareness?

When I was younger, I wanted to become mayor of my little town in the Val d'Oise. I really believed that going into politics was the best way to change things and have a real impact. My friends and I created the AJA (Association de la Jeunesse Aincourtoise) to obtain the creation of a city stadium. The mayor told us: "as long as I live, there will be no stadium here". That's when I said to myself: "Ok, even for a city stadium, it's going to be a struggle". Since then, I left my village, the mayor died, and there's a city stadium by the school. I want to believe that it's because of our work and the seeds we planted in the grown-up's minds back then that this stadium was built. Sadly, political time isn't as fast as social time. When an idea emerges in society, it takes 10 years to start talking about it. Then there's a debate for another 10 years before we come up with a law on the subject. By then, the idea isn't even relevant anymore.



“Buying something means voting for it!” (1)

(1) : vidéo YouTube - Fast Fashion explained by Rusmin (04/03/19)

RUBI PIGEON

Rubi Pigeon's barely 20 years old but already an up-and-coming fashion designer and active member of the young, anti fast fashion Parisian generation.

Behind the fairy-tale name is a young franco-brazilian woman. She's the co-founder, along with her twin sister Yasmin, of the Rusmin brand. Launched in 2019, it offers a new way of looking at fashion and its industry. Strongly influenced by 90's trends, Rusmin is all about clothes made from second-hand fabric. The brand was created to inform people of the problems concerning fast fashion, such as sustainability and ecology, within one of the most polluting industries in the world.

Rubi is a well-rounded artist. As well as owning several accounts on Instagram, one being the fashion-oriented @ dress4unot4them, and regularly answering questions for her subscribers, she's also a community manager for other brands. On Youtube, she sheds a light on her everyday life as a young designer and entrepreneur.

Meet the dedicated designer, using her influencer status to help the planet.

- How did you become aware of the importance of sustainability and ethics in the world of fashion? How did you discover sustainable fashion? Did you learn from your parents, did you discover it when living in London and entering a new fashion scene or did you come across it when you studied at Casa 93?

When I was young, it was all about repurposing things. Wasting was not OK. My mother's always had this idea «we don't throw away, we transform». Whether it's about food (turning coffee in an exfoliant), decoration (a colander can become a lampshade) or clothing (transforming tights in a top). By the age of 14, my sister and I opened an online shop, Depop. I'd customise the unsold clothes to try and spice them up. It later became upcycling, even though I didn't know the word at the time. Gradually, I started liking the challenge of being limited to what I had. It stuck. Nowadays, it's all I do. Casa 93's also helped me make upcycling a reality. I used this concept to build my entire collection. It became my official motto and made me want to get all in into upcycling. And to do it ethically too.

- What made you take the plunge and create your own brand at such a young age? Do you feel that you're not taken seriously, that you're not given enough credit because of your age?

That was never a concern. When you're passionate and do what you love, it's an easy thing to do. As I grew up, I realised that having a brand is obviously challenging, but much less than if I had a permanent job in some firm I didn't like. I've always been eager to get my hands dirty. I was never really good at school, so I started my own thing. No waiting around. I often say that I don't know where I'm going, but I'm going there all the way! At first, I also had the support of my twin sister; she kept me motivated on a daily basis for sure. She isn't part of the adventure anymore, but I've got enough confidence to lead the project on my own.

It's true that I sometimes feel like I'm not being treated like a professional and, because I'm so young, people think I don't know what I'm talking about, or they speak to me like I'm not an adult. That makes every chat that much longer and more painful. But we learn over time and the process is also what's so cool about it all. But, you know, I also see things this way because, right now, my brand isn't my only source of income. So there's not as much pressure to make it. And it enables me to be less frustrated when things aren't going my way or someone thinks I'm a kid.

- What's the future like for Rusmin? Do you think about going international, opening a shop in Paris or maybe using the professional experience you acquired to settle into a traditional job in the fashion industry and bring your fight there?

Rusmin's future is releasing beautiful creations, when I feel like it and when I find the right materials and right factories with which to collaborate. I also want to develop the media aspect, continue to meet exciting people and show that another kind of fashion is possible. I especially want to delve more into DIY and creation, rather than just selling clothes.

I'm not sure that going international or opening shops all over the world would be so interesting to me. I don't even know if it's possible to grow so big with upcycling and still keep my values. But I want to be able to spread the message behind the brand internationally. I started adding English subtitles to my videos so that's a start!

- How do you feel about the Parisian fashion scene? Do you have the feeling that our traditional Haute-Couture heritage is giving way to youth's creativity and ingenuity? Do you have the impression that we're bringing more meaningful fashion to the forefront? Or, on the contrary, do you think the codes of French fashion are an obstacle and that its business model remains «disposable»?

One of the things that gives me hope for the future of fashion today is Casa 93. I love its teachings and its desire to encourage young people to look further and create with what they already have. Honestly, I don't fit in the world of Parisian fashion. I find it snobby and not very fun.

For me, fashion is about what you do with it and I prefer to see it like that. I was able to work for luxury brands in Paris and I had the impression that the creative part was insignificant, and that their communication didn't reflect the organisation itself or its atmosphere. I do think things are changing, but it's taking too long. You can find more and more courses on responsible fashion. I just hope it's not just a trend, although, a trend is often how things start and become the norm.

- What advice would you give to someone who wants to buy fashion more responsibly? (Buying less, but better; investing in luxury pieces, as they last longer because they're of better quality, or not investing in them, because those large companies aren't necessarily ethical; encouraging people to learn how to make their own clothes...)

First, I'd suggest looking for information. Watch documentaries for example. These are the things that stay in your mind. It's not enough to tell people «what you're doing is not good». We must explain why. There are great documentaries on Netflix and YouTube, including the one on ecology by Michael Moore that I watched recently. I'd then say to, step by step, try and change your habits as a consumer. When you feel like shopping, first go and look on second-hand websites (Vinted, LeBonCoin, Ebay). You can often find what you're looking for, instead of instantly going for something brand new, without thinking. But above all, I'd say not to pressure yourself trying to be the best ecologist there is, because that leads to nothing. You shouldn't feel too guilty either, just try to change your habits and learn gradually.



Schumi 1

A 23-year-old composer, prolific producer and sound engineer, Schumi likes to keep a low profile – regardless of his multiple skills and his capacity to produce rich and deconstructed artworks.

Born in Gonesse, in the suburbs of Paris, he started music at the age of 11; first as an autodidact with his guitar, then with drums, before getting into computer music in 2016, with Logic and Ableton. After repeatedly producing tracks, he discovered a gift for sound engineering and learned, soon after, to mix and master music. Schumi's collaborations include projects with Jäde, Bushi from Lyonzon or even Zuukou Mayzie, from the 667 crew, on the track "Vincent".

For the past two years, he's revolutionised French rap, with destructured but always harmonious and innovative productions. In some of them, you can find electro influences. In "No Love" from Bushi, the synthetic drums sound like German techno, while shrill leads and breakbeats evoke the rave vibe of The Prodigy.

- It's crazy that, at only 23 years old, you've already produced so many good tracks, including "Vincent", a slow dance for modern time! How did you meet Mayzie and how did you end up collaborating with him?

It really is a chance to be able to work alongside artists like him, with whom you can talk about music and produce new stuff. Regarding Zuukou, we met briefly in a Jeune à Jamais party at the 1999 where I was DJing/playing guitar for Marty from Lutece. He seemed cool from the get-go. We then connected thanks to Anaïs from Jeune à Jamais, because Zuukou was looking for a new sound engineer. We did a little session at my place and we clicked pretty fast. I had a hard time mixing his tracks at first, but he was digging it already. Since then, we've just been improving together, so we kept going!

- If I understood correctly, younger, you were part of a group. The same one that played live for Jäde?

Yes, exactly. It was called WNRV and there were three of us. They're also my best friends: Maxence who's got a solo project under the name Kevin Heartbeats (I'm

working on a couple of his tracks and doing some of the mixes) and Guillaume who plays in a band called À Bogota (I also take part on some productions and mixes). We really forged ourselves musically and humanly. It was a really cool experience, back then, to play for Jäde. We had never done that before and it worked amazingly well.

- Let's talk composition. When you work on a production, do you have a routine or do you prefer to improvise? Are you one to overthink or do you let yourself be guided by your musical soul?

Let's just say there's more than one routine. For example, I can launch Ableton, compose a melody (with an instrument or on the synth) and then build a production or a track from that. I can also start from a sample, but I almost never begin with a drum. Sometimes, I'm simply gonna have an idea in mind or a concept that looks good on paper and I just try it straight away. So it can start in all kinds of ways really.

I'm someone who thinks a lot before reaching the right conclusion. Sometimes, I try to let myself go and not think too much. The composing part still is more instinctive than the production part which requires a lot of work in picking out samples or textures. In the end, it's a nice balance.

- You've already built some strong collaborations. Are you still open to work with new people?

Of course! If there's a good musical and personal understanding, everything's possible.

- What's the ideal track for you? We all know how you despise type beats...

Black Skinhead, no hesitation.

- For readers who don't know you, have you got any project (or track on which you participated) to recommend, so they can find out more about your universe?

I'd recommend listening to lowhp's "Retour Lobby", the track "Millenium" from Bushi, "Be water" from Zuukou Mayzie and "Les Vêtements" from Jäde. There are so many!

- Lastly, what could we expect from Schumi1 in the upcoming months?

New tracks!



FRONT PAGE: MAXIME BONY

EDITORIAL MANAGEMENT: JEAN-CHARLES LEUVREY

GRAPHIC DESIGN: PABLO JOMARON (Red Lebanese)

A big thank you to Clothilde de Grace for writing almost all the zine and

to Costé, aka Sisso, for helping us on White Garden, Clear Waters and Schumi!

Dr. Martens is proud to have been able to support Hotel Radio Paris in the creation of this magazine through

Dr. Martens Presents and thanks Jean-Charles Leuvre and his team, as well as all the artists who contributed to this project.

For more information on the platform and other ongoing projects, visit www.drmartens.com

The opinions expressed in this magazine are those of the various artists quoted in the articles

and do not necessarily reflect Dr. Martens' thoughts and opinions.

©2020, HOTEL RADIO, Dr. Martens AirWair International Limited



hotel

