

FRANNY FULLER  
04.2024



Redesigned the editorial system & structure for Hypebeast Magazine on its return to print with Issue No.30. Including an updated cover, grid and type systems, and standardized layouts for repeatable types of stories (ie. photography collection, artist portfolio, interview feature, product feature)  
Designed layouts for select stories in the following three issues (No.31—No.33)

### CULTURAL CURRENCY

The traditions of commerce have changed. Check-outs no longer require checking accounts nor Amex cards, and cold hard cash is virtually a thing of the past. Quite literally by means of Venmo and crypto or less explicitly with social capital, payment forms have become as technological as they are transient. Inspired and somewhat flustered, HYPEBEAST prompted this group of visual artists to challenge these notions in their own disciplines: If one could conceive a new kind of currency, what would it look like? Would it revert back to ancient precious metals, speed forward into the meta-abys, or be somewhere or something entirely different?

### "JH photoshop sketch," 2022, Jeanette Hayes

### "SO-LOW TABLE," 2022, Heron Preston

### "SUSPENDED REALITY," 2022, Heron Preston

### "SUSPENDED REALITY," 2022, Heron Preston

### "SUSPENDED REALITY," 2022, Heron Preston

### LIFE AT SKY HIGH FARM

"I'M INTERESTED IN WITNESSING MY LIMITS AS AN ARTIST, AND I WANT MY PURPOSE TO BE INFORMED BY MY EXPERIENCES INSTEAD OF JUST ASSURING THE DECISIONS"

"I'VE MADE EARLIER ARE STILL MEANINGFUL TO ME, THE BIRTH OF SKY HIGH FITS THEIR TRAJECTORY." -DAN COLEN

"THE AGRICULTURAL SYSTEM IN THE U.S. IS NOT ONE THAT IS BUILT TO SUPPORT SMALL, SUSTAINABLE AGRICULTURE. IT IS AN INDUSTRIAL SYSTEM THAT FAVORS EFFICIENCY OVER ECOLOGY."

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YALE 2023

what I really wanted to do. I experimented with different processes and ideas and collaborated with students in other departments. This was backed up by a lot of critical theory that allowed me to assess the Swiss modernist tradition I was trained in from a distance. We were asked to come up with our own content which was new to me. Before studying at Yale, I thought of graphic design as more of a service than an art form. That all changed.

You modified a printer to create unexpected results for one particular project during your time there.

It's funny because it was basically a student job. I was asked to make posters for Yale's Digital Media Center for the Arts (DMCA)—now the Center for Collaborative Arts and Media. The lab had huge printers that no one was using, and I thought it would be fun to experiment with one. I was given free rein to do whatever I wanted. I look out all of its sensors so that I could tear off the paper or canvas I was feeding through the device to experiment with one. I was given free rein to do whatever I wanted. I look out all of its sensors so that I could tear off the paper or canvas I was feeding through the device to experiment with one. I was given free rein to do whatever I wanted. I look out all of its sensors so that I could tear off the paper or canvas I was feeding through the device to experiment with one.

What do you mean by that?

The idea of a poster or even a fashion accessory, whatever, being an object adds to graphic design. It becomes haptic. People have a more visceral reaction to something they can hold in their hands instead of what they see on a screen. I always like to consider an object first and think about the layout second rather than the other way around. It lets me start from a macro level and work my way down. Typography becomes the nucleus that ties everything together.

How did you use this approach when you redesigned Nike's logo for its global campaign?

I worked with consultancy Chandler Creative to reimagine how the brand displays its iconic logo. The previous campaign was colorful and saturated. I went with a more muted black and white scheme to evoke its new "back to basic" motto. I was reminded of spending hours as a child hand-drawing the Nike Swoosh and reworking it again and again to get it just right. As an analogy for the idea of improving your own goals, I decided to submit this concept: an iterative system that could be adapted by the company's numerous global offices based on their specific needs. I've also applied this open, big picture methodology when working on architecture and design-related projects.

As you've crossed disciplines, what's been your overall experience working in fashion?

Right out of school, I started working with creative director Fernando Verderi. We collaborated on quite a few campaigns for Prada. What I quickly learned is that you might have a clear concept from the result of a fashion shoot but you don't need to have a predetermined outcome of what form it might take. You can test out different solutions until you find the one. Who Verderi understood that you can

NEVER DONE LEANING IN.

Tell me about your ongoing collaboration with Frank Ocean and his luxury brand Homer.

The Plus Pendant I developed for Homer was my first object design in collaboration with Frank and Michael Abel, the company's CEO. It's been great to collaborate and we continue to push each other. For the initial product, I was inspired by Swiss typographer Karl Gerstner, who pioneered the relationship between form, color, and sound. It might look effortless, but there's a lot of precision involved. It's interesting to translate something in two dimensions—which is how I still think most of the time—into three dimensions. There were challenges given that I'm not trained as a jewelry designer, but I was able to work with the in-house Homer team that offered a lot of support.

What are some of your other upcoming projects?

I'll continue working on my regular projects like Homer, PIN-UP, Isobar, as well as ongoing campaigns with fashion brands like Prada. Maybe it's because I'm in the process of redoing my apartment-slash-office but I've begun to scale up and explore spatial and furniture design. Abel and Nile Greenberg's New York-based architecture practice ANY is renovating the space. I'm also currently working on a collaboration with a Swiss design company and the project will debut at Design Miami in December 2022. There will be a lot more of that in 2023.



**DO NOT SIT HERE**

MUDDYCAP'S CHAIRS, RANGING FROM MID-CENTURY TO POSTMODERN, BRUTALIST, CONTEMPORARY, AND MORE, WOULD BE QUICKLY BOUGHT UP BY DESIGN FANATICS—IF THEY WEREN'T ALL VIRTUAL.

Chairs are the bread and butter of contemporary design, but as a ubiquitous item we all live with, they go unnoticed—a humble victim of their own usefulness. History shows that our (mostly) four-legged friends first turned up in Ancient Egypt some 5,800 years ago. Back then, they were used as a symbol of ranking—and the higher an individual was ranked, the taller the chair would be. Since then, the chair has been reinterpreted to the nth degree. An evolution of the benches and stools that came before it, the addition of a backrest and arms to chairs in Ancient Egyptian times seemingly began the design world's obsession, prompting the creators of past millennia to come up with their very own blank canvas.

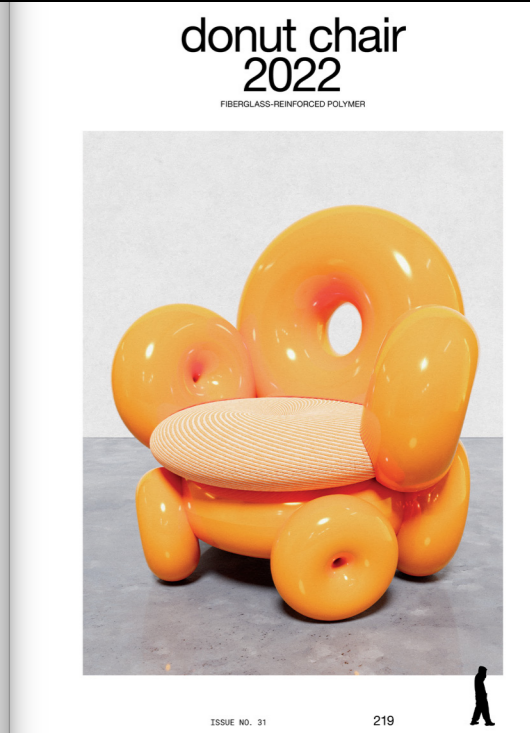
Over time, designers, architects, and artists alike have used the chair as a means of expression. In their minds, form and function wrestle with one another. Some aim to create the most useful and comfortable, while others hoping their creation becomes an icon in its own right. Grappling with the correct balance has brought us some of the most famous design objects in existence—from Ludwig Mies van der Rohe's Barcelona Chair to the humble white plastic Monobloc found stacked up the world over. "A chair is a very difficult object, a skyscraper is almost easier," Mies van der Rohe—a designer of both—once famously said. So why does the chair continuously come back into focus?

"Chairs are essential in our lives," says MuddyCap, a designer based in South Korea, who has recently risen to prominence across Instagram with an account dedicated to abstract interpretations of the home staple. "When I first started my account, I barely knew about chairs and wasn't really interested in them—I was also making tables, lights, shoes, etc.—but the audience was more interested in chairs than anything else."

With this in mind, MuddyCap—a moniker used by the designer in order to remain anonymous—began spending his time transforming chairs into works of art in their own right, and sharing them through his @muddyCap handle. His creations have amassed more than 65,000 followers on Instagram since he began posting pieces inspired by anything from the Nike SB logo to the work of Virgil Abloh in early 2020. Since then, his craft has come a long way—both technically and in terms of forging a style that is instantly recognizable as his own.

As someone who's made his name on Instagram, it's fitting that we began our conversations over DM's when I asked the cloaked designer if he could have a general chat about his process and creative background. Having majored in art at university, Muddy—as I'm told it's OK to call him—became disillusioned with the curriculum on offer. "There were more things I wanted to do, and my interests were elsewhere," he says. But those interests required both time and money, two things he was lacking. It wasn't until he began to learn about 3D art and renderings that he found a medium for his creative pursuit. "I started making things in 3D with my friend's old laptop and posted them on Instagram," he says. "It was so convenient. With the laptop, I was able to make anything, anytime, anywhere."

Now, his process always begins with an abstract idea, and if you look at some of his most recent pieces, you'll notice that these ideas can range widely, from a mousetrap to a donut stack. Having set his concept, and roughly figured out the shapes associated with what he has in mind, Muddy begins embodying and visualizing the ideas to turn it into a 3D model. "I don't start working with a 100% finished shape in my mind," he says, "so the longest part of the process is forming the details." Once the modeling is done, he moves on to rendering. During this process, materials and colors are applied to the 3D model. "I don't usually think about the colors before this stage, so they depend on my mood at the time," Muddy says. "Most of my work is a little spontaneous." When all is finished, and Muddy is happy with the result, he names the artwork and uploads it to Instagram, where the likes and the comments roll in thick and fast. Many followers continue to be surprised that the chairs aren't real, praising Muddy's ability to create realistic 3D models, while others beg him to make them a physical reality.




# Chapter 3

Masterminds of Controversy	146
Infinity Loop	162
Nadia Lee Cohen, A Character Study	170
Dismantling the Formula	182
Finding Equilibrium	198
Do Not Sit Here	208
Attention Undivided	220

**FEELING OF FLIGHT**




A conversation with Moya Garrison-Mingreana AKA "GANGBOXX" on character-building through fashion.

NEVER AN ASSISTANT DESIGNER, NOW SHE'S GOT A NEW TITLE TO ADD TO HER RESUME.



**SHY'S BURGERS STILL SIZZLIN'**



Despite having almost no formal food training, Zakeri is known for crafting an elevated take on fast food burgers. He excels at the style of inch-thick slabs of ground sirloin found at places like The Odeon. His thin, greasy, double-stacked patties get gobbled up instantly, often selling out hours before a pop-up ends. There's rarely any promotion for Shy's Burgers events, and Zakeri notes that, until recently, he hadn't posted a food pic on Instagram in nearly a year. However, the word-of-mouth approach hasn't prevented a massive line from forming anywhere he's holding an off-site spatula.






**SMALL TALK, LOUD LOOKS**

THE NYC BRAND, KNOWN FOR ONE-OF-ONE GARMENTS WITH CUSTOM ILLUSTRATIONS, IS MOVING INTO THE WHOLESALE SPACE. WILL ITS FOUNDING SPIRIT BE KEPT ALIVE AS IT CONTINUES TO LEVEL UP?

WORDS BY ZACH SIKEL PHOTOGRAPHY BY CHESTAN FILARDO

In another life, Nick Williams and Phil Ayers could have been renowned tattoo artists. The duo behind NYC-based clothing brand Small Talk Studio built its name making one-of-one garments embellished with hand-drawn illustrations and embroidered graphics. They'd drop a 24-hour custom order window on their Instagram, and the lucky few who nabbed a ticket would send the boys a list of visuals and personal reference points. Ayers and Williams would then mix and match the customer's picks with a medley of 'old faithful' images—essentially their version of tattoo flash sheets—that they'd painstakingly draw on denim pants, button-downs, and trucker jackets.

The illustrations form a constellation on a given garment, akin to someone who's spent years getting stoned until they have full sleeves and backpieces. And like tattoos, Small Talk drawings are bold statement pieces chock-full of imperfections that reveal the human hand, ensuring that each order is truly intimate and inimitable. Their visual vernacular ranges from timeless iconography like cupids, pin-up girls, botanical images, and baby devils, to niche cuts like vintage Tang tops, boogie Bart Simpsons, and the 1980 Montreal Jazz Festival poster. The designs "almost turn into an '80s composition," says Ayers. The throughline amongst the disparate imagery is the customer's personal interests (and Small Talk's signature touch).

There's an "element of trust between the customer and us," the duo says. "They don't know what we're actually gonna draw on their garments, so it's a big leap of faith." One that results in a cherished piece that no one else in the world has.

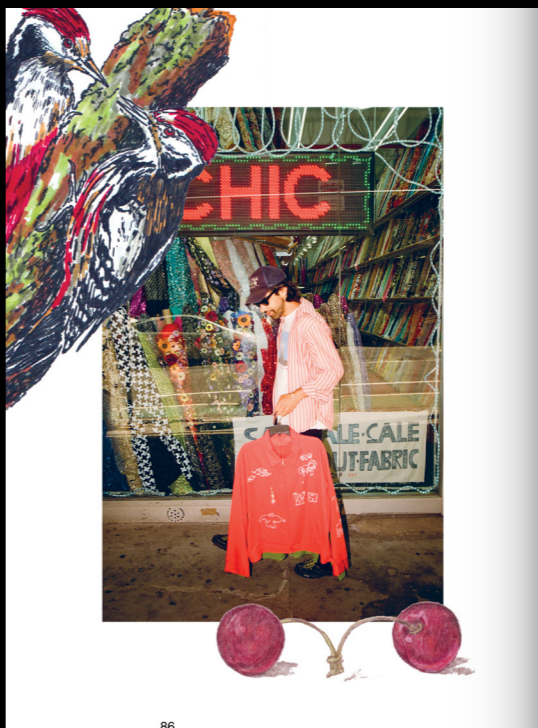
Small Talk's approach has led to a true-blue fanbase, including special customers, as well as a commission from Virgil Abloh before his tragic passing. Their reputation also catalyzed collaborations with brands like Aditi, Karu Research, Carhartt WIP, and Gilman Vintage, where they were offered free reign to take the established labels' garments and "break 'em" in their own style.

After a few years of focusing on customs, Williams and Ayers opened a studio on the 14th floor of a pre-war building, smack-dab in the heart of Manhattan's Garment District. The space is cozy, well-lit, and adorned with Small Talk's own illustrations on the walls and furniture. It's also where they keep the designs for their first two cut and sew collections, one for Fall/Winter 2023 and the other for Spring/Summer 2024.

Both collections include around two dozen unique designs with few illustrations but lots of secondary treatment to the fabrics, such as dyes and embroideries. The fall release features a silk mohair jacket and wool pintuck trousers that Williams describes as "psychedelic Western," whereas the spring collection was inspired by "barbo-glyphs," or markings on trees, which manifests in garments like pants made out of crinkled gauze fabric that resembles the texture of bark. Small Talk still plans to continue its bespoke business, but the goal with the wholesale items is to "find a visual language that bridges the gap between the all-over super graphic customs and [the designs] that are a lot quieter and more understated."

The clothes will be offered in stores like Blue in Green, Colco, and Cume in New York; Super A Market, Hollywood Ranch Market, and Domicile in Japan, as well as boutiques in Los Angeles, Philadelphia, and Melbourne. Williams and Ayers want to establish "long-lasting relationships with more independent retailers, rather than immediately going for the big fish."

Ultimately, the duo strives to make clothes that are "too personal to give away," heirloom fits that are wearable and can be dressed up or down. And like a good tattoo artist, the source of each design should be immediately recognizable: a Small Talk Studio joint.



**P**RIOR TO STARTING SMALL TALK STUDIO, DID EITHER OF YOU HAVE DESIGN OR FASHION EXPERIENCE?

**PHIL AYERS:** Not traditionally. I worked at Pilgrim Surf + Supply for about three years and was doing freelance illustration with a few different clothing brands. But before that, I worked in a totally different field and was just doing painting and illustration on the side. Both of us came at Small Talk from an art background, and that informs our approach to apparel design.

**NICK WILLIAMS:** We have a bit of an outsider perspective since we're not traditionally educated in garment design. That tips the equation a little bit. When I moved to New York, I was working for a housing nonprofit and teaching art to adults at this supportive housing facility in Brownsville. For about eight months, I would go there three days a week and teach, and then work on Small Talk on my off days. Eventually, Small Talk got to the point where I could do it full-time.

**WHAT LED TO SMALL TALK BEING SUCCESSFUL ENOUGH TO FOCUS ON IT EXCLUSIVELY?**

**NW:** The transition from part-time to full-time happened really fast. It was basically a combination of good press—like an interview with Blackbird Splyanne and then a profile alongside a couple other designers in the *Wall Street Journal*—and also getting commissioned to make a custom piece for Virgil Abloh. This all happened in the summer of 2020 and it brought a lot more attention to the operation.

**I basically spent the summer trying to keep up with the orders that were coming in for custom garments. That fall, I felt that there was enough demand for the two of us to do this together full-time. We officially started as a duo in January 2021, and from seeing Phil's work, I already trusted that we'd be able to collaborate together well.**

**HOW DID THINGS CHANGE ONCE IT BECAME A PARTNERSHIP?**

**NW:** I look about three months for us to really merge our styles. Phil's style is a lot cleaner, with a little more saturated color, and he also has a heavier hand. I have a brushier style, and use lighter shading. We started experimenting on pieces together while talking about how to make the style a little more cohesive—not to the point where you couldn't tell who did what, but just so that it felt like one piece coming from two sets of hands.

**PH:** Through an old shirt that I practiced a couple drawings on. Then we just jumped right into passing custom pieces back and forth across the table to one another. I think it's nice because even if there are apparent differences in the style of one drawing to the next, there's so much going on in any given piece that when you just step back and look at the whole composition, it feels cohesive.

**DOES ONE OF YOU EXCEL MORE AT ILLUSTRATING CERTAIN KINDS OF IMAGERY?**

**NW:** We've been doing it together long enough now that we internally know who should do what. At this point, we both can do whatever comes our way. There are just certain things that one of us likes to do more than the other.

**PH:** I think the big one that we joke about is that we get asked to do a lot of pet portraits. And I always tell Nick that on him. A lot of people want their dogs drawn on our jackets or pants.

**SOMETHING I FIND INTERESTING ABOUT SMALL TALK IS THAT THERE'S A LOT OF DIVERSE IMAGERY USED, BUT IT ALL FEELS LIKE IT'S PART OF THE SAME CONSTELLATION. HOW WOULD YOU DESCRIBE THE VISUALS THAT THE BRAND CREATIVES TOWARD?**

**NW:** It differs between the custom stuff and what we do for cut-and-sew. I should note that for every custom piece we do that's a one-of-one, we have a dialogue with each customer and we ask them to send us a stream-of-consciousness list of references and images that are meaningful or significant to them. That's the jumping off point for researching and sourcing all the images for a garment. At this point, we've built up a library of images, so maybe 60-70% of the illustrations are unique to that person, and then there are a few faithful images that we like to draw and know will work well. It almost turns into an "80s" composition or something—a bunch of disparate objects that don't necessarily have anything to do with each other, but you put 'em all together on an individual customer's piece and the thread that connects them is that person's interests.

**NW:** We like to find some balance between imagery that comes from the natural world and commercial imagery. I think some of that has to do with our own lifestyles. Our studio is in Midtown near Times Square, so we constantly bombard with all kinds of commercial and artificial graphics. It's really fun to recontextualize those things visually. Plus, both of us just love the outdoors in general. Phil's a big surfer. I love to climb. We both like to hike, camp, swim in lakes and rivers—all that shit. I feel like the juxtapositions come from our city mouse, country mouse lifestyles.

**WE START WITH A NICE FABRIC, A NICE FITTING**




**ADD OUR OWN SORT OF VISUAL LANGUAGE TO BREAK**

**ALSO REMEMBER YOU TELLING ME ABOUT A BINDER FULL OF IMAGE REFERENCES AND EMBROIDERED COLLECTED, ALMOST LIKE A TATTOO FLASH BOOK.**

We have a few binders and a lot of that stuff has been scanned. Due to the pace of everything we're making these days, a lot of references come from digital sourcing, going back into the archive, and pulling stuff that fits. But then when we get a project like the one we just did with Karu Research and HAR PORTER, where they gave us free reign to do whatever, we really dive into some weird shit. A lot of the imagery for that collaboration came from the old book called *From India to the Planet Mars*, which chronicles the life and work of this artist, Hélène Smith. She held séances where she intended to communicate with a whole world of Martian beings and made automatic drawings in the process. I originally found the book on a public-domain archive, a bark-like texture to it, a crinkled gauze fabric. And for the 2023 fall collection, we went for a psychedelic Western vibe with pieces like a fuzzy silk mohair jacket. It all emerges from the same place that our custom garments would, but it's just translated in a different way. Plus, people like to see the hand-drawn stuff side-by-side with the cut and sew items and how they inform and play off one another. The cut-and-sew silhouettes are more like things that we want to wear, things that we feel have somewhat of a timeless appeal and a unique quality about them. I also want to emphasize that top-of-sourcing quality fabrics and dialing in our patterns and silhouettes, there's so much secondary treatment to a lot of these garments. We have all these great vendors we work with here in the garment district, whether it's an embroiderer, dye house, or specific printers. We start with a nice fabric, a nice fitting garment, and then add our own sort of visual language to flesh it out. There's a lot of experimentation and trial-and-error that comes along in those processes, but that's the Small Talk way. It also ties back to how we approach the custom garments.

**WHAT'S THE PROCESS LIKE WHEN DOING THE ILLUSTRATIONS FOR A CUSTOM PIECE? DO YOU HAVE AN IDEA OF WHAT THE FINISHED PRODUCT WILL LOOK LIKE FROM THE START?**

**NW:** We never really plan out the design of an entire garment piece. We usually start with one big image that feels like a good anchoring piece and then work out from there. Luckily, we've never had a situation where we've run the credit card up and purchase a piece, which is great because that's



**ANY YOU TALK ABOUT THE MATERIALS AND DESIGN APPROACH FOR THE CUT-AND-SEW COLLECTION?**

**NW:** It helps to be able to put together a fall collection where there's 20-30 pieces that all play off of each other, kind of like putting together a body of paintings or sculptures where one thing doesn't have to fully represent the brand by itself. We find something to nerd out on and get really deep into it. This past spring collection, it was a book of tree carvings—barbo glyphs. We'd collected a bunch of images, which made me think about leaving your mark on nature—mark-making and mark-taking. That was combined with really trippy depictions of the natural world, like medieval horticultural manuscripts and these hand-drawn Old West collages that had trees used to make and distribute. The latter doesn't necessarily have anything to do with the natural world, but the calling cards had wild images that resonated with us, and the way the images were made and shared had a lot in common with the tree carvings.

Those are turned into a very loose aesthetic guide for sourcing fabrics, coming up with images to embrace, and creating treatments, which, in turn, inform everything from drawings on garments to embroidered motifs—and even the fabrics and material. For example, there's a piece in the spring collection that's a bark-like texture to it, a crinkled gauze fabric. And for the 2023 fall collection, we went for a psychedelic Western vibe with pieces like a fuzzy silk mohair jacket. It all emerges from the same place that our custom garments would, but it's just translated in a different way. Plus, people like to see the hand-drawn stuff side-by-side with the cut and sew items and how they inform and play off one another. The cut-and-sew silhouettes are more like things that we want to wear, things that we feel have somewhat of a timeless appeal and a unique quality about them. I also want to emphasize that top-of-sourcing quality fabrics and dialing in our patterns and silhouettes, there's so much secondary treatment to a lot of these garments. We have all these great vendors we work with here in the garment district, whether it's an embroiderer, dye house, or specific printers. We start with a nice fabric, a nice fitting garment, and then add our own sort of visual language to flesh it out. There's a lot of experimentation and trial-and-error that comes along in those processes, but that's the Small Talk way. It also ties back to how we approach the custom garments.

**HAVE YOU NOTICED ANY PATTERNS OR TRENDS AMONG SMALL TALK CUSTOMERS AND FANS?**

**NW:** We definitely have a solid recurring customer base, even with the custom garments. We've had a lot of people who've ordered two or three at this point, which is sick because we usually leave the custom order window open for 24 hours. People are usually queuing up waiting for that.

**NW:** It's hard to say for sure, but obviously everything is at a pretty high price point. So there are definitely people who are heads and are willing to save up money or run the credit card up and purchase a piece, which is great because that's

ILLUSTRATIONS BY SMALL TALK STUDIO

# BÁRBARA SANCHEZ-KANE

THE MULTI-HYPHENATE BÁRBARA SANCHEZ-KANE HAS DRAWN FROM FASHION, FINE ART, AND INDUSTRIAL DESIGN TO CREATE A BODY OF WORK THAT IS ALL AND NONE OF THE ABOVE.



Barbara Sanchez-Kane is sitting—rearranging, actually—on a Coca-Cola vending machine she used in the audience for one of her runway shows. She's wearing a pair of black pants that she refers to as her "surgical pants" because they're comfy enough to travel in. She's surrounded by objects, many of which were featured in her fall 2023 exhibition. New pieces for *Abolition*, at Fort Greene Park in New York, the Manhattan branch of Mexico's oldest blue-chip galleries.

A wearable sculpture hanging on the wall above the stairs dominates her Mexico City studio, which doubles as a showroom. The artwork is crafted out of dozens of candy-red belts with shiny buckles woven into an intricate like an exotic bird at a line party. As she walks around, she's constantly rearranging the display. She points to a pair of kitten heels she "had hidden out of someone, with shoes that resulted in the video." "I think that conceptualizing things the way you would do the street. They'll make your life a lot easier," she says, looking at a piece "steal from the shoulder of my sweater, as if we're old acquaintances."

She leads me to what looks like a stack of cedar blocks, pulling on the top to reveal a series of cantilevered storage trays, like a fishing boat or a fancy makeup case. That the piece draws comparisons to such distinctly coded objects speaks to the way her absurdist humor challenges binaries of gender as much as genre and form.

ISSUE NO. 33

23



ISSUE NO. 33

24



ISSUE NO. 33

25

IF I'M DESIGNING A SUIT OR SOMETHING, THAT SAME SILHOUETTE CAN BE TRANSMUTED INTO A SCULPTURE.



ISSUE NO. 33

26

Since 2010, the Mexican multi-hyphenate has drawn from fashion, fine art, and industrial design to create a body of work that is all and none of the above. The clothing she designs for her label, Sanchez-Kane, is locally sourced, though it also makes use of materials from other countries. Her most alluring fabrics, she's a suit tailor. First and foremost, she learned while studying at the Parsons Fashion School in Florence, Italy—balancing technical virtuosity with the whimsy of her own creative imagination. Her leather jacket has an inner lining of alpaca knits, so you can wear it as a button-down shirt or as a jacket. Or you can wear it as a jacket skirt, or roll them up and make it a long top.

"For me, the easiest thing is a two-for-one look," she says, standing close to me than you might expect. "I love things that turn into other things." She has the meticulous presence of someone who's used to getting what she wants, seemingly through a combination of laser-focused vision and sheer force of will.

Sanchez-Kane keeps up with the fashion industry at her own pace, releasing sporadic collections from her studio, as well as through select outlets like a boutique in Mexico City. She also makes one-off garments that are ready when they're ready, and she's interested in making up to meet demand. "I'm an awful salesman," she laughs. Sometimes when a customer emerges from the dressing room and asks how they look, she'll make a face and suggest they go home and mull it over.

When asked about the relationship between her fashion and fine art sides, she says the difference comes in how she approaches the objects and more about how she chooses to present them. "With fashion, you get to put it on and make it your own. With art, it's the same space, but you're not allowed to touch the piece. I like to interact."

Certain images, ideas, even shapes appear and reappear in Sanchez-Kane's work, bouncing back and forth from the runway to the gallery. "If I'm designing a suit or something, that same silhouette can be transmuted into a sculpture," she says.

For her first major gallery show, in 2017, *Pre-Paradise*, she drew from her fashion work, including a pair of black pants she refers to as her "surgical pants" and the Spanish word *perreo*, for "hardcore" and "to dance." The show featured a video that consisted of a sculpture when she was a video that was originally made in a performance. Like a conceptual runway show, but *COVID* had other plans.

In the video, an infantry squad in a dusty lot performs the *perreo*, a ceremony of the Mexican Revolution. The soldiers, mostly older men with slight wincing, are dressed in standard green fatigues and white gloves with one Sanchez-Kane alteration.



"WITH FASHION YOU GET TO PUT IT ON AND MAKE IT YOUR OWN—EVEN FUCK WITH IT. WITH ART, WE GIVE IT THIS SACRED SPACE OF NOT WANTING TO TOUCH THE PIECE. I LIKE TO INTERACT."

ISSUE NO. 33

28



The combat boots have balloon laces; their service caps are carefully distressed, jutting out to the viewer. Sanchez-Kane is sitting on a chair, surrounded by clothing. She's wearing a pair of black pants that she refers to as her "surgical pants" because they're comfy enough to travel in. She's surrounded by objects, many of which were featured in her fall 2023 exhibition. New pieces for *Abolition*, at Fort Greene Park in New York, the Manhattan branch of Mexico's oldest blue-chip galleries.

Mexicans are inundated with images of revolution—anywhere from the street to the classroom. Sanchez-Kane is drawn to go there all the way there. One of the men in the video, whom she found online through a civil association that performs such ceremonies, tried to back out of the video, saying the lingerie made his face like less of a man. "So I gave him proof that I wasn't going to lose his masculinity, that he had nothing to worry about," she says. What, exactly, she means by that is "that's kind of gross." She raises her eyebrows, looking at the camera.

Military green made a return at her solo show in New York last year, in the form of a leather suit with an equestrian aesthetic that's a nod to her technical past. It took her a few tries to get it right. First, she had to get the texture to hold its shape using a complex weaving process. Then, after tripping and falling to give the pattern together, she realized it could be seen, but needed stitching to tie the weird bumps. In the gallery,

the wearable sculpture was draped on a chair for the viewer to see. Sanchez-Kane is sitting on a chair, surrounded by clothing. She's wearing a pair of black pants that she refers to as her "surgical pants" because they're comfy enough to travel in. She's surrounded by objects, many of which were featured in her fall 2023 exhibition. New pieces for *Abolition*, at Fort Greene Park in New York, the Manhattan branch of Mexico's oldest blue-chip galleries.

ISSUE NO. 33

29

# RAUW ALEJANDRO,

# THE PERREO PRINCE



Rauw Alejandro is a Puerto Rican reggaeton singer and dancer. He is known for his energetic performances and his ability to blend reggaeton with other genres like trap and Latin pop. He has released several successful albums and singles, including "El Perro Negro" and "Mamiii."

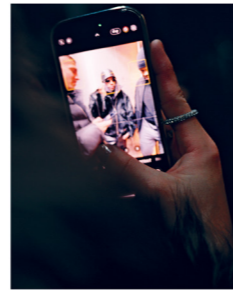
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ISSUE NO. 33

72



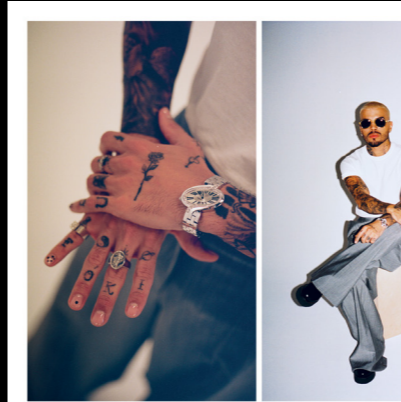
# YOU GUYS ARE SEEING A CRAZY RAUW ONSTAGE— IN MY SINGLE ERA



FUR JACKET: YOSHI; LEATHER HOOD: CRANE; SUNGLASSES: CHRISTIAN DIOR

ISSUE NO. 33

75



Alejandro grew up in Carolina, near the San Juan airport. He got into making music at age 22, later than most superstars, because his passion was invested elsewhere: Pro. From childhood, he'd aggressively pursued professional soccer to the point of moving to Orlando, Florida in hopes of getting scouted. But an injury at 20 caused an early retirement. He's grateful, though, that he "had the opportunity to experience normal life," even when he was "broke as fuck." Remembering those times, he adds, helps him appreciate more what he has today.

ISSUE NO. 33

76



simultaneously singing and delivering energetic choreography. That level of performance, on display in his music videos and in concert, has made him a standout.

However, the key to breaking through was not just determination, but an acknowledgment that he couldn't do it alone. Alejandro is a solo act, but he knew from the start that he'd need a team. He'd need a rock-solid team behind him. "In this life, success—I think it's about teamwork," he says.

Many celebrities' teams, especially those of musicians, are composed primarily of "day ones"—the folks who believed since the start and helped push an artist through with a purposeful gusto at all times. Athletics taught him discipline, and it's served him well as a career musician. "I'm a person that when I decide to do something, I go for it," he says. This meant committing fully to his pivot into performing, including taking classes to improve his vocals and dancing.

Ten years after posting his first demo to SoundCloud, he's a bonafide superstar. His music hovers around the peaks of several Billboard charts, with six consecutive full-lengths—starting with his 2020 debut, *Afrodisíaco*—making it to the top 10 Latin Albums list. More than 42 million people worldwide listen to him monthly on Spotify, and Saturno received a Grammy nomination for Best Música Urbana Album.

The blissfully saccharine pop cut "Todo de Ti" marked his mainstream breakthrough. It's the opener on 2021's *Vice Versa*, where he explored sounds he describes as retro, happy, and romantic, with shades of Brazilian funk and house throughout. While the single gave him fame exponentially, Alejandro already had a solid following of fans drawn to his R&B-heavy style. In early interviews, he often cited Chris Brown as a major influence, not only for the artist's sound but also his showmanship. Few artists in the Latin reggaeton and trap realm focus so intensely on dance as Alejandro does.

ISSUE NO. 33

77



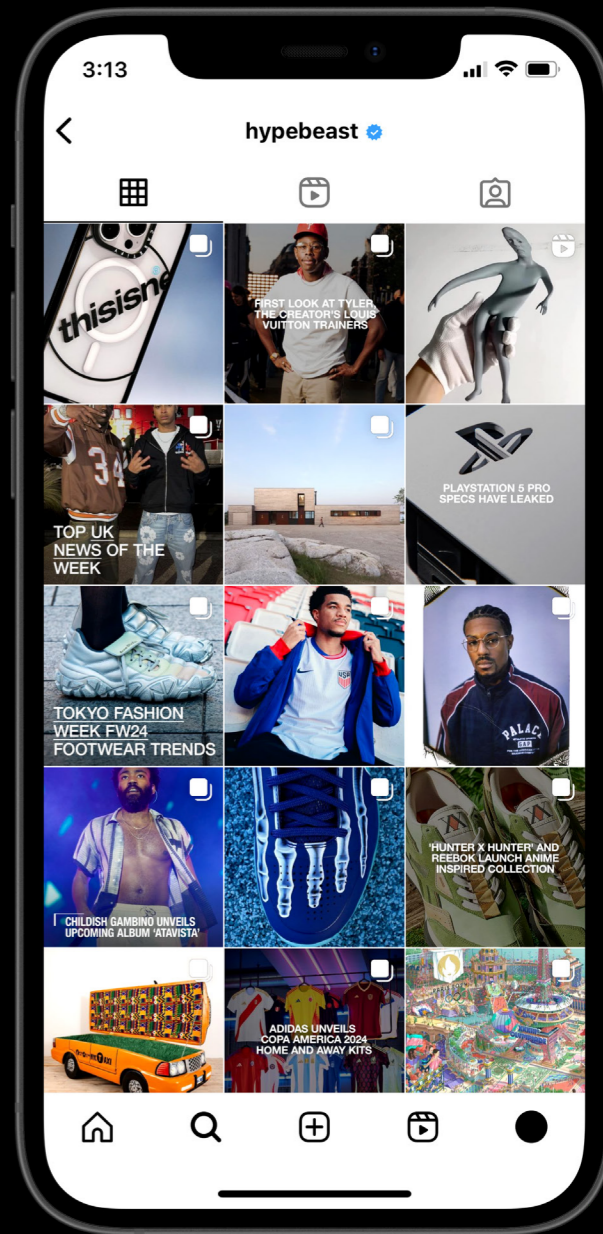
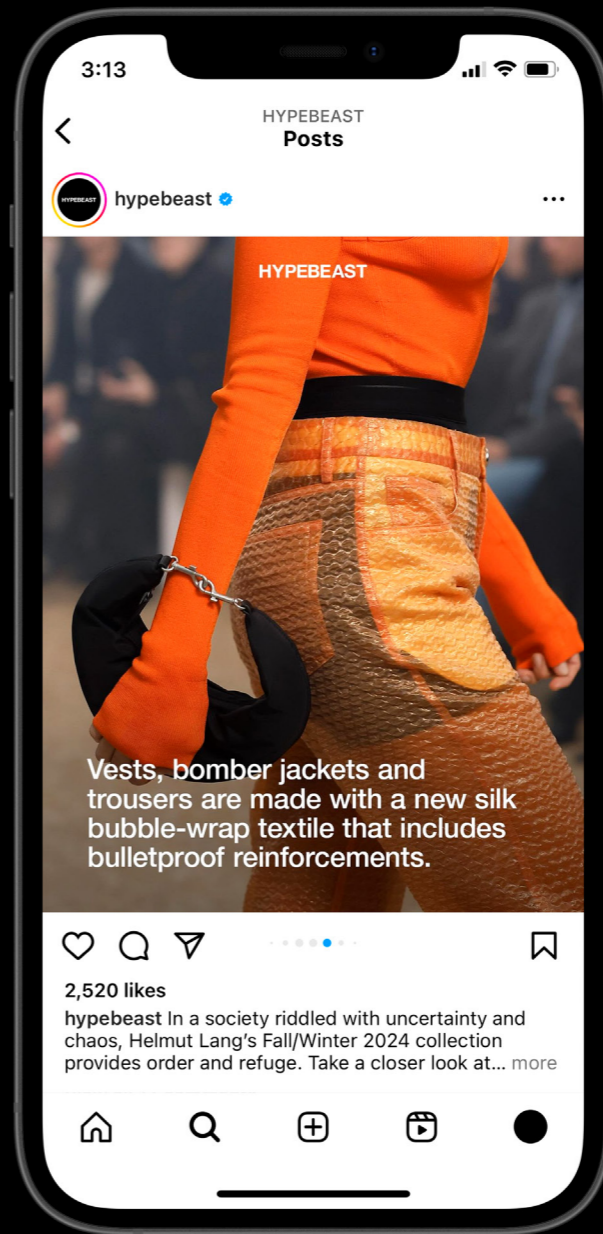
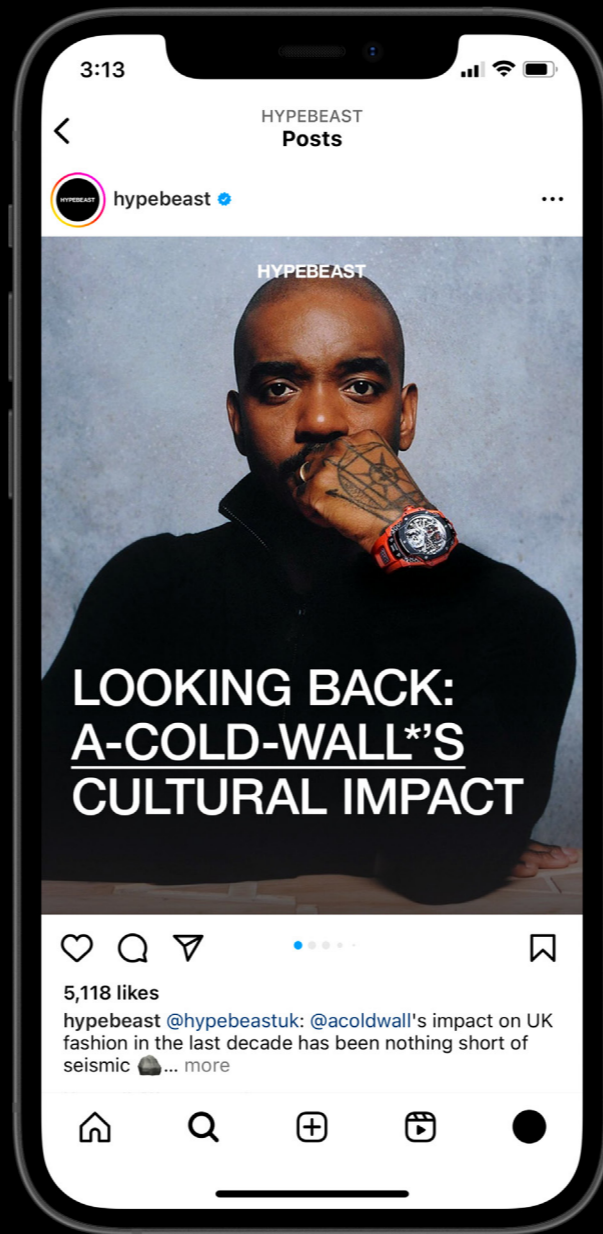
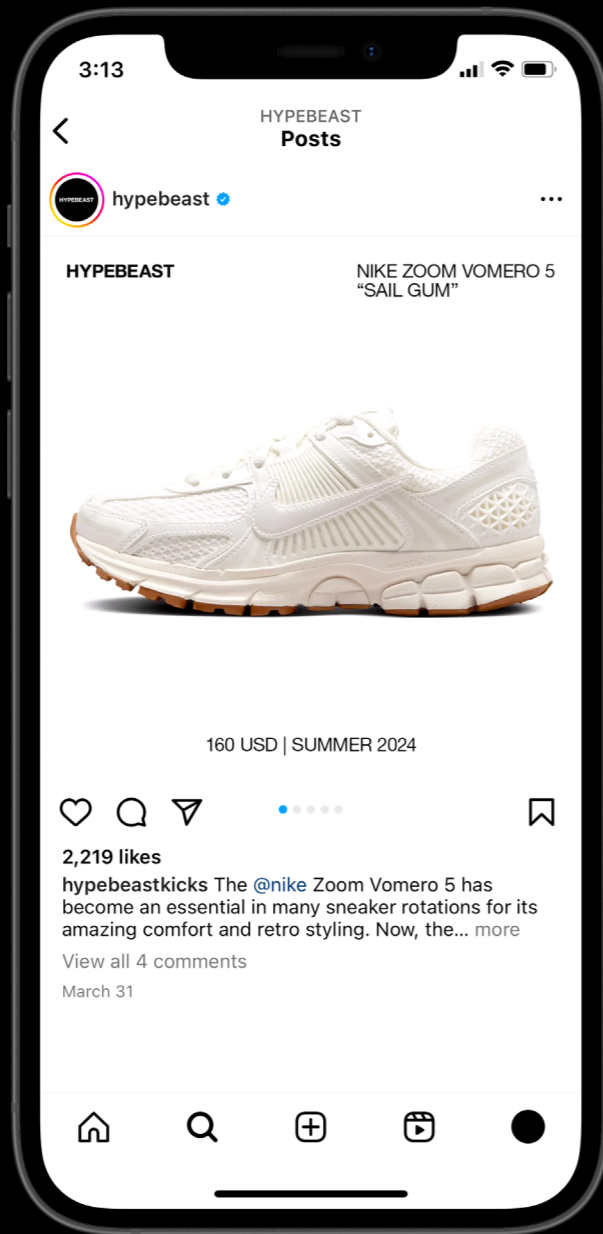
# ALL MY ALBUMS HAVE FUSION, FUSIONES, AND THEY'VE FOCUS ON DIFFERENT TYPES OF COLORS— MUSICAL COLORS



ISSUE NO. 33

80





As a part of the 2020 brand refresh the main Hypebeast Instagram account was subject to a visual overhaul. This included working with the global social media team to strategize on what templates were needed, and then creating a system that was approachable by both a viewer, and easily adaptable by internal team members when needed.

# HYPEBEAST 2023

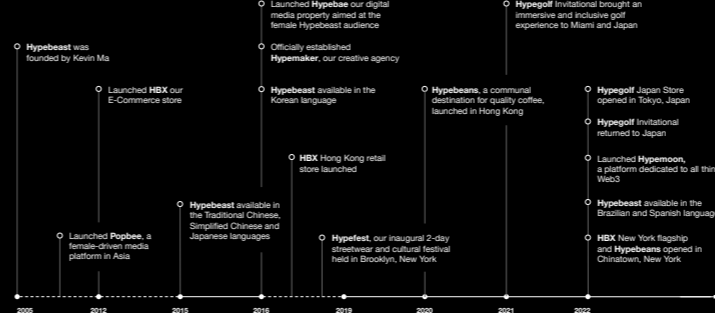


## ABOUT HYPEBEAST

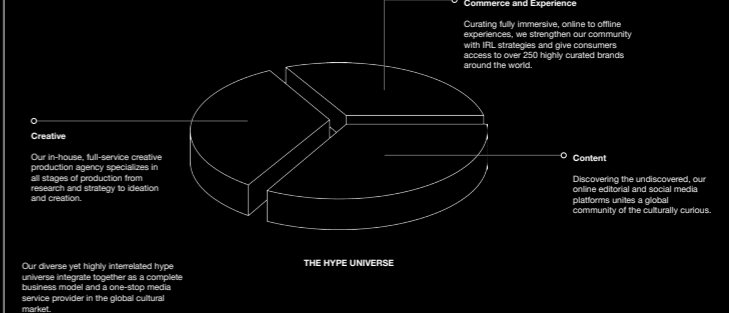
Founded in 2005, Hypebeast is a leading global platform for contemporary culture and lifestyle, and a premier destination for editorially-driven news and commerce.

Standing at the forefront of fashion and culture, we have built a loyal and passionate community of over 32.4M followers who trusts our curation across diverse lifestyle categories spanning fashion, arts, music and culture.

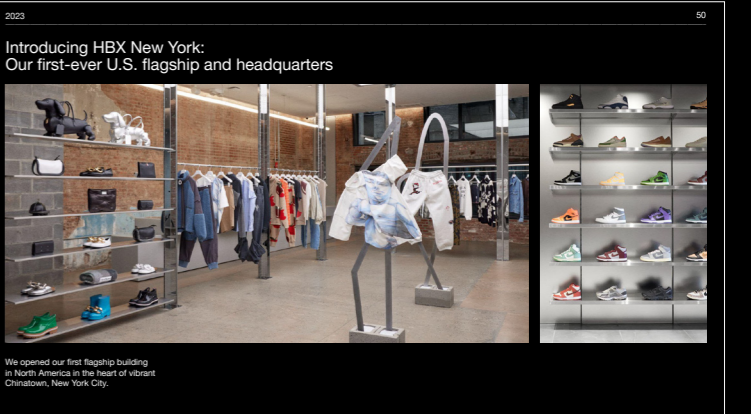
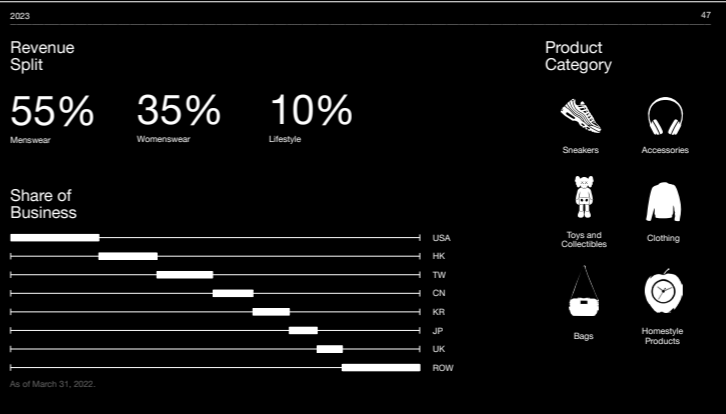
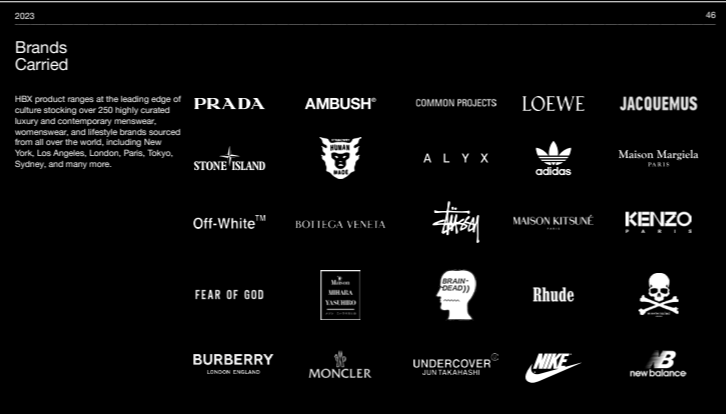
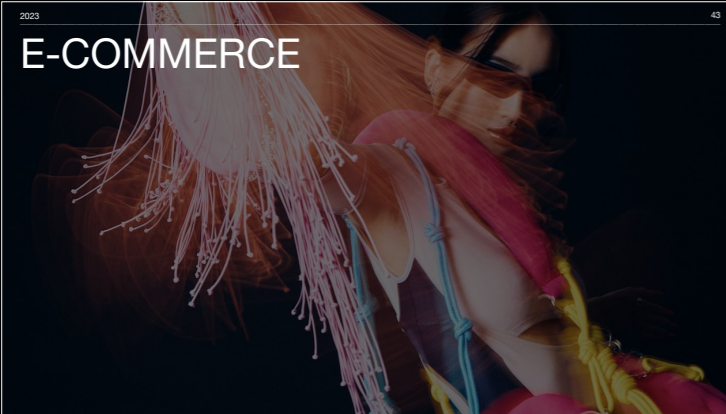
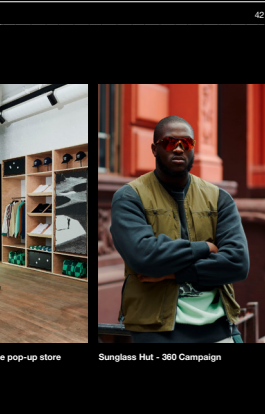
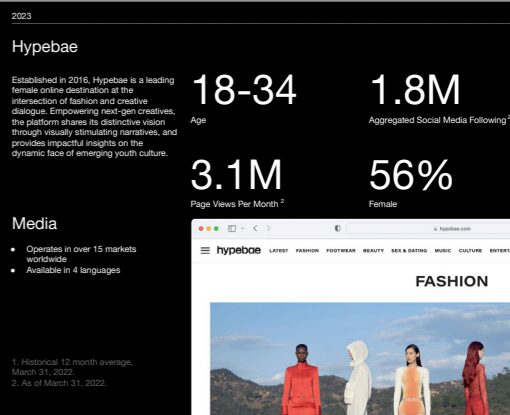
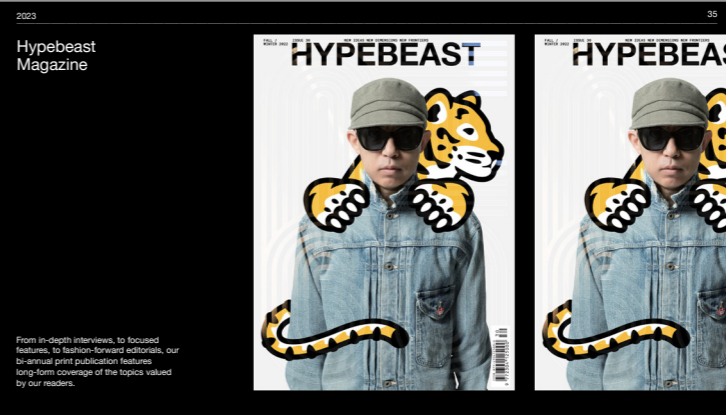
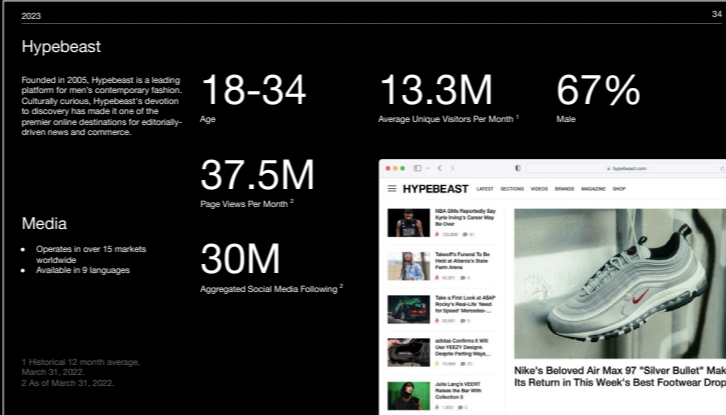
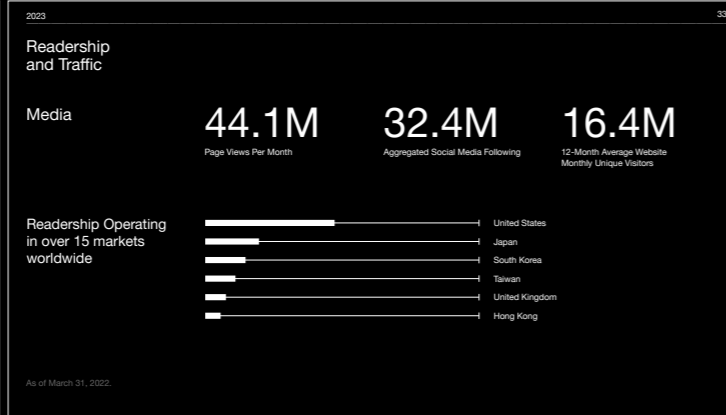
### Corporate Profile, Our Major Milestones



### Corporate Profile Capabilities



### Global Network





2023

# HYPEBEAST X TITLE

The font should be Helvetica and font size should not go over 8.5. Please do not amend the size of the box.

To change the image, select it and choose "replace image" from top bar above. Do not resize or move image.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ullamcorper egest nulla facilisi etiam dignissim diam quis. Ullamcorper a lacus vestibulum sed arcu non.

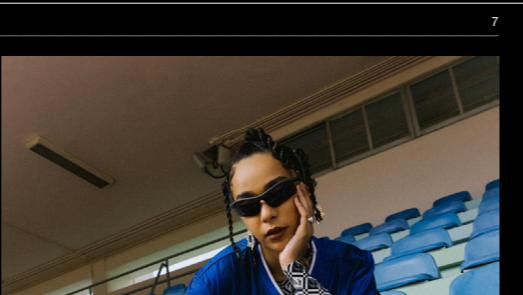
2023

## Header, One Column

The font should be Helvetica and font size should not go over 8.5. Please do not amend the size of the box.

To change the image, select it and choose "replace image" from top bar above. Do not resize or move image.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ullamcorper egest nulla facilisi etiam dignissim diam quis. Ullamcorper a lacus vestibulum sed arcu non.



2023

## Header, Three Column

The font should be Helvetica and font size should not go over 8.5. Please do not amend the size of the box.

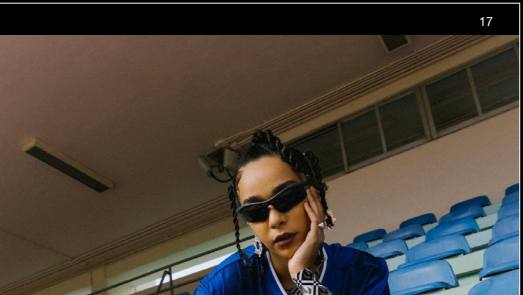
Header text and content for a three-column layout.

2023

## Bulleted Lists

The font should be Helvetica and font size should not go over 8.5. Please do not amend the size of the box. To change photo, select it and choose "replace image" from top bar above. Do not resize or move image.

- Header One (Sub Points)
  - Congue mauris rhoncus aenean vel elit scelerisque mauris pellentesque.
  - Scelerisque eu ultrices vitae auctor eu augue ut lectus. Placerat duis ultricies lacus sed turpis.
  - Duis ultricies lacus sed turpis.
  - Elementum eu facilisis sed odio. Justo donec enim diam vulputate ut.
- Header Two
  - Placerat duis
  - Ultricies lacus sed turpis.
  - Scelerisque eu ultrices.
- Header Three
  - Feugiat sed lectus vestibulum mattis ullamcorper velit sed



2023

## SECTION HEADER

Any additional information here

Header text and content for a section header slide.

2023

## Header, One Column

Header text and content for a one-column header slide.



2023

## Header, Four Column

Header text and content for a four-column header slide.

2023

## Bulleted Lists

Header text and content for a bulleted list slide.



2023

## Timeline

01 Two Weeks | 02 Two Weeks | 03 Two Weeks | 04 Two Weeks

Header text and content for a timeline slide.

2023

## Header Table / Charts

ACCOUNT	Dropp 1		Dropp 2		Store
	HBX	HBXHK	HBX	HBXHK	
Impressions	xxx	xxx	xxx	xxx	xxx
Likes	xxx	xxx	xxx	xxx	xxx
Shares/Saves	xxx	xxx	xxx	xxx	xxx
Comments	xx	xx	xx	xx	xx
Total Engagement	xx%	xx%	xx%	xx%	xx%
Clicks	xxx	xxx	xxx	xxx	xxx

Header text and content for a table and charts slide.

2023

## Header Table / Charts

Header text and content for a table and charts slide.

Chart Key	Value
A. Section 1	21.8%
B. Section 2	34.5%
C. Section 3	10.9%
D. Section 4	32.7%

2023

## Header Table / Charts

Header text and content for a table and charts slide.

Team	Period 1	Period 2
Team 1	25	25
Team 2	40	25
Team 3	25	40
Team 4	40	25

2023

## Header Table / Charts

Header text and content for a table and charts slide.

Team	Period 1	Period 2
Team 1	25	25
Team 2	40	25
Team 3	25	40
Team 4	40	25

2023

## Header Table / Charts

Header text and content for a table and charts slide.

Team	Period 1	Period 2
Team 1	25	25
Team 2	40	25
Team 3	25	40
Team 4	40	25

2023

## Header Four Column Images

Caption Copy Here

2023

## Header Three Column Images

Caption Copy Here

2023

## Header Three Column Images

Caption Copy Here

GUIDE PAGE, DELETE AFTER USE

TEXT

# SECTION HEADER, HELVETICA NEUE, 40PT

Page Header, Helvetica Neue 16pt

Body Text, Helvetica Neue 8.5pt

IMAGES

Generic HB images to use for decks can be found [here](#).

See following slides for image use examples

When switching out images, use the "replace" function in order to not resize / move the photos

CHARTS + VISUALS

Use simple black and white diagrams when possible. Line weight should stay light, around 1px.

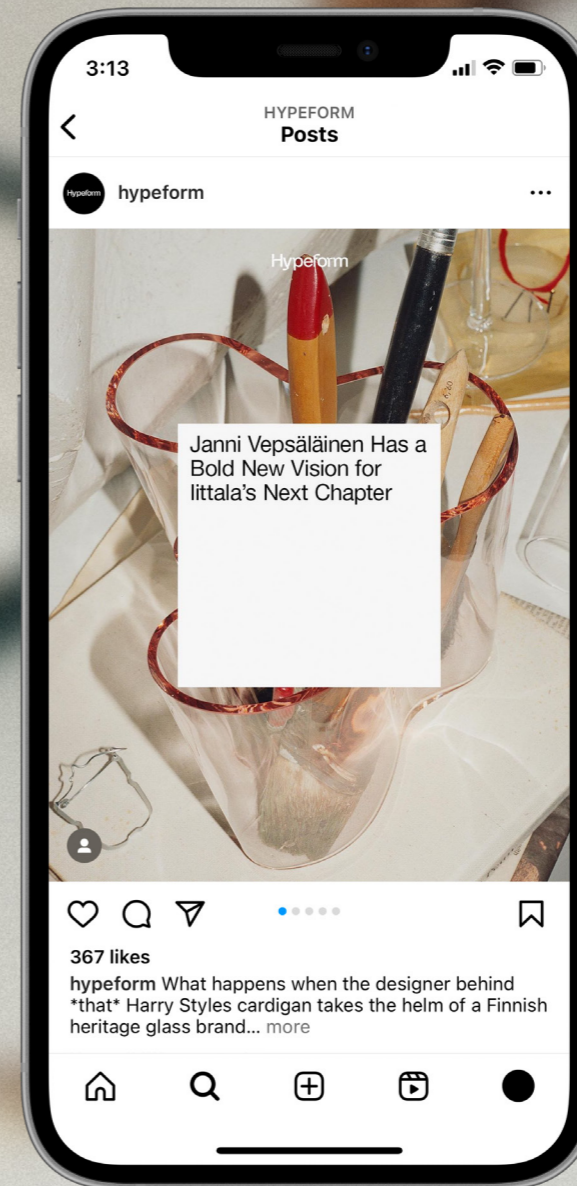
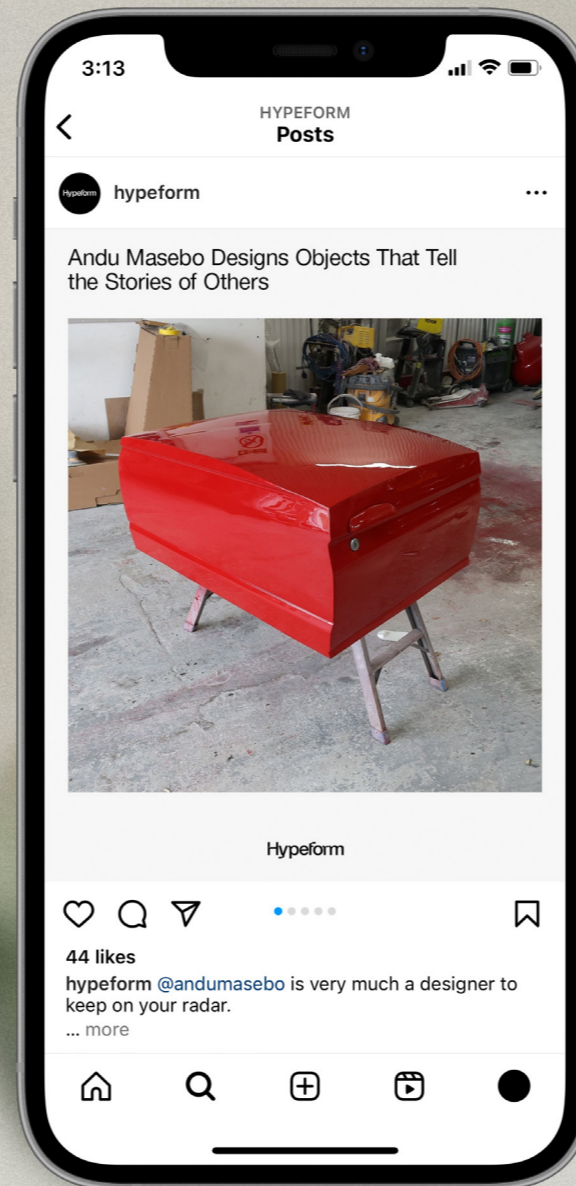
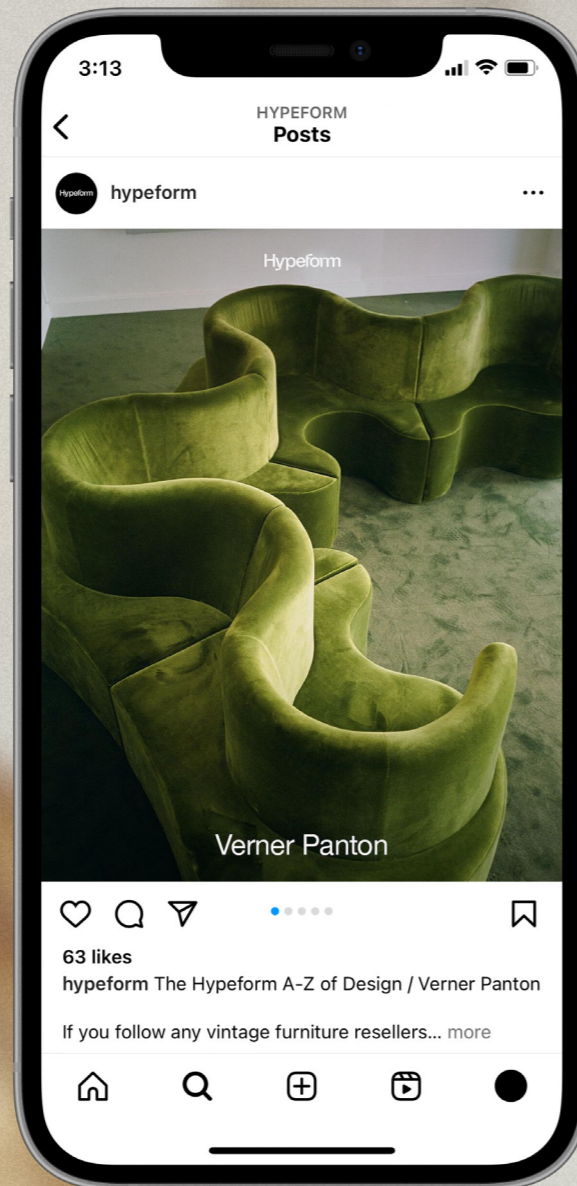
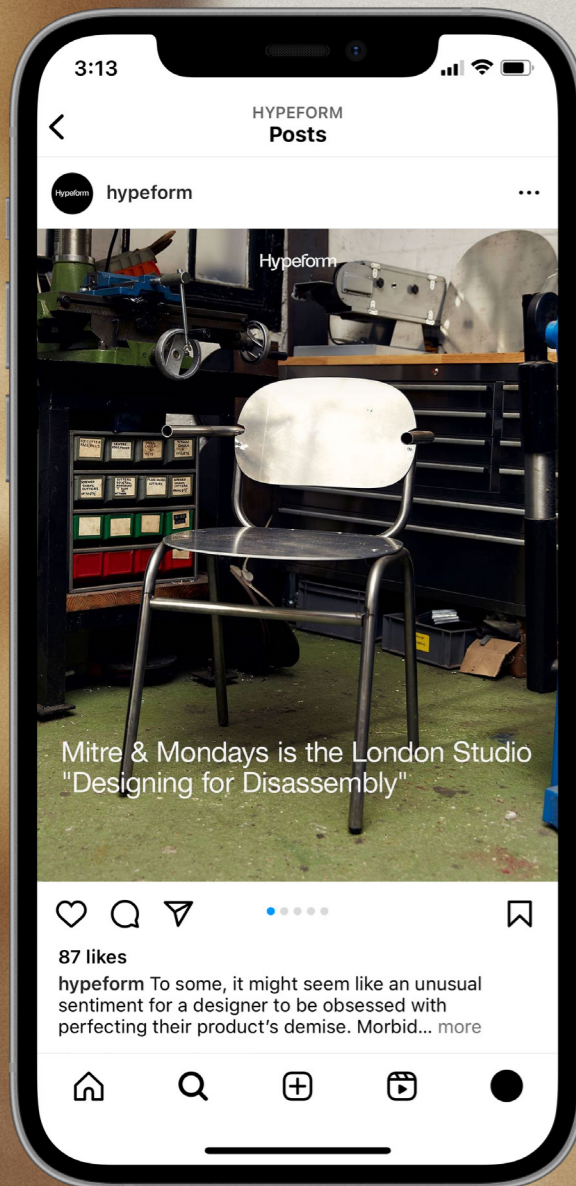
GUIDE PAGE, DELETE AFTER USE

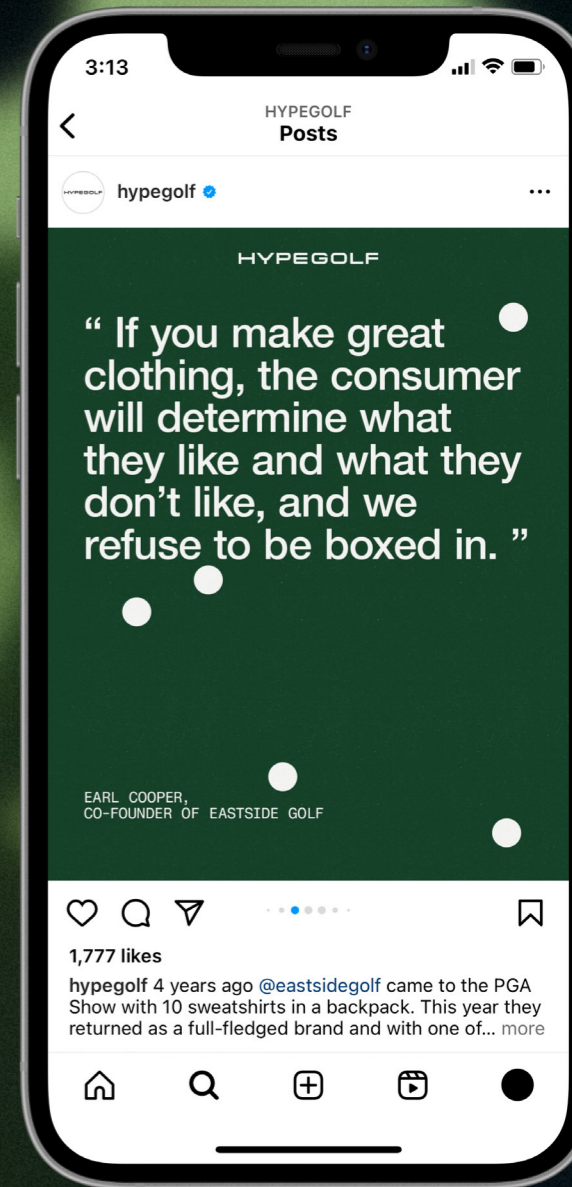
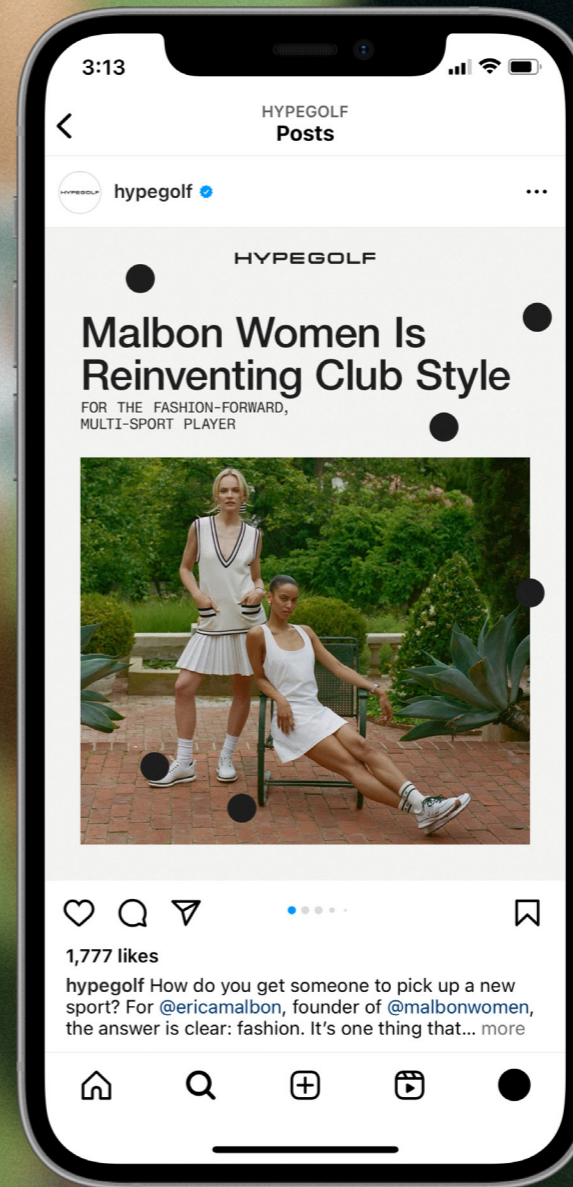
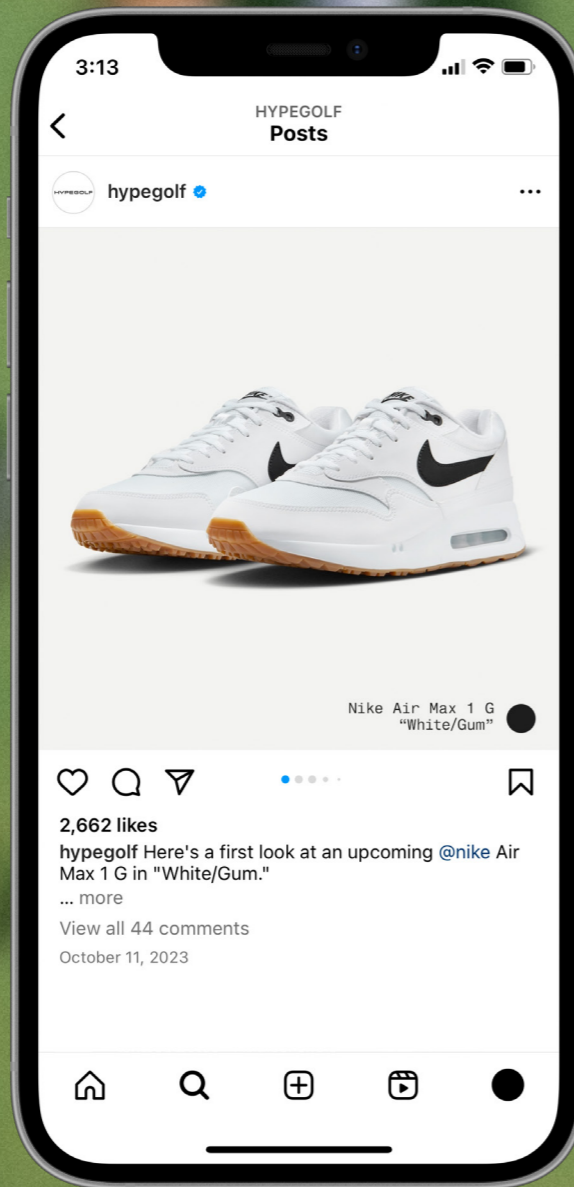


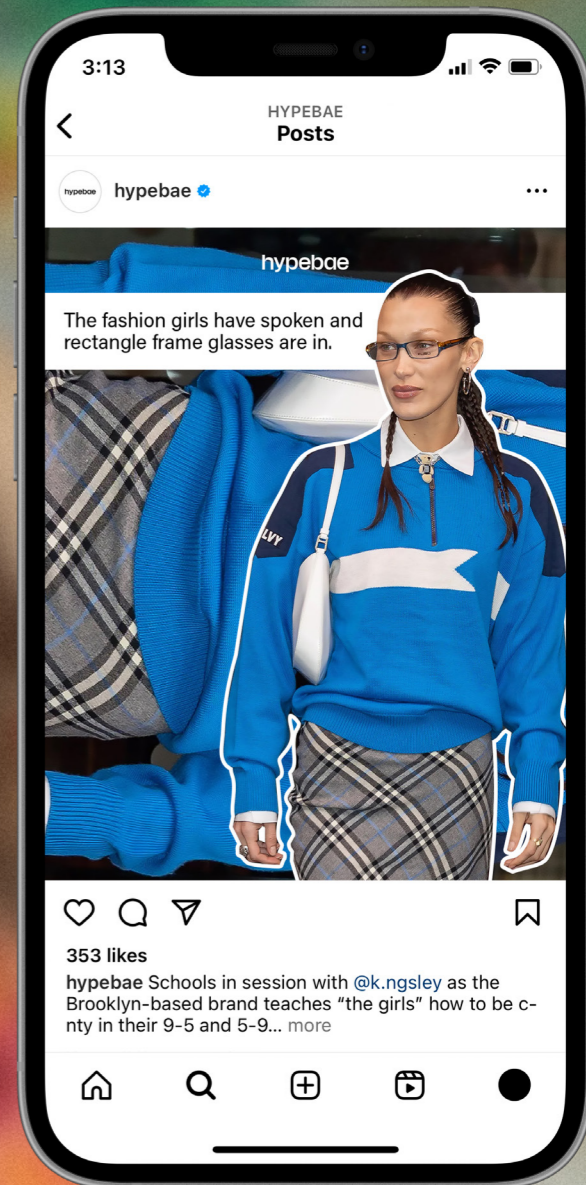
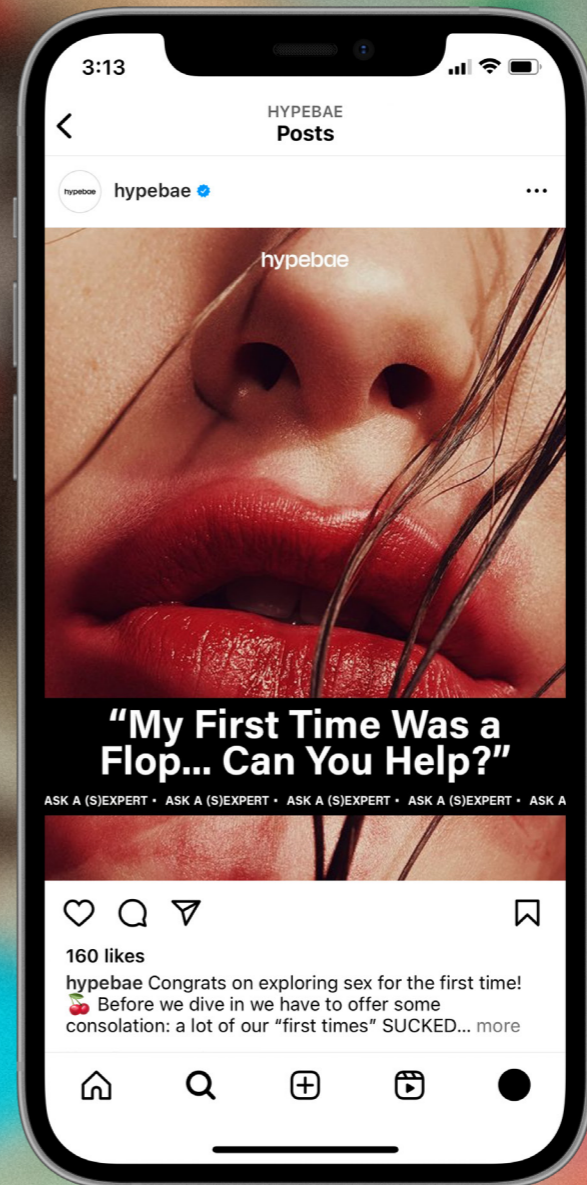
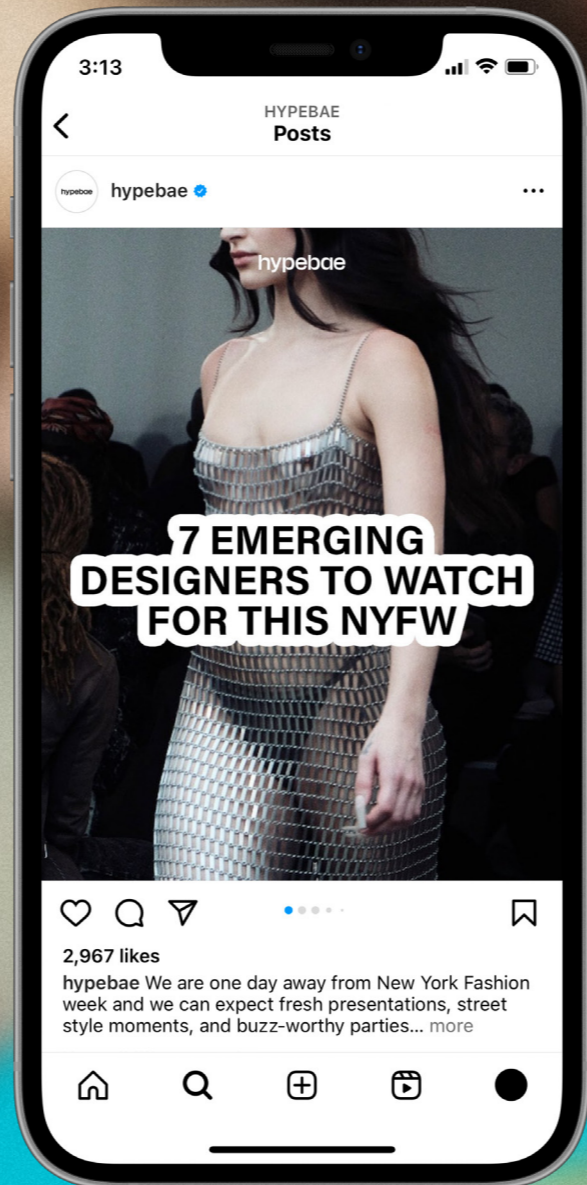
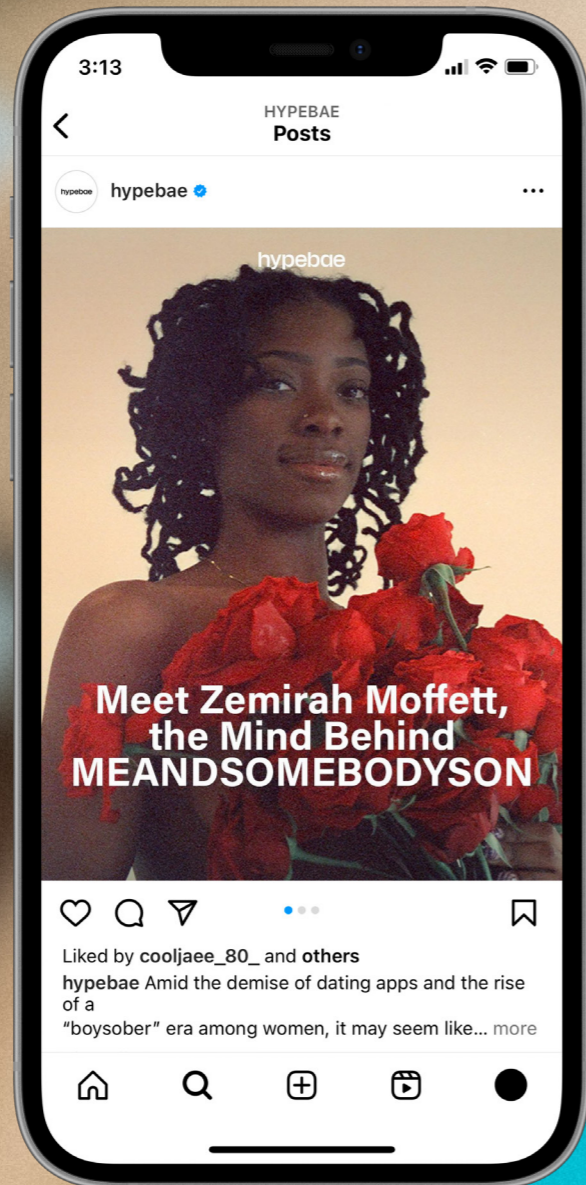
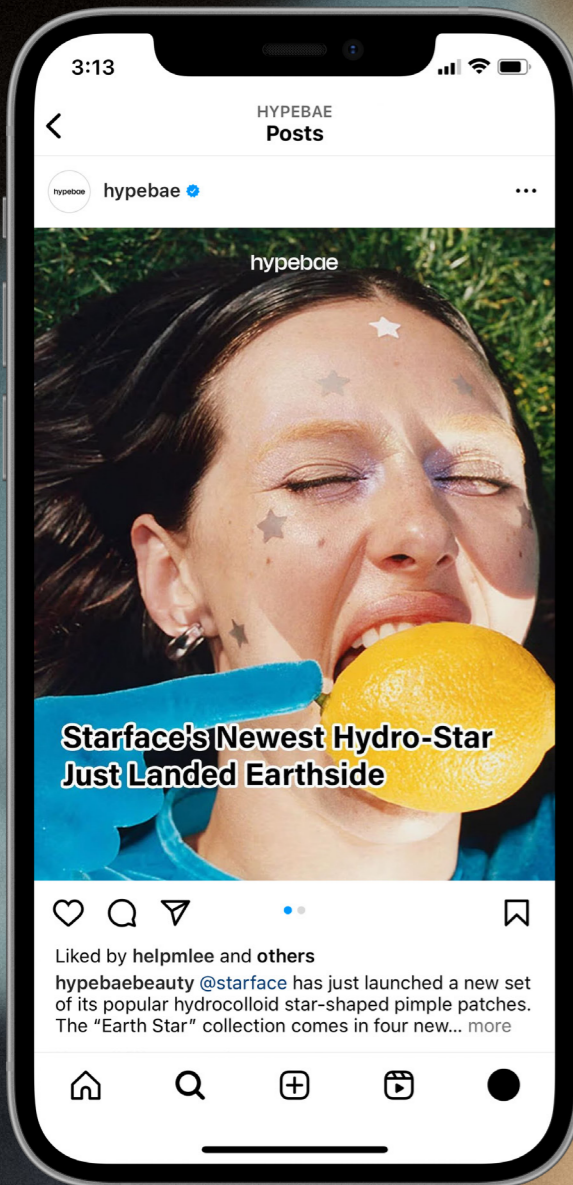
Opening campaign for Hypebeast's first US Flagship in 2022 at 41 Division.

(1) Hoarding (2) Subway 9x6 (3) Staff T-Shirt









Updated Instagram templates for Hypebae, Hypebeast's sister account.

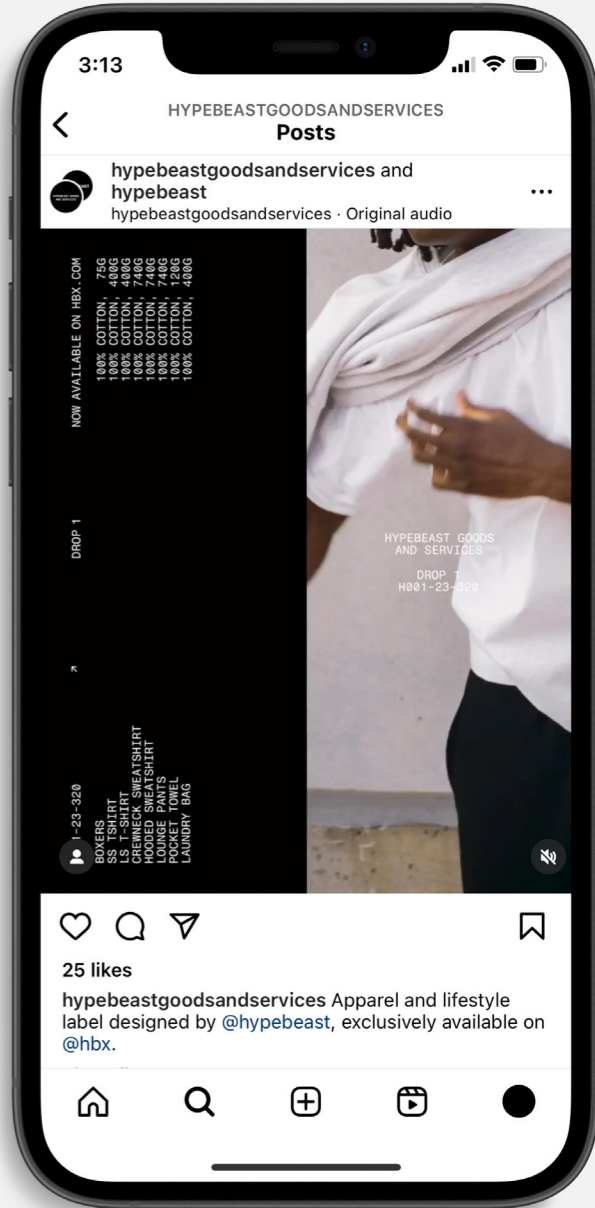
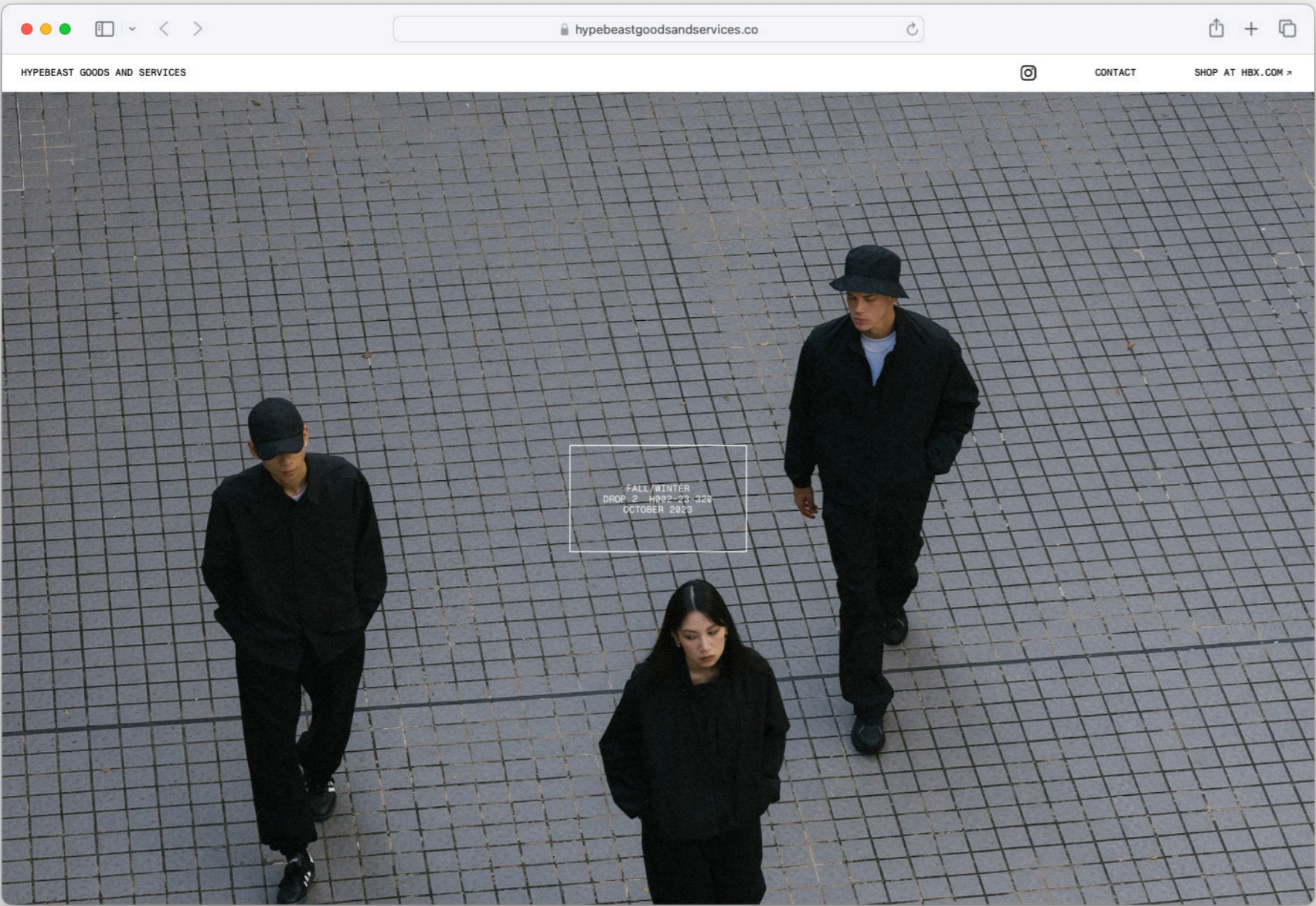
(1) General News (2) Feature Cover (3) Round-Up Cover (4) "Ask a (S)expert" IP (5) Trend Spotlight Cover



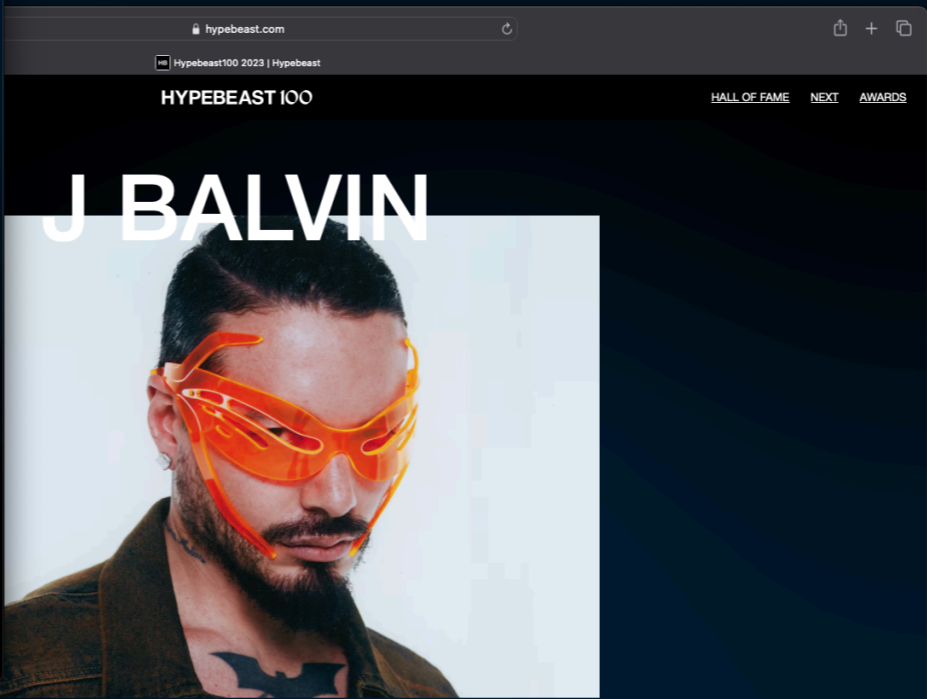
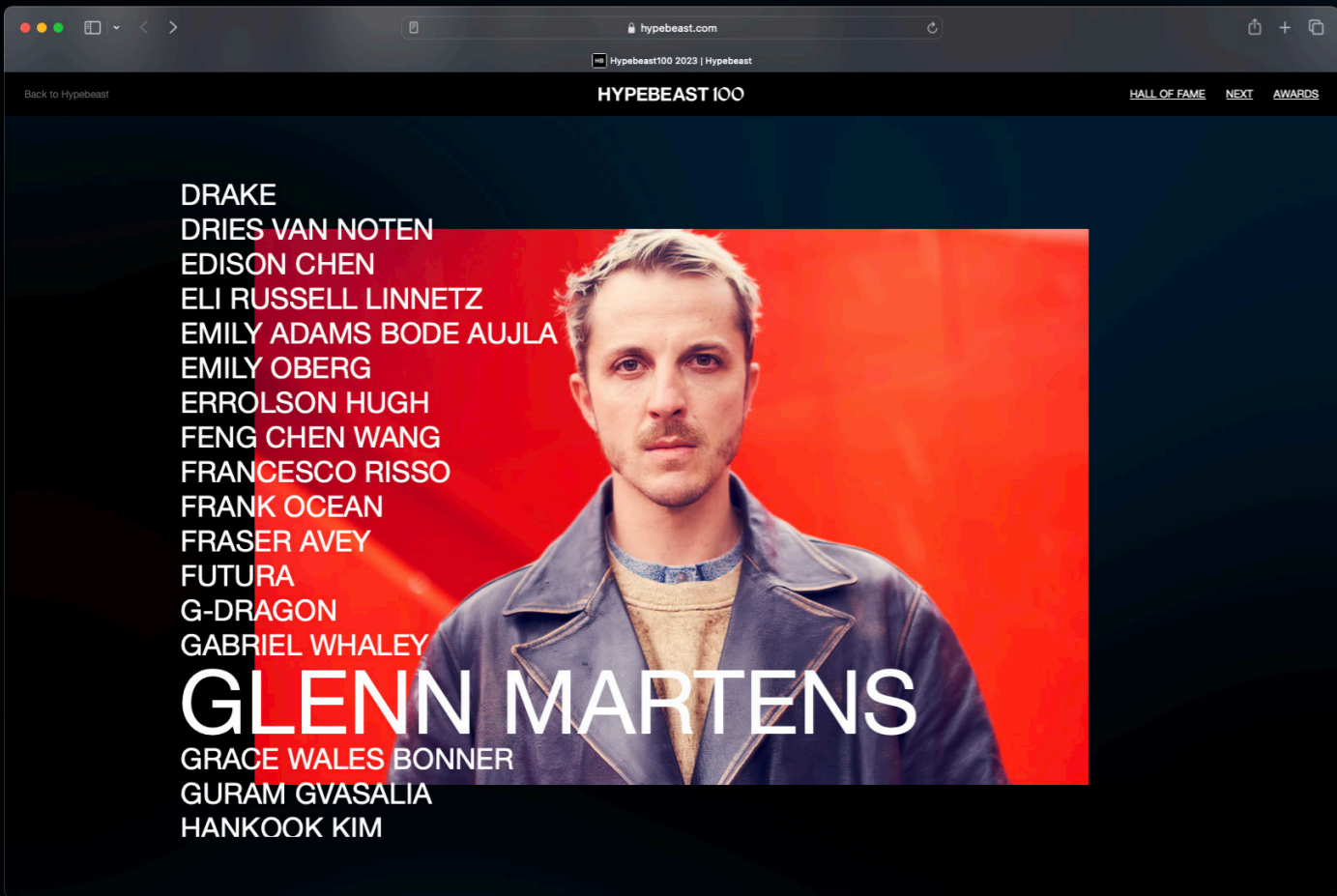
Worked alongside Vasun Pachisa and Kevin Wong to develop branding for Hypebeast's eponymous clothing label; Hypebeast Goods and Services. Inspired by vintage military labels the design system uses a simple structure that is both graphic and functional. Designed logotype, product labels, product, social media posts & micro-site.







# HYPEBEAST 100



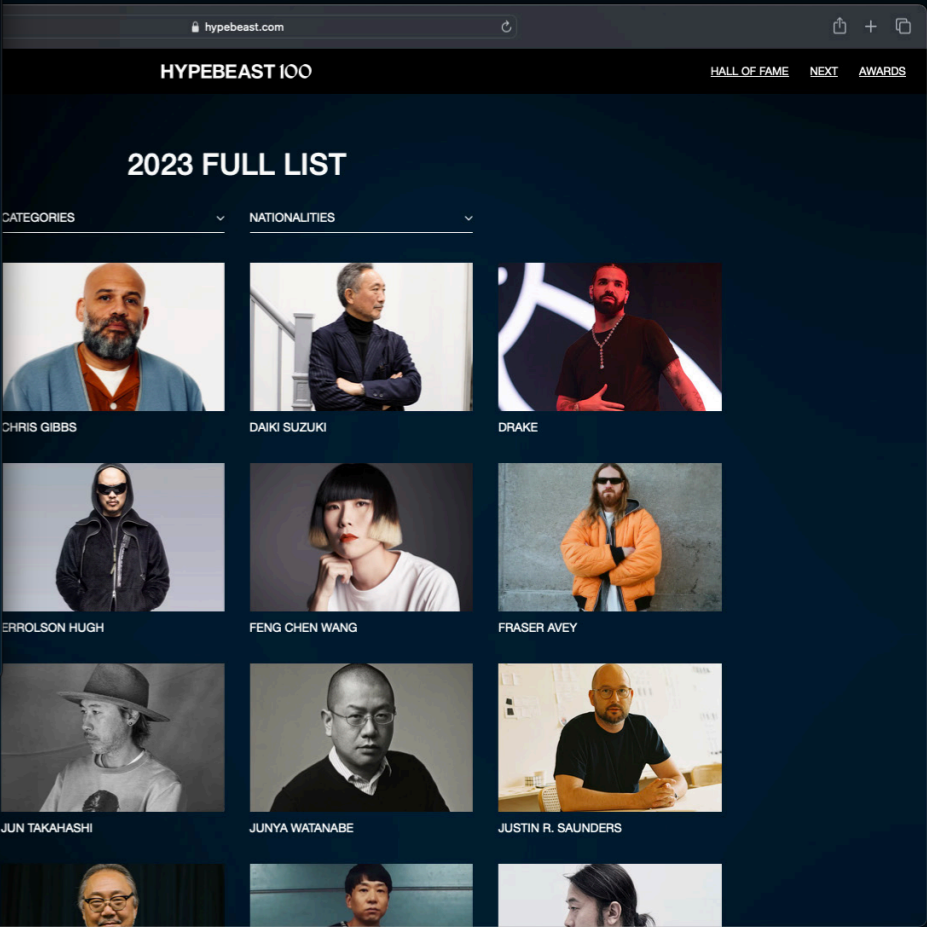
**DISCIPLINE**  
Music

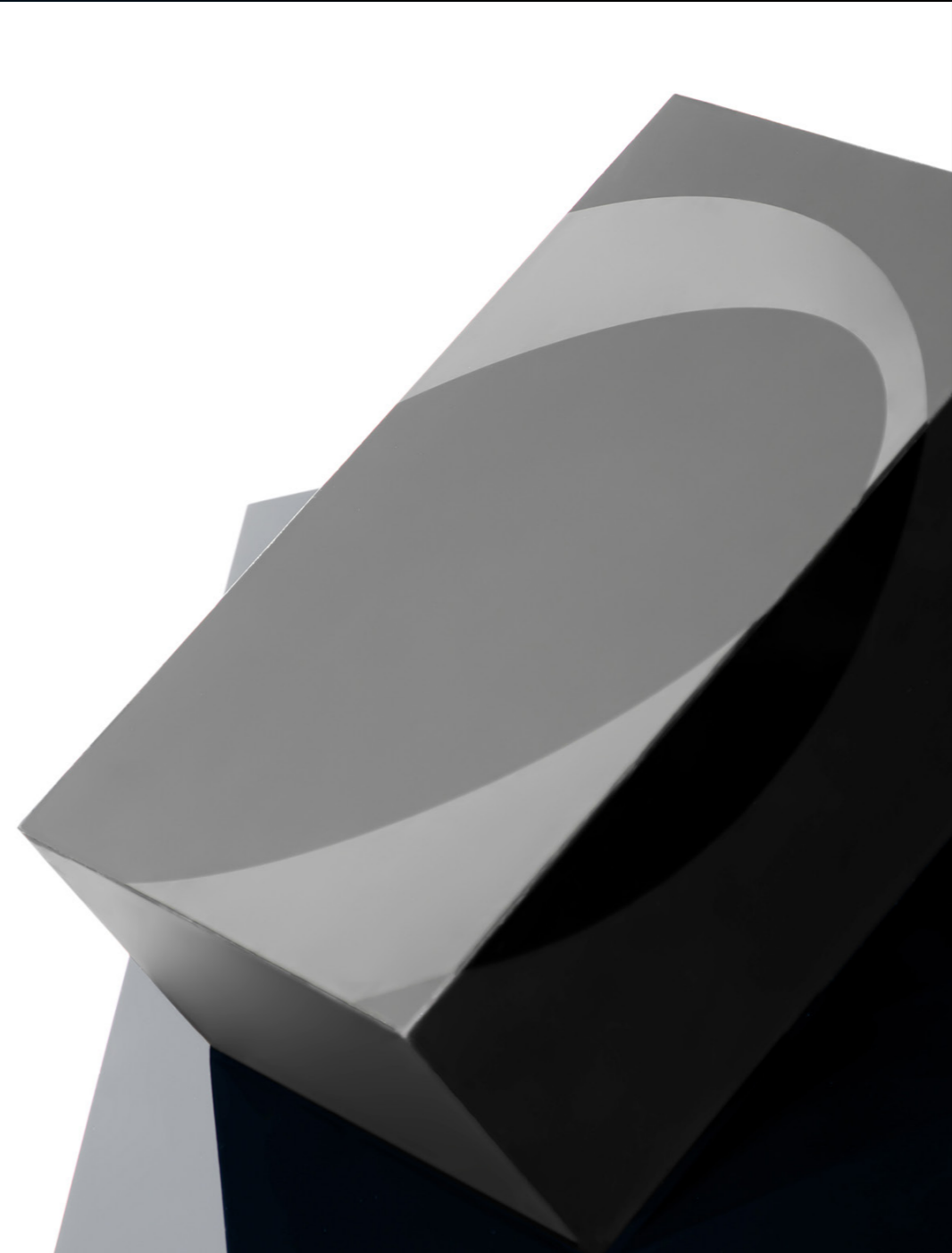
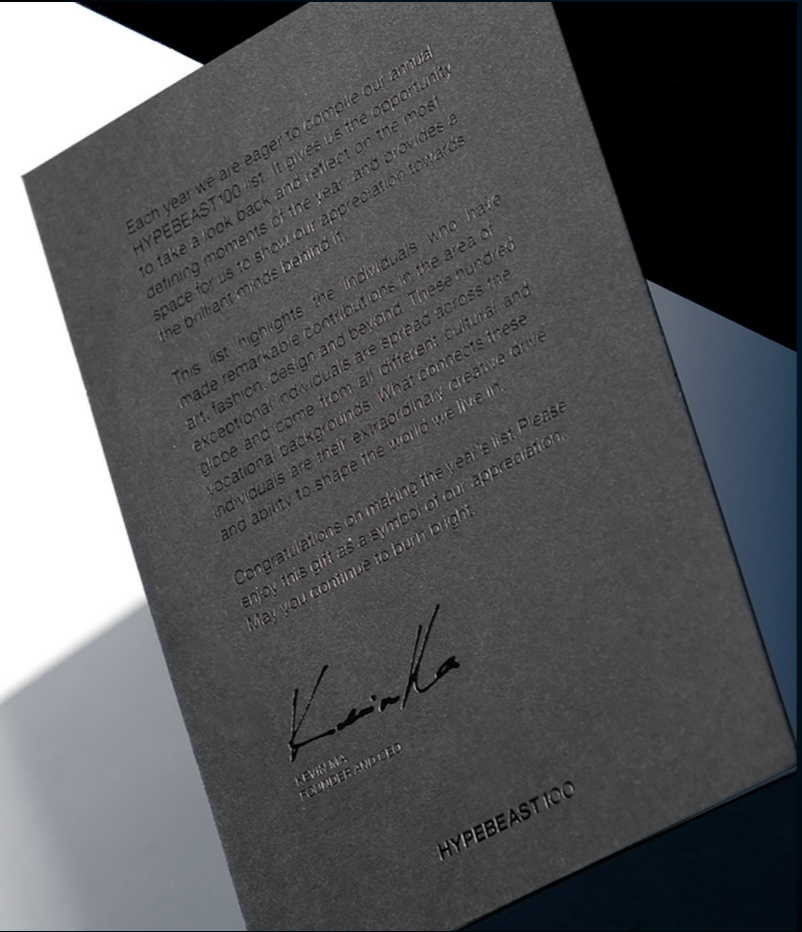
**NATIONALITY**  
Colombian

**LINKS**  
J Balvin IG

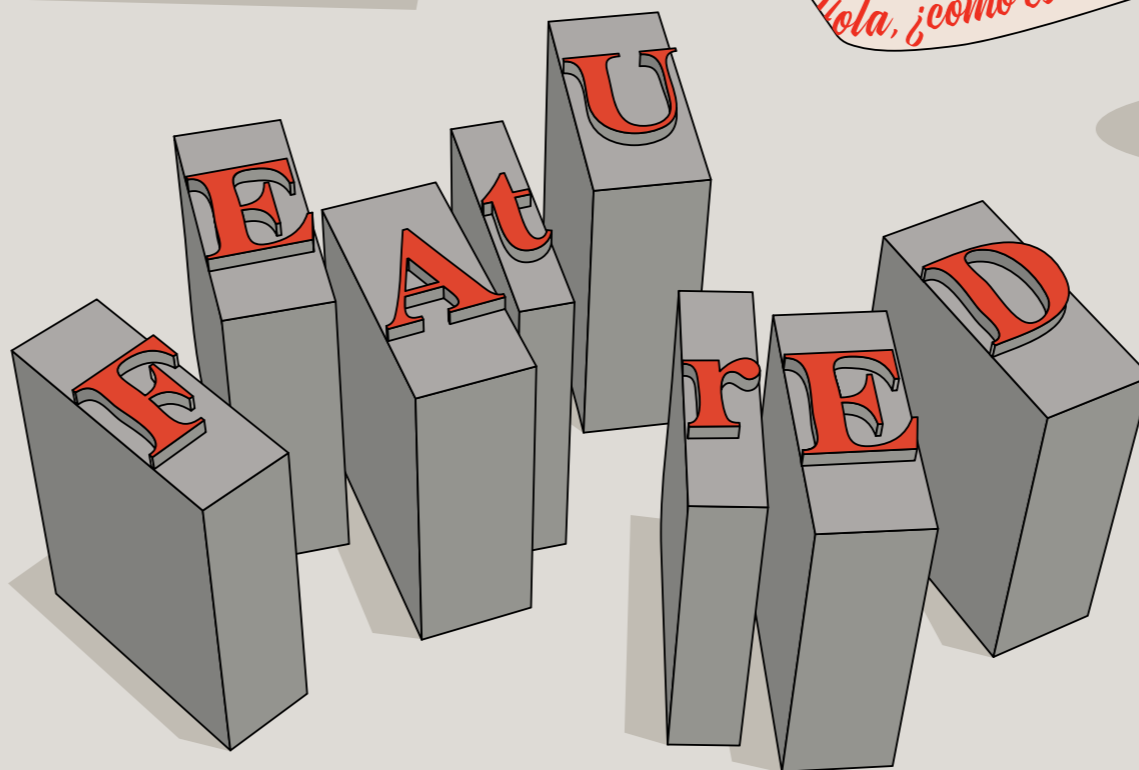
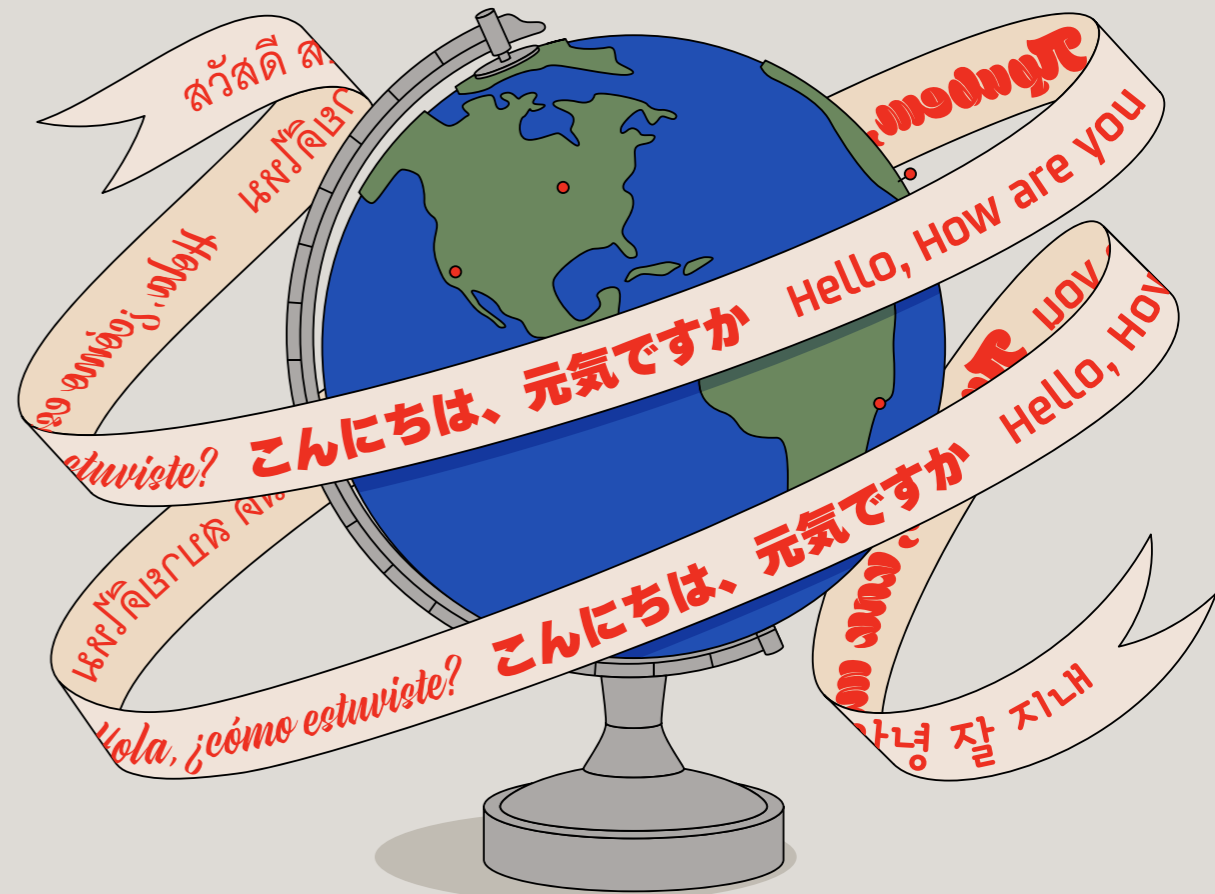
J Balvin is one of the most powerful forces in reggaeton and Latin pop, at the moment. The "Boy from Medellín" has not only delivered timeless hits and continues to ride off the high of his 2021 JOSE album, but the Latin artist has made a name for himself within the footwear and fashion space. Last year saw Balvin reveal a selection of his latest collaboration with the Jordan Brand. The Colombian crooner dropped a pair of reworked Air Jordan 2s that saw the shoe feature padded uppers and playful graphics while also equipped with cloud graphics and glow-in-the-dark soles.

This year, Balvin continues to grow his relationship with the iconic Jordan Brand, branching out to drop an Air Jordan 3 collection. Continuing to rep the Latino community, the Colombian artist expands his catalog with an Air Jordan 3 that he first debuted at Formula 1 in Miami. The first to release was the "Medellín Sunset," an ode to the beautiful sunset scenes from Colombia. He also

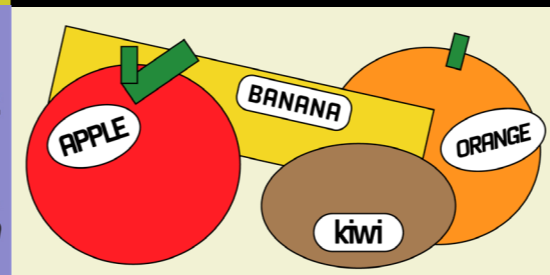
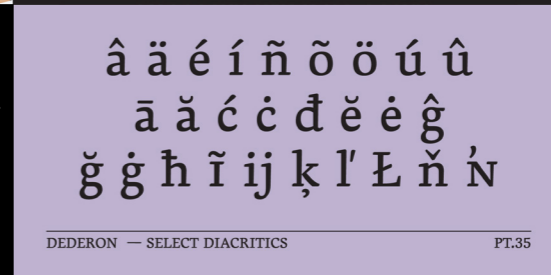
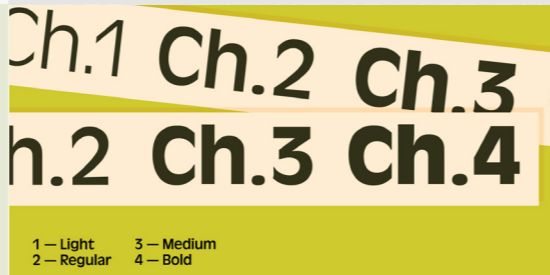
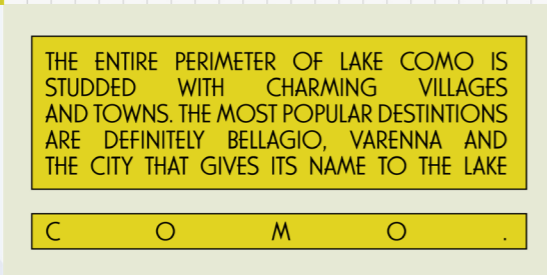
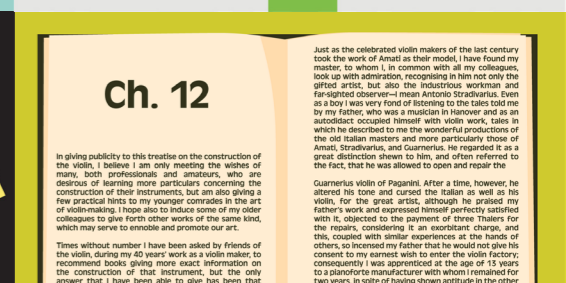
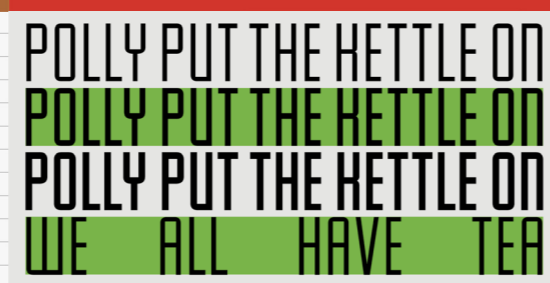




Candle design and included packaging materials (card, matchbox, box)



Spot illustrations used for Creative Cloud Stock & Marketplace Fonts page





Commissioned by the Fonts team at Adobe to design graphics for a number of give-aways to offer from their table at the 2022 Adobe MAX event.

(1) Fanny Pack, used graphic & unused alternates (2) POG set





# PERFORMING ARTS 2021 / 2022



Photo: Michael Babinau

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walkerart.org

# CÉCILE MCLORIN SALVANT

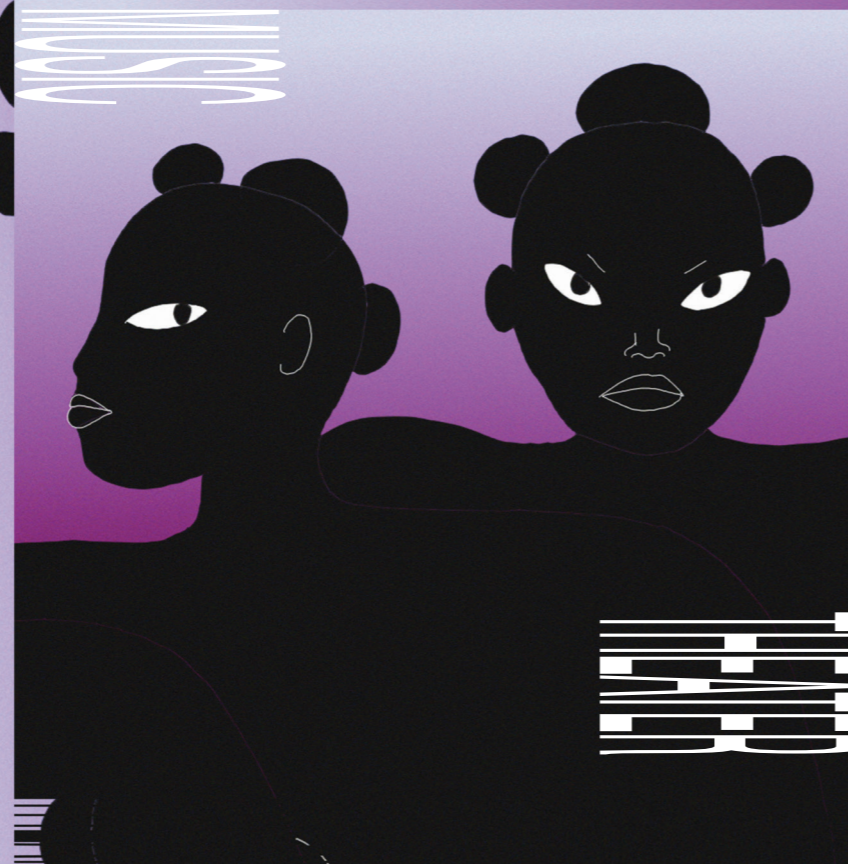


Image: Cécile McLorin Salvant

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*Ogresse:  
Envisioned*

February 25–26  
McGuire Theater  
World Premiere,  
Walker Commission

"A story at once epic and intimate ... virtually everything about it is staggeringly original." —*Wall Street Journal*

## WALKER

walkerart.org

# HEATHER KRAVAS AND VICTORIA HAVEN



Photo: Michael Babinau

©2021 Walker Art Center

*solid  
objects*

May 12–14  
Cargill Lounge/  
McGuire Theater  
World Premiere,  
Walker Commission

"[Kravas's] creative ingenuity, conceptual depth, and social consciousness ... [is] characterized by a palpable passion." —*Culturebot*

## WALKER

walkerart.org

# OUT THERE



January 12–15  
Kaneza Schaal

*KLII*

McGuire Theater  
World Premiere,  
Walker Commission

## WALKER

January 27–29  
Annie Dorsen

*Yesterday  
Tomorrow*

McGuire Theater  
Coproresented with the  
Great Northern

February  
Big Dance

*The Mood*

McGuire Theater  
Walker Commission

walkerart.org

EXPERIENCE

HYPEBEAST

Graphic Designer  
2022—24

DESIGNWORKS

Graphic Designer  
2018—20

ADOBE

Freelance Graphic Designer  
2020—24

ASPEN ART  
MUSEUM

Graphic Design Intern  
2019

WALKER ART  
CENTER

Graphic Designer  
2021—22

FREELANCE

Graphic Designer  
2020—24

EDUCATION

MINNEAPOLIS COLLEGE  
OF ART AND DESIGN

Graphic Design, BFA, 2019