

BY LODOWN MAGAZINE

*with* Mentrix  
Agnes Denes  
Issy Wood  
Mia Haggi  
Sarah Maple  
Shauna Toohey  
The Paranoyds  
Midsommar

BY LODOWN MAGAZINE



GRRRRRRRRRRRRRRRRRRLS GRRRRRRRRRRRRRRRRRRLS BY LODOWN MAGAZINE

GRRRRRRRRRRRRRRRRRRLS

Musings on Popculture  
Oct - Nov - Dec 2019  
Germany & Austria € 9.00  
Benelux / France / Italy € 12.00  
UK £ 8.00 / Suisse CHF 13.00





It's not just a buzz. It's for real this time. Slowly but steadily, it's gonna happen. It should be common sense by now, but weirdly enough there's still a touch of novelty to it. You might not have caught it on first sight, because living your life in the most inclusive way possible is a matter of course for you. Still there's no denying that it's almost here. That thing called change. And it will be a predominantly female-centric one.

You shouldn't expect any kind of elaborate superstructure in this very issue though. There is no men vs women and its implicit over-simplified presentation format of evil vs good - because reality proved itself to be a lot more complex than that. Instead, Lodown's latest issue GRRRLS presents itself as a celebration of all the uncountable female talent out there that's dedicating their craft to turn this planet into something more beautiful, smart, reflecting and overall rad again. That's it, really. It's a celebration of those individuals with an intact moral and intellectual compass. The days where girls have to be something other than themselves altogether are finally numbered.

Bussi.

Yours truly, *Lodown*

o  
n  
l,  
n  
e  
l,  
e  
t



# GRRRLS CONTENT

page	6	Intro
	14	Les Femmes • PAPA DON'T PREACH
	20	TOSS
	24	Princess Nokia for ELLESSE
	26	JUST GOGGLE IT
	28	Elyse Pignot • YOU SHOULD CALM DOWN
	30	Sarah Maple • PUBLIC ENEMY
	40	<b>Karen Hackenberg • HEART STILL BEATING</b>
	46	Shauna Toohey • CULTURAL MUTATION
	52	Issy Wood • UNHAPPY OPULENCE
	56	Midsommar • ALL INCLUSIVE
	60	Sebastian Zanella • CREATURES
	68	Sarah Parson & Norma Ibarra • ARMS WIDE OPEN
	78	Agnes Denes • ECOLOGICAL VIBRATIONS
	82	COMPUTER GIRLS
	96	Computer Girls • TIMELINE
	102	Farida Sedoc • EXPLORING FEMALE FIGURES IN HIP HOP
	114	Mia Haggi • INTO ANOTHER
	120	Abigail Varney • SAVING GRACE
	126	Mentrix • EVERYTHING ALL AT ONCE
	132	Brijean • HONEYED BEATMAKING
	134	The Paranoyds • UNDER THE BLACK RAINBOW
	138	Girl Band • GENERALLY SPEAKING
	140	Salami Rose Joe Louis • DELICATELY CLOUDED
	142	VTSS • A VICIOUS CIRCLE
	146	Saba Lou • DAUGHTER OF KAHN
	152	LEVI'S® GOOGLE TRUCKER JACKET
	156	PEACOCK AND DRAGON
	158	METAMORPHOLOGY OF THE "IT" GIRL

LODOWN MAGAZINE  
Publishing - Jan 2016  
10705 Earth, Germany

ph: +49 30 2552209  
info@lodeownmagazine.com  
lodeownmagazine.com

PUBLISHER / CREATIVE  
DIRECTOR  
Thomas Wenzel  
wenzel@lodeownmagazine.com

HEAD OF EDITORIAL  
Ivan Furtmann  
ivan@lodeownmagazine.com

ART DIRECTOR  
Oliver Kubel  
oliver@lodeownmagazine.com

EDITOR  
Tina Marshall  
tina@lodeownmagazine.com

MARKETING/SALES  
Marina Ludwig  
marina@lodeownmagazine.com

INTERNATIONAL  
DISTRIBUTION  
ANA Watanabe  
watanabe@lodeownmagazine.com

SWITZERLAND DISTRIBUTION  
M. B. Lagermann  
lagermann@lodeownmagazine.com

PRINT  
Tina Wenzel  
tina@lodeownmagazine.com

INTERNSHIP APPLICATION  
www.lodeownmagazine.com

CONTRIBUTORS  
Anika Griebner, Kaitie  
Saramita, Christoph Bannion,  
Julia Fröhlich, Ina Am,  
Markus Lindner, Inesma Weiser,  
Tanja Brück, Eric Kasper,  
Rochelle Plazuda, Sabine  
Oehm, Cedric Kasper, Gerd  
Marock, Shing Hongping

## LODOWN MAGAZINE



A public service announcement:

# 5G KILLS!

"There is an urgent need to evaluate 5G health effects now before millions are exposed... We need to know if 5G increases the risk of skin diseases such as melanoma or other skin cancers"  
- Ann Mielnick, the National Institute of Health scientist, retired

"Along with the 5G there is another thing coming - Internet of Things. If you look at it combined the radiation level is going to increase tremendously and yet the industry is very excited about it... they project 5G/IoT business to be a \$7 trillion business."  
- Prof. Ulrich Funer, Professor at Electrical Engineering Department at TUZ Braunschweig

"The new 5G wireless technology involves millimeter waves (extremely high frequencies) producing photons of much greater energy than even 4G and WIFI. Allowing this technology to be used without proving its safety is reckless in the extreme, as the millimeter waves are known to have a profound effect on all parts of the human body."  
- Prof. David Dieckhoff, Director, Interscience Research Foundation, California

"The plans to beam highly penetrative 5G millimeter radiation at us from space must surely be one of the greatest follies ever conceived of by mankind. There will be nowhere safe to live."  
- Olga Shreves former WWII cryptanalyst and author of 'No Safe Haven'

"It would irradiate everyone, including the most vulnerable to harm from radiofrequency radiation: pregnant women, unborn children, young children, teenagers, men of reproductive age, the elderly, the disabled, and the chronically ill."  
- Ronald Powell, PhD, Letter to FCC on 5G expansion

5G may bring about a new form of industrial revolution, human connectivity and even a new reality. It offers endless possibilities for the future. We do need more research. But already what is clear that there are real dangers. Which is why its even more important to take action to protect yourself and your loved ones.



KAREN

KAREN HACKENBERG

HEART STILL BEATING



HEART

HEART STILL BEATING

HEART STILL BEATING





Burn the land. Boil the ocean. Spread incompetence. It's actually pretty much absurd that we're living in times of high technology yet the common currency we're dealing with is ignorance instead of knowledge. Truth by nature is a self-evident thing, nevertheless we still tend to prefer to play either stupid or indignant as soon as inconvenient terminology such as natural resources, pollution, or climate change is served. So, yeah, I guess it's time to big up ourselves.

Located in the Pacific Northwest near Seattle, former textile designer for Levi's and Esprit de Corp. turned celebrated artist Karen Hackenberg isn't tired of fighting the good fight - and she does so with graphite, gouache, colored pencils, and oil colours. Inspired by the never-ending wave of man-made waste - amongst it plastic bottles, plastic toys, and product packages, to name just a few classic ingredients - that washes up on the beach underneath her studio, she paints quasi-documents of a consumption-driven society gotten out of control. The implied statement might be a bleak one, being influenced by classic pop-art though, her depiction of the oncoming apocalypse presents itself as a slow-burning and candy-coloured one. Lodown reached out to Ms. Hackenberg in late August to find out more about her artistic upbringing and her new monograph.

### Lodown

Karen, were you intrigued right from the start to paint with oil - or was it a rather time-consuming process where you had to sink your teeth into many different techniques before you found the right tools for you?

### Karen Hackenberg

In my high school art classes in rural Connecticut, I worked for the most part loosely and gesturally with charcoal or watercolor on paper. Over the span of those four years, we as students in class mostly drew and painted figures of our fellow classmates, under the instruction of our teacher who was a graduate of nearby Rhode Island School of Design. To this day, I consider myself to be primarily a draughts person, and I always start the underpinnings of my paintings by drawing with paint onto the canvas. During my two years of study at University of Connecticut before transferring to RISD, there was a strong emphasis on drawing, where I thrived. Oddly, I haven't done as much pure drawing on paper as I'd like to for some time now.

At one point in college, I fell in love with the potential drawing qualities of printmaking, and set my sights on becoming a printmaker. I remember being inspired by seeing German artist Käthe Kollwitz's print and drawing exhibition at The William Benton Museum of Art on the U-Conn campus.

When I transferred to RISD, I first studied painting as a prerequisite to entering the printmaking department. Though I was excited about oil painting on canvas, I felt I was horrible at it, with no understanding of how to handle its viscous mutable properties, which were so unlike drawing with charcoal or working with watercolor on paper. My quick disillusionment with learning the tedious methods of creating traditional original prints, combined with my surprising determination to get a handle on oil paint, eventually turned me into a painter. I'm not sure how I got started with using oil paint, but somehow I'd gotten the idea at that time that acrylic painting was seen as a lesser medium to oil paint. I tried acrylic painting later on in life, but did not like its plastic

"I have always had a sense of the ironic and the absurd in my observations on the behaviors of society, and mass culture in general."

42 Karen Hackenberg · HEART STILL BEATING

and quick-drying properties. By then, I had developed my own sensibility and approach to painting with oil and color handling that worked well for me and is now second nature. By having worked so much with watercolor in high school, I became accustomed to preserving the white of the paper which is typical of the watercolor process, and which is still part of my creative process in current oil and gouache paintings. In addition to working in oil, I also love to paint with gouache on paper, a medium much like watercolor, that I learned to use during my stint as a textile designer in San Francisco at Esprit de Corp. clothing company. I have so far used gouache for my smaller paintings, which started out as studies, but soon became a series unto themselves.

Speaking of different techniques: you lately started a series of iPad drawings. Was it a planned transition, or is it basically a great exercise - or counterpart - to the rather time-consuming large-scale oil paintings?

### KH

I had worked in the fashion industry at an exciting time in the 1980s when desktop computers had developed just far enough to enable one to draw somewhat sophisticated artworks and graphic designs using a large Wacom tablet drawing indirectly onto a computer screen while sitting at a desk. I was employed by Esprit de Corp and Levi Strauss for my skill in doing this, as well as to train others in the field. Afterward I worked freelance at this in my own business, and became burnt out on technology in art, abandoning computers for creating any sort of artwork for a long time. I had needed and wanted to return to the tactile craft of fabricating my own artworks with my own hands, and only used my rather elaborate computer skills to help compose my paintings, combining and nuancing my own photographs for my painting reference.

I had been missing drawing directly from life, and ironically when the iPad Pro with Apple Pencil became available, I saw a chance to combine my computer savvy with my longing to reconnect with drawing, outside in nature or anywhere at any time, like a more convenient and versatile sketchpad. I see my iPad drawings as a counterpart to my larger more time consuming oil paintings, and as a continuum of my love of freehand drawing, and my willingness to re-embrace my abandoned computer skills. Using the Procreate app, I purposely keep my drawing settings as simple as possible, so the drawings are less polished. The Sea Tangle iPad drawings are intentionally unfinished, embracing an open-ended and unresolved aesthetic, and produced in limited editions of fifteen archival pigment prints on Arches paper.

### LD

I was wondering if it is actually clear from the beginning for you that specific paintings demand a wider narrative through a series?

### KH

I have always had a sense of the ironic and the absurd in my observations on the behaviors of society, and mass culture in general. In the case of my various ocean trash series, I apply this sensibility to the deceptive euphemistic branding and labelling of the our consumer products, designed to belie their real effects and destruction of natural ecosystems.

I made the first painting on this theme in 2009, and was not intending it to become a series, but it did in fact begin the underlying theme in my ongoing painting series' on the topic of ocean trash and social commentary. This small gouache painting, Red Tide, was the result of my finding a vibrant orange Tide brand detergent bottle washed up on the beach below my studio, during a florescent red tide algae bloom at low tide that smothered the nearby shore. There were too many levels of irony and angst in this emblematic beach find for me to not explore it in a painting.

After that initial Red Tide painting, I came to see ironic messages about the state of our environment in most every manmade product I found washed up on the beach, which provided me with

"Even through times of great loss and difficulty, I have been more interested in seeking the light with hope, irreverence, and wryness, while at the same time conveying my underlying sadness for our human condition."

in this work. As these paintings progressed, I could see that they were a manifestation of my true self, and how I see the world - a bitter-sweet love and appreciation for our human creative capacities combined with a sad awareness of our destructive nature. Even through times of great loss and difficulty, I have been more interested in seeking the light with hope, irreverence, and wryness, while at the same time conveying my underlying sadness for our human condition.

Though I was not at first aware of the 1960s Pop Art influence on this work when I started it in 2009, I was delightfully surprised when I noticed it later on when I was deeply into the series. I had been well aware of Andy Warhol, Claus Oldenburg, Roy Lichtenstein, and Ed Ruscha etc. in my youth, and hadn't realized how much I'd absorbed from that culture, though the advertising graphics on the beach trash made it a somewhat obvious connection.

### LD

Even though you execute your ideas differently, your work breathes the same spirit as the oeuvre of Josh Keyes - well, at least for me - who's also located in the Pacific Northwest. It obviously sucks to generalize things, but would you say that this area in particular almost automatically triggers this wish to want to live in harmony with nature?

### KH

Yes, I too see an affinity between my paintings and those of Josh Keyes, in the similarity of our quirky and poignant depictions of manmade intrusion in the natural world. I think there is some truth in your idea that artists of the Pacific Northwest have a propensity to value and express concerns for of the region's abundant yet disappearing wild nature. Whether born here or arrived from other areas of world, many artists of the region are part of the larger culture of environmentalism here in the Northwest - embracing the area's abundant beauty, seeking its outdoor lifestyle, and thus caring deeply about the preservation of the ecosystems of the planet as a whole.

I myself, in my journey from rural Connecticut via San Francisco, was attuned to environmental issues when I arrived in the Pacific Northwest - I was as a kid when the first Earth Day was established, and I had worked in environmental design with Esprit de Corp. founder Doug Tompkins, outdoorsman and environmentalist. Doug and his wife Kristine established Tompkins Conservation, and have preserved hundreds of thou-

an endless supply of visual material and ironic humor to make painting after painting. Oddly this helped counteract my angst about habitat degradation, and has enriched me and kept me afloat in these dire times, and my hope is that the ironic humor helps others to stay afloat and take action in some way.

### LD

I love that the topics you deal with are downright bleak, yet your paintings have this pop art and sometimes almost cheeky vibe to it, which is a great juxtaposition. It's as if you're offering a ray of hope, in a way...

### KH

Yes, and I love your word "cheeky" to describe my paintings! I have a strong sense that I found my voice



Karen Hackenberg's first, essential and overall beautiful monograph is available in three different formats: a hardcover, bound-book version / a dust jacket, corrugated slipcase version / a limited-edition box set including two numbered archival prints. Get your hands on these beauties over here: [karenhackenberg.com/monograph/](http://karenhackenberg.com/monograph/)

sands of acres of wild lands in Chile and Argentina, and have had a powerful influence on the direction of my work.

### LD

Your schedule seems to get busier by the minute these days... so what are you working on right now?

### KH

Currently in the studio I'm focusing on a set of large paintings that riff off of the ideas of 19th century naturalist Charles Darwin. The first in this series is Theory of Evolution, now on view at Patricia Rozvar Gallery, Seattle. For these paintings, I assemble discarded green PETE plastic bottles to create models of imaginary creatures that could evolve to exist in a post-apocalyptic future on earth, and as a result of humankind's introduction of toxic chemicals into the ecosystem. I pose and photograph these models on the beach below my studio, or eating compositions and intuitive narratives for my paintings using my photos as reference.

For the next several years, three of my paintings will be circulating throughout North America in the Environmental Impact II traveling museum exhibition, curated by David J. Wagner. This exhibition showcases the work of leading contemporary environmental artists, and aims to heighten public awareness of the environmental consequences of their actions. The show is scheduled to travel to seven museums from 2019 to 2021, premiering in St. Petersburg, Florida, August 24th, 2019, right at the height of hurricane season.

In addition, I'll be focusing on the distribution of my recently published art book that features a significant portion of my oeuvre, and was beautifully printed in full color at Lenoirschuring, Amsterdam.

I co-designed this monograph with Murray Lemley, Amsterdam, and it includes essays by Dutch artist and art writer Riet van der Linden, Canadian Art Review author and journalist Christopher Mooney, as well as myself.

words by FORTY



CREDITS

- TOSS-UP
- #41 CRYSTAL CL EAR
- #42 POWERKING II
- #44 FLOSSIEPUD
- #45 FLOOD TIDE
- #46 SEA SHELLS
- #47 ARCTIC THIRST





