

nobra



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LADIES OF THE NIGHT

Black and white, soft and hard, light and dark, leather and lace. The two creatures behind Wild Daughter put punk in their jock straps and glam in their harness. It's banging.

Photography Benjamin Alexander Huseby
Words Marie-Lou Morin

WILD DAUGHTER



James is wearing a mesh t-shirt by GmbH.

Next page: Jame's jacket by Kei Kagami.







Two males of equal beauty, representing two completely opposed visions of masculinity. Wild Daughter, singular... this punk and glam rock monster is the symbiosis of two bodies vibrating at the same rhythm in a virile erotic trance. Two odd creatures who compose a fine yet extreme equilibrium. And as their opposite forces merge, their fusion becomes a sound: a primal scream, a soothing cry coming straight from the guts without any premeditation. A whole lot of things that eventually allow us to pronounce that rock'n'roll will never die.

Could you tell me about the first time you met?

James - I first saw Stuart twirling around the dance floor at Horsemeat Disco and I thought, he looks good. He had something different from all the other queens.

Stuart - I'd seen James knocking about London for a while and have this image of him bouncing down the road near Liverpool Street, his foppish fringe framing his face and I thought "hmmm interesting character"! Years later, we met again through circumstance and good creative conversation followed!

Do you think that body language is important when two people see each other for the first time? Do you pay particular attention to it?

J - I've never consciously thought about it but I guess it's unconsciously within us; it's that animal instinct, like sniffing each other's bums ha! Going back to your first question: It was Stuart's physicality that stood out the first time I saw him. His wild abandon on the dance floor!

S - I guess all those things are "visual clues" i.e. meaning body language adds up to something. Its unconscious as James says. I like to keep an open mind with it all and avoid any 'contempt prior to investigation' situations!

Is the stage a natural environment for you?

J- Yes, but doesn't feel like it 2 minutes before going on when the nerves kick in (or is it excitement?). But when I can totally let go and it's the most natural place for me; that's when I'm being my true higher self. It comes fleetingly though as I'm usually thinking about what I'm doing or trying to hear/see/ not fall off the stage!

S - As myself no, as another character yes. The character I inhabit when performing with that heightened sense of self, the extrovert!

There's clearly two attitudes, two moods that separate you on stage and amplifies each of your postures. Is that intentional?

J - Nothing we do has been thought out or is intentional as so much as we got together, started mucking around once Stuart had showed me how to pick up the bass! Haha, started making music, started doing gigs, I said "I'm gonna wear this (which wasn't much!)" and Stuart said he's gonna wear that. I guess on stage we're working through some stuff we've been wanting to work through for a while and meeting somewhere in the middle.

Stuart, you look like a dandy... We might even compare you to David Bowie. Did you ever feel like undressing?

Haha! I've done my undressing, having inhabited a few different 'characters' over the years. Search and ye shall find!

James, you wear a harness, leather underwear and thigh boots, are you fascinated by the S&M universe? To you, what does a body that suffers for pleasure allude to?

J - Yes, who isn't fascinated by the S&M universe? Pain and pleasure, hmm! I've suffered for pleasure. Or the seeking of pleasure has made me suffer. Its all that human/animal instinct stuff again.

Do you think you're falling into a rock tradition? I'm thinking Iggy Pop, Sid Vicious who showed their bodies both in different fashions by the way, one by pride the other by disgust, maybe?

J - Well I'm not disgusted by my body; I'm probably just a show off! I don't spend time thinking about 'rock traditions' or cliques. Iggy is of course a hero of mine (with a much better body!) Sid Vicious seems to me like he was a good kid who made a few bad choices. I don't know the reasons why they took their kit off. You know it does get terribly hot up there! And it saves the worry about what to wear!

In your video clip, "Get Gone" two bodies fight. One very pale and frail the other black and muscled... What do those two visions correspond with? Are they both a fantasy of the male body?

J - It's interesting how you've interpreted the video. They're both friends: Paul is a model who we love and think looks amazing and fitted into the hustler vibe we were after. Harry also looks amazing and is a very talented dancer who we thought of straight away to be in the video because he's the best at what he does.

Is your artistic process based on duality?

J - Absolutely, to me it's all about duality. Light and dark

S - Yes, the push and pull, the tension, then release, the good, the bad!

You were quoting two references for your video clip "Get Gone". Peter Rome's movies and Bruce LaBruce's. Two eras, two artistic universes, two different body aesthetics. Where, according to you, do those two artists meet?

J - To me, they are both of the same artistic universe. Unapologetically celebrating queer sexuality. Beautifully shot, joyful, fun and stylish films.

What kind of bodies fascinated you when you were young? What about today?

J - When I was young, at school, it was the other boys that I guess caught my fancy. I can't remember ever fantasising over famous bodies. It was what was in front of me that I was fascinated by. You know when all the boys would get together and wank off! Today my fascination depends on who's inside the body.

S - Mods, rockers, punks and skins! I guess I liked my own idea of what I thought was beneath the exterior, it all being tied up with desire and expectation.

How do you physically feel when you finish a concert?

J - Wanna do it all over again, harder!

S - Invigorated with a hyper vigilance that is beyond.

In an interview, you said: "There's a muscularity to our music". Why use an anatomical term to describe your music?

S - Thinking about it now I feel like a butcher. Carcass springs to mind by Siouxsie and the Banshees or The Drift by Scott Walker with the sounds of someone punching a slab of meat under Walkers instructions. Muscularity - when no other word will do!





Previous page: Stuart is wearing a white and black pinstripe shirt by GmbH.

Left: Pussy bow shirt by Pam Hogg. High waisted PVC trousers in oxblood red by GmbH.

Right: Stuart is wearing a white and black pinstripe shirt by GmbH.

Cultler and Gross sunglasses throughout.

Photo assistant James Donovan
Production Rep Ltd

