

bluekeys

featuring:

jimi somewhere
danny cole
sam johnson


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cover:
photography - brooke ellisor (@br00keellis0r)
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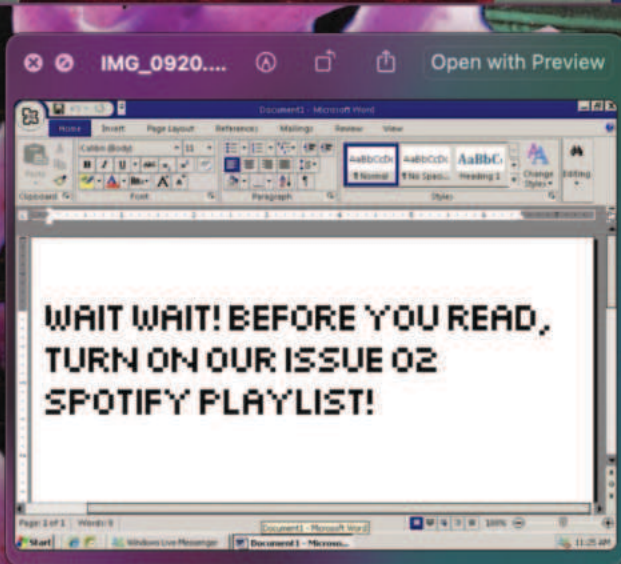


issue 02

a teenage-led art magazine made for young creatives



issue
02
"reinve
ntion"



bluekeys magazine



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nautics
jay mathias
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sam johnson
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bluekeys magazine is a young creative collective based in austin, texas, featuring trending and yet-to-be-known artists from around the world.

bluekeys features all kinds of art from photography, painting, music, fashion and everything in between.

we hope that by publishing artwork from young people of all backgrounds, people finish reading bluekeys with a sense that they can create cool f***ing s**t and that there will be someone there to appreciate it. all art is awesome, don't forget it :P

general submissions

volume one: "home"

hiba saad
drew ngo
jacob levan
ella lupton
fiona chen
zoa statiris
dabin hong
andree mackenzie
phillip walker
nana opare-addo
simran kaur
k
shira zur
payton condon

volume two: "self"

alyssa nguyen
lily carrell
ava robison
lily seaver
bonny lyden
risa darlington-horta
liese aerts
ellie weisblatt
margaux halloran

articles

yoshitomo nara
music review time!!!!!!
may '68
a groovy man's bucket list
ya or blah
the psychedelic kingdom of oz

issue 02: "rein ven tion"

issue 02 has two volumes:

volume one: "home"

how your "home,"
whatever that means to
you, and childhood have
carried on into your later
years and how it has
affected you

volume two: "self"

your perception of self
now; what you feel
represents you as a
person since growing out
of childhood / how you've
individualized from your
home



home

volume
one -
"home"

FUJI RDP III

21

FUJI RDP III

21

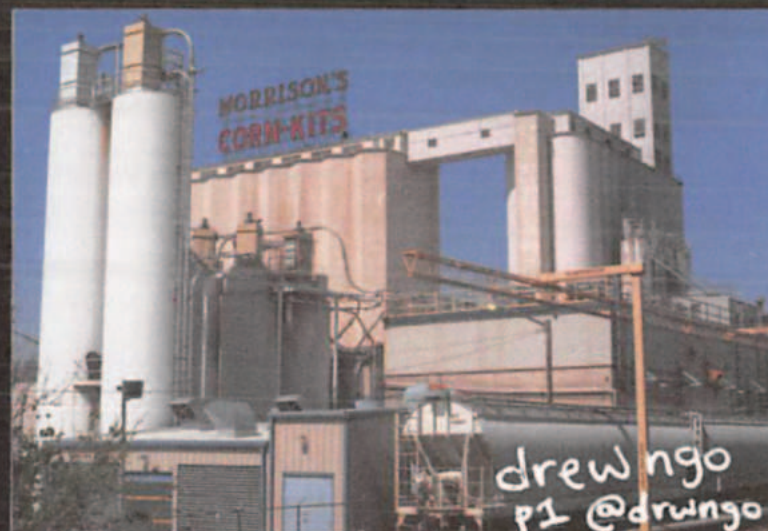
FUJI RDP III

21



hiba saad
@through
hibas
lens

byblos, lebanon



drew ngo
p1 @dru ngo

20A

21

20A

21

20A

21

FUJI RDP III

21

FUJI RDP III

21

FUJI RDP III



drew
ngo p2



London Bridge
-ELLA LUPTON
@e-lve



Jacob
levan
@levan.
Jacob

20A

21

20A

21

20A



Winter
Wardrobe
@snacktoast

how has your childhood
and home influenced
your work now?

"for me, childhood and
home has a big influence
on my work. i was born in
a really small town in the
midwest, so i like to draw
inspiration from the
scenery and buildings
that were around me
growing up."

do you find yourself ever
using past experiences/
early memories for
inspiration?

"i like to use early
memories for inspiration
in my work. nostalgia is
one of my favorite
emotions, so i try to
capture that in my
drawings whenever i can,
whether it be a drawing
of the lake place i used to
go to, or even just my
own backyard."





Fiona Chan

@fionasce



youth
culture

zoe statiris / dabin hong
@thats_so_xo / @dabin22
on Instagram



WHEN YOU'RE CREATING A SONG YOU PLAN ON RELEASING, HOW DO YOU NEGOTIATE HOW MUCH OF YOURSELF YOU WANT TO REVEAL? HAS THERE EVER BEEN A MOMENT WHEN WRITING WHERE YOU'RE JUST LIKE, "WAIT, I DON'T THINK I WANT TO SHARE THAT."

“YEAH! most definitely. I think those things will come out eventually, but sometimes you're just not ready to expose something yet and certain things need to be figured out in private before it's shared to the world. But I do think it's so important to share what others might not and to be vulnerable. By doing that, you might help someone going through the same stuff and there's a lot of value in that.”

SINCE BEING IN ISOLATION AND POSSIBLY BEING STRIPPED FROM ANY ESSENTIAL RESOURCES FOR CREATING MUSIC, HOW HAS YOUR CREATIVE PROCESS SORT OF SHIFTED FROM HOW IT USED TO BE? HAVE YOU FOUND YOURSELF DISCOVERING NEW PARTS OF HOW YOU WORK COMPARED TO LAST YEAR?

“I actually got really lucky because I have always been working from home and I live with my producer, so as that kind of things haven't really changed. But, we have had much more forced time at home which turns into boredom and boredom turns to experimentation. So, I would say we have been challenging ourselves regardless. I'm in the process of album #2 right now, so I am trying to make that sound fresh and new. It has been really hard but fun! I am just always trying to switch things up because you never want you're gonna get from doing something differently than what you're used to.”

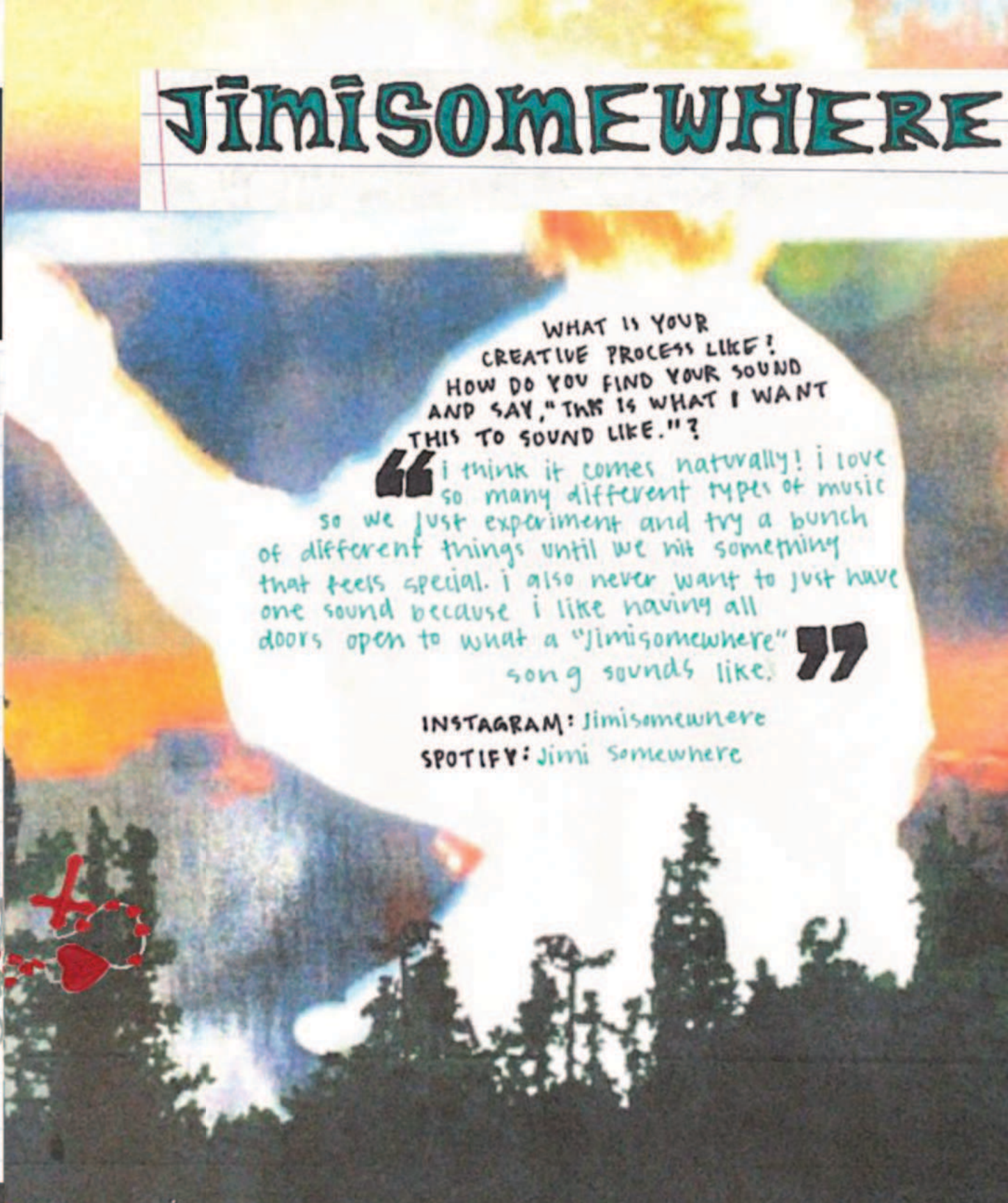


JIMISOMEWHERE

WHAT IS YOUR CREATIVE PROCESS LIKE? HOW DO YOU FIND YOUR SOUND AND SAY, "THIS IS WHAT I WANT THIS TO SOUND LIKE."?

“I think it comes naturally! I love so many different types of music so we just experiment and try a bunch of different things until we hit something that feels special. I also never want to just have one sound because I like having all doors open to what a "Jimisomewhere" song sounds like.”

INSTAGRAM: Jimisomewhere
SPOTIFY: Jimi Somewhere



MONDO VERDE



"We started our brand, Mondoverde, with sustainability in mind as well as an effort to combat waste culture! That's actually where our name comes from, meaning "green world" in Italian (verde being green in both Italian and Spanish), which actually incorporates our heritage as well. We're Chiara Lobb and Sofia Wimberly, and we started Mondoverde because we both love sewing, designing, and the artistic expression that goes into so many of the clothes we see today. Sofia is the designer of our tops and has created all of our designs, and I (Chiara) help her sew our weekly orders and manage the logistics with our work!"



your clothes feature a mix of fabrics and incorporate a lot of color. walk us through the journey of developing and reaching this iconic style.

"Our tops are made from fabrics that we purchase at our local thrift stores as well as our closets, and donations from friends or family. We try to purchase fabrics in limited amounts as well as use all of our scraps, to be mindful of our impact on the tops we

create! With our tank top style we only use some recycled fabrics as we purchase things like lace and beads for the detailing, but to combat this we produce in limited quantities without waste as well as donate part of our profits to Green workers cooperative. We typically take our orders through dm, sew our orders for the week, and then ship them out and repeat! We personally create our tops to every customer's specific, individual fabric preferences and measurements, because we want everyone to feel beautiful in a top that was uniquely made for them. We love having a variety in our fabrics and offering softer tones, florals, and vibrant colors because people are on attracted to and look great in different patterns. This fabric choice is a key aspect in our brand, and allows us to play around with our original, base designs and really have a lot of fun with it!"



what was the inspiration behind the first piece of clothing you designed? "Sofia began experimenting with different designs last march and some extra fabric she had from old clothes, and created our first top style, the corset top. It was quite a bit of trial and error, the original top actually laced up in the back but she tried it in the front and ended up loving it! We were very much inspired by fairy tale art in children's stories and wanted our brand to be a juxtaposition of classic, "feminine" styles of lace, ribbons, and a lot of florals with our bright colors and fabrics. We wanted to incorporate an almost Marie Antionette, soft, elegant feel that was associated with Rococo fashion in the 18th century and add some edge with our denim bases."



@_MONDOVERDE



our rooms say a lot about us because they are a space for us to showcase our core selves. what did your room look like as a kid? do you think it's an indication of the aesthetic of your clothing today, or does your clothing go in a completely different direction? "My room definitely has aspects of our aesthetic in it's details, my windowsill has nicely placed perfumes and jewelry in little antique ceramic containers, but as a whole I would say no. I have a tall bookshelf stuffed with books and a few photos with friends on my wall, but I don't put nearly as much effort into the maintenance of my room as we do in our clothing or Instagram feed. My room as a kid looked pretty similar despite a few porcelain dolls I used to have sitting on a shelf .Personally I don't spend a lot of time in it, I'm often busy and use it as a place to sleep or quickly get dressed before going out . Sofia's room is a collection of antique furniture and clothes everywhere. It's always a mess but Sofia always knows where everything is."

“my sleepy journey”

peyton priest
@peyton.priest 8/11/1011



andree
macKenzie
@yourlocalbimbo
on instagram



NAUTICS

@OFFICIAL-NAUTICS

HOW HAS YOUR CHILDHOOD AFFECTED YOUR MUSIC, AND DO YOU EVER USE CHILDHOOD EXPERIENCE AS INSPIRATION FOR SONGS?

"It may be a cop out, but I think the bridge between childhood and adulthood is constantly being extended. The responsibilities we gain as we have grown up for sure had an impact on the music we make. I think if there is anything I gained from my childhood is a confidence in art and creating something to display for a crowd. I did a lot of theater, I think that made me a bit dramatic."

-KENZO

"childhood has such an innocence. I think as you grow up, you create boundaries, and it's really hard to break

those boundaries and invoke a sense of freedom in art. I don't personally use childhood to inspire my songs."

-VAN

"My childhood cemented a passion for music and shaped my tastes of course. I feel like when I write music I'm mostly focused on my feelings in that moment, of course, as Kenzo said really nicely, "I'm growing up right now" and so my writing is absolutely influenced by a departure from childhood. I will say that I met these guys when we were kids, we've grown up together and I think we work so well together because of that childhood."

-AMIR

"I grew up in a musical family. Each one of my family members plays an instrument, and when we were not playing music, we were listening to music. As a kid I was heavily influenced by classic rock, since that was what my parents listened to."

-LEVITT



Phillip
Walker

@PWPAINTS

Asphyxiation

WRITTEN BY:

NANA OPARE-ADDO

Submerged in my woes,
I only descend deeper
& deeper
until the surface,
dubbed as hope,
is no longer visible
to my scorching eyes.
Despite my agonizing
cries,
it seems as if I'm
invisible to the
beaming bystanders;
can they truly discern
me? Are my muffled
shouts simply a
product of their
euphonious hymns?
Or rather, a product
of
my own mental
negligence?
Regardless,
foolish quandaries
are the least of my
banes.
As if my tears, my
sorrows,
are stifling me, my
breath gradually
begins to relinquish.
The epitome of
banditry, or perhaps
indifference only
continues to suffocate
me- relentlessly. And
just like
that, the severity of
my faults drive me
into a state of lethal
transcendence.

shivali vanodia
@shivalivanodia



Simran
Kaur



@SIMRAN_K_01



MEMORY BANK

@1xndsay.art
on ig

"GOLD IN THE SKY"

"My life is made up of a million stories, and you are just one of the million."

The moment the words left his mouth, they arranged themselves in gold lettering across the black sky, shining among the stars. If she reached her hand out far enough, she could touch them, stir the words around the black pot. He didn't turn over to meet her eyes when he spoke, but continued to stare up at the sky, arms folded behind his head, so his hair didn't get wet from the grass. He hated when his hair was wet. She knew him so well; she liked to imagine that one day, he'd invite her inside of him, and she'd sit in a little pocket in his chest, right next to his heart. And then, when she couldn't fall asleep, she'd stay very still and listen to his inhales and exhales, timing her breathing to the beat of his heart.

Shira Zur @shirazur
on ig

She looked back up at the sky and reread the gold words over and over again until they all blurred together into a bright, golden circle. Suddenly, a match of anger was ignited inside of her body, deep down in her stomach. The flames rose higher and higher up her chest, traveling through the rest of her body, the scorching tips twisting and turning inside her throat. She wanted to hurt him back. The flames climbed inside her mouth, ready to form into any word, the fireballs ready to be thrown, and they were hot inside her mouth, and they stung, and she was ready, and she was sweating, and she knew that soon it would be too late, that the flames would die, and she her mouth slightly, the light from the flames streaming out unevenly like a single flickering lightbulb in the darkness.

She quickly closed her mouth. What could she say? That her life was the opposite, made up of a million stories about him, and only one of the million was about her? That she liked it that way? She swallowed, the flames slowly dying, hissing inside of her throat and then her chest and then her stomach until they found the match they came from and turned black.

The night was still young. She could tell him anything. She wanted to say everything but was afraid she'd say nothing. She let the silence take over as it always did. They continued lying on the wet grass. She imagined herself turning the doorknob that stuck out of her chest and opening the door and letting herself out of her own body, her soul floating upwards, into the air. Up from the night sky, she'd watch her opened-up body, lying there, motionless, next to him.

Is that what other people see? She thought, and nodded to herself, answering her own question. That's what other people see. A boy and a girl, lying in silence on the wet grass, watching their gold words painted across the black sky.



jay mathias

How has your home growing up influenced your music in the current day?

"My parents listen to a lot of music, being around them for my entire life has influenced me. Listening to music in the mornings on the way to school, on the bus home from school,

and I really think it just stuck with me. Eventually I realized how I felt about music! Sometime in middle school after my grandfather passed away, I needed something to keep me happy, music was it."

Do you recognize any bits in your music that resemble the type of music you would listen to growing up at home? If so, who/what is your inspiration for the music you make?

"There's not a lot that shows up in my recent music, back when I did more indie stuff, like all the stuff on my soundcloud. Recently I think there's been some stuff that I take inspiration from like a song from The Postal Service called 'Such Great Heights.'"

Do you find yourself ever using past experience/early memories for inspiration?

"Yeah definitely, when it comes to song topics and song writing, I definitely think a lot about my past experiences, not even specific experiences but more so the way I felt in the moment."

What's one of your earliest memories of you being interested in music?

"I got into wanting to make music in seventh grade, my

middle school had a music production class, but before that I was actually thinking I was gonna be a STEM kid figuring out chemical formulas or something. A switch flipped and I just realized like, wow I really love music and I think I'd like to make it."

screen caps: "Vampire" music video by micro-moon on youtube
photography: brooke ellisor



what movie should you watch????

a fun little quiz to kill your inability to choose a movie (yeah, you scroll though letterboxd for an hour before you decide on the same comfort movie you watch once every two weeks, we know <3)



Suspiria (2018)
u def have a dark side that this psychological horror will fill right up



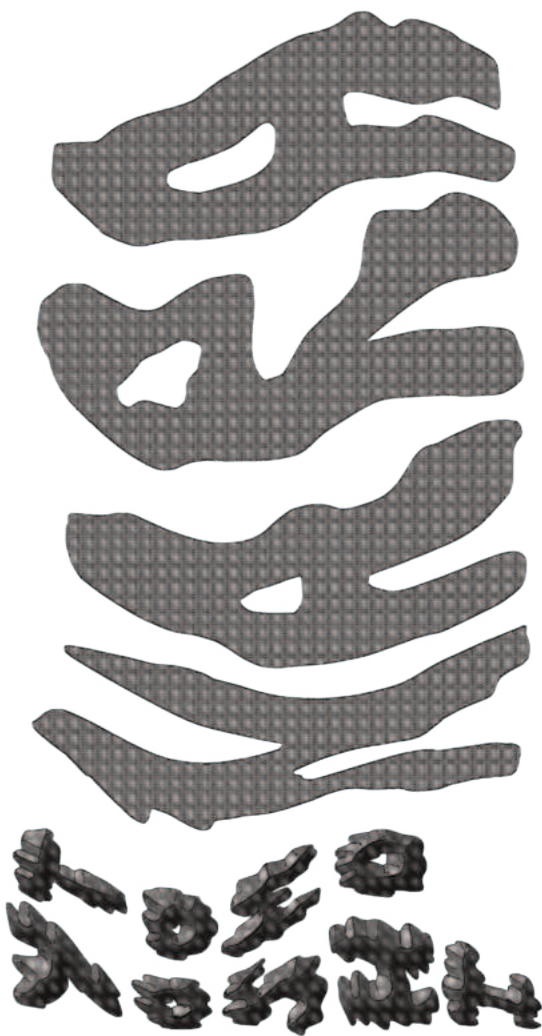
Eternal Sunshine of the Spotless Mind (2004)
ur the instagram-story spamming pixie dream grl every1 wants to b



10 Things I Hate About You (1999)
u n ur rom-coms.... jk no judgement heath ledger is dreamyyy



payton condon
@py.ytn



Yoshitomo Nara, one of Japan's most iconic artists, is known for his sculptures and paintings that represent some punk culture and interchangeable symbols of fragility, loneliness, and innocence. Nara's work consists of small pets and children, because he feels as if those are some of life's most innocent and pure beings. 'I could communicate better with animals, without words, than verbally with humans, my work is always linked to recognizable punk albums, but folk music covers are really important.

"There was no museum where I grew up so my exposure to art came from the album covers." Nara takes a wide amount of inspiration from music cover art. His first english single being 'Massachusetts' by the Bee Gees and also admiring Joni Mitchell's "Song To A Seagull" which inspired him after learning she painted it herself. The sounds and visuals inspired Nara's creativity as he grew into a man who would provide cover art for Shonen Knife, R.E.M. and Bloodthirsty Butchers.

Nara has also stated that he enjoys playing "deafeningly loud" music as he creates his art. Neil Young being his favorite because of his spirit of equality and freedom.



Nara creates his art from a spiritual point of view that consists of philosophical and religious considerations. He speaks about the Fukushima earthquake and tsunami of 2011 and how that impacted his artwork and changed his way of performing.

"I became unable to draw...I was so depressed that I couldn't help feeling like what I'd been doing was totally meaningless and useless. No one needs art in extreme situations, after all." He recognized the grief and disaster that had occurred when he finally was seeing people displaced out of their destroyed homes return to the process of rebuilding their lives for the better which inspired him to focus back on his creative journey for good.

Years later, Nara discovered himself on a change of journey, he felt uncomfortable being given a label for his art no matter if it was positive or negative. He remembered that he had forgotten how his career started, and realized the conversation to be had with himself regarding that was long neglected. He realized that was the foundation of his personal creativity.

Nara quit any collaboration and began experimenting with ceramics to refresh the conversation. "In the past I would have an image that I wanted to create, and I would just do it. I would just get it finished. Now I take my time and work slowly and build these layers to master the best way. Just like how people cook so you know it will be delicious, you find a way to make your art the best that it can be."

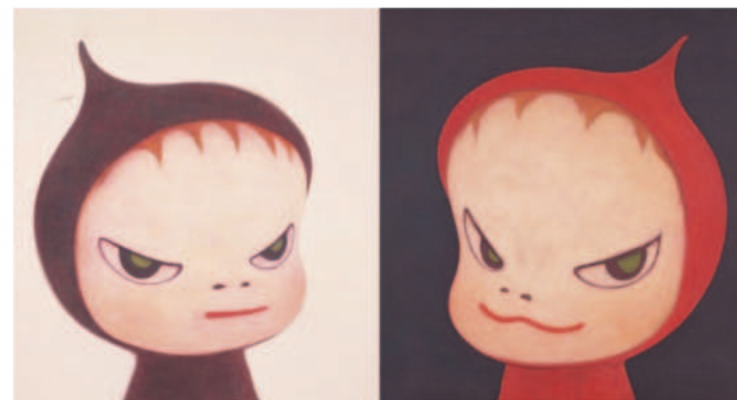


upper left:
Real One, 2020

bottom left:
White Riot, 1995

right:
Nobody's Fool exhibition poster
print, 2010-2011

above:
Sleepless Night Sitting, 1997



Change the History, 2007



Schalplatten, 2012



Hot House Doll (in the White Room III), 1995



Guitar Girl, 2003



WILD ONE, 2016



Sleepless Night (Cat), 1999



We are Punks

We Are Punks, 2011



Marching on a Butterbur Leaf, 2020



White Night Cat, 2002



Dream Time, 2015



NO WAR, 2019



Missing in Action, 1999

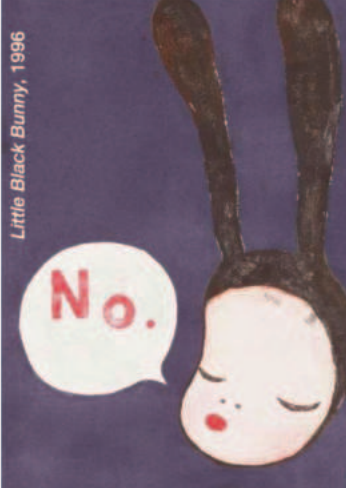


Fire, 2009



KARA

Little Black Bunny, 1996

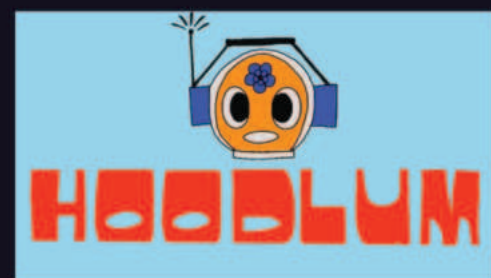
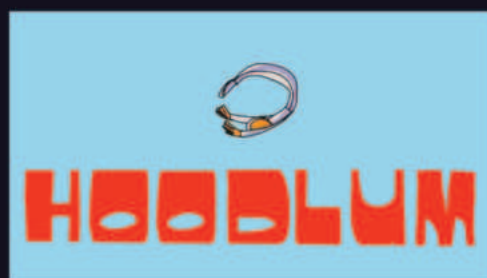
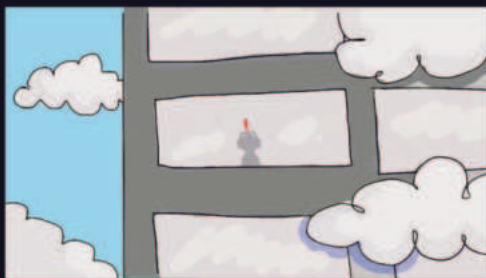
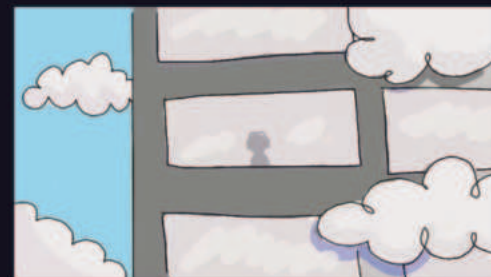
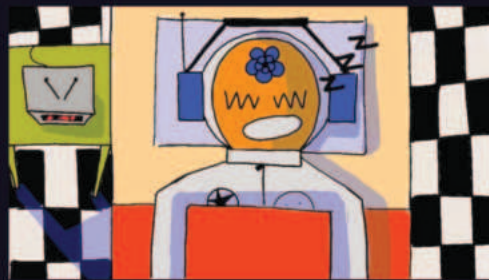


Self

volume
two -
"self"

melody's adventure

ALYSSA
NGUYEN
@wet-tuffleneck





natural - shelly

this song feels like a cool day in the summer. it just flows. both Claud and Clairó have voices that match so well together and they created a song together that shows that the production (by "Natural" co writer Joshua Mehling (JDM GLOBAL) has previously worked with Claud on their debut EP 'Toast' and has co written 3 songs on Claud's debut album "Super Monster".

"Be honest I could use a little help from someone else, don't we? Don't be that way with me. Don't be that way with me."

Boston raised singer Clairó sings in "Natural". The story of this song overall feels like a breakup where neither party would like to depart, or as if one side is moving on while the other dreads the loss. Shelly the band does a great job with matching emotion with instruments, and that displays perfectly in this song.



something to believe - weyes blood

i admit this song made me bawl my eyes out the first few times I listened. oh also every single time after. the story weyes blood tells stresses heartbreak and explains her strength before and after a relationship she left. what makes the song work so much is the tender touch of light in her lyrics.

"thought i finally met my death, gonna do all i can. stay away from the quicksand, gonna do all i can". this lyrics represents strength in sadness. attempting to stay afloat when you're being pounded by continuous obstacles that might make you feel like it's the end. overall this song is something beautiful and can be taken in a lot of ways, which i feel is important when you're writing and releasing.



BIBÅ STÅINØ @lyndalsalmon



Luckster X Yachty collab cover art @whylonewolf



minimal wire-frame pieces @earthtolane



ONEDAYINPARIS for P.Y.E. Optics 2020 @savemymind



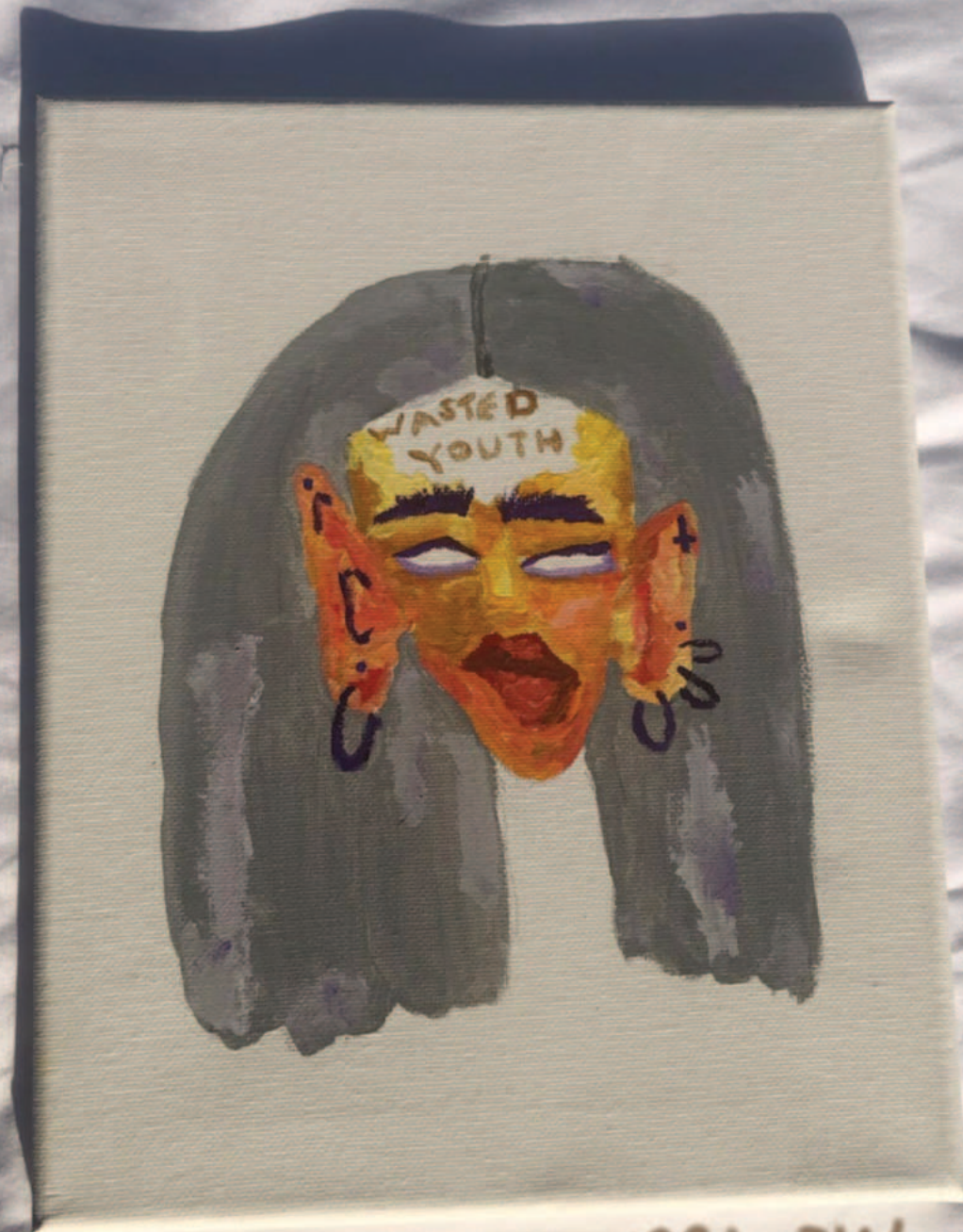
Attack On Titans @customizer_line



Doug Coombs dropping in, Corbet's Couloir, Jackson Hole, Wyoming, 1989 Bob Woodall



↳ THIS IS FORESHADOWING... KEEP AN EYE OUT FOR YA OR BLAH MINI ZINES... ☺



"the fool"
 Lily Carrell



ava robison
@avaarobison

I'm Having A Depressive Episode

★

People without fail will fail you.

Time and again; you can't live without your friends.

Human nature: to be selfish to no end.

Is empathy pretend?

No one would ever build me an opera house

No one would ever light my cigarette

No one will ever answer my calls

No one cares at all

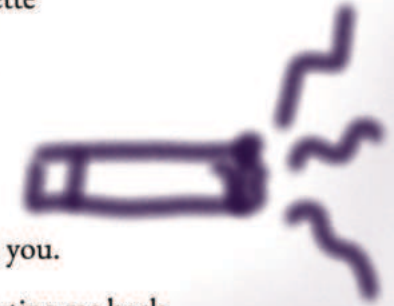
I would rather die alone than with you.

I can hear the sound of you not texting me back.

I know I don't mean anything to you like that.

I would sooner shred every one of my notebooks before waiting on you—
to admit that.

lilly seaver
@lilllllith



MAY 68'

"Bliss it was in that dawn to be alive" —William Wordsworth, The Prelude

The 1960's in it's fiery pursuit of reform had long been characterized by its penchant for revolution. When the 60's met France, it was only due time until something bubbled over. In relativity France in the 1960s was stable. They were economically strong and politically steady, and inflation was at a low. However, stable didn't mean happy in this case. In fact, May 68 occurred only 6 weeks after a French newspaper, Le Monde, said that the country was "bored".



"May 68: Demonstration." © Fondation Gilles Caron. Courtesy School Gallery/Olivier Castaing

France had just come out of the Algerian War with the president Charles de Gaulle in place. De Gaulle had come to power in an extraneous way, bypassing the Constitution, and was nearing 10 years in office. Following the second World War (1940s), there had been a rise in birth rate, which meant that by the 60s there was a large under-20 cohort. The country accommodated for this with an expansion of the education system, this expansion particularly felt by French universities. It led to the employment of ill-prepared and under-qualified teachers and staff, among other things.

Culture of the universities around this time suggests that the students had instead grown up learning from and sharing the ideologies of philosophers, economists, scientists and politicians like Karl Marx and Freidrich Engels, existentialists like Sartre and Camus. They had grown up reading works such as "Civilization and Its Discontents" by Freud and news stories about Ho Chi Minh of Vietnam and Che Guevara of Cuba, growing up with picture after picture of torn cities that fell victim to the escalations by global powers to silence the spread of Communism. In the decade leading up to May 68, the French student population almost tripled, increasing from about 175,000 to 500,000, and fueled "youth culture", which was a worldly trend; in the United States and Germany, student protests were already underway. The era was heated with the youth of the nation becoming increasingly interested in the policies of 3rd Worldism, with respect to Maoism. They had distaste towards the French Communist Party, which was already in

shambles, but also orthodox Marxism; instead they opted to embrace Marxism-Leninism, a variant of the former. French society, on the other hand, was close to an antithesis of this youth culture: it was autocratic, with wealthy business and land owners considered hegemonic. So it was no surprise that university students effectively believed they lived under a dictatorship. Both political parties in France at the time had fallen through, so reform through a democratic and Congressional channel was unavailable.

There were already widespread calls for reform to the educational system in France. But May 68's riots can really be sourced from 1967, when students of the Nanterre campus of the University of Paris staged the first key protest, this one being against the new rules concerning dormitory visits and regulations that prevented male and female students from sleeping with one another. Following this, protests on the campus became more common; students would have skirmishes with university administrators, and authority both inside and outside the University. Select students gained a dedicated following, while many administrators were deemed fascists in these same circles. Over the months leading up to May, more protests occurred, this time accompanied by arrests, expulsions, and even threats of deportation. Eventually this gave license to the dean of Nanterre shutting down the campus in early May, but the students just changed location and began protesting at Sorbonne, another university in Paris located in the city's Latin Quarter.



A student hurling rocks at the police in Paris during the May 1968 student uprising. by Gamma-Keystone, via Getty Images

On the fateful day of May 3rd, the protesters of Nanterre had settled in Sorbonne's campus and had been joined by its students. It was then that the rector of the university asked the police to rid the university's courtyard of them. What ensued was the first bloodstained night of the May 68 student riots. It was not just the Paris police force that showed up, but also the national riot police. Events escalated almost instantly: protesters picked up cobblestones off the streets of the Latin Quarter and hurled them at the police. Police responded with tear gas and clubbings,



Paris, 1968: Protesters honoring the memory of Gilles Tautin, a high school student who drowned while fleeing the police during the civil uprising that year. Credit...Henri Cartier-Bresson/Magnum Photos

water cannons and more. About 600 people were arrested that night.

May 3rd was followed by May 6th, another incredibly violent night with 600 people wounded and 422 people detained. But the night of May 10th into May 11th was the night burned into the memories of not only the students and citizens of Paris, but of all of France, for that night, written down in history as the "Night of the Barricades" sparked the modern revolution that changed the nation forever.

The night was warm and balmy, and student protesters had reached a high of 40,000. The night was meant for an organized march and rally, but that quickly changed when police blocked their intended route. At around 2 AM, the riots resumed. Students began digging out the stones that paved the streets and passing them along to be fitted into the barricades that other students were making. Others made makeshift petroleum bombs, called Molotov cocktails. The riot police responded as usual, beating the protesters with truncheons and spraying them with tear gas. It lasted for hours, smoke rose into the air while the sounds of broken glass and small explosions were mingled with the war cries and tears of the masses fighting in the uprooted streets below. The riots went on until dawn, and when the smoke cleared, the Latin Quarter, home of the Sorbonne's students, university cafes and dorms, was in ruins and littered with their bodies. Hundreds of protesters were hospitalized that night, including 250 police, and 500 students were arrested.

Nonetheless, the night went down as a success. Following the riots, May 14th saw the first day of the largest unofficial worker's strike in France,

and by the 16th they had seized and were occupying roughly 50 factories in France. By the 17th, 200,000 workers were on strike, and by the 18th that figure had swollen to 2 million. The workers struck not just for their own interests, but also against the De Gaulle government. It shouldn't be lost on the observer that May 68 was a cultural and even sexual revolution, forever altering the many dynamics of French life. The country embraced the age in which posters and graffiti were embraced as creative mediums and outlets. Rock and roll, comic books, films and television took on a larger role in households, and turned to more futuristic and social themes. It gave ground to France's movements of social emancipation, such as feminism, ecology, and gay rights.



An assembly during the Paris uprising of May/June 1968. Photo: André Cros, Toulouse City Archives (CC 4.0)





GRACE SUGLIES

How would you say your art resembles you?

"It's tough to boil down exactly represents me because I use art feelings that I cannot fathom, verbalize. Within my style, portrait is a self portrait - I know. Each little 'vgyw,' my current emotional state. to say, but once I got with several mental my art style kind of shifted for the better. I found that unlocking this deeper self awareness and embracing what has tormented me, fueled my art and diversified my styles in ways I cannot explain."



how my art to express the let alone each conceived, represents It's odd diagnosed disorders,

Does your way influence now as childhood my work! basic trauma, memories all



childhood in any sense your work an adult?

"My absolutely influences whether it's my upbringing, past or simple childhood, play a significant role in who I am, henceforth, they play a role in my art. For example, I recently did a piece of myself as a giant, stomping on a tall glass of milk. This is based off an event where I spilled a glass of milk at the age of five, and quite literally hid under the table for four hours, sobbing, guilt, and full of fear. inspired by this event, of a giant version of stomping on this glass as symbolism for past that kind of non-deep rooted shame of milk acts my growth sensical, and fear."



- @GRACESUGLIES



Untitled

photography by: risa
darlington
instagram: @risa.darlingtonh

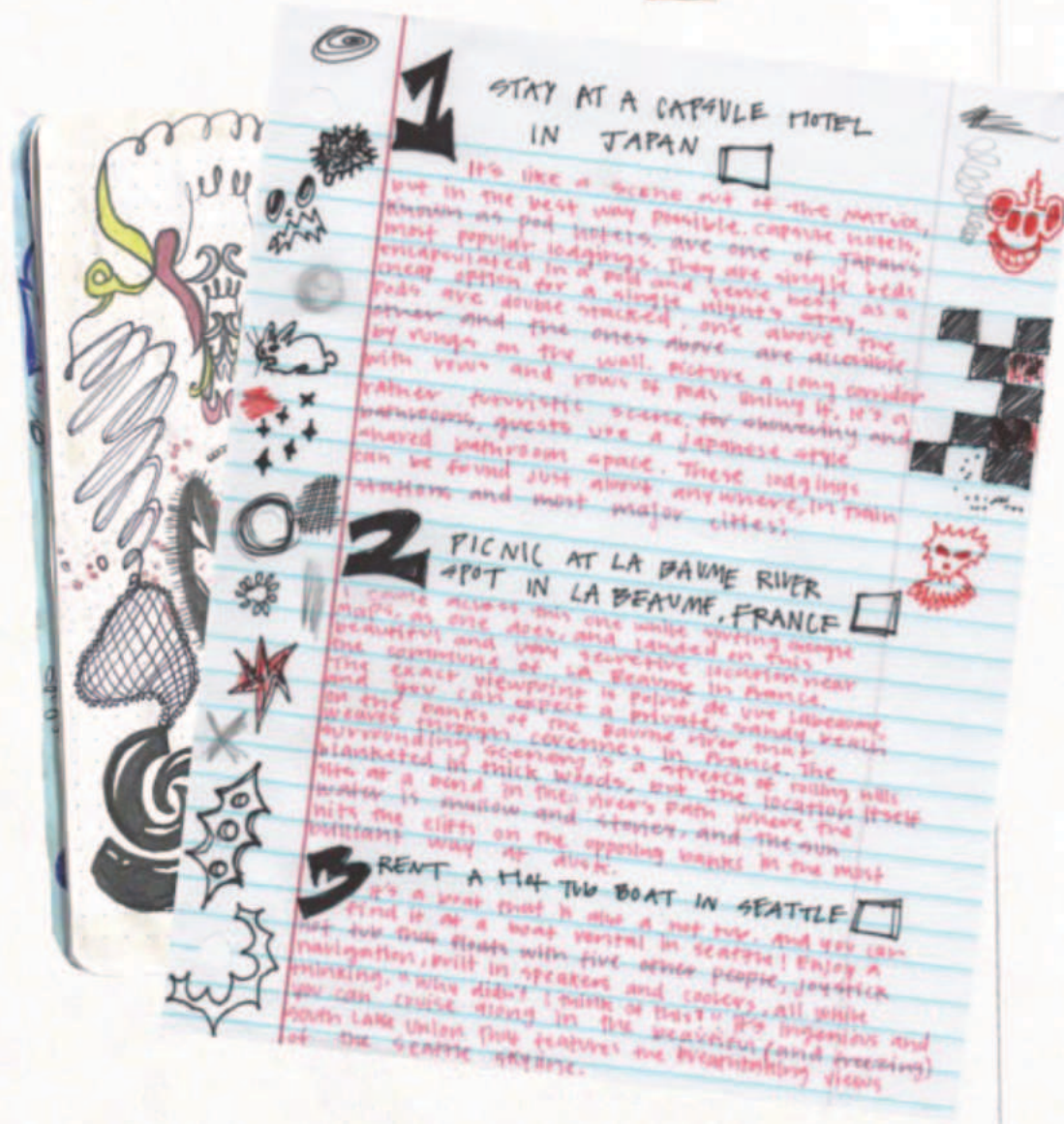


Marie

art by: liese aerts
instagram: @lie5e



A GROOVY Man's Bucket List



- ☒ ~~BUY BLUEKEYS MAG~~ !!!
- ☒ ~~BUY SUPER COOL BLUEKEYS MERCH!!~~

4 READ THE ENTIRETY OF "IN SEARCH OF LOST TIME", BY MARCEL PROUST

You probably first heard the name Proust in Gilmore Girls. Marcel Proust, born 1871 in France, was arguably one of the most influential writers of the 20th century, and a major player in the French existentialist discussion, which would later host famous names like Sartre and Camus, for his writings and in-depth hypothetical analysis on the madeline moment, better explained as 'involuntary memory'. Do you ever randomly remember something, without anything around you actually triggering the memory? Proust coined the Proustian moment after a tea-soaked madeline, but the reason in Search of Lost Time is on a bucket list is because it is just so long. It holds the Guinness World Record for the most characters including spaces, totaling a whopping 9,509,800 and has a page count of 4,215. It is comprised of seven books that took Proust 14 years to write, and it begins with the famous "Swann's Way".



5 LEARN WHAT EVERY BUTTON ON A CALCULATOR DOES

Over the years the territory of a scientific calculator becomes less and less uncharted. You learn that fractions and division are the same thing, you learn about the square root button, and then you learn what "sin", "cos" and "tan" mean, but this is a self-explanatory one that can just be used to fill up space on your bucket lists. Every bucket list should have at least one intellectual endeavor, and for a tool we use everyday, this is definitely worth noting down as a "one day" kind of thing to do, even if you aren't going to be pursuing a career in STEM. Don't be stressed, you have a lifetime to figure it out!



6 RIDE A BIKE THROUGH THE VINEYARDS ON PORQUEROLLES ISLAND

This quaint little island was last recorded to have a population of just 200, and is the perfect place to live out your French Mamma Mia dreams. The island is one of the three islands of Or located in the Hyeres Gulf, South of France. It's only available by ferry, the shortest ferry ride being the one that departs from La Tour Fondue Port, but you can also opt for the ferry that leaves from the more accessible port in Toulon. Porquerolles is 7 kilometers long and 3 kilometers wide, and is surrounded by Mediterranean waters. The history of the island includes the entry of it being bought by a man in the early 1900s as a gift to his wife, and he planted most of the rolling sun dappled vineyards characteristic to the island today. In the 1970s, the island was bought back by the French government, and protected from development. No cars are allowed on the island, and it recently became a national park.





DANNY COLE

What made you feel the need to transition from art in its visual form to more experimental and performative art, like the act staged in Visual Cognition? How was the artistic process like moving from such different mediums?

"To me, there was less of a transition of mediums and more a transition of ideas. New ideas of mine required more encompassing tools. I have rarely spoken about Visual Cognition because it was functionally a proof of concept. It was a way of confirming that we can travel beyond this world together. I used it as a baseline for all of the art that followed, and most of that project is still unreleased, waiting for the right moment."



above: BLUEMAN

The centerpiece of all your work is what you call "the creature", sort of a recurring character. Do the varying colors of the creature have any

significant meaning? The individualism of the creature from piece to piece contrasts with how you dressed the participants of your Visual Cognition experiment. Why did you choose to dress your participants that way?

"The Creatures are a kind, just like humankind. Each of them have lessons to be shared, but I am in the same position of receiving those lessons and stories as a viewer of one of my drawings is. These visions create themselves. Perhaps they exist. Through experimentation, intuition and direction gain their own voices. Often, I see myself in a pure white creature. Initially, I was on a mission to find my colors, misinterpreting the beauty of possibility as emptiness. The uniforms I designed for Visual Cognition were cut and sewn from unprimed linen canvas, an acknowledgment of this limitless possibility in everyone's experiences. In addition, uniforms are unifiers. We

embarked on our journey from the same place."

Your visual cognition experiment is incredibly synonymous with the theme of our second issue. "Need for adaptation", according to you, is crucial to "achieving abstract understanding". How did limiting the realm of linguistics affect people's perception of each other? How did they adapt?

"Abstract understanding is the best way I was able to refer to the wisdom we observe in intuition. There is so much logic that goes into every assessment. So much of what makes us, we can not explain, but we innately consult this wisdom regardless. To embark on shared visions was to give a voice to the wisdom we consult with and allow these voices to meet each other more freely. While we shared our visions, our consciousness observed the conversations as if we were all third parties. It was universal."

"We Meet in Space" has to be my favorite work of yours, the hypnotic undertones of it captured my attention. Personally, it seems it can be interpreted in many ways, but are you strict about how your art should be interpreted? Do you go out of your way to paint with interpretation prevalent one?

"My interpretation of the art would only matter if it was about me. The work is absolutely hypnotic. Thank you for using that word. I do paint with intent, but the intent is to set a scene that has the most room for personalized interpretation to be seen in it. What you see is exactly what you should be seeing."

What was the process of "Departure" like as a high school student not yet living in New York City? Anything you want to have done differently?

"Throwing my first show here before moving to New York was surreal. It was a lesson of capability. It showed me what New York had to offer. It showed me that often, great barriers exist only as much as we will them to. Even with the show getting shut down early due to complaints, I wouldn't have changed a thing."

Haider Ackermann, famed designer with a successful clothing line, has said his creativity has come from a dark place because "...when you are young, you are very tormented and very insecure...". Has your work ever come from a place like that? You are a fairly young artist, do you think Ackermann's words are universal and will you think the same looking back at yourself years from now?

"To me, the actual work is more important than knowing where it comes

from. Absolutely, I find safety in the artwork I make. I am always looking for safety. Growing up, my mom always told me it was the two of us vs. the world. I was not foreign to having a protector and also creating my own place of nourishment or escape. That's an overtone in all of my art. I do not want clarity right now. When I do, it will be here."

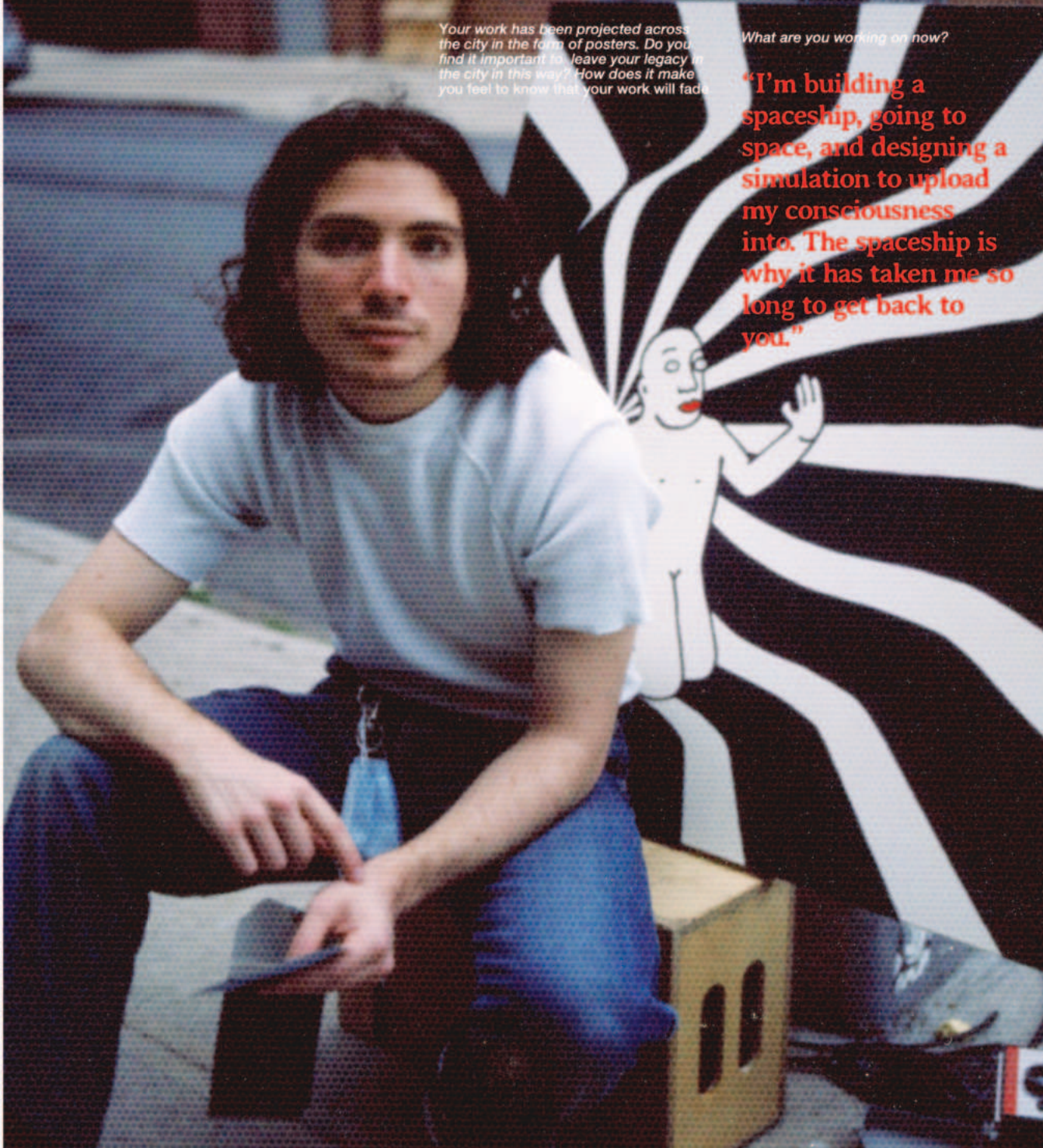
Your work has been projected across the city in the form of posters. Do you find it important to leave your legacy in the city in this way? How does it make you feel to know that your work will fade

away over time, especially in such a fast-paced artistic landscape like New York?

"The only true legacy is in our ideas and the impact that follows them. My paintings won't exist forever. My posters will be covered up in a few months. My graffiti will be painted over by the city. Love can change the world forever."

What are you working on now?

"I'm building a spaceship, going to space, and designing a simulation to upload my consciousness into. The spaceship is why it has taken me so long to get back to you."



(this is a very shortened version of the "speed" round. check out the full version on the "issue 02" page on our website: bluekeysmag.com)

so that's cool! very awesome!



YA OR
BLAH

WE FIND RANDOM
PICTURES ON THE
INTERNET, YOU
DECIDE WHETHER
YOU LIKE (YA)
OR NOT (BLAH)



abstract hand-tufted rug
Jonation Josefsson



(circle one)



30th anniversary of Hello Kitty exhibition
project (2004-2005) Powder by Marcelo Krasilcic



Untitled @kwisey



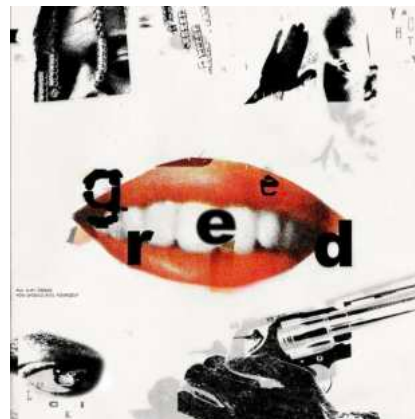
BIBA STAINØ @lyndalsalmon



ONEDAYINPARIS for P.Y.E.
Optics 2020 @savemymind



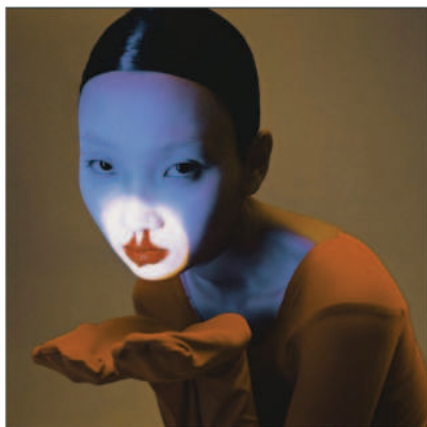
Attack On Titans
@customizer_line



Luckster X Yachty collab cover art
@whylonewolf



Vogue Italia September 1999 Lee Jenkins



318 firefly @zhonglin_



minimal wire-frame pieces @earthtolane



Doug Coombs dropping in,
Corbet's Couloir, Jackson Hole,
Wyoming, 1989
Bob Woodall



↳ THIS IS
FORESHADOWING...
KEEP AN EYE
OUT FOR YA OR
BLAH MINI ZINES... :)

Effy Cadaver
A morbid reality

IG: @conejjitaa



PLATE V.



TOTAL SOLAR ECLIPSE, JULY 29TH, 1878.
THE CORONA FROM THE PHOTOGRAPHS
(HARKNESS)

Ariana
@ar,anaalyssabronne



Theological striptease
 turn on, tune in, drop dead
 Why 'New Statesman' editor
 Paul Johnson is so bloody success-
 ful / In bed with the...English Free!...
 (LBJ) playmate fold-out Private Eye? the Death
 of a President: Colin MacInnes & Malcolm X. "Raped Congo
 Nuru whipped with Remy beads" Tenfree Doodles, and so much more in
 the first issue of London OZ February 1967



PANTHER a publisher who is steadily producing more
 and more of the cream of modern fiction - *Review*

HENRY MILLER TROPIC OF CANCER TROPIC OF CARIBBEAN NEXUS	DORIS LESSING MARTIN GUEST A PROPER MARRIAGE A RUFFLE FROM THE STORM "LANDLOCKED"	WILLIAM WILSON "THE L.L." BRIDGE EDMUND WILSON REMEMOIRS OF HECATE COUNTY
JEAN GENET OUR LADY OF THE FLOREBS	SIMON RAYEN BROTHER CARL DOCTOR WILHELM THE RICH PAY LATE FRIENDS IN LOW PLACES	CHESTER HINES "COTTON COMES TO HARLEM"
JOHN BARTH THE SUT-NEED FACTOR	WILLIAM EASTLAKE "CASTLE REEP"	B. S. JOHNSON "ALBERT BRIGGS"
JOHN BENT CITY OF NIGHT	ANTHONY WARD "THE RIVER SUEA"	
JAKOV LIND "SOUL OF WOOD"		

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 COMPLETE LISTS AVAILABLE
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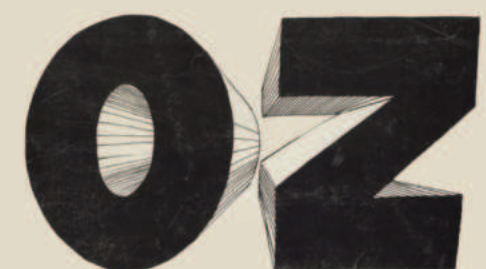
The Psychedelic Kingdom of

Oz magazine was first launched on April 1st, 1963 in Sydney, Australia, by Australian university students Richard Neville, Richard Walsh, Martin Sharp and Peter Grose, a journalist for the Daily Mirror. With prior experience in student-led magazines, the founders wanted to publish a "magazine of dissent" after reportedly being influenced by the radical American stand-up comedian Lenny Bruce.

The first issue was sixteen pages long and became an instant hit, selling 6,000 copies by midday on the day of their launch. The issue, which featured a story on abortion, led to the publication's first obscenity charges shortly after, as abortion was still illegal in New South Wales.

Over the years of its publication, the Oz magazine spearheaded conversations about contentious issues at the time, such as homosexuality, suffrage, civil rights and censorship. Through satirical pieces, including a regular column on police brutality called "The Stiff Arm of the Law", they often ran into problems with authorities and publishers, having multiple times to look for a new publisher after the previous one had abandoned them. The issue No.5, which featured a satire on police harassment of members of the gay community was confiscated by the New South Wales police force and ordered by a magistrate to be burned.

This gave Oz Magazine the brand of an underground alternative publication that was heavily involved in the English 60's punk scene (after the establishment of the London division) and 70's Bohemianism. They had strong ties to 60's counterculture, which was a cultural movement characterized by a zest for anything anti-establishment. Counterculture grew hand in hand with the civil rights movements across the globe and took an embracing stance on women's rights, psychedelic drugs and sexuality among other things.



While counterculture flourished with the youth in all corners of the Western world, Oz magazine quickly became the superstar of the culture's underground press aspect. Founders Neville and Sharp arrived in England in 1966 to found London Oz with another Australian Jim Anderson, who would go on to be the Oz London editor. In London, they encountered an entirely new world of printing, including fluorescent inks and new printing system layouts, all of which gave them a level of freedom with the magazine like never before. When combined with Sharp's artistic ability and success with psychedelic art, the magazine took on a revolutionary new style that made it popular within weeks, simultaneously angering the British establishment. Indeed, the expansion to the United Kingdom opened a gateway for coverage of Great Britain's parliamentary actions and military involvement, and opened a channel into criticism of the Royal Family. The London run of the magazine featured contributions from many people who would go on to be notable names in film, music, art and journalism.

Oz magazine's 48-issue lifespan was plagued with police raids and obscenity trials until the London magazine's final end in 1973 (Oz Sydney ceased publication in 1969). Because of its underground nature and the authorities of both England and Australia's constant efforts to stifle it, there currently are not many circulating copies. Recently the University of Wollongong made a digital archive of every issue in the London edition. The founders and editors went on, for the large part, to have successful careers undoubtedly enhanced by the influence and widespread success of the Oz. Some of them have since released memoirs about their time working at the magazine, these memoirs among the many other books, films, and documentaries about it.



the waltz
away From
womanhood



Smoking
in texas
margaux
halloran
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3212121

thx ↪
reading XD