

LONDON · MIAMI · NEW YORK

EDITION

dreams &
DESIRES

ALICIA KEYS

The New York Icon's Candid Resurgence

ISSUE N° 4 –

Free for you

CREATIVE MINDS IN CREATIVE CITIES

ROCKY BARNES · ZOË BUCKMAN · ALICIA KEYS · REBA MAYBURY · MARILYN MINTER
ALEXANDRA RICHARDS · ANJA RUBIK · HANS ULRICH OBRIST · HANK WILLIS THOMAS · AND TONS MORE

A LETTER FROM THE EDITORS

DREAMS & DESIRES

If the father of psychoanalysis Carl Jung were alive, he'd have a field day exploring our collective unconscious as we navigate through complex times and the world at large, while still nurturing individual dreams and desires. In lieu of Jung, we took on this lofty exploration and sought to shed light on the ethereal abstractions of our many "dreams and desires."

To do so, we heard from insightful creatives in the cities in which we're rooted: London, Miami, New York. Their stories reveal that traditional notions of desire and dreaming are being redefined through the lenses of feminism, activism, and ingenuity.

We asked Alicia Keys, creative soothsayer Anja Rubik, and model Rocky Barnes to appear on three different covers (collect them all!) to illustrate how dreams and desires have different meanings for everyone. For Keys, desire is the "fire deep within that moves you forward"; while for Rubik, curiosity feeds her desire. Over the following pages, Marilyn Minter, one of the art world's most innovative voices, points to desire's contradictions—a mix of pain and pleasure. And for artists Hank Willis Thomas and Zoë Buckman, desire manifested would be equality. We learn the sky's the limit in the dreamy visual musings of cultural powerhouse Hans Ulrich Obrist; photographer Jeremy Kost reconsiders the male gaze; and, the often nocturnal DJ Alexandra Richards speaks on how to control dreams.

We'd like to think Jung would approve of Issue 4 in offering a small window into our collective unconscious. At the very least, we hope it provides plenty of entertainment during your stay at EDITION or while passing through.

Enjoy!

XO

The EDITION Crew



LONDON

10 BERNERS STREET



MIAMI

2901 COLLINS AVENUE



NEW YORK

5 MADISON AVENUE



Photo: Andrea Blanch

pg. 06



Photo: Zoltan Tombor

pg. 16



Photo: Nico Bustos

pg. 20

CONTENTS

MARILYN MINTER / 04

The Pain and Pleasure of Desire

HANK WILLIS THOMAS / 06

Making Art to Change Politics

HANS ULRICH OBRIST / 07

The Vivid Dreams of the Art World's Most Connected Man

CITIES OF DESIRE / 08

A View of London, Miami, and New York Through Different Lenses

ROCKY BARNES / 12

The Model and Muse on Love and Loyalty in the Digital Age

PUNDY'S PICKS / 14

Dream Destinations

MEZCAL AND THE MATADOR ROOM / 14

Josh Wagner's 10 Questions for Top Chef Jeremy Ford

ZOË BUCKMAN / 15

How the London-Born Artist Reappropriates Hip Hop for Female Empowerment

TRANSIENT DESIRE / 15

The Eroticism of Hotel Rooms by Reba Maybury

ALICIA KEYS / 16

The Illusion of Bliss and the Radical Movement of Selfhood

PLEASURE PRINCIPLE / 18

Reexamining the Male Gaze by Photographer Jeremy Kost

ALEXANDRA RICHARDS / 19

On Life in the Front Row and Lucid Dreaming

THE SECRET LIFE OF THE DREAMING MIND / 19

By Dream Researcher Ryan Hurd

ANJA RUBIK / 20

How the Supermodel and Creative Force of Nature Goes Out of Her Comfort Zone

MUSIC FOR IMAGINATION / 22

Soundtrack by Mar Silva

MAGIC CITY DREAMERS / 22

José Carlos Díaz on Miami's Best Artists

QUESTIONING YOUR DESIRE / 23

Take the Quiz by Yoga for Bad People

CONTRIBUTORS

MEET YOUR EDITORS: We are The Usual Creative, Yasha Wallin (editorial director) and Emily Anderson (creative director)—best friends, global connectors, and cultural enthusiasts. The Usual collaborates with EDITION on this paper you hold in your hands, a publication celebrating the cities we love around the world. The Usual began as a seasonal surf publication and "love letter to Montauk." We now create smart, irreverent content for awesome clients as diverse as Patagonia, Metallica, J.Crew, and The Surf Lodge.

REBECCA CARROLL is a producer of special projects focusing on race at WNYC/New York Public Radio, among them the acclaimed podcast, *There Goes the Neighborhood*. She is an opinion writer at *The Guardian US*, critic-at-large for the *Los Angeles Times*, and the author of five nonfiction books. She interviewed fellow Brooklynite Hank Willis Thomas, page 06.

AMANDA CHARCHIAN'S work is simultaneously epic and intimate. Her images have been featured in *New York Magazine*, *Vogue Italia* and *Vogue Spain*, *Interview*, *i-D*, and *Purple*. Charchian lives and works between LA and London. For this issue, she woke up at sunrise to photograph London's dream state, page 08.

JOSÉ CARLOS DÍAZ is the new Milton Fine Curator of Art at The Andy Warhol Museum. Prior to this Díaz was the Curator at the Bass Museum in Miami Beach, and Díaz has also worked at Tate Liverpool and the Liverpool Biennial. A native of Miami, Díaz tells us which of the city's artists we need to know, page 22.

ABBEY DRUCKER has photographed everyone from Olympic athletes to Hollywood actresses for *Esquire*, *Vogue*, *Vanity Fair*, the *New York Times*, and more. Drucker lives in the East Village and made her way slightly uptown to photograph Rocky Barnes at New York EDITION's penthouse, page 12.

GEORGE ECHEVARRIA is a graphic designer and photographer. Haunted by capturing the ethereal, he always carries a camera with him. Born and raised in Miami, Echevarria grew up surrounded by the ocean, and bananas. He spends as much time as possible on the beach—if you lived in Miami, wouldn't you? On page 11 he shares his Magic City dream world.

REBA MAYBURY is founder of Wet Satin Press, exploring themes of male sexuality, capitalism, and boredom. She also contributes to *AnOther*, *Dazed*, and *Man About Town* and teaches politics to fashion students at Central Saint Martins. On page 15 she opines on the eroticism of hotel rooms, making us want to book a stay!

SKYE PARROTT began her career in Paris as Nan Goldin's studio manager. As a photographer, she has collaborated with a range of clients, and her personal work has been widely exhibited. She co-founded *Dossier*, a biannual arts and fashion magazine, and *Double or Nothing*, a multimedia content platform. She brought this diverse perspective to photograph what dreaming and desire look like in NYC, page 10.

BEN PUNDOLÉ is a hotelier, VP of brand experience at EDITION Hotels, and editor-in-chief for AHotelLife.com. The British-born entrepreneur has been involved in developing many hotels including EDITION, Morgans Hotel Group, Ruschmeyer's, The Surf Lodge, and King & Grove. Also an avid traveler, Pundole enlisted his favorite jet setting companions for a roundup of dream destinations, page 14.

HANS ULRICH OBRIST is artistic director of the Serpentine Galleries, London. Previously, he was the Curator of the Musée d'Art Moderne de la Ville de Paris. Since his first show "World Soup (The Kitchen Show)" in 1991, he has curated more than 300 exhibitions. On page 07, HUO gives us a visual preview of his dream-state.

ZOLTAN TOMBOR picked up his father's Leica as a child and never put it down. Clients include Michael Kors, Theory, Phillip Lim, and among others. Editorially, Tombor has contributed to the likes of *Harper's Bazaar*, *The Telegraph*, *Marie Claire*, and more. A native of Budapest, he is now based in NYC, where he photographed Alicia Keys, page 16.

MAXWELL WILLIAMS, an LA-based culture writer, contributes to the *New York Times*, *W Magazine*, *Bloomberg*, *Condé Nast Traveler*, *High Times*, and *Dazed*. When asked if he'd like to speak with the lovely Alexandra Richards for this issue, page 19, he wrote back to us from The London EDITION, where he was staying for the week—very serendipitous.

MARILYN MINTER

The Pain and Pleasure of Desire

BY YASHA WALLIN

Marilyn Minter has always been one step ahead of the conversation. The New York based artist and activist is a prolific creator, whose work both in and out of the studio continues to push boundaries. In the 80s, Minter presented a series of paintings based on hard-core porn imagery that reexamined notions of sexuality and desire. The response was so disparaging, and she was more or less shunned from the art world. Always upping the ante, she powered on to form the sensual style of hyper-realistic photographs, videos, and paintings she’s known for today.

Taking this same brazen spirit beyond the studio, Minter began championing for Planned Parenthood in a response to this summer’s backlash against the organization. Joining forces with pop star Miley Cyrus she’s created a photograph and T-shirt sold at Marc Jacobs, with proceeds benefitting the nonprofit. When we spoke to Minter from her studio in New York, she was equally as passionate about this important cause as she was her decades-long career, which the world will be privy to this winter when her retrospective opens at the Brooklyn Museum, along with a simultaneous solo exhibition at Salon 94. The art world has finally caught up with this forward thinker; today one of the most celebrated artists of our time. And at 67 years old, she’s just getting started.



How would you summarize your visual take on desire, a theme so prevalent in your work?

My work is really about seducing you with craft. With all my work, I want to make a picture of what it feels like to look at glamorous images, which gives most people so much pleasure. And at the same time, you know you’re never going to look like that.

Your work is a nod to the fashion industry and fashion advertising, which have really shaped the conversation around what people think is desirable.

Exactly. In some places, it’s the only way women have ever had any power. But at the same time, women are warping other women, too. It’s such a complicated issue, so I try to have all of that in every image. But I get criticized because I don’t criticize glamour. I don’t criticize it because it gives so much pleasure. Why would I? Who am I? It’s one of the engines that runs our culture. It bugs me that people dismiss it so easily, because there is so much pain and pleasure mixed together.

Your videos and photography are simultaneously sexy, yet can also make people slightly uncomfortable.

Maybe I have a perverse sense of humor. There’s nothing that’s not nuanced. There’s no black and white. It’s gray all the time. So I would locate what I do as something you know, but you’ve never seen a picture of.

So it’s more of a feeling that you have?

Yes, because most of the time, it’s disappointing when your desires get met. That first bite of chocolate is heaven, but the second and third don’t match up.

Your work today is quite different than when you started. Your “porn paintings” in the 80s were condemned and considered anti-feminist. If you presented that body of work today, how would people react?

I would literally be laughed at. “What do you think you’re trying to do? This has been done, done, done.” In the 80s there was a whole feminist movement trying to ban any kind of sexual imagery, pornography. That was the doctrine of feminism. It was a form of censorship from the left, which is so startling, especially being that I was such a feminist and such an activist.

So what do you think of the new wave of feminism that’s happening now?

I just love it. I feel like I died and went to heaven. The millennials are so much nicer to one another, the millennial women and men. All of the consciousness-raising is working.

What further dreams do you have for this generation of men and women?

I want to see artists get even stronger. Women are genetically loaded to compete with each other—for the caveman who brought back the most buffalo or something – whereas men learn how to work as a team until they get to the top. What I wanted to happen in my generation—but I only see it happening in yours, and in young women even younger than you—is that you’ll see a writer who you admire. Instead of wanting to kill them off, you tell them how great they are. That drains the poison.

So you have always been a champion of women, and even more so today, by supporting Planned Parenthood. What inspired you to pick them to stand behind?

Revolutions happen when you’re sitting around in your bedroom. I was just watching the news when I was painting, thinking, “I thought this was settled. Roe v. Wade is the law of the land.” Then there was the [Texas Democrat] Wendy Davis thing. We hadn’t talked about Planned Parenthood being in trouble in years. I was passionate about it because I’m 67 years old and I

remember when...one of my closest friends had to go to Mexico all by herself. This was back in the 60s. There are all these horror stories. I thought, “Are we going back to this?” I just couldn’t believe it.

So you started creating work to help the organization?

I did a charity event with Kiehl’s. They ask artists to do things, and most donate to children’s charities. I decided my charity was going to be Planned Parenthood. My day rate is \$25,000, so I donated the \$25,000 to Planned Parenthood.

Then we were getting press. We made these bags to sell for \$20, and they sold out. Then Lena Dunham, who I’ve known since she was nine years old, said she would take them on her book tour and sell at the table.

“Most of the time, it’s disappointing when your desires get met.”

How did you team up with Miley Cyrus?

It was serendipitous. I was at a party, and her friend and collaborator Diane Martel was there and she FaceTimed her right there. Miley said, “I’m onboard. Are you kidding? This is a perfect thing for me to promote.” This is somebody who has been famous since she was ten. She has more money than anyone, so she is not doing anything for money. She is very talented and very smart, and says, “I’m going to do service.”

What has it been like to work with her?

She is delightful. We’re just taking our cue from the marriage equality movement, which rapidly turned the culture. No one is standing up for Planned Parenthood. Miley is one of the few. Marc Jacobs is the only women’s brand. But I know their hearts are there. I know they want to.

It’s amazing to have people like you and Miley, who are in the pop culture zeitgeist, getting the message out in a way that’s digestible for people.

I’m a flea next to her 43 million [Instagram followers]. We sold out the first run of T-shirts. That’s not because of me, trust me. I’m an old lady. This is somebody who speaks to kids. Have you ever met anyone pro-life? I’ve never met anyone.

I don’t think I have, which is weird.

We’re in the bubble.

Do you hope that through your work, the conversation will change?

No, they’re pretty separate. To make paintings or videos...I made a cool video with Miley, I guess you could consider that art. I don’t think the T-shirt is art. It’s really altruistic. It’s actually my downtime project. But it’s not like I don’t enjoy it. It makes me feel like I’m making a difference a little bit...which is why I ask everybody to make a little bit of a difference. ■

Images from left to right:

Bated Breath, Enamel on metal, 2016

Miley Cyrus by Marilyn Minter, 2016



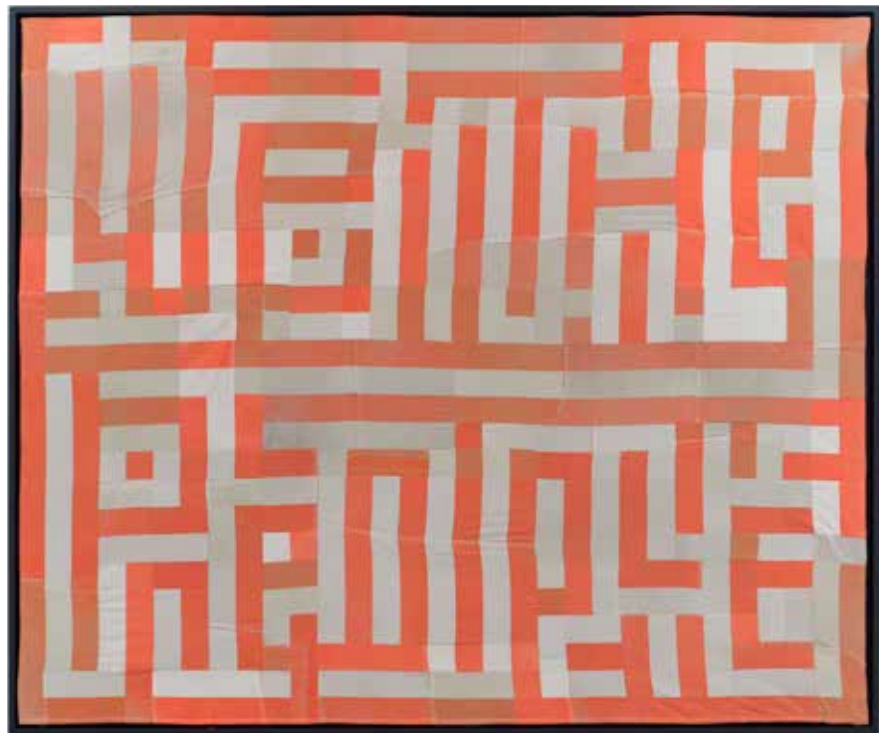
DREAMING 101:

The average person has about **1460** dreams a year.



DID YOU KNOW?

The colder your house is, the worse your dreams are. They say that if your room is at an average temperature, you have better sleep.



HANK WILLIS THOMAS

How the Artist's For Freedoms Project, with Eric Gottesman, is Changing Political Discourse

BY REBECCA CARROLL

Hank Willis Thomas creates art that is searing and brilliant, visually compelling, and intellectually challenging. In one way or another, all of his work addresses race, ethnicity, and racial identity, and the politics therein. An aesthetic activist and a spectacular anomaly, he is constantly evolving and finding new ways to break open what it means to be an artist.

To that end, he launched “For Freedoms” together with photographic artist and organizer Eric Gottesman. The initiative invites artists to create multimedia work based on the theme of American democracy, and to engage in the political discourse at large. Ostensibly, the Super PAC* was created specifically with the 2016 US election in mind, but its themes, the dialog it hopes to provoke, and the art it inspires will remain relevant long after the next president of the United States is elected.

Is your artist Super PAC especially important given how racially charged this 2016 US election has been?

Hank Willis Thomas: I think every political season offers a new opportunity for artists who are socially engaged to express themselves and effect the country in a new way. What we’re trying to do this time is to actually use the government’s political structure to make a kind of complicated critique, which implicates us in the problem.

As divisive as the election has been, there's no question that we are experiencing an era of black cultural ascendancy. Since Ferguson and Black Lives Matter, people are looking at, talking, and thinking about blackness and race in a way we've not experienced. Have black visual artists set that tone for this cultural ascendancy?

HWT: All visual artists have done that—the difference is that audiences have been forced to pay attention to voices they’ve ignored for a long time. The way in which President Obama has made it okay for people to be both American and enjoy elements of what they might call black culture, or also to confront or resist it, that’s what’s newer. When you have a multi-ethnic person in the White House, it changes what the status quo is.

In that way, a lot of creatives—people in various industries who are of African descent especially—have benefited from this really simplistic one-to-one that people make: “Oh, a ‘black President,’ let’s have a black CEO, let’s have a black artist’s show, let’s listen

to these artists who are redefining blackness.” Maybe people have been doing all these things for decades, but the fact that President Obama has been our President for the past eight years has made it harder to ignore aspects of the community he aligns himself with.

So you attribute this moment in time more to Obama than to the last two years of black activism since Ferguson?

HWT: Imagine what would have happened if Ferguson happened under George Bush. Well...it did happen. The reality is that people are hyper-aware of what it means when African American young men are being killed at a disproportionate rate. That’s nothing new, just that we’re talking about it is new.

You are friendly with and work with the actor Jesse Williams, who gave a great speech when accepting his Humanitarian Award at the 2016 BET Awards. Much was discussed in the aftermath about how we haven't had black actors or celebrities come forward enough. It does strike me, though, that we are still leading the charge. That it still falls on our shoulders to call for accountability. Do you find that too?

"Wh -en you have a multi-ethnic person in the White House, it changes what the status quo is."

HWT: That depends on what you mean by leading the charge.

Eric Gottesman: Also depends on who you call “we.”

Hi Eric, and by “we” I mean black folks.

HWT: I don’t personally agree with everything Jesse said, but what’s amazing is that we saw an authentic expression, and the strongest, clearest argument for the necessity of Black Lives Matter that has happened in the media. I agree about the “we” leading the charge. It tends to be on those who are oppressed to be the ones who have to fight for their freedoms.

EG: One of the things we’ve talked a lot about [with For Freedoms] is how the categorization of things—whether it’s liberal or conservative, Democrat or Republican, white or black, Red or Blue—all those categories are there for certain reasons. Things like the two-party system are in place because the potential for better, more complicated systems is often criticized as being potentially unstable.

So the figuring out, the complications and complexities, that's part of the art?

HWT: Yes. I think we see a lot of these things—straight and gay, black and white, pro-choice and pro-life—as a divide and conquer strategy. If you’re fighting for this side, you’re fighting to beat that side, and nobody wins in that. And if anybody wins it’s the people who created the system, not the people who are fighting. We call ourselves For Freedoms. We’re actually saying we’re for all of the freedoms, even the ones we don’t like or agree with. If we actually believe in this American, utopian notion of freedom it has to be all inclusive.



So For Freedoms is ultimately a celebration, or an inquiry, or a movement? Or all of those things?

EG: All of those things. The Four Freedoms** that were set out originally were these four principles that FDR wrote. In our case, just as with the Super PAC as a vehicle itself, we are both embodying and interested in those things. As well as criticizing and questioning and stretching them out.

Hank, has any of the work you are making or commissioning or collaborating with impacted your life on a personal level?

HWT: All of it has. I see myself as part of a larger much more complicated movement. My creativity has expanded ten-fold by seeing how these amazing artists work and touch hearts and minds. ■

**Super PACs are independent political committees that support a candidate with unlimited, often anonymous, donations from companies, unions, or individuals.*

***FDR's Four Freedoms:*

1. *Freedom of speech*
2. *Freedom of worship*
3. *Freedom from want*
4. *Freedom from fear*

Images from top to bottom:

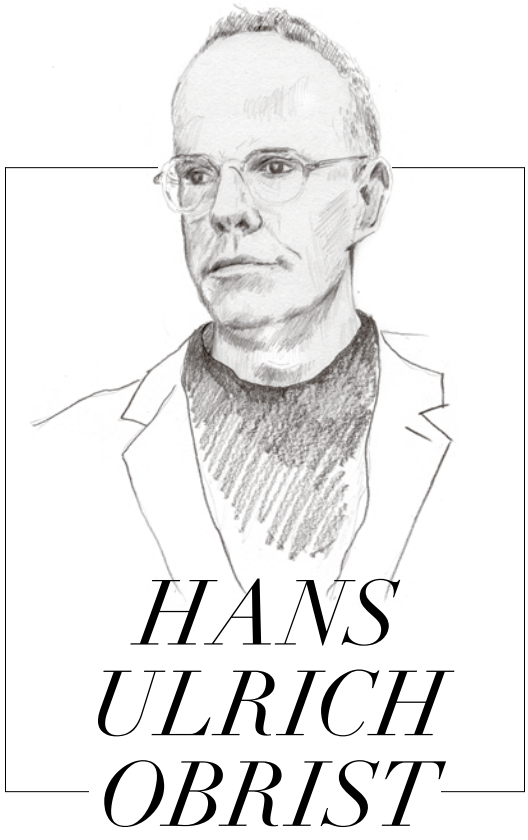
We the People, 2015; Aida Muluneh For Freedoms, 2016; all images courtesy of the artist and Jack Shainman Gallery.



Are You Here



Ever



*HANS
ULRICH
OBRIST*

The Vivid Dreams of the Art World's Most Connected Man

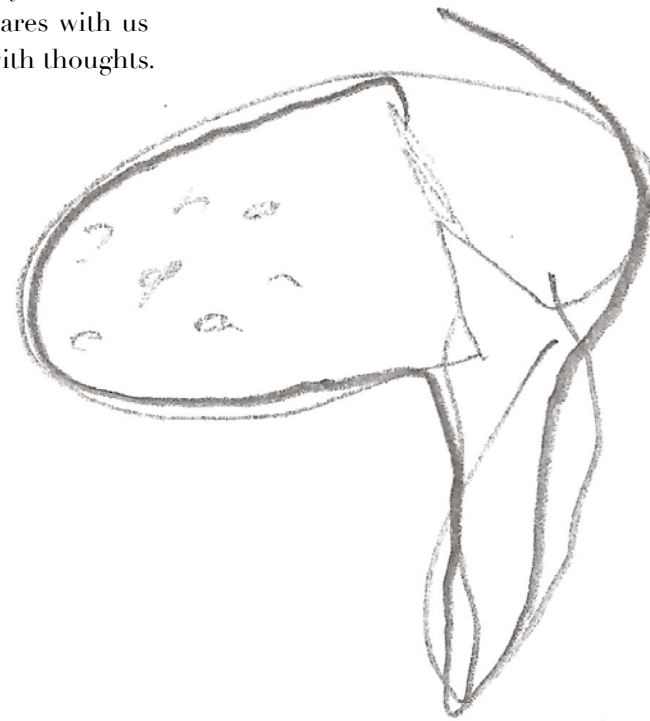
Curator, art-world authority, frequent flier, and ceaseless multitasker, Hans Ulrich Obrist gets very little sleep. As co-director of London’s Serpentine Gallery and author of *The Interview Project* among many other titles there are more important things to do than succumb to slumber. But in the few short hours he does doze off, his dreams are vivid. And while he’s typically immersed in the visual musings of others, this time Hans Ulrich Obrist shares with us the aesthetic manifestations of his own dream-states, captioned with thoughts.



Was it a Special Day?



What Are These Sounds?



A Good Day

CITIES OF DESIRE

*A View of London, Miami,
and New York Through
Different Lenses*



AMANDA CHARCHIAN LONDON

What dream do you have for London?
That it once again becomes sustainable for pure artists to live and work instead of having to move so far outside.

Most desirable thing about London?
I love the constant cultural stimulus in so many areas of art, music, fashion, and film.

What do you most desire?
To live in a world where every action is made with conscious awareness of the planet and its inhabitants.

@amanda_charchian
amandacharchian.com



Photos:
Amanda Charchian
London, 2014–16

SKYE
PARROTT
NEW YORK

What dream do you have for New York?
For it to remain a city that has space for all kinds of people.

Most desirable thing about New York?
The concentration of people and creative energy.

What do you most desire?
Travelling. Getting to leave New York and then come back.

@skypeparrott
skypeparrott.com



Photos:
Skye Parrott
New York, 2010–16



GEORGE
ECHEVARRIA
MIAMI

What dream do you have for Miami?
Submersed neon and anemones growing on the walls.

Most desirable thing about Miami?
The Atlantic Ocean.

What do you most desire?
Iridescent sunset swims.

@flyingpyramids
flyingpyramids.com

Photos:
George Echevarria
Miami, 2014–16



ROCKY
BARNES
*The Model and Muse
on Love and Loyalty
in the Digital Age*

BY YASHA WALLIN
PHOTO BY ABBEY DRUCKER

What is your idea of perfect happiness?
Happiness comes in so many different forms, it's hard to say which is perfect. I like to think my form of perfect happiness is to experience a bit of it each day of my life...in all its forms.

What is your greatest fear?
Having regrets in life.

What is your current state of mind?
Jet lagged.

When and where are you the most happy?
I find I'm the happiest on basic Sundays at home with friends. Usually we are brunching on rosé and avocado toast, and then end up at the beach till the sun sets.

Which living person do you most admire?
I admire and am inspired by strong women who are killing it. Too many to name just one.

What is your greatest extravagance?
Mini bars at hotels.

What or who is the greatest love of your life?
Avocados.

What is the quality you most like in a man?
Confidence, and that he can make me laugh when I'm grumpy. It's no easy task.

What is the quality you most like in a woman?
Confidence and wittiness.

What do you consider your greatest achievement?
Filling up my last passport and executive platinum on American Airlines. Frequent flyers know how awesome this is!

What is your biggest vice?
French fries.

What do you most value in your friends?
Loyalty.

What upcoming project are you most excited about and why?
I have an upcoming trip to Iceland I'm super excited about. I can't wait to check out the Blue Lagoon!

What does New York mean to you?
Hustle and inspiration.

What dreams do you hope to achieve?
To have an avocado ranch in the country one day where I can be barefoot always!

What do you most desire?
Love.

What is the most magical thing about Miami?
The pastel sunsets.

Current turn on?
Men who cook.

Turn off?
Bad tattoos.

Pool or beach?
Beach, unless it's a pool in Capri overlooking an amazing beach, then possibly pool.

Hotel slippers or flip flops?
Flip flops.

What is your motto?
Choose happiness and never take anything personally. ■

Rocky Barnes is known as much for her growing social media presence as for her modeling career, posing for the likes of Ralph Lauren, *Vogue*, and even as Justin Bieber's girlfriend. When she's not traveling around the world for photoshoots, the California native has made Miami a second home. But she's equally as comfortable in New York's urban sprawl. That's where we found her at the EDITION penthouse and convinced her to be our very first centerfold and answer a few Marcel Proust-style questions for us, devised by the famous author to gain insight into one's true personality.

PUNDY'S PICKS

Dream Destinations

Whether it's Miami, Shanghai, or Cuba, as VP of brand experience for EDITION Hotels and founder of the innovative travel site A Hotel Life, Ben Pundole is seemingly everywhere all at once. For this installment of Pundy's Picks, Ben enlisted some travel partners-in-crime and EDITION's friends to tell us their dream destinations, below.

"Il Pellicano Tuscany, a hotel pilgrimage! Il Pellicano is steeped in a history of global creatives and delicious food from celebrated chef Antonio Guida—sounds like a dream to me!"

BEN PUNDOLE
EDITION

"San Marcos, Guatemala, home to Las Piramides Del Ka, a retreat center offering a Moon course—essentially a month-long deep dive into all things esoteric."

RUBY WARRINGTON
Founder,
TheNuminous.com

"Tavarua Island, the true version of paradise. It is home to some of the best surf on the planet, it's culturally rich, and basically a playground for a kid who grew up in southern California."

MORGAN COLLETT
Co-Founder,
Saturdays NYC

"A pilgrimage around Mt. Kailash with my love. I've been dreaming of doing it since I was a young girl. It also looks like a Christmas pudding."

MICKY SUMNER
Actress/activist



"Borneo—feels like it would be the perfect adventure combining a rich and diverse culture with natural wonders, stunning beaches, and ancient rainforests. And of course: it's home to orangutans."

CAROLINE LEVER
The London EDITION

"The Andes, to learn more about the ancient musical instruments, how they got there, and why?"

MAX SILVA (LEMURIAN)
Music producer/DJ

"I long for places with magic in the air, following the lead of artists, explorers, witches, and shamans. New Mexico is next on my list."

ZUZANNA BUCHWALD
Creative goddess,
explorer

"Cappadocia in Turkey has taken over my wanderlust daydreams: the views, and watching the hot air balloons rising into the sky seems straight out of a fairytale. There are also the cave hotels, the Pamukkale, and the Grand Bazaar!"

ROCKY BARNES
Model, muse



MEZCAL AND THE MATADOR ROOM

10 Questions with Top Chef Jeremy Ford

BY THE MIAMI BEACH EDITION'S JOSH WAGNER

Jeremy Ford and I have been on board since day one of The Miami Beach EDITION. A couple of things to know about this guy aside from recently winning *Top Chef* Season 13, and having beat out 30 other competitors for the executive chef position at EDITION's Matador Room by Jean Georges: He's an ingredient perfectionist and a leader, not just in the kitchen, but he understands the value of the entire guest experience. Needless to say, he's an absolute beast in the kitchen. Then there's the side that I love most: Jeremy's a total goofball and knows how to make every moment brighter. He loves the ocean and must have been a surf legend in a previous life because he certainly talks like one: "Yeah bra! Keep an eye on this dude and when you see him out send him a drink on me. Tell him, 'Wagner said...try this bro, it's nuclear'!"

- 1. What's one thing you wish would not have changed in your life since winning *Top Chef*?**
Time with my daughter, all the traveling has made it tough.

2. What was your most memorable meal?
[French chef] Hubert Keller cooked a meal for us on *Top Chef* and we got to sit with him and Emeril [Lagasse]...unreal.

3. If you could cook for one person in the world dead or alive who would it be?
Jimi Hendrix.

4. Now that you are traveling more than ever, any bucket list location you can't wait to get to?
India, I love their flavors and culture.

5. Where is Jeremy Ford in five years?
I would like to be consulting on restaurant projects with EDITION, and creating my own farm in South Florida.
- 6. On a first date you are taking a lady to do what?**
On my boat....it always gets 'em.

7. One thing you refuse to eat?
Rocky Mountain oysters.

8. Any more tattoos in your future or are you sticking with one sleeve?
It might be time to add the other sleeve, though I'm training in Jiu Jitsu and that makes it hard because if you get tattooed you can't train until it heals.

9. What's your death row meal...and I say death row because we know you're a badass!
Steak and potatoes! And a Mezcal shot with J-Wag.

10. If you woke up tomorrow as another chef, who would it be?
One that gets to cook more than I do these days! ■

ZOË BUCKMAN

How the London-Born Artist Reappropriates Hip Hop for Female Empowerment

BY YASHA WALLIN

PHOTO BY BFA



London-born artist Zoë Buckman comes from a long line of feminists; yet two of her earliest inspirations were Tupac Shakur and Biggie Smalls. Today, she explores this tension, and the rappers' lyrics, in the series "Every Curve," that aims to change the way society thinks and talks about women and their bodies. Her message is delivered through unexpected mediums: vintage lingerie embroidered with misogynist rhymes, and a glowing neon uterus and gynecological sculptures from the ongoing series "Mostly It's Just Uncomfortable." Fresh off her second solo exhibition in Los Angeles, I dropped by Buckman's light-filled East Village studio, where she works and lives with husband David Schwimmer and their daughter Cleo.

Why lingerie and hip hop?

I knew I wanted to make work about misogyny in rap lyrics. Specifically, I wanted it to focus on Biggie and Tupac, because they're the two rappers I was obsessed with growing up.

I knew there was going to be something about the masculine meeting the feminine. What I was really taken with about vintage lingerie is that I would be able to present this idea of generations of women standing together, without actually depicting bodies. Then, also the quality of the lingerie, because it's so floaty and fragile—I would be bringing in that female stereotype and challenging that as well.

And embroidery has played an ongoing role in the feminist canon...

Funnily enough, I was doing a lot of embroidery when I was 15–17. So when I was really listening to this music, I was doing a lot of sewing. On a personal level, it felt right.

Getting stoned and embroidering, I read...

[laughs] Exactly, yes.

In many ways, it's beautiful how rappers construct their lyrics, leading to some of the most creative use of contemporary English. But then there's the other side, which is violent and detrimental to women. So how do I reconcile being a feminist and liking rap?

That's really what this work is: about that fight, that dialog, that struggle, and that conflict of the side of me that thinks it's hysterical, so skilled, such a brilliant use of language, on par with Shakespeare, who was wildly inappropriate, very tongue in cheek,

and very sexual. Biggie is a different incarnation of Shakespeare. At the same time, there's a generation of women who are listening to this. How is that going to shape the way they feel? How's it going to shape the way men feel about them? Which is arguably even more important.

Do you see rappers becoming more conscious in their lyrics in the future?

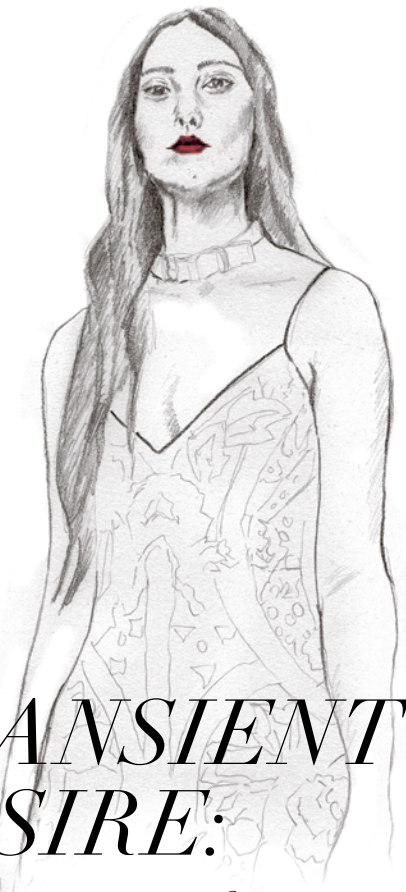
The treatment and attitude towards African-American men needs to change before we can expect a shift in the music that comes out of that community. If the people in power—the police, the judicial system—are seemingly helping keep these men down and telling them that they are intrinsically violent and naturally wrong, deviant, and should be feared, they're going to make music to make people fear them. There needs to be that shift first, and then pop culture will change. But until that's addressed, I don't see it changing at all.

Your work doesn't seem to address issues of identity. Was that a conscious choice?

It's only since I moved out here and started making work here that my identity is something I get asked about a lot. There's an assumption in the art world that I'm mixed raced. I'm not. I'm a Jewish white girl. But in the States, it's almost the first thing people ask about. Whereas in London...I'm just a Londoner.

Your career is on an upward trajectory now. What dreams do you have for it looking ahead?

I would love to do something for everybody, out in the open, in the city. I want to make a giant specimen. I want to do it in Texas. Wouldn't that be dope? ■



TRANSIENT DESIRE:

The Eroticism of Hotel Rooms

BY REBA MAYBURY

Ever since I can remember, hotel rooms have incited the most profound form of eroticism within me. As outrageous in its mundanity as it may sound, hotel rooms are my fetish.

When we think of fetish it usually evokes images of leather, whips, and dungeons into our consciousness; however, fetish is far more democratic than those rather old-fashioned connotations. Defining fetish often perplexes people, more so because it is so simple but simultaneously so abstract. A form of sexual desire for something 'unsexual' is usually how dictionaries explain it. To describe it more fluidly, it could be deemed as sexual arousal from something common and non-mortal that is incapable of intentionally interacting with you. So uninteresting that in its totalitarianism it becomes carnal—a total role reversal from its populist and shared functions.

Of course the fact that a hotel room has a bed enhances its direct sexuality. But perhaps what is so special about hotel rooms is that you can feel totally alone there—an equitable solitude that is incomparable to anything else.

It wasn't until I was alone in a cheap hotel in Milan last year that I fully realized the depths of my sensual infatuation with these semi-permanent homes. This hotel room was dated: the bed had a pine wood headboard and watercolor prints with horses and sunsets hanging over wallpapered walls. The sheets were a crisp white and the bed had that European decadence of being the size of two large single beds pushed together. There was a palpable yet anonymous history to the space.

The way it was decorated was so democratic, devoid of any personality, making it impossible to irritate anyone's taste. In fact, so much effort went into not displeasing anyone that the longer I concentrated on the timidly ornate wallpaper—with its pleasant hues of cream and yellow—the more incredibly titillating it was in its tedium.

The tension between privacy, an unfamiliar city, and a shared unknown history of a hotel room heightens the erotic potential of the space. Even the motions of checking into a room at reception, being handed your key, and having to navigate an unknown building to find your temporary place of privacy for the evening is ritualistic. A build up much like foreplay, almost as if the carpeted hallways hint at an experience they know but you don't. Then, once inside, you have no real responsibility to the space. You are both happily non-committal, with a sense of freedom from your daily routines, the normal stresses of life discarded for one mutual night.

But perhaps the most alluring aspect of a hotel room is the humid electricity of anonymous lust—knowing that countless sexual acts have been performed in the room and you will never know exactly what has happened. After all, is there anything sexier than a room with so much potential? ■

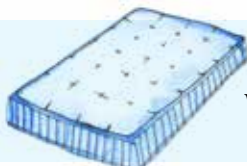
DID YOU KNOW?

Writer Mary Shelly claimed inspiration for FRANKENSTEIN came directly from her nightmares.



DID YOU KNOW?

According to Plato, dreams originate in the liver.



DID YOU KNOW?

When the dream's focus is on the bed or mattress in a hotel room, it represents sexual relationships that might be only temporary.



ALICIA KEYS

The Illusion of Bliss and the Radical Movement of Selfhood

BY YASHA WALLIN
PHOTOS BY ZOLTAN TOMBOR

anyone who has been paying attention to Alicia Keys over the past few months has probably noticed something missing: makeup. Quite simply but intentionally, the singer, songwriter, activist, and mother gave it up, in turn uncovering a new level of depth in every element of her life. Keys went sans makeup when performing at the Democratic National Convention and the VMAs, during New York Fashion Week, while guest judging on *The Voice*, and when creating the identity of her upcoming album—her sixth—out in late 2016. Though a celebrity going out into the world without lipstick shouldn't be radical news, Keys has caused a fervor, with countless think pieces commenting on her "no makeup movement." But when the noise quiets, what is revealed is strong, honest music, and the powerful woman behind that vision. Here, one of New York's most iconic musicians talks to us about her desire to be who she really is—both outwardly and within—after two decades in the spotlight.

Can you talk about the idea of going without makeup?

When we were starting to discuss putting the album out and the imagery around what the album would look like, we talked about being really natural because the music is raw, emotional, and uncut. We talked about visually matching that. My team said, "Let's do that for the first photo shoot." When I looked at myself and said, "Okay, let's do that," I was scared as hell! I was like, "I said I wanted to do that, but woah, that's scary!" It's a self-evolution and a challenge to myself that really has nothing to do with the makeup.

Makeup doesn't matter. What matters is, who am I? Who are you? Who are we? As women, people, human beings, just having the moment to think for ourselves, who do we want to be? What makes us feel good? What does make us feel beautiful?

It's interesting that what you're doing has been coined a "movement."

Ain't that ill? That thought alone is the basis of the whole thing. I like makeup. That doesn't mean that if I wear lipstick, suddenly everybody should be like, "Ooh, she's wearing lipstick!" It's just been this beautiful uncovering of myself that I've been working on, and it's been really frickin' liberating. I'm loving it. Anyway, women are so beautiful. I love us. We're so dope and amazing.

This issue's theme is "Dreams and Desires." I began thinking about desire and how it's conditioned on to us through magazines, the fashion industry, etc. Was going without makeup a reaction to figuring out what desire in your industry actually means to you?

I recognized myself becoming self-conscious and feeling like I wasn't comfortable embracing myself. I found myself being this way where other people's opinions of me made me make certain choices. And that's totally natural, but I would get frustrated doing great photo shoots and looking back at them, and they'd be so airbrushed or so distorted from the actual person that I am. That's not something that I chose. I didn't say, "Hey, can you make my arm skinnier?"

A lot of the imagery that we see as women, as young girls, as men—all of us—is imagery that's imposed upon us. It's a bit like brainwashing because if you see things enough times, it feels like that is what it's supposed to be, how someone is supposed to look, how you're supposed to dress, you're supposed to act, what you're supposed to say.

What does "desire" mean to you?

It's like a fire deep down within that moves you forward. It moves you to feel and want to uncover whatever that feeling means, discover it more deeply or move towards it.

You've been in a long-term relationship with your husband Swizz Beatz. Has the meaning of desire changed for you as your relationship has grown?

There are different forms of desire. It all comes from the same place. It's a yearning of some sort. There's a sensual desire. That hasn't changed, but it has evolved. It's gotten so much deeper, more powerful and poignant.

Then there's desire that's more attached to the dreams one has for themselves, their family, their life...When I first started my musical career, my one desire focused totally around the ability to put my music out, for people to feel and hear it. Then I started to have other desires of stability, desires of deeper love. When I had my kids, it became less about only me and more about, how does that play into the whole picture? My desires evolved.

What do you still desire for your career?

Strangely, similar things. I desire to be in connection with people. That's the most powerful thing about music. It is this real language that is the only way, in so many ways, to describe the complexity of emotion. It's always been really hard for me to explain how I feel. Only through music have I been able to put that into proper words. I've always desired that connection between myself and all the other people in the world who find it sometimes awkward or difficult to explain what it is you feel. Then you hear this song, and, boom, it's crystallized for you. You're crying, or you're laughing, or you're dancing. You're doing whatever you're doing because you understand that feeling.

In a way, my desire has also evolved to not be so attached to things that are just not true. We have this thought about what success is or what it looks like. I've been challenging myself to not be caught up in the illusion of what that is, and really focus on what the truth is. Defining your own terms of what success is for you.

Let's talk about your forthcoming album. You've said about it that, "This is the first time my album is raw and truthful." Did you feel like your other albums were not?

All my albums have been completely me. I feel so honored to have been able to create music. That has always been my expression, for real. It wasn't like somebody wrote it for me or said, "This is how you make a hit."

At this point in my life, I've been able to access a place in myself that existed, but I didn't know how to access.

It's always been a truthful expression of my own experience or life around me. But at this point in my life, I've been able to access a place in myself that existed, but I didn't know how to access. It takes a certain amount of bravery, a certain amount of abandon, a certain amount of vulnerability, and a certain amount of balls. That comes with being able to stand in your own power—and weakness, more importantly. Nobody is Superman, not all the time. Superman wasn't Superman all the time. Part of that journey, those valleys, peaks, and things, are what make it more honest, relatable, and human.

How would you describe the lyrical narrative that runs through the new album?

It's so diverse. It's so much about human emotions, which is always my main narrative. This one song called "Illusion of Bliss" is the conversation about what we're addicted to, and how that could sometimes be this illusion of bliss. Are we addicted to happiness, or the illusion of happiness? Are we addicted to drugs? To sex? Are we addicted to fame? What is our addiction that can sometimes create this illusion of bliss?

A lot of what you do outside music is standing up for different causes. Did you bring any of that into the album?

Again, that's the conversation. We're all looking at ourselves, at the world, and we're all like, "Whoa, something is off." We're all feeling like that. Back to when you asked me what my desire is: There are so many artists I've admired who had this uncanny, natural way of speaking about what was happening around them in a way that provokes emotional connection and thought. That was Nina Simone, Bob Dylan, Bob Marley, or any of these great, great artists that paved the path and the way of what timeless music is about. My desire is to step into that realm and to be able to access that level of honesty. I didn't quite know how to bring it forth until now.

What is the process like emotionally when you release an album into the world?

It's incredible. It's a multitude of emotions. You have the excitement, because you've been working for quite a while at crafting something you know is great. You can't wait for other people to hear it and love it.

Also, in a way, there is a letting go and there is a place where you're like, "Here I am. This is it." In a way, you're kind of naked and you walk outside. However that would make you feel, is kind of how it feels.

Then there's the journey and the mystery of it. You don't exactly know what's going to come of it, where it's going to go, who is going to touch it, how it's going to touch them.

You're synonymous with New York City in the best way. What does New York mean to you?

Oh, my gosh, New York is my heartbeat. New York means everything to me. It's my identity. It's what I recognize the most. It's my most familiar, comfortable place. It's my exploration. It's the sound that I've picked up and put inside my music. It's my character, my attitude, my energy, my tomboy-ness, my toughness, my survival, my instinct. It's the smells, and the funk, and the steam in the summer.

It's the playfulness and the fact that you can find anyone, any food, any color, any language. It's so rich with diversity, and I feel so blessed to have grown up in a place like it.

To me, New York is the capital of the world, in the sense that everyone who comes belongs here. No matter who you are, where you started, you belong in New York. It's my favorite place in the world. ■



PLEASURE PRINCIPLE

Reexamining the Male Gaze

PHOTOS BY JEREMY KOST

This series came from a place of chance. While working on a large silkscreen, I went too far (knifed the painting) and took a Polaroid from my studio desk and dragged it through the oil stick. After realizing that it was interesting, I've been pushing the process and trying to get tighter, while resolving grids of Polaroids into works that function both as grids and on the individual level. They are now made with oil paint vs. paint from a stick, allowing me to mix the gestures more substantially and come up with what artist Richard Hawkins called "real good mud."



Find more of Jeremy Kost's men in "mud" on [@jeremykoststudio](#), and look out for his book of painted drag queen imagery, *Like One of Your French Girls*, due out in winter 2016/2017.

ALEXANDRA RICHARDS

On Life in the Front Row and Lucid Dreaming

BY MAXWELL WILLIAMS

PHOTO BY DEREK KETTELA



Alexandra Richards can control her dreams. "This guy I dated in high school was into lucid dreaming, so he was able to teach me how to control my dreams," she says. "Sometimes I'm able to tap into that—if a dream is going a bad route, I can manipulate it so that it doesn't end up as bad as my mind would let it be."

The 30-year-old DJ and model is telling me about her active nocturnal life on a phone call from New York. She has just returned from Iceland, where she spun records at the Secret Solstice festival in Reykjavik, sharing a bill with Radiohead. Traveling around the world on the DJ and fashion circuits has given Richards a terrifying recurring dream. "I have a lot of plane-and-water dreams—planes going underwater, and I survive, and there's this whole "water world,"" she says.

Sounds scary—more like the wild internal madness of *Inception* than the quirky brain cartwheels of *The Science of Sleep*. "Yeah, it's like a ride," Richards says, sighing.

Still, Richards's ability to control her fate is something that has bled into her waking life. As a DJ, she's done a fine job of stepping out of the shadows of her parents, Rolling Stone Keith Richards and supermodel Patti Hansen. For nearly a decade now, Richards has captivated crowds around the world with an eclectic blend of classics, dance-pop, and reggae. The latter genre is an enduring passion from her time growing up in Ocho Rios, Jamaica, where her family had a home. "I'm a reggae-head, and I think that catches people off guard. People are surprised I don't play rock'n'roll," she says.

One part her mother, Richards, too, is model-esque, standing at over 5'9" with a Pre-Raphaelite visage. She's a regular on the runways (and in the front rows) of London Fashion Week, and has posed for everyone from Mario Testino to Bruce Weber and Annie Leibovitz. That said, she's less concerned with her kit when she's behind the decks. "Sometimes fashion designers will hook you up with a look for the evening, but I'm still more invested in what I'm doing musically," she says. "If the music sucked and I looked great, then it's like, 'Oh, she's just a pretty face.'"

Soon, Richards will head to the desert to check in on her pop, who is headlining Desert Trip, a music festival on the Coachella grounds featuring Bob Dylan, The Who, Paul McCartney, and Neil Young—and possibly Richards herself. "I'm so stoked," she says. "I'm trying to work out DJing at Desert Trip, but in the meantime, I'm looking forward to seeing all my classic favorites, and, of course, my dad." ■

Clothes by Chapel



What did you dream last night?

Even if you don't always recall your dreams, the sleeping mind is always at work. And when we decide to remember more of our dreams, they come back to us—and with them, a flood of healing, insight, and practical solutions.

How do dreams work? The science of dreaming suggests that they blend present-day conflicts with experiences from the past, stitching them together with emotion and bizarre imagery. Neuroscientists theorize that these mental processes reorganize memories so we can better handle our feelings and learn from mistakes.

Psychologists even suggest that when we share our dreams with others, we have higher levels of personal insight compared to sharing waking-life events. This is why creatives have historically relied on dreams to dissolve mental blocks. For instance, the ring-like structure of the benzene molecule was discovered in 1890 when August Kekulé dreamed about a snake of molecules swallowing its tail. More recently, computer programmer Larry Page dreamed about a method for ranking webpages for the entire world wide web. One year later, that became the backbone of the Google search algorithm.

Of course, sometimes we just remember the dreams we wish we didn't. These nightmares serve an important function too, alerting us to what needs attention. For example, I often dream about my teeth falling out when my coffee-drinking habit gets out of hand. The connection is that too much caffeine triggers teeth-grinding in the middle of the night, which in turn induces those teething nightmares. Now I use this repetitive dream as a warning sign to reduce my coffee habit and level up my stress-reduction techniques, such as taking more evening walks or spending more time reading before bed.

Similarly, the antidote to most common anxiety nightmares is taking better care of ourselves. We can curb future nightmares by balancing work and home life, or by acknowledging a relationship that needs renewal (or a decisive ending). We can't often change what stresses us but we can always improve how we respond.

For travelers, remembering dreams is especially easy. When we sleep in new places, the left side of the brain stays more alert, resulting in more awakenings. The first night sleeping somewhere new is particularly disruptive. But this can be the perfect time to check in: more awakenings in the middle of the night mean more chances to recall a dream.

Surprisingly, we are not just passive dreamers: by focusing on a question before bed, we can train the dreaming mind to turn towards our desires. The process works best when we are emotionally involved, and we can invite fresh insight into a life decision, inspiration for art and design, or good clean code for an unfinished algorithm.

So as you fall asleep tonight, don't just wonder if you'll remember your dreams. Instead, ask your creative, sleeping mind: What do you want to dream tonight? ■

Ryan Hurd is a dream researcher, author, and educator. Discover more of his work at [DreamStudies.org](#)

DREAMING 101: GIRAFFES SLEEP 2 HOURS PER DAY *vs.* CATS SLEEP 10–15 HOURS PER DAY



DID YOU KNOW?

Hotel dreams suggest the dreamer needs to learn a new way to think about an old problem in order to solve it.



DREAMING 101:

Within 80 MINS of waking up, you will have forgotten 90% of your dream.



DID YOU KNOW?

Cakes in dreams can signify a time to rejoice at one's accomplishments, or to celebrate new relationships or work efforts that have been successful but not necessarily acknowledged.



ANJA RUBIK

How the Supermodel and Creative Force of Nature Goes Out of Her Comfort Zone

BY SVEN SCHUMANN
PHOTOS BY NICO BUSTOS

Anja Rubik regularly graces the cover of *Vogue*, and is featured in campaigns for the industry's most iconic fashion houses. Add to that, the Polish supermodel seems to have an insatiable appetite for creative output: She is the co-founder and editor-in-chief of *25 Magazine*, an impressive annually-published collectible that heralds the most compelling photographers and artists to focus on one unique theme per issue. Her fragrance, Original by Anja Rubik, is not a superficial commercial scent but a manifesto to empower the women who buy it. Her most recent projects include designing a capsule collection for Parisian brand IRO, directing her first short film, and starring in a poignant music video for singer Mary Komasa. But Rubik's endeavors amount to more than just commercial success: she uses her recognition to champion causes like women's rights and the protection of our oceans.

Anja, where does your creative desire come from?
I guess it comes from this need of expression. The thing I fear the most in life is stagnation, so through investing my time into all of my projects, I feel that I'm growing. I believe that you age the moment you lose your curiosity for life. People that I see that are in their 70s or 80s who still have that curiosity, it keeps them young. There's so much to see and do in the world, so all these projects help me learn and grow.

Do you remember when that curiosity started? Did being exposed to the fashion world at a young age accelerate that creativity?
I was always a very creative kid and would build things and come up with the craziest ideas. But when I started modeling it disappeared for a bit because I was flying around the world and focusing on work, night and day. Then suddenly when I was around 24, I found this urge to express something. I thought I had so much to say and really wanted to create something that is mine.

"I believe that you age the moment you lose your curiosity for life."

Because as a model you are the extension of somebody else's creativity?
Exactly, you're a part of someone else's vision. I felt that I learned so much and I wanted to say something that expresses me. That's when the magazine came along, which was a huge opener for me. It's like a canvas that allows me to paint whatever picture I want thanks to all these incredible people that are part of it. That journey is really amazing.

Where does the journey begin? No matter what the project is, does it always start from the same place?

Everything I do is always connected to a message. That's where it begins and then it develops further on. With my perfume, Original, for example, I really wanted it to be authentic. We live in a world where it's easy to lose yourself. It's easy to be influenced by other people's ideas of how you should be, what you should do, how you should look...I started to research the power of the sense of smell and how it can really transport you into a different world, go back to a memory, or create a feeling or a state of mind...I thought it was an interesting way of combining a message with a fragrance.

To be reminded to believe in yourself when you smell it?
Exactly. I want my projects to have substance! For example, I approached a certain company for the perfume but they were pushing for it to be pink and glittery and sweet. I'm not pink and glittery and sweet [laughs]! So I decided to do it completely independently. It was quite tough. But it was an amazing path. It's important that the ideas connect with a moment in my life. I did a music video quite recently with a friend of mine, Mary Komasa, I'm not sure if you saw?

I have.
The song and video is about the idea that very often in life, you just get stuck in a relationship or a job or your state of mind...The video really encouraged people to make a change. I'm very proud of it, and I had people writing me saying they had quit jobs or relationships after watching it. I feel very responsible. I think you have to challenge yourself constantly in life.

Otherwise life becomes repetitive and predictable.
When you get too comfortable, I personally start to get a bit depressed. Maybe that's just the way I'm wired. It's not easy! Sometimes you don't even know where to start. But I really believe it will come to you. If you have dilemmas in life or you don't really know what decision to make, I always try to think about that before I go to bed.

How come?
I do think what we want in life, all the desires, have a reflection in our dreams. Everything that we think about and also a lot of things that are subconsciously happening inside of us, in our head, come out in dreams.

That's why people use the expression "sleep on it."
Human beings in general have a strong intuition but because of the lives that we lead, we're constantly distracted—we oversee, overtouch, overhear. We don't have that connection to ourselves and to our intuition. A lot of answers come from dreams. I think we have a big influence on our own lives. If we want, we can actually make a change and turn it in a certain way.

But at the same time, if you try too hard, sometimes you stand in your own way.
I agree with that completely. If you want something too badly, there's very tense energy around you and things just don't flow. I think it's all about balance. I was speaking to a friend of mine and I was not complaining, but I just told her that I feel very rejected by life because of this and this, and she looks at me and she's like, "What are you talking about? This is exactly what you wanted! This is happening because this will open, this is happening because that will change..." I realized that a lot of times things happen that we interpret as rejection but actually, that's the only way for other doors to open. Sometimes you just have to let go and let life roll. ■



THE USUAL × EDITION