

THE UNIBROW



All brows, united. The Unibrow is a new arts and culture print biannual, published by former Juxtapoz editor of 20 years, Evan Pricco and Banter & Wit agency founder, Nisan Perera.

The Unibrow is the voice of record for a generation of artists who helped shift the paradigm of how people look and experience art. It's a publication created by artists in support of artists. The Unibrow, an approachably fun, serious, and historic look at how art defines our life.

Each issue of The Unibrow's print format will feature artist interviews, fiction writing, art historical essays + profiles, photo essays, culture essays as well as collectible and graphic design.

Issue 01 was released in fall 2025, featuring Lauren Halsey, Barry McGee, Nick Cave, Sasha Gordon, Olafur Eliasson, Jorge Camacho, Salomon Huerta, Adele Renault, Michael Frimkiss, Bea Scaccia, Kenny Beats, CR Stecyk, David Altmejd, and Erin M. Riley.

## **ISSUE 02**

*March 2026*

Issue 02 will reach newsstands in March 2026, with a working editorial focus on Paul McCarthy, Dr Lakra, Kiki Smith, Peter Doig, Jason Dill, Hilton Als, Suzanne Valadon, Manuel Lopez, Betye Saar, Meghann Stephenson, Nigel Cooke, Mr Wash, Laurent Proux, Linder Sterling, REVOK, Navajo Textiles, Collectible Design, and a survey of contemporary art in Finland

“It’s rare to say that one is excited for an art magazine these days, not just because they’re few and far between but also because you’d have to be suicidal to start one nowadays! However, Evan Pricco has done the unthinkable, creating a brand new arts publication with a unique voice that’s fresh, exciting, and wholly its own.”

— **Ken Harman, owner, Hashimoto Contemporary**

“If you are just sick of scrolling and miss actually reading about art and hearing from artists themselves, The Unibrow felt like a cure... Real interviews and insightful essays and stories that skip the typical artistic jargon and gets to the good stuff...”

— **Adele Renault, painter**

“The magazine itself is a lovely product, and I love the coverage. As a person who spent a lot of time in the 2000’s at the magazine stand, it is nice to see that print is being cared for and relevant like this.”

— **Ashley Macomber, Director of Operations, Roberts Projects**



The Unibrow is selectively distributed through bookstores, galleries, boutiques, hotels, select newsstands, direct to artists and on The-Unibrow.com.

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The Unibrow is distributed across the USA, Europe, UK and various cities in Asia.

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The heavier, collectable format is sized at 8” x 11”, 190+ pages and printed at the prestigious Pure Print Publishing Group in the United Kingdom.

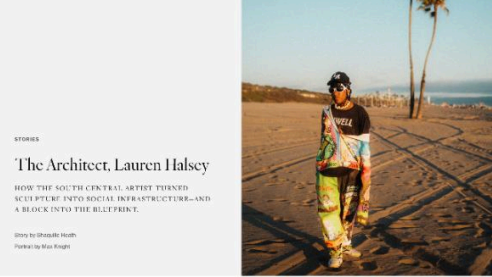




# DIGITAL

The-Unibrow.com is where we create more current, up-to-date reviews, previews and coverage of the art and culture world; it's part salon, part scavenger hunt, but always about the ways in which art and art culture are serving a global audience.

From our daily news updates, expanded print coverage and audio platform for The Unibrow Podcast, it's more than a catalog of content.

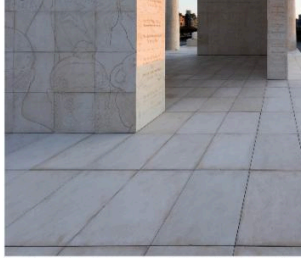


**STORIES**  
**The Architect, Lauren Halsey**  
HOW THE SOUTH CENTRAL ARTIST TURNED SCULPTURE INTO SOCIAL INFRASTRUCTURE—AND A BLACK INTO THE BLUEPRINT.  
Story by @theunibrow  
Photo by Max Krug

South Central is not just where Lauren Halsey lives—it's where she builds. On a Monday afternoon, she called us from the warehouse she's occupied for five years, a space teeming with activity. Picking up her computer, Halsey showed me as much as she could of the black-and-white space where she and her team are working to construct a sculpture park and community center. A few years ago, Halsey ended a contract—both literally and figuratively—when she was commissioned to design an installation atop the Metropolitan Museum in New York. The work entailed the creation of south-central Los Angeles' first prototype architecture. It was a 22-foot-tall sculpture surrounded by four columns and four splines modeled on Halsey's family members, inscribed with phrases from her community. In the months following its debut, a felt impossible to install as an art event without hearing about the story. Yet this work is its final form, created since its debut, leaves Halsey's architectural role to the range of people of south-central Los Angeles, now shared to debut in South Central, feel less like a relic and more like a testimony, inscribing South Central not just with art, but with power. A reminder that history can be corrected, and monuments can reflect the community they're in. It's a long road to get to the top of The Metropolitan Museum, and the Halsey, that is hardly the end goal.

Halsey attended the architecture program at El Camino College in Torrance. Throughout these five years, she took a design-build program that paired architecture students (like herself) with construction workers, offering a full collaborative experience in conceiving and building structures. "I felt in love with this idea of spending all this time working towards a form. This was the approach to design and CAD and modeling." The design process was steep, and the structures weren't able to be completed, but the process stayed with her.

Previously, she was asked for a sculpture at the Studio Museum in Harlem, wanting to debut first spotted at El Camino. At Studio, she became involved with a group of vendors who were exploring Ancient Egypt. "I wanted to do a sculpture that was a window and someone's changing T-shirt, and so the right of their table they're literally building out an universal pyramid or an archway." She ended up building a table, attaching their sculpture, and having them into her studio. "I started thinking about the design and the capturing and the process, and this opportunity to propose a permanent community story that is a drawing, but then also function as a wall." It was at the Studio Museum where she showed the first iterations of the building. Halsey felt ready to make it real.



A number of our artists have given us a glimpse into their world, and we're excited to share it with you. From the first time we saw the first iteration of the building, we've been working on it. It's a long road to get to the top of the building, but it's worth it.

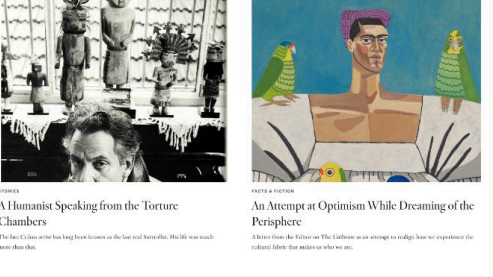
Moving back to L.A., she immediately began to put form to function. "I thought it would be as easy as just having up the correct number and saying, 'I'm ready to build something.' But the city didn't respond. At the time, her studio was in the backyard of her grandmother's house, where she was working on the first prototype. That was when she was invited to be a part of the Hammer Museum *Artists in L.A.* That corridor of building became the reference for The Cube, just to capture some sort of spatial experience around the corner." Eventually she began working with David Fisher and his studio to produce a "story set" of blueprints. "From there, I started the space that I'm in now, and we just started working it up to scale, knowing that I couldn't wait for an institution or the city or whoever to afford it. I just had to get started."

The hotel—that you don't wait for the future—became a driving force. Around the same time, Halsey was living at her grandmother's house and helping her little cousin with their schoolwork. Even in attendance programs supposedly dedicated to "their success," the kids weren't getting their work done—and if they were, it was often wrong. "When I realized we're not up to some sort of cultural resource or historical to come and solve their problems. And offer them intellectual support. It's up to us." At first, Halsey thought she would start running. But when the pandemic hit, she needs of the community shifted dramatically. It wasn't about such low-level support—it was about receiving product boxes, hygiene kits, art supplies, baby food.



For almost two years, Halsey and her team run a high-level operation. "We would take the week-end and start fabricating, and then the other half of the week was to serve." At one point, she was one of the biggest buyers at the Santa Monica Farmers Market, the place to be for many of Los Angeles' top chefs. "It was like, 'We're going to get the recipe, and we're going to go to a distributor and get a bunch of product that's been sitting on the shelves from Mexico or Canada.' Eventually, she realized the product boxes had limitations—not everyone had a working kitchen. So about seven months in, she launched a hot meal program, commissioning local chefs to create meals from scratch. "In that time we would do 500 boxes and hot meals a week. It was a whole thing."

Halsey self-funded most of this work, using content creation and leaning on art world associates like Frieze LA (which had gone online during COVID) to create new channels of support. "I reached my art sales to donations, so if a collector or museum wanted a discount on a piece, I suggested to my gallery that the discount would recycle back to the neighborhood in the form of a donation to produce." I couldn't help but note how much like the very same, intimate artistic practice with direct community care. "I think we all know that we need our



**STORIES**  
**A Humanist Speaking from the Torture Chambers**  
The first Cuban artist has long been known as the last real Surrealist. His life was much more than that.  
FACT & FICTION  
**An Attempt at Optimism While Dreaming of the Periscope**  
A letter from the Editor on The Unibrow as an attempt to explore how we experience the cultural fabric that makes us who we are.

**DAILY NEWS**  
**HIGHLIGHTS FROM THE PARISIAN ART BASEL**  
Contributing Editor Sasha Rogers covered the Grand Palais and Grand Palais and Grand Palais.  
**DAILY NEWS**  
**8 SHOWS TO CHECK OUT AROUND THE GLOBE TO CLOSE OUT OCTOBER**  
The fall collection season has officially picked up.  
**DAILY NEWS**  
**HOW TO PAINT NORD CORRE**  
Nordic Corréon on culture of nationalism, collecting and the creation of a safe space to escape.

**DAILY NEWS**  
**OUR COLLECTIVE METAMORPHOSIS IN THE HANDS OF DAVID ALTMAN**  
The Museum's artist returns home with an expansive retrospective.  
**DAILY NEWS**  
**WHY ARE SO MANY PEOPLE WALKING AND TALKING ABOUT THE ART MARKET?**  
A current phenomenon of social media talks and why it creates performing media.

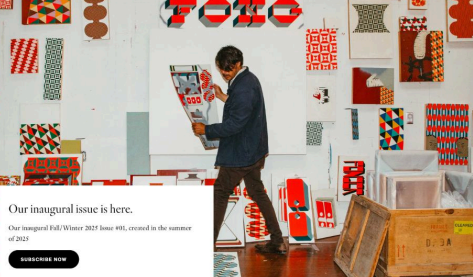
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**Let's Call It a Movement**  
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A chronicle of the effort, told over time through the individual lives of a real and false documentation.

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**In the Flesh**  
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**Nick Cave**  
Anderson and Gough on Nick Cave's return to the public consciousness, his first solo show in over 15 years. He opens up about nearly 40 years of making a statement.  
**INTERVIEWS**  
**Sasha Gordon**  
With one of the best-known exhibitions of the fall, Sasha Gordon on her work at David Zwirner, Korean born films and why she didn't stick with fashion.

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The Unibrow is a print biannual, digital news source and audio platform dedicated to contemporary and historic art and culture. We have your mail, please.

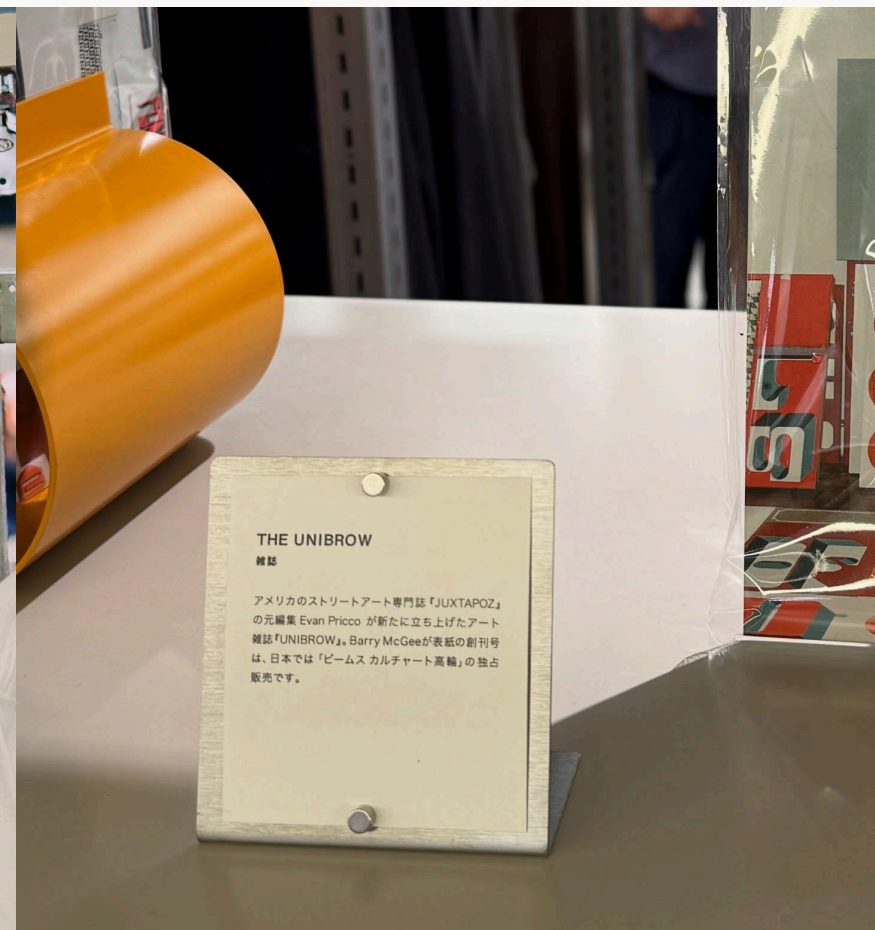


# THE UNIBROW ISSUE 01 LAUNCH

@ BEAMS CULTUART, TOKYO

*September 12, 2025*

The Unibrow was launched to coincide with a special grand opening of Beams new TOKYO CULTUART flagship in Takanawa. The release was also supported with a limited edition tote bag collaboration between Beams x Barry McGee x The Unibrow.





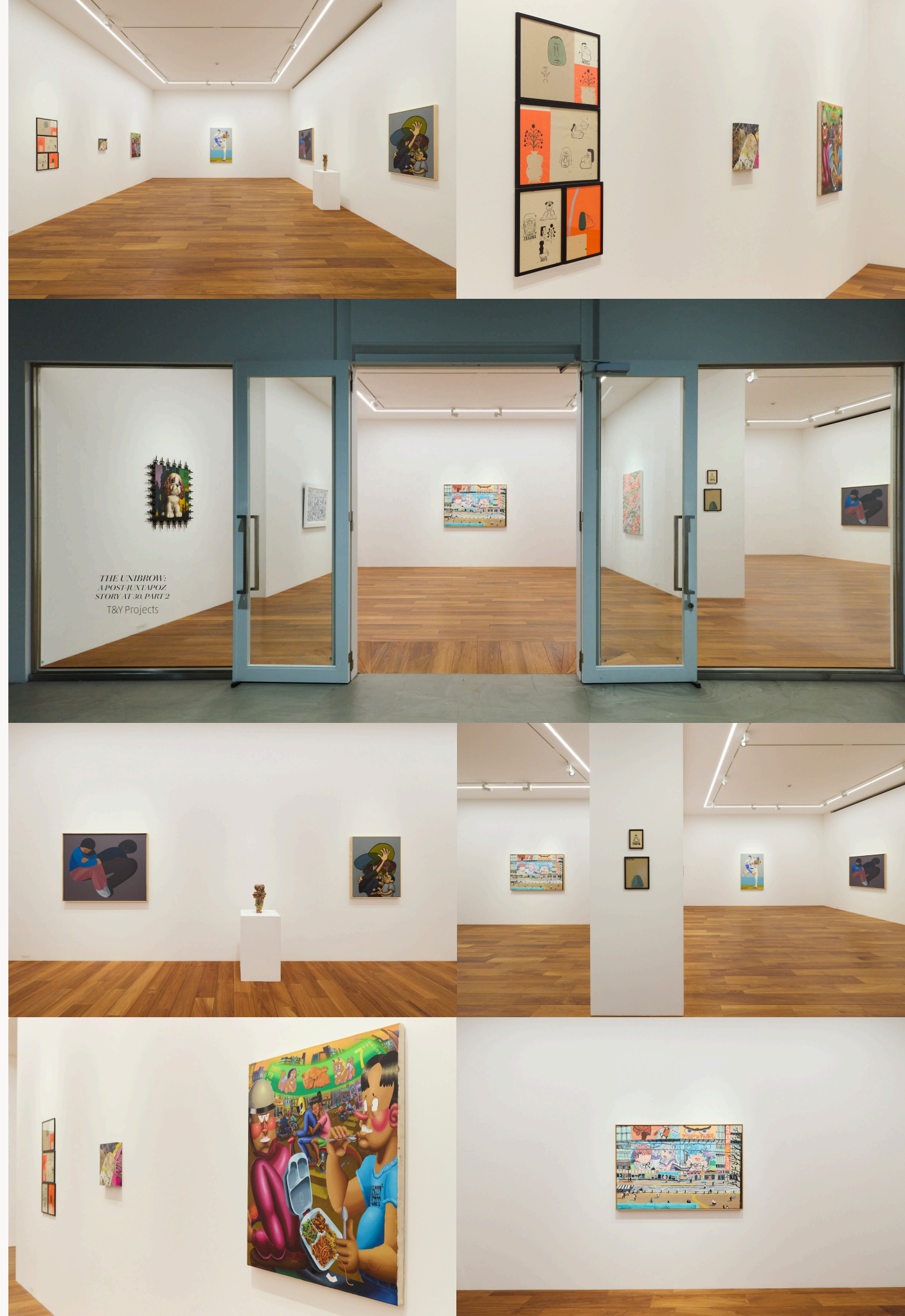
# “THE UNIBROW SHOW”

@ T & Y PROJECTS, TOKYO

*September 14 – October 11, 2025*

In time with The Unibrow launch at Beams, we curated a group exhibition exploring the unique cultural connection between California and Japan with T&Y Projects in Tokyo. The show featured Barry McGee, Jean Jullien, Sachi Moskowitz, Geoff McFetridge, Haroshi, Sickid, Yusuke Hanai, Ozzie Juarez, CR Stecyk III, Ayako Rokkaku, Adele Renault, Julian Pace and Susanne Melanie Berry.

[See more here](#)





## UPCOMING EVENTS



*November 22, 2025:*

“Against a Bright Blue Sky,” a group exhibition and Issue 01 celebration @ Tlaloc Studios, Los Angeles, curated by Ozzie Juarez and Evan Pricco, supported by Nike



*December 2–7, 2025:*

Media co-sponsorship and partnership with R & Company @ Design Miami, Miami Beach



*March 26, 2026:*

Issue 02 launch + speaker program @ Francis Kite Club, NYC, in collaboration with OR Books



