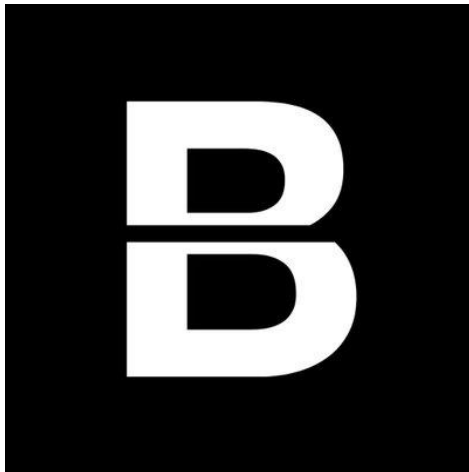
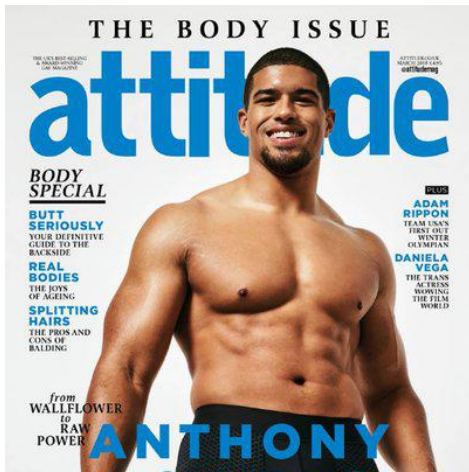


josh milton

writer



portfolio



HISKIND

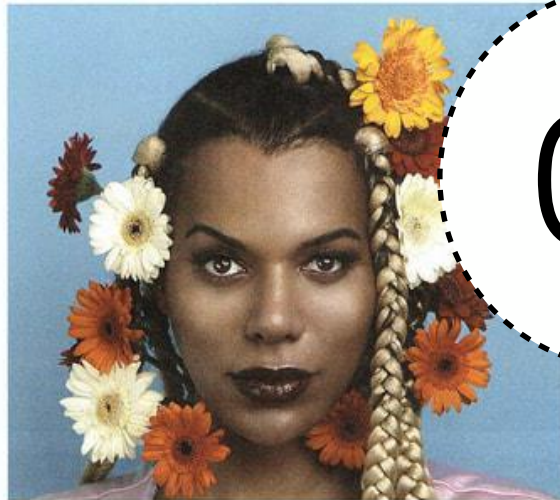


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Last word with Munroe Bergdorf

Munroe Bergdorf's very existence is a threat to the mainstream. A 30-year-old, black, queer, trans activist who models and DJs, Bergdorf's career has navigated assault, injury, and progress. In August 2017, she was announced as L'Oréal UK's first transgender model - named their 'face of modern diversity'. Yet, after Bergdorf's response to the white supremacist rally in Charlottesville was mis-amplified, she was dropped by L'Oréal. Three months on, we touch base with Bergdorf to talk self-love and corporate ally-hood.



Munroe Bergdorf is an international social activist and model. Follow @MunroeBergdorf on Twitter

Has self-love been more important than ever before in this post-L'Oréal situation?

Absolutely. It's definitely forced me to learn a lot about myself. I've realised that I'm a lot stronger than I thought I was. The love and support that people continue to show me in response to the situation really meant so much - especially people reminding me to self care and not lose sight of myself and who I am. This situation has really made me aware of my worth and what I deserve.

What does allyship mean to you?

For me, allyship can be as small as listening to as big as employment. I feel that allyship is listening to the needs of a community that is not your own and actively working with them to help bring about change or provide support.

What can allyship look like at a brand level?

Allyship on a brand level has to be authentic. Unfortunately a lot of brands cast diverse models but don't stand behind their lived experiences. It can be very tokenistic and performative. Communities need allyship because of inequality, this doesn't begin and end with visibility. Brands either need to be proving an accurate sense of representation, which works best if the people behind the scenes reflect the diversity of the people on camera. Or brands need to be donating financially to support organisations that work to help those communities.

Can brands today be successful, positive allies?

Absolutely, but it's all about intention. Is it just to make money? Or do they legitimately believe in the message that they are putting out there? We see a lot of brands get it wrong, but lots also get it right. The best thing that a brand can do is make sure that all levels of their workplace are diverse, this will translate into the intention and actions of the brand.

How should they approach diversity?

Brands should view diversity as base standard, not a trend. People are tired of seeing brands try to make money out of marginalised groups without giving them a voice or giving back. Brands need to acknowledge why we need diversity, not just dip their toe in and hope that people spend their money on their products. Brands need to be willing to get wet and swim to the other side of the pool with the communities that they feature.

What is your last word on the situation?

Empowerment and diversity campaigns can be done right. But for less of them to go wrong, it means that brands need to look at how willing they are to get their hands dirty. When you start to market a resistance to discrimination, it needs to be an authentic resistance, not the illusion of one. Because illusions help nobody except those who create them.



CLAE AW17 Collection

€110
clae.eu

The Los Angeles footwear brand CLAE have taken the next step in footwear that you'll spill your mulled wine over. Taking to the open landscapes of California as their reference, CLAE's capsule collection uses wool blends to make for a tactile and cool range for the cold months ahead.



Bruzoni Electric Toothbrush

€25
shopbeard.com

If you're aiming for that 300 mega-watt smile, then do it in style. Bruzoni is a Swedish brand with an 18-year name, so it's no surprise that they've dropped an elegant toothbrush. Delivered in smooth leather and silver hardware, it couples form with function by boasting 40 minutes of charge-free running time.

Words
Josh Fletcher
Josh Milton
Image
Eivind Hansen

HISKIND

Writing on-brand features, copy, headlines, and captions for the online and print homoculture magazine saw me work to a content strategy with commercial input.

I worked in connecting with queer art figures, interviewing them as part of the *In Conversation With* series. Connecting with brands, buyers, and retailers was paramount to curating *The List*, a print section I manned for their bi-monthly issues .



08/09/2017 • Culture • Interviews • London •

'I live in that space of misalignment': In Conversation with Nando Messias

CLIP 1

JAN 2016 - NOV 2017

Adult film star August Ames kills herself after backlash against 'homophobic' tweets

Josh Milton

7th Dec



Adult film actress August Ames (L) and adult film producer Kevin Moore attend the 2016 Adult Video News Awards (Ethan Miller/Getty Images)

CLIP 2

Two male models have accused fashion photographer Bruce Weber of cropping their genitals

6th December 2017, 4:25 PM



(Frederick M. Brown/Getty Images)

CLIP 3



PinkNews

News flash: I was an editorial intern during the later months of PinkNews; one of the largest UK-based online newspapers marketed to the lesbian, gay, bisexual and transgender community.

NOV 2017 - DEC 2017



One in five men who think they are HIV-negative have never taken an HIV test



EastEnders icon June Brown teams up with Cookie Monster for an LGBT charity single



Sweden could introduce legal 'third gender'



Violence against LGBT Australians rocketed during the marriage equality vote, research shows



University academic suffers backlash after calling transgender activists 'abusive' on the BBC



Actress Magda Szubanski says 'some did not survive' the Australian same-sex marriage vote



A child was dumped by her parents because a transgender woman donated blood to her



Man who smashed a man's face for holding his boyfriend's hand has been jailed



A gay couple has been barred from adopting a child in South Africa



Barack Obama gave an inspiring reply to this transgender activist's question



China has published its first study of transgender people and it's exactly as worrying as you'd expect



Call Me By Your Name star Armie Hammer leaves Twitter after 'bitter' BuzzFeed article



How to Wear It, Style Guide

How To Pull Off A Checked Suit



04

NOV 2015 - JUL 2016

The Idle Man

Freelancing for the e-commerce website saw me produce bi-weekly articles of 2,000 word. Focusing on sells, SEO, and clean copy.

↑ [CLIP 4](#)

↓ [CLIP 5](#)

How to Wear It, Style Guide

How To Dress Premium On A Budget



[EVENT]

LIKE A DUCKIE TO WATER

In the mood for a “homo-social honky-tonk”? Well, a collaboration between Duckie and Kayza Rose and Campbell X — Duckie Family Legacy — will explore the roots of queer people of colour with the dancefloor lit by the fiery post-burlesque moves of Demi Noire and the sashaying hips of voguer Kyle-London. The Rich Mix in east London’s Bethnal Green will open its doors for the fun on 17 February, from 8pm until 3am.

duckie.co.uk



THE INHERITANCE

[THEATRE]

HEIR APPARENT

When a play’s run is extended due to popular demand and it’s dubbed the spiritual successor to *Angels in America*, you know it shouldn’t be missed. *The Inheritance*, at London’s Young Vic, explores a post-Aids generation of gay men in New York, providing a panoramic view of how they engage with community and activism today. The play is in two separate three-hour parts (they stand alone or see them back-to-back as a complete story on Wednesdays and Saturdays), and runs from 2 March until 19 May. Vanessa Redgrave appears in the second part only but both are directed by *Billy Elliot*’s Stephen Daldry.

youngvic.org

ARE YOU MAN ENOUGH?

FROM XIXS TO XXI, MALE BODIES COME IN ALL SHAPES AND SIZES. BUT WHEN YOU LOOK AT MALE PEN-UP TRENDS OF THE PAST CENTURY, IT’S PLAIN TO SEE HOW THE “IDEAL” MALE PHYSIQUE HAS CHANGED — OFTEN

1920s & 1930s Hollywood hunk
Early Hollywood heartthrobs, such as Olympic swimmer and Tarzan star Johnny Weissmuller, set the trend for the decades ahead.

1940s & 1950s No short guys allowed
If you didn’t stand at least 5ft tall, then you had to look as hot as tragic gay icon Montgomery Clift (5ft 10in) — even when he’d been out riding the range all day.

1960s & 1970s Thinner is a winner
Masculine builds faded out and androgyny topped the Seventies charts. Thank David Bowie doing Ziggy Stardust.

1980s & 1990s Hard Bodies
How to achieve the look of an Eighties ideal man: hit the gym, look at a photo of Arnold Schwarzenegger’s action man body, sigh, repeat.

2000s & 2010s #Muscle #Male
Warning: Incoming hot photo of Henry Cavill topless. Forfeiting your first-born son to look like a masculine and muscular cover star — or even Superman himself — are #goals nowadays.

Society’s idea of the “perfect” body has changed so much over the years that it goes without saying that trying to live up to it is a thankless — if not impossible — task. Our conclusion? The ideal body is the one you love.

PHOTOGRAPHS: GUY LAWRENCE

Attitude

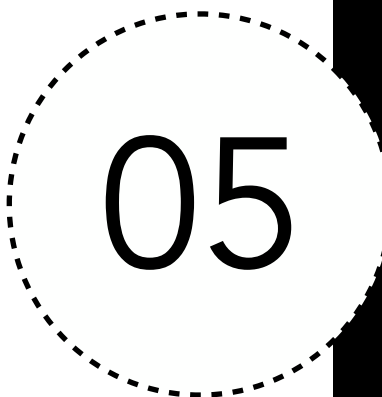
14 attitude MARCH 2018

I was rated a 6.5/10 in Attitude’s first dates column, *table for two*, but was easily rated a 10/10 journalist for my time interning there.

JAN 2018

As an Editorial Intern, I researched and produced copy for the magazine, working across several of the print publication’s columns for their March 2018 issue.

This required I be on the pulse with happenings and write quick and compelling captions and copy.



WAX WINGS

KNOWN FOR HIS DARK ELECTRONICA, THE BRITISH-BRAZILIAN ARTIST RECENTLY DROPPED AN EP FULL OF BANGERS AND IS WORKING ON AN ALBUM

AS TOLD TO JOSH MILTON

You once described yourself as an “injection of darkness.” Why do you use music to express darker feelings?
Music has consistently proven to provoke genuine emotion. It has a way of tapping into the empathy centres of the brain. It is the most effective way to connect with an audience.

Your work deploys different artistic disciplines, from graffiti to fashion, and from photography to using your own body as canvas. How do all these disciplines work together?
In conjunction with one another, each discipline becomes stronger. The characters I draw become an influence on the make-up applications, which feed the album art, which nurture the song titles, which determine the musical directions.

You are also known for your remixes. How does remixing other people’s songs differ from creating your own?
A remix is like being given free rein with a friend’s wardrobe or make-up kit. Doing a remix has often been the catalyst behind creating some of my favourite tracks. However, creating something from scratch comes with its own considerations. Does it fit the project and sound you’re working on?

What are the themes of your latest EP, *Gravedance*?
I often think about the concept of dying. Tracks such as *Checkmate* denote that suffocating inescapable position, while *27 Club* is named after the list of artists who fell victim to this birthday engagement with death, at the peak of their career. *Gravedance* is a six-track techno soundtrack set to a march towards the end that will unite us all.

How has your sound evolved?
Time has let my younger self grow into a more open and less naive musician.

I try not to limit myself though — jumping to the club sound at every opportunity because it’s so familiar, isn’t always the best way to go. I’ve taught myself everything I know musically, and it’s become clearer along the way as I’ve found a sound that speaks from within. It’s hard work looking back at the evolution sometimes but each move was a stepping stone to where I am now and that’s a beautiful thing.

What influences your aesthetic?
Everything. An undying love for illustration and animation, anime and dark, twisted manga. Gore, gloom, horror, paranoia, glamour, anarchy, dystopia and emotion. I see the world through a weird and macabre lens, echoing my dark sense of humour.

How important are queer themes to your look and work?
They are vital and I certainly respect them within my artistry. Staging my first London shows in gay clubs, discovering the art of drag (inspiring

“I have a great feeling about this year and am ready to earn my stripes”

my own make-up aesthetics) and meeting my friends and management all came from queer spaces. I run a club night called Spin Oxide at Dalston Superstore. And I jumped at the chance to play at He.She.They, a new event at Ministry of Sound that celebrates “people being people.”

Looking at the year ahead, what are your aims — creatively and emotionally?
In 2017, I set a lot of the groundwork for this year in terms of EP releases. For 2018, my focus will be my album. I want to push myself to strengthen the visual content and unveil what I hope proves to be my breakthrough moment. I have a great feeling about this year and I’m ready to earn my stripes. Emotionally? Well, let’s just say I don’t plan on smiling in any photographs any time soon. **E**

Waxwings is at He.She.They at Ministry of Sound on 24 February (see p18). Gravedance is available now

MARCH 2018 attitude 21



06

HELEN ANTHONY

MAY 2015 - PRESENT

From the Summer of 2015 onwards, I have been assisting the luxury menswear designer Helen Anthony as his Press Manager. Advising the designer on media concerns, producing press releases, media packs, and guest list management is a small sample of my work. Doing so has developed my interest in the business facet of fashion, alongside its production, processes, and logistics.



Spring/Summer 2017

The Church as an aesthetic space is one that locates opulence and finery within the walls of mysticism. Forging within it the beliefs and hopes of folks. Spring, a month of renewal. Summer, a month of ripening playfulness. Helen Anthony blends the lemony light of the warmer months with spiritual shine to craft his SS17 collection titled Immortal.

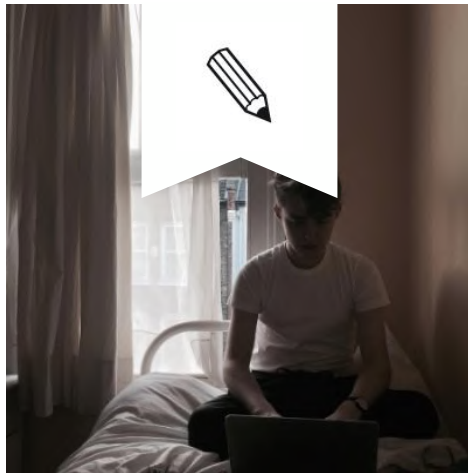
Churches have for centuries acted as workshops for art. Ancient cathedrals and monasteries position artistic practices of holiness on their walls. Helen Anthony taps into the lines and angles of church structures and how they're coloured by belief. Honing in on 70s, a decade of booming attitudes of anti-establishmentarianism and economic upheaval, suits carry the shaken 70s sprit with jackets cut to accentuate the waist and chest, with collars and board safari lapels. Disciplined trouser silhouettes are shaken with flared hems and knee tight legs finished with a pleatless waist.

These powerful suit forms engage with Church signage and traditional British sartorialism, lifting both to the new age. Theological finishes tessellate onto one another across royal colour ways of ruby red, emerald, rich blue and brown across the suits. The Matthias Church, one of Budapest's most iconic religious hubs, takes its name from King Matthias; a Hungarian monarch known for his artistic backing. The rusted opulence of its altar and rib-vault ceiling resonates across 70s suits. Embroidery is stitched onto longline shirt, shawl capes and long coat, as Anthony seamlessly brings Eastern and Western takes of Christianity together. Culminating with an emerald velvet and wool tuxedo bestowed with golden and silver ecclesiastical embroidery.

Anthony uses his collection as a forum to voice his own childhood experiences of going to church with his great grandmother (the one who taught and inspired Anthony's clothing) and celebrate the beauty of it all. The Church's rich tapestry, from crowns to chalices, find themselves embellished onto summer-ready Safari suits, denim jackets and jumpsuits. The Notre-Dame Basilica altar's aesthetic is relocated onto a suit in tones of blue and yellow. Sacred iconography is stitched onto brilliant jewel tone two pieces. The collection becoming the site of a unification of bold colours, dazzling prints, and formidable semantics. Crowning with the sacred patterns being carried onto leather bags and briefcases in intricate prints inspired by the Mother Mary, Christ and gold.

Huddersfield Fine Worsteds, the internationally distinguished fabric manufacturer based in the U.K, are sponsoring Helen Anthony with their selectively sourced fabric. Pure 100% wool is thinned out and lightweight, blending both Italian and British wools. Cotton for prints and velvet are added to the swatch board of the collection.

josh milton



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