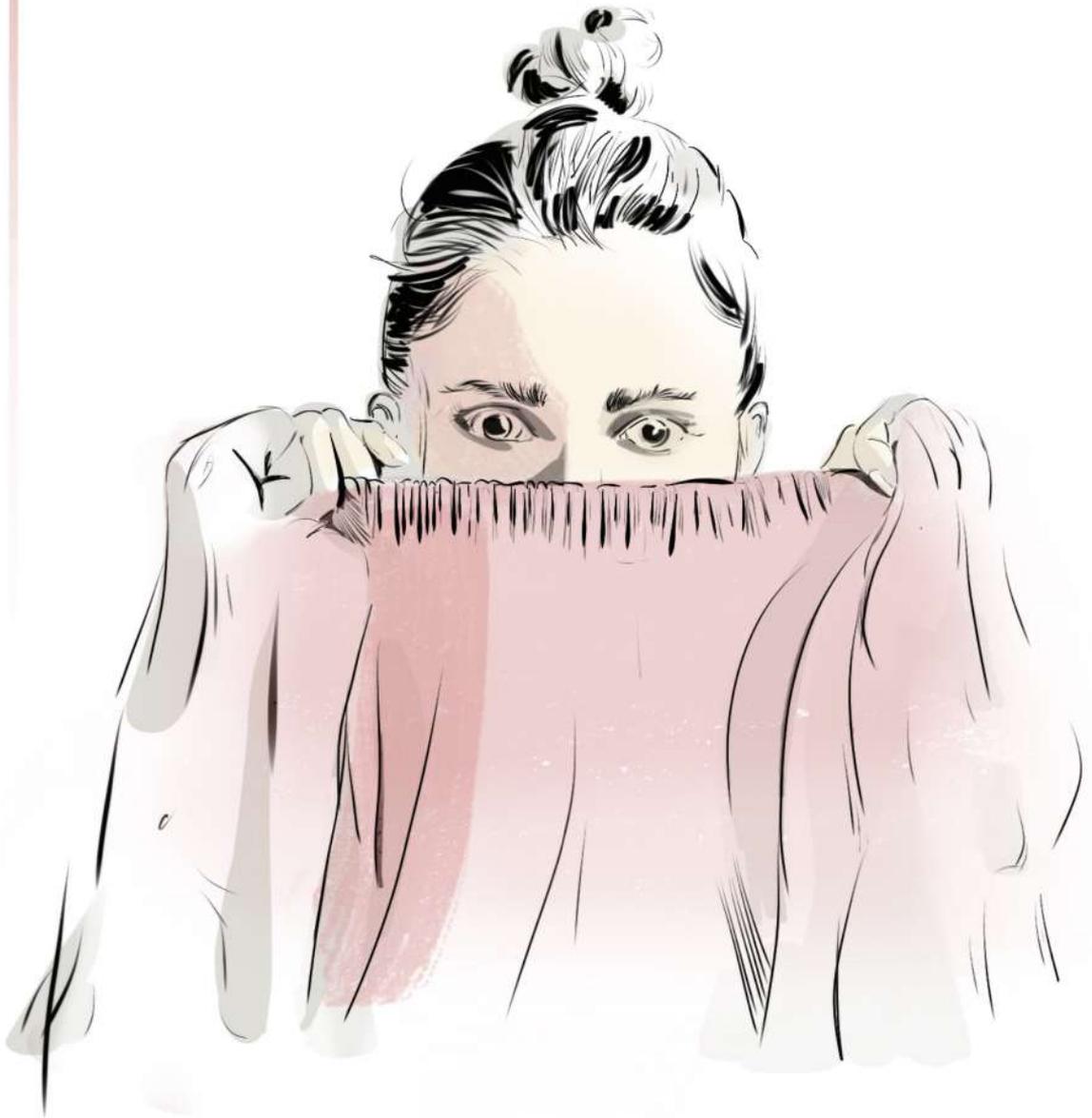


Flipped

Issue #6



T A B L E O F C O N T E N T S

MEMORIES

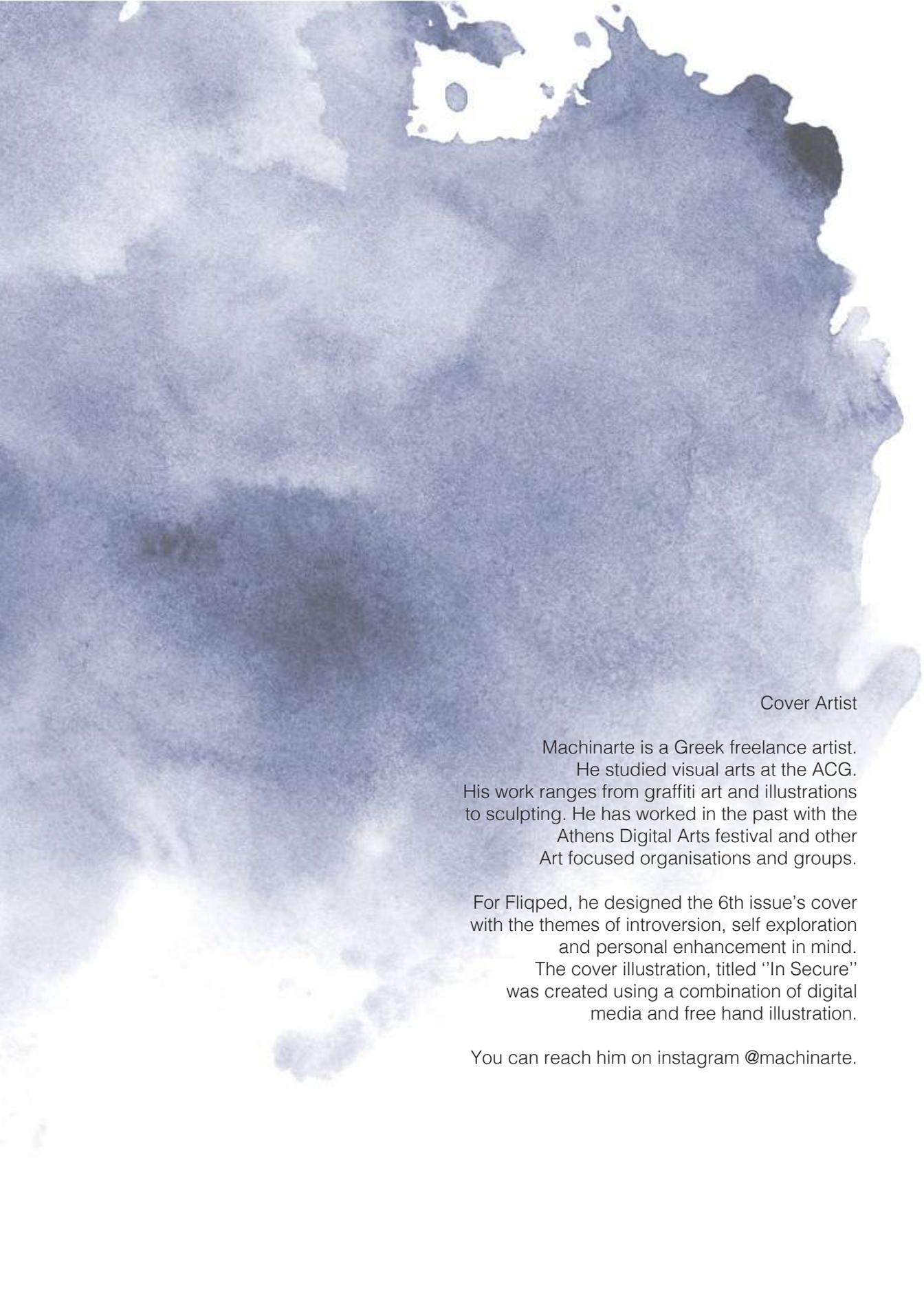
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Cover Artist

Machinarte is a Greek freelance artist. He studied visual arts at the ACG. His work ranges from graffiti art and illustrations to sculpting. He has worked in the past with the Athens Digital Arts festival and other Art focused organisations and groups.

For Fliqped, he designed the 6th issue's cover with the themes of introversion, self exploration and personal enhancement in mind.

The cover illustration, titled "In Secure" was created using a combination of digital media and free hand illustration.

You can reach him on instagram @machinarte.

EDITORIAL

With every issue we release, my respect for the people who work hard for this magazine only grows. Of all the work done, only maybe half of it reaches you.

My hard drive is full of photography and articles that did not make the cut. Not because they were not valuable and the product of hard labour, but because it would be impossible to use it all.

This trimester's theme is looking into one's self through the lens of the psyche. Introversion or extroversion, no matter how different, are both closely related to our sense of self and we have embarked on the road of understanding ourselves, if only a little.

This issue introduces new partnerships and creative pathways.

There are wonderful artists to get to know and thought inducing articles to read.

It was especially hard this past year, for all of us here at Flipped to deliver meaningful content, while trying not to be political, as it is not our objective.

Thankfully, there is a new year to look forward to.

One that will hopefully set things straight as the one we are currently going through, seems to resemble a surrealist nightmare.

Kristiana Lalou

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CHAPTERS

Snaps from the project "Parts of who I am"
for fliqped magazine.

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Memories

CHARGING

a comprehensive outlook on an introvert's ways

Words: Kristiana Lalou

I love my friends. Love them to bits. I love hanging out with them and going places and doing fun things and generally being with them. But then I need to be alone for a while. Completely alone. Lock-my-self-in-my-room-for-two-days alone. Otherwise I can't function properly.

I have always considered this normal. Seeing a friend or love interest and then spend at least a day by myself. Doing whatever I want to do...alone. Like recharging. Gathering strength until I can see them again. It feels like I expend energy when I am around people, that I need to recuperate afterwards. Yet some people I met later in life don't do this. Ever. In fact they get upset that I can't meet them everyday. This is all sorts of irrational to me and I am all sorts of weird to them. I try to make myself understood, but at times it is impossible, as me not meeting with someone, comes off as me not caring enough for them. That is certainly not the case.

Being alone is fun. So fun in fact that I love nothing more than staying in and binge watching shows , reading, baking, taking loooooong showers, watching 00s teen shows etc. It is as much fun as seeing the people I care about and spending time with them. One does not negate the other. I need it both. There is nothing more reassuring of my closeness to someone, than cancelling our plans because we are both exhausted and both being totally OK with it. Because we love each other and we will see each other again, when we are perfectly capable of doing so.

The way I see it, I care enough about you, to meet you when I can be my best self and not a tired empty shell. Maybe "empty shell" is a bit dramatic, but you get my point.

On the other hand there are people who just can't sit their butts down. They have to be out all day everyday. Calling people to make plans and hang out all the time, because they get depressed if they stay in, alone. Now, this is strange to me and frankly I deem it unhealthy. It feels like you seek the company of others not because you genuinely like to be with them, but because they serve as distraction. How insulting! If you can't be alone with yourself, there is a problem there. Yet I cannot but admit that a sizeable portion of these people may just be way extroverted and completely happy with themselves and their lives. In which case I will need them to respect the fact that I am not like that, if they want to be my friend.

There is a very clear distinction between people who thrive on communication and those who need time to themselves to refill their batteries. Once you accept the way a person functions best and decide to see things from their point of view, you can form long lasting meaningful relationships. How can I be there for you, or up for a six hour RPG session if I feel drained? Staying in for a week because I need to do so, doesn't mean I think you suck.

When it's your birthday/promotion party or x important thing I will be there, but I will take a rain check on bar hopping with you for the best part of the week. That doesn't mean I don't care for you though.

Bottom line being alone is my thing. Like your thing may be unfunny puns -alright that is my thing as well. Alone, not lonely. Loneliness is not my thing. So please remain my friend, I need you, as much as I need to stay in on Saturdays after a long week.



DANIEL EGNÉUS

art musings on a Sunday afternoon

Words: Mimika Michopoulou

Illustrations : Daniel Egnéus

Athens is a city where unexpected places, people and experiences are always right around the corner. In this very spirit, I had the pleasure of meeting and interviewing for Fliqped an illustrator, who besides being one of my favourites, also happens to reside in Athens the last two years.

Daniel Egnéus is a Swedish, self taught artist, with multiple award winning works under his belt and an internationally famous clientele. Before coming to Athens, he lived in numerous European cities. One of his most recent collaborations is that with Headline Publishing UK and British writer Neil Gaiman. He illustrated the new editions of several of his books. Right now he is working on the children's play "Peter and the Wolf", which will premiere in February, at the Athens Concert Hall.

You are an artist who found his way through experimentation and managed to distinguish himself, creating his own personal style. What were all these years of paving your own way like?

Well, I started before the internet. So, for the first years, I had to walk around a lot, with my portfolio, call everyone or go and visit them, show them original images and work on paper.

An artist doesn't have to do this any more. You can send e-mails and PDFs and also reach the whole world quite easy.

Things in Greece right now are not ideal for new creators. What were some of the challenges you faced in your beginnings as an artist and possibly still do?

Commercial work is commercial work. So most of the time you get super detailed briefs and this is something that is not fun and gives no freedom to the artist obviously. But you have to do this, because it's a job. I always work with agents and not on my own, so they come with particular offers and demand particular things. If I like it, I like it, but most of the time you do it anyway.

Generally, nowadays, I can choose a little bit more. For example during my recent collaboration with Neil Gaiman, I didn't have any kind of brief, but this is not the case for a young artist in the first years of his career.

Let's talk a bit more about your collaboration with Neil Gaiman and the illustration of his novels "American Gods", "Anansi Boys", "The Monarch of Glenn" and "Black Dog". We see a deeper, darker approach to your work in comparison to your previous, more colourful designs.

Was this a direct result from dealing with Gaiman's work, or has your "eye" changed?

I knew Gaiman's books very well and I already had an idea of how I would like to optimise the characters of his books. Once I read a book I can't help but think about how I would like the characters to be illustrated. In this case, I wanted to create a dark, dramatic atmosphere that has to do not only with Gaiman's themes, but also my point of view. Maybe I exaggerated a little bit this time. (laughs)

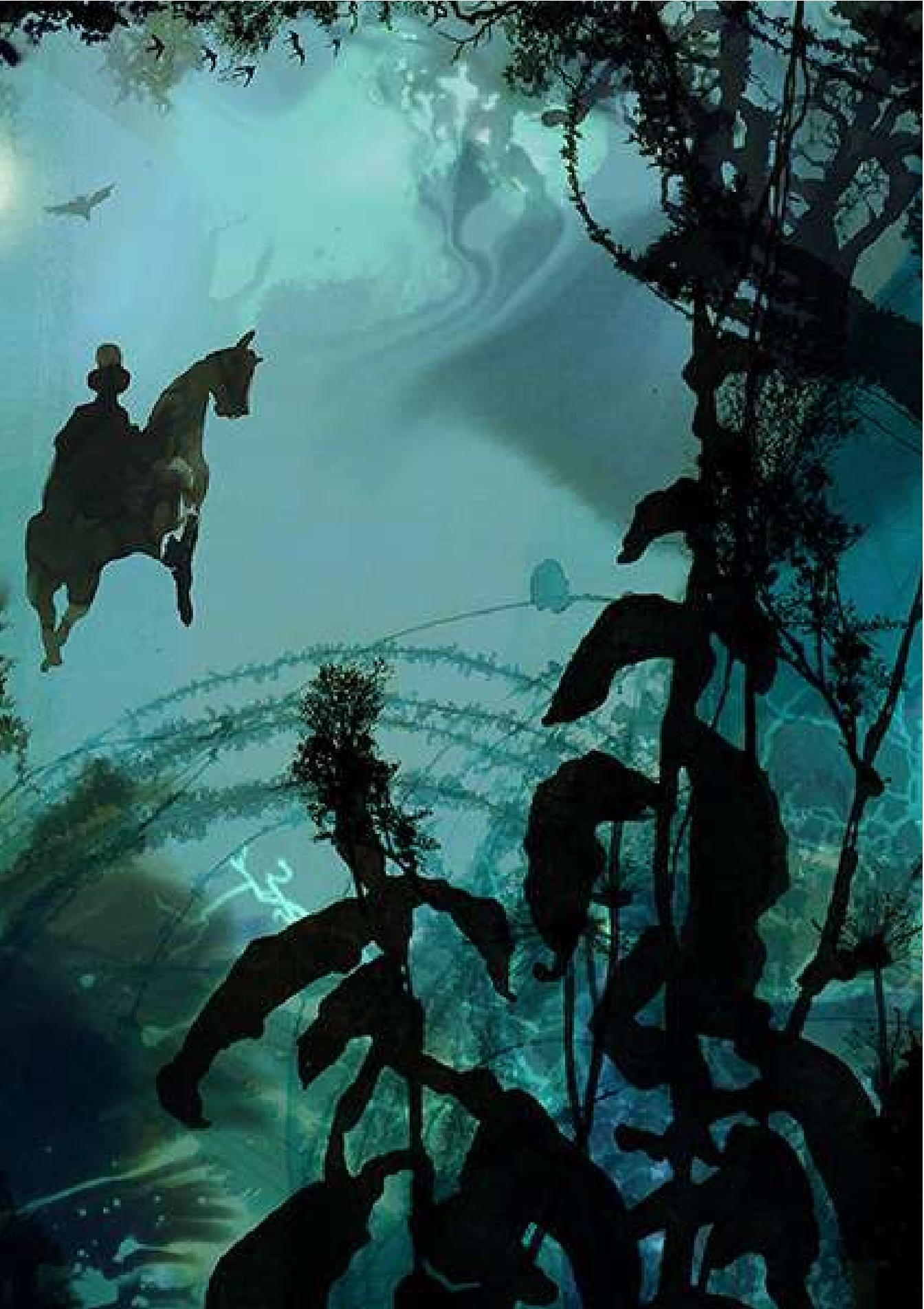
As a creator, do you believe in getting caught up in the moment, or do you think scheduling and method is what makes a good artist?

I think it is both, actually. Its good to have some kind of idea of what you're doing and of course having a deadline helps a lot. I definitely need a deadline, even though I work everyday since I was 22 years old.

After all these years, I know when I have a brief of a job and how long will it take for the job to be done, as it is a matter of experience.











You were a judge in the EVGE illustration awards 2016 in Athens. What's your opinion about the new wave of illustrators in Greece?

It feels it's kind of new, strangely. It's hard to find a tradition in Greek illustration. For example, there's no category of illustration in newspapers or magazines and that is, I think, because magazines and newspapers in Greece, don't really use illustrations among their pages. There are a lot of people that draw in Greece, but they do not have the economic opportunities here. They have to look outside their country. It's really hard for them to survive as freelancers, as most of the time they don't have any contract, so they don't have the feeling that illustration is their main profession.

If I was a young Greek illustrator, I would try to find an agent abroad. If one can manage to have every month some projects among different countries, it becomes possible to support yourself.

Did you ever have doubts about being an illustrator?

I always loved to draw, I believe it's all about passion. If you choose a career because it is a little bit in fashion then it won't work. When I was like 10 years old I was dreaming of doing this job. So afterwards, I didn't seem to have an alternative since I started working as an illustrator when I was 22 years old and I'm doing it ever since. It used to be part of me in a way.

Sweden, Prague, London, Berlin, Bologna, Rome, Milan and now Athens. We could say you live the life of a modern nomad. Did you choose these circumstances or did they choose you?

I always wanted to travel. I really liked old school traveling, like go rent a house and stay there, actually live the place, the city, as a real citizen, not a tourist. When you get tired you move again, shipping all your stuff where you go afterwards...When I move from a place to another

I keep my books and give away all the other stuff to friends. When I left Milan, I gave my sofa to a friend, my table to another, I gave away my TV. Those things I don't need anyway. It's actually the books that I collect, all the drawings and my computer.

In a parallel universe, what would be the profession of an other Daniel Egnéus?

Probably the same! (laughs). I wouldn't like to do this otherwise. I think it would be fun ,though, being a records producer! I like the technical part of working with sound layers, creating sound environments and of course music is always fun anyway.

What are your future plans? Your wildest dream?

Just continue being a better person and a better artist and enjoying life as much as I can. Being a happy professional artist and a happy person, goes hand in hand anyway. My wildest dream is probably to live to be 200 years old, or like Highlander, you know, if you could live forever. Imagine all the books you could collect.

What kind of books do you have in your library?

I really enjoy literature, I also have books about art, comics and of course illustration. Lets say I have my guilty pleasures. Books that I like, books that I read over and over again, books that I read on a boring afternoon... I really like Georges Simenon as a writer and his character inspector Maigret.

What's the worst advice you would give a new creator?

Well, it wouldn't be just one for sure! It would be like... never try to be yourself, try to be anyone else but yourself. Copy everyone. Also, never sign a contract. Be very pretentious with clients, try not to be a professional. Be an "artist", filling their magazine's empty pages.

What are you currently working on?

I'm working on a project for Athens Concert Hall and particularly for "Peter and the wolf", a play for kids accompanied by the Athens State Orchestra, where illustrations of mine will be projected among other elements of the scenography.





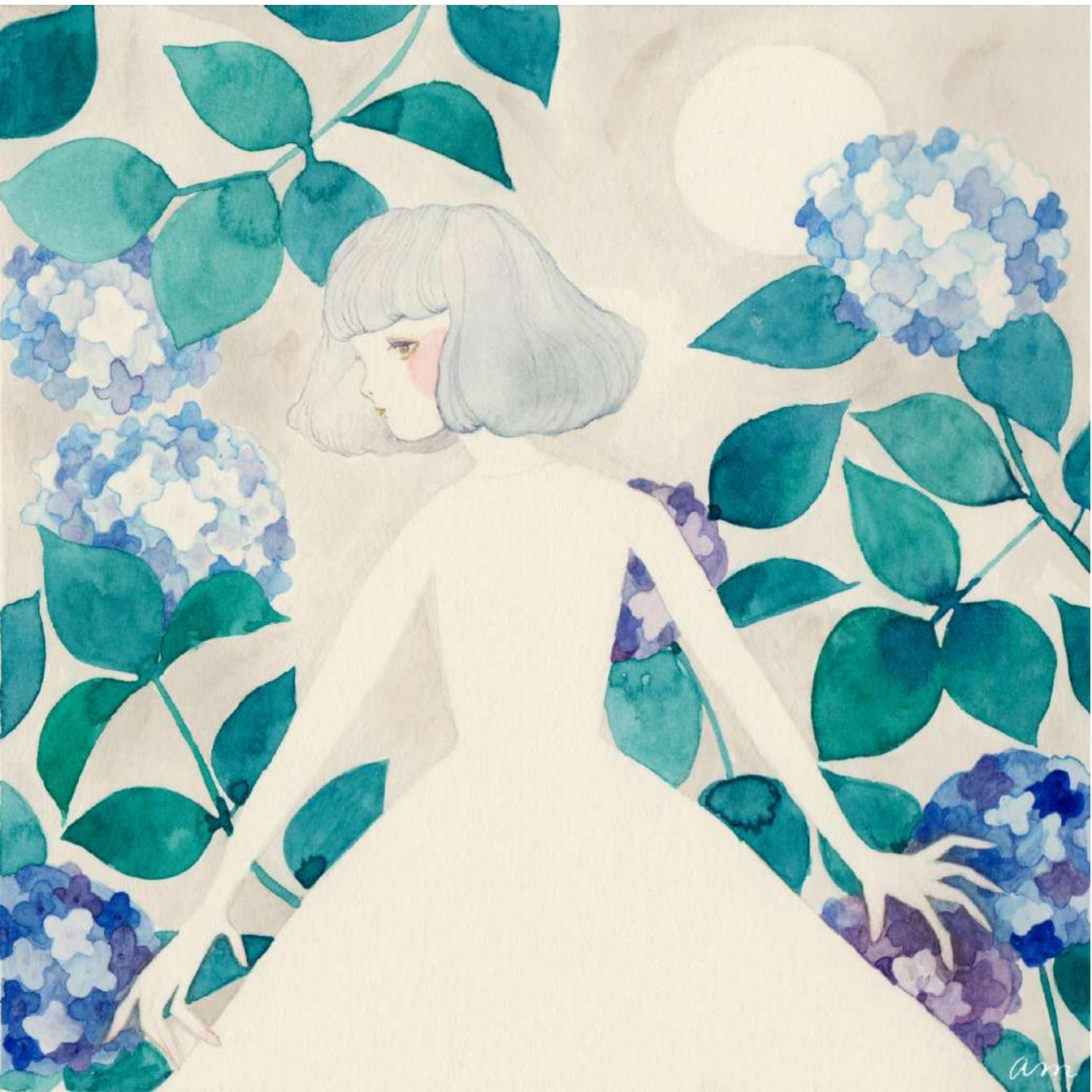




Remember to . . .

1. Start decorating for the Holidays in November
2. Go out to buy proper winter boots.
End up buying something completely irrelevant instead
3. Ignore the haters, but secretly care a little
4. Take a long walk in the freezing cold. Enjoy it immensely despite my frostbitten nose
5. Drink gallons of spiced warm wine. Casually use the cold as an excuse to get drunk,
"but alcohol keeps me warm"
6. Twist and turn under the covers until I have assumed complete pupa form
7. Eat a lot, 'cause I can cover my belly with a *enter mocking voice* cosy knit sweater
8. Devour all the holiday sweets, then feel a little guilty
9. Decide to become a responsible adult, fail miserably and go out for coffee
with my friends





AYUMI MIYAHARA

the “girl” as an idea

Words: Kristiana Lalou

Illustrations : Ayumi Miyahara

Japanese Translations: Eleanna Bourantani

My adventures on tumblr one day, lead me to some wonderful illustrations, that happened to be wonderfully popular as well. The colors vivid, vibrant and fun. Yet the feeling they gave was one of solemn beauty and deep emotions. The themes were mostly girls and florals, but not the lighthearted kind that could give the word “girly” a negative connotation. On the contrary their girly vibe, translated into what a female psyche is really like. Serious, complex, deep, yet breezy like an early autumn wind. Dark, yet fun and beautiful.

It was Japanese illustrator Ayumi Miyahara that was behind these creations and I couldn't help myself from wanting to know more about her. Online she is a mystery, she takes no photos of herself, but she speaks volumes through her work.

You are very low profile. There is not much information about your life.

Tell us a few things about yourself so we can get to know you.

My name is Ayumi Miyahara, and I am an illustrator, currently based in Nagoya.

I studied painting at the University of the Arts. I draw using watercolors and digitize my work.

How did you get into drawing and art?

As far back as I can remember, I liked to draw .

I fell in love with drawing even more, since my family and friends praised me on my skills.









You mostly draw girls, why is that?

I only want to draw what I think is beautiful. Right now I am really into drawing girls. The "girl" as an idea, that is my aspiration and inspiration.

Where do you draw inspiration from, for your art?

Anything. Everyday life.

For example, plants that I saw during a walk, flowers that I bought at the florist's..

A beautiful girl that I saw in town or in a magazine.

How does your work reflect your mood?

This is a difficult question! I think it showcases how I am neither sad, nor really cheerful.

Do you ever experience creative block? How do you handle it?

Unfortunately, I very often experience a creative block.

It feels like I can imagine what I want to draw, but I don't have the skills for it. Yet, if I am not much inspired, I just don't paint at all. Unless it is commissioned work of course.

A year after I graduated from college, my passion for drawing cooled down a little bit.

Days of not drawing passed but without me realizing it, I began again, unintentionally, posting doodles on Instagram. The posts became very popular.

I was very surprised when I received a good response to my posts.

Because of that, I started drawing again. I found my motivation.

I now think showing my work to people and receiving feedback, is very important. Share your art.

Are there any artists you admire, have they influenced you?

There are a lot. I have admired and respected Shigeru Mizuki since I was child. I have been influenced by his art and views on life and death. His effect on me is pretty significant.

I also like Balthus, Lempicka, Barbier and Yumeji Takehisa.

What are the challenges a female illustrator faces?

Right now, I don't think there is any issue I am facing as a female illustrator. It felt a lot harder being a female art student though. I worried about my future a lot back then.

What are your plans for the future, as far as your art is concerned?

I want to keep doing what I am doing, while having fun with it at the same time.

I will keep drawing and painting even more. And I want to be able to draw anything I can imagine.





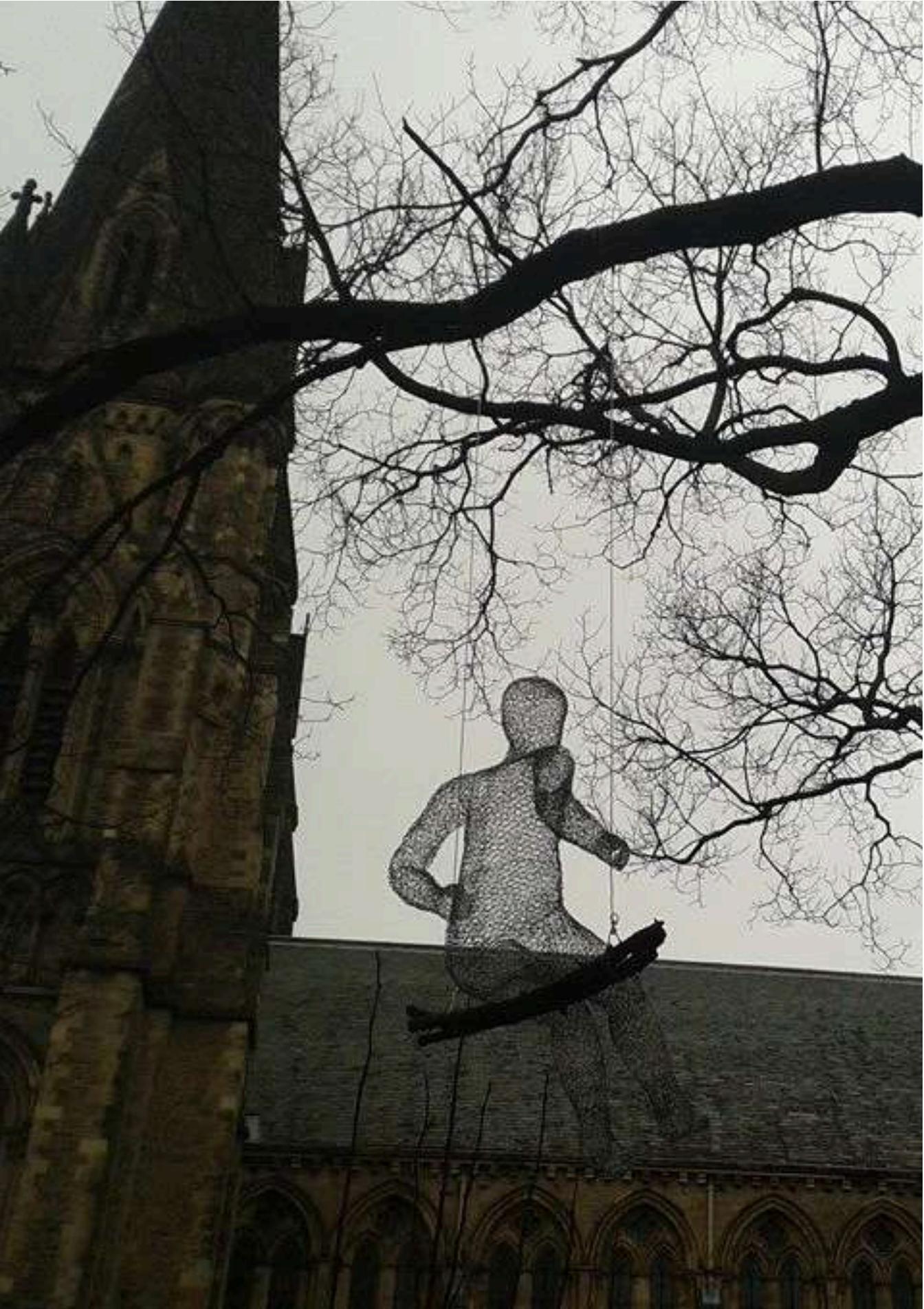
KILLING TIME

127
2015



Emotions





EDIMBURGH

a spooky tour

Words: Akylina Printziou

Photography: Miguel Villoria Recio

Edinburgh is the capital of Scotland and a very well-visited city by people from all around the world. It was the first city to be designated as UNESCO City of Literature in 2004 and it is overflowing not only with historical buildings and tourist attractions, but also with dark alleys, ghosts of the past and stories of murder and deceit. Halloween may have passed but those crisp, wintry days are upon us and they make for an excellent opportunity to visit this stunning city through its ghostly and mysterious stories. So, are you ready for a brief tour in the spooky side of Edinburgh?

Undoubtedly, one of the best known pieces of classic Scottish literature is Robert Louis Stevenson's *"The Strange Case of Dr. Jekyll and Mr. Hyde"*. Even those of you who haven't read the book must be familiar with the concept of the benevolent Dr. Jekyll who turns into Mr. Hyde, a dreadful man, during the night.

This story has kept occupied not only literary critics but also psychologists, however did you know that a real person living in the late 18th century was the inspiration behind it?

That person is William Brodie, otherwise known as Deacon Brodie, a prestigious tradesman and cabinet maker. Despite his high social status and the huge fortune he inherited from his late father, Brodie turned into a thief when night fell, using the skills he accumulated on his day job to create wax copies of keys and rob banks and houses. Rumour has it that he led a rather expensive life, having to support 5 mistresses and 2 kids (or 2 mistresses and 5 kids, the sources seem to disagree on the numbers) and also finance his gambling addiction. Brodie was arrested after a failed heist and put on trial in August of 1788. He was hanged in October of the same year and it is said that more than 40,000 people were there to witness his unfortunate end.

You could say that in a sense Brodie lived on, since apart from inspiring Stevenson to write his masterpiece, he is also commemorated by a pub called "Deacon Brodie's Tavern", located in the Royal Mile street in Edinburgh and one of the most famous tourist spots today.

Trials of murder seemed to be very popular in 18th and 19th century Edinburgh and, oddly enough, some of the best known ones involve women. Margaret Dickson was put on trial and sentenced to death by hanging in 1724, after being accused of murdering her own baby. In fact, Dickson got pregnant outside of marriage, something which was unthinkable back then, but decided to give birth in secret. Unfortunately, the baby was stillborn and she decided to get rid of the body by leaving it near a riverbank. However, even though she was left hanging for 30 minutes before the big crowd that had come to witness her execution, she somehow managed to survive. The driver of the cart carrying her coffin to the burial site heard noises coming from inside the coffin and when he stopped to check he found her alive, much to everyone's surprise. After this incident, she was given full pardon, since everyone thought it was God's will to let her live and she ended up living for 25 more years. Sounds like a story straight out of an Edgar Allan Poe anthology, doesn't it?

A less fortunate lady facing a trial for child murder was Jessie King. King was living with her partner, Thomas Pearson, when she was accused of "baby-farming", a practice quite common during the Victorian era. King and her partner were paid to adopt unwanted children, which they later killed in rather brutal ways. While Pearson was also accused of participating in this scheme, only King was tried and hanged in 1889, after confessing that she was the only instigator.

It wouldn't be a proper guide to the spooky side of Edinburgh without mentioning some ghosts - and apparently Edinburgh is teemed with those. If you happen to cross St. Mary's Street, chances are you might encounter the ghost of a young woman who was stabbed to death in 1916 and appears in blood-stained clothes and a shocked expression on her face, since her killer took her by surprise.

If you are a museum person, The Museum of Childhood is a very interesting one to visit, but make sure you do so during daytime, since children's cries are said to be heard at night. That is because the museum is built near a nursery which was sealed up during the plague years, with some children and their mothers still left inside...

Another ghost-famous place is the Canongate in Royal Mile, where appears the spirit of a girl from a respectable family who was killed because she brought disgrace to her parents by getting pregnant from a servant. Of course, the formidable Edinburgh Castle is another ghost favourite and it's also considered one of the most haunted locations in Scotland. Ghosts of witches, bagpipers, drummers and marching troops are said to have made the Edinburgh castle their home, as well as ghosts of various prisoners who were kept and tortured in the castle's dungeons and vaults. Even today, when the majority are well aware of the superstitions surrounding ghost sightings, visitors of the castle have often admitted feeling strange presences all around them. Could it be the dark atmosphere and the crime-heavy history of the place or do these ghosts truly wander among us?

The Old Town of Edinburgh has one more spooky destination: The Greyfriars Kirkyard. It is nothing but the graveyard surrounding the Greyfriars Kirk ('kirk' is the Scottish word for 'church'), which was established in 1561. Greyfriars has taken its name from the Franciscan friary, because the monks there used to wear grey robes. Many famous and important Scottish people are buried there, but the name most of us will probably recognize is that of Thomas Riddell, as it is said to have been the inspiration behind J.K. Rowling's character Tom Riddle from 'Harry Potter'. Sadly, Thomas Riddell's grave is the most visited one because of that fact, as Harry Potter fans who find themselves in Edinburgh search for this now famous grave, but no one really knows who Thomas Riddell really was... Surely, the Greyfriars cemetery is as spooky as it gets, with its abundance of gothic-style gravestones and statues and the echoes of the crows that reside there.

Are you spooked enough yet? No? Fantastic. Because I left the most horrifying story for last. This is none other than the story of James Douglas, Earl of Drumlanrig (or Third Marquess of Queensberry, as he came to be known after 1711), who was born in 1697 into a noble Scottish family. Even as a child, Douglas was considered to be an "imbecile" with unusually violent temperament. The most famous incident that resulted in his name being notoriously remembered until today happened in 1707, when Douglas was only 10 years old. Due to his unstable mental condition, he was being kept locked in his rooms, but one day he escaped. It was the day the Act of Union was signed and there was great commotion everywhere, so no one took notice of the little boy wandering around, looking for food in the kitchen. Being unable to find anything to his liking, Douglas resorted to killing a young servant who happened to be in the kitchen at that time, roasting him alive and eating him. After that he remained known as the most famous cannibal of Scotland, even though further records of his cannibalistic activities are not easy to find.

That concludes our short tour in the darkest and most ominous parts of Edinburgh. If you are already planning your trip there, don't forget to book one of the Ghostly Tours that are available. Unless you are brave enough to explore these haunted places by yourselves...



MUSIC



ROCK 'n ROLL ROMANCE

A look at the history and evolution of rock music.

Episode 3

Words: Mrs Hyde

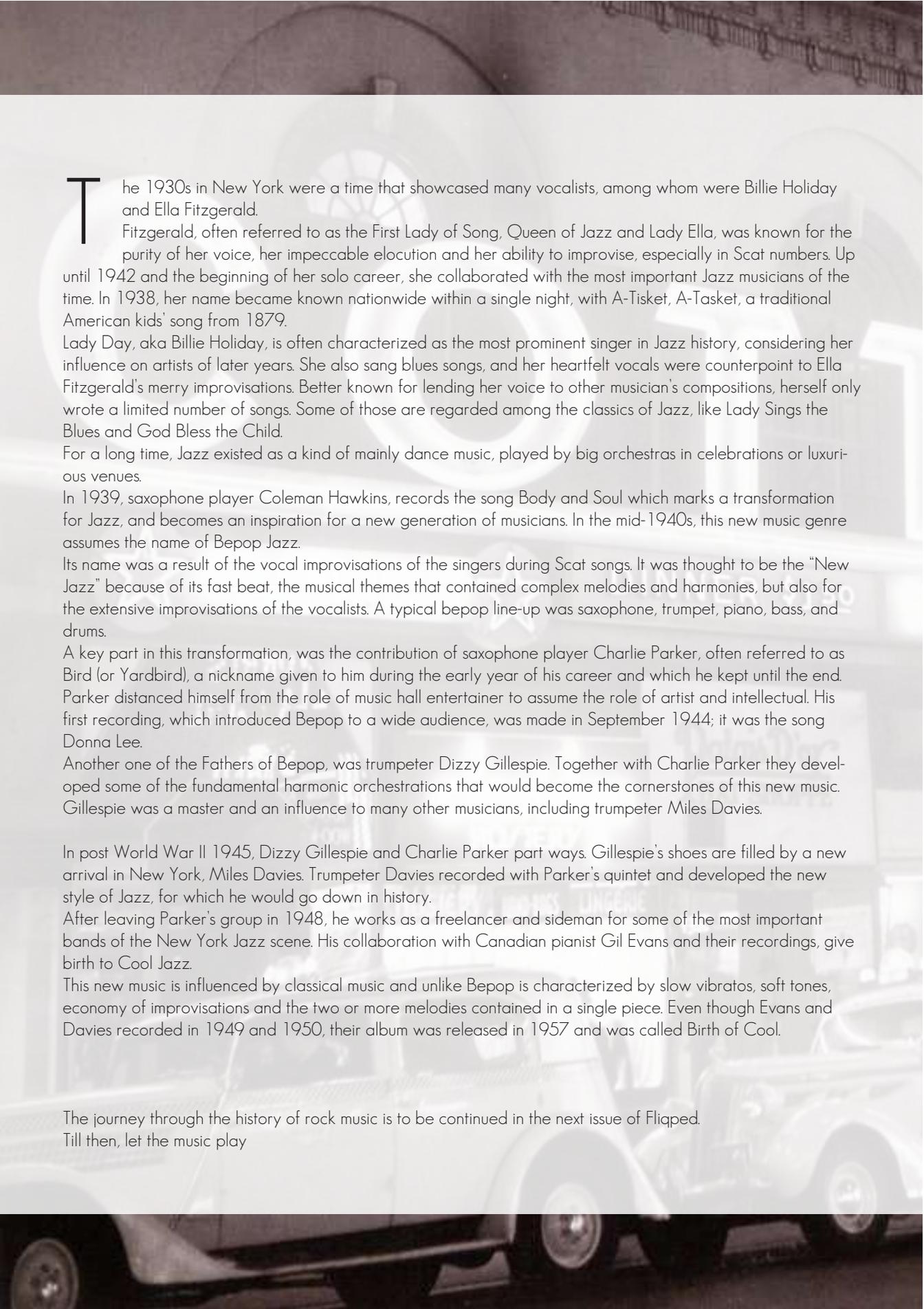
As a result of the Great Depression of 1929, Chicago's most ambitious musicians, along with the city's music industry in general, leave for New York City. A leading figure in the New York City music scene, had been the pianist and composer Fletcher Henderson, who helped bridge the gap between Dixieland and the era of Swing. Trumpeter and composer Louis Armstrong's arrival to New York in 1924, and his involvement with Henderson's band, set the foundation for Jazz music's Swing Age and the Big Bands.

Swing Jazz utilizes a strong rhythmic section of bass and drums, as an anchor for the leading section of the brass instruments like the trumpet, trombone, saxophone and clarinet. Oftentimes in the leading section we find string instruments like the violin and the guitar.

The foreground is dominated by the soloist who improvises on the melody. Among the great musicians of the Swing Age is the pianist Duke Ellington, who is considered to have elevated Jazz music to the levels of other traditional music styles.

One of the first Swing soloists in New York City was musician Sidney Bechet. Together with Louis Armstrong, he was the best saxophonist of the time, with unique and powerful vibratos. His volatile personality was detrimental to his career, but he became widely acknowledged by the end of the 1940s. It is noteworthy that during his travels and concerts in Europe, he helped unlike any other with making Jazz popular to the European audiences.

A leading figure of the 1920s New York was cornet player, pianist and composer Bix Beiderbecke. Together with Armstrong and Bechet he was a prominent soloist at the time. In his pieces Singin' the Blues and I'm Coming, Virginia, both recorded in 1927, Beiderbecke showed a rare clarity of sound and charismatic improvisation abilities. Those two recordings helped create the Jazz Ballad, making Beiderbecke the father of Cool Jazz, which would emerge in the 1950s.



The 1930s in New York were a time that showcased many vocalists, among whom were Billie Holiday and Ella Fitzgerald.

Fitzgerald, often referred to as the First Lady of Song, Queen of Jazz and Lady Ella, was known for the purity of her voice, her impeccable elocution and her ability to improvise, especially in Scat numbers. Up until 1942 and the beginning of her solo career, she collaborated with the most important Jazz musicians of the time. In 1938, her name became known nationwide within a single night, with A-Tisket, A-Tasket, a traditional American kids' song from 1879.

Lady Day, aka Billie Holiday, is often characterized as the most prominent singer in Jazz history, considering her influence on artists of later years. She also sang blues songs, and her heartfelt vocals were counterpoint to Ella Fitzgerald's merry improvisations. Better known for lending her voice to other musician's compositions, herself only wrote a limited number of songs. Some of those are regarded among the classics of Jazz, like Lady Sings the Blues and God Bless the Child.

For a long time, Jazz existed as a kind of mainly dance music, played by big orchestras in celebrations or luxurious venues.

In 1939, saxophone player Coleman Hawkins, records the song Body and Soul which marks a transformation for Jazz, and becomes an inspiration for a new generation of musicians. In the mid-1940s, this new music genre assumes the name of Bepop Jazz.

Its name was a result of the vocal improvisations of the singers during Scat songs. It was thought to be the "New Jazz" because of its fast beat, the musical themes that contained complex melodies and harmonies, but also for the extensive improvisations of the vocalists. A typical bebop line-up was saxophone, trumpet, piano, bass, and drums.

A key part in this transformation, was the contribution of saxophone player Charlie Parker, often referred to as Bird (or Yardbird), a nickname given to him during the early year of his career and which he kept until the end. Parker distanced himself from the role of music hall entertainer to assume the role of artist and intellectual. His first recording, which introduced Bepop to a wide audience, was made in September 1944; it was the song Donna Lee.

Another one of the Fathers of Bepop, was trumpeter Dizzy Gillespie. Together with Charlie Parker they developed some of the fundamental harmonic orchestrations that would become the cornerstones of this new music. Gillespie was a master and an influence to many other musicians, including trumpeter Miles Davies.

In post World War II 1945, Dizzy Gillespie and Charlie Parker part ways. Gillespie's shoes are filled by a new arrival in New York, Miles Davies. Trumpeter Davies recorded with Parker's quintet and developed the new style of Jazz, for which he would go down in history.

After leaving Parker's group in 1948, he works as a freelancer and sideman for some of the most important bands of the New York Jazz scene. His collaboration with Canadian pianist Gil Evans and their recordings, give birth to Cool Jazz.

This new music is influenced by classical music and unlike Bepop is characterized by slow vibratos, soft tones, economy of improvisations and the two or more melodies contained in a single piece. Even though Evans and Davies recorded in 1949 and 1950, their album was released in 1957 and was called Birth of Cool.

The journey through the history of rock music is to be continued in the next issue of *Fliaped*.
Till then, let the music play

TON CLUB

NEVER A COVER CHARGE

1584
B. Mile
90785

LEWIS
KOUJIK LOUJE
HAS SHOPPE

Hot Louis



Coffee, coffee, coffee!

Lorelai's most famous line in the show *Gilmore Girls* is "Coffee, coffee, coffee". So we asked lovers of this particular beverage how they prefer theirs and there were as many opinions to go around as there are minds.

B: Double espresso lungo with a bit of sugar.
On the weekends I always enjoy it outside, ideally somewhere really crowded.

M: Espresso freddo, very sweet, like syrup with a little condensed milk.

G: Black greek coffee, always double, in a mug. No sugar. Ever.

K: Brewed coffee with a bit of brown sugar and milk.
I now add some cinnamon in the filter along with the coffee, which makes it even better.

C: Double cappuccino. Always.

S: Depends on the season.
Black brewed coffee, espresso, cappuccino, and cappuccino freddo with a little sugar in the summer.

P: Just espresso, no matter the season.

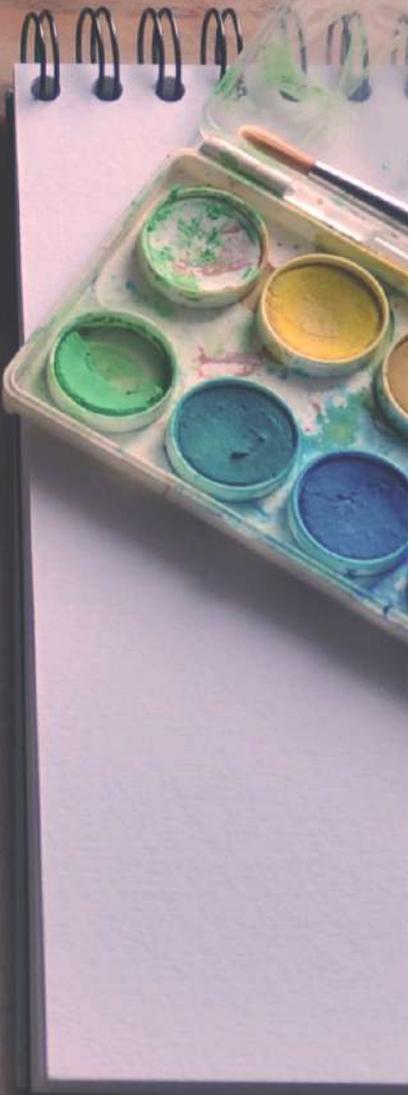
E: In a bucket. Three times a day. Giant mug, almond-flavored brewed coffee, sometimes with a bit of cream if I'm in the mood.

B: Americano, iced with a double shot of espresso. And a lot of ice.

C: Frappé coffee, one. Every day.



[Faint, illegible handwritten text on a piece of aged, yellowish paper.]



INTERVIEW



LOVE IS A BURNING THING

Pyro | an artist forged by fire

Words: Aristeia Bisbiki

Photography: Kamarini Moragianni

Friday morning in the South of Athens. Our aim is to meet Pyro, aka Iordanis, who if you haven't happened to notice on the social media, practices a very unique and- for Greek standards- original art form, pyrography. He welcomes us in his workshop, which as we will later find out, is his father's carpentry shop. The place is in an organized chaos, and that, in combination with the tasteful music playing in the background, automatically set the bar high expectations-wise regarding the creator's art and personality.

To start with, I'd like you to tell us a few words about yourself.

My name is Iordanis, I'm 22 years old, and my pyrography alias is Pyro. My brother and I always used to paint and while this got put in the backburner because of sports, I was fortunate enough to go to a Technical High School, where I rediscovered my passion. I'm now studying Interior Architecture & Design. I love music and I'm inspired by the sound of Johnny Cash, Bob Dylan, Mumford & Sons, but also by rembetika, movies and whatever is creative enough to pull you out of your routine.

Of all the creative pastimes someone can have, you express yourself through pyrography. Would you like to talk to us about your art? How did you start out?

The element of fire has captivated me since childhood- I'm not an arsonist, more of a pyromaniac- and the ones to blame are probably my parents. My mother had bought a pyrograph with which I did my first work. I mostly work on wood, so my father, who is a carpenter, has been helping me since the beginning, offering his advice and technical knowledge. It's also great that I can use his carpentry shop as my own workspace, something not many artists have when they're starting out. I say that, because I've only been seriously occupied with pyrography for about a year now.

During that time, what have you accomplished? What has pyrography given you?

Aside from honing this particular skill, I'm glad I could from the get-go have my own exhibition through Saele, and to also collaborate with Harley Davidson. This collaboration gave me the chance to work for the first time with leather, something I would definitely want to do again. I was able to establish connections with other people in the field, observe how they work abroad, but also progressively start my own projects, like "Walk on the Wild Side", a collaboration with the artist of "Out of Tape". My aim is to place pyrographies of animals in various locations around Athens, as well as in shops. For a while now, downtown, (at number 3 Normanou st.) there is a deer that has thankfully remained unmolested. Though, perhaps, people haven't noticed it yet.

Do you think that in today's Greece there is room for upcoming artists? Is there a positive response?

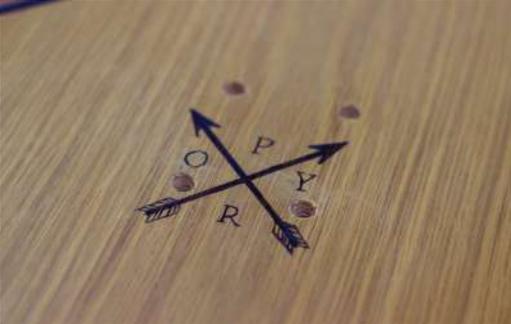
For me, pyrography is before all else, art and a form of therapy. I do not intend to make a living out of it. I believe it would be impossible at this day and age. I enjoy the process of creation, producing something I'm satisfied with. I practice my art, and I'm happy to get any positive response. As for whether there is room for new creators, there is; just for a less wide audience.

Do you have any favorite designs? How do you operate as an artist?

Because every design is unique, there are some I wouldn't like to sell, like the pineapple-skull and Frankenstein, which I believe are some of my best works. Every time, whether I see a design online or I'm working on a commission, I try to adjust it to the wood in my own way. That's why I prefer to sign on the back of my works, so as not to "spoil" them.

To wrap this up, you have selected a very idiosyncratic form of art. What would you say art is? What is it for you?

Art is whatever you make with your hands, whatever makes you creative; from a food dish or a cocktail to something more complex.







Dreams

RECIPE



KANAFEH

(or kunāfah, or künefe)

Words | Photography: Oh my Deer Blog

Last week, we had to go and empty my grandmother's house. It was about time! Everything was precisely as she had left it. Just a little dustier. The small living room with its warm colours, the dark bedroom full of antiques, and the kitchen. A kitchen with an eastern vibe. Filled with spices and nuts, the porcelain set ready to serve coffee in and the scent of cinnamon having seeped into the shelves. A proper woman from Constantinople! Her cookbooks have always charmed me. Ever since I was a kid I loved that little blue notebook she had her recipes in. Written by her own hand, stained by spices and with bay leaves sticking to its pages. I flipped through it slowly so I wouldn't disturb anything. A piece of paper fell on the floor, slightly torn and yellowed by time. What treasure did this tiny paper hold? "Kanafeh, his favourite sweet." What was that Kanafeh thing? I ran to my mother who was sitting in the living room. She explained that it was my grandfather's favourite dessert. The dessert that was always on the table. Syrupy, with pistachios and a hidden treasure, cheese! Grandpa loved cheese. But he also loved sweets. The best combination in a golden slice, served with aromatic tea and lots of love.



Ingredients

For the Kanafeh part

220gr kanafeh pastry
(the khishnah kind, looks like thin noodle threads)

150gr cow butter, melted

200gr cheese
(anthotyro, fresh mozzarella or cream cheese)*

pistachio nuts, for decoration

For the Syrup

300gr water

200gr white sugar

juice of half a lemon

Method

(Kanafeh can be either baked in the oven or cooked in a pan. Traditionally, it is made in a pan.
Opt for this as it's faster and more delicious!)

For the Syrup

Put the sugar, water and lemon juice in a small saucepan and heat it up until the mixture is boiling and the sugar is melted. As soon as it starts bubbling remove it from the stove and leave it to cool completely.

For the Kanafeh

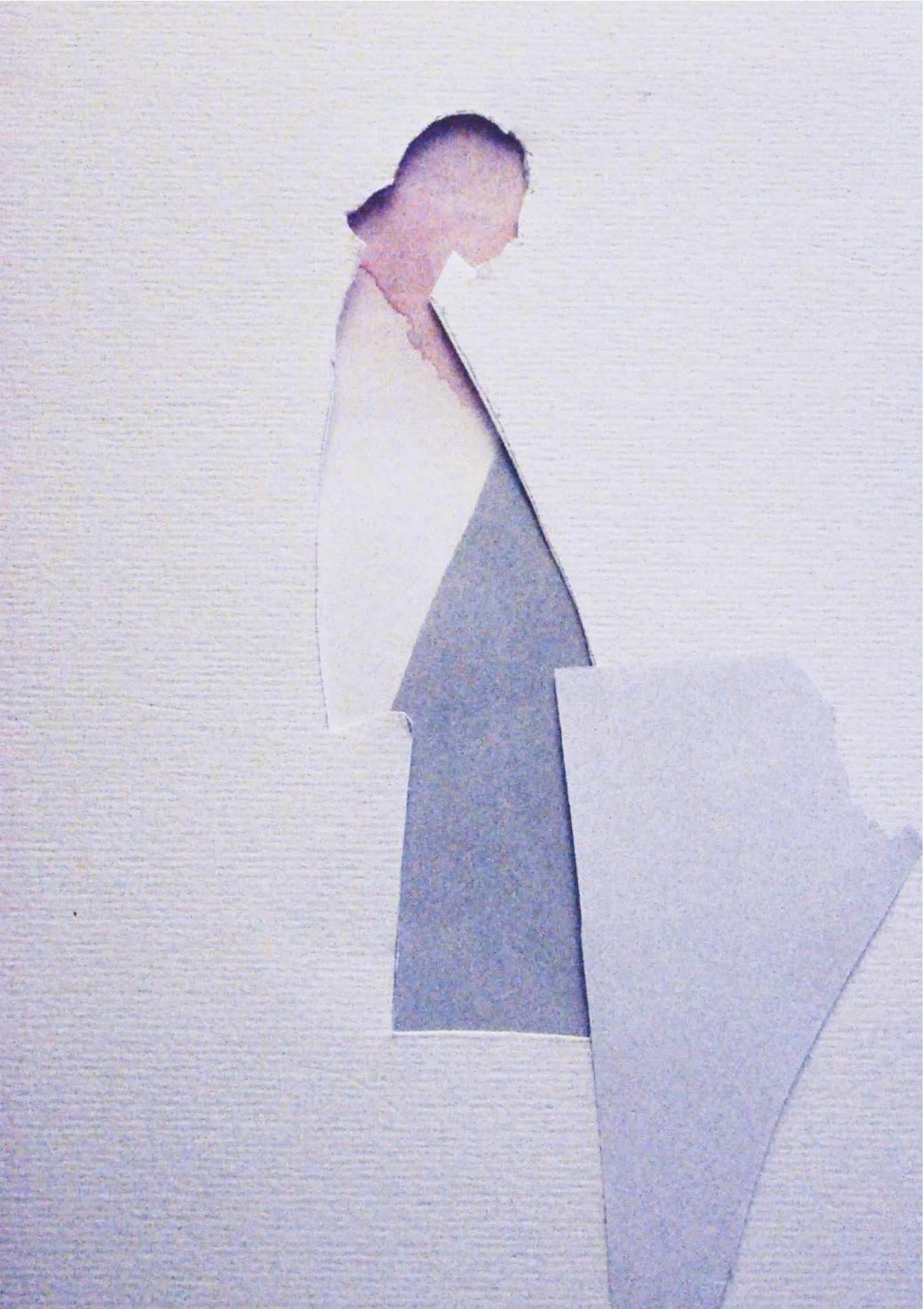
First, melt the butter. Spread the pastry so it's airy and fluffy. Slowly, add the butter to the pastry and mix it up so the pastry is completely coated. You won't need the entire amount of butter, just use enough to saturate the pastry. You will use the rest of it to grease the tray or pan. Butter a baking tray or pan, around 20 centimetres in diameter. Place half of the pastry in it and press firmly with your hands, so that it spreads evenly. Spread the cheese on top. Cover it with the rest of the pastry and press again, both the centre and the sides, to create a sort of 'pie'. Drizzle a bit more butter on top. If you choose to bake it, put it in the oven for about 30 - 40 minutes at 170 °C, until the crust turns golden. If you use a pan cook it on low heat, 5 -10 minutes for each side. Make sure not to let the pastry burn. Check if the bottom has browned, flip it over in a plate, butter the pan again really well then place the kanafeh back, to cook the other side. Once both sides are cooked, remove the pan from the stove and pour the cold syrup on the kanafeh. Give it time to absorb it.

Garnish with plenty of chopped pistachios. Enjoy it while it's warm!

*In Constantinople, they use a type of cheese called dil peyniri. Since it can be hard to find you can use mozzarella (only fresh), anthotyro or any kind of soft, unsalted cheese. We've used sliced mozzarella before, which became quite tough once baked, and the end result wasn't right. So don't try that. Anthotyro is a very good option, being an unsalted, soft cheese with a neutral taste.







INNER TREASURES

a self exploration

Words: Emily Kapothanasi

Artwork: Mimika Michopoulou

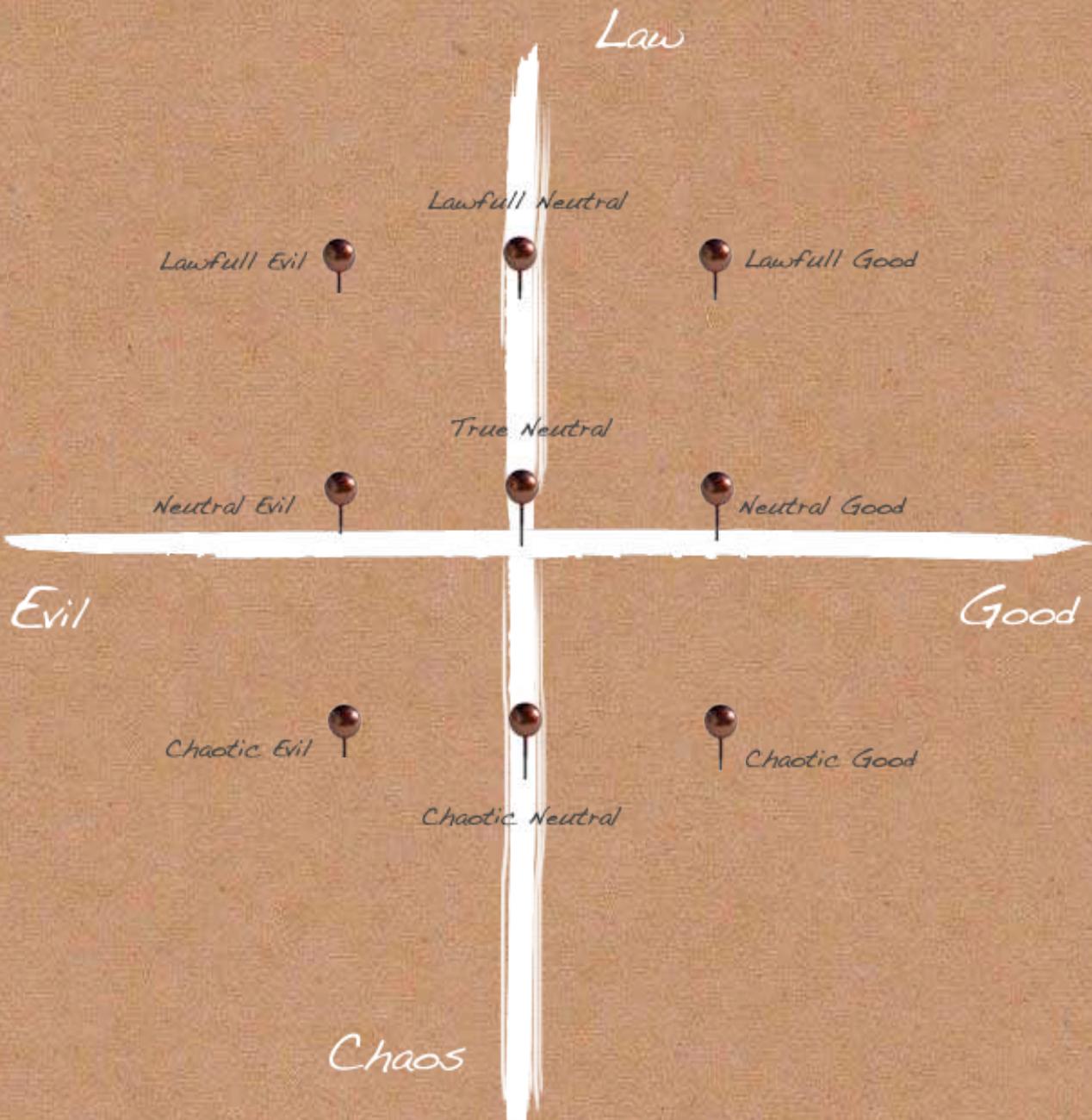
It's like waking up from a slumber. Suddenly nothing matches with reality, everything desperately seeking change. Any change, even an impulsive one. More than often it happens, and then I have no choice but to listen to the voice whispering instructions to me, showing me the way and suggesting I become something different than what I was yesterday. The voice is telling me that everything is a step closer to who I want to be from now on.

Whether it's an unusual lunch, a new hair colour, changing the places of the lamps in my house, or a different route to work in the morning, it doesn't matter. All I need is a change in the way I do things, to make them feel new. Like discovering my handwriting anew, for example. Yes, it is that personal of a process, both lonely and unique. My goal is to find that wooden old box full of precious materials, kind of dusty now, with a rusty lock. That deceptively small box, that contains everything I need to move forward, throwing away all the awkwardness and silence I have accumulated over all this time.

Of course, I can't but confess that I am afraid. It always comes without warning, tinting those moments I wish would come and go with no colour. Mostly those that seem like a leap forward, because then a single question consumes my thoughts: "What if I end up changing so much that no one recognizes me anymore?" It seems irrational, yet it is real, and honest. "What if I change so much that nothing seems to be the same to me as before?"

Nah, true chaos is not that easy to create. It takes a little more than a total wardrobe makeover or incorporating unexpected words into my everyday speech. These things will hardly blur the distance between me and the rest of the world, quite the contrary, they will make it clearer and smaller. Not that I am daring enough for all this every day, of course. If you place my days in a row, you will most likely see that they are lazy and dragging, until they finally decide not to be so afraid of responsibility. You would think I'll interrogate them, wanting to know which one of them wandered off and rebelled. Okay, maybe I'll do this, to be honest. One day.

So, what I would say to a previous version of myself, if she couldn't hold back her curiosity and asked me what the future holds, would be to close her eyes, take a brave breath and listen. Not to what I'm saying but to the things she already knows and keeps hiding in the most unlikely places, so no one will find them. I would remind her that she's hidden them so well that she can't even find them herself. And that is kind of funny.



ALIGNMENTS

a quite unusual personality test

Words: Leonidas Sarkas

A

few months ago, we talked about pen-and-paper role playing games. About how a bunch of friends gather around a table, each of them assuming a different (always heroic) role. To breathe life into this character and to give them dimension and depth we need imagination, enthusiasm, some dice, a rule book, basic character stats and... Ah, yes, there are the alignments..

In a nutshell, the black hole of character alignment in (most) RPGs is the categorization of a character's moral compass, as well as that of the characters they interact with. It is a series of "labels", what show just how pure or malicious a character is inside. Those opposing the alignment system talk about how such a label restricts a character's actions. We may agree on one hand, but on the other hand we can't deny how fun it is to examine these stereotypes.

For example, let's examine the way alignments work in the game that introduced them (Dungeons and Dragons). Imagine a cartesian coordinate system. Good and Evil are placed at the opposite ends of the vertical axis, while Law and Chaos mark the horizontal axis. At the center, there's ground zero. Neutrality.

Quick note from the administration: We are by no means insinuating that neutrality is worthless.

So, what we end up with is a total of nine alignments, sole purpose of which is to chase characters down and stick to them like leeches, imposing a certain way of thinking upon them. They exist to give the players some guidance, though they themselves are out of control. In this article, we aim to deconstruct each of them, with some humor and irony.

L

awful Good

Obedience to the laws and defence of all that's good. Think of a knight in shining armor on his white horse, first he will lead a crusade against the evil Dragon preying on the kingdom and then he'll convince the party's thief not to steal from that old lady in the corner, simultaneously convincing him this change of heart was the thief's own initiative. An LG character doesn't believe in lucky days, only in good days, and the stone that represents him is one that has been blessed by gods, angels and saints.

N

eutral Good

Here we have your regular everyday salaryman. He will try to help and be honest, but not excessively so. Druids who spend their time in the furthest corners of the woods will find this alignment fits them like a glove. They will keep a low profile, no matter the circumstances. They will crusade against the Dragon if the King asks them to, however they won't overdo it and will return home as soon as the opportunity arises.



Chaotic Good

He believes in kindness yet opposes the law, like Robin Hood. He is a good-natured adventurer and/or rebel, the type who will help the old lady cross the street and throw rocks at the palace doors right after. CG is a rather adaptable fellow. He thinks his lucky stone is the one with which he landed his first successful throw. You know, the one with which he smashed the grocer's window in the tender age of twelve.



Lawful Neutral

This category could involve a wizard (with absolute faith in law and order), whose only goal is to gather power to himself in order to climb the hierarchical ladder. He is a model citizen with loads of ambitions. He pays his taxes, never litters, and dedicates himself to studying the occult. Oh yeah, he will study the law too, in order to understand how to do what he already does perfectly, even better. The stone that represents him is no doubt the Philosopher's Stone, buried under certificates of its authenticity and creation formulas.



True Neutral

An idealist of pragmatism. He spends his days muttering about yin and yang, balance, free will, shadows between light and dark, strawberry flavored apples, equal situations and circular squares. He is a hermit philosopher in search of inner peace. Nothing can upset him. There are plenty of monasteries scattered around the Kingdom, all of them full of this alignment's supporters. Every day of the week displeases them, as none of them offers the perfect balance between vowels and consonants. A TN character will take part in the crusade, but just before the imminent victory he will side with the Dragon (because the poor beast has it worse).



Chaotic Neutral

A free spirit, a nomad, the only thing a character of this alignment desires is to be left alone. A very good example is a barbarian who comes down from the mountains to know civilization, without allowing himself to be tied by the chains of society. No one can make him kill the Dragon and he will only help the old lady if he is in the right mood, and only if no one asks him to. His lucky stone is probably a pebble from back home and/or a stone given to him by the shamans of his tribe.



Lawful Evil

We are now entering suspicious territory. LE characters may care about the laws and traditions, but beyond that they will let personal gain trample over everything. Like the cruel opportunist he is, the LE character will hire the wizard we mentioned earlier in order to find tiny loopholes in the system and exploit it from within. In the end he will be mayor, throw the wizard-lawyer in jail and evict all the old ladies. The stone that represents him is gold, since all that glitters is indeed gold, to him.

N eutral Evil

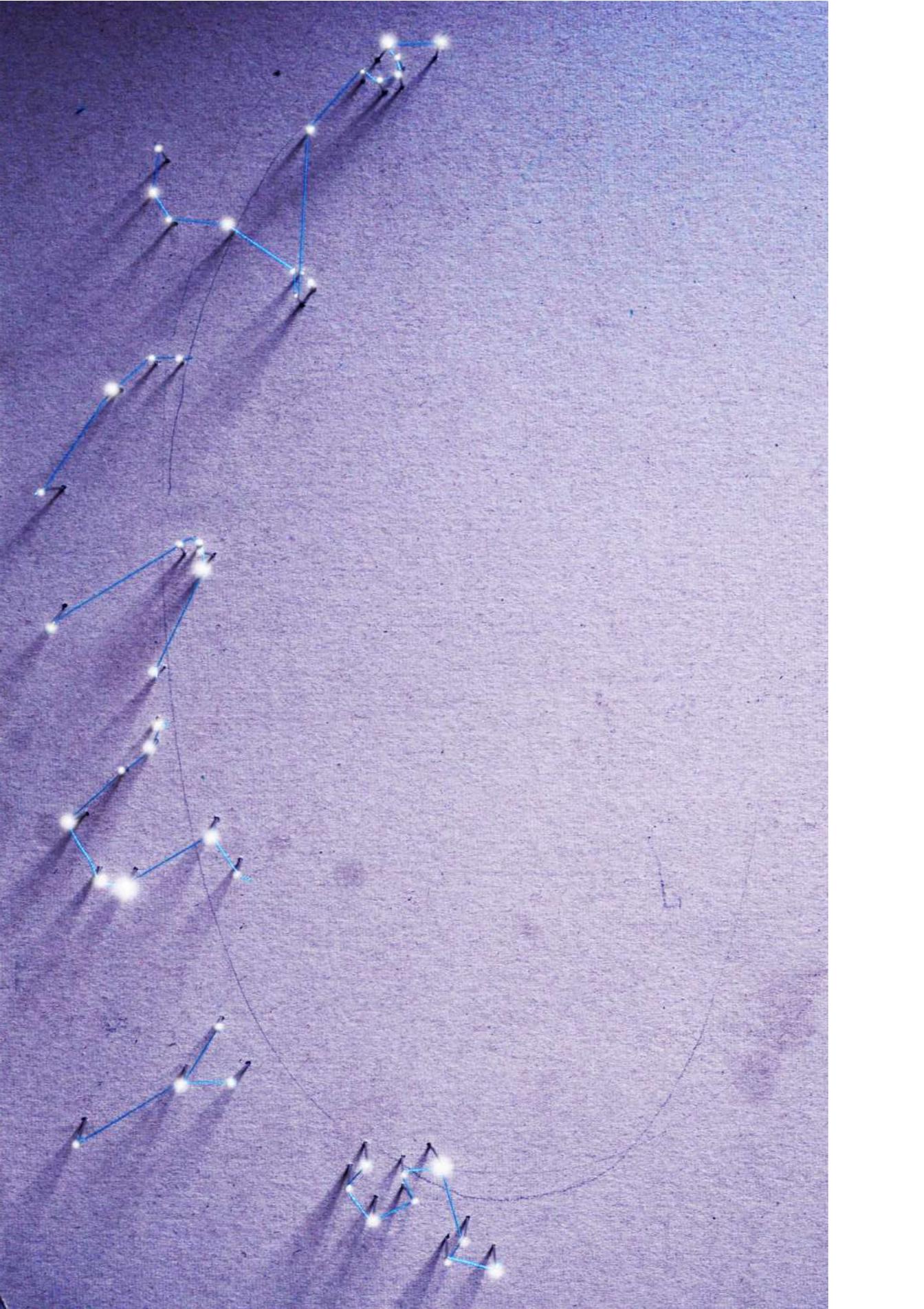
Anyone willing to step over dead bodies in order to achieve his goals belongs in the NE alignment. He only thinks about himself and nothing else (like friends, ideals, or circumstances), and only worries about escaping punishment. The Dragon could be NE. The soldiers under the Dragon's command are NE, as indicated by the pillaging and destruction they perform. This label would also suit an assassin who spent her life spreading death and getting rich, and now having grown old and homeless she watches her next target, the city hall, from across the street.

C haotic Evil

He will kill the old lady, kill the mayor, kill the neutrals, kill the wizard-lawyer, even kill the Game Master. He will sneak into the sleeping Dragon's lair. He will kill him, of course. Because he can. In the end, only the knight will be left to face him, and their fight will go on for centuries. Besides, Dungeons and Dragons (and many other role playing games) have been created with the prospect of epic, gripping, absolute-good-versus-absolute-evil battles like this one.

Instead of an epilogue, we will attempt a deeper plunge into DnD psychology. In other words, we will give you some advice, so you can stay away from chaotic swamps.

- Never ask the Game Master what their alignment is. Their vast majority place themselves on the left side of the vertical axis (see cartesian coordinates), but they'll never tell you. They will pretend to be impartial and neutral, to keep up appearances.
- Think of alignments like zodiac signs. There are anecdotes, predictions or stereotypes that are can be spot on, they remain, however, parts of an unfinished picture. The personal strokes with which a player paints their character make all the difference.
- Do not, under any circumstances, trust a Lawful Good character with Chaotic Evil as their "rising" alignment. This type of person is not here to play DnD. They're here to play a weird solo game of Monopoly mixed with russian roulette - with a completely empty cylinder.
- While there is a way (using a spell called "Detect Alignment") to discover and understand anyone's alignment during a game, there is also a way to withhold it (with a second spell called "Undetectable Alignment"). Very extravagant names, as you may see. Consequently, the timely identification and recognition of dangerous personalities has to be done using the familiar and traditional methods of logical thinking. For example, if there are severed heads decorating a character's belt, chances are he is evil, whereas it's probably safe to strike up a conversation with someone bearing a halo and angelic wings.



ASTRO

Capricorn

Stop. Go slowly. Taste life.
Trying to get rich ties people in knots.

Aquarius

The disordered family is full of dutiful children and parents. The disordered society is full of loyal patriots.

Pisces

Nothing in the world is as soft, as weak, as water; nothing else can wear away the hard, the strong, and remain unaltered.

Aries

Be broken to be whole. Twist to be straight. Be empty to be full. Truly, to be whole is to return.

Taurus

It is not that the spirits lose their power, but that they cease to do people harm.

Gemini

My words are so easy to understand, so easy to follow, and yet nobody in the world understands or follows them. In my obscurity is my value.

Cancer

To be comfortable in the cold, keep moving; to be comfortable in the heat, hold still; to be comfortable in the world, stay calm and clear.

Leo

Study the hard while it's easy. Do big things while they're small. The hardest jobs in the world start out easy, the great affairs of the world start small.

Libra

Jade is praised as precious, but its strength is being stone.

Scorpio

The wise aren't sick. They're sick of sickness, so they're well.

Sagittarius

Cut doors and windows to make a room. Where the room isn't, there's room for you. By the existence of things we profit; by the non-existence of things we are served.

*quotes from Tao Te Ching by Lao Tzu

Flipped

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