



GLOBAL OUTREACH

A CULTURE. A STYLE. AN EXPRESSION. WHETHER IT'S GATHERING IN THE CITY OF ATLANTA OR IN THE TOWN OF PORTASCHE, AUSTRIA, WE BRING OUR INTERNATIONAL FLAVOR WITH US. IT'S WHAT UNITES US ALL. THE FREEDOM TO EXPRESS WHO WE ARE AND WHERE WE'RE FROM IS WHAT MAKES OUR SOUL COME ALIVE. HOW WILL YOU EXPRESS YOUR GLOBAL FLAVOR, WHEREVER YOU ARE?

FIRST MAN
FILMED IN ATLANTA

PAUL ROUSTAN
USA

VENOM
FILMED IN ATLANTA

SANATAN DINDA
INDIA

VINCENT DE MONFREID
FRANCE

GOOSEBUMPS
FILMED IN ATLANTA

MATTEO ARFANOTTI
ITALY



AN ITALIAN FLAIR FOR BODY PAINTING

By Keith Loria

MATTEO ARFANOTTI IS A WORLD CHAMPION AND BELOVED AROUND THE WORLD FOR HIS WORK.

In 2013, Italian make-up artist Matteo Arfanotti made history at the World Bodypainting Festival, becoming the world champion of both body painting and face painting, the only person to hold both world titles at the same time.

“Competing at the WBF, one of the most important events in the world, is always a great pleasure, and though it can also be a little stressful during the contest, that’s part of the game,” he says. “To be there is always an enrichment as an artist. Talking and hanging with other artists from dozens of countries is one of the best things. You can feel friendship and respect between all the artists involved and a great will of sharing ideas.”

In 2018, Arfanotti was part of the Team Show award-winning team at the WBF, partnering with American multi-champion artist Nick Wolfe.

“Nick is my mentor and great friend, so it was a dream come true to work together on this,” Arfanotti says. “We created Princess Kundalini, a fairy goddess of ancient times deeply linked to nature who has the power to

heal and guide other creatures with the power of mushrooms. We spent several weeks from the idea to the sketch to the realization of the prosthetics in plastazote (a kind of EVA foam). Working together, it was easy.”

He’s proud that his country made a big statement at this year’s event, with Italians collecting six first-place titles overall.

“The movement is increasing a lot and I see a great future for body painting in Italy,” Arfanotti says. “We have a lot of great artists in our country.”

A painter since the early ’90s, Arfanotti’s make-up career started by chance. In August of 2010, he was holding an exhibit of his work in a medieval castle in his hometown of Fosdinovo, when he was invited by a guest to participate in a small body-painting contest being held nearby.

“That was my very first time in the make-up field and a passion for this art started,” he says. “I have done no artistic studies. I went to a scientific high school, and I graduated with a degree in architecture from the University of Florence.”

Award-winning Princess Kundalini look created by Matteo Arfanotti and Nick Wolfe



Aracne at IMATS London



It wasn’t long before he started making a name for himself in the medium. In 2012, he took home the title of Italian Bodypainting Champion and numerous other awards followed both in Italy and around the world.

Currently living in Tuscany, Arfanotti’s studio is where his projects take root, but most of his body paintings are requested for events and shows all over the world.

“My specialty, for which I’m known for all over the world, is creating 3-D illusions on the skin just with make-up, especially known for my creepy stuff,” he says. “I love everything that’s related to the interior of the human body—muscles, bones, organs—and I love to mix human features with elements that belong to animals, vegetables and minerals in the way that brings out something unique and surreal.”

Arfanotti’s also known for his “monstrous faces,” where he creates an illusion of changing characteristics and facial expressions through his art.

His work has brought him to five continents, and he’s one of the most internationally appreciated and requested body painters around.

Over the years, his body-painting work has been featured in the opening show for the Singapore Grand Prix, The Locarno Festival in Switzerland, the Sulmona International Film Festival in Italy, the Tel Aviv Party at the Israeli Pavilion of EXPO2015 in Milan, the Asia Model Awards 2015 in Seoul and IMATS London just this year.

“My favorite work is always the next one I will do,” Arfanotti says. “Seriously, I really loved the last two jobs I did. Princess Kundalini at the WBF, for the complexity and the final look. And, also Aracne, one of the two projects I did at IMATS London, which was very interesting to do.”

Arfanotti has also appeared on the Italian TV show *The Apprentice*. He has also taught workshops in places such as Israel, the U.S., Costa Rica, South Korea,

Australia, Mexico and all across Europe, and has been a visiting professor at international make-up academies such as the MBC Academy Beauty School in Seoul, the Metamorphoses School in Strasbourg and Montpellier, the Make Up For Ever Academy in Paris and their Italian subsidiary La Truccheria in Bologna.

“I love what I do. I can travel the world and meet new people and just breathe in other cultures doing what I love to do the most,” Arfanotti says. “What more can you ask from a job?”

Looking ahead, Arfanotti’s goals are to continue spreading his passion for body painting to new artists.

“I always try to inspire those just entering the field for the first time with new creations,” he says. “I would also love to work in the film industry in the future. And of course, I will keep moving along with new and important projects and events.”



A DEDICATED ARTIST

By Annika Darling

PAUL ROUSTAN'S MARVELOUS WORLD OF BODY PAINTING

During the summer of 2002, 22-year-old Paul Roustan took a job as a caricature artist at a Six Flags theme park, just outside of Chicago. For 12 hours a day, six days a week, Roustan set up his easel with a roaring roller coaster behind him and drew people. This rigorous summer job allowed him to fine-tune his conceptual thinking and laid the foundation on which he would build his body-painting career.

With both caricature artistry and body painting, results are quick. "I've never been a very patient artist," Roustan explains. "I can't set something aside for two weeks to finish later. I lose interest too easily. Body painting forces me to finish the concept in four hours and in as high quality as possible. I also enjoy facing the pressure for failure. There often isn't too much room for error."

Roustan's work has appeared on Spike TV and The Game Show Network and has been featured in numerous publications and displayed in galleries on the East and West Coasts. Any rare setbacks were used as steps in building his true path.

In 2004, Roustan had been laid off *twice* and was about to start his third graphic design job. "On my first day, I reluctantly hopped out of bed, but could not get in gear," says Roustan. "Every ounce of me told me this was not what I'm supposed to do." Roustan immediately called and passed on the job. A few months later he did his first body painting, discovered his passion and never looked back.

It's been 13 years since that decision. And in that span of time, he has enjoyed a steady rise to the top.

That's not to say Roustan hasn't been tested along the way. He speaks of relentless hurdles, saying people have continually thought he was "crazy, weird or stupid" for just doing what his heart was telling him to do. And even after all he has accomplished, the artist says that perception of him hasn't changed. But, wisely, he ignores

All photos courtesy of Paul Roustan



the comments and keeps plugging away. "That's what trailblazers do," he says with confidence.

There are many reasons why Roustan fell in love with body painting. Magic. Connection. Creativity. Discovery. "Body painting is certainly an interesting art form," he adds. "It is chock full of assumptions, egos, exploration ... It is undeniable that body painting catches the eye and nearly everyone's curiosity."

The deeper he dives into the world of body painting, the more Roustan realizes the beauty of its connectivity. "As an introvert, and often a loner, body painting has connected me to hundreds of models that I now call my friends," Roustan says. "I highly value the one-on-one intimate experiences I have with each and every one of those individuals. We share memories that will last a lifetime."

His passion has introduced him to body painters around the world. "Body painters learn and compare with each other," he says. "I've had a few occasions where body painters from Europe came into town and we met up. Without that

likeminded interest that would never have happened. I've also had several fans and collectors reach out to me with interest in acquiring art or learning how to do what I do. It's cool to know that my work or one of my techniques now exist all over the world."

We are sure to see a lot more of Roustan in and around the body-painting world. Looking to the future, Roustan says he will continue challenging people's notions of nudity as "the sexual devil" and hopes people can discover something provocative and new when they look at a painted man or learn to celebrate strength and independence when they view a painted woman.

In the meantime, Roustan continues to enjoy his life in Redondo Beach, California, where he lives with his two children and wife Livia—whom he proposed to with an engagement ring he bought after working two summers as a caricature artist, at a Six Flags theme park, just outside of Chicago. Where he set up his easel six days a week, for 12 hours a day, and drew people.



THE MAKE-UP WORLD COMES TOGETHER

By Keith Loria

ALEX BARENDREGT PROVIDES THE 411 ON COMPETING IN THE WORLD BODYPAINTING FESTIVAL.

The World Bodypainting Festival celebrated its 21st anniversary in 2018, as thousands of onlookers ascended onto Klagenfurt am Wörthersee, the capital of Carinthia, to wonder at the top body-painting artists and their work in this multicultural, multimedia, open-air art space.

"The WBF is *the* place for those interested in this field," says Alex Barendregt, the festival organizer. "You meet everyone here who has a name or wants to grow a name in this field. The WBF is a competition on one side, but also a big opportunity

for artists to show their talent in different ways—performance, competition or exhibitions."

The WBF has a long tradition and founded the modern body-painting art movement.

IN THE BEGINNING

As a young man earning an education at the Kärntner Tourismsschulen (meaning Carinthian Academy of Tourism), a

tourism management school, Barendregt always dreamed of organizing special events. At first, he arranged parties for friends and loved ones, but then he started working at a tourism management destination company in Seeboden, Austria, and was tasked with his first public events.

Not long after, circa 1997, Barendregt was impressed by body-painting photos of Veruschka von Lehndorff, a German model and artist.

"The images inspired me, and I saw a new passion growing in me," he says. "So,

I put my energy together and searched for artists. I could only find a few that I was able to reach. I invited them to come to my area for what would become the first European Bodypainting Festival, held in 1998."

Back then, it wasn't a competition but a way for artists to display their incredible body-painting skills and art outside in a public park to an eager audience.

"The location I choose was in the court of a monastery—a quiet, holy place in a very conservative society," Barendregt says. "I also organized a nude photo workshop there, and in the evening held a clubbing and body-painting performance together that was very provocative."

Unfortunately, not too many people attended, and Barendregt received nearly 200 complaints about the music, and the event was even written up on the title page of a major newspaper in the area providing less than favorable PR.

"Basically, I got kicked out of the town. It was a disaster and the mayor was angry and it annoyed many people," he says. "Only the artists really loved the place and pushed me to move on."

Undeterred, Barendregt forged ahead with plans for another festival the following year. He found a neighboring town and had support from its mayor, and he decided to up the excitement level by turning the festival into a competition.

"Everything is about awards, so I started to layout competition rules and the parameters on how to judge such art," Barendregt says. "I spoke with artists about it, learned how to program websites and started immediately with bodypainting-festival.com about 20 years ago. Artists started to reach out to me and it grew interest from all over Europe."

GROWING THROUGH THE YEARS

The first year, there were only seven artists, but it more than doubled in year two and it continues to grow to this day. As the festival continued, hundreds of spectators grew to numbers in the thousands, and artists began coming from all parts of the world.

"Every year, I started adding different perspectives, different categories and ideas—workshops, exhibitions, side events,

Photos by Daniel Janesch, Karsten Strabner, Dirk Hartung, Christoph Kallreis, Leon Sokolecki, courtesy of World Bodypainting Festival





parties,” Barendregt says. “The festival grew from a two-day event into a full week.

“In 2003, I changed the name from the European Bodypainting Festival to the World Bodypainting Festival, as I was starting to get a great deal of attention from overseas artists, too,” Barendregt says. “Ever since, my focus has been on the brand of the World Bodypainting Festival, although in recent years, I picked up the European one again and started touring that in various countries.”

Over the two decades, Barendregt’s mindset has always been on ways to improve the festival and there was hardly ever a day when he didn’t do something associated with it.

“I reach out to artists, possible sponsors and I try to build a community,” he says. “There were very few people in this field of body painting in the beginning. With the activities and communication all year for many years, the community started to grow, and the industry started to think about body painting and face painting more than before. Many new brands also popped up with these in mind. As the festival grew, so did their businesses.”

MAKING NOISE

Although there are many countries with a growing body-painting movement, Barendregt notes the strongest right now is Italy.

“Within only a few years, they grew a lot of enthusiastic artists and they worked on their art very hard,” he says. “We had five first places out of 12 categories from Italian artists in 2018. One reason I think is that they have a big amount of small local competitions. It looks like every Italian artist has in his hometown his own small competition. That grows a community and it grows also the quality.”

Other strong nations in competitions are Russia and the United States.

The WBF pushes various themes every year and the Installation Art projects were a big focus at this year’s event.

“I don’t really see a specific trend this year in the style of body painting when it comes to the classic competitions, and with the Installation Art Award, we want to encourage classic body-painting artists to grow into the fine arts direction,” Barendregt says. “The output for those was pretty amazing this year.”

The trends he sees outside of the festival, with his company WB Production, is definitive camouflage body painting and illusions.

“We have clients from all around the world, from commercials to live events. Illusions, those are definitely the strongest to sell,” he says.

TIPS FOR SUCCESS

As this has been his passion for more than 20 years, Barendregt offers some advice for artists coming out to compete in future WBF events.

“First you need to come up with an idea to the theme we give out. Research intensely about it and don’t go for the first thought or first result when you look it up on the internet,” he says. “Make first sketches and try them out on your model. Change it and develop a unique style.”

Additionally, he suggests planning the work day very carefully. Every competition has different maximum hours, so an artist shouldn’t waste time and hurt their chances because of poor planning on the creation.

“Prepare your model for the competition day,” Barendregt says. “The model is the most important for the artist. She or he needs to be very fit for an exhausting day. The model has to pose, perform and the day is just as long for them as it is the artist. We offer a special model tips document that every artist and model should read prior to the competition.”

Speaking of documents, Barendregt notes that it’s vital that artists read all the guidelines and rules for their category. The WBF documents are translated in six major languages and if something is unclear, one only needs to email a question.

In the competition itself, he advises not to offer too complex an explanation about the story behind the work.

“You have only 90 seconds to explain it to the jury and if you talk too long, you lose the attention,” he says. “Also, if you don’t speak English, please let your assistant or model talk to the judges. Don’t waste the 90 seconds by talking your language and then having it translated. Bring a good and positive vibe to the jury talk, as they will give more attention to what you are saying. And never bring up an excuse, such as you didn’t have enough time or you came late.”

Finally, artists need not be afraid of the judges, as they have all been on the other side of the competition and they know the stress of being a competitor.

“They are your friends, so ask them if you have questions during the day or prior, and ask them later about what you could have done better if you don’t win,” Barendregt says. “When you finally got your trophy, show us your happiness especially in video and photos and try not to fall off the stage.”

For a list of this year’s winners, visit bodypainting-festival.com/en/media-press/winners.html.





THE WHOLE BODY

By Chris Koseluk

DENMARK NATIVE SOFIA BUE'S WORK SOARS THROUGH GENRES.

Growing up in the small town of Hejnsvig, Denmark, Sofia Bue was fascinated by the idea of using paint to create an illusion. When she realized she could do it three dimensionally on the human form, she knew body painting would be her medium of choice. "I started experimenting with face painting when I was 15," she says. "And from there, the canvas just got bigger and bigger until it took up the whole body."

Wanting to learn more, Bue took the Dick Smith Special FX Makeup Training course. It led to a love of make-up effects. "I was hooked," she says.

Anxious to travel, Bue headed to New Zealand. The plan was to stay a year. But once there, she didn't want to leave. Her dream was to work at Weta Workshop. An opportunity arose to make that happen.

In 2011, Bue was named Best Emerging Artist at the NZ Body Art Awards. The following year, she entered the competition knowing that Sir Richard Taylor, the founder and CEO of Weta, would be a judge. "I respected him so much. This would be a chance to show him what I could do," she remembers. "I created a creature with animatronic

eyes. He loved it. Not only did I win the Supreme Award, but I was also offered a job at Weta Workshop."

For the next several years, Bue did a little of everything—from making molds for the second and third *Hobbit* films to making models on the *Thunderbirds Are Go* TV series. She also did effects make-up for *Chappie* and *Ghost in the Shell*.

Simultaneously, Bue continued to impress with her body art. This included first-place finishes at the World Bodypainting Festival in Austria in 2013 for Special Effects Make-up and 2015 and 2018 for Special Effects Bodypainting.

Bue describes her process as an artist's version of method acting. "I put myself in my character's place," she explains. "What do they eat? Where do they come from? What are their primal instincts?"

For example, when Bue envisioned the character she calls God of Dreams, which she created for the 2018 World Bodypainting Festival, she imagined wings. So, before beginning the build, Bue volunteered for the British Columbian eagle count, spending two days in the snowy Canadian mountains studying wing shapes and movement.



Sure, incorporating wings into a body-painting design was challenging, but to Bue, it was the next step in her creative evolution. "With every new piece, I push the boundaries for what is possible with practical effects," she says. "With the biggest challenges come the biggest rewards."

As *God of Dreams* came to life, Bue documented the process, posting a 10-part series on Facebook: [facebook.com/sofia.bue.bodies.of.art](https://www.facebook.com/sofia.bue.bodies.of.art).

When doing body art, Bue's preference is Mehron's Paradise product line. She swears their creamy consistency always delivers a perfect blend. TAG Body Art is her go-to for line work, and she prefers European Body Art's cakes and Mehron's Metallic Powders for metallic colors.

When asked about favorite pieces, Bue mentions *God of Dreams* and *One With Nature*, a Weta piece unveiled at a live demonstration in China in front of a crowd of thousands. But she adds that each new body painting immediately becomes her favorite. That made her realize it was time to take her art to another level.

"I felt that this unique art form had potential to go further," says Bue. "I wanted it to live forever—not just for a day."

And that's how *Bodies of Art* was born. About four years ago, Bue began creating an exhibit featuring a series of limited edition prints. As it came together, it became apparent it wouldn't tell the full story she wanted to tell.

The best way to do this was through a book—150 pages, *Bodies of Art* features 10 main chapters, each with images and a story built around a particular theme and emotion.

"I believe that art, whether it's painting or poetry, cannot exist solely on a canvas or page. It's a conversation between artist and a viewer or reader," says Bue. "As part of this conversation, I wanted to show the finished artworks, but also the process ... my thoughts, inspirations and techniques."

Bue self-published, allowing her complete artistic control. To fund the book, she launched a Kickstarter campaign in 2017. With encouragement from her Weta colleagues, including an endorsement from Sir Richard, it reached 140 percent of its funding goal. *Bodies of Art* was published this past April and is available at sofiabue.com and on Amazon.

"For me, body art is such a unique art form as it has forever changing and undefined boundaries," continues Bue. "A piece of paper has finite space. A painting is finished when the borders are reached. But body painting, using the human body, in all its custom-made beauty, has no limits. The canvas changes as the body moves."

Like her artwork, Bue's life continues to evolve. In October 2017, after five years with Weta, she relocated to Vancouver, British Columbia. Without missing a beat, Bue joined SFX Studio Inc. as a lead sculptor. She recently wrapped work on *Critters: A New Binge*, a TV series based on the popular cult films.

"An amazing show jam-packed with practical effects," exclaims Bue. "Alongside my film work, I continue to do body painting. Both offer a fantastic opportunity to travel and I love it."

God of Dreams

One With Nature

Photos by Weta Workshop, Daniel Rose, Brett Stanley and Guenter Klüber; courtesy of Sofia Bue



IN LIVING COLOR

By Randy Sean Schulman

SANATAN DINDA FROM INDIA MAKES POWERFUL CONNECTIONS WITH HIS ART.

Born among the impoverished streets of North Kolkata, India, Sanatan Dinda has been a painter and sculptor since 1992, when he graduated from Government College of Art & Craft. It was within this atmosphere of decay and destitution that he became interested in the visual arts. Later, Dinda honed his skills and developed a voice and a sensitivity to both traditional and contemporary culture. And today, he has become an internationally celebrated artist, with admirers in Canada, the U.S., U.K., Singapore, Dubai and China.

And no small feat here, but Dinda's work is shown on the interiors of Buckingham Palace and the home of famed cricketer Sachin Tendulkar.

Of course, the stunning World Bodypainting Festival eventually came onto Dinda's radar, too.

When asked how he became interested in body painting, Dinda says, "I did a show back in 2013, but I was not satisfied. I started Googling about body painting. And I came to know the World Bodypainting Festival in Austria. I painted two models for the show."

Regarding the festival, Dinda explains that it feels good to be part of such a big family, which takes place every summer at Klagenfurt am Wörthersee. Snuggled against the foothills and lush landscapes of Austria, Italy and Slovenia, the festival has been growing for several years. Although Dinda won't describe the evolution of body painting as global yet—because, he admits,

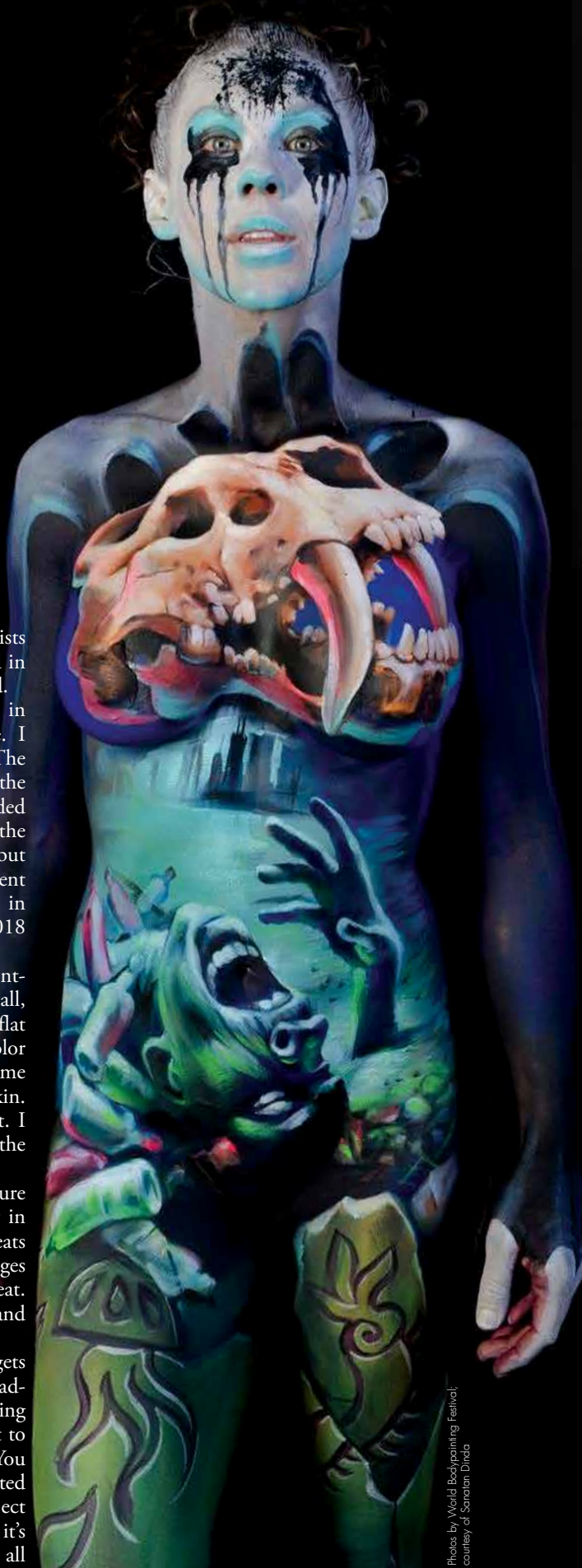
it needs more time to mature—artists from more than 50 nations contend in 12 categories over a three-day period.

"I have competed for six years in the category of brush and sponge. I use body paint like watercolor. The technique is really easy, and it helps the paint stay long." Dinda is undecided on whether he will participate in the World Bodypainting Festival again, but he is open to competing in a different category. He placed first at WBF in 2017 and 2016 and second in 2018 and 2015.

What are the challenges of painting on a human being? "First of all, it's a body," Dinda says. "It's not a flat canvas, so it has dimensions. The color depends on the skin type. The same color looks different on different skin. The body shape [also] matters a lot. I always select motifs according to the shape of the body."

Dinda stresses that the temperature of the body matters, too, especially in humid conditions. "If the person sweats a lot, the colors come out and it changes as it mixes with the salt of the sweat. Sometimes, white becomes gray and pink becomes violet."

The accomplished artist often gets inspired by listening to music and reading literature, not to mention viewing other people's works. "It's important to keep your eyes open to everything. You never know. Last year, I even painted some visuals from a song. The subject was utopia." He understands that it's imperative to stay connected with all



art forms. Even photography plays an important role in his body-painting technique. "I go crazy if I don't get a proper photograph for my painting or sculpture or body painting," Dinda says.

He also stresses the importance of drawing when it comes to painting or body painting. "If you don't know drawing you cannot do anything." He has often witnessed students struggle with learning how to draw. "If you follow sculpture, [drawing] will bring a sense of three-dimensions to your work. Especially a sense of how to use natural light."

When it comes to using someone's body as a canvas, Dinda is perceptive and conscious when working with his models. "I can do whatever I want with a paint brush and canvas," he says. "In body painting I'm working with another human being, who has his or her own wishes. If models do not agree or help me with my work, I won't be able to work. The most beautiful thing about body painting is to connect with the body you are working with. You have to understand its [the body's] needs. The level of comfort is very important in body painting. If you take away the body, there is nothing."

Dinda tries to keep his body-painting drills within a six-hour stretch. This has allowed him to honor (and get used to) time constraints when competing at the festival. "I won't say I practice a lot," he says. "Because it's difficult to find time after doing my own painting and sculptures, which is my main source of income." Before he does practice, though,

Dinda focuses on the subject. "It's easy to find the motifs when you actually know what you want to do, and that's the most difficult part. Then [comes] the color composition and the whole-body composition."

"I would say my practice work is far different from my actual work for competition. I keep on changing according to the body shape and the skin texture and color. It's not like painting or sculpture, which will last. But I am habitual with this kind of work."

Dinda exhibits and sells paintings and sculptures all over the world. Currently, he is working on a religious festival in India. "It's a commission work, which happens every year and we work for almost three months. After 10 days we need to demolish everything."

One of his goals is to continue observing the human body, its beauty and intricacies. Dinda says that, "Every human body is equal no matter which color, shape or curve."

The thing that continues to draw Dinda into the world of body painting is: he enjoys the connection shared between people when a body has become a living, breathing piece of art, and the conversations and observations that arise.

And when asked how he continues to challenge himself, to grow as an artist, he concludes, "That's my job. I'm changing with the time. I am not doing the same kind of work I used to do. It's a serious challenge. [But] if you don't change yourself with the time ... you are dead."



VINCENT DE MONFREID

By Chantel Fernow

THE PARISIAN CHARACTER CREATOR WITH A "LITTLE SHOP OF HORRORS"

In an industry saturated with artists and enthusiasts alike, it can be difficult to stand out from the crowd. For freelance make-up artist Vincent de Monfreid, the key is creating both beauties and beasts.

"I guess I am mostly known for special effects, airbrush and body painting—especially the body creatures I like to make," de Monfreid says. His airbrushing skills set him apart from other make-up artists, he explains, as that art isn't as common in France as it is in some other countries. "I do mix all my influences in my make-ups. My style is, of course, very much influenced by films and comic books that I ate up when I was a teenager, and also artists like Enki Bilal, Moebius and Giger. I had the chance to develop my style which, I think, associates special effects as well as a real taste I have for beauty and fashion."

De Monfreid got his first taste of make-up at the age of 10, when he bought a French magazine called *Mad Movies*. The Paris native had been fascinated by the idea of disguise and mask-making, and the magazine, which focused on fantasy and horror films, had several how-to columns on make-up effects techniques. "That attracted me, and I just started sculpting in my room from that moment on," he says.

The young artist continued to educate himself on the subject of make-up by buying books and magazines and attempting the techniques, and

he also took some courses in Paris. He cites *Dick Smith's Do-It-Yourself Monster Make-Up Handbook* as particularly influential.

"As a teenager I had the chance to spend a year in California, in 1987, as an exchange student, and the first thing I did was buy Dick Smith's make-up handbook," de Monfreid asserts. "Even though I never had the chance to meet him, he has been with me all the way."

After spending time learning make-up effects, de Monfreid made a lateral move into the world of beauty make-up, where he garnered skills that he still uses today.

"Even though I had a specialty in effects, I started in the cosmetic beauty business, working for brands, then on the side I was working on short films and some theater stuff," he explains.

Several years later, he started teaching in make-up schools—which he continues to do—and eventually began to work more in television, film and commercials. He has contributed to such projects as *Danse avec les stars* France; commercials for Replay jeans and France TV Slash; music videos for artists Tommy

and François Chaignaud's film *Mourn O Nature* will be projected during the event Michael Jackson: On The Wall at The Grand Palais in Paris."

When faced with the task of narrowing down what he loves most about being a make-up artist, de Monfreid can't help but speak in broad terms.

"I feel very lucky to do this job and make a living out of it! I think I love every aspect of it. Whether it is a beauty make-up or some complicated effects make-up, every project is a new story and adventure. But what I love [most] is the time I spend in my workshop."

"I have my own workshop in my basement—it is my hidden place, my lab, my secret crypt! And I opened my online special effects shop in France; I'm really proud of that. My wife gave it the name of La Petite Boutique Des Horreurs (Little Shop of Horrors): makeupfxshop.com. It's building up! I try to make all we need for special effects and prosthetics available in one place."

For de Monfreid, his plan for the future is simple: "to continue to play!"

For more images of de Monfreid's work, find him on Instagram @vincentdemonfreid.

Currently, de Monfreid is working on a character for a short film.

"Kind of an unusual project, I am working for a ballet dancer doing a short film where he changes into a cryptic creature," he explains. "The Nino Laisné



Photos courtesy of Vincent de Monfreid



Photo by Nick Weil

Genesis and Kristina Bazan; and the films *Alad'2* and *Jacqueline Sauvage: c'était lui ou moi*.

Some of the projects he's been most proud to work on include *Cabeza Madre*, a French/Cuban film; *Amélie au pays des Bodins*, a low-budget French film; and *Le libraire*, a documentary film about Romain Gary. Regarding the latter, de Monfreid says, "It was a good experience, as likeness is always subtle and difficult. The very nice thing about that project is that they asked me to be there during casting and the director was taking advice from me to make the choice of the actor."

For de Monfreid, being a make-up artist in France comes with unique challenges.

"The hardest part for us in France is the never-ending explanations, negotiations and justifications we have to give to ask for a decent amount of money for a job. Also, [having a] client be very specific but who doesn't really know what he wants," he says.

It's for these reasons that he especially enjoys working on commercials. As he explains, "The people doing commercials are more aware of special effects costs and the work involved, so it is usually a good place to work."

Currently, de Monfreid is working on a character for a short film.

"Kind of an unusual project, I am working for a ballet dancer doing a short film where he changes into a cryptic creature," he explains. "The Nino Laisné

and François Chaignaud's film *Mourn O Nature* will be projected during the event Michael Jackson: On The Wall at The Grand Palais in Paris."

When faced with the task of narrowing down what he loves most about being a make-up artist, de Monfreid can't help but speak in broad terms.

"I feel very lucky to do this job and make a living out of it! I think I love every aspect of it. Whether it is a beauty make-up or some complicated effects make-up, every project is a new story and adventure. But what I love [most] is the time I spend in my workshop."

"I have my own workshop in my basement—it is my hidden place, my lab, my secret crypt! And I opened my online special effects shop in France; I'm really proud of that. My wife gave it the name of La Petite Boutique Des Horreurs (Little Shop of Horrors): makeupfxshop.com. It's building up! I try to make all we need for special effects and prosthetics available in one place."

For de Monfreid, his plan for the future is simple: "to continue to play!"

For more images of de Monfreid's work, find him on Instagram @vincentdemonfreid.





BODY PAINTING: A LOVE STORY

By Annika Darling

It was a festival in upstate New York where they first met. Scott Fray was drawn to her right away. He was finishing his last body painting, was exhausted and ready to pack up. He had turned down dozens of requests, informing interested parties he was done for the day. But when Madelyn Greco approached ... his resolve crumbled.

Scott painted Madelyn, that very first day, as a garden of flowers.

After seeing a full body-painted model walking around the festival, Greco had scoured the grounds for the artist who created the walking art piece. That's when she found Fray, in the center of a crowd, finishing another complete body painting. "I knew I had found my artist," says Greco, "but little did I know then that I had literally just turned the page on an entirely new chapter of my life!"

Not only did the festival introduce Greco to her future husband, but it introduced her to the art of body painting, as well. "It was exquisite," she recalls, "The concept of creating a full art piece on a human being was the most exotic, creative construct I had experienced in my life. It just blew my mind!"

Since their fortuitous meeting in 2004, the couple has embarked on an incredible journey of love and art, achieving a great amount of success in the body-painting world. As competitive body painters they have swept

awards—winning three categories at the World Bodypainting Festival in one year. They also established a new Guinness World Record for Most Bodies Painted; became body-painting champions at the Daegu International Bodypainting Festival; created and produced their own event: Living Art America: the North American Bodypainting Championship; served on the jury for festivals around the world; taught in a wide variety of countries; became the first American body-paint artists invited to present a TED Talk on the subject of body art; and so much more.

Body painting is not just an art form to Greco and Fray—it is a way of life. They made a statement of how life, love and career are beautifully intertwined when they were married at the World Bodypainting Festival in 2015.

"When we finished our category sweep of the World Awards in 2014," Scott explains, "we thought, 'Well, what's left to do?' Planning the wedding we had put off for so long just seemed to fall into place, especially when we realized Austria might be the best place to do it."

"Our greatest moments in life together at that point," says Greco, "had all come on the main stage of the World Bodypainting Festival. So, it seemed natural to attach our wedding vows to the location of all those blissful memories. I was body painted by Scott, just as I had been on the day of our first

meeting. ... It all felt like a perfect celebration of the art form and friends our lives had become centered around."

So, what is it about body painting that first struck Greco at the festival in New York and what is it that had pulled Fray into the world of body painting to begin with?

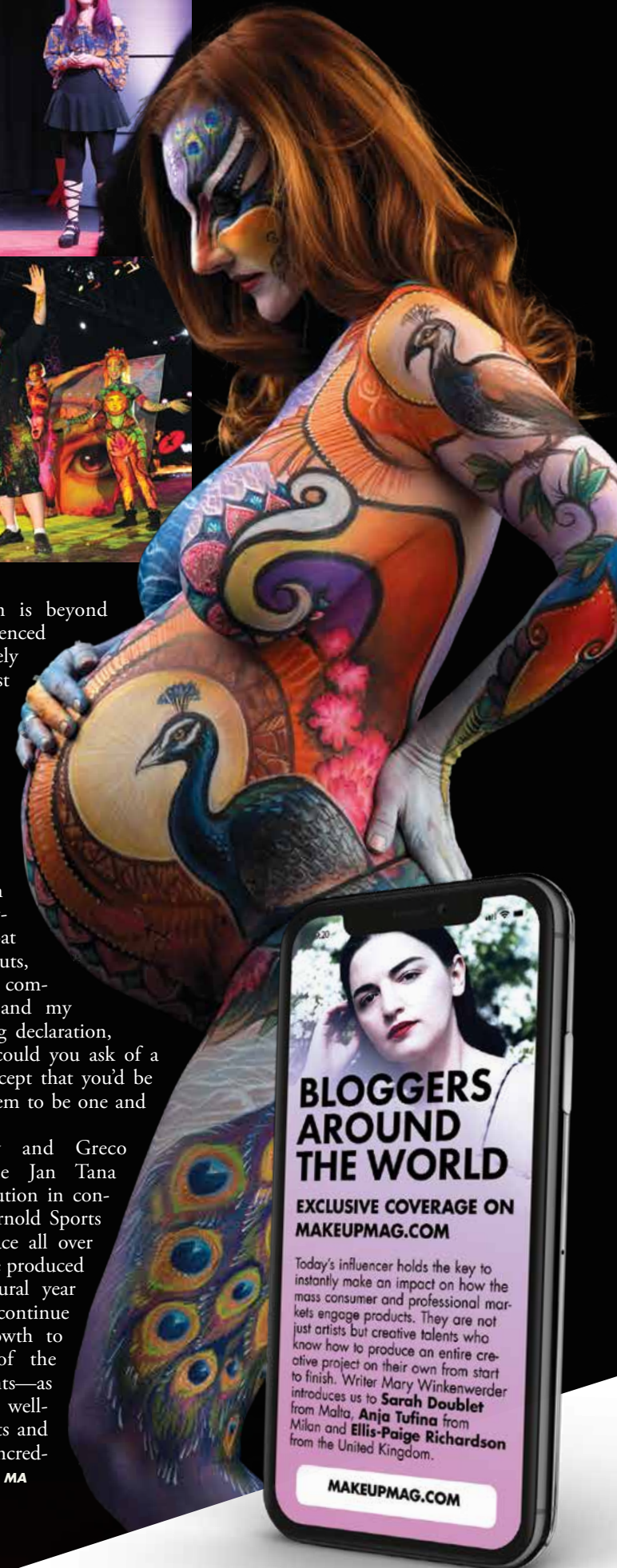
For Fray, he says, "Body painting invites us to envision ourselves as a new kind of creature. It explores humanity as radically redefined—beyond race, gender identity, class and culture. The most finely rendered Renaissance fresco cannot converse with you. The most provocative Picasso cannot pull itself off the wall and dance with you. *The Kiss* cannot kiss you back.

"Throughout all of our history, paintings and sculpture representing the human form have been the central focus of art. Body painting turns that completely around. It is not art that replicates the figure, but art that elevates the figure. This is not a new way for humans to make art, this is a way to become art!"

And for Greco, she says, "There's so much to love about body painting! The inspiration, the planning, the process. The connections it creates between human beings, both as bond between artist and model and the engagement and immediacy of the art as it captivates the onlooker. It's exhausting, it's exhilarating and ultimately, deeply gratifying from a creative perspective. This is an art form that allows your 'canvas' the full latitude of human emotion in the presentation of your work to the world. The impact of this kind of com-

plete transformation is beyond anything I've experienced in art. I was an entirely different kind of artist before I met Scott, but body painting utterly commandeered my life and I haven't looked back. Body painting has filled my heart with joy, my eyes with tears, my ears with poignant and personal truths, my throat with triumphant shouts, my life with a global community of friends and my lips with the lifelong declaration, 'I do'. What more could you ask of a passion or career, except that you'd be lucky enough for them to be one and the same?"

Currently, Fray and Greco are developing the Jan Tana Bodypainting Revolution in conjunction with the Arnold Sports Festivals—taking place all over the world. They have produced three in this inaugural year and expect these to continue in a natural outgrowth to accompany more of the Arnold Classic Events—as they continue to be well-received by the artists and by new fans of this incredible *living* art form. **MA**



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Today's influencer holds the key to instantly make an impact on how the mass consumer and professional markets engage products. They are not just artists but creative talents who know how to produce an entire creative project on their own from start to finish. Writer Mary Winkenwerder introduces us to **Sarah Doublet** from Malta, **Anja Tufina** from Milan and **Ellis-Paige Richardson** from the United Kingdom.

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Photos by John Walsh, Konstan Szabol, Bebecca Vandenberg, courtesy of Scott Fray and Madelyn Greco