

LUX x ROSEWOOD

The new creatives

Part one



Inside Out, Au Panthéon, Nef, Paris, France; by JR (2014)

Creativity is a quality we all admire, but sometimes don't understand. Can you study creativity? Should you monetise it? What is creativity, anyway, and why does it matter in a world of robotics, quantum computing and AI? The answer, we believe, is that creativity is at the fundamental heart of all that we do. It's what makes us human, artistic, emotional (and sometimes destructive) beings. Creativity can generate wealth as well as joy, and there has never been a better time to be creative, whether you are a visionary business owner or a teenage YouTuber. In partnership with Rosewood Hotels & Resorts, we bring you a LUX perspective on some fascinating pinpoints in the world creative scene, right now.

Darius Sanai, LUX Editor-in-Chief

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Brave new world

It's not just the consumption of art that is being revolutionised by technology; it's all about the democratisation of who can become a creative, and the effect this can have on society, says Mollie Dent-Brocklehurst

A few years ago, I became aware of teamLab, an extraordinary group of artists based in Tokyo. They have over 500 members in their organisation, and they come from all walks of life. When you meet them and exchange business cards, you will find one might be an architect, one might be a programmer. It's quite an astonishing group, all working together to create these amazing visual experiences. At the time, they had had numerous exhibitions in Japan; their immersive interactive digital works result in hugely colourful exhibitions.

Most of their subject matter is based on the natural environment: they create flowers, birds, trees, fish, butterflies and waterfalls, and the viewer becomes part of the experience of the exhibition. Through the way in which their algorithms work, the artworks respond to and interact with visitors. Some of the pieces are very large, such as one in Tokyo where you roll up your trousers, take your shoes off and walk across the floor, and (digital) fish touch you, swim around you and swim away. In these exhibitions, the work is programmed at the start of the exhibition, but is influenced by the visitors. The artist stops having control from the moment the first visitor appears, which moves things on from the repetitive visual loop you would see in earlier video art displays.

It was when we [Pace Gallery] were hosting a show in Palo Alto, California, by teamLab, in the old Tesla factory, that it became evident

that the old 'white cube art gallery' model was not the way to support artists such as these. The exhibition was ticketed, the space was huge, and it travelled to London and Beijing; its size and reach were beyond anything a traditional private gallery could host, as it had large-scale public appeal.

Tech engineers and programmers creating art is a major change for the future of creativity in general, and the art world in particular. Five or 10 years ago, I felt the art world to be slow on the uptake of technology. These artists are now creating a new world of art through technology, understanding the tools you need to bring the disciplines together. You have teams of people with science and technology backgrounds and others who have studied art together in a studio – people with sharply different backgrounds and skill sets. It's unlikely you would have had engineers in an art studio just a decade ago.

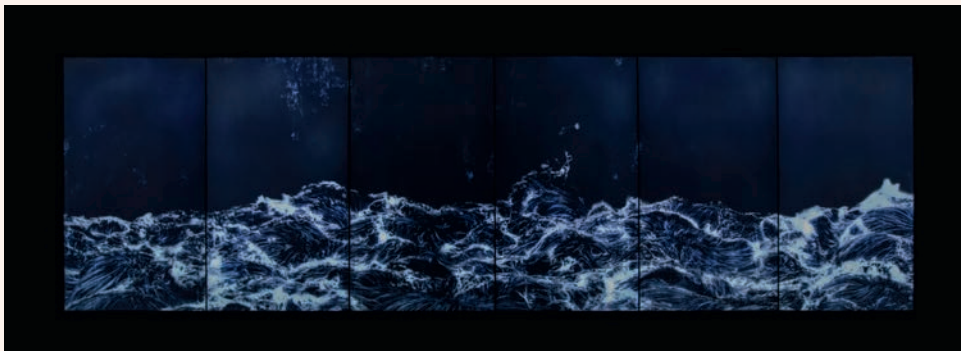
This means that participation is no longer just about the art world; we are reaching a much broader audience. Previously, the art world was confined to a very small percentage of people. Now the reach of these new types of art is much broader; through social media, millions are seeing it, and millions are visiting exhibitions by artists such as teamLab, JR or Random International. Studio Drift, a team we work with in the Netherlands, has just had an exhibition at the Stedelijk Museum in Amsterdam, which was one of the most-visited shows the museum has ever done.

They have a much wider reach than a typical contemporary art show. This in turn means there is a whole new category of people experiencing this kind of creativity, who wouldn't go to see a show of works on canvas. It opens doors to new audiences, and it also by extension gives the opportunity for people to start to see themselves as artists who may not have otherwise considered doing so.

We are in a moment in time when much is changing. Groups of artists have a much bigger reach, they are involved in conversations around nature and sustainability and technology, and all these artists care very much about how art can be part of people's lives, moving nature into the built environment, and seeing how nature can be incorporated into modern life.

With FuturePace (through which we represent artist groups like these) and our partner Futurecity, we are involved in conversations with airports, cities and placemakers. There is a public realm element to it, lifting people's lives with art experiences. JR, for example, is not just a street artist. He has a message he wants to convey, he is understood by a very broad swathe of people (he has 1.2 million Instagram followers) and his work has the power to transform societies. He has worked in favelas in Brazil, set up schools, started projects to feed homeless people, and worked against gun crime. He has seen that art has the power to speak to people and transform. He is very passionate and energetic in what he does, and he deals with art that is aimed to be visible to the many, not the few. And his art is not just for the wealthy. The democratisation of art is the next frontier, outside of the world of the galleries. It is an inclusive movement, inclusive of people who can make it and also of those who can consume it. ♦

Mollie Dent-Brocklehurst is a former president of Pace London, the international gallery group, and founder of FuturePace, a collaboration between Pace and the placemaking city developer Futurecity. future-pace.com







Dylan Jones

Why creatives need to understand tech

I remember the very first time I met Jonathan Ive [Apple's chief design officer], 15 years ago, at the old Design Museum near London's Tower Bridge. It was a winter's evening and we were sipping entry-level sauvignon blanc and eating overly complex finger food as we stared across the Thames and compared notes on how our respective companies were working together.

We were talking about the need for creatives to work more collaboratively with those in the emerging tech sector, and, obviously, why it was imperative that 'tech-heads' (his term, not mine), should seek out more creatives. A decade and a half later, the penny finally seems to be dropping.

I have long been involved in discussions with creatives about how the big tech companies still think they can get away with treating content providers like serfs, but not only does this situation look as though it is slowly changing, but also it seems that far more people in tech are now reaching out to the creative industries. Not because they still desperately need content, but more importantly because they understand that in order to build long-standing editorial propositions, it is vital for both sectors to work hand in hand. Which means that the creative sector as a whole needs to be more responsive, and perhaps even more proactive in reaching out to tech, in order to start building for the future. It is no use pitching editorial against delivery systems, as they both need each other, more so now than at any time in the past.

Almost unbelievably, there are still those on both sides of the divide who think that one can work without the other. But more fool them. The future is bright and the future is exciting and the future is right here under our noses, but there is little point in trying to embrace it alone.

Six ways to get creative:

1. Build a proposition that partners can co-own.
2. Never clip your own wings.
3. Be transgressive as well as transformative.
4. Listen more.
5. Ask more questions.
6. Own the data.

Dylan Jones is the editor in chief of British GQ and menswear chairman of the British Fashion Council.

The poetry of science

Are you a scientist or an artist, a genius or a poet? Do you really have to choose? Perhaps humans are more rounded than that. Some of the world's leading scientists tell us about their favourite poets, cutting-edge poets nominate the scientific geniuses who changed the world, and editors Dylan Jones of British GQ, and Greg Williams of tech bible WIRED, share their visions of how tech and creativity can be one



Shabdz and Gholghoun, horses of Persian poetic myth; © Hana Louise Shahnava (2018)

Genius: Douglas Eck

"I studied English literature as an undergraduate, so I read a lot of poetry at that point in my life. I like structure, so I'm drawn to poetry that plays with metre and rhyme such as Elizabeth Barrett Browning's love sonnets. I also enjoy the work of American poets Elizabeth Bishop and Ezra Pound. I could [also] go on for hours about lyrics, particularly from artists such as Kendrick Lamar, Joni Mitchell, Jay-Z, Tom Waits, Björk and Georges Brassens."

For an artist to be successful, Eck believes, "They must create something new that extends our understanding of the world

around us, persuading us to think differently."

Principal scientist on the Google Brain team in San Francisco, Douglas Eck spends his days working on Magenta, a research project exploring the role of machine learning in the process of creating art and music.

Poet: Sabrina Mahfouz

"The concept of a singular genius to me is something very male – that one person can have a great idea and that all the hundreds or thousands of people responsible for making it happen can get pushed into anonymity! I believe in collective genius but not in an

“Poetry has a rapier-like quality, revealing our emotions, motives and sometimes hubris”

individual one. What’s happening in the worlds of technology and activism seem to be the most illuminating examples of collective genius around today – both areas which inform and inspire my own work constantly.”

An award-winning writer, playwright and poet, Sabrina Mahfouz is one of the most exciting voices on the creative arts scene today.

Genius: Richard Sargeant

“I don’t foresee my favourite poems in my battered copy of Francis Turner Palgrave’s *Golden Treasury* ever being replaced by AI, because we don’t buy art for its function, but for its story and experience. I might admire poems for their cleverness, but I love them for the character they reveal. I love Milton’s courage in the face of his blindness (which is described in his poem *When I Consider How My Light Is Spent*) and G.K. Chesterton’s joyful humility in the epic *The Ballad of the White Horse*.

“As with other art forms, it isn’t ultimately the quality of the stanzas, but the resonance of the experience that stands behind them that gives poetry its purchase on our mood and our imagination. In poetry, the spirit of the work is the essence of what we value.”

Richard Sargeant is chief commercial officer at ASI Data Science, a leader in the application of machine learning and artificial intelligence to real world business and public policy problems. The company was listed on this year’s Tech Track Ones to Watch.

Poet: Hollie McNish

“I recently watched the American biographical film *Hidden Figures*, so right now the three geniuses inspiring me are the mathematicians who worked in Nasa during the space race: Katherine Johnson, Dorothy Vaughan and Mary Jackson. I am so fascinated by this sort of mathematical brain. Saying that, I’m not sure how I feel about the idea of a genius. The first idea I had of this concept was Roald Dahl’s *Matilda*. But after that, in all my education and university life, geniuses – until this film – were so strongly aligned to the white male that I found the concept almost ridiculous.”

Performance poet and writer Hollie McNish has published five books of poetry, including

Nobody Told Me, which won the 2016 Ted Hughes Award for New Work in Poetry.

Genius: Ian Blatchford

“Poetry has a rapier-like quality, revealing our emotions, motives and sometimes hubris, which is why I love the work of John Donne so much. You can find it in science too. I like to think mathematics is the poetry of science, a kind of haiku in which you can spin a whole universe and its destiny out of a few symbols.”

Ian Blatchford has been director and chief executive of the Science Museum Group for the past eight years. Previously he was deputy director of London’s V&A Museum.

Poet: Rosy Carrick

“Nikola Tesla was the Serbian-American inventor and electrical engineer who was best known for his contribution to the design of electric currents. What’s interesting about Tesla is the line between creativity and insanity. Often the work of a creative genius can seem like magic or craziness but we realise later that it is someone simply ahead of their time.”

For the past eight years, writer and performer Rosy Carrick has been a co-host of the Latitude Festival poetry stage and also co-curates the Port Eliot Festival poetry stage. ♦



THE CARLYLE, A ROSEWOOD HOTEL

New York is a city steeped in poets, from the likes of Walt Whitman and Allen Ginsberg to today’s virtuosos on the slam poetry scene. The Carlyle Hotel has the great fortune to have a legacy in both camps, as legend on the Upper East Side, home to the city’s aristocracy, and for its Bemelmans Bar, famously decorated by illustrator extraordinaire Ludwig Bemelmans. rosewoodhotels.com



Greg Williams

Ingenuity is crucial to human destiny

In recent years, ambitious parents have added a further endeavour to the list of educational activities they believe will enhance the character of their children. Along with music lessons, chess and languages, coding has become a must for any child who is to compete in the global economy of the future. No longer is it acceptable to master the Suzuki violin method or be proficient with an épée, no, the corporate titans of the future must also be armed with a fully developed grasp of the programming language Python. Tiger mothers from Cupertino to Chelsea compete to secure Imperial College computer science graduates as tutors, fearful that their children will be left behind by the merciless advancement of AI and quantum computing.

There is some truth to large numbers of young people needing to be proficient in STEM skills. But it isn’t the whole picture. As it has floundered from one recent catastrophe to another, Facebook has demonstrated a tin ear to deficiencies in its business, from culpability in undermining the democratic process to data privacy. Founder Mark Zuckerberg’s response that he would ‘fix’ Facebook demonstrated his engineer’s mindset. Having leadership capable of empathy and creative engagement would have served it much better than the obfuscation and platitudes that have become its hallmark.

Technical, scientific and engineering skills are crucial for economies, but so too is the underpinning of all discovery: language. Many in the technology industry believe that coding will soon be done by machines themselves, making much of what humans do today obsolete. What will remain crucial for our advancement are the skills that existed long before the concept of the programmable computer: human creativity and ingenuity. It’s what will determine our destiny.

Six ways to get technical:

1. Realise that it’s not just you; everyone else is also trying to understand what digital transformation means.
2. Ignore jargon. If it can’t be explained simply, you probably don’t need to know about it.
3. Don’t be afraid of the new.
4. Assume big tech is not your friend.
5. Stay curious. You have access to every piece of information ever, why follow Kylie Jenner?
6. It’s not really about technology, it’s about human beings.

Greg Williams is editor in chief of WIRED

Meet the new entrepreneurs



Jade Douse (above) and Symone Mills (right) set up Oh Hey Girl in 2016, selling exclusively online

London College of Fashion student Derin Adetosoye (opposite top and far right) has 30,000 YouTube subscribers



Remember the days when being creative meant you were someone who couldn't cut it in the world of real jobs? Now artistry and enterprise go hand in hand, says Emma Love

Photography by Kate Peters

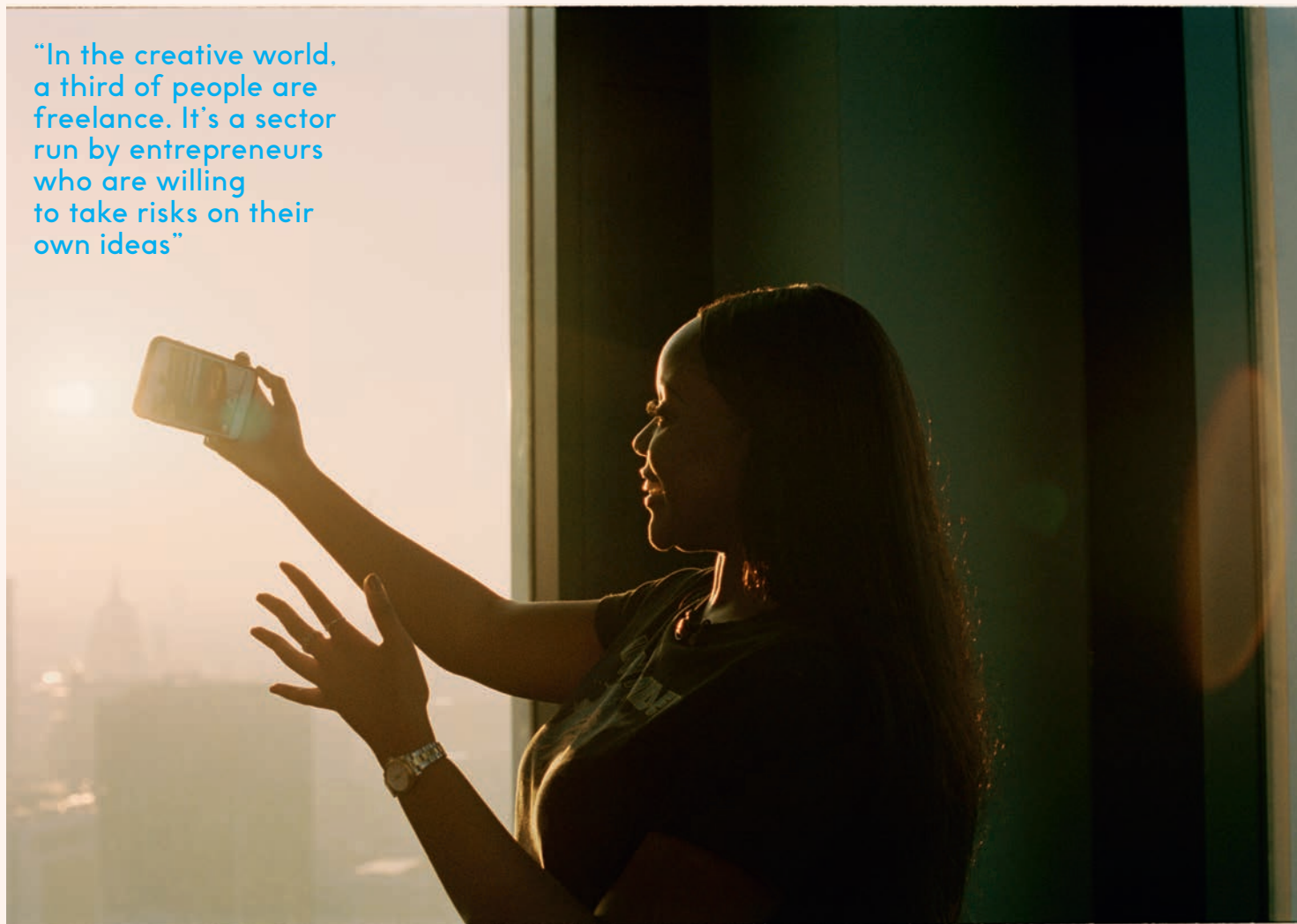
What do you get if you cross eBay with Instagram? The youth-targeted, app-based selling platform Depop where vendors post images of the items that they want to sell, that's billed as the 'creative community's mobile marketplace'. Depop can be as basic as a teenager posting pictures of unwanted jewellery they are selling from their bedroom, and as sophisticated as a highly stylised vintage fashion shoot – quite possibly also created by a school kid from their bedroom.

For many millennials, these apps are a neat way to make extra money on the side; the most entrepreneurial have turned selling via Depop and marketing themselves on social media into full-blown businesses. Jade Douse fits into the latter category. After realising how much money she could make by selling clothes on Depop, she teamed up with friend Symone Mills to set up street-style-inspired label Oh Hey Girl on Big Cartel in 2016. "It was a slow burner until we started putting sponsored ads on Facebook and Instagram," recalls Douse. "We literally went from making £8,000 to £35,000 in a month."

Two years on, with fans including models Bella Hadid and Jourdan Dunn, Instagram is still integral to their business. "It's our biggest network," says Douse. "And sponsored ads are cheap. There really is nothing to hold anyone back from giving it a try." Alongside the brand's strong visual identity and magazine-worthy styling, its success lies in its simple shopping process: click on a pair of high-waisted, belted jeans or a puff-sleeved shirt on @ohheygirlstore and you are redirected to its website to pay. It's a shopping solution for design conscious, iPhone-wielding buyers, and easy to manage for iPhone-wielding vendors. No wonder it works.

"Social media is increasingly becoming [the place] where we discover new products," says Petah Marian, senior editor at WGSN Insight,

"In the creative world, a third of people are freelance. It's a sector run by entrepreneurs who are willing to take risks on their own ideas"



the industry analyst. "For many people, it feels like an intimate place to spend your time. When you see new things on these platforms, you get the sense that it's a friend suggesting an item, even when it's a professional influencer."

The biggest challenge for Oh Hey Girl? Being able to react quickly in a fast-paced industry. "We're always looking at how other brands market themselves, so we can find similar strategies that work for us," explains Douse, who says she wouldn't dream of doing anything else.

Retail isn't the only industry where advances in technology have spawned out-of-the-box thinkers creative enough to carve out a unique niche. Research from Nesta and the Creative Industries Council shows that the creative industries are driving economic growth across the UK, with one million new jobs expected to be created between 2013 and 2030. "There are many jobs in the creative industries that didn't exist 20 years ago," explains Eliza Easton, principal policy researcher on creative economies at Nesta. "In terms of new sectors, the impact of digital can be seen across the board, especially in areas such as augmented and virtual reality, where we found 1,000 specialist companies making £660million in sales."

Deborah Dickinson, associate professor

in creative practice at City University London, agrees, citing UK Government statistics that show the creative industries were estimated to be worth £87.4billion in 2015, up 34 percent from 2010. "One of the most fascinating aspects of my job teaching creative industries to undergraduates for the past decade has been the complete change in the type of creative enterprises students move into. Probably the biggest area of job growth and employment opportunities is around digital technologies."

One place where the impact of the digital revolution is most evident is on online platforms such as Sedition, where you can buy, rent and trade limited-edition digital artworks which are viewed on any connected device or screen. "When we first started Sedition it was an entirely new concept," recalls director Rory Blain. "Before the digital advent many artists were working on the fringes, waiting for the technology to catch up with the vision they had. For us, it was the big advancement in screen resolution and bandwidth that meant artists were then happy to present their work on a screen."

Take artist Gordon Cheung, whose *New Order* series of paintings, derived from the Dutch Golden Age and modified using an algorithm, sell on the website. For Cheung, who

creates a deliberate 'glitch' in the code to distort the image, it's been a learning curve. "The first time I used the code it took five minutes to make one glitch; I calculated that if I wanted to do 2,000 glitches it would take far too long," he says. His solution to speed up the process was to ask a friend to create a user-friendly interface. Experimental artist duo Overlap, AKA Michael Denton and Anna McCrickard, also use software



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programmes to deliberately disrupt their music and moving-image-based artworks, including *Lands*, an audiovisual series of 40 iterations of the same multilayered electronic landscape (also available on Sedition).

"The values that are attributed to digital artworks are exciting and frustrating at the same time; a lot of people are still nonplussed by time-based painting," says Denton, who started

out VJing for big-name music acts nearly 20 years ago. "The other side of the coin is that people are getting used to listening and reading things in different ways." He is also excited at how the creative industries are moving forwards, and what the future holds. "In terms of where it's going next, I think more people will become specialists in more obscure things. Technology throws up so many creative possibilities and so few of those have been explored. For instance, in visual-editing software, there isn't a facility to move images around in relation to bars of music. If there was, I would be using it all the time, but areas like this haven't advanced at all."

This year, Nesta studied 41 million job adverts to identify the digital skills required for a 'future-proof' job, and it seems the most secure involve creativity. "What's going to be needed is cognitive thinking and communication, so creative jobs are most likely to grow as they require those skills," says Easton, citing a boom in entrepreneurship as another current industry trend. "In the creative world, a third of people are freelance. It's a sector run by entrepreneurs who are willing to take risks on their own ideas."

Instagram bristles with micro-entrepreneurs selling their own artistic creations. A LUX editor recently bought a triptych of postcard-sized oil

paintings from an up-and-coming artist still studying at Oxford – a creative vendor and a purchaser connected via an algorithm.

But nowhere can the new creatives be seen more dramatically than on YouTube. While a certain group of young stars are making a name for themselves with channels that focus on lifestyle and beauty, there are more interesting talents beneath the surface, including under-the-radar vloggers putting a fun spin on everyday topics. There's photographer George Muncey whose Negative Feedback channel offers practical advice on editing photos and shooting film at night for instance, and London College of Fashion student Derin Adetosoye whose videos tackle helpful subjects such as exam tips and what university life is really like.

"YouTube is such an interesting platform because it allows you to have the best engagement with your audience," explains Adetosoye, whose videos have led to her cohosting the Exam Essentials web series for BBC Bitesize as well as catching the attention



This page: Michael Denton and Anna McCrickard use Sedition as a platform for their audiovisual art

Opposite (from top left): Tolani Shoneye, Milena Sanchez and Audrey Indome of *The Receipts Podcast*



“In the past if you wanted to get something made you had to go through the proper channels... Now anyone can have a voice”



of BBC 1Xtra. “You can articulate things better than you would be able to via a written blog and your audience can really see your personality. It’s also immediate so you can understand how a subject is resonating with viewers.”

The biggest obstacles she has had to overcome include shyness at filming in public and finding ways to make her subjects more amusing. “When vlogs first started it was all about showing every single thing that happened in your day. Now, they tend to be shorter, better planned and more entertaining. It’s a good thing because it means that the viewer is getting the best content.” Although Adetosoye has no plans to make a full-time career from vlogging, she doesn’t see herself stopping anytime soon either. “When people tell me they’ve aced a test or chosen to take a particular degree because they were inspired by my videos, it’s heart warming.” And as Easton concludes: “YouTube and Netflix are platforms, but without content they are nothing. It’s the content that defines how we want to use these new platforms.”

Another flourishing platform is the podcast. Once often just the best bits of radio shows, podcasts now are producing some of the most thrilling new content (and popularity is rising: figures released in 2018 by Radio Joint Audience

Research, the official body measuring UK radio audiences, revealed that six million adults in the UK listen to a podcast weekly). From comedies such as *My Dad Wrote a Porno* (which has been turned into a live stage show and is set to be a HBO special too), to singer-songwriter Jessie Ware’s *Table Manners* about ‘food, family and the art of having a chat’, it is the current medium of choice for opinionated, personal broadcasts.

“Podcasts allow more voices to be heard,” agrees journalist Tolani Shoneye, one third of the trio that hosts *The Receipts Podcast*, which delivers straight-talking conversations about all kinds of subjects from relationships to music. “In the past if you wanted to get something made you’d have to go through the proper channels. Now there’s more freedom; anyone can make a podcast and have a voice.”

And that’s the irony. In an era when the human race is fearing redundancy, or worse, due to AI developments, creative disciplines, aided by technology, are booming as never before. Millions are taking the opportunity to be both creative and entrepreneurial, something AI is ill-suited to do. Even as machines poise to take over, creativity has never had it so good. ♦ To find out more, watch the video at lux-mag.com and rosewoodhotels.com



ROSEWOOD LONDON

Rosewood London is in the heart of the city with a claim to be the world’s creative capital. A blend of English heritage and contemporary refinement, the Edwardian building is an oasis on historic High Holborn, with easy access to the vibes of Shoreditch, the glamour of Mayfair, the glitz of Theatreland and the buzz of the City. rosewoodhotels.com

Instagram's new aesthetes

Has Instagram been taken over by fake follower fever, banal mirror selfies and blatant product promotion? Not if you're one of the new wave of creatives, eschewing follower numbers and influencer labels and doing it their own way, says Bryony Stone

Instagram is in danger of eating itself. More than eight years after it was founded, what started as a photo-sharing app morphed first into a badge of cool among first movers and later into the biggest photographic movement in history. People's self-worth, and tragically sometimes their lives, can hinge on followers and likes, and a generation of self-declared influencers (if you think about it, that can't really be a job) are creaming fortunes, large or small, from their commercial posts. Kim Kardashian West and Kylie Jenner, two members of the Kardashian clan, boast a collective total of 236 million followers, which, while there's almost certainly overlap, still constitutes just over three percent of the world's population.

It's unsurprising that scrolling through Instagram is starting to feel like falling head-first down a rabbit hole into a wonderland where everything is #sponsored. Wasn't that new influencer in Fendi wearing Prada yesterday and Gucci the day before? Does he *really* have 871,000 human followers? And who actually looks perfect all day, every day anyway?

Yet, under the radar, a new wave of Instagram stars is emerging. Forget fake followers and paid-for posts: these creatives are more interested in contributing to the real culture in the cities around them, and in the aesthetic of what they can create on what is still a remarkable visual medium. From Paris to New York, Hong Kong to London, meet four individuals who are redefining the Insta scene from the inside out.

"I'm pretty authentic on my profile.

I genuinely express how I feel, but with a creative touch"

DENG DUOT DENG



@de3ng, New York

Sudan-born, New York-based Deng Duot Deng describes himself as a "muse, model, creative director and casting director". He has his own clothing line called Dengwear and posts crafted images with a casual feel that combine his passions: design, football and streetwear.

Describe your Instagram style: "Grounded in the nuances of street style and culture."

How has the platform changed your life? "It's a way to interact and connect the dots. I can see my common interests [with other users] as well our different tastes in art, fashion and culture. Through Instagram I've been featured in a campaign for Apple and a lookbook for Yeezy x Adidas."

Do you consider yourself an influencer or something else? "I'm a brand and a trendsetter."

Why do you think people follow you? "I'm pretty authentic on my profile; I genuinely express how I feel, but with a creative touch. Being natural makes a good image and keeps my followers engaged."

What's your favourite recent Instagram image? "A picture of my niece and I after her baptism. It was a beautiful moment."

What are your New York hangouts? "Different creative spaces... I like to explore."

What do you love most about New York? "The abundance of creativity – and the opportunities that can come from something as simple as walking into a bodega."

@nelis_vansia, Hong Kong

A former woodworker turned videographer, Hong Kong-based Nelis Vansia works at fashion-focused digital-media company Hypebeast. In his free time, he shoots intriguing, moodily lit films and stills that showcase the spirit of the city.

Describe your Instagram style: “Go with the flow. I like to capture everyday life.”

What’s Hong Kong’s creative scene like? “It’s a really tough place to survive creatively because the city is mostly focused on making money. You have to be tough here to do your own thing. But thanks to the internet, Hong Kongers are becoming more exposed to art and creation.”

Why do you use Instagram? “At the beginning, it was personal. Now, I’m posting videos and photos to build my own brand.”

Do you ever meet your followers in real life? “Half are my friends, and the rest are interested in the things I do. When I meet followers at events it can sometimes be awkward.”

Where do you go for downtime? “Hong Kong is so dense, but outside the Central Business District there are undeveloped areas such as Sham Shui Po where the pace isn’t as fast. Here, I can slow down and see everything clearly.”

What’s your favourite recent Instagram shot? “It’s a picture of Ydizzy, a rapper from Japan. I randomly bumped into him on the street chilling by the road and smoking and I asked if I could take a snap of him.”



“Thanks to the internet, Hong Kongers are becoming more exposed to art and creation”
NELIS VANSIA



@Neptunes2000, Paris

Jean-Yves Diallo is a Parisian street-style star, creative director and model with a penchant for whiplash-inducing outfits and creating conversation-starter, tongue-in-cheek images.

Describe your Instagram style: “Hybrid and colourful. I’m always adding new colours and patterns.”

Why do you post on Instagram? “To show people that you don’t necessary need big brands to break the regular codes and that only you make the image. I take pictures in the subway, in the streets, in ghetto apartments... you just need to be yourself.”

How has it opened doors? “I’ve extended my fashion network, but I’m careful with what I post. You can get lost by posting too much. People follow me because I have my own wave; I mix and match and don’t wear mainstream brands.”

Do you feel that you’re an influencer? “I consider myself more of an icon. I don’t want to influence people and all my life doesn’t turn around the app.”

What’s the creative scene like in Paris? “It’s heavy here, but people are too inspired by other countries and too conformist. They need to let their imagination speak out.”

What makes a great image? “I style and direct my own shoots so it’s all about the angle and light. Then I add my vibe to make it unique.”

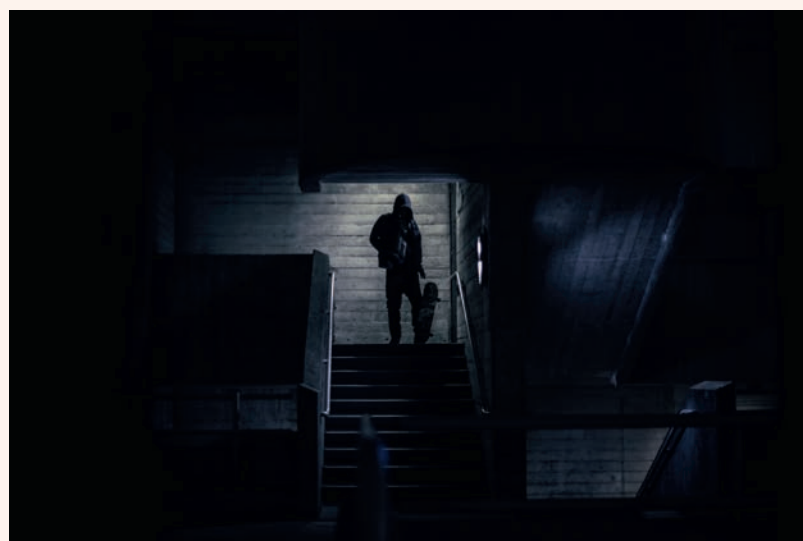
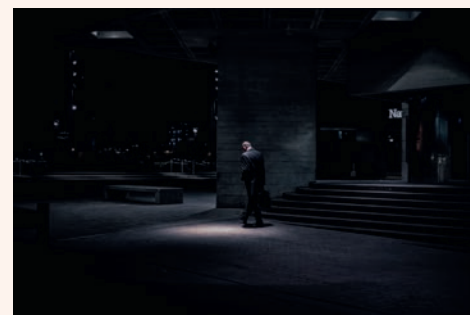


“People follow
me because
I have my own
wave. I mix and
match and don’t
wear mainstream
brands”

JEAN-YVES DIALLO



“Everything is here [in London] – entertainment, food, people from every culture, and so your imagination is free to flow”
EDO ZOLLO



[@edozollo, London](#)

Italian photographer Edo Zollo has been living in London for close to two decades. His low-lit and occasionally ominous images – which are always taken after dark and capture quiet moments and corners – showcase a side to the city that’s not often noticed.

Why do you post on Instagram? “Instagram feels like a small community because followers interact and share my passion for photography, but at the same time, it allows my images to reach a wider audience. My followers motivate me to go out in the dark and take pictures.”

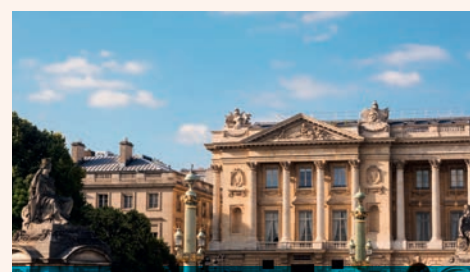
Why do you think people follow you? “I’d like to think that my shots are mysterious; a bit [like] Hitchcock’s *Rear Window*.”

Where do you go in London to take a good image? “I don’t have a specific location. I’m mostly out at night. Once I’ve found the spot, I wait until someone with just the right amount of mystery comes along.”

Do you consider yourself an influencer? “I’m more someone that offers an alternative view of London.”

What do you love most about London? “That it constantly changes! There’s always something new, something that changes your way of thinking. Also, it’s nearly impossible to be bored. Everything is here: entertainment, food and people from nearly every culture, and so your imagination is free to flow.”

Where do you like to hang out in the city? “House parties are my thing right now, but when I want to be alone, the streets of London at night become my secret spot.” ♦



HÔTEL DE CRILLON, A ROSEWOOD HOTEL

Hôtel de Crillon in Paris is a grand microcosm of the City of Lights: a historic palace that is one of the city’s landmarks, and also a contemporary home for guests. As Paris develops its thrilling contemporary art, food and culture scene, atop the cultural riches and business powerhouses that sit the city atop the world’s fashion ladder, Hôtel de Crillon is, literally and metaphorically, at the heart of it all. rosewoodhotels.com



Yat Pit fuses traditional Chinese elements with a modern sensibility (above); Sake Central, the Japanese-inspired bar and shop run by Elliot Faber (main image); Jrink offers 150 types of loose-leaf tea (below right)

Creative

Mention Hong Kong and people think money, buildings and *Blade Runner* glitz. But it's also a burgeoning centre of artisan craft, says Sarah Engstrand

The world's most expensive real-estate; spectacular skyscrapers housing futuristic offices and uber-luxe malls; back streets where you can still get noodles cooked in soup that's older than the cook – Hong Kong is known for many things, but creativity isn't one of them. Which is strange, when you think about it, because Hong Kong is built on creativity on a macro scale; its residents, many of them new arrivals from mainland China in decades past, created a vast financial and property industry around an ever-growing port and trading centre. And anyone who has eaten in the backwaters of Kowloon, or purchased jewellery made from the fruits of the Pearl River Delta, knows the creative arts have always thrived.

What Hong Kong may have lacked is home-made artisans in arts, crafts, fashion and design, showcasing their wares in an accessible and organised way. Until now. From jewellers and eco-conscious retailers to tea moguls, artists, designers and hospitality professionals, here are some of the vanguards of Hong Kong's creative revolution. And there's much more to come – and soon. You read it first in LUX.

Elliot Faber

From homeware to garden design, Hong Kongers have long had an interest in all things Japanese. The latest incarnation is Sake Central, a part bar, part shop, which was opened in PMQ – the buzzing non-profit nucleus for the city's creatives – by Canadian-born spirits expert Elliot Faber last year. "My passion is improving people's access to sake, their understanding of



revolution



sake, and how they enjoy it,” says Faber, who also sells handcrafted wares such as ultra-thin Kimura glasses, which are designed to enhance the drinking experience. He works with PMQ neighbour Waka Artisans to source ceramic sake vessels, and occasionally brings the makers to the city for special events. sake-central.com

Kethena Tang

Hong Kong is about to experience a tea revolution, thanks to Jrink founder Kethena Tang. “The city is famous for milk tea and premium teas, but I wanted to create something new that’s in between,” says Tang, a leading supplier and distributor of high-quality, hand-picked loose-leaf tea. This November, she opened a Jrink tea bar in Tsim Sha Tsui; a flagship space in up-and-coming Kwun Tung will follow in 2019. Here, customers will be able to choose from more than 150 types of teas and enjoy a brew at the café. “Tea represents the culture of Hong Kong – it’s full of diversity and different characters.” jrink.com.hk

Jason Mui

British-raised Jason Mui uses Yat Pit, the womenswear fashion label he set up three years ago with Hong Kong native On-Ying Lai, to spark a dialogue about Chinese identity and heritage. Oversized jackets and traditional Chinese fastenings are paired with knit dresses and embellished pencil skirts, all of which are made to order in the duo’s Sham Shui Po studio in the heart of Hong Kong’s textile district. Designs stem from their opposite cultural experiences and are sold directly through their Instagram account. “It’s like a secret recipe for making Chinese steamed fish,” Jason says. “One of us is the ginger spring onion; the other is the soy sauce.” instagram.com/yat_pit/



LUX x ROSEWOOD



Chloe Ho

One of Hong Kong's most successful young artists, Chloe Ho puts a contemporary spin on the ancient medium of ink painting by mixing coffee, oil, acrylic and even spray paint to create her dynamic, abstract canvases. "Ink encompasses so many things to me," says Ho, who has helped establish the city as a hub for creators and collectors. "It has energy and depth; it is ever-changing in the way it meets the canvas, and it reflects past traditions while still feeling very current." And the future is bright for Ho, who has begun using virtual reality and 3D to explore dimensionality in her artwork. theartofchloeho.com

Kai Ping Chen

Housed in a 100-year-old building in the fishing village of Tai Po, an hour from Hong Kong's Central district, Pimary (a portmanteau of 'primary' and the mathematical constant 'pi') is a lifestyle store with a mission: to promote sustainability. It's owned by Kai Ping Chen and his family, selling natural skincare, refillable household products, eco-conscious cookware and children's toys. "We hope that through sharing our philosophy, we can inspire the public to think about shopping more mindfully." Chen is launching a second store, in Kennedy Town in December called SLOWOOD, which will also carry vegan, organic and zero-waste food. pimaryhk.com

Nathalie Melville

"Jewellery is wearable art," says British-born, Hong Kong-based Nathalie Melville of Melville Fine Jewellery. Based in trendy Sheung Wan, Melville is as renowned for creating beautiful bespoke pieces as she is for her unique Hatton

Jewellery Institute (30 benches in her studio where up-and-coming jewellers can learn to combine traditional skills with contemporary design) and being the first Fairtrade Precious Metals licence holder in Hong Kong. "While London gave me my grit, training and roots, Hong Kong has given me my drive and professional confidence." Which is what she's passing on to the next generation. melvillejewellery.com

Anaïs Mak

Anaïs Mak is putting Hong Kong on the international fashion stage with Anaïs Jourden, the womenswear label with A-list fans including Lorde and Emily Ratajkowski. "I'm interested in primal feminine aspirations; what women like; who and what they want to be," she says. Though she studied fashion design at Paris' Studio Berçot, it wasn't until she moved back to Hong Kong, with its community of talented tailors that she flourished as a designer. Traditional craft techniques—embroidery, smocking and ruffles—are key to her aesthetic, and she shows her new collections at Paris Fashion Week. jourden.co

Jerry Tong

Jerry Tong has been fighting the notion of fast, throwaway fashion ever since he founded men's fashion boutique Prologue two years ago with partner Christopher Tang. "We're hoping to see the gradual extinction of the 48-hour turnaround shops that colour many tourists' impressions of the quality of Hong Kong tailoring," he says. In contrast, Prologue specialises in comfort and fit. "A long lean silhouette with the loucheness of Naples and precision of Japan. Good tailoring flatters a gentleman's physique and makes him feel good; only a gentleman who is comfortable in his clothes can be elegant." prologuehk.com ♦



ROSEWOOD HONG KONG

Rosewood Hong Kong, opening in early 2019, encapsulates the new spirit of Asia's most vibrant city. It offers ultra luxury on the famous Victoria Harbour waterfront, and it's also an anchor of the city's new art and design district, Victoria Dockside, which blends culture, art, retail and public spaces like nowhere else in the region. Rosewood Hong Kong offers a stroll to a panoply of luxury shopping, and a quick escape to the city's undiscovered creative spots. rosewoodhotels.com



Clockwise from top left: Prologue's ties; inside Nathalie Melville's studio; *Mountain Song* by Chloe Ho; a look from Anaïs Jourden SS19; sustainable homewares at Pimary

