

A

#4, Summer 2006



new magazine, new writing, new illustration,
new fashion, new thought

Literature

A Poem by Sylvia Kochinski	Page9
Straddler: a poem by Todd Shalom	Page20
The Man Has His Hand Free To Seize His Sword, The Woman Must Use Hers To Keep The Satins From Slipping From Her Shoulders, transgender accounts in images and texts by Gala Knorr and Richard Smith	Page28

Fashion

Five Cities: a peek at five designers in different places	Page10
Girls photographed by Don Duncan and Eloi Vasquez	Page38

Features

Shock, Awe and Hobbes Backfiring on America's Neocons by Dr. Richard Drayton (Illustrated by Grégoire Louis)	Page4
On Collage by Sylvia Kochinski	Page21
Good Bad Food by Tana Kaplan	Page 32

Editorial Team:

Editor-in-Chief/Fashion Editor:	Don Duncan (editor@ae-magazine.com)
Illustrations Editor:	Peter Joseph (artwork@ae-magazine.com)
Literary Editor:	Sarah Rigaud (lit@ae-magazine.com)
Features Editor:	Muireann Prendergast (features@ae-magazine.com)
Copy and Lay-Out Editor:	Paul McNally
Proofreaders:	Elizabeth Chapman and Tana Kaplan

Contributed to this issue:

Hernán Bermúdez, Dr Richard Drayton, Lesley Enston, Jennifer Fraenkel, Tana Kaplan, Gala Knorr, Sylvia Kochinski, Ania Kuczynska, Soledad Lenzi, Joseph Li, Grégoire Louis, Philip Niedenthal, Dan Par, Szymon Roginski, Nika Sarabi, Todd Shalom, Richard Smith, Cristo Lo tak-ying, Ksenia Vashchenko, Eloi Vázquez, Marie Vickles.

Gentle reader,

This is the final issue of *Æ*! We feel that four is a good number and we are all ready now to move onto other projects. Half of *Æ*'s issues were in print and now, due to the apparent incompatibility of independent, non-commercial publishing and the cost of printing, it now exists as a PDF magazine on the internet (www.ae-magazine.com). Bizarrely, this is ethically closer to my initial idea to put out this magazine for free – for everyone to read.

Taking this notion of internet democracy as a starting point, this issue contains a close study of how the rise of technology has underpinned America's imperial fantasies and how they have now disintegrated into anarchy, now, in Iraq. Sylvia Kochinski collects together an anarchy of found imagery and reconstructs new order and meaning through fresh contiguities and associations in her collage work.

Gender dissolves and mutates as a wandering Gala assumes the gender of the men she encounters. Her unfettered gaze is returned by their written testimony. In "Five Cities," *Æ* peeks into the intimacy of the ateliers of emerging fashion designers in five cities across the world. Classic American dishes, abducted by fast food culture and globalisation are rescued and returned to the province of wholesomeness in "Good Bad Food." Finally, "Girls" is a Polaroid testimony to the flair and diversity of random women encounters in Barcelona, New York and Paris.

I hope you enjoy this. Continue to spread the word on *Æ* and who knows, maybe the *Æ* will be back in some other incarnation – I am very fond of the idea.

Don

CALL FOR CONTRIBUTORS

We are interested in anyone with an idea. If you have any that you feel fit in *Æ*, don't hesitate to contact us at editor@ae-magazine.com or visit our website at www.ae-magazine.com. Our primary areas of interest are creative writing, fashion design and experimentation, cultural essays and articles, illustration, photography and cartoons. We are also looking for audiovisual work and music from emerging talents. We are looking for original approach, reckless execution and ruthless experimentation.

Cover by Sylvia Kochinski

Published June 2006

Copyright © *Æ* Magazine and its contributors, 2006. All rights reserved.

www.ae-magazine.com

Shock, Awe and Hobbes

Backfiring on America's

Neocons

By Dr Richard Drayton
Illustrated by Grégoire Louis

The tragic irony of the 21st century is that just as faith in technology collapsed on the world's stock markets in 2000, it came to power in the White House and Pentagon. For the Project for a New American Century's ambition of "full-spectrum dominance" - in which its country could "fight and win multiple, simultaneous major-theater wars" - was a monster borne up by the high tide of techno euphoria of the 1990s.

Ex-hippies talked of a wired age of Aquarius. The fall of the Berlin Wall and the rise of the internet, we were told, had ushered in the dream of overflowing abundance, expanding liberty and perpetual peace imagined by 18th century Scottish political economist and moral philosopher, Adam Smith. American philosopher Francis Fukuyama speculated that history was over, leaving us just to hoard and spend. Technology meant a new paradigm of constant growth without inflation or recession.

But darker dreams surfaced in America's military universities. The theorists of the "revolution in military affairs" predicted that technology would lead to easy and perpetual US dominance of the world. Lieutenant Colonel Ralph Peters advised on "future warfare" at the Army War College - prophesying in 1997 a coming "age of constant conflict". Thomas Barnett at the Naval War College assisted Vice-Admiral Cebrowski in developing "network-centric warfare". General John Jumper of the air force predicted a planet easily mastered from air and space. American forces would win everywhere because they enjoyed what was unashamedly called the "God's-eye" view of satellites and GPS: the "global information grid". This hegemony would be welcomed as the cutting edge of human progress. Or at worst, the military geeks candidly explained, US power would simply terrify others into submitting to the stars and stripes.



Shock and Awe: Achieving Rapid Dominance - a key strategic document published in 1996 - aimed to understand how to destroy the "will to resist before, during and after battle". For Harlan Ullman of the National Defence University (Washington D.C.), its main author, the perfect example was the atom bomb at Hiroshima. But with or without such a weapon, one could create an illusion of unending strength and ruthlessness. Or one could deprive an enemy of the ability to communicate, observe and interact - a macro version of the sensory deprivation used on individuals - so as to create a "feeling of impotence". And one must always inflict brutal reprisals against those who resist. An alternative was the "decay and default" model, whereby a nation's will to resist collapsed through the "imposition of social breakdown".

All of this came to be applied in Iraq in 2003, and not merely in the March bombardment called "shock and awe". It has been usual to explain the chaos and looting in Baghdad, the destruction of infrastructure, ministries, museums and the national library and archives, as caused by a failure of Rumsfeld's planning. But the evidence is that this was at least in part a mask for the destruction of the collective memory and modern state of a key Arab nation, and the manufacture of disorder to create a hunger for the occupier's supervision. As the German broadsheet *Süddeutsche Zeitung* reported in May 2003, US troops broke the locks of museums, ministries and universities and told looters: "Go in Ali Baba, it's all yours!"

For the American imperial strategists invested deeply in the belief that through spreading terror they could take power. Neoconservatives such as Paul Wolfowitz, Richard Perle and the recently indicted Lewis "Scooter" Libby learned from American political philosopher Leo Strauss that a strong and wise minority of humans had to rule over the weak majority through deception and fear, rather than persuasion or compromise. They read Le Bon and Freud on the relationship of crowds to authority. But most of all they loved Hobbes's Leviathan. While Hobbes saw authority as free men's chosen solution to the imperfections of anarchy, his 21st century heirs seek to create the fear that led to submission. And technology would make it possible and beautiful.

On the logo of the Pentagon's Information Awareness Office (IAO), the motto is *Scientia est Potentia* - knowledge is power. The IAO promised "total information awareness", an all-seeing eye spilling out a death-ray gaze over Eurasia.



Congressional pressure led the IAO to close, but technospeak, half-digested political theory and megalomania still riddle US thinking. American military geostrategist Thomas P. Barnett, in *The Pentagon's New Map and Blueprint for Action*, calls for a "systems administrator" force to be dispatched with the military, to "process" conquered countries. The G8 and a few others are the "Kantian core", writes Barnett, warming over the former Blair adviser Robert Cooper's poisonous guff from 2002; their job is to export their economy and politics by force to the unlucky "Hobbesian gap". Imperialism is imagined as an industrial technique to remake societies and cultures, with technology giving sanction to those who intervene.

The Afghanistan war of 2001 taught the wrong lessons. The US assumed this was the model of how a small, special forces-dominated campaign, using local proxies and calling in gunships or airstrikes, would sweep away opposition. But all Afghanistan showed was how an outside power could intervene in a finely balanced civil war. The one-eyed Mullah Omar's great escape on his motorbike was a warning that the God's-eye view can miss the human detail.

The problem for the US today is that Leviathan has shot his wad. Iraq revealed

the hubris of the imperial geostrategy. One small nation can tie down a super-power. Air and space supremacy do not give command on the ground. People can't be terrorised into identification with America. The US has proved able to destroy massively - but not create, or even control. Afghanistan and Iraq lie in ruins, yet the occupiers cower behind concrete mountains.

The spin machine is on full tilt to represent Iraq as a success. Colonel Peters, in *New Glory: Expanding America's Supremacy*, asserts: "Our country is a force for good without precedent"; and Barnett, in *Blueprint*, says: "The US military is a force for global good that ... has no equal." Both offer ambitious plans for how the US is going to remake the third world in its image. There is a violent



hysteria to the boasts. The narcissism of a decade earlier has given way to an extrovert rage at those who have resisted America's will since 2001. Both urge utter ruthlessness in crushing resistance. In November 2004, Colonel Peters told Fox News that in Fallujah "the best outcome, frankly, is if they're all killed".

But he directs his real fury at France and Germany: "A haggard Circe, Europe dulled our senses and fooled us into believing in her attractions. But the dugs are dry in Germany and France. They deluded us into prolong-

ing the affair long after our attentions should have turned to ... India, South Africa, Brazil."

While a good Kleinian therapist may be able to help Colonel Peters work through his weaning trauma, only America can cure its post 9/11 mixture of paranoia and megalomania. But Britain - and other allied states - can help. The US needs to discover, like a child that does not know its limits, that there is a world outside its body and desires, beyond even the reach of its toys, that suffers too.

The Epicene Queen is tall and lean
And lycanthropic in all of her dreams.

She drinks fire until the sun goes down
And then waits until her skin goes brown.

She picks no pears and likes her hairs
She gets a kick out of all the stares.

The binary masculine/feminine throne,
To which most of us fall tragically prone,

The Epicene Queen dismissed in jest
As ludicrous (despite her chest).

"To be masculine or feminine," she says habitual,
"Requires practicing an array of rituals!"

Gendered identity is socially produced
Through repetitions of daily pursuits;

Sodomite, hermaphrodite, homosexual, queer
Become illicit, abnormal, criminal, or weird.

This the Epicene Queen did know -
And as her wolf-tail did grow,

Regardless of the status-quo
Which kills time (neither high nor low),

The dominant heterosexual dichotomy
Was abolished in her lobotomy.

Sylvia Kochinski

Five Cities

Curated by Don Duncan



Buenos Aires

Designed and modelled by:
Soledad Lenzi

Styled and photographed by:
Hernán Bermúdez





Paris

Designed by:
Ksenia Vashchenko

Styled and photographed by:
Jennifer Fraenkel

Modelled by:
Natalie Hood



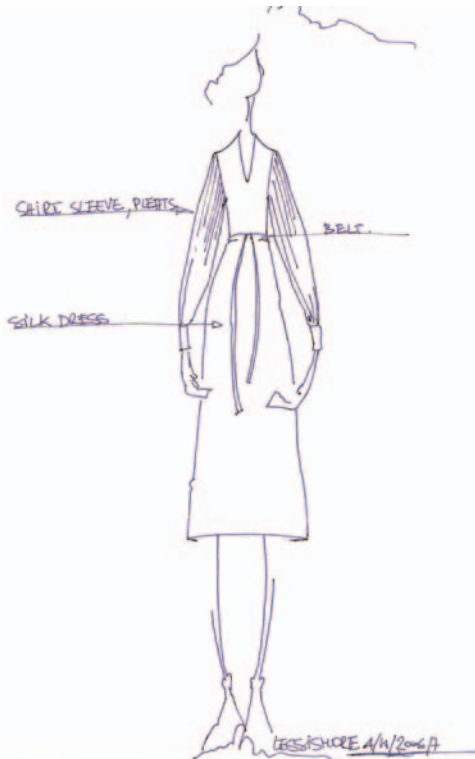
New York

Designed by: Marie Vickles

Styled by: Lesley Enston

Photographed by: Nika Sarabi

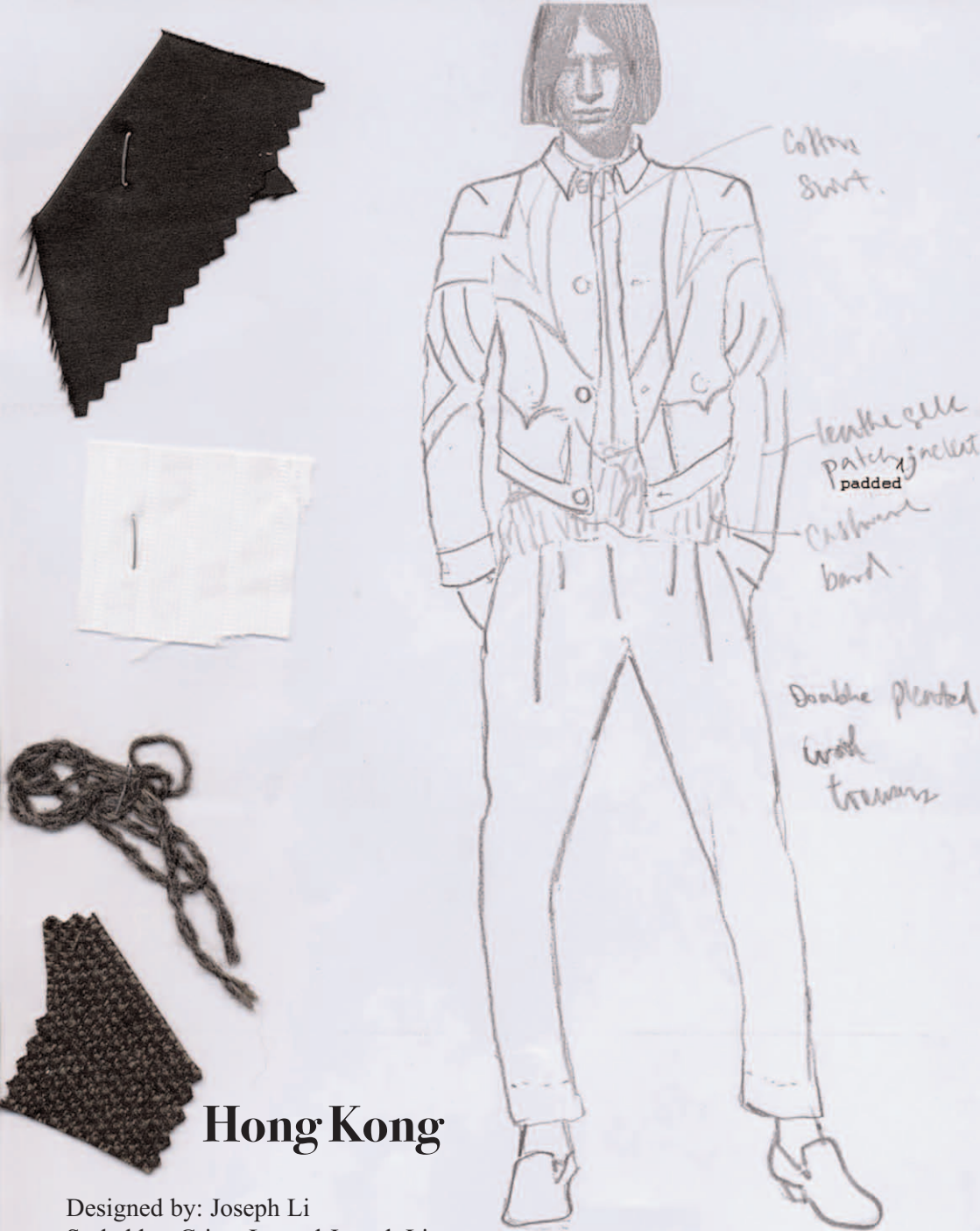




Warsaw

Designed by: Ania Kuczynska
Styled by: Philip Niedenthal
Photographed by: Szymon Roginski
Modelled by: Daria Hofman





Hong Kong

Designed by: Joseph Li
 Styled by: Cristo Lo and Joseph Li
 Photographed by: Dan Par
 Modelled by: Bradley at Starz People
 Hair: Karen at Orient 4

canvas and leather loafers



Straddler

By Todd Shalom

drawn with
 maybe glass
 fingers

 spreading potent
 orange

 Uncle—you know
 the bed was a necessary cretin

 the runaway *fagela*
 eats his own
 hair.

 Tuesday
 trampoline keys a
 way past hue
 and sways

 sure in prime

 meridians—
 but there is no
 such direction.

On Collage

Text and art by Sylvia Kochinski

When working on a collage, I re-arrange found images, drawings and photographs in ways which I think are juxtaposing, thought-provoking, confusing, or beautiful.

The intuitive arrangement of archival images perpetuates the general liberation of the mind because the critical and imaginative faculties of the unconscious are released. In addition, the matrimony between the imagination (according to the Hegelian dialect) and the unconscious (according to the Freudian dialect) brings about personal [r]evolution.

In particular, the re-arrangement of other people's work is symbolic of everyday human endeavors (since even such a phenomenon as the way thought forms is governed by exterior environment; i.e. our whims, desires, and identities are social constructions). Collage is also a physical manifestation of the classic Newtonian law that energy is neither created nor destroyed. Many of the images in my archives have been rescued from, among other locales, trash cans, spider webs in attics, or street curbs. Likewise, placing something out of its context and putting it in a totally different context has the potential to shatter the mundane monotony of a given existing reality and enter the absurd, the grotesque, or the divine. In the words of André Breton, "Beauty will be convulsive or not at all."







The Man Has His Hand Free To Seize His Sword, The Woman Must Use Hers To Keep The Satins From Slipping From Her Shoulders

Text: Richard Smith
Images: Gala Knorr



Fran

I was stuck in a puddle of kitsch when I suddenly witnessed that epicene bitch. We knew we were criminals and twins and freaks, but which one liked it between the cheeks?



John

Monsieur Gala came from above in screaming fields of sonic love. (S)he borrowed my face and my masculine gene-type, and then rode away on my bright pink bike.

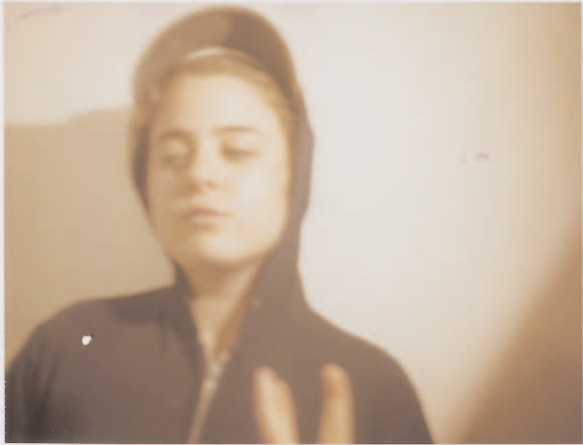
Florent

I brought my gang all over town. Mars was too hot and the burglars took the whole lot down. And after the inferno and in the flask, I saw a hazy apparition, an epicene vision: Monsieur Gala, telling me (s)he's going to wear my mask.



Jonathan

In the carnival dark I curt-sied and Monsieur Gala bowed. We wasted no time to sort through the crowd. (S)he was faster than a bat out of hell when (s)he borrowed my camouflage and my sticky hair gel.

**Matt**

(S)he was making mis-shapes and I was practicing target, when (s)he offered to me a deal and a bargain. (S)he said I be you, and you be me, and we will these gender prisons release and free.

**Kenny**

I saw the face of Monsieur Gala suspended in a window across the way. (S)he stole my machete and then (s)he stole my disguise. And inadvertently I became acquainted with the feminine enterprise.

**Nacho**

I was singing to a flamboyant clown when Monsieur Gala usurped my golden crown. We talked about art and boys and the Clash and decided we had no interest in nationalist Basque.



ASPIRE & EMERGE

Æ magazine is, at once, a creative platform for emergent artists to communicate their work and a source through which emergent art is rendered accessible to everyone. The scope of the magazine is global.

Æ is an organ which seeks to give a voice to the vast pools of artistic talent around the world which we believe are, as yet, untapped and emergent.

Æ enables, therefore, both the public to discover this talent and the talent to access a public.

Æ is not restricted by theme or politics. Its generic focus is on the literary, visual and sartorial arts.