

The MUSE

A close-up profile photograph of a woman with dark hair, wearing a large blue lightning bolt earring and a lip piercing. She is applying bright pink lipstick to her lips with a gold tube. The background is a white subway tile wall.

AMY & CHARLES

issue two

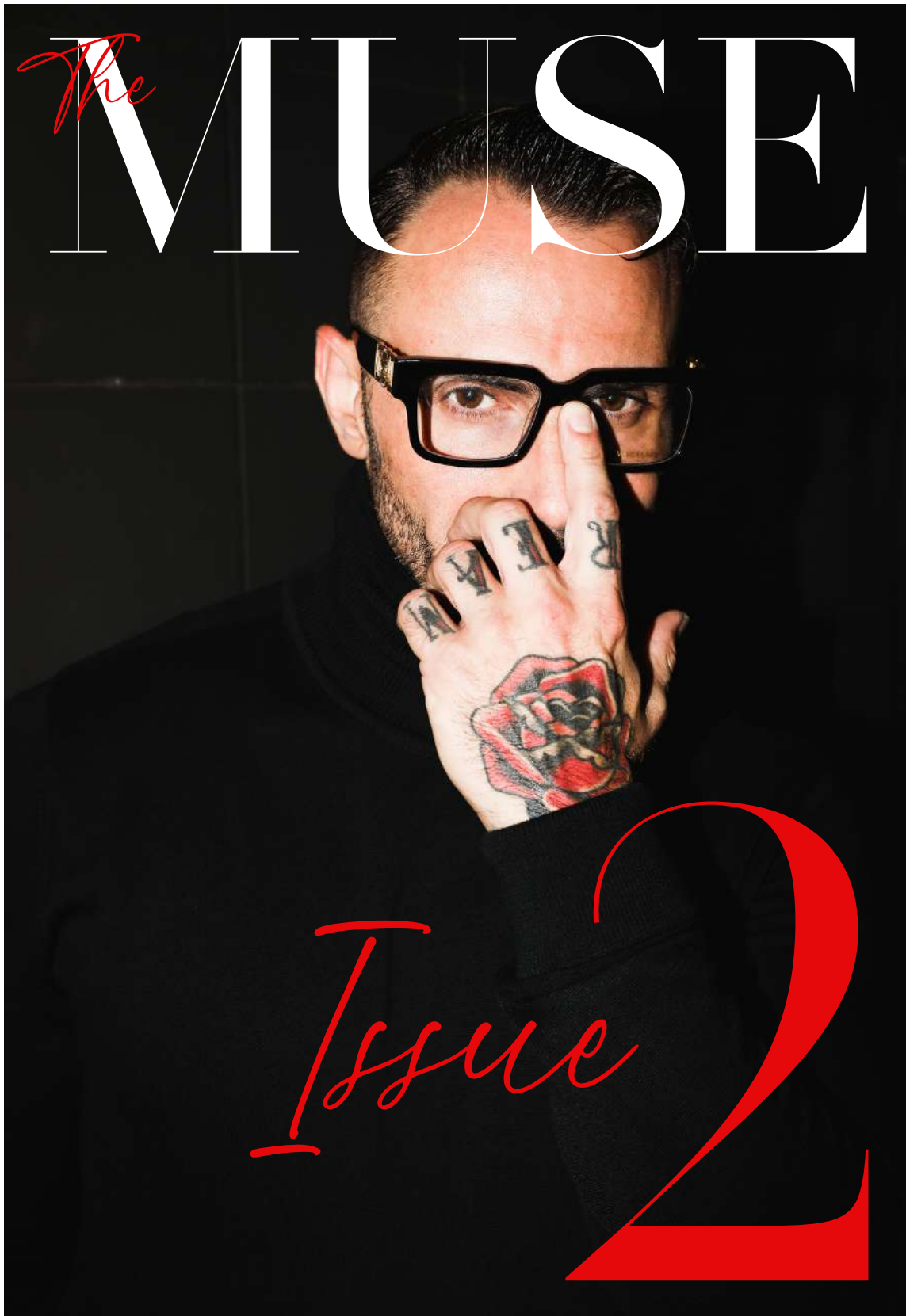
Inspiring interviews with

Charles Moriarty

Sarsha Simone

Sean Miley Moore

Photo charlesmoriarty.com



EDITOR'S NOTE

Welcome to issue two of theMUSE magazine . Firstly I wanted to start by saying a huge thanks for all the support we have received its been overwhelming at the start of this journey I dreamt of starting a creative destination that is conscious and supportive of all walks of life a pool of creators and their stories in written articles theMUSE or film for channelMUSE that could be read and listen to by all, Itsmuse.com is fast becoming a community of like minded individuals who are talented and morally sound ! itsmuse.com has been listening and will try to find ways to activate all the opportunities we can even if its a simple introduction or mentorship . Keep asking questions Issue two is dear to my heart as these three Artists have touched my life and there are great gems of advise and interesting facts in this issue plus never before seen pictures .

Also we are starting to introduce new contributors including Courtney Fantoni Talent mgt / producer & now casting ! And the wonderful Dr Jane Naylor who will both be contributing to the next few issues last but not least our wonderful new location partner

Merchants Warehouse

corner of Booth St and Guichen St. Annandale. NSW 2038.

Thank you

Benji Hart

CHARLES MORIARTY

Interviewed by Benji Hart

CM: “Hi. I’m Charles Moriarty and I’m a photographer based in London.”

BH: “Thanks for speaking with me Charles. At the moment, you’re here displaying the very personal and very beautiful work you did with Amy Winehouse. What made you pick up the camera and how did you get there?”

CM: “I think I picked up the camera as a hobby, I guess, initially as something else to do. I was pretty much a massive introvert, I’d spend a lot of time on my own and it was just another thing that I could, I guess, get my hands on. Initially, I started playing around with my dad’s camera, which he sort of gave to me and then from there, enjoyed getting into the dark room and that magic moment when things would come out of the tray.”

BH: “Can you remember that first camera? What was that camera?”

CM: “It was the Canon I shot Amy on, but the camera that I loved, that was also my dad’s, was an Olympus OM-2, which is the camera that I still shoot with. My Canon I used for Amy got stolen.”

BH: “I found photography an escape, because I loved the process. I didn’t mind what I was shooting, because the process was a very special thing, as it is with any form of creativity.”

BH: “Do you think as a photographer, that first camera that you get used to, there’s a comfort zone in it and therefore you master it and it becomes the camera that you always end up going back to, that faithful friend?”

CM: I think that you definitely feel like you can rely on it more. For instance, I use a Pentax K-7 a lot, but the f*****r jams continuously and in really f*****g annoys me.”

BH: “Would you say that they’re bringing more film cameras back and it’s becoming more affordable to recreate that again, because there’s a backlash on digital?”

CM: “I think that there’s a huge amount of film being brought out. People are using it a lot more, but actually the film companies are putting the prices up so high that it’s becoming almost impossible. I don’t understand what their position is, because you have all these people who are now really into film and they keep on hiking the prices up. What is going on here? You’re getting more people buying film than you have since the 90s...”

BH: “And yet the iPhone has got more apps now and it’s easier and cheaper...”

The MUSE

AMY and
CHARLES



CM: "But it's not the same. There's nothing that beats getting a roll of film back from the developer and seeing what you've got on it, looking at it, processing it..."

BH: "Do you agree that if people want to get into photography, they should go back to the roots and understand why the greats were the greats?"

CM: "I think it's great to have a camera and understand the process that comes with it. I think digital takes away a lot of things. I think it takes away the need for preparation, it takes away the need..."

BH: "For an eye? Composition?"

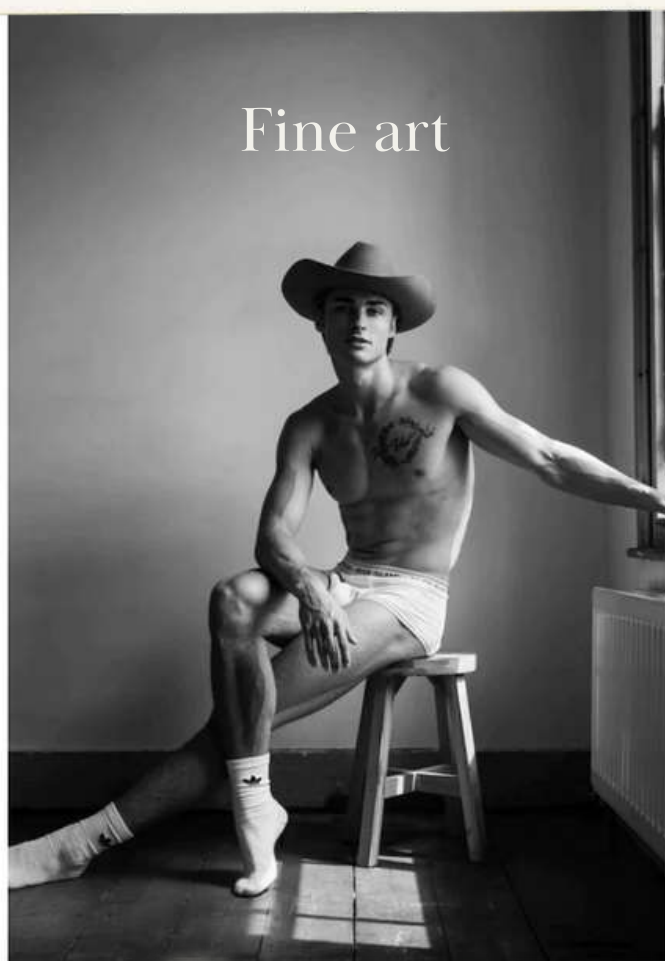
CM: "You've just got too many options. Whereas with film, you have a finite amount of shots you can take with each roll of film and depending on what your budget is, if you're just starting out and you're sixteen years of age, you might not be able to afford more than 1 roll. You might have 36 frames and you have to think about every single frame."



Before Frank book Cover



Fine art



CM: "Whereas as a professional, I used to hear about these professional photographers coming back and they'd shot 400 rolls of film and I'm like, 'What the f**k did they use 400 rolls of film for?' That's a lot of film! But every little scenario will have gotten an entire roll, and that's fine if you've got the money and if there is someone who's gonna publish it at the other end. But if you don't have any of that, just having one roll of film and thinking about your images, making decisions about what you're taking a picture of, that's what's important."

BH: "When I look at your work, I see a young perspective of who you were when you took the Amy pictures. When you speak, in the exhibition, about that moment and how it came about, that it just collided and that there was no planning, there's a lot of beauty in that rawness. I think that when you start out as a photographer you find a particular style you like, whether that's a certain light, camera flash, whatever it may be."

BH: "Would you agree that the great photographers, even on film, never did everything, you know? They found that thing that they loved and that's what they developed."

CM: "I think anyone who starts, regardless of if you're the great or you're just 'Joe Blow' down the road, I mean you all start from the same position of probably photographing the people that are around you first and then building from there and then finding what it is you like photographing or what sort of light you'd like to use in your aesthetic, that's something that comes in time."

BH: "What are your feelings on assisting? Do you think it's essential for people to do that or do you think some people are raw artists and they do their thing?"

CM: "I'm bad because I didn't assist, but if you're thinking about going to University opposed to assisting, I would say go and assist."

The MUSE

“Most of the work was
unseen until 2016
I wanted to show a
different Amy to the world
We were 21 & 19 full of
naivety and youth”

Photo charlesmoriarty

CM: "I did a degree and you always get something out of it, I got things out of it and it wasn't always problematic, but if you want to become a photographer, a working photographer, go and assist a photographer. It'll speed you into the industry much faster. I went to college with, I think, 45 other people and I think I'm probably in a select group of 4 or 5 that are actual photographers and a lot of them are photography adjacent, so either agencies or maybe they work in books, magazines or advertising, but very few are actual photographers."

BH: "What is your favourite picture ever taken? Whether it's one of yours or something else."

CM: "Oh, you can't ask me that!"

BH: "I can and I did."

CM: "Of my work, I fall in and out of love with pictures all the time."

CM: "When I take things I often hate them and then I find for me to actually process a series of images, I come back to them a year later, and then I see them in a completely different light. I think when you're very close to something it's hard to see it."

BH: "Isn't that what happened with the Amy images as well? How long did you sit on those images?"

CM: "I mean, in reality, 15 years."

BH: "What was the last beautiful picture that you saw that made a mark on your memory?"

CM: "One of my favourite series of all time is Larry Clark's Tulsa and one of my favourite pictures is a picture of a father with his child, lying on the bed and it's beautiful, but it has such dark undertones. I loved the entire series."

BH: "Would you say that when you see a beautiful image, no matter what it is, that you carry that into your creative process and think, 'I can take inspiration from that?'"

CM: "All the time. Art is about stealing. As long as you know that you're coming at it with your own aesthetic and your own perspective, then it's totally fine. No image is going to be the exact same as the other, because no person, no photographer, is the same as the other."

BH: "Would you agree that success in photography can be a certain amount of situation and luck?"

CM: "Totally, very much so."

BH: "What pieces of equipment would you recommend budding photographers go and source?"

CM: "A good reflector, also go down to your local market where they have old cameras for sale and get a semi decent camera from the 70's or whatever, that works and shoots film. They're cheap as chips, you can get them anywhere and go buy a roll of film and just see what happens."

BH: "If tomorrow you could shoot a portrait of anyone, dead or alive, who would it be?"

CM: "Angelica Houston."

BH: "Fabulous. At what age?"

CM: "I'd like to shoot her now, but I also would have loved to shoot her in the early 80's. There's an amazing photograph of her in a swimsuit, in a phonebooth in Los Angeles and it's just mesmerising. Every time I see it I'm like, 'God, damn, she's incredible. I love her so much. She's always blown me away, whether it's as Morticia or whatever.'"

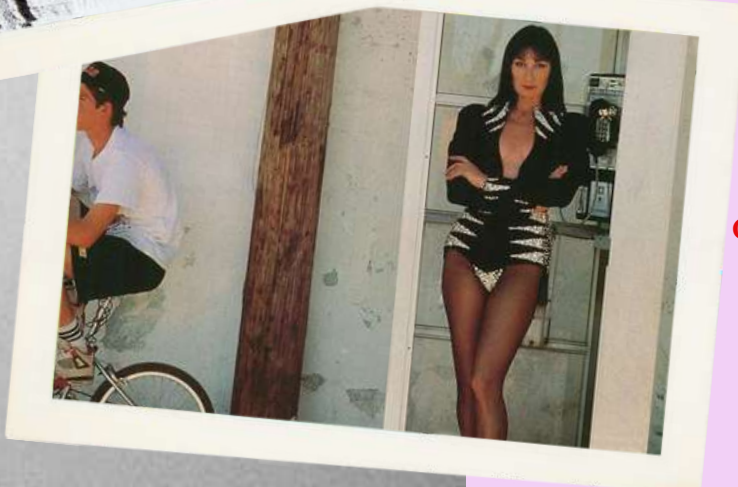
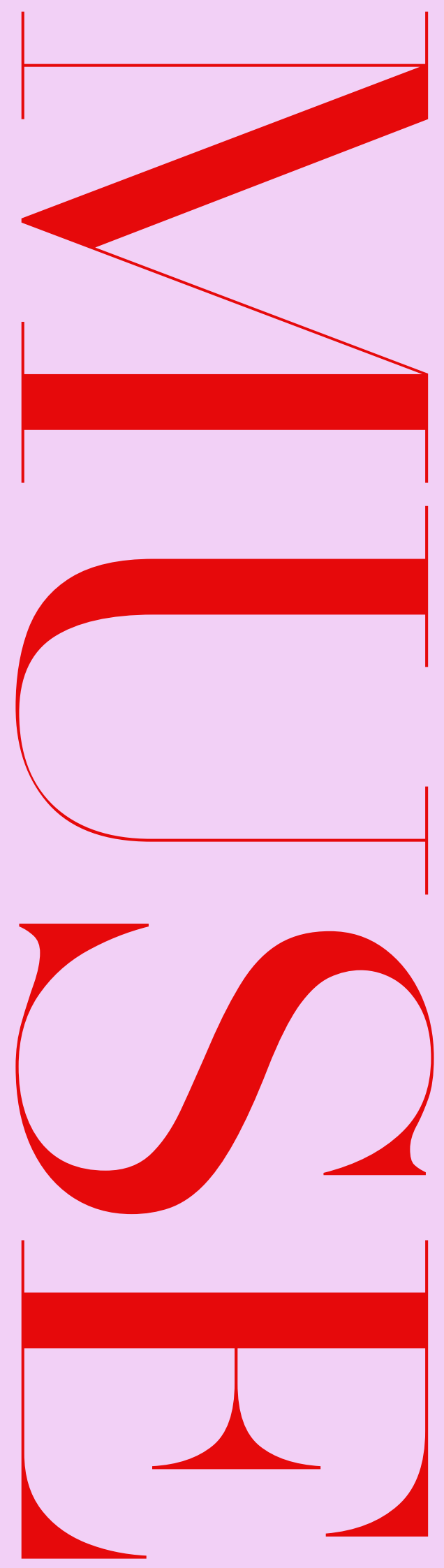


Photo charlesmoriarty



The MUSE

Love x Love

SEAN
MILEY
MOORE

SEAN

MILEY MOORE

Interview & portraits by Benji Hart

SMM: "I am Sean and I am an artist."

BH: "Explain to me the first music or artistry that impacted your life."

SMM: "The first music that impacted my life was definitely Baz Luhrmann's Moulin Rouge. The colour and spectacle and feast that was music, fashion and a world that was epic, grand and all about love."

BH: "What does love mean to you?"

SMM: *singing* "L, is for the way you look at me. O, is for the only one I see. V, is very very extraordinary. E, is it extraordinary? What is the E? I don't even know that one. Everlasting? Energy? Effervescence? Empowering?"

BH: "What is a muse and mentor to you?"

SMM: "Muse and mentor, the ying the yang, ultimately work together to create the sun. Mentors are everything around you, inspiration that mentors you to create anything you want. Muse is again inspiration, but I guess it's a bit more detailed, like a certain energy or focus is my muse, but you have the mentors all around you to guide you to that energy."

BH: "Do you have any childhood memories of things that really stand out or changed your life?"

SMM: "Definitely living throughout Southeast..."

SMM: "...Asia and especially on the boat in the ocean, scuba diving nights on end, cruising through Asian waters. Waking up and going down into the sea and having adventures like swimming with gorgeous manta rays and seeing the world that is below. Those are my main childhood memories, those adventures at sea."

BH: "Tell me about any physical, tangible items that you have with memories attached or mean a lot to you?"

SMM: "Something that I bring with me everywhere, cherish and I keep it right on my phone, is an angel card, Michael the archangel, which is a protector and this is from my Filipino mother."

BH: "What would you tell young Sean now?"

SMM: "The world is ready, right now, for you to conquer."

BH: "Can you elaborate?"

SMM: "I've always had the self-belief that the world was ready for me. I guess, now 10 years in the game, I am tired, I'm a tired ass showgirl, but I think through the show that I'm in at the moment, Miss Saigon, I feel so empowered and celebrated in all my glory, that everything I bring to the table is m*****f***** right."



ChannelMUSE





BH: “What tools do you think people need to make it in the entertainment industry?”

SMM: “Well the advice I give to my young community, my young queer community, is...

f*****n show ‘em. Be bold, be brave, f*****n take the stage.

The self belief, the drive and the fire in your soul, in your belly to keep going, this is meant for you.

Any artistry is a craft and you must learn your craft to conquer."

Thank you Seann Miley Moore for being ,my MUSE



SARSHA SIMONE

Interviewed by Benji Hart

BH: “We've known each other for a long time and you are the definition of a MUSE for me .

SS: “When we met I remember thinking how nice it was to feel seen and I’ve since realised how important it was to find people that saw you as much as you saw yourself or even more and since you, I've not met somebody that saw me the way I view myself and I didn't realise how impactful that was until obviously years later.

BH: “Tell me about the foundations of your career.”

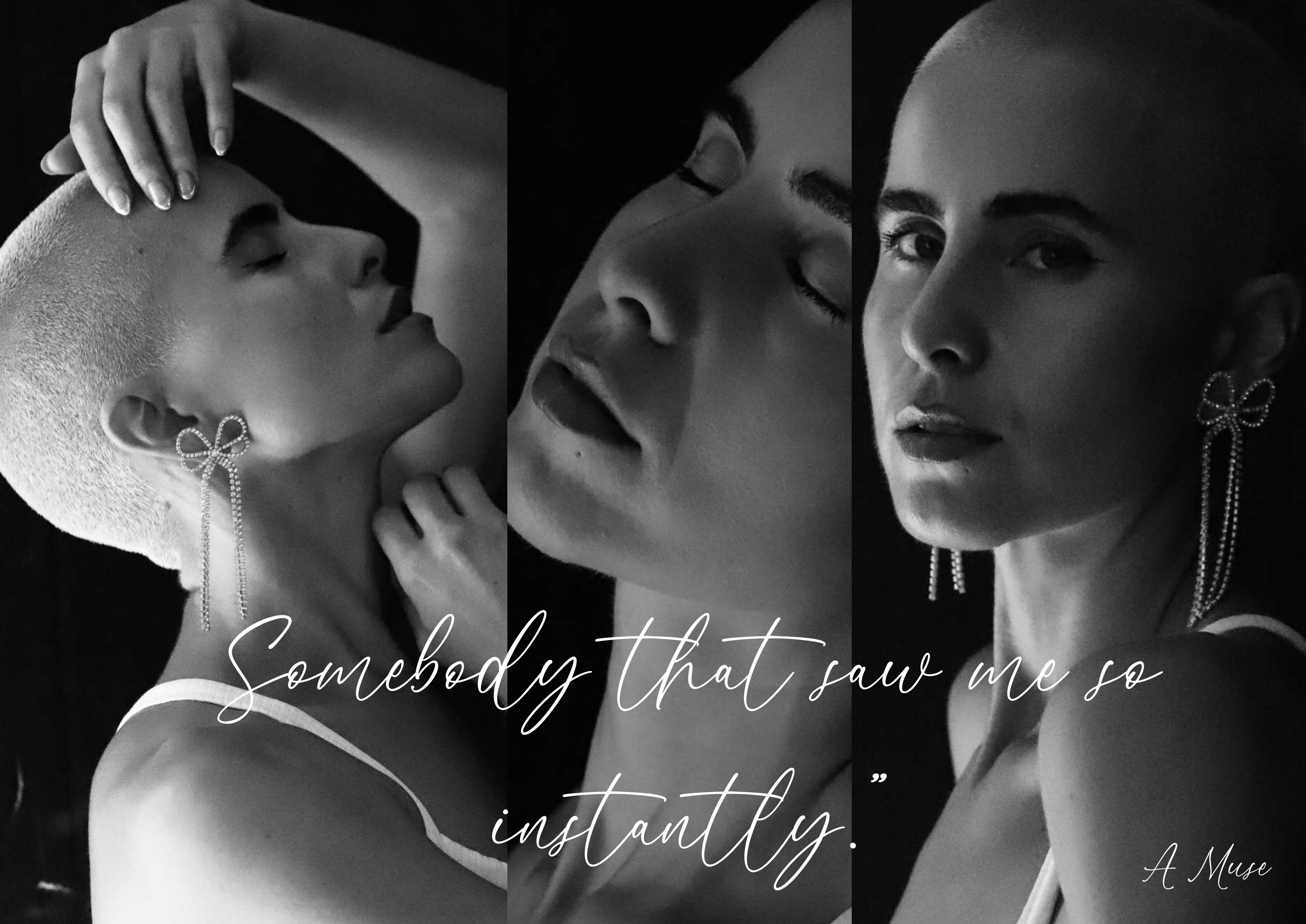
SS: “By the time I was 16, I was already living in London pursuing music. I always believed in the vision I had for myself, so there was never an issue of like, where I was going to end up, it was more that I always have to just follow my gut.”

The MUSE

BH: “We have both always been intuitive people. Tell me about what intuition means to you.:

SS: “It's a space that you have to become very aware and confident about who you are, It can take time there are moments of serendipity that happen, but if you genuinely try to figure out who you are, confidence comes from there and you can tap into your intuition “





*Somebody that saw me so
instantly.”*

A Muse

SARSHA SIMONE

BH: “As a musical artist, what advice would you give people on how to navigate their intuition?”

SS: “You have to experience as many things as possible and as many genres as you can before you can even go and have an intuitive hit on something. You have to experience everything in whatever capacity it is. You genuinely have to go down every road before you, because you don't know until you match up the experiences and how they feel. People get too caught up in the, ‘That's the right move, at the right time,’ over enjoying the experience of the music.”

BH: “What is a mentor to you?”

SS: “Somebody that you can seek guidance from and genuinely trust their journey, because again, it's like you can have mentors in life and different aspects of your life, family, business, anything.

“The People that have made those leaps you're able to confide in and talk to and trust”.

BH: “What is a muse?”

SS: “The visual aspect feels like the process has already been done and you're able to pull from that .”

“Maybe it's the way someone stands, or the way somebody talks in a conversation.”

“A Muse can be anything that inspires you “

The Muse



@sarshasimone

Sarsha Simone

I realised for me, the one thing that always resonated with people was me being vulnerable with my voice and my energy that's the thing that always connected with people, it was never me as a manufactured look or performer. As an artist it was my feelings, my thoughts therefore my vulnerability.

BH: "What's next for you?"

SS: "I see everything as a web so it's not necessarily just about the music. The essence of the music is important, But I love how music blends with creating, directing film, photography and producing different types of visual cinema or stills it helps me understand Sarsha the ever evolving artist and I'm really enjoying it".

BH: "Tell me what success means to you."

SS: "At the most fundamental level, it's creating pieces of work that you generally don't care about the outcome of where they're going, but you're so proud of how it exists, it just radiates by itself, the creative process itself and having time for the creative process, that I feel like is successful in itself, Because life gets in the way, We don't necessarily know how to create the time to go into that space and allow creative freedom. Also you have to be realistic and develop a career that supports your dreams and helps the artist in you."

BH: "on that note tell me about your business Sarsha?"

SS: "I thought I have learnt so much from working with industry brands and seen where it went right and wrong I wanted to create myself stability and a business that feeds creativity and learn every facet of being a business owner"

BH: "And here we are today @prim__haus Studios / Photography / Film / events / activations / art gallery. I am very proud of you and in an upcoming issue we will delve into the world of PRIM!"





BH: “As my MUSE but many a Mentor what would you advise struggling artists that are not sure ?”

SS: “Like an accountant or a lawyer would need to go to school and university to gain the knowledge, as an artist you see things, you feel things, some of the best musicians that I know don't read music, they hear it. There's one person I know that music's always been their thing, but then they got into the visual side and they became the most amazing DOP (director of photography), Brilliant storyteller and they went down another rabbit hole resulting in great film, they love cinema so there are so many different ways to experiment. My musical and business career have always been driven by people saying you can't do That ! Doubt , fear, judgment are all part of achieving dreams .If you keep having visions and you keep acting on those visions because you know its your destiny , that is huge! You can but stick to you and no matter what project bring a bit of yourself to it !! Like I said before about the venerability in my voice make your own distinctive mark . If you're a creative, you're a creative you might not always get the dream jobs/opportunities but lend the creative process /thinking to all aspects of your life and find where it takes you .

BH: “Thank you Sarsha you really do depict the word MUSE to me , And thank you for joining itsmuse.com collaborators can't wait for you to help others, follow& document all your creativity .

Any questions for Sarsha ? Head to itsmuse.com we want to hear from you!

SS: Thank you .

Sarsha Simone

its muse.com introduces

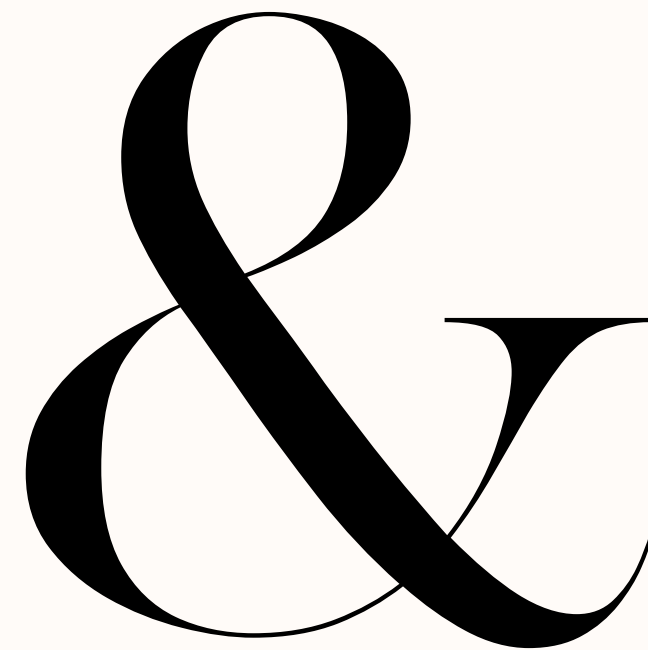


Courtney fantoni



Dr
Jane Naylor

A place we call home...



Our new home....

The **MERCHANTS
WAREHOUSE**

The Merchants Warehouse is set inside a 2000 square metre iconic vintage building in the heart of Sydneys inner west. Creative community , Sydneys best Antique and Design Centre& activation space ,available for location , photography,film,events and styling interior/ exterior experts

The one of a kind experience.

corner of Booth St and Guichen St. Annandale. NSW 2038.

laboratory

