

CANDY*

Volume Two, Issue One.



CANDY*

*The difficult second volume.

**INTRODUCTION. AIDAN KELLY. ALAKAZAM.
ANDREAS PETTERSSON. ANDREW RAE.
ANTHONY LISTER. AZSTAR78. BUILD.
CONOR HARRINGTON. DAVE KOMISKEY.
EOGHAN KAVANAGH. FRENCHIE. GAETAN BILLAULT.
HELLOVON. HO99. IAN FRANCIS. IAN STEVENSON.
JEANNIE O'BRIEN. MARIA MOORE. MATT SMALL.
NB:STUDIO. NGUAN. NON-FORMAT. SARAH KNIGHT.
SEAN HILLEN. SEAN WOOD. SERGIO MORO.
STUDIO OUTPUT. SYNTH EASTWOOD.
TOMMY KANE. WK INTERACT.**

THE BORING BUT IMPORTANT BIT.

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Cover.
Coney Island by Nguan.

This page.
'Graphic Design'
by Dave Komiskey.

Introduction.

And so begins the next chapter of the Candy roadshow...

After 2 solid years where we published 10 issues of the magazine, produced 30 SweetTalks all over the world along with many other projects and curating our own space at last year's Electric Picnic we were feeling the strain. Rather than just diving headfirst back in again we decided to give ourselves a little break in order to recoup, regroup and plan our second coming a little more than before.

The result has been a really interesting exercise and these learnings are hopefully going to inform us for the next few years of Candy goings-on. Starting out over 2 years ago I never had a clue that a spark of an idea would lead me to meet many of the people I've respected let alone host our own events across the globe and be part of the exceptionally vibrant scene here in Dublin and Ireland (come see for yourself, I'll buy you your first pint!) so if the next stage brings more of the same then I couldn't ask for more.

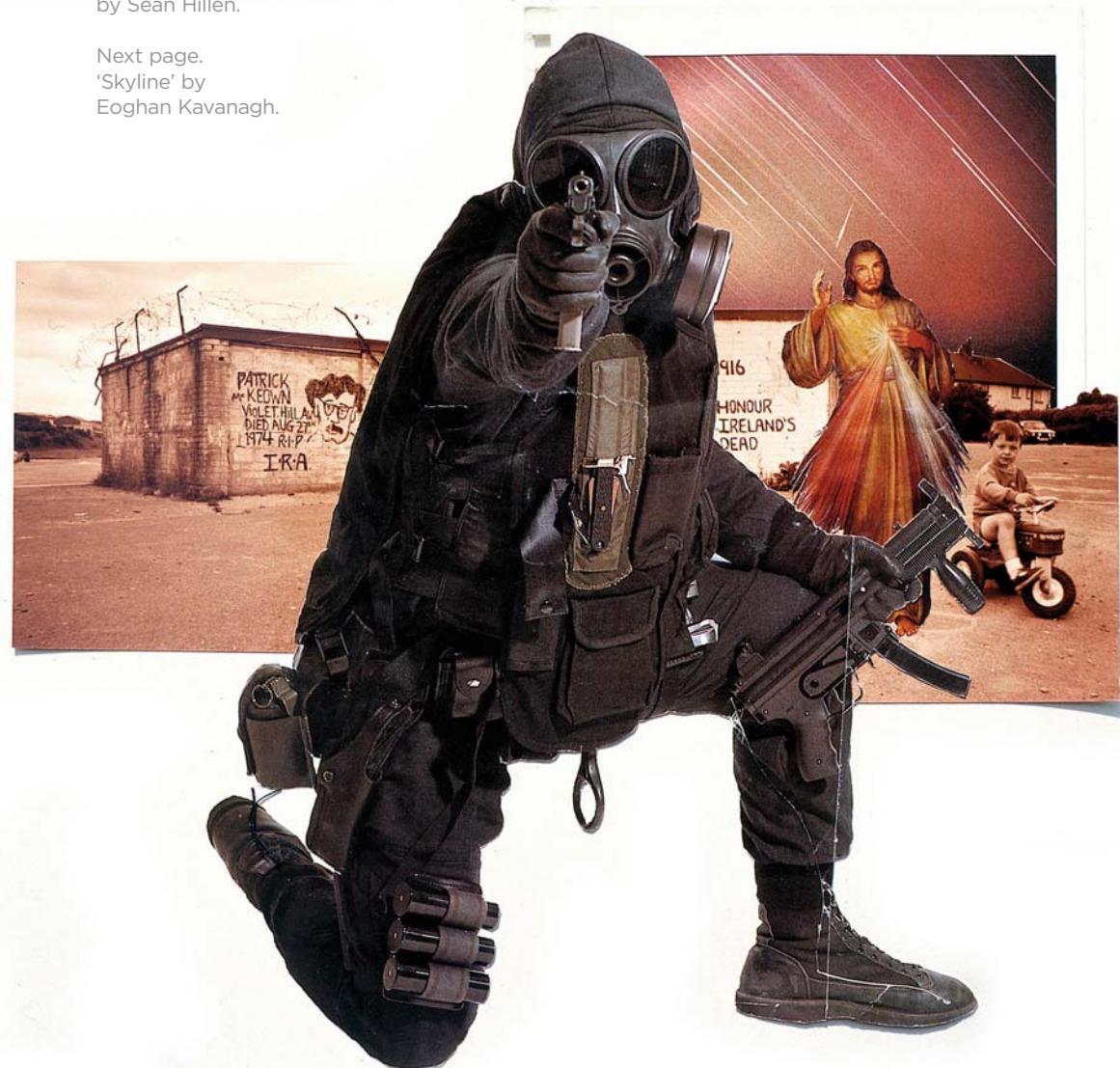
Many thanks to everyone around the world who continually send us messages of encouragement, it really does help. Thanks also to the ever-growing bunch of contributors who tirelessly put time into preparing the content and helping make this all happen, without you our efforts would be patchy to say the least. This project has never been about money (thank God as there's never been any) or glorifying anyone above another, it's simply about celebrating creativity in its many guises around the world and we intend to keep this going long into the future.

Until next time, keep well. Richard.

richard.seabrooke@dynamo.ie

This page.
'Jesus appears in Newry'
by Sean Hillen.

Next page.
'Skyline' by
Eoghan Kavanagh.



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Thanks.

To all the contributors, interviewees
and readers around the world who
helped make this happen and stuck
with it, it's been a hard slog and we
hope you enjoy it... Back with a bang!

Postal address.
Richard Seabrooke / CANDY.
c/o Dynamo, 5 Upper Ormond Quay,
Dublin 7, Ireland.





*Candy Collective proudly presents SweetTalk,
a night of presentations from some of Ireland's
leading creative talents together for one night only
at The Sugar Club, Leeson Street, Dublin 2.*

Featuring -

Aisling Farinella.

Fashion Stylist / <http://www.aislingfarinella.com>

Brown Bag Films.

*Award winning directors, animators & producers /
<http://www.brownbagfilms.com>*

Colm Mac Athlaoich.

Illustrator / <http://www.monstertruck.ie>



Matthew Thompson.

Photographer / <http://www.matthewthompsonphotography.com>

*Thursday 13th March 2008, doors 7pm, show from 8pm.
Admission 8 euro available on the door.*



*Candy & SweetTalk are supported by the kind people at
PictureWorks, McGowans Digital Print, Andy.ie,
Creative Ireland, DesignFreak.net & The Sugar Club.
For more information visit www.candycollective.com*

*Candy Collective proudly presents SweetTalk,
a night of presentations from some of today's
leading creative talents together for one night only
at The Sugar Club, Leeson Street, Dublin 2.*

Featuring -

Aidan Kelly.

Photographer / Dublin / <http://www.aidan-kelly.com>

Ben Drury.

*Graphic Designer & ex. Creative Director of Mo'Wax Records /
Devon, UK / <http://www.thesilentlistener.com>*

Hort.

Graphic Designers / Berlin, Germany / <http://www.hort.org.uk>



The Hive.

Advertising / Dublin / <http://www.thehive.ie>

*Thursday 17th April 2008, doors 7pm, show from 8pm.
Admission 8 euro available on the door.*



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candycollective proudly presents
a sweettalk special edition on
saturday june 7th 2008 with
stefan sagmeister, non-format
& more to be announced.

*Tickets 10 euro are available NOW from <http://www.tickets.ie>
Strictly limited capacity of 300 so book now.*



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Illustrations

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Airside T-SHIRT CLUB

THE LOW-DOWN

- Exclusive members club receiving four limited edition t-shirts
- Airside T-shirt Club established in 1999 by award-winning design studio Airside. Created by top designers including Fred Deakin (Lemon Jelly / Airside) Jon Burgerman, Katharina Leuzinger and Al Murphy
- T-shirts only available to Airside T-shirt Club members – they will never be reprinted or sold elsewhere
- Designs remain top secret until received by members
- Printed on high quality, ethically sourced American Apparel t-shirts
- T-shirts delivered one per month from April 08

- Introductory membership pack, including two badges, on signing up
- Four limited edition t-shirts for £99 – price includes UK postage
- Open for membership now – Visit www.airsideshop.com for full details
- Closing date for members 31 March 2008

For more information on 2008 Airside T-shirt Club, this year's designers, high-res images or samples of previous year's t-shirts, please email club@airsideshop.com or phone Colm on 020 7288 7381

[www.AIRSIDESHOP.COM](http://www.airsideshop.com)
[www.AIRSIDE.CO.UK](http://www.airside.co.uk)

Airside

T-SHIRT CLUB

2007 T-SHIRTS

These are four t-shirts received by 2007 Airside T-shirt Club members. Designed by Jason Munn, James Joyce, Shoboshobo and Fred Deakin.

NB: These images are for illustrative purposes only. They are not the t-shirt designs for the 2008 Airside T-shirt Club.



FRED DEAKIN



JAMES JOYCE



JASON MUNN



SHOBOSHOB

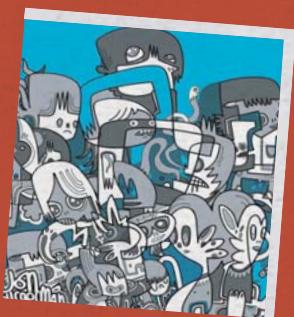
Airside T-SHIRT CLUB



2008 MEMBERSHIP + DESIGNERS

2008 Airside T-shirt Club membership introductory pack.
Featuring two badges, certificate and Club House model
(pictured as assembled).

AL MURPHY



JAN BURGERMAN



KATERINA
LEUZINGER

FRED DEAKIN



Examples of previous work by 2008 Airside T-shirt Club designers.

NB: these images are for illustrative purposes only.
They are not the t-shirt designs for the 2008 Airside
T-shirt Club.

STUDIO
AIDAN KELLY

**HERE'S A SELECTION OF NEW WORK FROM A BOOK I HOPE TO PUBLISH
BEFORE THE END OF THE YEAR CALLED 'STUDIO'.**

**ALTHOUGH THESE ARTISTS AND THEIR WORK WOULD BE WELL KNOWN BY US,
I WAS HOPING TO FIND SOME CLUES TO HOW THEY OPERATE BY VISITING
THE ARTISTS AT THEIR PLACE OF WORK.**

**I'M INTRIGUED BY THE OBJECTS THAT SURROUND AND INSPIRE. SOMETIMES
YOU LIVE INSIDE ALL THESE TRIGGERS AND FORGET THAT THEY'RE THERE.
YOU GET USED TO YOUR SURROUNDINGS, YOU DON'T SEE THE WOOD FOR
THE TREES, BUT FOR US ITS A PEEK INSIDE OTHER WORLDS.**

**AIDAN KELLY, 2008.
[HTTP://WWW.AIDAN-KELLY.COM](http://WWW.AIDAN-KELLY.COM)**

ALAN CLARKE





ANGRY





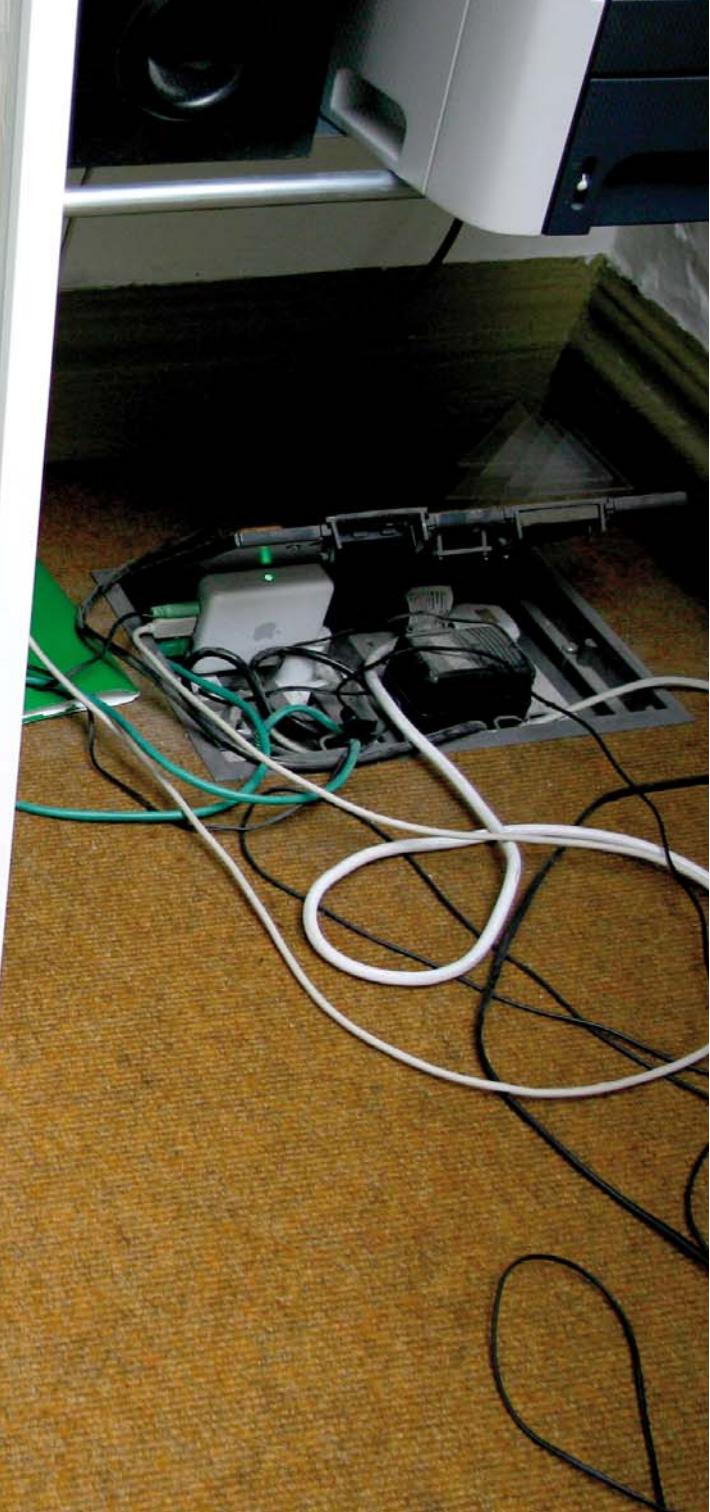
CHRIS JUDGE





CONOR & DAVID





KATE FINE

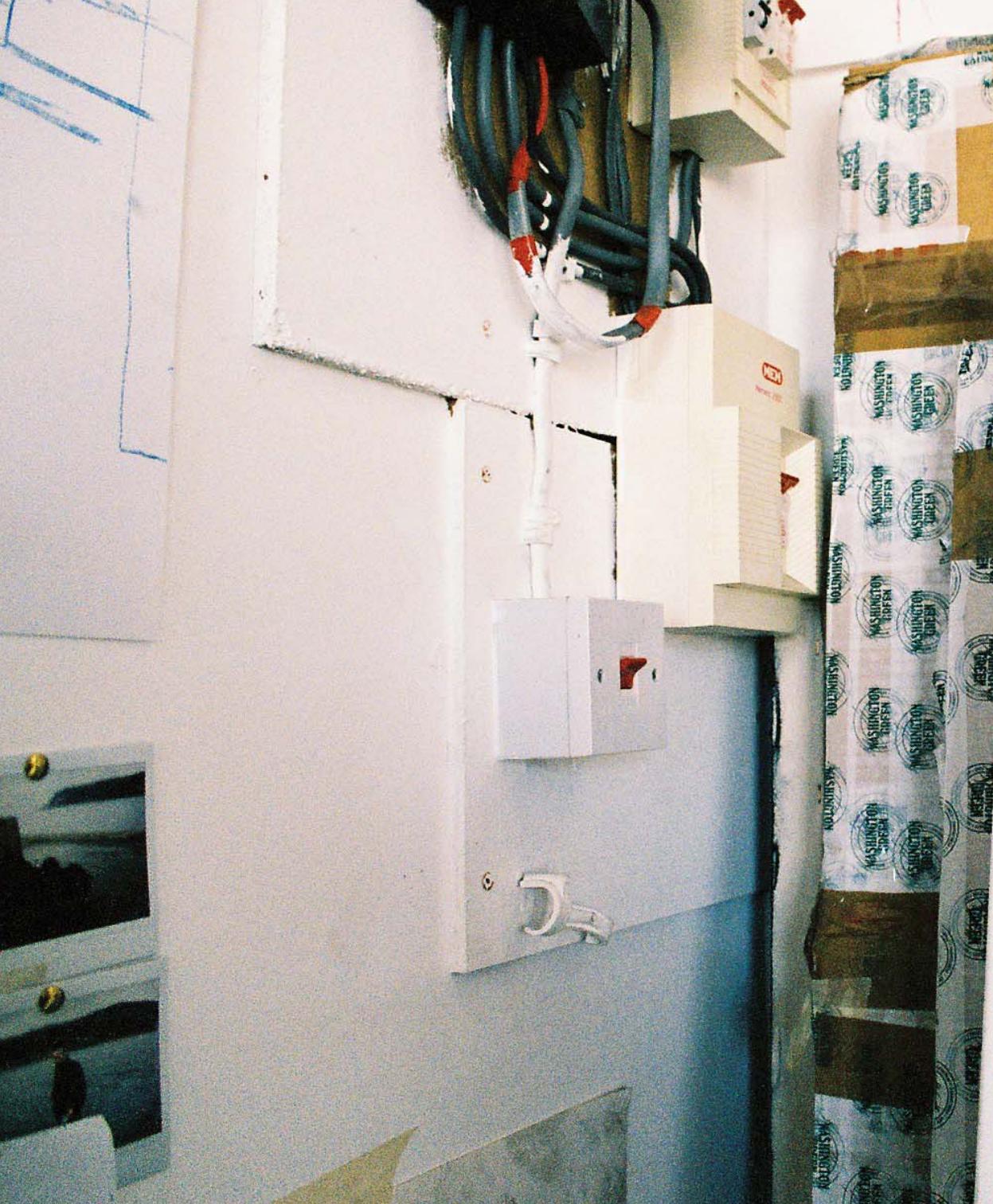




OLIVER JEFFERS



television
don't
love you



STILL LIFE
with PROBABILITY
and METAL

*spring &
by summer fall*



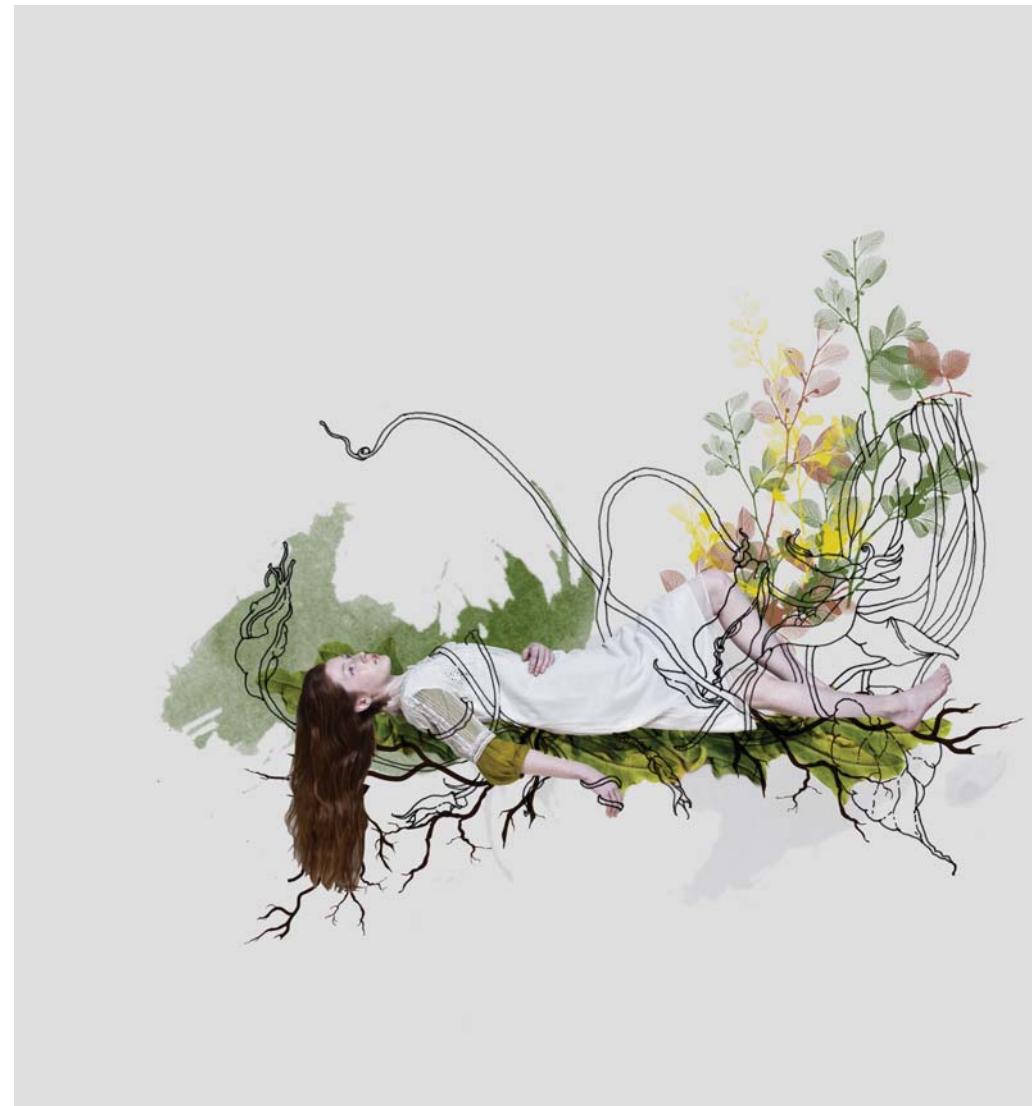
coat@topshop 114
dress@om diva 85
socks@arnotts 16
boots@buffalo 99

dress@uniquestopshop 85
skirt@topshop 65
cardigan@avoca 102.95
blouse@noa noa 79.95
socks@arnotts 15

A close-up portrait of a young woman with long, straight brown hair and blue eyes. She has several freckles on her forehead and nose. She is wearing a white, ribbed turtleneck sweater. The background is a soft, out-of-focus grey. On the left side of the frame, there are botanical illustrations of flowers and leaves in shades of green, yellow, and red, some with black outlines.

scarf@arnotts 95

dress@avoca 95.95
top@marks and spencer 39





skirt@noa noa 94.95
slipvest@arnotts 104
bolearo@avoca 47.95

slip@elle mc @arnotts

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Styling

Makeup & Hair

Model

Graphics & Illustrations

Shot in

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Assisted by
Sue Kenny

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Assisted by
Jocelyn Grant

Katie Derwin
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Agency

You & Maria

South Studio
27/28 New Row
South
Dublin 8.

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ladies and gentlemen,
we give you the one, the only,
the truly original **anthony lister...**



For a man who chooses his words carefully, Anthony Lister has a hell of a lot to say. And he certainly succeeds in expressing himself to the full when he pick up a brush.

His work is free flowing and emotionally charged. Not one to let himself get too comfortable, he upped sticks and left his hometown of Brisbane a few years ago, with his wife and two kids, to carve a niche for himself in New York. The chaos of the city seems to reflect itself in the style of Lister's work and his recent body of work focusses on superheroes, these heroes are all hauntingly vulnerable and humanised in his paintings.

So keep an eye out for this bloke, he's really in the groove at the moment.

Interviewee : **Anthony Lister.**

Official site : <http://www.anthonylister.com>

Interviewer : **Asbestos.**





Could you tell me a bit about your background and why you got into art, was it something you always knew you were going to do? sort of. i always drew as a kid and was always taught about great artists. i knew from an early age that being an artist as a job would be the dream job but never really knew how to go about getting it. its not really something you have control over. iv just listened to older artists all my life and tried to make each piece better than the last.

Meeting you last week on Brick Lane, it was good to see you painting, do you still get to hit the streets as much as you want to these days? not really.

You live in NYC now, what was the impetus to move from Brisbane? something about being a fish and tank size i guess.

How has New York influenced your work? my friends and peers push me to push my work harder because they are so awesome.

You're working with superheroes in a lot of your work at the moment, could you tell me where this train of thought emerged and what you're trying to say with these paintings? i want to paint images of things that i love and can relate to. superheroes came about from my studies of contemporary mythology and the relationship between media and spirituality.

Is art a selfish pursuit? Do you care if you make a difference with your art? i'm not trying to change the world, im just reacting to a world that is trying to change me.

Another feature of your recent work has diptychs, where one canvas is a mirror image of the other, where has this treatment come from and what's behind this repetition? i call it parallel painting. i wanted to make painting more challenging. im trying to balance each side of my brain. when my grandmother was little and being taught to write she was beaten for being left handed and forced to write with her right hand. i guess my parallels are a kind of homage to her.

What do you do to let loose?
write swear words on other peoples fences.

What's next for Team Lister?
L.A.

If you were going to be executed, what would your last meal be?
fried goat brains with a side of sand.











TM

on
(and ever
love Build

On/Off [and everything in between] is a set of collaborative works by graphic design studio Build [UK] and product architects Commonwealth [USA], brought together under the skillful eye of Gallery Maxalot [Amsterdam].

Comprising of 10 digital prints in specially engineered frames, the central works of On/Off are a creative merge of graphic works by Michael C. Place of Build, and custom frames designed by Commonwealth, which respond by tracing the graphic works from the print onto the frame, making each one completely individual.

Launching both the Commonwealth vs. series and the fresh-to- Brooklyn Gallery Espes in 2006, On/Off was a huge success bringing curious visitors to the newly opened space. Since then On/Off has been shown as part of the London Design Festival in 2007, followed by a stint in Dublin's Temple Bar district.



'Untitled'.



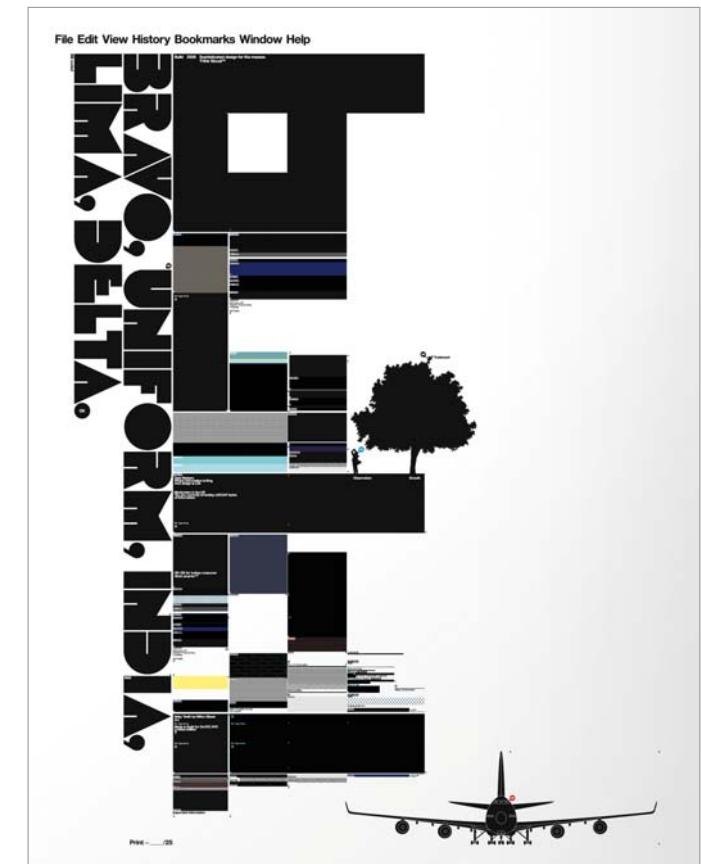
'HP/LP/SP/C90/C60'.



'Made in MCR/NYC/E17'.



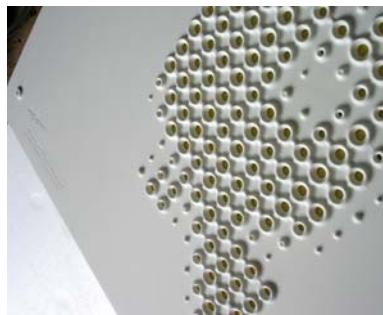
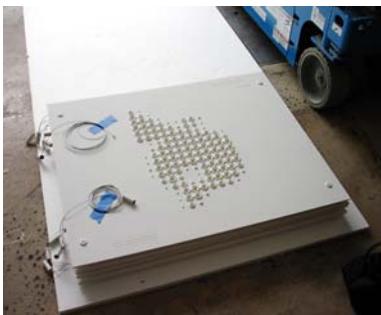
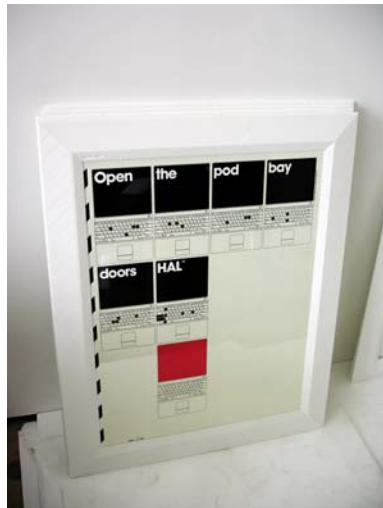
'6 paper bags made for Takeo'.

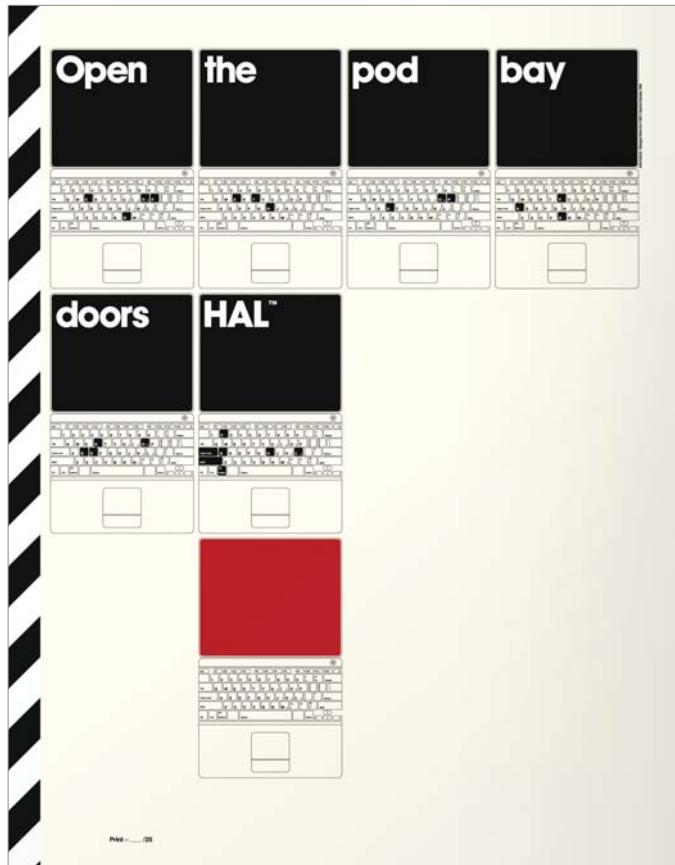


'Information is King(TM)'.

'On/Off' at Espeis Gallery, NYC.

Bespoke frame details.

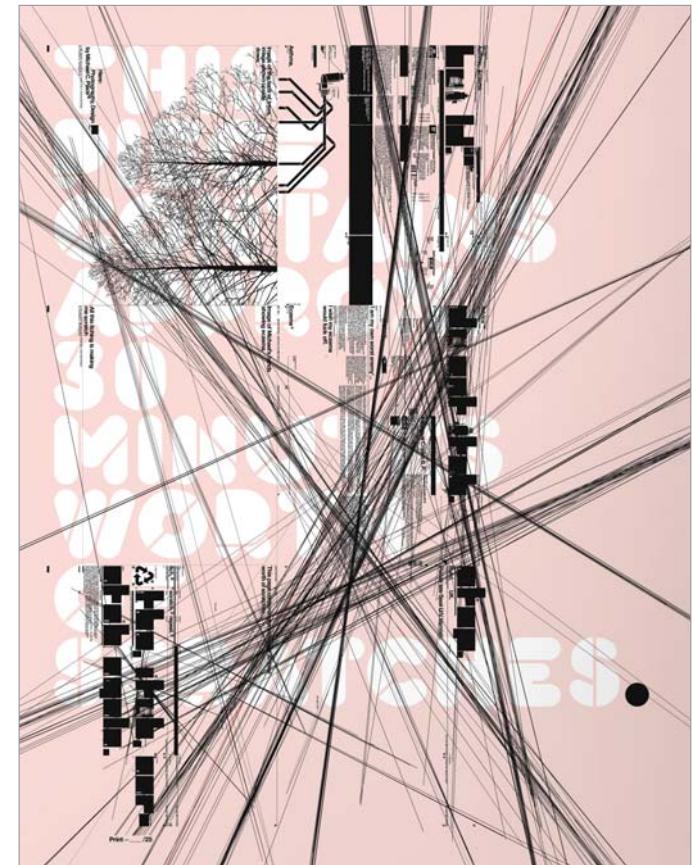




'2001, After Kubrick'.

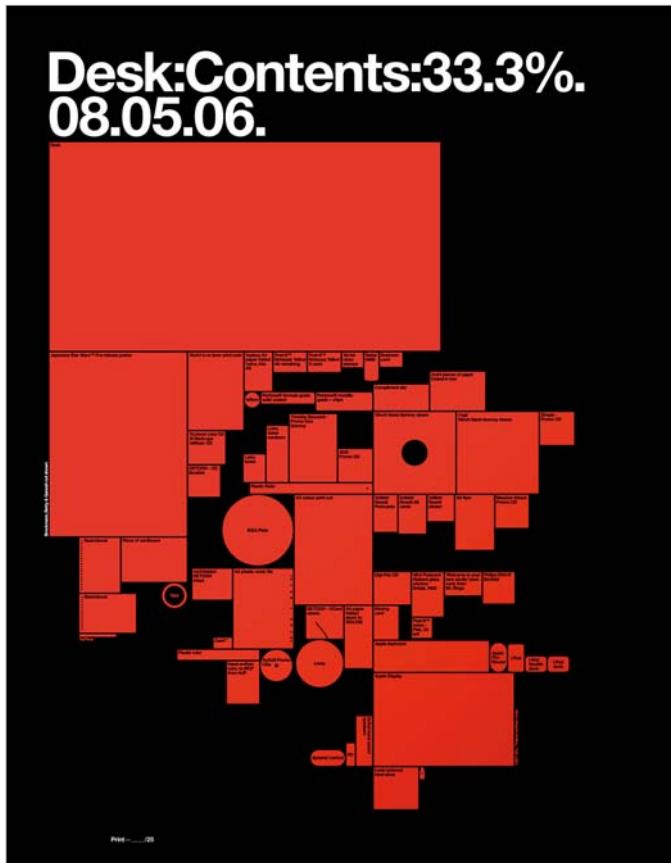


'Think in Electrics(TM)'.

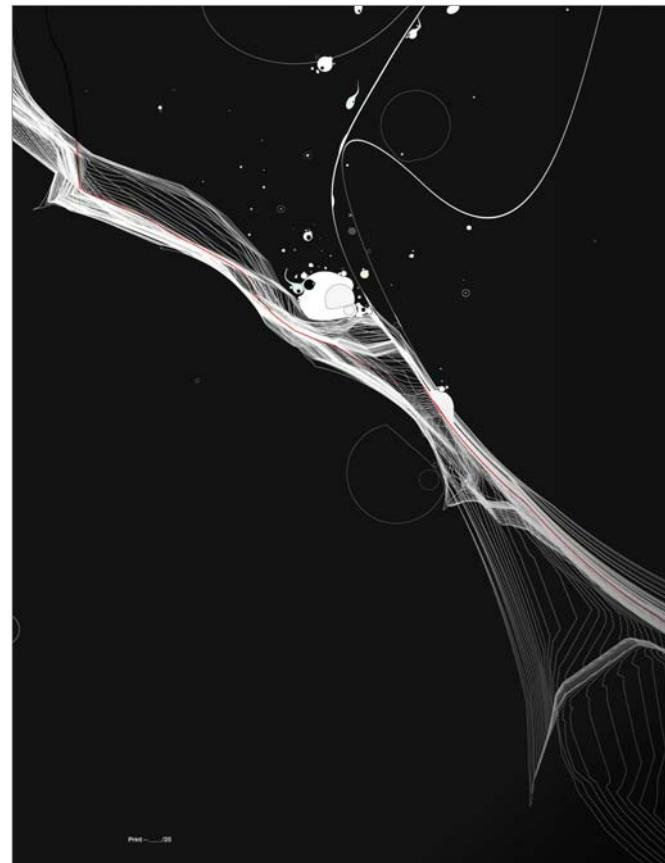


'All this itching'.

Commonwealth vs. is an invitational series curated by Gallery Maxalot that brings together the brutality of architecture, and the insane precision found in the digital arts. By working freely across disciplines, these collaborative works use industrial modes of digital prototyping as a means of creating authentically-digital, material objects. Since its launch, the Commonwealth vs. series has seen projects involving some of the worlds leading design studios & illustrators, including Build, Kenzo Minami, and Joshua Davis.



'My desk on Monday'.



Designed by Commonwealth and produced in a digital production laboratory, the frames were CNC-milled using sheets of Arctic White Corian® and finished with OP3 museum quality anti-UV plexiglass. The prints are produced using Giclée printing technology and printed on premium photographic paper (250gms) . The finished frames measure 92cm x 112cm.

Off.
ything in-between)

Dave Comiskey.

Interviewee : **Dave Komiskey.**

Official site : <http://www.davecomiskey.com>

Interviewer : **Aidan Kelly.**



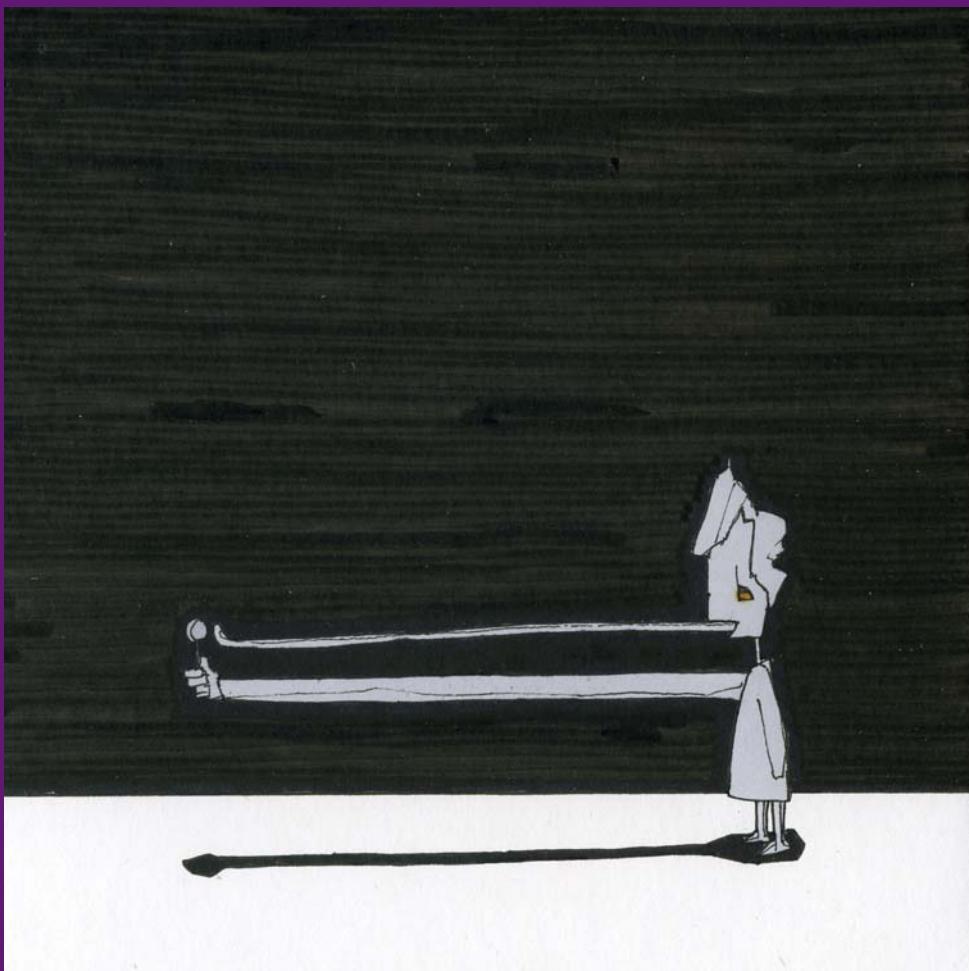
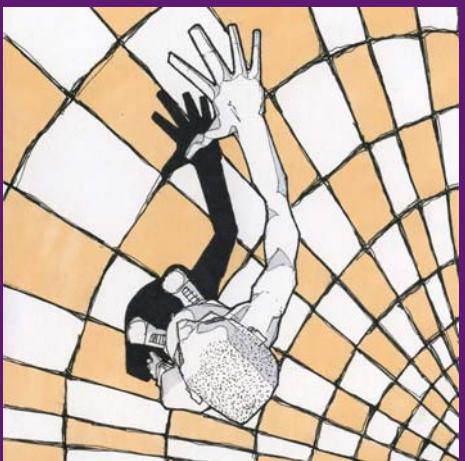
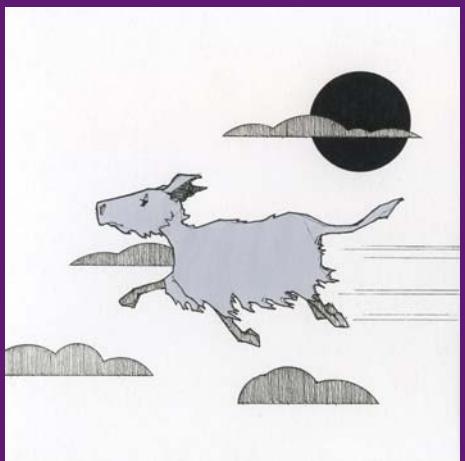
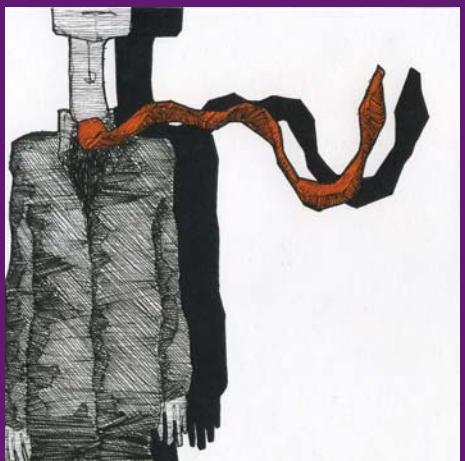
The Irish art scene has seen many changes in the last few years, most notably the upsurge of what some people call 'street art' or 'graffiti/tag' and it's becoming clear that these more untraditional forms of art are not going away. Quite the opposite, they seem to be morphing into something completely different, something shifting, burgeoning even.

Dave Comiskey is at the edge of all this moving and shaking. His work, although familiar to us in the sense of graf art of America and other industrialised countries that spawned this revolt, has taken it a step further. There's darker characters hanging around, business men, drinkers, lovers, fighters, everyone gets a go, even the monkeys.

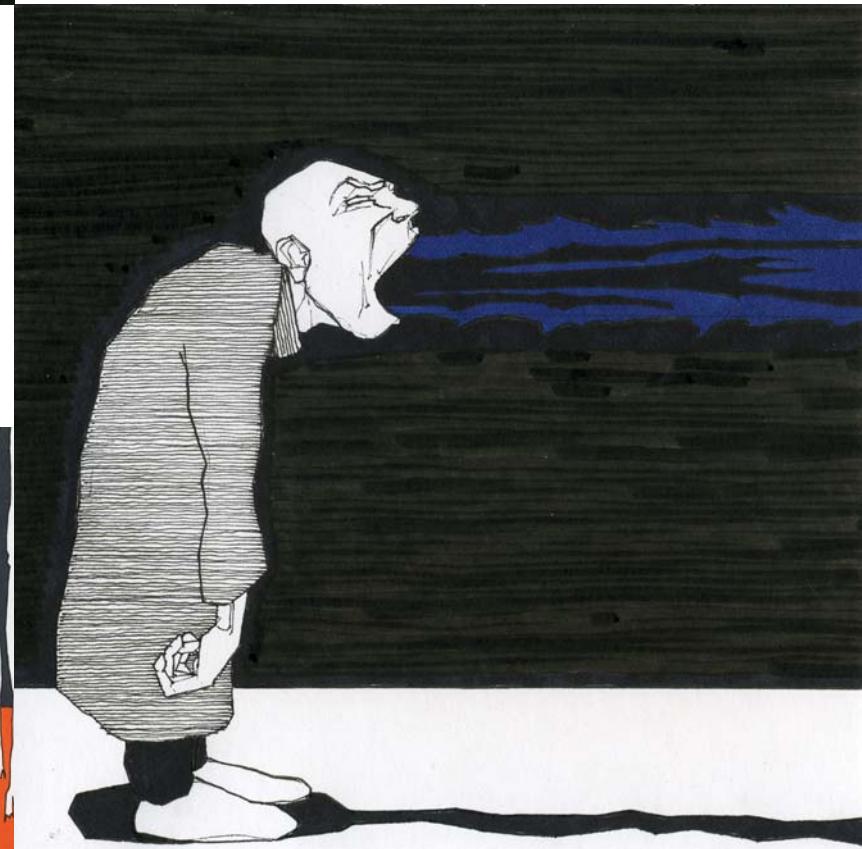
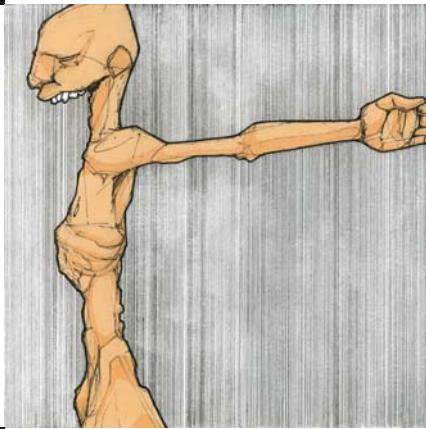
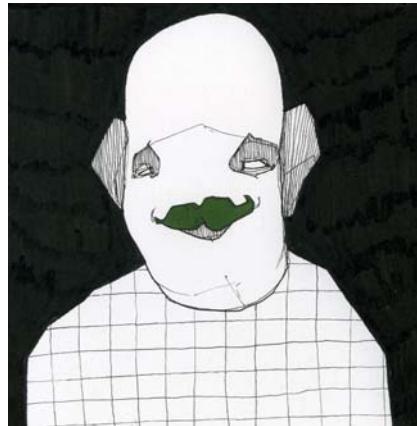
His work is far more detailed and layered, document like. A world away from what's actually on the streets of Dublin, a fantasy world inside one mans head.

Lord help us.









Would you agree that you are influenced by street art?

There's an influence there alright, I like the style of a lot of that kind of work, but I'm not that mad about the whole 'urban' scene. And by work, I don't mean some tit with a fat marker writing his 'street-name' in big letters on the side of a van. The stuff I'm into is more stencils, paste-ups, or the big murals. I was into it a lot more a few years ago, before it became so super-trendy. I think they must be printing a new book on street art every five seconds these days.

Where do you come from?

Do you think it is an influence on your style of work?

I was born in Dublin, and my 'formative years', if you like, were spent in Dun Laoghaire. I like Ireland: the national attitude to serious, important things, like personal health, or the law, is pretty skewed. I think we're a nation of people who think they're the exception to the rule, its gas. The sense of humour here is great too, how nothing is ever taken too seriously, it definitely influences my work. Then the obvious drinking culture, now I'm not mad into getting bent every night of the week, but I do enjoy the kinds of random conversations you end up in after a handful of pints, they're an endless source of inspiration. The conversations, not the pints.

When did you start drawing?

Was there a major influence on you in the early days?

I've no idea exactly when I started drawing, but I think I was around 12 or 13 when I started to really get into it. Probably the one major influence was a picture book my Dad had about Michelangelo's Sistine Chapel, I used to spend ages trying to copy the pictures, and I think I learnt a lot from it. Then just the usual stuff, cartoons, comics, that kind of thing. Actually, my first big break was getting a drawing I did of Batman onto the Den on RTE at about age 9 or 10. I actually never saw it on the telly, I was late home from school for some reason, and no-one taped it. But my Mam told me that Ray D'Arcy said it was great. Or was it Ian Dempsey, I can't remember.



Do you think that your type of work gets recognition to keep you busy?

It does a bit recently, but it can be a slow enough process.

I did two solo shows last year which were a huge help, one in Piedescalso Café on Thomas St. in June, and in Circus Store and Gallery in the Powerscourt Centre in December. Both of these have led to jobs here and there, some of which have been really great. Dublin is such a village, it's easy enough to have your name batted around a bit, but it's another thing to have anything come of it. Exhibitions are really great for this, you aren't following anyone else's brief, and you can really showcase what you're about. I'm comfortably busy now, so something's going right somewhere.

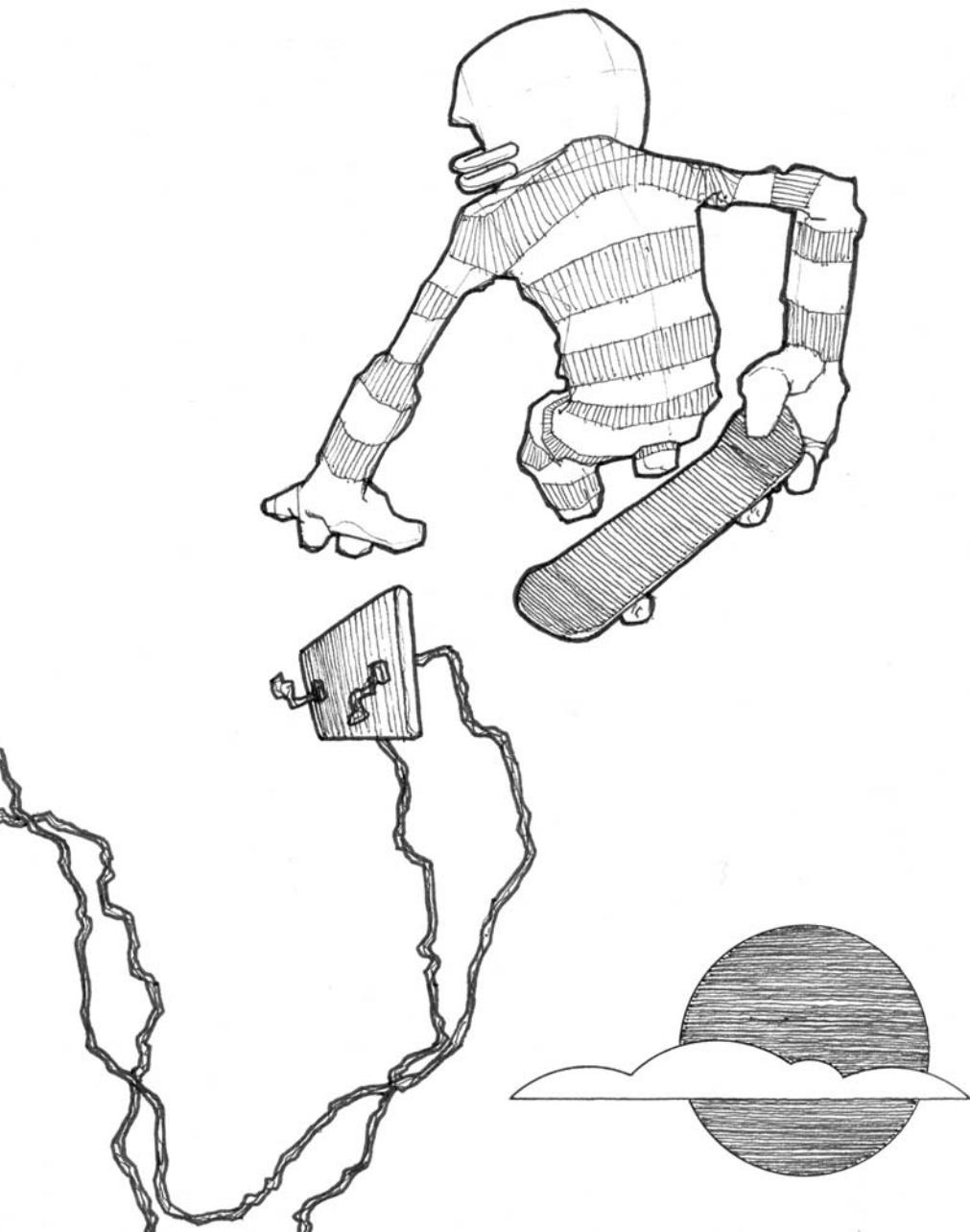
How do ideas come about, how does it start for you?

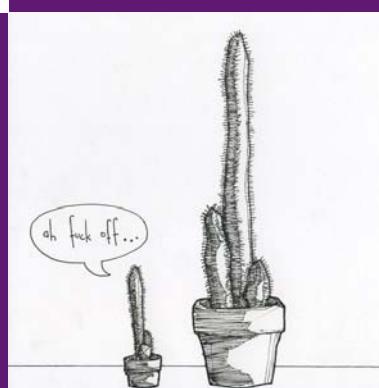
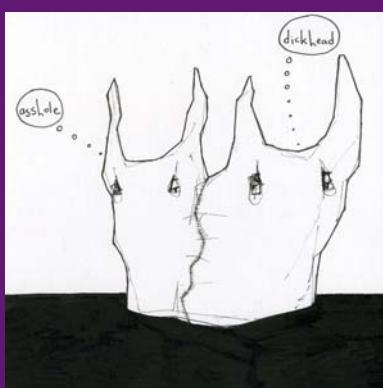
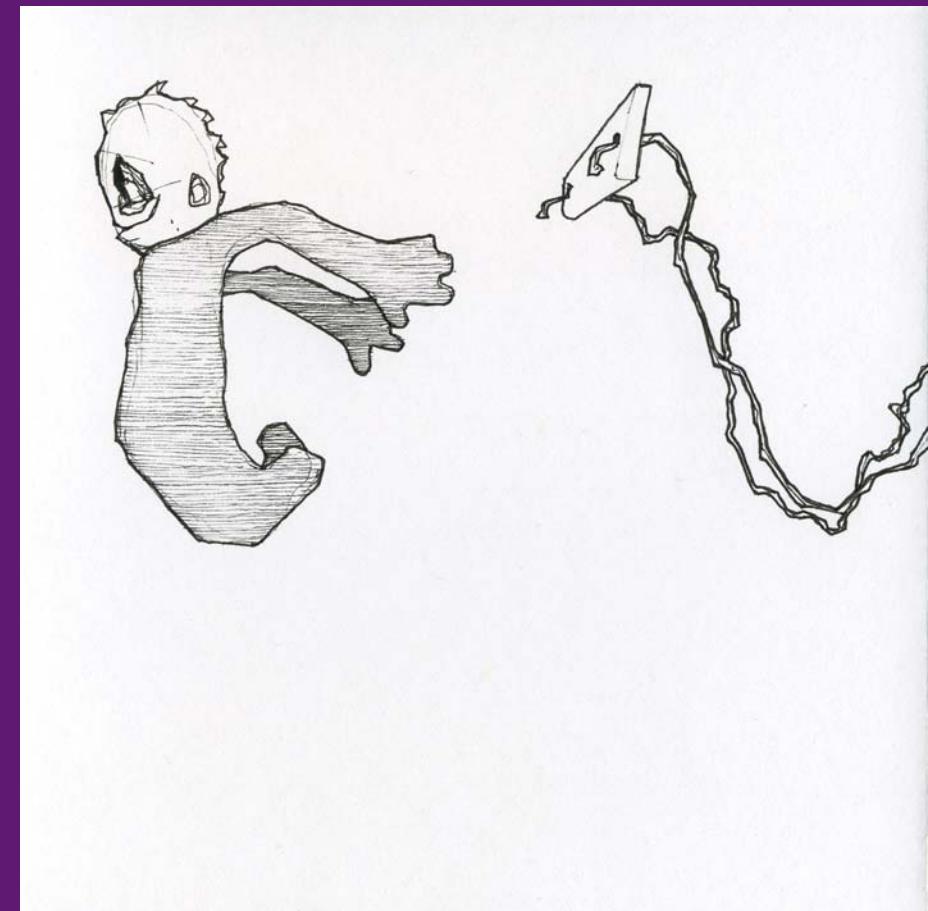
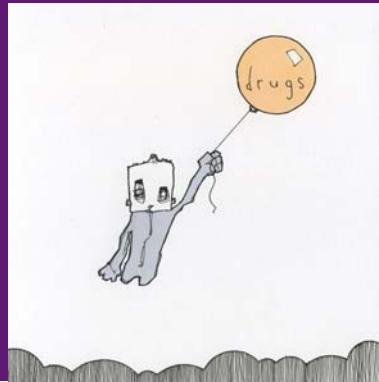
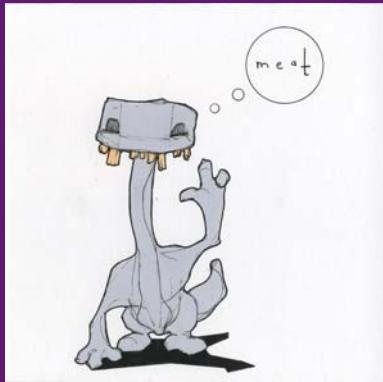
Boring as it sounds, it's with a pen and paper. I keep a few notebooks on the go between my studio and my flat. Half the time, the problem is finding the notebook I'm after. When I have a commission to do, I'll read the article or brief a few times, do some rough bits and pieces, and the result usually, eventually, kind of presents itself. The drawing and doodling helps me to think, I get blocked if I try to just 'decide' what I'll do. It can be a bit head-wrecking, but I find if I'm not struggling a bit, then the work isn't going to be as good as it should be. I try to treat every job or exhibition as a chance to try something new, this can't always happen in practice, but if I can at least manage to learn one or two new things with each job, that keeps me ticking over.

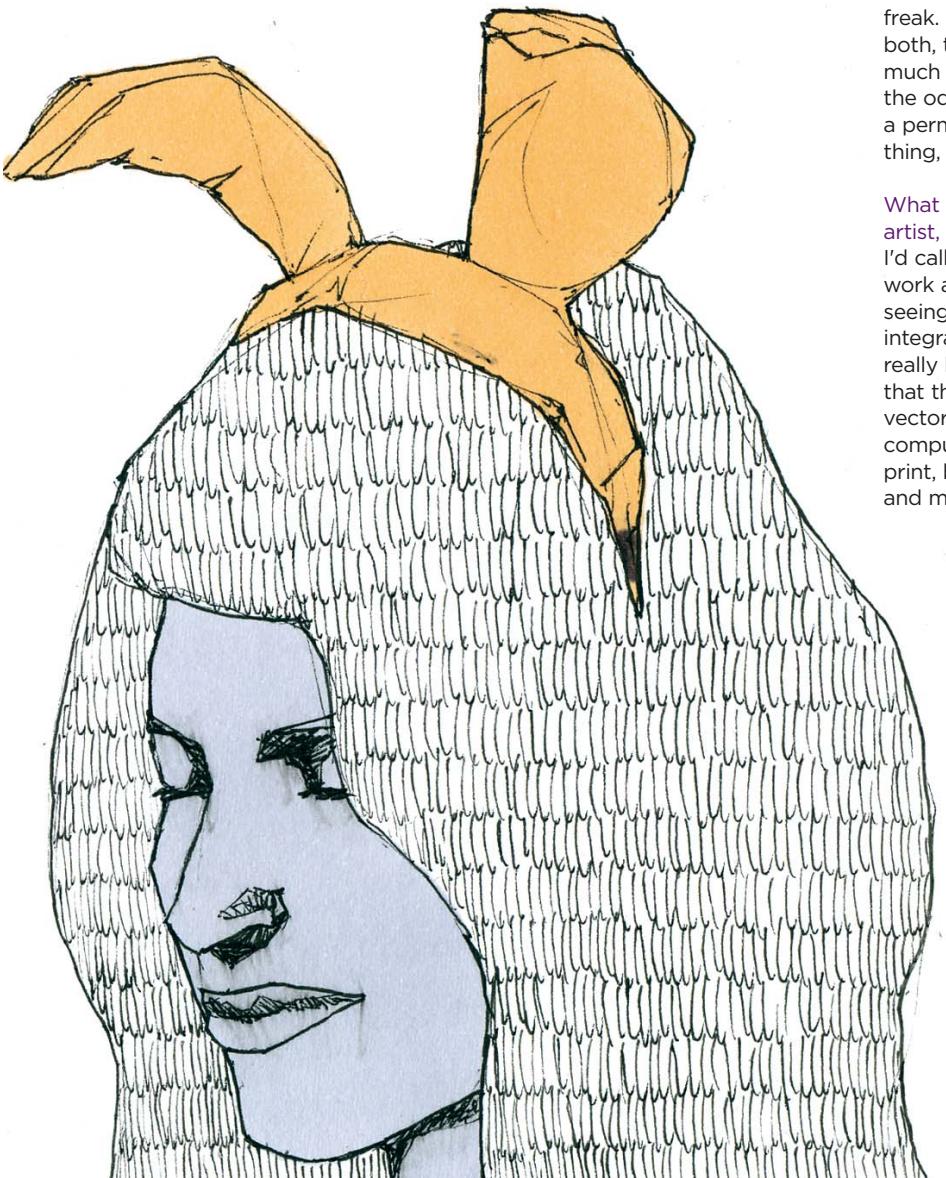
Are you working on any interesting projects at the moment?

Yeah, I've a nice job on at the minute. There's a pretty big drawing I did for the exhibition in Circus in December, it measured 4 by 5 and a half feet, using black markers straight onto raw M.D.F. The image was very busy, with lots of different characters and decorative bits and other crap overlapping and interweaving. I've been asked to do another one of similar size, just black markers onto wood again, by a guy for his house. He's quite specific about the content he wants, so I've been drawing these hybrid dinosaur/monster/chimpanzee/hamster kinds of creatures in preparation for it. It's looking a bit Hellboy meets Pokemon meets Jurassic Park, with a touch of The Fraggle throwin in there somewhere, if you can picture that. It's rare I ever work on this kind of scale, that first one for the Circus exhibition was a bit of an experiment really. It's a bit daunting, and it's a lot of work, but I'm really enjoying it. Its very flattering as well, I certainly don't take these kinds of jobs for granted.

>>







Do you think being a lone illustrator is a lonely life, what keeps you motivated?

Not really. I prefer being 100% responsible for my own stuff. I was in a band for a fair few years, with good friends of mine, but the thing that always got me was that making any decision took a week, since you had to have everyone in the same place at the same time. And then if something got screwed up, the blame would be thrown around between the lot of us. I like that all my successes and cock-ups are my own, I'm a bit of a closet control freak. As for motivation, fear of failure or bankruptcy, or both, tends to keep me moving. I don't tend to have too much trouble getting motivated, I enjoy the work. I get the odd moment where I think I should pack it in and get a permanent pensionable job, buy a house, that kind of thing, but it rarely lasts very long.

What techniques do you employ? Are you a traditional artist, or do you use technology to create work?

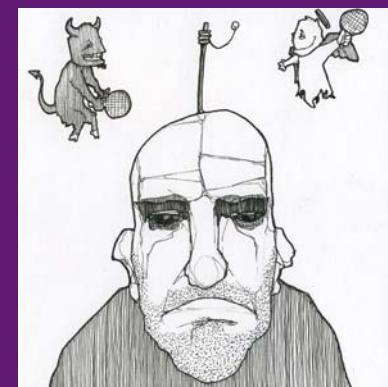
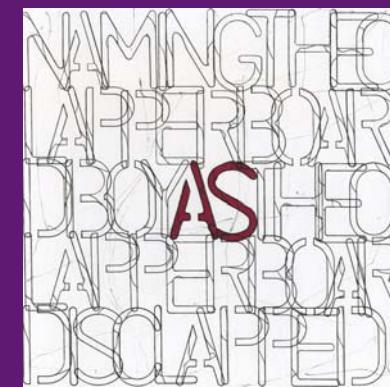
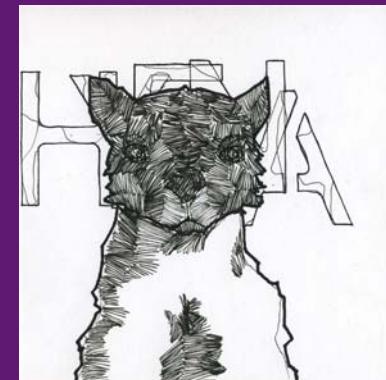
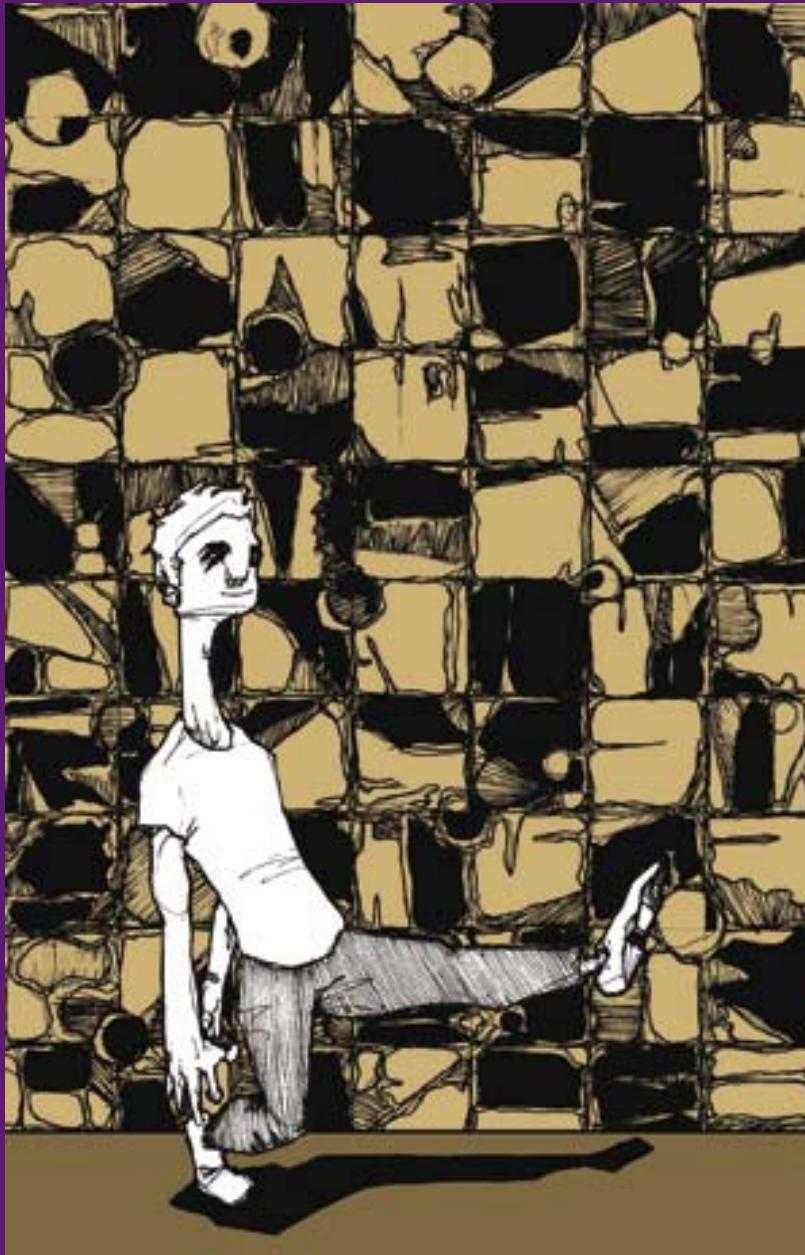
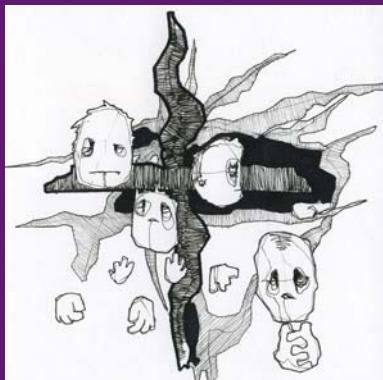
I'd call myself a traditional artist, my favourite kind of work always has an element of the hand-made in it, I like seeing good craftsmanship. I've tried a few times to integrate more technology into my work, but I've never really been able to make it work for me. There's no doubt that the computer can be put to great use, some of the vector work that's been done is really astonishing. I use computers for basic stuff, scanning, doing colours for print, but I'm just more comfortable working with pens and markers.

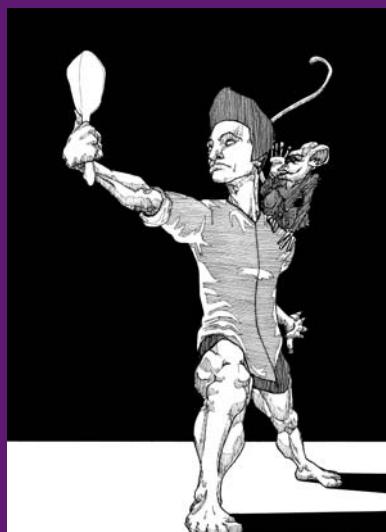
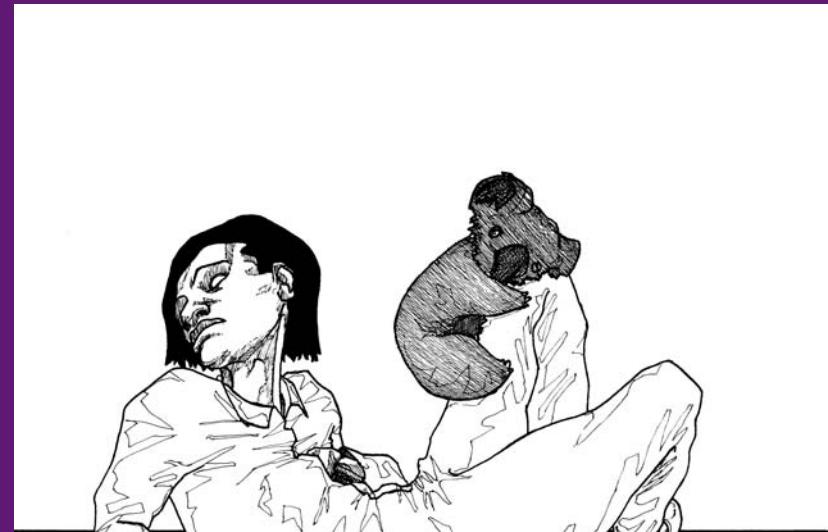
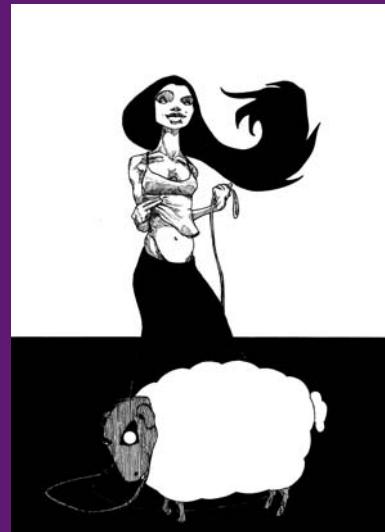
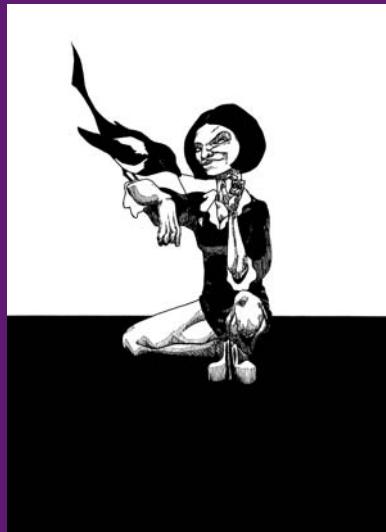
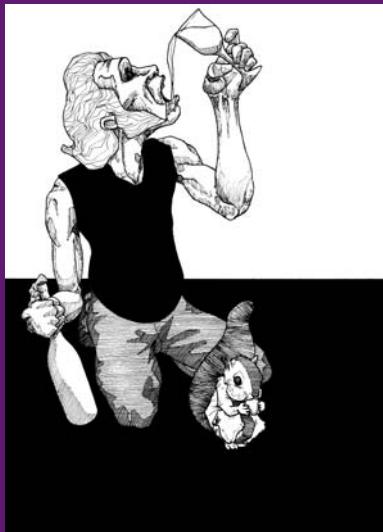
Do you fear having to adapt your style to be more commercial, do you want to succeed at any cost?

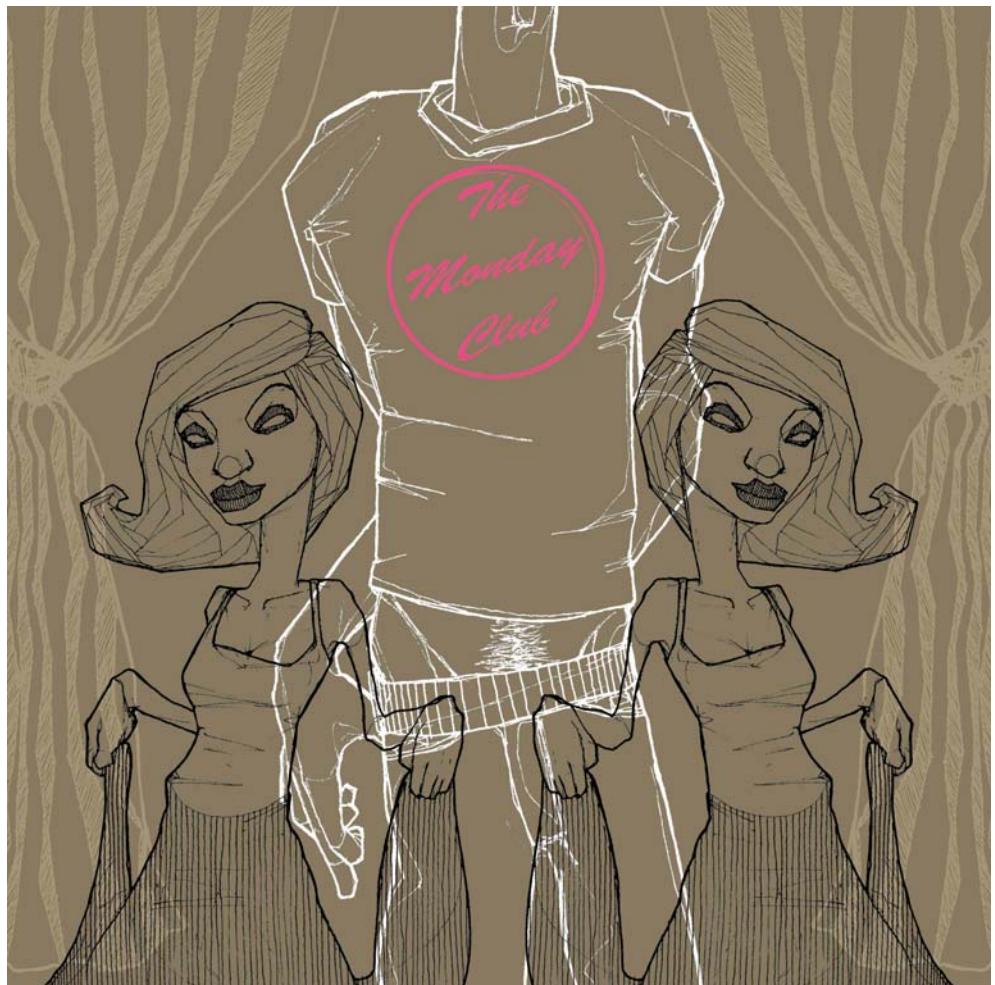
I'd hate to think at some stage I'd end up doing work I wouldn't be happy to put my name to. I wouldn't take any job at all, just for the money. I've turned down a thing or two in the past, because I knew I wasn't the right person for it. You can try and squash your work into a different mould, but the results are never great, and I don't think it benefits anybody. That said, if you can make a quick bit of cash doing something that you mightn't frame on the wall at home, but the clients get what they want, there's no real harm in that. I do want to succeed, of course, but as myself, not as some kind of 'jack-of-all-styles', 'turn-my-hand-to-anything', shite merchant.

Who or what project would you like to work on in the future?

In terms of the immediate future, I'd like to try and do a children's book, write it and illustrate it. I'm not sure how to go about the writing, and I'd have to change my approach to how I make pictures a bit too, but it'd be a good challenge. I remember a few picture books I had when I was small, and how amazing I thought they were. The idea that I might be able to create something that could capture some kid's imagination in the same way, it'd be a lovely thing. It's already on the long finger though, I'll be doing another t-shirt for the Turtlehead collective at some stage this year, and there's rough talk of a solo painting exhibition in October or November. My degree is actually a fine art qualification, I still do a bit every now and then. But first, I've to get all four of my wisdom teeth out next week, which I'm REALLY looking forward to. And if I survive through that, I'll get started on all this stuff. There'll probably be a bit less 'bite' to my work form now on though, ha ha ha. Hmm.









FRENCHIE.



I remember meeting French skating at Southbank one cold, dark January night during my first few weeks living in London a few years back and from the get-go, i knew this lad was an original. In recent years his illustration work has just gone from strength to strength, his pencil skills seem to have taken on a life of their own and people have been paying attention. French has exhibited in almost every corner of the globe in the past year, alongside working commercially for some of the biggest names out there.

The coolest thing about French is that he somehow manages to avoid all the cliques, fronters and scenes that seem to surround him and his work. Instead he has always chosen to carve his own path in this life and his works constant progression means he is always one step ahead of himself, no time for things to get stale and categorised. French never talks about doing things, he just does them and you can't fuck with that...

Here he is people!
A twisted, beautiful man I'm proud to call a friend.

Interviewee : **Frenchie**.

Official site : <http://www.tapedcopies.com>

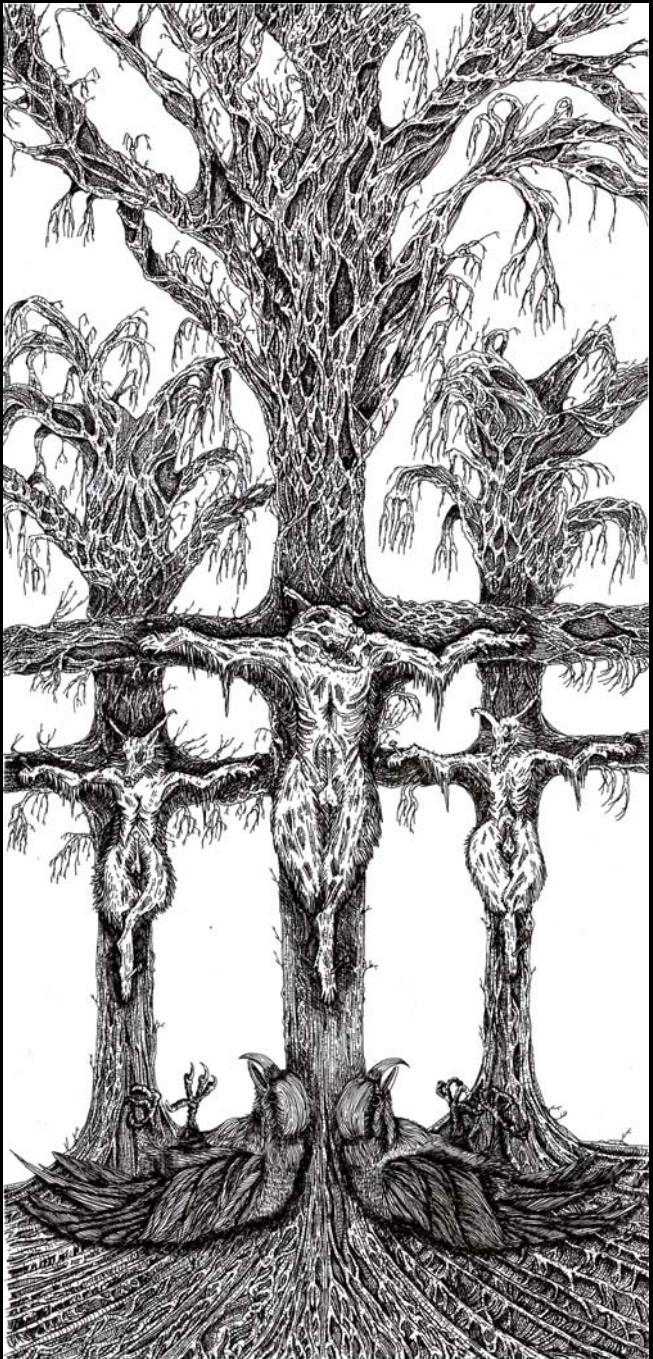
Interviewer : Richard Gilligan.

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'Altar'.

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'Womansurfer'.

Next page.
'Wolfmangler'.





Hi French, how's it going? I hope I find you well on this cold Friday morning. Let's get the basics out of the way to get things started... OK, so what age are you, where are you from and how long have you been drawing?

I'm well thank you Richard, a little tired and sore from skateboarding last night but good. Right, I'm 27, I'm from Aldershot, that's in Hampshire. Which is 37 miles south east of London in Hampshire and is "the home of the British Army". I've been drawing as long as I've been able to hold a pen or pencil. I always drew as a child and my parents very much encouraged me to follow and develop it.

How would you describe your work to total stranger?
Detailed, beautiful, particular, dark, humourous, horrific, time consuming, obsessive, enchanting, stoner, fantasy... I dunno, a lot of people come out with funny and different things every time they see it.

I know people often associate your work as being quite dark and in fairness a lot of it is, some of it genuinely scares me but i can also see so much beauty in your work and it definitely ain't all blood, guts and death metal. So what i am asking in a round-about way is are you really a timid, Smiths-listening, shy jazzier at heart?

No! Fuck no! I hate arty people... well art fuck hipster cunts. Fuck them. I'm just a normal guy who happens to be into drawing. Like all things I'm gonna have more to me than just metal. I do like making beautiful and detailed works. But I'm not a complicated person, I'm not deep and meaningful. So my works not got deep and airy-fairy meanings. They're just drawing s of things I'm into or pop into my head. Often I get really into something and it influences my work heavily for a little while.

When we first met in London you were working fulltime in the now legendary and sadly missed 'Cide' skateshop near Southbank, but i always got the impression you were constantly working on your illustration work the entire time too. when and how did you reach a point where drawing became your fulltime "job"?

Yeah, when I worked at the skate shop I used to get up really early and draw before work and then I used to skate after work and go home and work more. I never had days off. If I wasn't working at Cide I was working at home on my drawings. I just worked really hard at trying to put my drawing out there and get to make stuff for people. In the end I actually had so much illustration work that I didn't have time to work at the shop. I did have another full-time job for a little while, but I was really getting a lot of illustration stuff so I dropped it and just started to work from home. I really wasn't making enough money to live on, but I never have. I just thought fuck it I'll give it go. I think Marcus Oakley really helped me to make the decision to go for it and just go full time. He was always saying "Look you nob, if I can do it you can". Good advice?

What was your first ever illustration job, and what was the most recent job you have worked on?

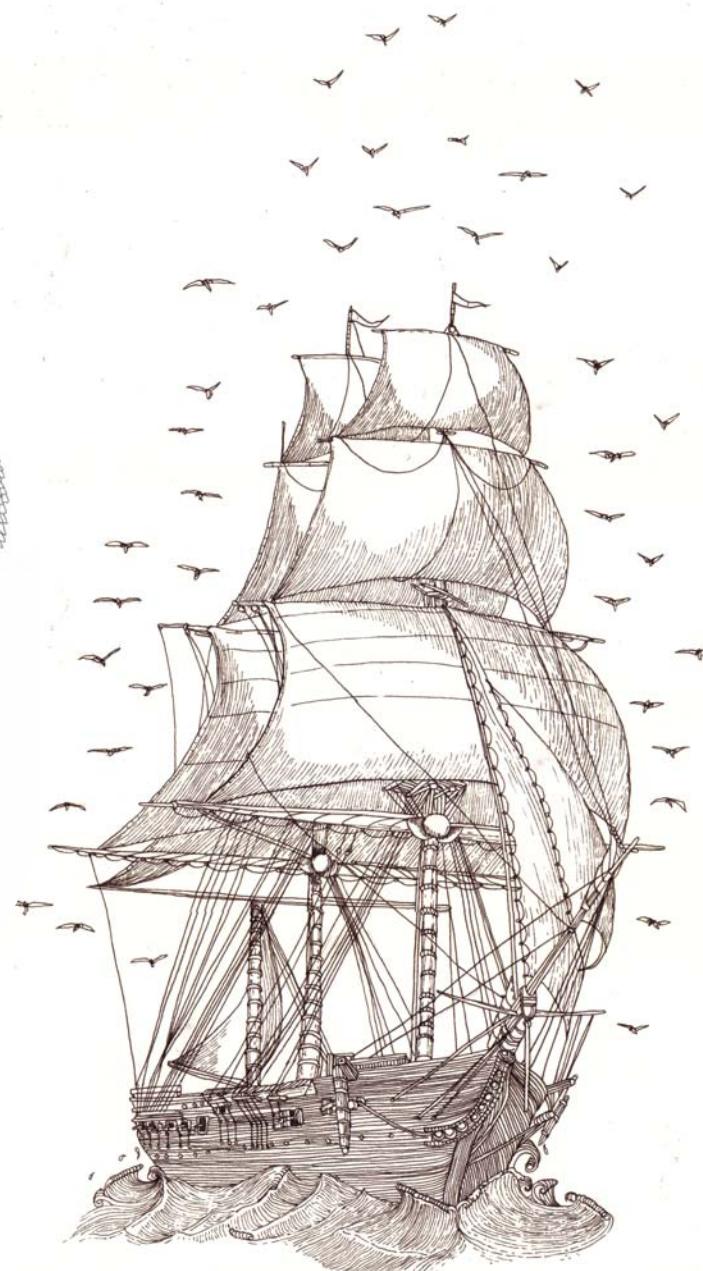
I think the 1st actual illustration job I had that was paid, was I made some small drawings for the music review pages of Sidewalk magazine. I got £150 for the 3 pages, which was down to the new art director at the time, Nick Taylor, being into my drawing. The most recent thing I've work on? I just recently finished some illustrations for an off-shoot of Paul Smith, called Newbold. I created some works for their catalogue. I think they really sell more in Japan than anywhere else. I'm currently working on some window and store illustrations for the Carhartt store in Covent Garden.

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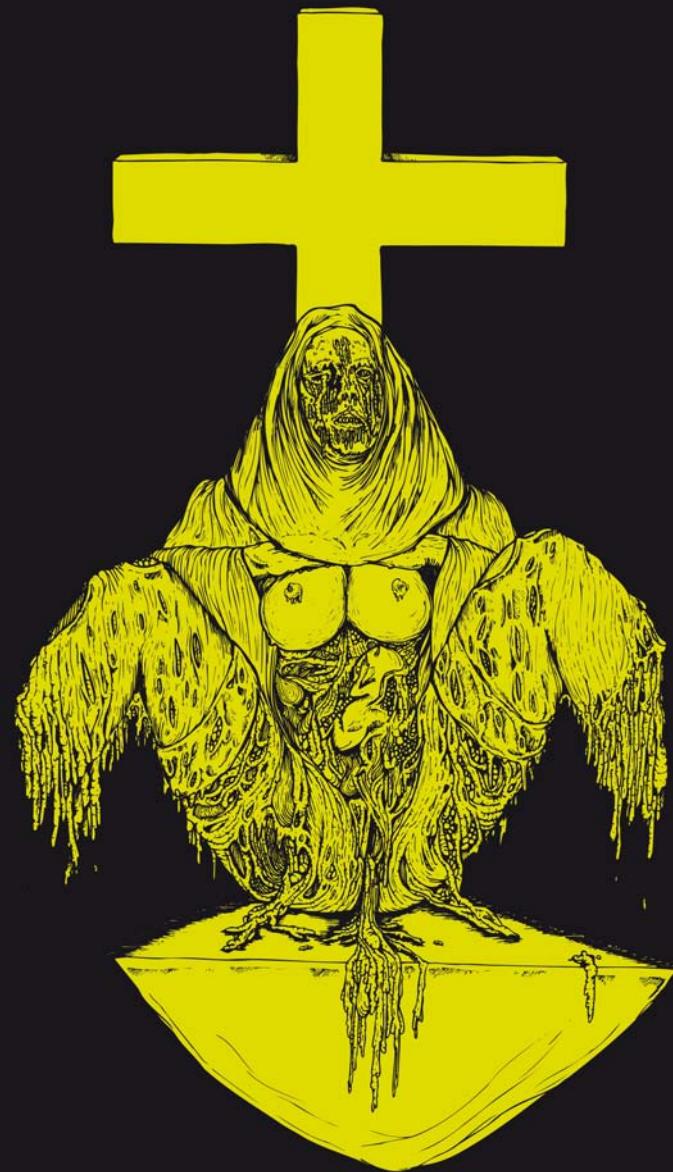


This page (left to right).
'Snakesskull', 'Pointershipt' & 'Neptune'.

Next page.
'Para' & 'Tree Boar'.







This page (left to right).
'Head S', 'Nun' & 'Head'.

You are one of the most motivated individuals i know and it seems you are up at the crack of dawn every day drawing for hours and hours on end listening to metal and downing pints of tea. There is a real drive behind your work. what inspires you to keep this up on a daily basis? There's a number of things really. I think one is just that I believe strongly that you have to work hard at something to make it happen. Often if people are lazy and don't go at something 100% you can see that from what they produce. The other is I'm driven from the fear of failure. I have very little self confidence and I'm so afraid of failing. I just think if I get my head down and work hard something should come of it. I mean I've tried not to stop and thinking about the fact that it's starting to take off. 'cos it might mean that jinx's it and it'll all end. But I think the overriding passion that keeps me so enthusiastic about work is the simple love of drawing. There's only ever been 3 things that I've had a total passion for, metal, skateboarding and drawing. So having the opportunity to draw all the time is like a dream come true. I remember the great feeling at school of knowing I had art class that day. It was so good to know for a whole lesson I'd get to draw, but now it's like that all day every day.

How long do you spend on average per drawing or does it vary from job to job?

It really varies per work. It could be anything from 3 hours to 3 months.

When you met my granny after you left she became confused because of your name- she told my mam that I had called over with a friend who she referred to as "a French-Englishman?" I thought that was hilarious. Anyway where does your name 'French' come from and what is your real name?

My real name is Richard Sayer, but for some spastic reason I always get idiots whole are like "Oh! Ok is do you pronounce that as Sawyer". Fucking dicks! Is it spelt Sawyer? No well it's Sayer then isn't it. It's not like I have some long winded weird 36 lettered Polish name. French comes from having an Etnies t-shirt from france when I was 12 and all the other guys I skated with just called me French 'cos of it, and it stuck.

List your top five metal albums of all time:
That's really, really hard. I can tell you what it'd be currently.

Bolt Thrower 'Ivth Crusade' was the 1st ever death metal album I heard, so that's a must. 'This time it's war' is the best song on there. True original death!

Ozzy Osbourne 'No Rest for the Wicked', fuck me running. It's possibly the reason to live, I love Ozzy. When I hear 'Breaking all the rules' it makes tears come to my eyes.

Autopsy 'Acts of the Unspeakable' is the best of "gore metal" man, with songs like 'Battery Acid Enema', 'Funereality' and 'Orgy in Excrements' are all total classics.

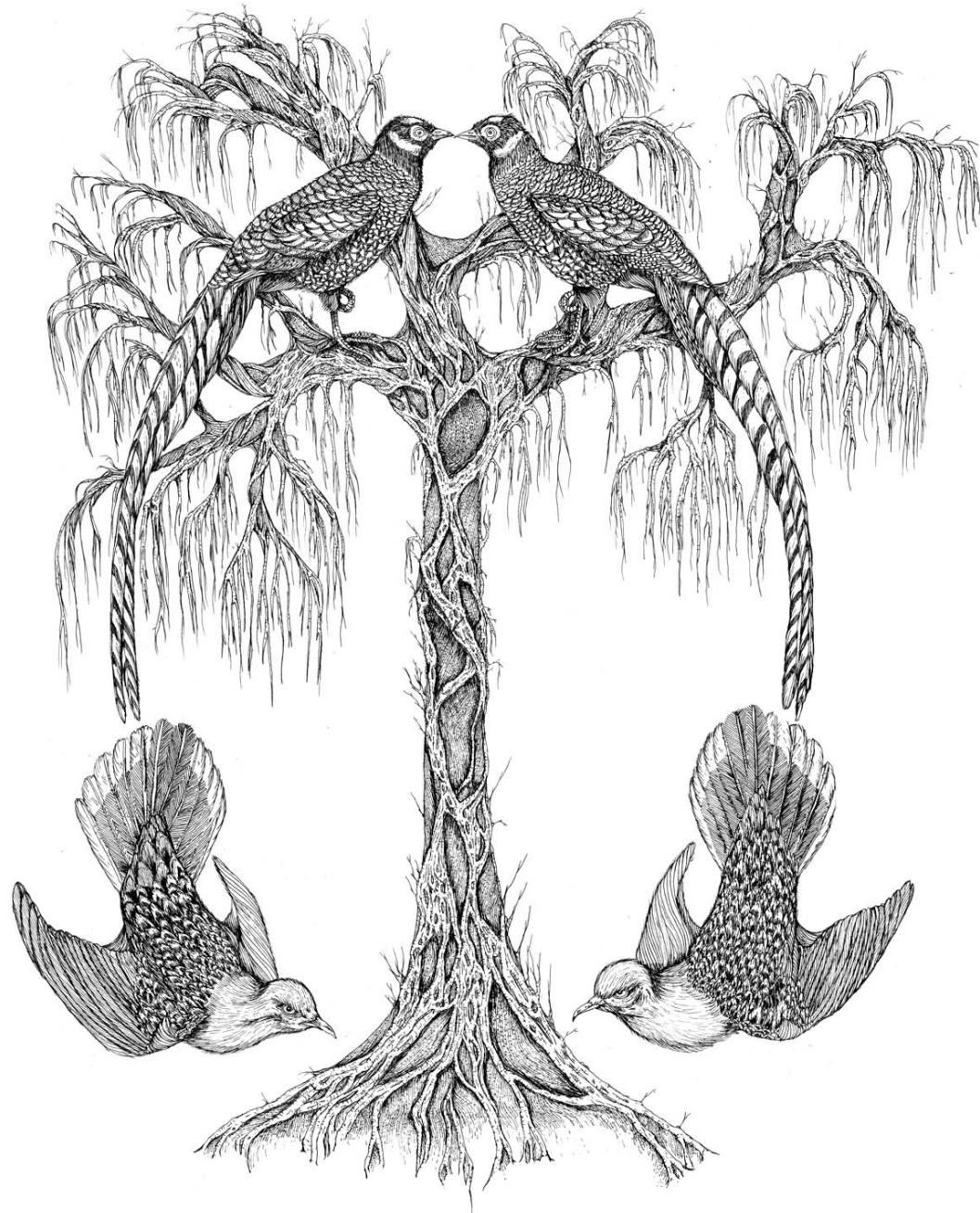
Slayer 'Show No Mercy' is one of the best records ever made, not just metal but of all music. It is real metal and one of the 1st cassettes I ever bought.

Napalm Death 'From Enslavement to Obliteration' this has some of the best art work ever. It's on of the reasons I ever wanted to draw. Also that and "Scum" are proper revolutionary records for music history. Also its fucking brutal. I have the t-shirt, picture disc, vinyl gatefold, cassette and cd of this.

What up and coming artists do you rate these days, anything you have seen recently that has blown you away? There's a few I really like James Unsworth, he's got some weird and amazing drawings. I'm a fan of Mark Riddick and Putrid they both make a lot of gore related art work. Wes Lang is sick. The most recent is Geoff Kern, I love his prints. They are some retro rock.

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Previous page.
'Priestessa'.

This page (left to right).
'Fallen Tree' & 'Rooster'.



You mentioned you were working on a collaboration with Carhartt redesigning their store in Covent Garden, care to elaborate on this project?

There's not really a lot that I can say. I'm just drawing something for the windows and inside. There's gonna be like 6 limited edition prints and the windows and 2 walls. As well as some other products. I think it's gonna be wizard and knight themed. But that could all change, I'm just drawing until something happens.

It's hard to keep track of you these days, it seems you have been having shows all over the globe this year with exhibitions in NYC, LA and Australia and more recently Scotland. What are some of your favourite places you have visited?

I liked all those, but generally the places that I don't have shows are more fun. After the show in LA I got to travel up the coast to Oregon and skate a bunch of parks. It's beautiful up there. I loved it. I'm well into Ireland, the few times I've been I've got to see a lot of it. I know people hate my accent, but I still think it's one of the best places on earth. Australia is ok, but overrated. I prefer weird places like Kansas, that's the proper shit just there. I like anything sort of redneck.

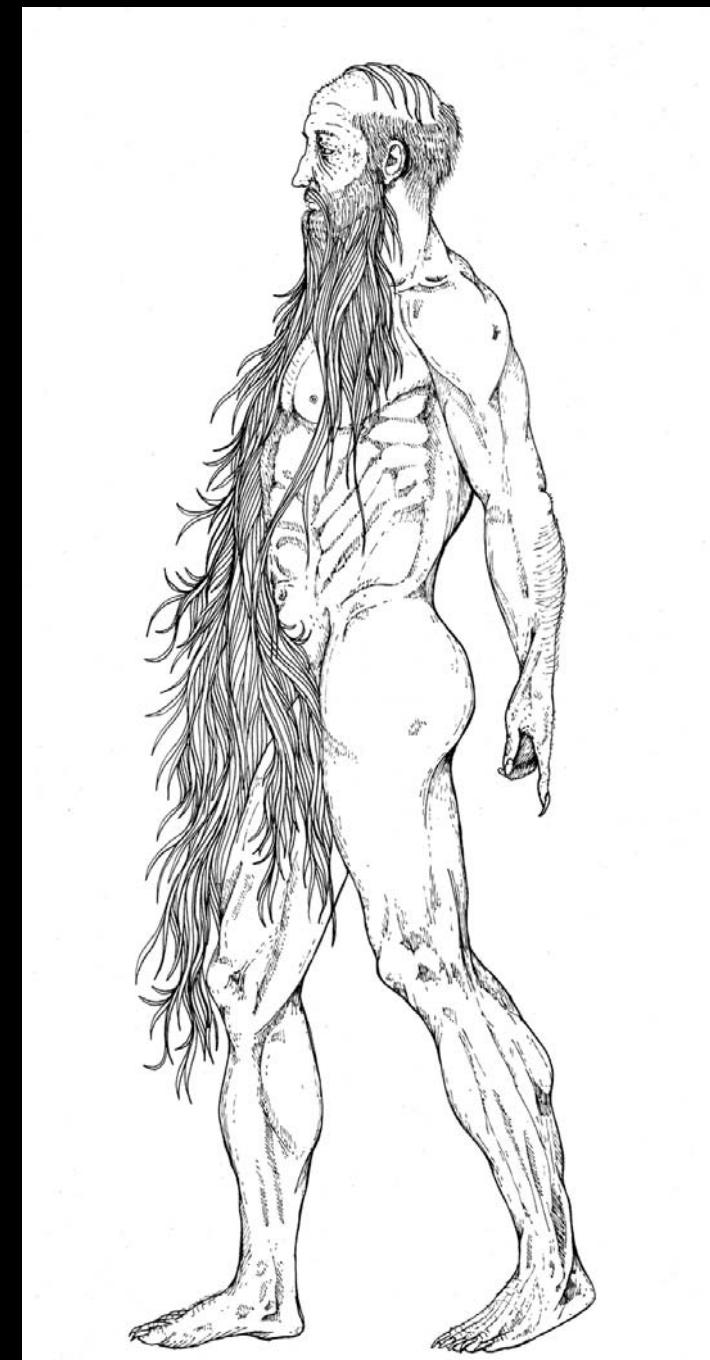
Explain to me what a "beeriod" is?

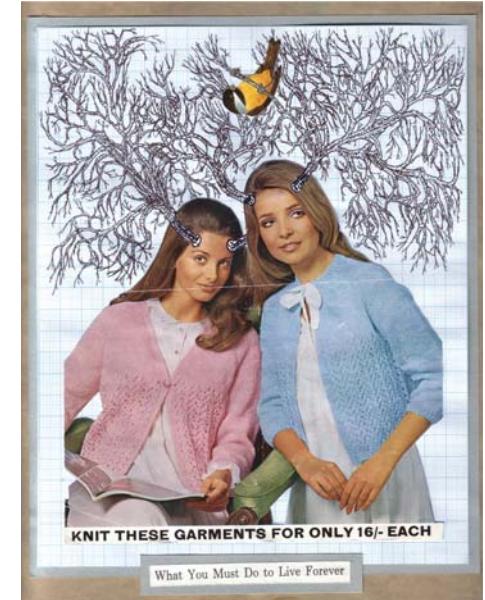
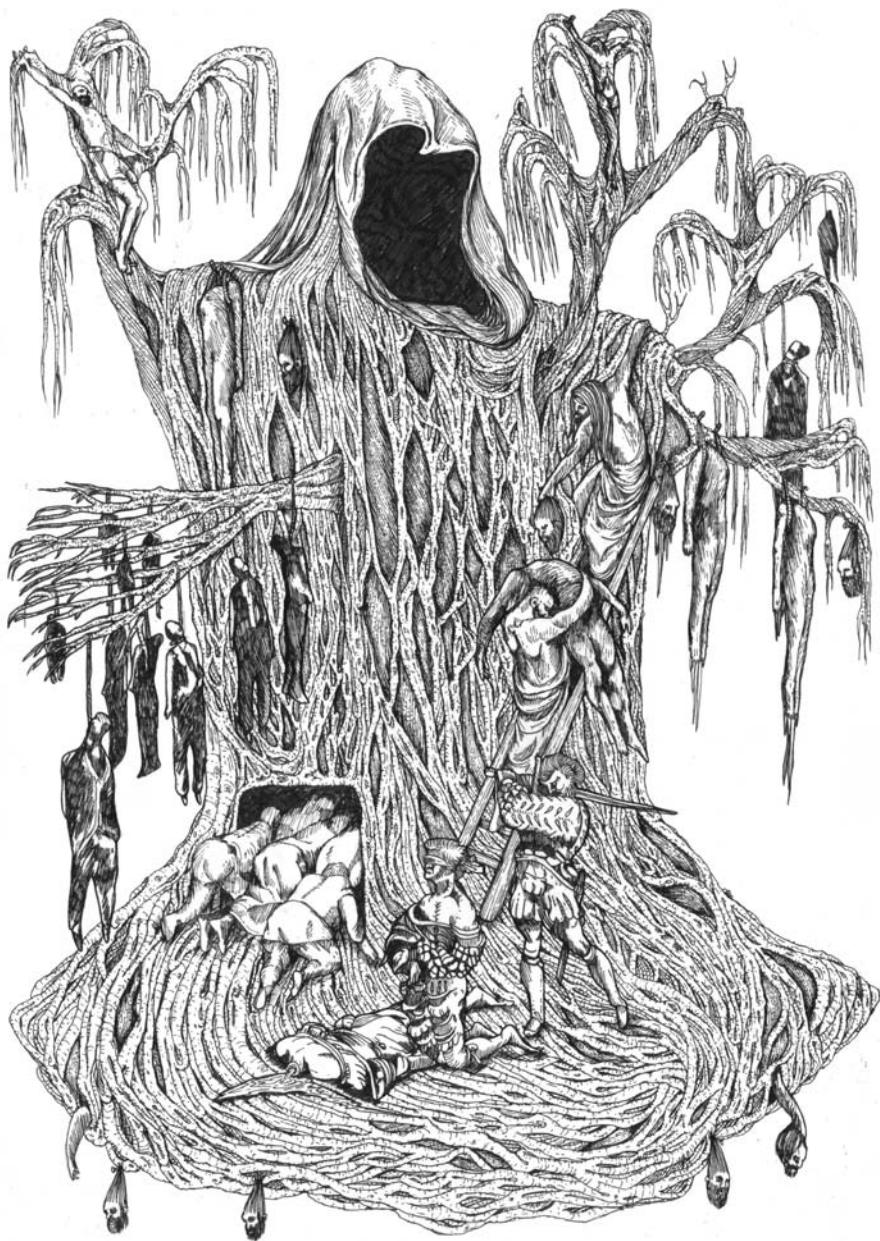
It's the hangovers I get where I feel emotionally fragile, I often start crying or just feel mega depressed for that day. It's put me right of the beer. It's worse with beer than other alcohol.

What have been some of the highlights of your work so far, any companies that really blew you away to work with? So far, I've had loads of highlights but the best ones are the personally exciting achievements. Creature Skateboards has been the highlight. It was like be a kid again. I was so stoked 'cos when I was telling my dad he knew how important, personally, it was. It's kinda like making something for Santa Cruz which was my dream when I was at school and I see Creature as taking that place these days. Also making Krisiun's tour shirt for Europe, they're a pretty big Brazilian death metal band they were the 1st bigger band I've worked for. I think in terms of seeing my work the Uniqlo shirts and bags has been pretty crazy seeing it everywhere in London. Also the billboard for Wanadoo was so fun to see it all over London so big. It's definitely made me feel really proud of myself.

It's been a pleasure talking to you man, I hope to see you soon for some frontside grinds and Aidan Walsh tales... So I guess I'll finish by asking you what the future holds for you French? Is world domination on the cards? To make it short, hopefully more drawing, skating, travelling and metal. Also I like the unknown I look forward to it, that's why they call it the future?

NB: You can purchase Frenchie's work direct by contacting him or through Analogue Books who recently ran a show of his work created exclusively. More at <http://www.analoguebooks.co.uk/>





Previous page.
'Naked'.

This page (left to right).
'Sunno', 'Knight' & 'Knitting'.

Last page.
'Destined to fester'.



Hellovon.



It's hard to put down in words how much I like the incredible output of Hellowon, an exceptional talent who consistently delivers some of the most beautifully produced work out there. Ranging over a multitude of mediums his attention to detail and sublime execution means his work captures you the very moment you set eyes upon it. Whether it's his pencil work which he sells through his shop or at the recent Espeis show in NYC or the commercial commissions the exceptional talent always comes to the fore and shines brightly. There's no doubt that Von is a immense talent on the rise, if the future was imagined through his eyes it truly would be a better place.



Interviewee : **Hellowon.**

Official site : <http://www.www.hellowon.com>
<http://www.hellowon.com/shopvon.htm>
<http://www.hellowonblog.blogspot.com>

Interviewer : **Richard Seabrooke.**

Previous page.
'SVSV09'.

This page.
'Fleeting secret'

Next page (clockwise from left).
'SVSV01', 'Joe Strummer', Emma Pollock cover
& Von and Non-Format for Lo Recordings. <http://www.l-o-a-f.com>





What's your first memory of making your mark?
Drawing forms some of my earliest memories so there's a lot from when I was a kid - like drawing monsters in the kitchen, or sitting in our dining room drawing the garden and my dad coming in and telling me that I'd done the sky wrong - kindly pointing out to me the sky in the real world wasn't a strip of blue running across the top of the world. As for making a mark in the other sense - I won a story board competition on Saturday Cartoon Club when I was about 8 or 9 and the female presenter, who I had a big crush on, read out my cartoon on TV. My proudest moment.

Who and what inspired you to go professional with your work, did you come from an artistic family or go to college or were you gifted from an early age or maybe something else happened, we'd love to know?

I don't come from an artistic family at all - my family all have very non creative based jobs. Although I will always remember a box my Dad kept in the attic of old drawings he did when he was a boy as being really inspiring - I guess it was the combination of it seeming like discovering a lost relic and the thought my Dad was really cool for being able to draw, like some hidden super power I never knew he had.

As far as knowing that I wanted to do this as a profession - that was decided way back when. I just spent my time at Uni and in various design and non design related jobs up until the point I setup studio as Helloworld figuring out how to do it.

As we know not all relatives understand the concept of creativity and I always remember that line when Robert de Niro and his conquest are standing overlooking Hollywood in 'Heat' and he asks her what she does... She replies "I'm a graphic designer... I do logos and menus"... When it comes to some of your more elderly or distant relatives how do you describe your work and approach to them without them gossiping for the rest of the day that you're mental on "wacky backy"?

Haha. I always remember my Nan asked me everytime I saw her whether I was "still drawing things" and when I replied yes she would say "that's nice then." A wise woman my Nan.

Your work is incredibly seductive, intriguing and ethereal. Was this a style which emerged very early in your pieces or did something come to light one day that lead you down that style of execution?

Thank you very much! Some of those qualities have definitely been knocking around for a long time in one form or another. All through Uni I was forever trying to find a way to harness or pin down those very allusive qualities that I kept catching glimpses of in my work. Consequently I took some long journeys down random tangents and got a lot of rolling eyes from the tutors. After uni and a job in a furniture shop I worked in a small design firm for just over a year. Whilst being an invaluable apprenticeship in the essential but mundane parts of professional practice, that really made me see exactly what it was I wanted to do and where to take it. Its when I left there I setup freelance as Helloworld.

What do you hope to communicate through your work, what is your ambition with every piece you produce? Well as far as communicating something with every piece goes - there is no singular message as the majority of my work is commercial and therefore meeting a clients own message. The common denominator would be in my commercial and self initiated / gallery is its visual language - fluidity, form, texture and tinkering with the balance between analogue and digital mark making.

5 other imagemakers (living or dead) you enjoy the work of... Why?

Tokujin Yoshioka, Francis Bacon, Stanley Donwood, David LaChapelle, Michel Gondry.

As for why - I think each is self explanatory.

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Previous page.
'Gil Scott-Heron'

This page.
Hollovon at Espeis Gallery, NYC details.
<http://www.espeis.nu>

Next page.
'Jordan'.



You recently collaborated with the good people over at Non-Format as part of your show in NYC's Espeis Gallery run by the kids at Commonwealth, how did this come about?
I was offered the show by the lovely Zoe and David of Commonwealth in the Spring of last year which I immediately jumped at. I have massive admiration for Commonwealth's work as it is so getting to show in their NYC gallery was a pretty amazing. I put a lot of prep into what I saw as the chance to define my professional standard for the year and was determined for that line up of work to be the best work I had done. In amongst show prep I was out with my girlfriend having some well earned beers and we decided that asking Non-Format to collab on the opening night screen print was a really good idea. Beers tend to do that. So the next morning I wrote the email, pushing my luck about as far as it could stretch, and they said yes! A solo show in NYC where I got to stay in this amazing apartment in Chelsea and work with both Non-Format and Commonwealth - it didn't get better than that last year and I'm going to have my work cut out trying to top that this year.

Any plans for future collaborations? Who'd be the ultimate person you'd like to work with (client or creative) and why?
I have a few nice collaborations lined up so far this year.
Alex Trochut and I are working on a personal project together. I will be exhibiting a joint piece with the formidable Non-Format for WIWP's upcoming "Now Showing" expo where we are producing our own take on the original Planet of the Apes original film poster. Talks of a joint expo with the mighty Mario Hugo towards the end of the year are being finalized and further dealings with the talented Commonwealth are in the pipeline.

As for an ultimate collab that's a tricky one! I could sit here all day listing dream jobs, buuuuuut if Radiohead, Bjork, David Bowie, Bob Dylan, Rolling Stone, Penguin, W+K, Channel 4, Tokujin Yoshioka, Libertys, Alexander McQueen, Commes des Garcons, Front Design, Playboy or The Guggenheim do happen to be reading....

Do you have favourite things you like to illustrate, you seem pretty obsessed by birds and animals?
Hahah. Well until late last year you may have said I was obsessed with portraits. As much as I love drawing or painting people I really wanted to break away from being "that bloke who paints portraits" and decided to take on the animal kingdom in my spare time. It seems so obvious to me, you can't help but be fascinated by and find immeasurable beauty in animals - trying to explore that with my drawing is an incredibly pleasurable experience. Just check out the book *Kunst Formen der Natur* by Ernst Haeckel - it's breathtaking. But yeah, you're right - birds have featured a lot recently

Your work is incredibly detailed and borders on the obsessive, is this a fair point? If so, does the obsessive nature form part of your day-to-day being outside of the time you're working?
Obsessive! haha. I'm not sure really, I don't think that's a judgement I can make. One thing I can say is that I am a perfectionist when it comes to my work and I suppose there is an inevitable grey area between that and obsession.

Got walls, Need art! Where can I and the rest of the baying hoards find pieces of your work for sale?

Thats an easy one! I have my own online store, Shopvon, from which I sell limited edition A3 digital prints aswell as one off originals: Shopvon - <http://www.hellovon.com/shopvon.htm>

The following galleries also have a mixture of originals and giclee prints of mine for sale:

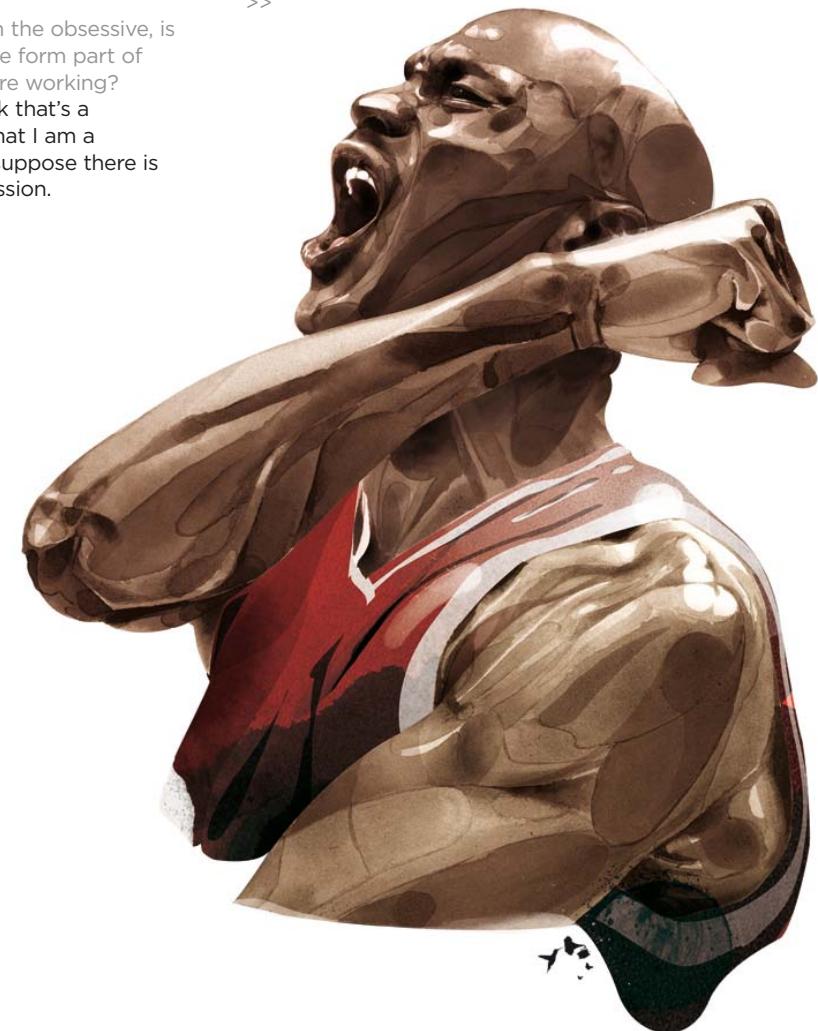
Espeis (NYC) - <http://www.espeis.nu>

Cosh (Soho, London) - <http://www.coshuk.com>

Soma Gallery (Bristol)- <http://www.somagallery.co.uk>

The WIWP online shop - <http://www.wearitwithpride.com>

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This page (left to right).
'All is full of love', 'Immerse your soul in love'
& 'Land03'.

Next page (left to right).
'SVSVO2' & 'Mr. Bingo'.





Your favourite tracks at the moment?

15 Steps - Radiohead
Sister Let Them Try and Follow - Dirty Three
Corina Corina - Bob Dylan
Noah & The Whale - Peaceful the World
Noah & The Whale - Rocks and Daggers
Johnny Flynn - Brown Trout Blues

Your favourite albums of all time?

Mice Parade - Bem Vinda Vontade
Lift to Experience - The Texas Jerusalem Crossroads
Dirty Three - She has no strings Apollo
Radiohead - The Bends
Patti Smith - Horses
Nick Cave - Abattoir Blues / Lyre of Orpheus
David Bowie - David Live
Van Morrison - Astral Weeks
Joni Mitchell - Blue
Herman Dune - Mas Cambios
Bob Dylan - Blood on the Tracks
(if not only for "Shelter from the Storm")
Life Without Buildings - Any Other City
Nina Simone - After Hours
Bonnie Prince Billy - Ease on Down the Road
Ry Cooder - Paris Texas soundtrack
In the Mood for Love - film soundtrack
Phil Spector's Christmas Album

And favourite films?

One Flew over the Cuckoos Nest
Paris Texas
Spirited Away
Dog Day Afternoon
Lord of the Rings
In the Mood for Love
Tony Takitani
Wings of Desire

Someone has robbed all the art supplies and you now longer can be an artist. What do you think you'd do?

A bounty hunter specialising in art supply thieves.
That or an extremely skilled Lottery winner.

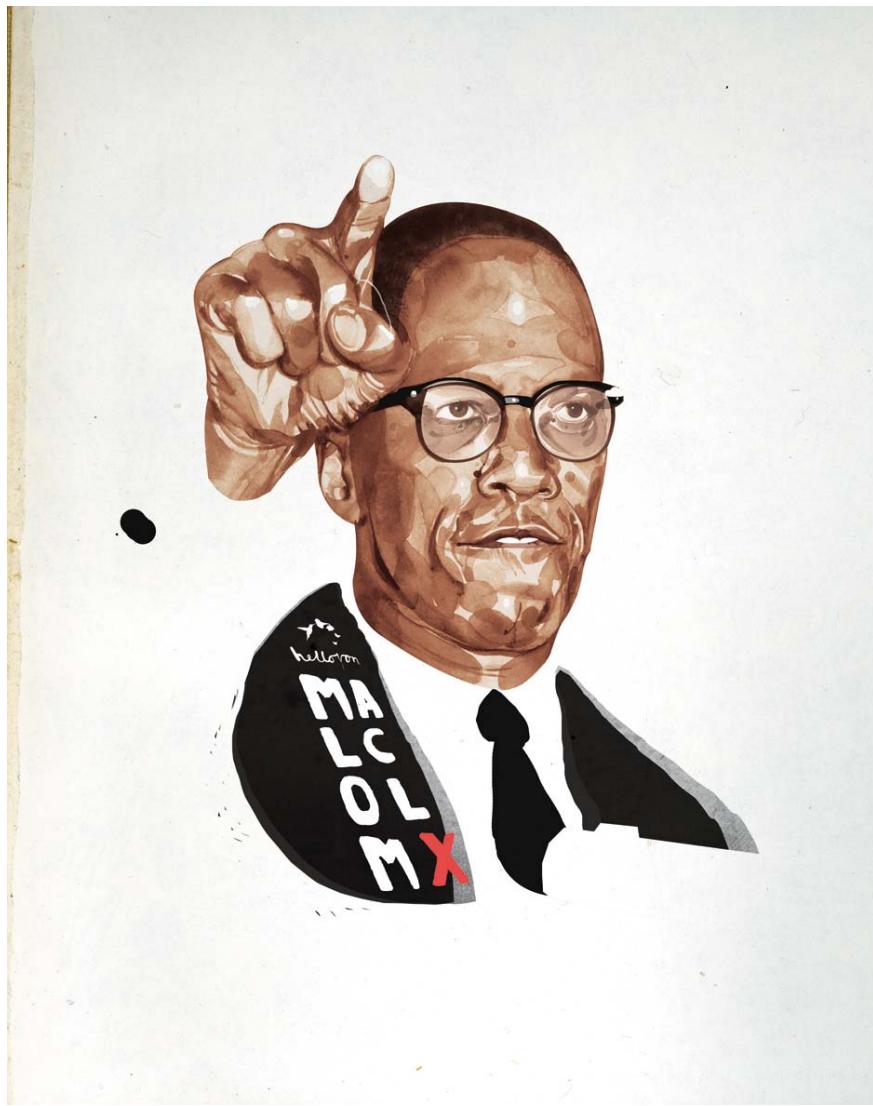
What can we expect from you in the coming year?
Hmmm. I will be expanding Shopvon to begin selling more products alongside further original work and prints. I'm currently working on some really nice, large projects which I unfortunately can't really talk about but about which I am incredibly excited - one in particular not surfacing until next year

As for shows, aswell as WIWP's 'Now Showing' I mentioned before, I will also be part of the huge travelling exhibition from NY called DRAW, a celebration of drawing. This will be opening in London at the Stolen Space Gallery at the Truman Brewery on March 6th and has some huge names involved including work by Moby, Barry McGee, HR Giger, Tim Biskup and WK Interact among many others.

I have high hopes for 2008 - I had a fantastic time last year, met tonnes of great people and learnt a lot from the experience. I look forward to the opportunity to put that education into practice over the coming months.



This page (left to right).
'Malcolm X' & 'BirdO2'.



IAN FRANCIS.



Sometimes you have to go backwards to go forwards and sometimes it's just best to keep in touch. With 10 magazines under our belts a lot of water has also passed under the bridge not just for us but for the many people we've interviewed over the course of the many issues. With that in mind we thought it best to get in contact with Ian Francis, one of the most promising talents we featured way back in a previous edition.

Back then he was only setting out in the great wide world and there was little evidence of what was about to unfold. Since being featured Ian and his incredible work has been showcased and revered around the world, most notably in Dave Kinsey's own gallery space in LA. Although unsurprising it's incredible to see how high Ian has risen in the art world in such a small amount of time. We caught up with him as he prepares for a return trip to the Kinsey Des Forges gallery this autumn.

For more information best get subscribed and buying at <http://kinseydesforges.com> and <http://www.blkmrktgallery.com>

Interviewee : **Ian Francis.**

Official site : <http://ifrancis.co.uk>

Interviewer : **Richard Seabrooke.**







So, how are things with you since we last had you in the magazine, you've really been on the rise haven't you? It's been great, I've been very lucky, the past year or so has gone really well for me. It's allowed me to switch over to just doing artwork full time, which I'm really happy about. I don't know for sure what will happen in the future, but it's fantastic right now to have the time and the space to just get on with my work.

What do you credit as the catalysts that have helped you succeed, any tips for anyone out there trying to do anything similar?

I'm not just saying this because this is an interview in an online magazine, but being in magazines like Candy/Empty etc. really helped me... it was through that that I was invited to be part of the annual show at BLK/MRKT in January 2007. That went ok, so they invited me back to do a solo show in August last year, which went pretty well.

I'm not sure I'm the best person to be giving advice, because I graduated 6 years ago and I've only just started to do ok. When I first graduated I made the mistake of wasting a lot of time sending work off that really wasn't any good, to people who were realistically never going to even look at my work let alone use it. I personally think the best thing to do is spend most of your time trying to really improve your artwork, particularly if you have to do other work to support yourself and don't have much time. If you save links to galleries/magazines/art sites you see online who you think might be into your work, you can do all the self promotion you really need in about 5 hours every 3 months or so.

How do you think your work has changed over the years?
The biggest change for me in the last few years has been switching from doing digital work to doing original paintings by hand. It took a lot of getting used to at first, and there's still a hell of a lot to work on. There's advantages and disadvantages to both, but I'm at a point now where I'm much happier painting physically than doing stuff on the computer. It was a switch I felt I needed to make in my work, I loved working with photoshop in a lot of ways, but the last pictures I was making almost felt like I was trying to "fake" a painting, so it feels more natural to be working by hand.

Thematically, I tend to just paint about whatever fascinates me at any given moment, so that develops slowly over time depending on the things I watch and read. At the moment I'm really interested in our place in history, I love reading old books and watching old films, they really highlight what's unique about the present and what's always been the same.

Your favourite professional moment so far?
That's actually been the last few weeks, it's taken a long time to set things up but I'm finally in a position where I really just get to spend a lot of time doing artwork. I'm really enjoying painting, I'm very into the work I'm doing at the moment, hopefully it'll turn out like I want it to and other people will be into it.

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You recently had a show at the Black Market Gallery in Los Angeles, how did that go? What was the show called and what was it all about?

It was called Super Coma Fantasy, it was the first solo show I've done and also the first time I'd been to America, so it was a really interesting experience for me. The show was about the world of pop culture, superficial beauty, overwrought teen drama and imminent but unspecific destruction I see most days through TV/the internet.

The show went really well, luckily it got a good response and sold out at the opening. It was really great to get to talk to people about the work in person as well. There was something I really liked about being able to physically see the work up in a space, particularly given that 12 months before that the work I was doing didn't actually physically exist at all... it lets you see it in a different way.

Any more shows upcoming in 2008 that we need to book flights for?

I'm doing another show at BLK/MRKT in September in LA which I'm currently putting together work for. Hopefully I'll be doing a show in London at some point either late this year or early next year.

Apart from yourself who do you see as the leading creative lights at the moment, who's doing it for you and why?

I've just switched computers and I don't have a list of bookmarks on this one yet, but off the top of my head Leslie Shows, Antony Micallef, Anthony Lister, Angelina Gualdoni and Alex Kanevsky... I actually just read an interview with Alex Kanevsky I really liked here: <http://www.vivianite.net/?id=1514>

The main thing I love when I'm looking at these artist's work is their mark making, the way they handle the paint. They're all contemporary painters, but there's also something timeless about their work.

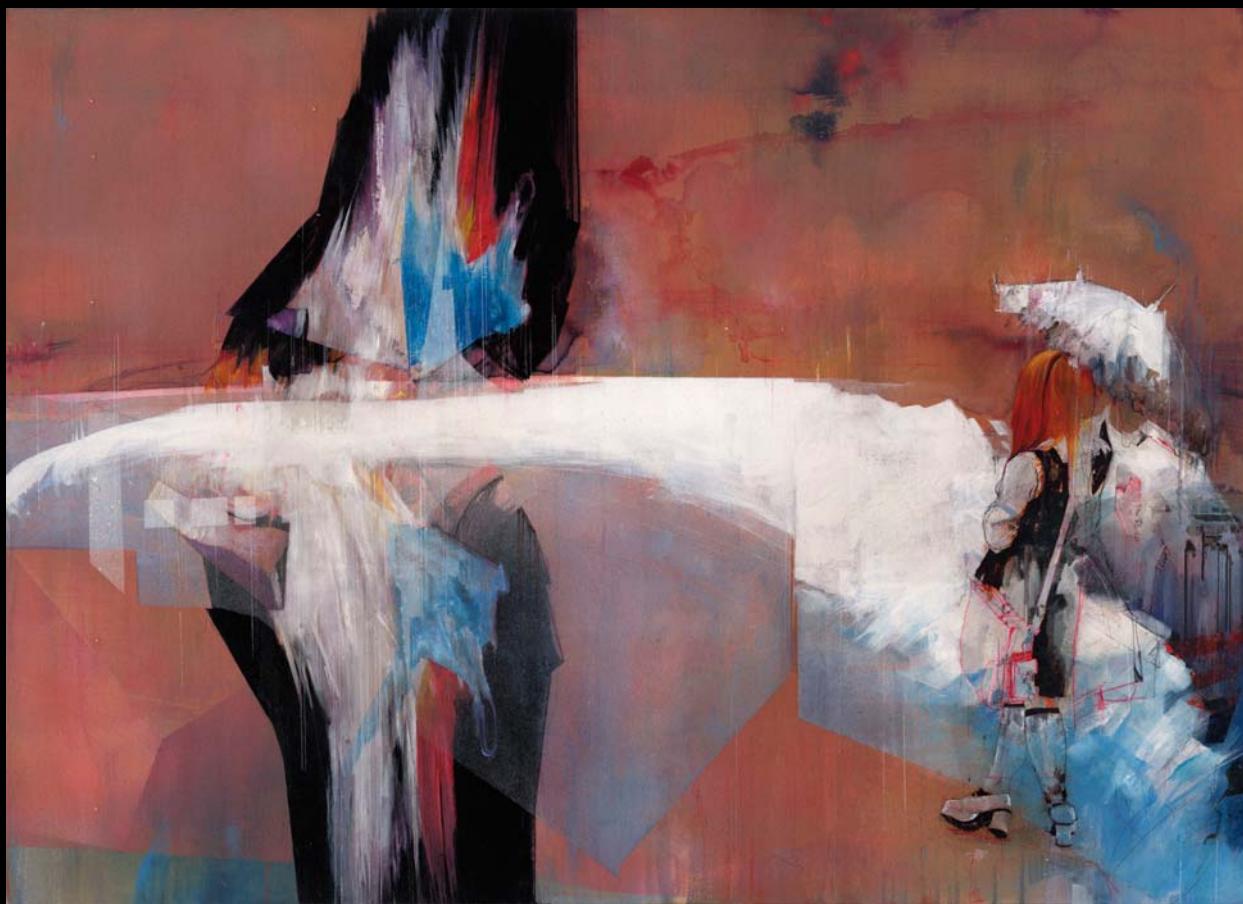
What else can we expect from you over the coming year, any plans to pack it all in and maybe start fishfarming?

Heh, no... I'm really into just painting at the moment... I used to worry that doing this full time, I might lose some interest in it, but I love it more than ever right now.











Sunday Girl. Jeannie O'Brien.

Contact - jeannie.obrien@gmail.com.

Make-up - Katie Derwin.

Hair - Sean Og Magee.

Styling - Amy Costello.

Model - Laoise Quinn @ Morgan The Agency.





Previous Page.
Top - Catherine Malandrino - Costume - €420.
Dress - Anna Sui - Costume - €465.

This Page.
Dress - Vintage - Circus - €190.
Leggings - Topshop - €17.
Legwarmers - Topshop - €12.
Boots - Office.

This Page.

Dress - Anna Sui - Costume - €520.

Boots - Office.

Next Page.

Corset - Milly - Costume - €250.

Knitted Cape - Maimi - Circus - €65.

Underskirt □*sold as part of 2 piece garment*□ - Fly Now - Costume - €1135.

Leggings - Isabel Marant - €105 - Costume.

Socks - Topshop - €6.

Shoes - Office.









Previous Page & This Page.
Shirt - Fly Now - Costume - €265.
Dress - Isabel Marant - Costume - €420.
Tights - Topshop - €17.

This Page.
Dress - Vintage - Circus - €210.

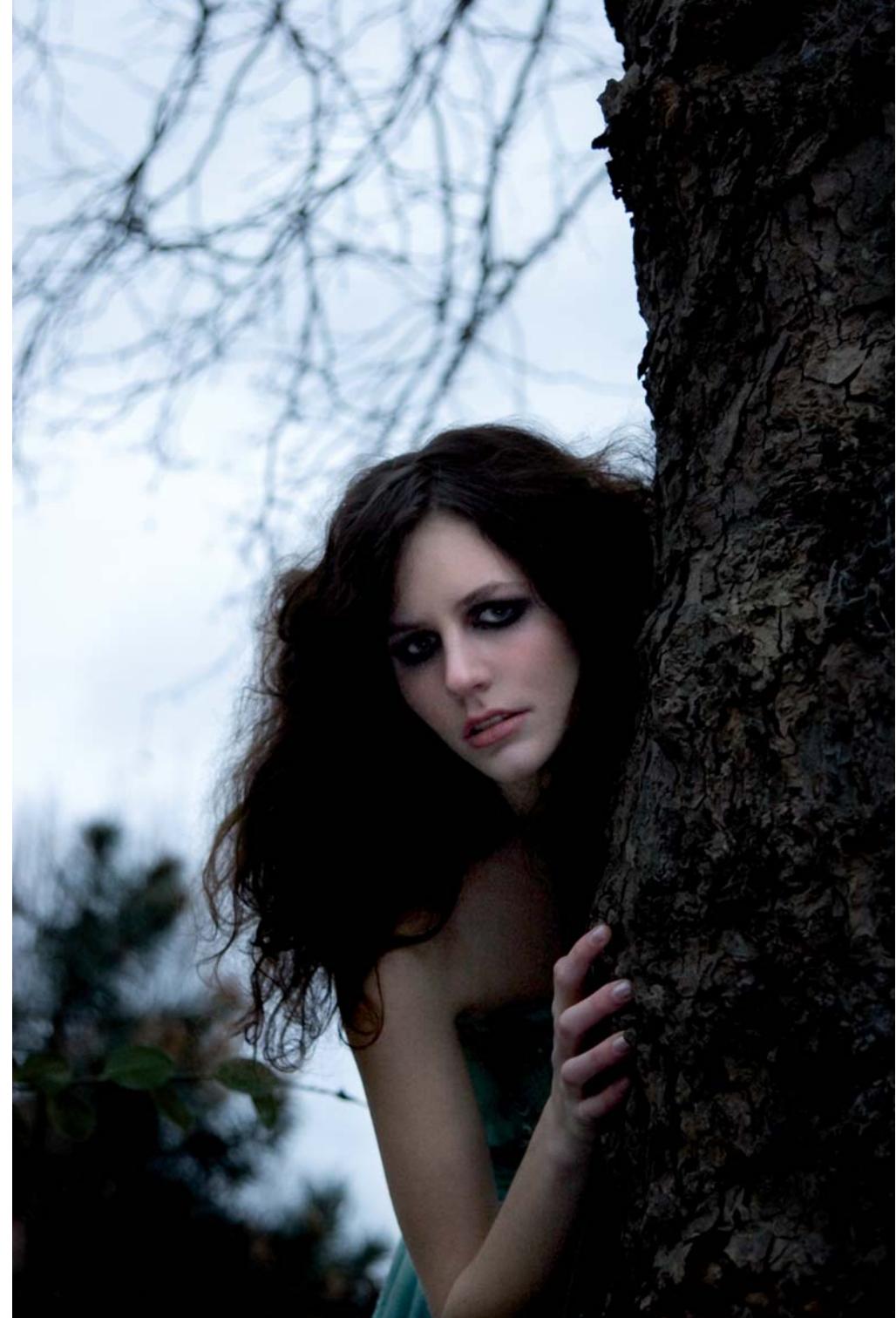
Last Page.
Knitted Hood - Maimi - €80.

This Page.

Dress - Vintage - Circus - €210.

Last Page.

Knitted Hood - Maimi - €80.





Matt Small.

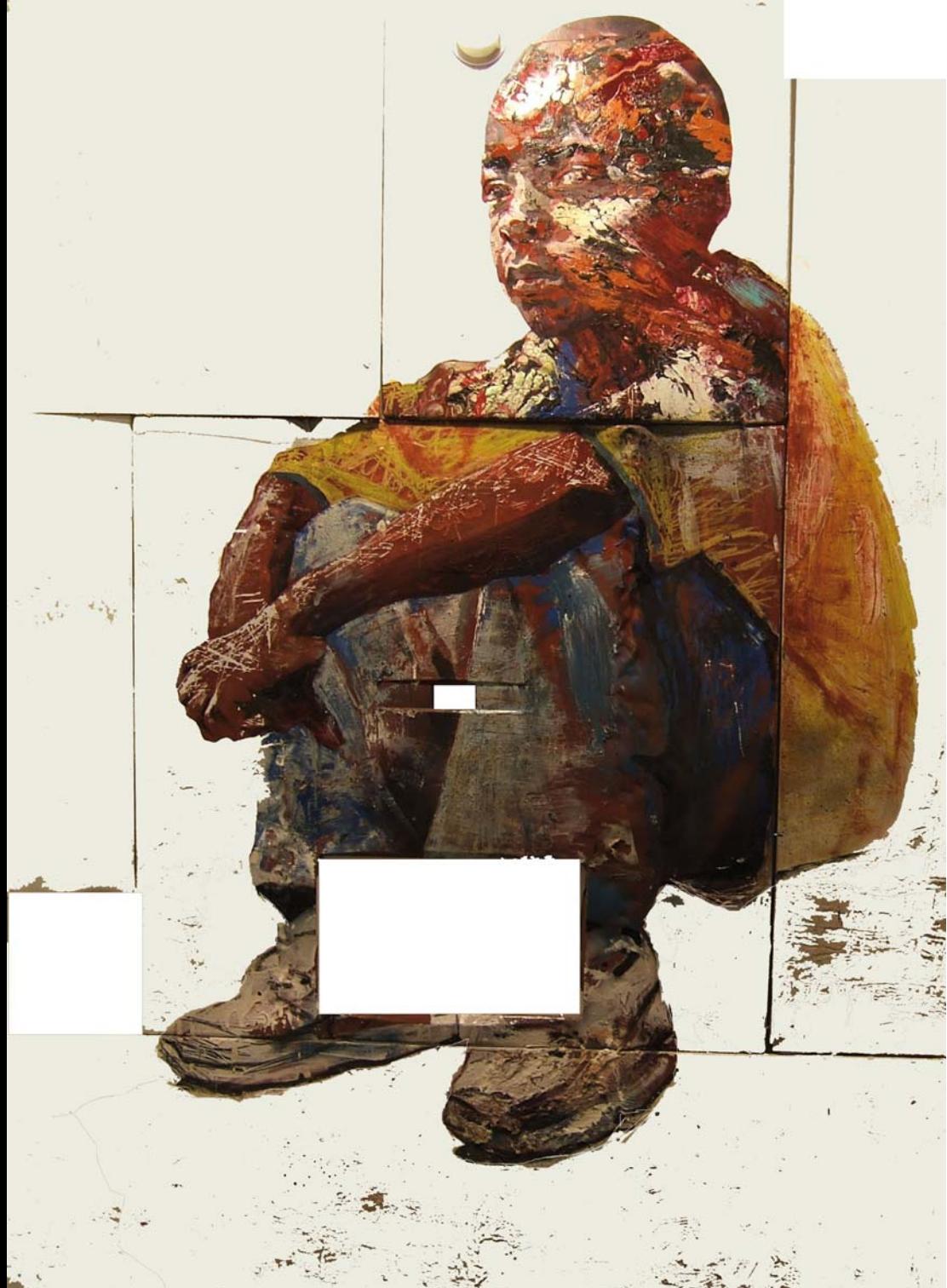
Over the last couple of years Matt Small has been creating intense portraits with a sharp and original abstract technique. His subjects are the kids who live on the edge of society.

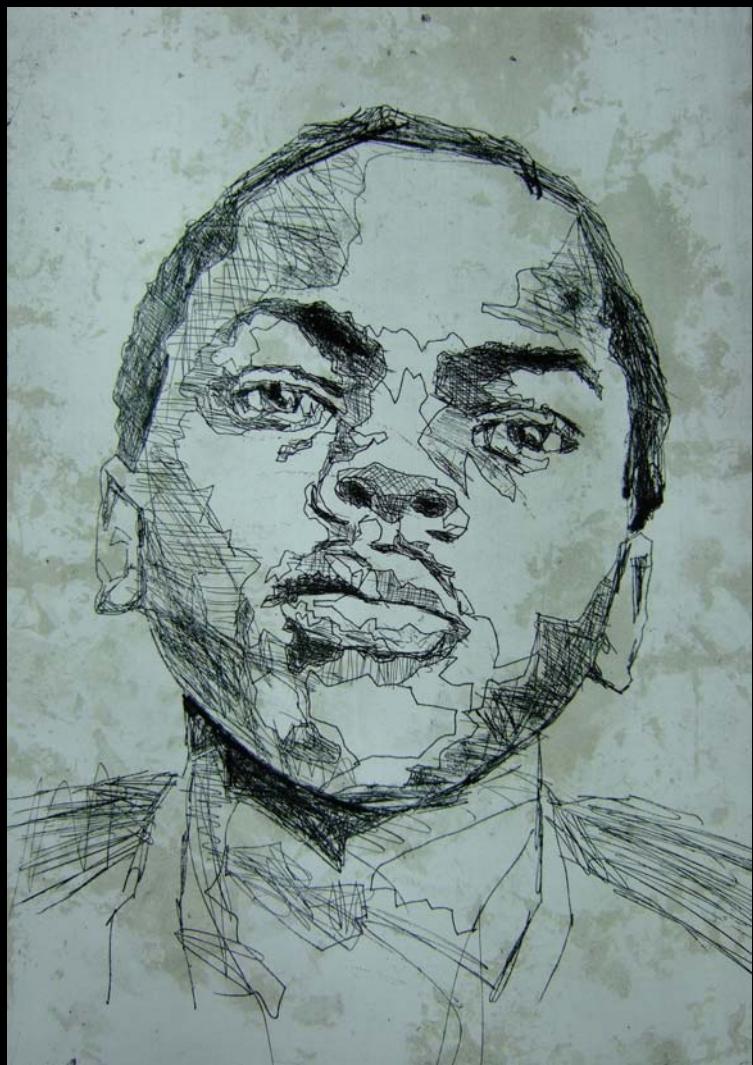
Those that so often are without a voice. Matt films them on the street without their knowledge and then paints them on found metal. His evocative abstract style gives these portraits a vibrant strength that is both beautiful and menacing.

Interviewee : **Matt Small.**

Official site : <http://www.blackratpress.co.uk>

Interviewer : **Asbestos.**





Hey Matt, can you give me a bit of background to your artistic career?

I started out seeing myself having a career in illustration-doing record covers and stuff-commercial shit, I never trained to be a painter or nothing, I went through college doing illustration but I soon realised that the things I made had to come from me, the work had to be about stuff that I felt strongly about. - So my art developed along themes that tackled more social based subject matter.

So rather than designs for cornflakes packets and illustrations for kids book's, I was doing projects about the murder of Stephen Lawrence but having a career in art when your work is really uncommercial is kind off hard. I didn't envision myself being an artist that exhibited at galleries at all, but in my final year MA show back in 2000 I produced a series of portraits depicting young people painted on bits of old metal.

I was lucky to have the work seen by a really posh Mayfair gallery, who took me on. In 2002 they gave me a solo show, which went really well so all of a sudden I had this career as an artist. Since then I have continued to show my portraits in galleries, mainly in London and I have carried on with the themes of young people and the urban landscape. I recently had a solo show at the Leonard St gallery called this is England which I was proud of, because I worked my little panties off.

Who has influenced your style and who got you hooked on art?

I think the biggest influence on my style has been the city itself. I've always been fascinated by the process of urban decay and deterioration-the un realised influence of all of us somehow making beautiful natural things happen, all the grit and grime that builds up on the environment-flaking paint on walls, scratched surfaces, the rawness of the city, that for me is real street art.

As far as actual artists I always saw work produced by outsider artists, the work of those who produce art in a natural uninhibited way, as a huge influence, Then Basquiat was a revelation to me, or more a relief because all of a sudden you discover a artist who done what the fuck he wanted and did not need to follow no art rules, all so Marlene Dumas and Lucien Fraud, because their work has a human connection and sensitivity.

Why do you paint portraits, what for you, is the challenge in portraiture, wouldn't it be easier to paint trees or a nice bowl of fruit?

The work I do is very much concerned with the human, the individual. Portraiture is the most direct way for me to illustrate the human condition, to tackle the issues that we all face in our lives, all this I feel can be depicted in a portrait.

For me I realised along time ago I can't paint pictures of bunny rabbits or fruit bowls-or cars or robots, that's someone else's bag baby. It's gotta say something about what I know and I believe is real

Who are the subjects of your portraits and why do you choose these people?

My work centres on the people I see on a day to day in my area, the anonymous faces, who role through the city. The un-acknowledged UN glamorous. The young kids who are constantly being dismissed as pesky blights on the landscape.

I think it's important to acknowledge these people, to make something that immortalises and appreciates the person not the daily mail stereotype but the individual who exists behind.

I use filmed footage to capture these people on the street because for me I see the work as more observational, coz I feel like in a way, observing and appreciating each other becomes difficult in the city. We all become faceless entities walking past each other, and when we are confronted by another person we refer to preconceived ideas, stereotypes, it makes life easier to put a person into a certain box simply based on what they wear or how they talk but in doing that you strip that person of their individuality and in effect dehumanise them. I feel like, who am I to look at a guy wearing a hoody and make the assumption that he's a lesser person than me? I don't know him from Adam.

So for me my portraits seek to re-humanise and individualise the person, and I'm not trying to say if the persons good or bad, simply that he is a person first and foremost and we should have respect for all

Do they ever see the portraits you've painted and if so, what has been the reaction?

I mostly use film footage so most people don't know about the pieces I do but I have in the past carried out projects where I have worked along side groups of youths to create pictures which have ended up in galleries.

The kids seeing paintings of them in the gallery seem genuinely pleased; I've always hoped it would make them feel a sense of importance and worth and inclusion, to be able to think their world, something their connected too is worth being depicted and put in a gallery

You paint on found metal, what's the reasoning behind this and why does this medium work well for your style of portraiture?

A lot of the people I paint maybe feel like their being dismissed by society, cast aside and un appreciated. Painting on discarded crap, the stuff we don't want anymore helps to convey a more emotional impact and adds a resonance to the subject matter that would not be felt so much if it were painted on some canvas I bought from Cass arts.

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There is a strong sense of abstraction in your technique. What's the thinking behind this and how did you develop this style of painting? There's definitely an abstraction to the works. As an artist my desire is to push the perception of portraiture and work through artistic conventions I mix all the paints up on the surface and I'm in a realm of chaos, because the paints merge and retract and I'm trying to create some kind of order out of it, so in a sense the paint process I use is a bit like life, order and chaos, abstract realities.

As a portrait artist, what are you trying to capture in your work?

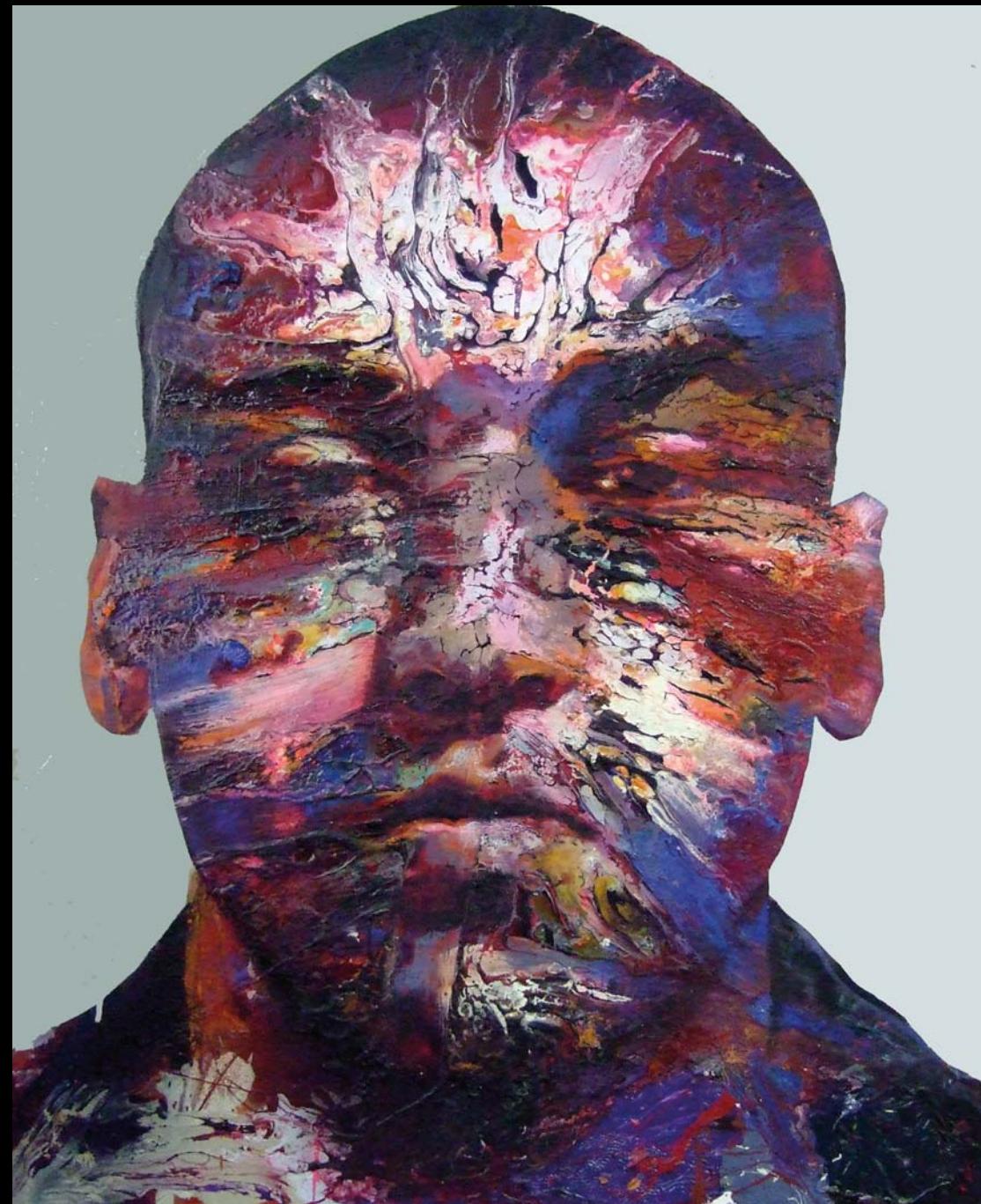
Portraiture to me has to be more about painting a face. It's got to say something about the person you're depicting. Historically portraiture been all about vanity, making the subject look physically beautiful, for me I'm trying to capture a inner beauty, a power and a dignity that's in all

It's often said that novelists put a lot of themselves into the characters they write, do you think this could also apply to painters and do you think it ever happens in your work? I feel like all my work has me in it, it has too, it has to be an extension of me and what I'm about as a person, I don't want to be churning out picture after picture and looking at the work thinking why am I doing it, I need to believe in what I'm doing, I need to have an affinity with the subject, for my work to be detached from me and would mean it was invalid.

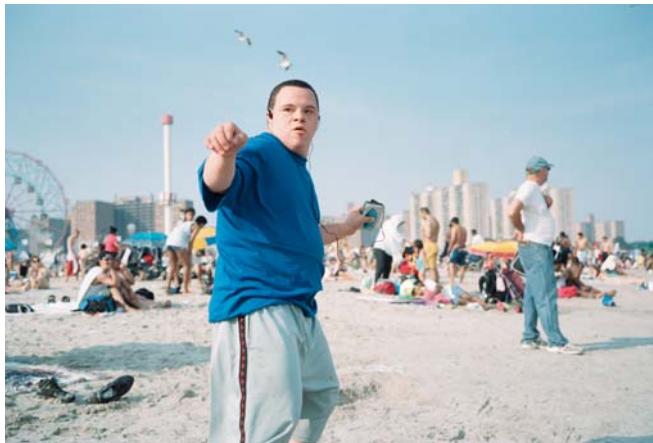
You told me last week that you're gonna be taking things easier this year, were you lulling me into a false sense of security or are you trying to restock and reflect on your successes in 2007? For me 2007 was the busiest year of my career so far. The way I worked was kind of against how I produce my art, constantly banging out picture after picture to be exhibited. I want to avoid obligation to any project and for the first couple of months, at least, simply develop some ideas and ways of working that having bubbling away in my brain - I don't make work to sell, but I do want my work to be seen so I am waiting for appropriate times to show the work that is currently being made in my studio

If you were going to be executed, what would your last meal be?

I hate the idea of dying and having my pants filled with my bowel contents- how embarrassing. So I would probably miss at least five meals beforehand and have nice clean pants when they discard of my body.



Nguan.



Interviewee : Nguan.

Official site : www.nguan.tv

Interviewer : Aidan Kelly.



A startling memory for some including myself was the MGM's adaptation of the Wizard of Oz by L. Frank Baum directed by Victor Fleming in 1939. Not remembering when I first seen this film I do remember the transformation from black and white to colour film when Dorothy Gale lands in OZ, her door opens and the camera glides through to the wondrous gardens colourful and uplifting cued music.

A lofty comparison to Nguan's work you might think, but I don't see a difference in the outer worldly way he portrays a sad lonely and exciting America today, and how you might feel landing abruptly in the land that no one know's of.

We have grown all these years to think of American colours, we live with the brands as friends or family members here right at home in our kitchens, refrigerators or on the big TV's we bought at Christmas.

But in Nguan's American dream-mare there's honesty, bold and weeping, bleeding from all over. How America the greatest is turning in on itself, magically.







**When did you know you were a photographer?
Was there a particular photo or instance?
I may still be waiting for that moment!**

There's obviously an Asian influence somewhere in the family. Were you born in America, and where are you now?
I was born and raised in Singapore. I went to college in America and ended up staying awhile. Recently I moved back to Singapore, but I'm currently in Paris and will be travelling a lot for the rest of 2008.

Do you think your nationality has influenced how your work has turned out?

Would you agree that you are a product of where you come from or your surroundings?

Yes, but paradoxically, because of where I'm from, my sensibility is a mish-mash, derived equally from Eastern and Western sources. This is a trait that most Singaporean artists share, because while Singapore's population has historically been predominantly Chinese, Malay and Indian, as an English-speaking nation and former British colony we've looked to the West for ideas just as much. Some would call this a crisis of identity, but I think it's a very 21st century situation, and as the world merges into one Singaporeans should have less to be surprised about than many others.

Does Coney Island have a special place in your heart, or was it a project idea you needed to do?
In November 2006 I showed a set of photos to Bruce Davidson, who is a photographer I really admire and whose book "Subway" is one of my favourites. He seemed genuinely taken with one image in particular, and it was a Coney Island photo. Bruce Davidson himself has taken some truly memorable Coney Island pictures over the years, so I considered this a huge compliment. He encouraged me to go back, take more photos and make a series out of them. So what you see on my website now was shot over five afternoons last July. I'm going back this summer to complete the project. I love taking pictures there. Coney Island is like a song that can be sung in a thousand different ways. You will come across twenty or thirty photographers there on any given afternoon and it's likely that they will each leave with very different photos.

There's a painterly look to the work. Were you more a fine artist before a photographer by any chance?

I love to draw and paint. As a kid being able to draw was my main source of self-esteem. For a long time I thought it was what I might do. But drawing and painting force you inside, while photography lets you outside.

What kinds of film and post production if any do you use to get such vivid looks from your work?
I use Kodak Portra 400NC. After the film is processed I scan the negatives to my computer, but I don't have any special post-production techniques.

The quality of light present when the photo is taken is important. Also, I use a medium format Fuji rangefinder camera with a super sharp fixed lens that captures a lot of detail. It produces a negative over five times larger than a 35mm negative.

What subject matter apart from these works turns you on?

I'm interested in people and places that are in a state of flux or on the verge of change. The Olympics in Beijing should be an interesting time and I'd like to go.

What social comment are you making on the current state of America with your work, or are you simply shooting what you see?

Many photographers are drawn to what makes a culture different or exotic, but I find myself drawn to sameness. I'm after the stuff that unites us as human beings. In that sense what I'm saying about America is no different from what I'm saying about anywhere else. Wherever I go I see that kids love to dig holes in the sand, people paint rainbows on walls and everyone laughs and cries at the same things. There is a universal hum and my job is to record it.

Can you see what we see, which is a sadness in the work? Is this intentional or again just what you see?

I do consciously try to capture in my pictures a sense of yearning. Perhaps this can translate as sadness? Maybe yearning is just a more hopeful kind of sadness.

Will you be publishing these works and future works in book format, and what's next for you?
Absolutely, my main goal from the start has been to publish large format books of my photos, and I want to do something soon. Please stay tuned!

Later in the year I'll be doing a series of portraits called 'Singapore Girl'. I'm currently working on pictures of crowd scenes from urban environments in the globalized world. It's an ongoing project, and my approach to these images of crowds is to think of them as candid group portraits. In March I'm off to Tokyo. I'll be spending two months there with my camera and I can't wait.

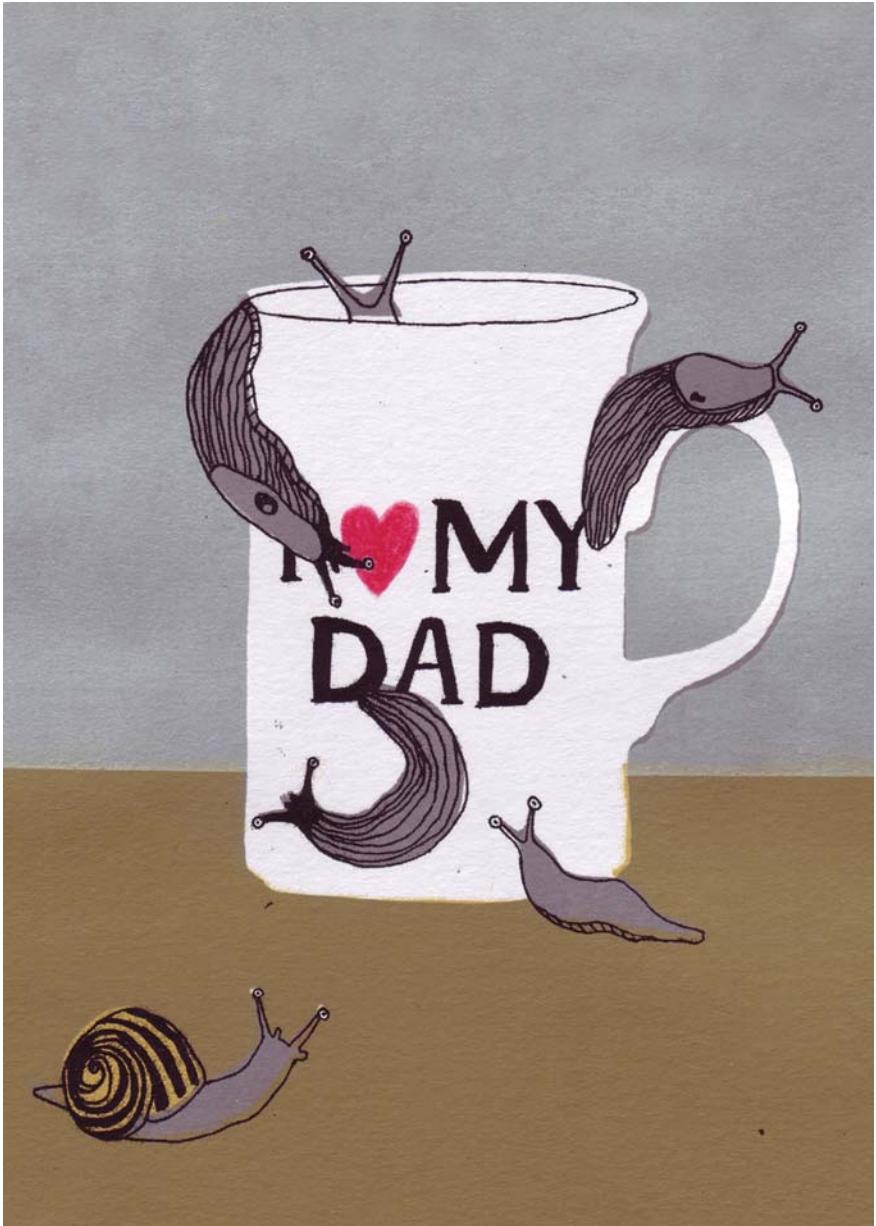






SARAH KNIGHT.





On the inside of the Sarah Knights world, the cabin is warm and very cosy all sorts of things are going on. Grown men are trying on animal costumes for imaginary friends, penguins that like wildlife tv talk about the cold outside and how good it is to be indoors, even though theres a deer and bears head hanging on the door.

Outside it's a little rougher, the snow has been falling all winter and finding your way around stark landscapes can get you lost in no time. Not that it's a reason to get depressed or down about it, that's the way it is around here. Simple endearing and innocent work that gives a voice to a whole host of characters that would normally remain silent, "off course we said nothing, we never got asked any questions".

Previous page.
'Warthog'.

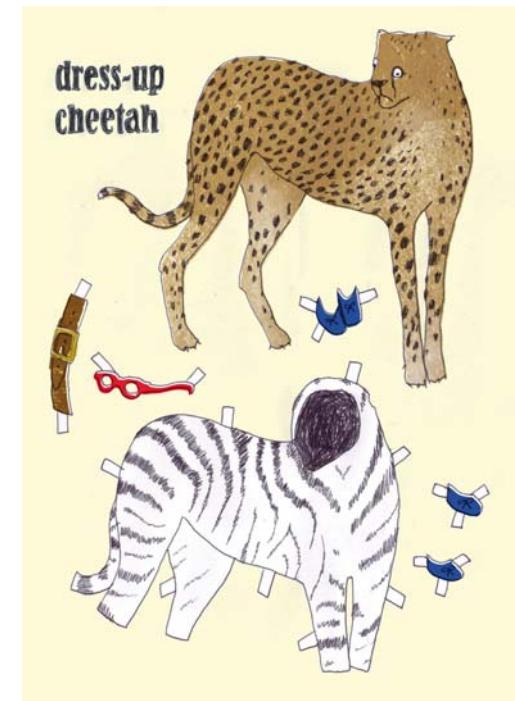
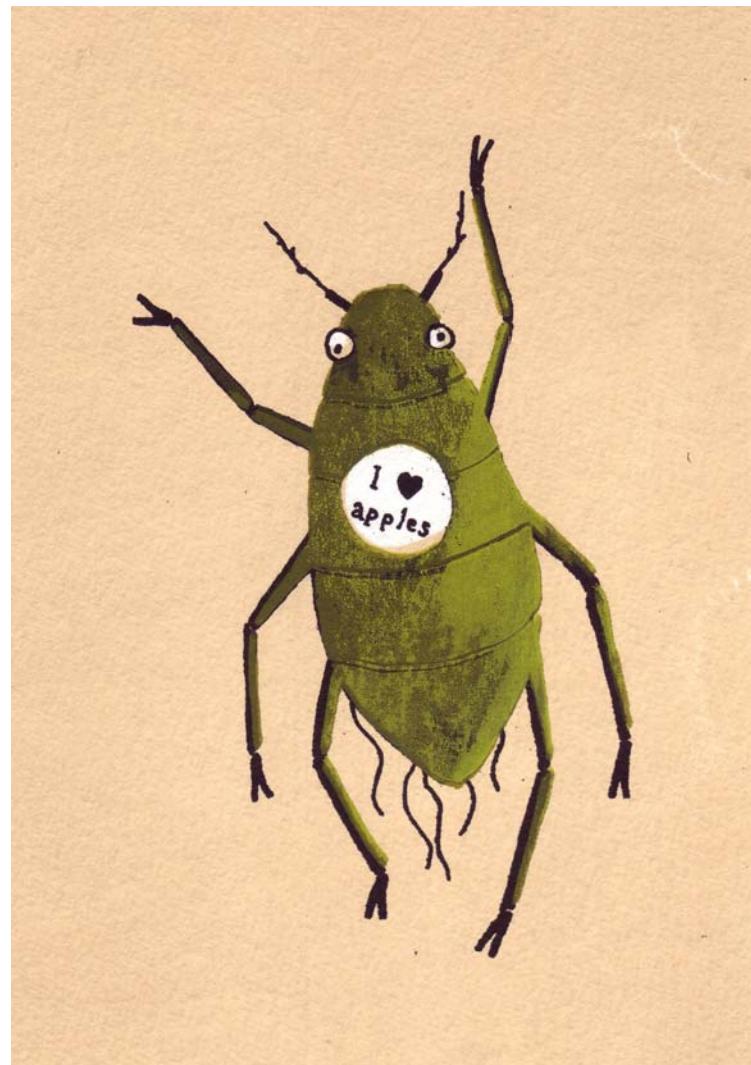
This page.
'Slugs on a mug'.

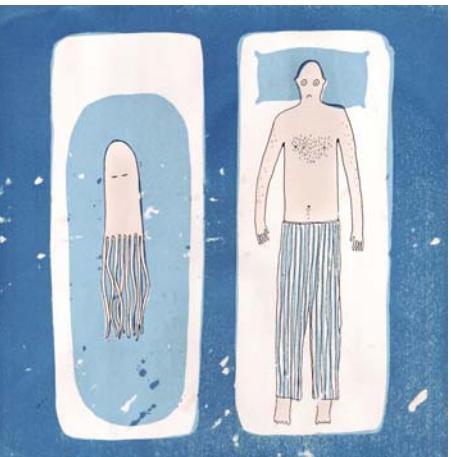
Next page (left to right).
'Trust Us', 'Wooly Aphid' & 'Dress Up Cheetah'.

Interviewee : **Sarah Knight.**

Official site : <http://www.sarahknight.co.uk>

Interviewer : **Richard Seabrooke.**

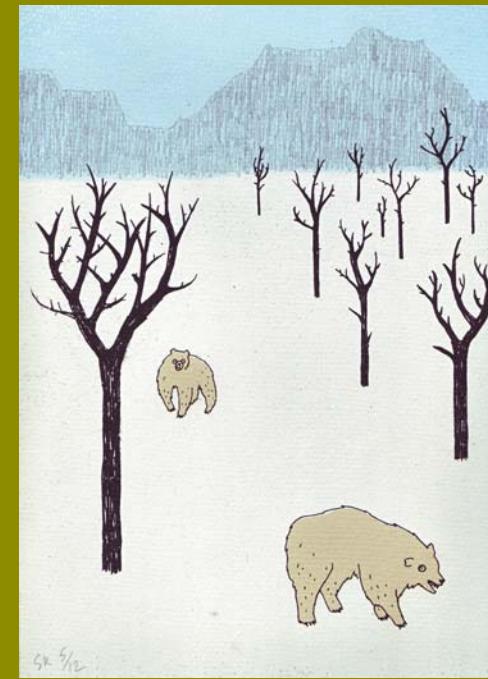
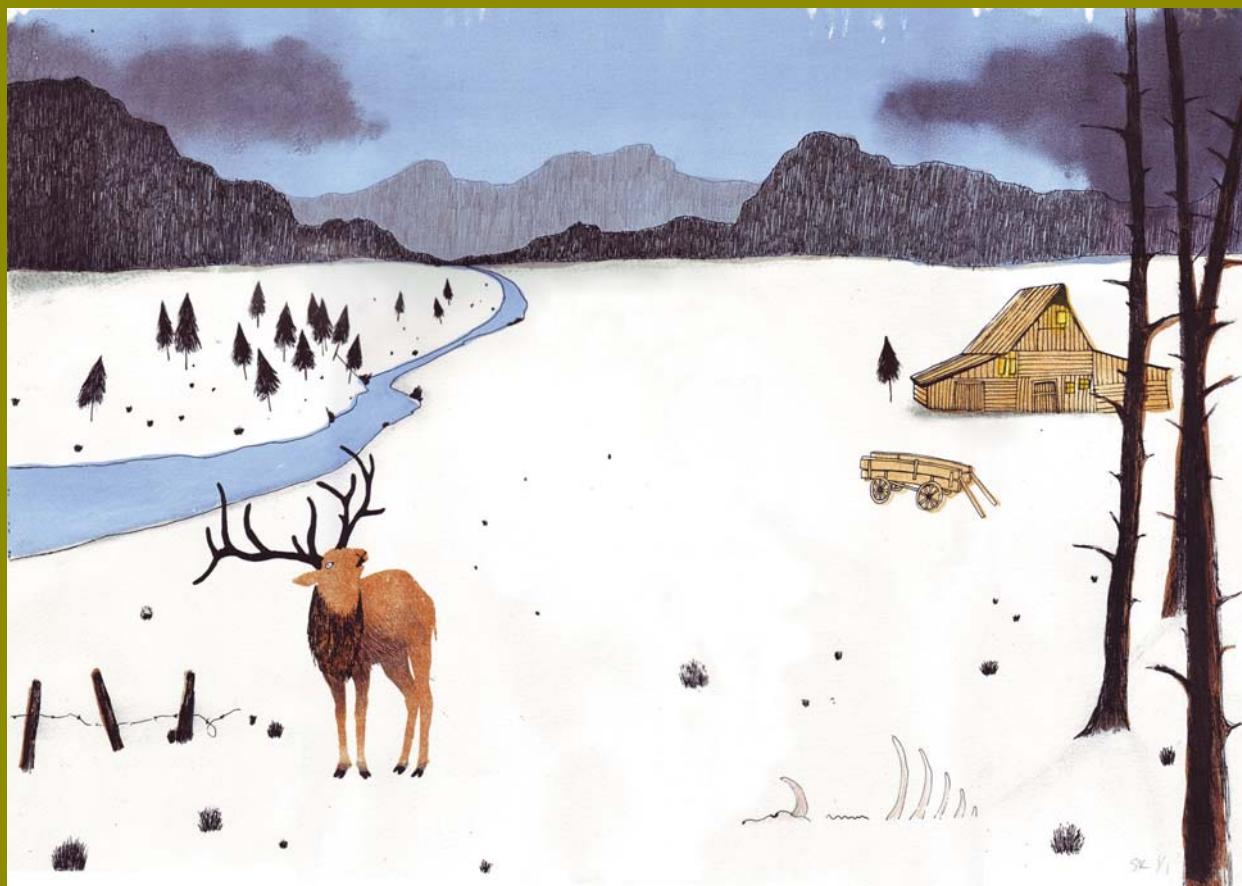




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'Wet Dream', 'Together',
'Bath and Bed' & 'Bath Time'.

Next page (left to right).
'Blood Bay', 'Where are you going?'
& 'The Shack'.

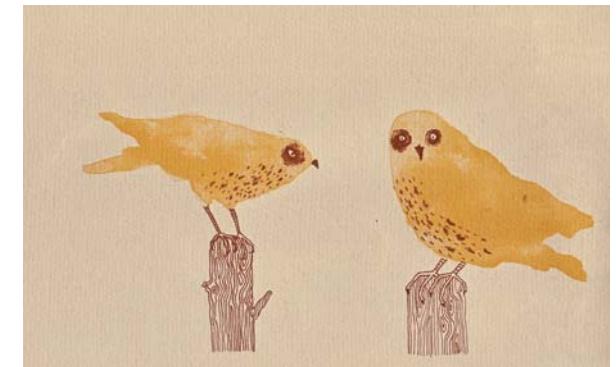






This page (left to right).
'Squid Suit', 'Fish Suit', 'Sangremano's bird'
& 'Fighting eyes (The first incident)'.

Next page.
'Lemur'.



When did you start drawing and then when did you see yourself in the drawings?
I've always loved drawing and it's something that I've gone into without giving it a second thought. I never really considered doing anything that wasn't creative as I enjoy it so much, so it all followed quite logically, really. There have been wavering moments of doubt along the way- when you hit a creative block or have a lapse in confidence it can be hard, but I haven't wanted to jettison it yet! The point where my work started to become my work was toward the end of my second year at uni when I started drawing the stuffed animals in the museum- I suddenly found a subject and a way of working that I didn't want to stop, so I kept on going with it, developing my style along the way.

Do you love all god's little creatures? Are you commenting on how animals are treated in the world?

Yes I do love all gods little creatures- with the exception of daddy long legs. I'm not too keen on earwigs either! Ideally, I'd quite like to live on some kind of Noah's Arc with all sorts of animals that I can draw! I can't say that I try to make massive statements in my illustrations about animal cruelty or political issues (although I wouldn't rule it out), but I definitely do try and pick up on the relationships that we as humans have with animals. If you look at the relationship between man and beast dating back a few thousand years, it was completely different to our modern relationships. We used to depend on animals in a practical way- for food and clothing etc... and although we still do, we have very strong emotional ties with animals now. I'm particularly interested in the Victorian obsession with taxidermy and our frequent efforts to liken animals to ourselves, which I believe leads us on nicely to the next question...

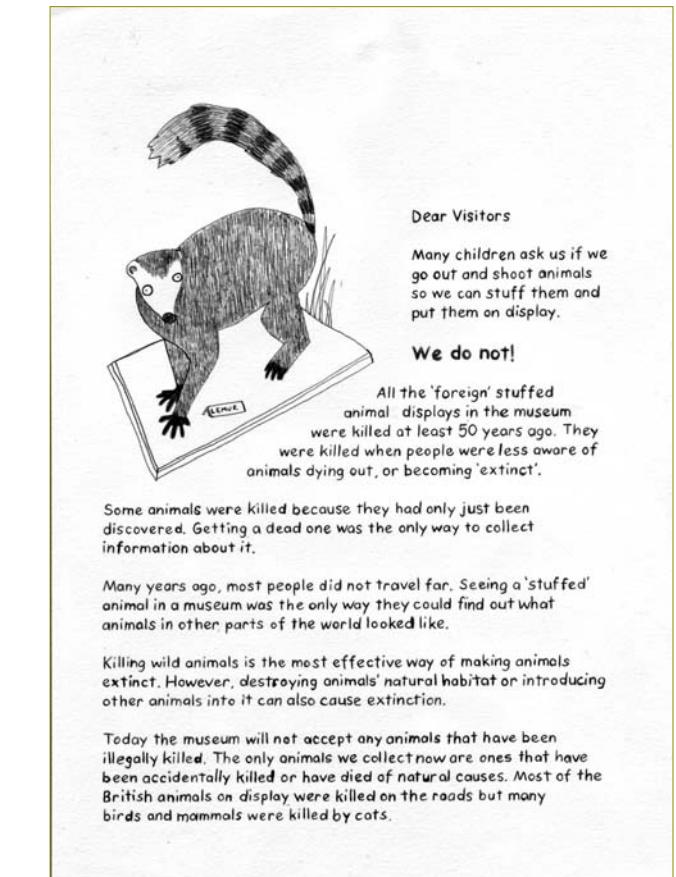
Do you agree that sometimes humans think themselves animals and pick certain types of animals for reflective characteristics?
Anthropomorphism is something that people do without necessarily realising it. We place 'human' qualities onto animals, likening them to ourselves- apparently its part of our built in belief of superiority as a species. We love it when parrots talk, monkeys play with toys and dogs portray emotions that we consider to be of human characteristics. We dress animals in clothes, draw them walking on two legs and have even staged scenes that saw stuffed kittens sitting in a school classroom! And yes, I think we do it in reverse to an extent as well. Certain characteristics are attributed to species of animals and these associations are drawn upon so quickly as we've had them for so long. Sly fox, brave lion, strong bull, etc...

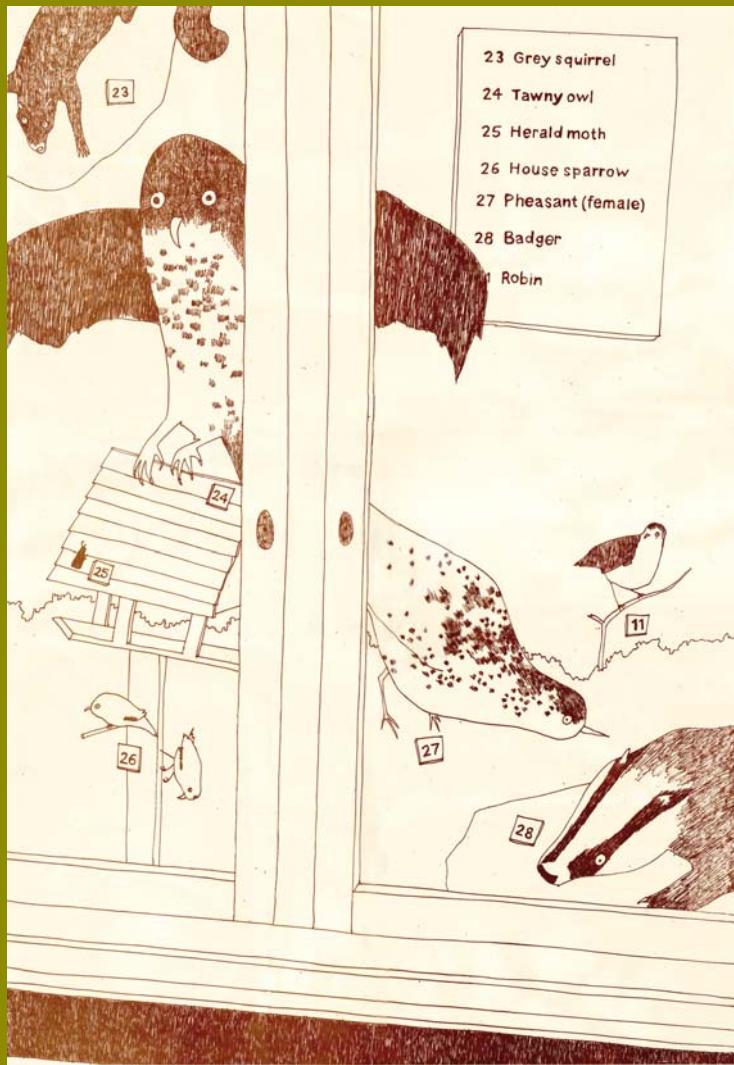
It's fun to play around with these ideas and its even more fun to create particular relationships between characters- like I did with the man and the octopus. He becomes so infatuated with the octopus that he dreams about it every night and ends up shaving his body hair in the hope of becoming more like it. Its all very innocent though - nothing deviant involved! Its like a modern day love story (sadly, the octopus dies in the end).

There's a definite comic tinge to your work, is comedy a serious business for you, are the ideas difficult to conjure?
Comedy is definitely not serious business for me. I just like having a chuckle at the stuff I draw- I find a bemused expression or a certain level of indignity can provoke a chuckle as well as a bit of pity at the same time.

I do like my comedy with a slightly dark side to it. I love the humour of Shrigley, Paul Davis, Modern Toss etc... as its funny when sometimes it shouldn't be. I also love really crude drawings that look a bit crappy- something as simple as a badly drawn foot can be pretty amusing- it all adds character! As for conjuring up ideas, I find the stuff that comes naturally is always the best. I've tried to force ideas before and they haven't worked- it becomes laboured and I think that if you don't find it funny, neither will others! I don't always know exactly where some of the ideas come from- the octopus story seemed to materialise from thin air. Quite often things don't start off with a big idea- I just get the urge to draw something in particular and a character and story develops from it. I recently had the urge to draw a Centaur and am now in the process of writing a story about him and an unrequited love interest who is oblivious to his presence as he is a divine being. He cuts off bits of his tail and leaves them scattered around- the only way of showing his existence. I like adding odd elements to my stories and illustrations.

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This page (left to right).
'Cabinet', 'Monkeys', 'Deer Cabinet' & 'Bison Cabinet'.

Next page.
'Bill Oddie'.

What starts you off? Do you portray situations that annoy or tickle you?

Since leaving uni I do sometimes have trouble getting off the starting block. I was lucky enough to meet four people on my course who I shared a sense of humour with that seemed to spur on ideas. I find my inspiration in stories, on tv and in the news, at the museum and in other peoples work and quite often from stupid conversations. I'm really into Neil Gaiman's short stories at the moment- he's got an amazing way of combining the everyday with the fantastical. I think its normally stories, characters and relationships that get me going. I like a picture that seems to have some kind of story behind it- even if it doesn't. People can make up their own stories and speculate what they think might be going on.

What mediums and processes do you use, traditional like a sketchbook or do you use technology to produce your work?

I'm very much a traditionalist in that sense. I begin sketching with a pencil or biro and then work on a lightbox making adjustments and preparing layers that I can screen print. I love the silk-screen process. It's really helped me to apply colour to my work and is always creating 'happy accidents' It's got a great textural quality that you cant get with photoshop and that's what I think is so unique about manual print processes.

I've got various sketchbooks and try not to be too precious about them- some of my drawings, particularly thumbnail sketches of ideas are diabolically bad, but they still serve a purpose. I do sometimes use my mac for arranging a composition- it saves time if you want to juggle around with scale and positioning and it allows you to try things out that you might not have thought of originally. But when it comes to producing the image I avoid using computer technology and try to keep it all hand printed and drawn, which I think makes the process and the final image all the more special.

For some reason we think there's an American or Canadian influence in the work, would you agree?
It's not something that I've given a great deal of thought to, to be honest. I suppose in terms of subject matter I have been intrigued by the sparse landscape of the North West USA, which is reflected in the 'Blood Bay' and 'The Shack' both of which were inspired by an Annie Proux short story. I'm a big fan of Marcel Dzama's work, and although I've always been more aware of our British contemporaries, I think it would be fair to say there are some American influences.

On your website there's a reference to the group called The Honest Four. Any more outings planned, other work with them?

The Honest Four is a collective made up of Amy Rowe, Becky Walker, Kelly Bryne and myself. We all studied illustration together at uni and decided that it was more fun when you have good company! Saying that, its pretty hard now as we don't all inhabit the same city, let alone the same studio. The exhibitions were great, but at the moment we are all concentrating on our own projects for a bit, although we still remain the Honest Four. Becky and I are in the middle of playing a set of postal "consequences" where we take it in turns drawing a panel for a story, resulting in a complete narrative that neither of us had any premeditated ideas towards. Its really fun and a good way of generating some random ideas.

Does your folks at home think you're brilliant?

My parents say they do- so I am willing to take their word for it. My nan came along to one of the recent Honest Four exhibitions and tactfully told a friend that 'landscapes were more her thing!' But everyone shows their support somehow. I've had my share of criticism though... 'it looks like a 5 year old did it', 'the eyes aren't even pointing in the same direction', 'I don't get it' etc... but not everyone's going to like what you do. Thankfully there are people that do though- and I still enjoy doing it too, so I guess that's all that matters.

What's coming up next for Sarah Knight?

Well, as I mentioned earlier, I have started some creative writing that is sitting alongside my illustration quite nicely. I'd love to make more books and have a couple of ideas in the pipeline- one involving short stories and the other involving animals and fancy dress! I'm open to trying lots of new things at the moment and would like to play around with some new printing processes as well as developing my existing ideas. I'd also love to work alongside some animal protection charities like the RSPB or WWF- my dream job would be illustrating for a cause I feel strongly about. However, until that job comes along, I will get back to my lovesick Centaur story...





This page (left to right).
'Sandwich Board', 'Tree and Snowman' & 'Aubergine suit'.

Last page.
'Mounted heads'.



50mm

A Photo Story by Sean Wood.

All images copyright Sean Wood 2008 / <http://50mm.jp>

All images have been taken in Shibuya or Shinjuku in Tokyo, Japan.
Cameras used: Hasselblad 205fcc / Contax 645 / Canon 30d / Canon 1d mark III.

















WWW.
STUDIO-
OUTPUT.
COM

Studio Output have to be one of the most exciting agencies working out of the UK right now. With one of the most enviable client lists, which reads more like a wishlist, it seems like there's very little this vibrant collective won't throw their hat in the ring to do.

Working across every medium and practically every design discipline known to man the company, based in Leicester, is quickly gathering pace and recognition and giving the agencies down south (and abroad) a good run for their money. What's more, if they're consistently challenging what they deliver to their clients their success can only rise and rise, thanks God we got to talk to them before they became too famous and the only way we could get our questions answered was "to have your people call our people".

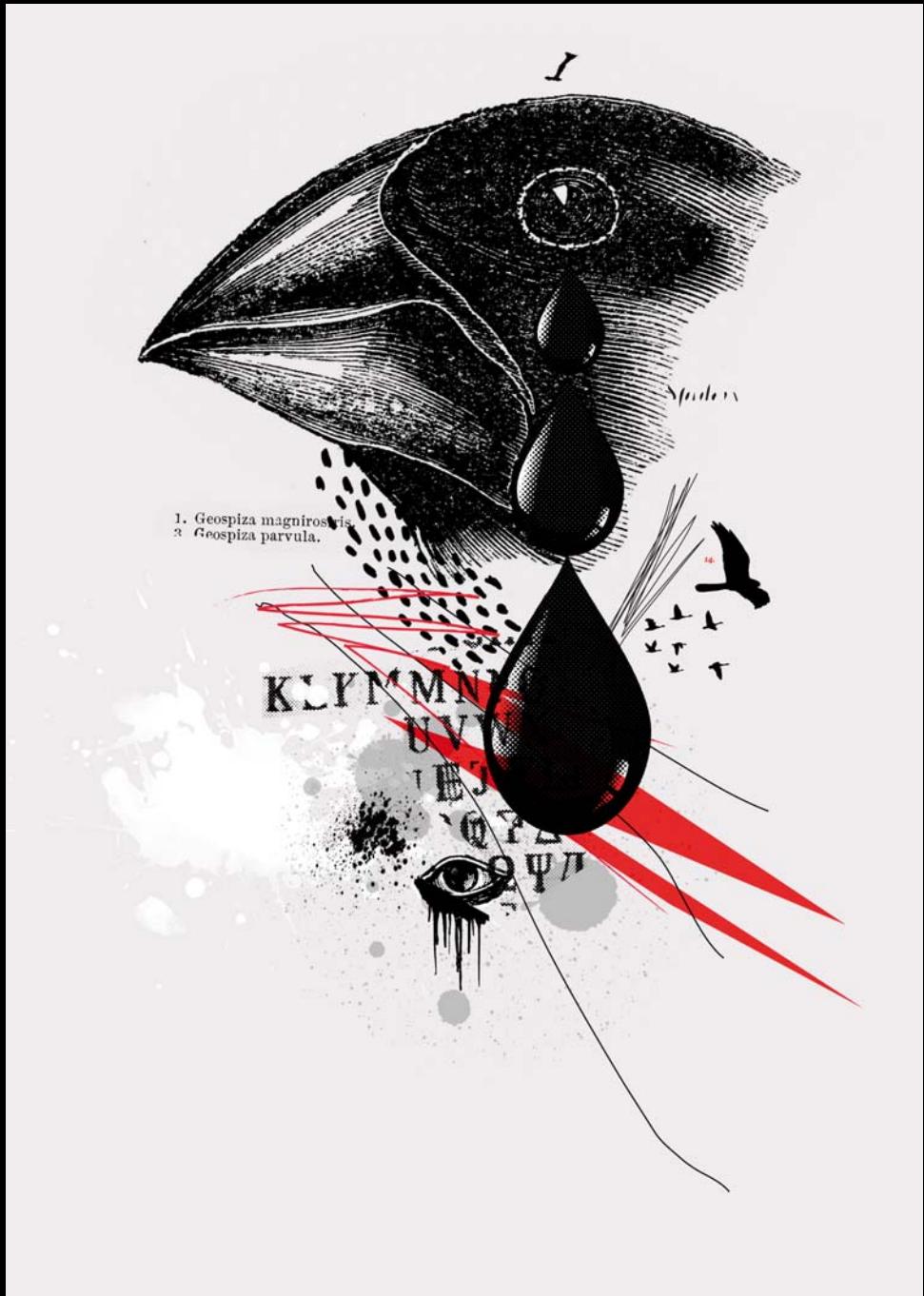
Interviewee : Studio Output.

Official site : <http://www.studio-output.com>

Interviewer : Richard Seabrooke.

This page and next.
Jark clothing illustrations.



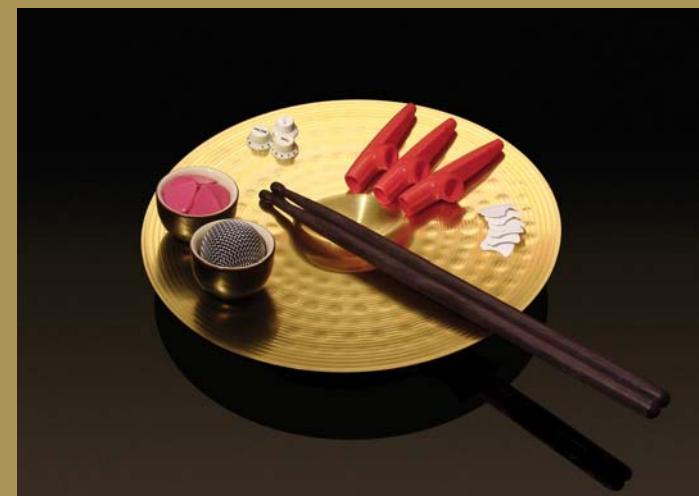


1. Geospiza magnirostris
2. Geospiza parvula.





This page and next.
Concept image work: Music and Sushi.





This page.
Wispa advertising
for Cadburys.



When and how did Studio Output come about?

Studio Output was born in summer 2002 to three proud fathers: Dan Moore, Rob Coke and Ian Hambleton. Dan & I had formed the senior creative team at a small design agency in Nottingham, while Ian was a friend who had been an occasional client of ours. We felt that the time was right to branch out and try something which reflected our own values, with Ian looking after all of the non-design work. Like any new parents we were excited about being in a position where we could decide what our company would look like and act like, and how we would bring it up. To be honest we dressed it quite strangely for the first few months! After a month or so working on an MDF sheet in Dan's front room, we found a large office space in the centre of Nottingham, moved into the warmest part of it and built all our own desks.

How has it grown, both professionally and physically, since opening the doors for the first time?

We were always very clear about the size of company we wanted; for us, a team of around ten would be big enough to handle the sort of work we wanted and still be profitable, without having to put lots of new structure in place. We also felt that for Studio Output to become the company we were picturing we had to act like that company from day one, dividing up the jobs that those ten people would do between the three of us. At its simplest this meant that, whilst I was the Creative Director and Dan was the Art Director, we were also the middleweights, juniors and artworkers. As we started to hire staff, we would simply decide which of the 'extra' roles were most appropriate to be filled.

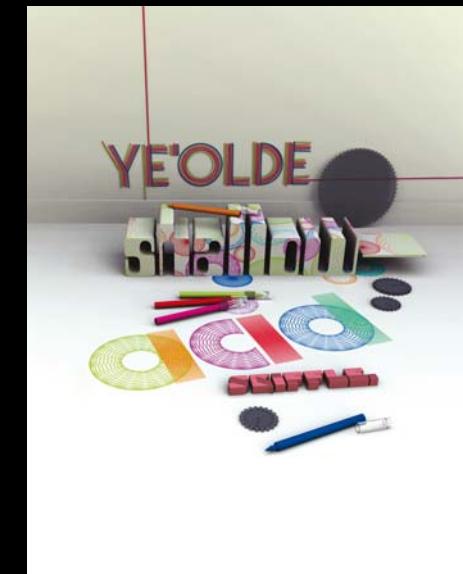
Now we've got a team of eleven in total, with eight of us actively involved in the creative aspect of design projects, supported by a Studio Manager, Development Manager and Ian as Account Director. We've expanded to make full use of our Nottingham studio, and in June 2007 we opened a small studio in Clerkenwell, London, which is home to Ian and two full-time designers, with Dan dividing his time between the two. We also employ a designer in-house at the Ministry of Sound offices, working with the marketing team there to produce materials for the club and worldwide tours.

I'd like to say that our professional approach has always been the same, but in truth we've had to continually raise our game to meet the challenges of the work that we're doing. In the early days we were doing a lot of music industry work, record sleeves, identities for independent labels, club flyers etc but now we're working on campaigns for Sony PlayStation, Cadbury's and BBC 1Xtra, so our thinking has to be much more about the ideas behind the visual, in tune with that of an ad agency. I'll stop short of using the word 'strategy' though, for now at least.

What do you see as your driving philosophies and beliefs both in the work that you do and also the way that you work as a studio?

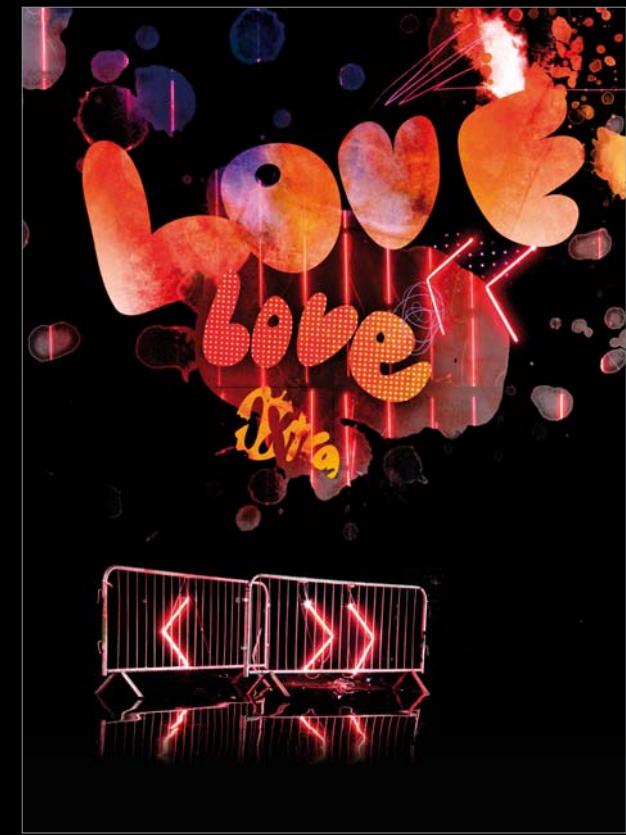
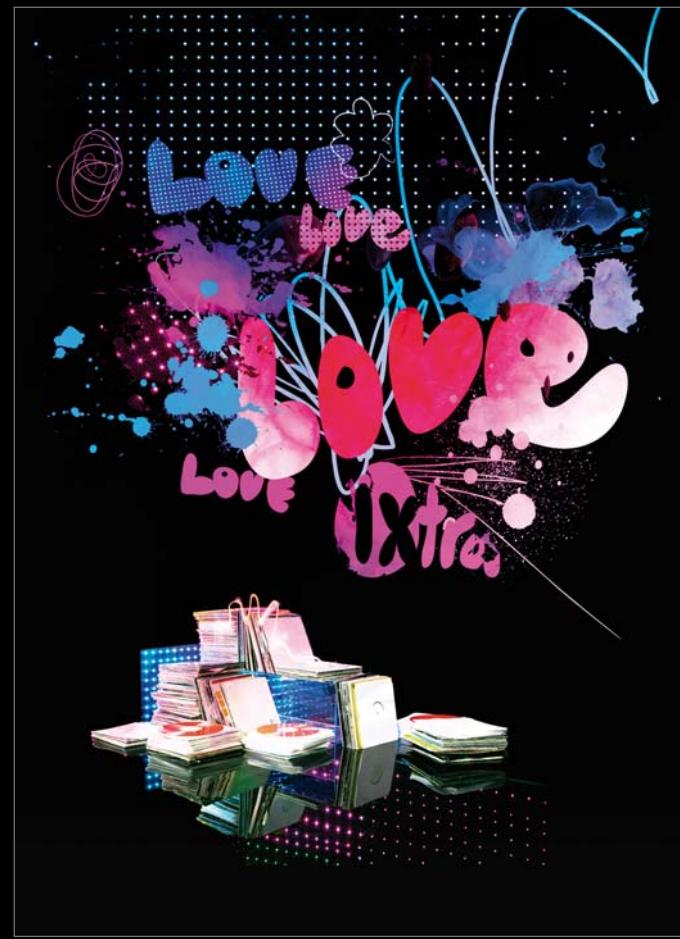
The philosophies that have always guided us are: direct communication, creative thought and an honest approach. We've never worked with account handlers as such, so our clients have an open dialogue with the creatives leading their project, or the designers carrying it out. This helps both to gain an understanding of each others' aims and alleviate misinterpretation. We can only do this by employing well organised people who thrive on the challenge of creative thinking for each position and keeping them on top of their game. Our honest approach guides our work ethic; we didn't cut our teeth at a large well-known agency and - without wanting to sound overly humble - starting the company without that backing behind us makes us appreciate what we've built here. Although we're not slaves to our clients, it's important for us to understand their aspiration for their work rather than throwing a strop if they don't like something - well, not all the time anyway. We also keep our billing process as simple as possible, carry out client satisfaction questionnaires and respond to feedback and improve our service. This make us sound like saints!

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This page.
Ministry of Sound 'Genres'

Next page.
BBC Radio 'Love' illustrations.
Photography by Jo Metson-Scott.



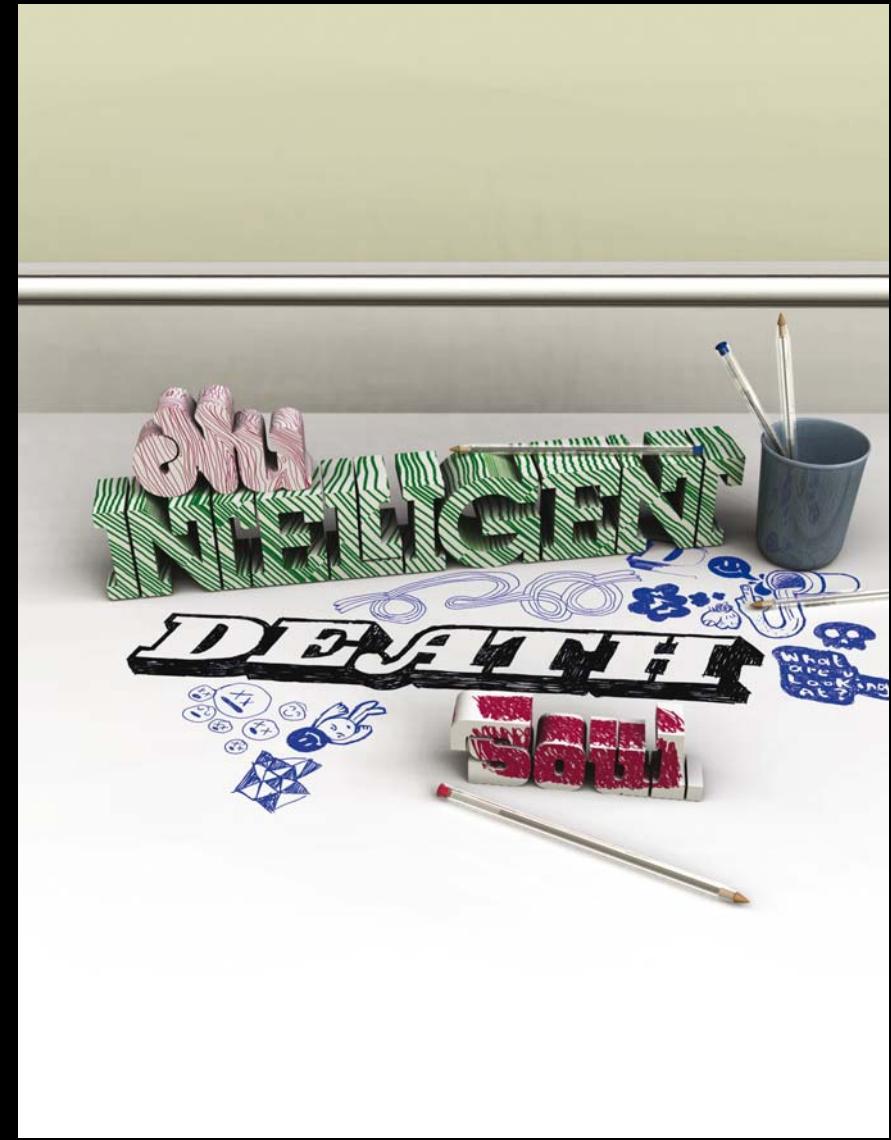


This page.
Ministry of Sound 'Tapes'.



Next page.
Ministry of Sound 'Genres'.





The biggest challenges in every job are...

... asking the right questions to get to the heart of the design issue, keeping your work current and relevant without looking at what everyone else is doing, pushing a production budget to get the most exciting results, trying to find new ways of reinventing the wheel!

The perfect client is one who...

...realises that great design starts with an honest, well-written, brief. I know for some agencies this isn't the case and they love nothing more than to be given a completely free reign, but in our experience the clients who ask us to 'just do your thing' usually end up being disappointed, because, for us, creativity without parameters doesn't really result in the most effective work. If you look at the best graphic design, it's usually the result of what appears to be a fairly restrictive brief, with a clearly defined aim, and a client who is ready for you to surprise them a little bit. Having said that, it's not very helpful when you produce work that nails the brief and then discover that the client isn't really ready to go where they said they wanted you to take them!

You seem to take on a wide range of work for a diverse group of clients. Why do you feel it's important to have this mix in the work you bring in, maybe it's not even conscious? Firstly, it stops things getting dull! If being a good designer is about immersing yourself in the culture of a subject and formulating work which elicits a response, then it follows that working on a variety of subjects is going to broaden your knowledge and subsequently improve your ability to provoke a range of responses. When you look at agencies who do a lot of one type of work, they might become very adept at it, but the danger is that they become too involved in a scene or a way of working, whereas what might be helpful is to look at it from an outsider's point of view. Working for a variety of clients helps to keep our ideas fresh in that respect, and you also start to look at common themes that cross those genres, which ultimately helps you to become a much more rounded designer.

Also, your approach and to each job you take on varies radically in terms of aesthetic but never in the quality of the production / execution. How do you ensure you manage the seeds of a great idea through its development to delivering a world-class communication?

The execution isn't really important at the start of the project when it's all about ideas, so most of our work starts out as a very basic pencil scribble or written treatment. The next step is to develop that idea and test it, so although the basic working method is the same, that actual process changes for each project. The designer will check in regularly with one of the senior creative team to make sure the work is being steered in the right way, and to help style the detail. We also work with the studio manager and printer to explore the best possible production solutions within the budget. Sometimes a project will lend itself to a more ambitious or luxurious production process, so very little of the budget will be spent on the actual 'design', but gets allocated towards the print production.

As you grow bigger and lure more and more big player clients to your company how do you maintain creative excellence within an increasingly burdened studio?

As we grow, the studio manager plays an ever more important role in controlling the flow of work through the two studios. For the partners, our roles are constantly developing, as we're constantly switching between management and creative modes. The creative team also have to be very flexible in their approach, able to switch between different types of job. Whilst people are still working individually on their projects, we find it more helpful to get a range of ideas at the start of a project by brainstorming and planning together.

The ultimate job you have yet to win?

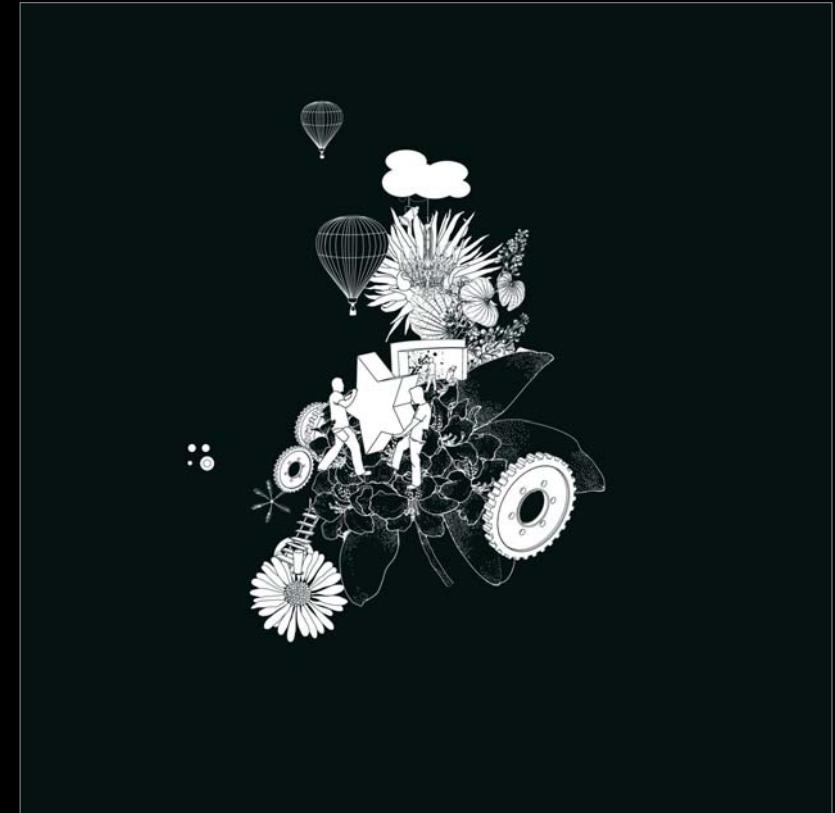
Probably something for a big sports brand, like Nike or Adidas.

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This page.

Time Based collateral and illustration.

Photography: Philip Jackson Photography.





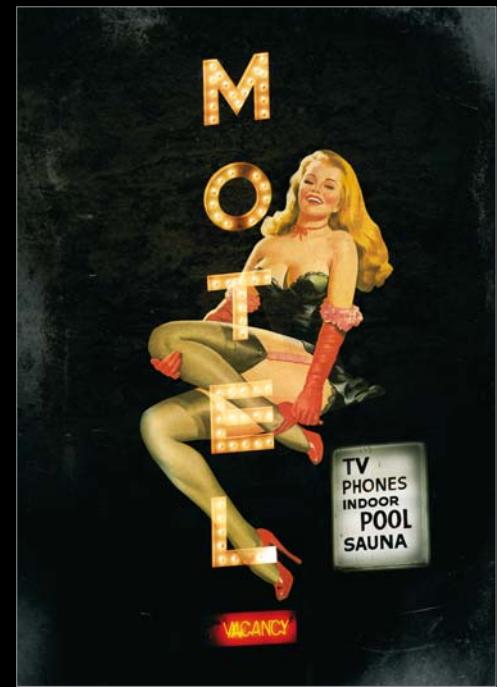
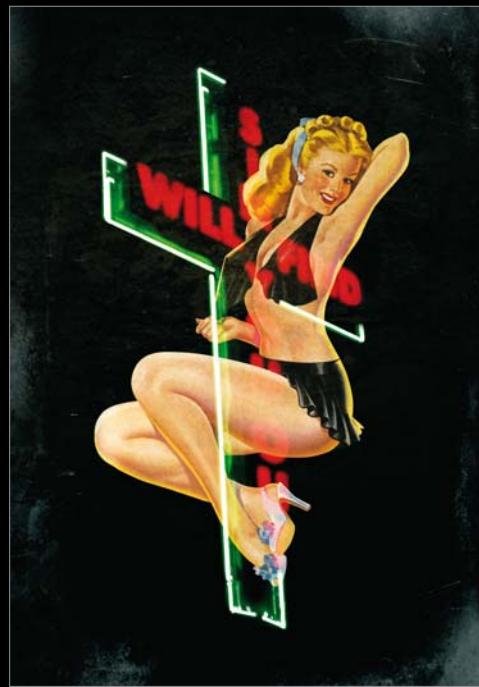
This page (left to right).
'Seven' hotel design, Bangkok
& concept work for 'Decadence in Ibiza',
photography by Tom Godfrey and Richard Paul.





This page (left 3).
Flores restaurant graphics and signage.
Studio shots by Philip Jackson Photography.

This page (right 6).
Bluu collateral design. <http://www.bluu.co.uk>



This page.
Illustrations for Ministry of Sound.



Do you feel your location outside of London is an advantage or disadvantage in terms of doing business with your clients, aren't most of them based in London? Is location irrelevant in today's immediate electronic workplace?
I think if we'd tried to set up in London it would have been much harder for us financially, but a lot easier in terms of getting work. But we all lived in Nottingham, so it was the most logical thing for us to set up here, even though the majority of our clients have always been in London and we were aiming to compete with agencies down there. It's perfectly possible to work remotely for clients - in fact we rarely need face to face meetings even with local clients - but you have to make yourself available all the time which means a lot of time travelling. We've now got a small studio in Clerkenwell, so I suppose that answers the question best!

Apart from yourselves who do you consider to be the UK's leading creative lights at the moment, who's floating your boat?

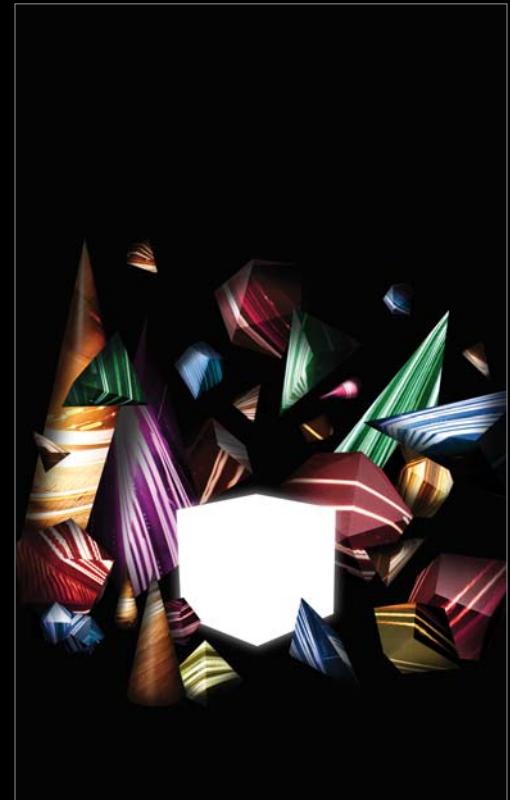
These are quite random mix of art, photography and stuff:
<http://www.richardgpaul.co.uk/>
<http://www.jamiecullen.net>
<http://www.tettamanti.ch>
<http://woodwood.dk/WW.htm>
<http://www.mediumism.com/bouncy.html>

What's rocking the Studio Output soundsystem at the moment?

Vampire Weekend, Hot Chip, Radiohead, Maps, Interpol and always some old favourites like Super Furry Animals and The Coral.

What can we expect from you guys in 2008?
If the newspapers are to be believed, then a desperate battle to keep our heads above water! But thinking more positively, we've recently got onto the roster of a potentially big client, and are close to completing the tender process for another. If both of them come off, it could mean plenty of exciting work ahead.

But thinking more positively, we recently got onto the roster of one of the big games console manufacturers, and are close to completing the tender process for a massive broadcaster. If both of them come off, it could mean plenty of exciting work ahead.



TOMMY KANE.





Extremely hardworking all round and well loved Tommy Kane works his day in the streets of Manhattan before returning at night to live in Brooklyn. People who know Tommy have no problems singing his praises and telling those who unfortunately don't know him that he's a treasure to behold.

For very good reason too, if you only went by the meticulous output of his work, the illustrations with their complimentary text or the outstanding paintings that take Americanisms and turn them on their heads surely that would be enough to be going on with!

No! There's the advertising work and photo manipulation, very distinctive and successful. The 3d stuff, the portraits which are insanely accurate and detailed. There's also the constant rate at which he turns this work out and by all accounts if you meet him he's just a good guy trying to get along in a crazy place a mixed up world, it would be nice and not so difficult if everything could be this way, thanks to Tommy Kane things just got easier.

Interviewee : **Tommy Kane.**

Official site : <http://tommykane.com>

Interviewer : **Richard Seabrooke.**

Previous page.
'John Lennon'.

This page.
'Mighty Mouse'.



Did you initially start in the advertising industry and then find your calling as an artist or had you always been an artist from the start? I was pretty much an artist from about three years old. When I was in kindergarten, the teacher told my mother that in her twenty years of teaching I was the best artist she had ever seen at my age. I got into advertising because I wanted to make a living in New York at something that involved being creative. Before computers ad agencies had illustrators on staff. They would draw up the ideas in order to sell them to the client.

That is how I got into advertising. I worked in the studio doing mechanicals and drawing the ads with magic markers. I was pretty much getting paid to draw all day. Believe it or not there are some very creative people in advertising. The people at my agency realized fairly quickly that I was more than just an illustrator. I was promoted to art director and then I was the one coming up with the ideas for the ads. I've had the chance to work with some of the best illustrators, photographers and directors in the world. Advertising paid very well so it allowed me to pursue my own art on the side. Also it is the kind of job that does not frown on people who are drawing and painting in the office all day. My bosses have many times come to my office and watched while I am doing a painting or drawings for myself. I'm not sure you can do that at other jobs. so it has worked out quite well.

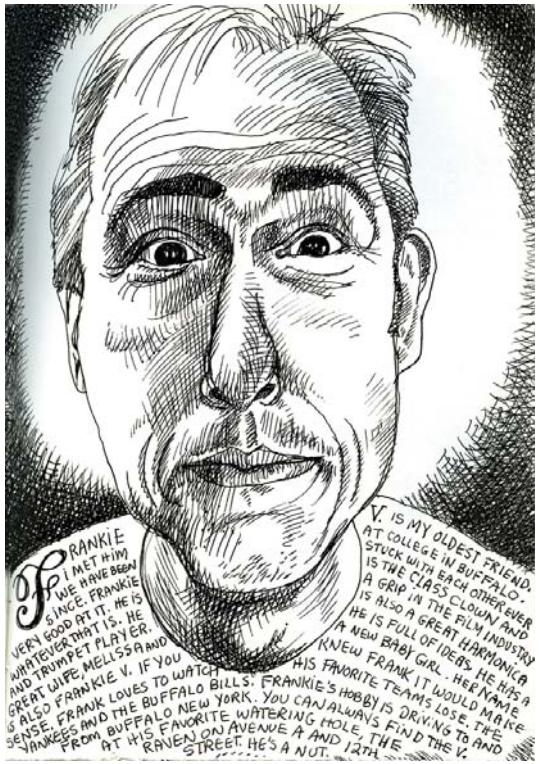
Has your time in the commercial world been an influence on your more artistic work, say your illustrations, or are they a complete departure, a distraction even?

That's an interesting question. I guess I would have to say they influence each other. Just take the writing I do in some of my drawings. That totally comes out of advertising. As an art director, I am always paired up with a writer. Over time I have learned a lot about the craft from them. I also have a blog where I do a lot of writing about my drawings. Being in the ad world I have been exposed to many great commercial artists who have had an influence on me. I've also been able to hire some of my art heroes to do advertising jobs for me. I was able to meet them and see how they work. My overall quirky style has been an influence on my personal work and the type of ads I do. I've done some very famous ads in america that have my personal style stamped on them.

Staying with your illustration work, you find pleasure in the details, what made you start drawing and writing in this way?

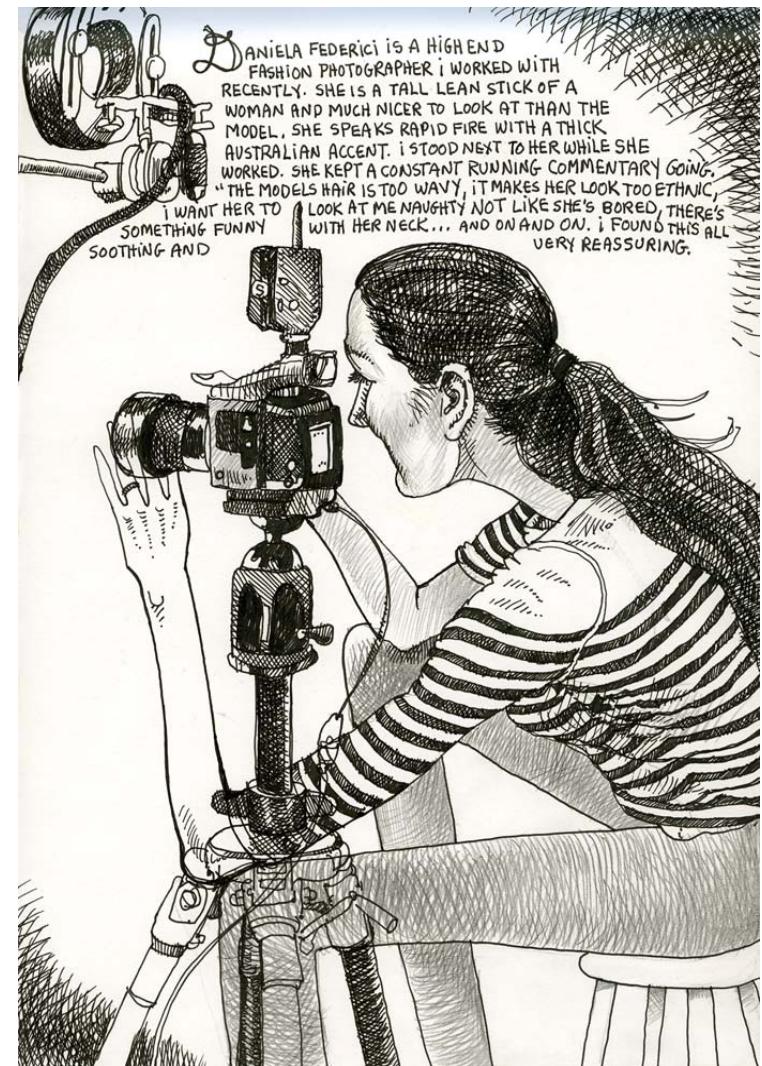
Deep down I feel that I am not a very good artist. By working so hard to capture all of the details, what I am really doing is overcompensating for my perceived shortcomings. What makes my work acceptable to me is all the pain and agony it takes for me to capture every detail. It really shows in the finished product. It's a great feeling when people look at my work and praise me for it. That feeling makes me want to work even harder. A good example of the detail work I do is my drawings from Asia. If I do a drawing in Hong Kong, Korea or Japan on the street, every word on every street sign is exact. I don't know the language at all but I painstakingly draw each Chinese character. People would come up to me on the street while I was drawing and ask me who did the letting for me. I would say, I did. They wouldn't believe me because I couldn't speak the language. I have gotten very good at capturing all the details and by constantly working that way I'm able to do it very quickly.

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Previous page.
'Cardboard'.

This page.
'V', 'Sylvia' & 'Federici'.



Would your drawings and other painted works represent how you felt as an individual living in America around these times? Is it more like a diary or commentary?

A lot of what I do is about what it's like to live in America now. You have to understand that I live in New York City and Manhattan is not like the rest of America. Not one person I know voted for George Bush. So there is a whole America out there of people who represent the US that I don't know anything about. New York is a whole universe separate from the rest of America. So I would say mine stuff is more about someone living in New York City who travels the world. I draw and write and blog extensively about my friends, family, surroundings and other artists I interact with. My journals are most definitely a diary

Some of the earlier paintings are very striking, political themes mixed with a romantic version of America, can you talk about this work? Are there any other themes you like working on?

A part of my paintings are about my heroes as a little kid. After 9/11 it seemed like the world needed a protector or a hero. Unfortunately we ended up with Bush. The worst scenario possible. I became very disillusioned with government. So I was doing a bunch of paintings that were very cynical. I use humor and jokes in my work because that is how I deal with things in my own life, being Irish and all I think you understand. I do deal with many other themes in my work. That is why I have so many different styles. I have journals that are only about people in my life. I do journals on current events. I draw drawings that are only from my mind, I don't use any reference. I do some books that are only cartoons. I try to cover every aspect of my life, from what thrills me to what makes me upset to my own personal problems.

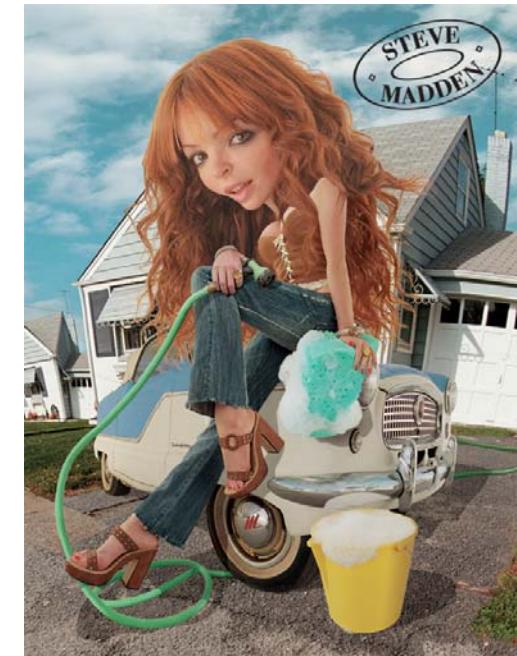
How does your process work, do you use photographs? What starts the ideas in the first place?

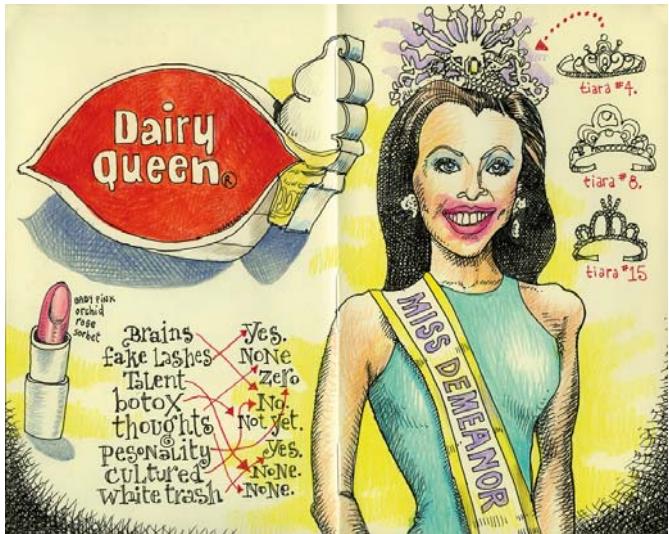
Like I said I have so many different styles, I approach each very differently. Some I use photographic reference, Some I use real life, some I use photos I've taken, Some I draw from my mind. I satisfy a lot of my artistic needs by not being pinned down to one way of working. Remember by being in advertising I have also been able to collaborate with famous photographers and film makers in making commercial art. I've been able to be part of a lot of different types of art. In my journals for instance, I have no preconceived plan. I find a spot, I sit down and begin to draw and just trust something good will happen. The writing I do just flows out of my brain with no effort. After I finish a sketch I just write down whatever comes into my head. It takes about an hour to do each drawing on the street and 2 minutes to write my blurb. My paintings are much more thought out. My paintings on cardboard are done more on the fly with very little thought beforehand. I try to spend as much time as possible doing the work rather than thinking about it. I'm a doer.

You said before that your family is originally from Cork in Ireland and you're a true Irish American, you think these are influences on your work?

My great grandmother had five kids and a farm to run when her husband died. She married a farmer down the road who had four more kids and no wife so he could try to run both farms. Then he died, but not before they had one more kid together. My grandfather. My great grandmother sold the farms and moved a few of the kids to New York to find work. The others were put in an orphanage. He toiled in a workhouse slash orphanage until he was able to get himself to America. Unfortunately that took him eighteen years. Both my grandfather and grandmother had very large families. Hence I have lots of cousins all over the map. We seem to all stay connected too. So one big factor in my art is my families work ethic. My dad and my grandfather worked every day very hard, never complained and never called in sick. The same can be said about my art. As much as my advertising job took up my time, I always worked very hard on my own artwork no matter how difficult or tiring. Hard work and pain are a pleasure to me. Also you touched on an earlier theme of mine, politics. Being Irish in America means a lot of talk of politics. My dad and grandfather loved politics and so do I.

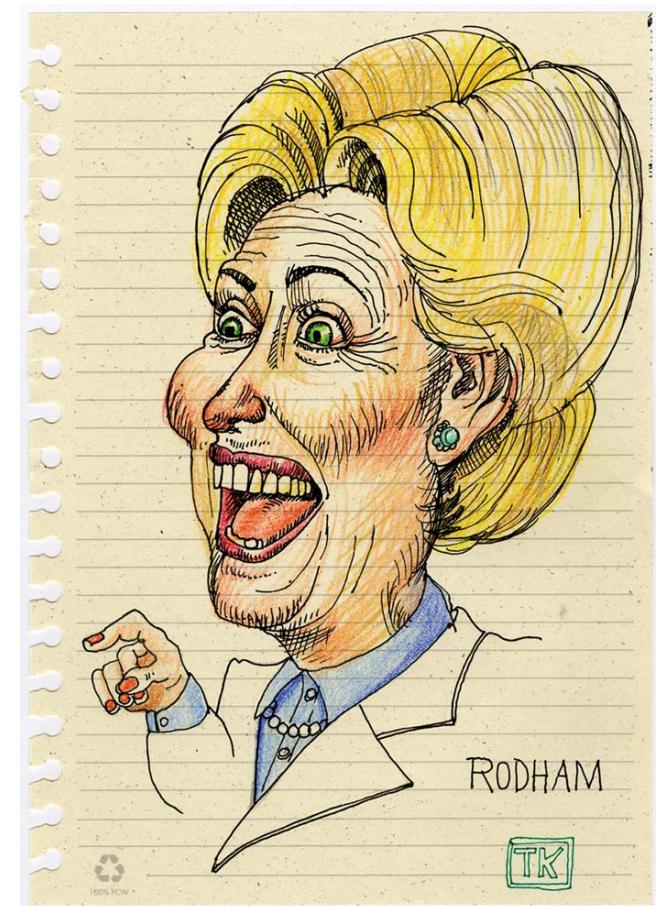
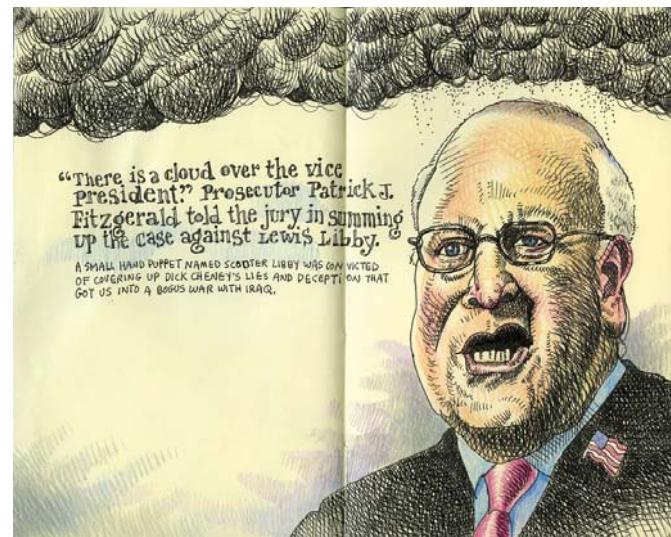
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Previous page.
Steve Madden ads.

This page.
'Dairy queen', 'DickC' & 'Hill'.





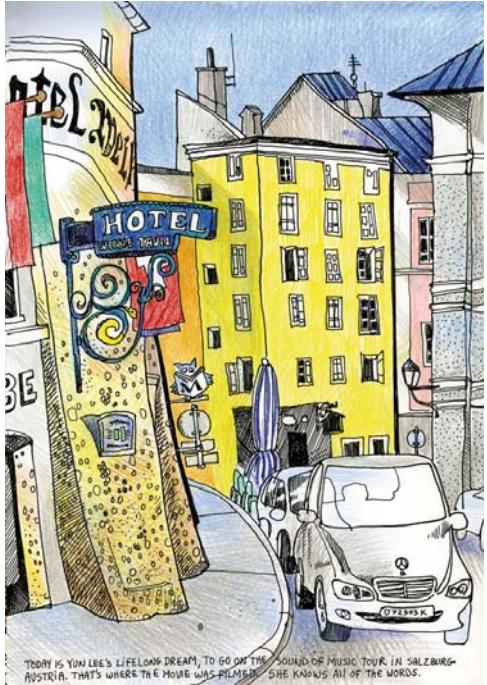
The portraits seem very personal, how did they come about as an idea and do the end drawings help with your relationships or feelings for these people?

I was in Venice with my wife on vacation a few years ago and I found a beautiful bound book with blank drawing paper inside. I had to have it. The idea to draw as many friends and family members as possible struck me as a good idea. Most people have photo albums. I wanted to have something even better of my life. It just grew and grew. The book is huge and practically full. I know lots of cool people. It made me see how lucky I am, surrounded by such great people who love and who I love back. When I show them to people they they get all excited. Wow that looks just like so and so. But when they see themselves, they say I made them look too old or why did I have to put in every wrinkle. I can't win.

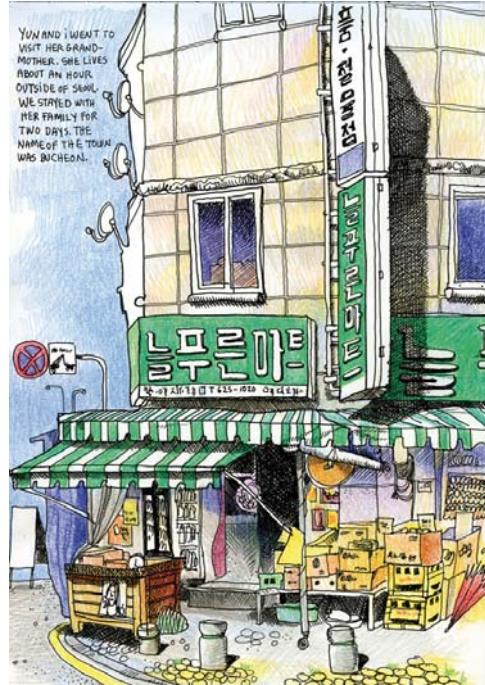
Do you think what you do can change what people think of the world and then even change how they feel about yourself?

I don't believe anything I do will change what people feel about the world. In America, Sean Penn and Susan Sarandon run around trying to influence politics. The only problem is they only play to the people who already agree with them. They don't change anyone mind about a thing. My influence is zero. People like my cute drawings and funny writings but I just make people who already agree with me happy. The only influence I do have is with other artists. I try to give encouragement to people just starting out or students in art school. I get a lot of letters asking how I work. I try to give them as much positive influence as possible. I also see how other artists I know tend to incorporate some of what I do into their work. So in my own little way I have some minor influence in my little universe.

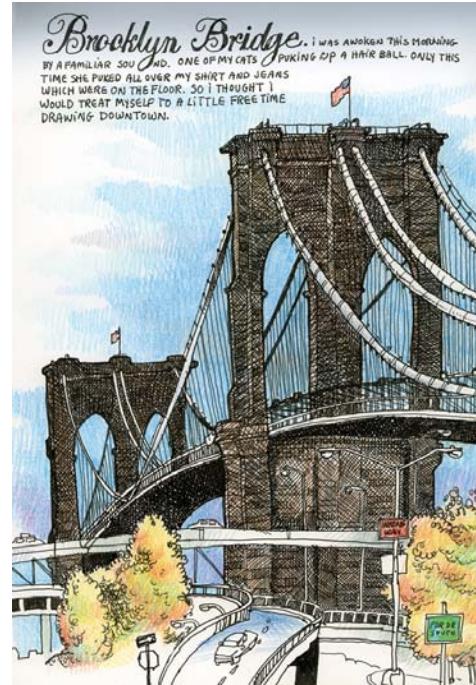
Are you still working the advertising industry as well as the more artistic business, and what's next work wise for you that you're excited about? I am still in the advertising industry. Now I do



TODAY IS YUN LEE'S LIFE LONG DREAM, TO GO ON THE SOUND OF MUSIC TOUR IN SALZBURG AUSTRIA. THAT'S WHERE THE MOVIE WAS FILMED. SHE KNOWS ALL OF THE WORDS.

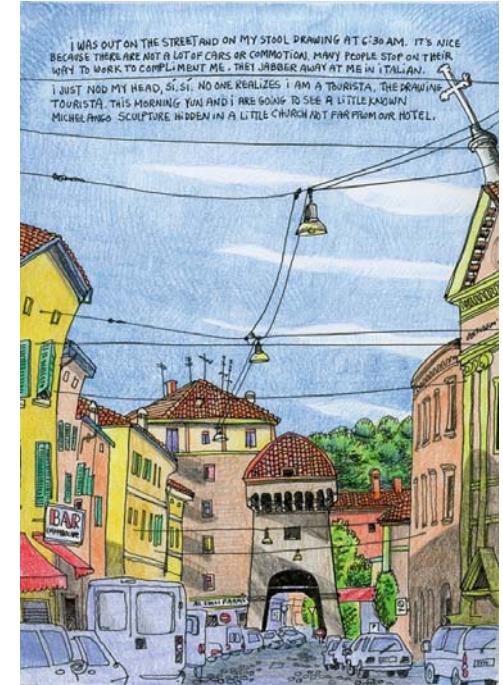


YUN AND I WENT TO VISIT HER GRANDMOTHER. SHE LIVES ABOUT AN HOUR OUTSIDE OF SEOUL. WE STAYED WITH HER FAMILY FOR TWO DAYS. THE NAME OF THE TOWN WAS BOCHEDON.



Brooklyn Bridge

I WAS AWOKEN THIS MORNING BY A FAMILIAR SOUND. ONE OF MY CATS PIKING UP A HAIR BALL. ONLY THIS TIME SHE PIKED ALL OVER MY SHIRT AND JEANS WHICH WERE ON THE FLOOR. SO I THOUGHT I WOULD TREAT MYSELF TO A LITTLE FREE TIME DRAWING DOWNTOWN.



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