

DREAMINGLESS

MAGAZINE

in order to be irreplaceable

one must always be different

ISSUE 14 - SEPTEMBER 2015

THE AVANT GARDE ISSUE



COVER CREDITS

"Colour me bold"

photographer *ZOE MICHELLE* zoemichelle.co.uk
mua *LAURA MCCARTHY* fb.com/lauramccarthymakeup
designer *HELLAVAGIRL* hellavagirl.com
model *LUCY JACKSON* fb.com/lulubellalucy

SUBMISSIONS ENQUIRIES

Please send all submissions & queries to contact@dreamingless.co.uk

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inside DREAMINGLESS

AVANT GARDE





Modern **MUSE**

*Mix up the new season with progressive,
bold compositions and striking prints
courtesy of Hellavagirl.*

Photography by ZOE MICHELLE
Makeup by LAURA MCCARTHY
Model LUCY JACKSON
Designer HELLAVAGIRL

zoemichelle.co.uk - fb.com/lauramccarthymakeup
fb.com/tulubellalucy - hellavagirl.com



Awesome.





GOLDEN PAGODA

BETTERED

Dim Sum
Daily





Colour me bold





Photography by ZOE MICHELLE
Makeup by LAURA MCCARTHY
Model LUCY JACKSON
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Colour me bold









Photography by ZOE MICHELLE
Makeup by LAURA MCCARTHY
Model LUCY JACKSON
Designer HELLAVAGIRL



Colour me bold



SHANGHAI BUND

model STEFANIA GULLOTTA
mua & hair stylist GIACOMO PUGLISI
designer MARZIA SAPIENZA
photographer LUCREZIA ZEMA
academy EUROMEDITERRANEA CATANIA











My Unconquerable Soul...

photographer LUCY ROSE TINDALL lucyrosetindall.com
model VICTORIA NYSTRÖM
mua EVIE SMITH eviesmakeup.com

photographer LUCY ROSE TINDALL - self portraits





Jewel Eyes

photographer LUCY ROSE TINDALL - self portraits





Avant-garde:

words by DORIAN JORDAN dorianjordan.co.uk

Context & Celebration

Avant-garde represented an opportunity to deviate from soulless superficial replication, to break away from what came to be considered the constraints of contemporary cultural thinking. The movement became an almost militaristic march upon the mainstream, taking on a capitalist society responsible for mass production in the name of high profits. In 1938, American art critic Clement Greenberg attempted to make a stand against the age's media and manufactured nature, claiming that industrialisation had led to the complete bastardisation of kitsch. Originally viewed as harmless sentiment, paying homage to something far more authentic, and thus expensive, Greenberg took up a standpoint held by many artists of the period, suggesting that kitsch 'art' held no value, and was being churned out by large corporations in search of significant financial gain; all the while the works on offer remained entirely devoid of artistic merit or underlying substance. Avant-garde was an angry backlash, fuelled by the passion of artists, writers, musicians and philosophers alike, who abhorred the idea of art being faked or stripped of its authenticity and inherent meaning.

Avant-garde and its associated movements campaigned to free art from any conceivable constraints, to ensure their work remained malaligned with developing societal expectations. It became a way of protecting the quality and purity of art, intending to free the creative mind from what were perceived as boundaries that were now in place. Greenberg even went as far as to attack the methods used in academic art, suggesting that the rules being imposed were aiding and abetting those aiming to label and package creativity, turning it into something to be learnt and defined.

In the present day, Avant-garde does not hold the same explosive, rebellious connotations it once did, instead fulfilling the role of a fun and playful celebration of difference. It is less of an artistic rebellion and more of an affirming statement of individuality, a synonym for loud and proud. We are lucky enough to find ourselves in an age far more open-minded and tolerant than any other, and understand that each and every artistic gesture does not need to be laden in deep-seated meaning. Whilst one can altogether appreciate duality of meaning and the potential message laced within the creation, we are able to embrace the nineteenth century notion of art for art's sake; beauty without meaning does not reduce beauty. We're able to appreciate kitsch without in any way devaluing the genuine. We constantly make efforts to push boundaries, though this is no mean feat when a pop star draped in raw meat is barely able to raise eyebrows. Whatever the meaning or reason, we celebrate difference in any shape or form; the number of lingering looks and sneaky snaps from the London crowds when shooting this month's covers pays absolute testament to that.

*we celebrate difference
in any shape or form*



EYES

Glitter. Apologise to your housemates, husbands, boyfriends, wives and girlfriends in advance, because they'll be finding this around your house for years to come! Glitter is a great way to be experimental. It doesn't have to be crazy, try a glitter liquid liner for the top eyelashes, or add some glitter on top of your eyeshadow of the same colour for an added pop.

There are so many different eyeliner colours to choose from nowadays, from pink, to green or blue. Add these to the top and bottom lashes to create a beautiful streak of colour.

Remember coloured mascara from the late 90s and early 2000s? Grab a couple of those colours and load up your lashes!

Pick a super bright eyeshadow and apply this all over your lid, up to the crease, then pick a contrasting darker colour to add in to the crease and blend together. My favourites are bright pink on the lid and a deep purple in the crease and lower lashes.

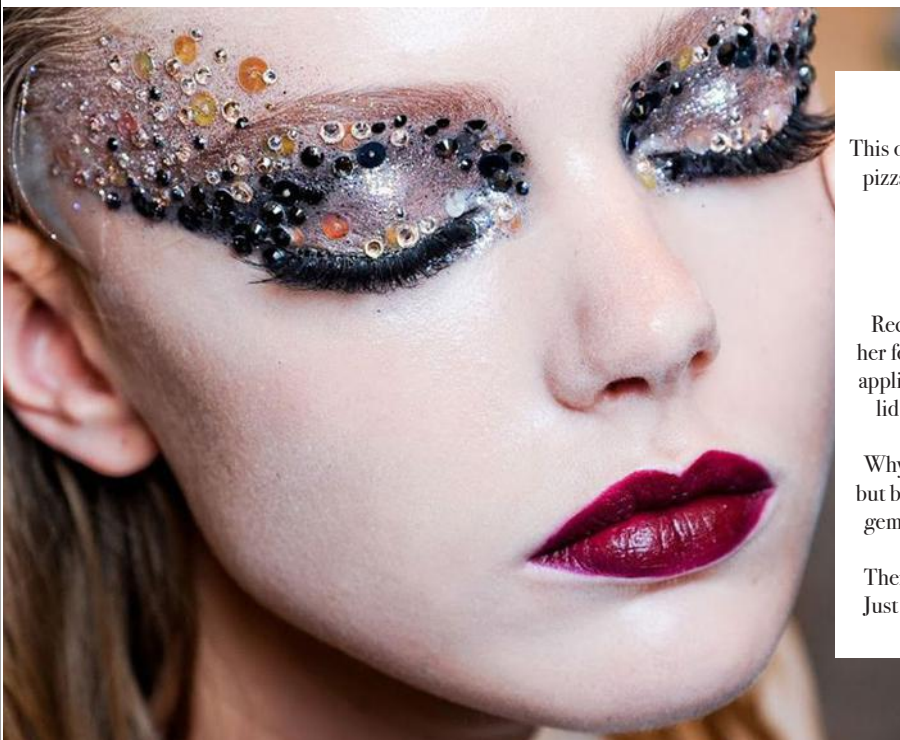


words by EVIE SMITH

Autumns Trend How to achieve

Avant Garde, meaning advanced guard, is referenced to things that are unique and different in nature.

Avant Garde make-up can be seen on runways, magazine covers and at festivals. It is one of the most creative forms of make-up and can really be anything you'd like, from a glitter frenzy, to feathers stuck to your face or sequins on your fingers. But for those of us that aren't as brave as to walk down the high street dress head to toe like a glamorous unicorn, there are other, more subtle ways to make a statement through make-up.



LIPS

This one is easy, pick your brightest, wildest colour and go nuts. For added pizzazz, add a darker colour to the centre of your lips and blend in to the light colour for an ombre effect.

FACE

Recently, a bride of mine asked for something a little more creative for her festival themed wedding. We decided on some blue gems and sequins applied to her temples with some very fine blue dust around them and the lid. This looked great and really completed the entire look of her day.

Why not find different textures to apply with some gentle eyelash glue – but be careful, these contain latex so be cautious of allergies. Try sequins, gems, glitter, liquid liner, or face paints to really make a statement look.

There really is no right or wrong when it comes to avant garde make-up. Just wear it with confidence and you'll be surprised by how many people will love your look and ask you how to recreate it!



Daydream

model IVONA VORONECKAJA
mua & hair ILLUSION CONTROLLED MERA FINLAYSON
assistant HEKTA BURNZ
dress GREEN FUNKY & MAGDALENA SLOWIK





Galea

photographer PHOTOBARA at photobara.com
headpiece KITSCH ME VINTAGE DESIGN
mua & hair stylist MERA FIN at ILUSION CONTROLLED
model NADEJDA SPASSOVA at MODEL TEAM





"Gatekeeper"

photographer PHOTOBARA at photobara.com

model MONIKA WIKTOROWICZ

mua & hair stylist YVONNE LYNCH MUA

dress designer GREEN FUNKY

assistant DOUGLAS MCCAFFREY

DROVER

photographer MAGDALENA SLOWIK
model URSZULA PROKOP
mua & hair stylist YVONNE LYNCH MUA
stylist ADA KONKOLSKA
dress HOUSE OF HERETICS



2017 002 RAMUNAS BINGELIS at MAJOR MODEL MANAGEMENT MILANO

ZERO

model RAMUNAS BINGELIS at MAJOR MODEL MANAGEMENT MILANO

photographer MIGLE GOLUBICKAITE fb.com/miglegphotography

mua AGNE ALABURDAITE

designer AGNE ALABURDAITE fb.com/agnealaburdaite.agnesagnes

wardrobe ALL CLOTHES BY AGNE ALABURDAITE











slip playsuit ABSOLUTE VINTAGE, necklace NYC MARKET STALL, shirt/jacket ABSOLUTE VINTAGE

Wild Heart

photography REBECCA ELIZABETH TATE
rebeccaelizabethtate.com
assistant KATE DAVIS
stylist ISABELLE LANDICHO
mua CHARLEE HULBERT
hair stylist LUCY ROSE
model HOLLY HOLSTON



pink bra COS, gold bra M&S, skirt AMERICAN APPAREL, shirt/jacket MONKI, shoes ZARA

pink bra COS, gold bra M&S, skirt AMERICAN APPAREL, shirt/jacket MONKI, shoes ZARA



bra M&S, playsuit/skirt ABSOLUTE VINTAGE, tights ASOS, socks & shoes PRIMARK





Ethereal

photographer SASHA LOMAKIN
mua and hair stylist EMILIA KUCZMA-POREBSKA
model PEYTON GASTEL

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photographer VERA BIRUKOVA - concept, direction & styling SRISHTI AGARWAL - hair CHRIS - nua ROMANDA SEVELE PANDA SMITH model BRANA TOKA



Bold Femininity

photographer VARUN BONDWAL
hair stylist ALANA JOHANNSON
mua NEVILLE COOPER
design ANYA HURWOOD
model VALERIA ANDRADE
accessories ANA SALAO









The Lost Secret of Desire



photographer MICHAŁ STANIEWSKI
creative director ALEKSANNRA NOWAK
designers STEPANIUK & ADAMSKA
shoes DEICHMANN POLAND
models MARLENA RUMINSKA, KINGA RUMINSKA

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fb.com/deichmannPL
fb.com/kinga.ruminska





photographer MICHAŁ STANIEWSKI
creative director ALEKSANDRA NOWAK
designers STEPANIUK & ADAMSKA
shoes DEICHMANN POLAND
models MARLENA RUMINSKA, KINGA RUMINSKA

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fb.com/kinga.ruminska

photographer LEOMARY RODRIGUEZ directedbyleo.com
stylist JOSE OSORIO
mua GRACE CHARITY grace-charity.com
hair stylist ANIKE RABIU akr-styles.com
model LONDON KNIGHT at MAJOR MODELS NY



All that glitters



photographer LEOMARY RODRIGUEZ directedbyleo.com
stylist JOSE OSORIO
mua GRACE CHARITY grace-charity.com
hair stylist ANIKE RABU akr-styles.com
model LONDON KNIGHT at MAJOR MODELS NY



SHING LENS MAGAZINE | ISSUE 14

La Plume Féroce

hair stylist, mua & model CLAIRE EMILY MACKEY
photographer KEVIN THORNHILL





model LAUREN GREEN laurengreenmodel.co.uk
photographer GARY HOBBS garyhobbs.co.uk
mua & hair stylist JENNY WEST bettyrockandrollers.co.uk





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