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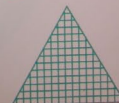
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A magazine on how to  
work yourself up the  
triangle





## Samara Scott London (UK)

Describing her work as 'a layered visual nostalgic cocktail', her main interest is how technology has changed our relationship with our environments, embracing the simultaneous beauty and trauma of the internet. Scott is an artist willing to assemble as many themes and ideas as possible, embracing the dreamy landscapes laid out by online heavyweights (think Apple's pastel shades, Microsoft's blue skies and green fields) and becomes sculptor, painter, designer and photographer of works that surreally defy classification. As part of an orchestrated narrative, objects can be digested from both art and design perspectives; backgrounds double as foregrounds, a blind operates as both a screen and a sculpture. Interiors take on significance when Scott interprets form and function through furniture and decor-design full of hyper-real tokens, a pick 'n' mix of continental topicality, and a surreal mish-mash of pastel symbols.

Interviewer: Oliver Rogers

[www.samarascott.com](http://www.samarascott.com)



To me your work is very tactile and uses a lot of nostalgic materials, would you say there is a purity and intended naivety to your practice?

For me these things are not separate, the purity and naivety I'm discussing is really connected to and all reels back to self expression, in this way it's not theoretical, or specifically researched but rather is an expression of personal experience. I kind of find talking about this a little dated and embarrassing. It used to be something I shuddered to think about but now I realise that my work in its simplest form is filtered observations, but that's pretty blunt. It's feelings I'm talking about and to express this is naturally tactile, nostalgic. Its that which connects the themes you mention in the question anyway.

I feel that making work in this open way, so the logic can remain patchy, and isn't too instructive in any way, it doesn't direct you on a clear route i.e. This is about Serbian politics, read here and here you'll get you're closer



rather it over performs itself, pollutes itself, opposes itself, and manages to hold a kind of meaning open like dislocated footnotes.

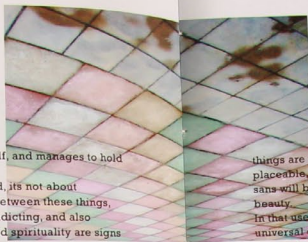
So by this it could open up a million things, its unresolved, its not about answers. In the heavily loaded tactility, the translations between these things, the conscious and unconscious signs Everything contradicting, and also complementing simultaneously, in between this proposed spirituality are signs of total superficiality... hopefully the impact can remain more sensuous in those instantiations of nearly pebbled/brITTLE textures.

guess what I'm saying I'm playing with a sculptural format which defines theorising because of its personal intimacy I don't know if that's good or bad. I think if you use something like a Davidoff perfume advert as imagery in your're work, people immediately grab this as a stark opportunity for something theoretical, to name something, to simmer the work out in. But what's interesting for me in motifs like this, is its simultaneously poignant and generic. What I'm prodding at with this is as a kind of portal into feelings, for me this kind of imagery is ripe with abstraction if you let it be. There are powerful collective sensory experiences in these sorts of cultural products of an era, and I'm amazed at how personal and intimate and resonating generic images can be. Helen martens puts it well "can impart the idea of something, exploit the emotional and social strains embedded, and reassemble a look that is slightly off-kilter but some how foggly recognisable". I recently put it like this: In this heavily loaded erratic taciturnity I want the meaning to work like anecdotal footnotes, like fiddly meandering translations. There isn't an instructional route through the work rather I'm more concerned in devising a prodding, latent, unstable meaning. Revolution! I want the associations to reel and swirl.

How does your work relate to current trends, in today's society?

It's still dominated by this web art thing, with visuals of early web amateur graphic design, nostalgic threads. But I mean I don't always trust how sincere it is. And like always, some people are doing this really well, really meaningfully, and others are just pursuing the aesthetic train of this stuff.

To me there is also deeper awareness, paranoia generally about this, and a lot of people are self consciously graphically spelling out meanings of things, so there is a move away from pure buoyant abstraction (which I'm really partial too). I think there is a particular distaste forming for things that are too pretty, its starting to scare people, so efforts are being made to purposefully make things 'uglier', i.e one example of many - I've started to see fonts like comic sans' being used etc, this deliberate grasp for the most 'uncool' thing. But then its always like this.



things are used because they are not tropes yet, and they aren't rapidly placeable, they can still float, but people catch up, and sooner or later comics will be perceived to have its own sort of language and association of beauty.

In that use of proverbial household materials you can thieve out some universal emotional and social attachments and you can make people stay and in that attention warnings and whispers slink through.

Would you say there is any level of irony or sarcasm in your work?

No, and it makes me angry when people want to see it like that. I mean humour, yes, obviously, but when it's this I'm laughing at myself too. Slight at times perhaps, but I associate irony and sarcasm with an exclusiveness or snobishness, its bullying, there are no instructions to the work I make, there are no conclusions. I'm testing out my questions at the same time and yeah humans are pretty weird, and gosh its so cheesy but its the only way to explain it. I'm just really interested in looking and experiencing, and noticing and playing out these things into material spellings and mood boards. It's not exclusive claiming I know better. I don't claim master perspective. It's not exclusive to make stuff out of crap from under the bed, or sandwich crumbs! It comes from a glued together collective disjunctive lump of memory.

For example in that Davidoff flyer I wanted to rustle out all that teenage desire, in the blurred muscles and that chlorinated fax salty sparkling splash, the foam. I mean its ridiculous, but I really did believe in that. I use this stuff because it makes me feel something strong.

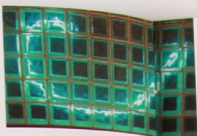
I'm not being ironic or satirical, I'm still absolutely marvelled by how powerful that image could be, and still is and marking that change, that instability in these iconic things and how the reuse of stuff can resonate their slowness.

Recently you have worked with Lucky PDF, what was that like?

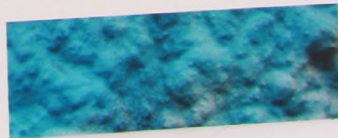
I mean lucky pdf boys are my friends, and they went to some of the same colleges as me, and live in the same area, so I know them socially. I respect what they do in a lot of ways. I mean for me, they offered me a platform [with a space and budget] to make something really quite ambitious. I had to give over a lot of control in this, and there is this strange blurry lines between your work and theirs which sometimes is difficult. But I admire them so much, you can't help it. And I think their practice is incredibly strategic, which totally relates to their conceptual work. It's not like they're doing things that are too far from what they do to stance. And me with them ended up leading onto being invited to do some of my most exciting projects so far like the solo show in March at arts & jobs.

Lastly, what are you currently working on? Any plans for the future?

hhh I'm in Istanbul, doing  
 a show here in about a  
 month, relaxing a bit,  
 soaking things in for  
 a bit, I have projects  
 coming up online  
 with legion TV and a  
 solo show in London  
 painted in 2011. I'm  
 planning to go back to  
 moving image for a bit.  
 Infinity hospitality is  
 a catering company  
 set up in collaboration  
 with chef olga  
 winterbottom. We  
 have been invited to  
 serve kind of food at  
 various social events.  
 We recently installed  
 and catered a  
 'breakfast' for the  
 opening of Sunday  
 Art Fair 2012 where  
 we displayed  
 marbled crackers,  
 streaky handmade  
 breads, delicious  
 coloured swirl  
 biscuits which  
 are almost like  
 landscapes  
 and all sorts  
 of coloured  
 dips. Arranged  
 in ornate  
 glass vases  
 customised with  
 white industrial  
 sauce pump



'I'm interested too in the lack of clarity about the multitude of things an object can be nowadays... The infinite possibilities of suggestion. An all of this I'm not sure if I'm doing anything new at all. I'm excited and anxious like many of us about these flooding overlaps between things and the artifice that's possible these days, and I simply work in a pop style, reusing images, symbols, colour schemes, paint effects. My work is a smashed-together collage of things I see - I just hope it's timely.'





# LORD WHITNEY



Your work seems very tactile. Where did your fascination with objects and hands on making come from?

We've definitely both grown up with a fascination of objects - Bek's Grandad and Amy's Dad are both collectors of random objects, books, records and other things. We're both sentimental and full of nostalgia, and we get easily attached to inanimate objects.

How did your recent *Light Night* project *Get Stuffed* come about?

Jane Earnshaw from *I Love West Leeds* approached us after visiting the Arrenis collection of taxidermy animals (based in Holbeck) and were instantly obsessed when we saw them. 10 families adopted an animal for a week and filled out an adoption form. We then had a photo shoot at the end of the week. *Light Night* was a great opportunity to show off the photos as well as get the public to engage with the animals as well. We collaborated with Giles Smith and his adventure booth. Around 2000 people had their photo taken, which was amazing.

What sort of themes do you explore within your creative practice? And what influences you to make work?

Our influences include everything from TV to line art, theatre to music videos.

We are big fans of Peter Blake, Michel

Cassidy, Tim Walker to name a few. But we also find inspiration in random places like charity shops, found objects, animals and unusual names.

How much of a role does research play in shaping the outcomes of your projects?

It plays a big role, but it's not just artists and imagery that we research. We also look at science, people and places are all involved. It's important (and natural) for us to be interested and curious about things every day.

Who are the intended audience for your work and why? Does it change depending on the type of project?

We don't think it really changes, it's open to everyone. Mostly for people who want to be involved in playful weirdness! And people of all ages, children definitely like us!

Where does the majority of your work come from? Self-initiated? What has been the most interesting commission you have received to date and why?

It's a big mixture, really. We do some self-initiated work, which we love, but a lot comes from commissions. The most





## Joanne Quinn Cardiff (UK)

Joanna Quinn is a prize-winning animator. Since graduating from college Joanna Quinn has gone from strength to strength in the field of animated shorts. Her first film, *Girl's Night Out* (1986), won 3 prizes at the Annecy Animation Festival in 1987 and thrust her into the international animation scene. She's best known for creating sassy plus-size Welsh housewife heroine Beryl. Joanna adapts her unique drawing abilities to produce beautifully fluid and dynamic animated passages. Her fine drawing skills, wonderful characterisations and her humour mark her out as a unique talent. Quinn has won over 90 international awards, including 2 Emmy awards, 4 Bafta awards and Jury prizes at all the major animation festivals. Two of her films, *Famous Fred* (1996) and *The Wife of Bath* (1998) have received Academy Award nominations.

Interviewer: Sadie Ewart

[www.berylproductions.co.uk](http://www.berylproductions.co.uk)





BEV.

**How many hours do you usually work per day or does it vary?**

A It varies. If I'm on a roll, what I try and do, which is what I was trying to get across in the Life Drawing session, is if you're working and you're in the zone, just go for it. So, yeah I'm good at getting my head down, but usually at night-time.

**Where do you usually get your ideas?**

A Erm... we work together. This is Les (points to her husband, who is also her partner at Beryl Productions and has just appeared and sits at the table next to us). So, ideas wise, Les does the writing. He comes up with the concept and I sort of stretch it. Sometimes, (lowers voice) I don't always agree with his ideas and we argue about it, but once I get started on it I realise that it is going to work. I'm always telling other people to just have fun.

Joanne Quinn

Just push on. Get your head down and go for it. If you love to do it, then just keep pushing it. And, make contacts.

**Has there anything you haven't enjoyed doing in your animation career?**

A Directing can be quite tough, especially when an animator has done some work but you think it's not quite right, but don't really know what that thing is. It's hard trying to tell someone when you can't explain the reason behind why you want it changing. You don't want to offend them, especially upon the third time of asking them to change something. So, I suppose, the collaboration part can be not so enjoyable at times. Character design, as well. I sort of hate that.

**What are you working on at the moment or would like to be working on?**

A We're doing another Beryl film. In this one she becomes an artist, there's a lot more characters involved in this one and her sister becomes more of the main character than Beryl. It's all quite exciting.

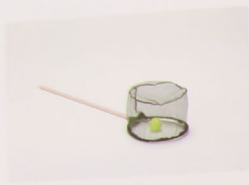
**Who inspires you?**

A I suppose everything inspires me, places, people, film festivals. And being on the jury you get to see so many animations - and not all of them good. But at the same time, someone has put a lot of time and effort into making it so there's still a level of respect, but there is some awful work, so I suppose that inspires me just as much as the good stuff.

**Any advice to an aspiring animator?**

A Just push on. Get your head down and go for it. If you love to do it, then just





**If you were to choose one word to sum up your practice, what would it be, and why?**

Stephen Heller described me as a documentarian a couple of years back, and I suppose this goes some way to reflect the raw, honest and insightful way in which I work. However the word documentarian skims over the thought and logic behind my ideas, one definition of the word wit is the ability to perceive and express in an ingeniously humorous manner the relationship between seemingly desperate things. I like the word wit.

**Who would you consider your audience to be?**

I tend not to work with an audience in mind, but I understand my work would appeal primarily to a creative and culturally sensitive audience. However the basic components of my work are generally everyday situations or objects that quite a broad audience can relate to, meaning that simply changing the context of my projects can form some extremely successful pieces of commercial work.

**Who would you consider to be your ideal client?**

Mc Donald's.

**Do you imagine your practice to evolve more in the future?**

My practice evolves on a small scale on a daily basis, as I allow my previous findings to form my next step. But generally speaking I have worked in a variety of different ways in the past, such as



furniture design, and I am keen to explore different ways of working, so yes I would expect my practice to take a different form in the future. But have no idea what form that will be just yet.

**How much inspiration do you get from other contemporary art and designers?**

I would be foolish if I was to say that I'm not aware of what other people are doing and exploring, but don't take much inspiration from it, I'm much more stimulated by my surroundings.

**What is the most inspirational place you have visited?**

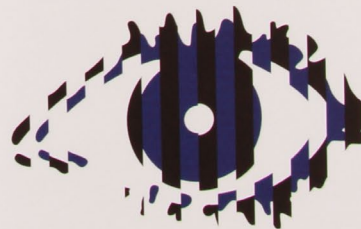
The morning walk to my studio in autumn.

**Did you have any idea your practice would take the form it has when you graduated?**

No, I had no idea, I have explored working in a variety of forms since graduating. Saying that I have always known that problem solving and thinking outside of the box was to be central to my practice.

**You have a seemingly endless to do list, which projects are first in the pipe line?**

To take photographs of objects in pieces and make jigsaws whose pieces have the same shapes as the pieces in the photograph.



D A N  
I E I  
E A T  
O C K



## COL

Colors magazine  
Treviso (Italy)

## ORS

Colors was established in 1991 in New York city, under the direction of Tibor Kalman, a renowned American designer, from an idea of Luciano Benetton and Oliviero Toscani. Originally an in-house organ of the Benetton Group with the premise that diversity is positive but that all cultures have equal value, Colors today is part of the publishing activity of Fabbrica Benetton Group's communication research centre. The first issue released was symbolized by the image of a birth of a baby girl, which wanted to represent the launching of a new magazine on the editorial panorama. The picture of Giusy had already been used for a Benetton advertising campaign and in this sense it also defined the novelty of the experiment: a magazine that, as it describes itself in the first editorial, is founded on a simple idea, diversity is good. 'borrowed' from the Benetton advertising campaigns.

Interviewer Emma Shott

[www.colors magazine.com](http://www.colors magazine.com)





O

Oliver Jeffer  
Brooklyn (USA)

L

Oliver Jeffer is a picture book maker, who is best known for his humorous hand rendered children books. Originally from northern Ireland, Jeffers' style of illustration uses mixed medium and is recognised for its subtle narrative and use of space in composition. He continues to exhibit his art in major cities of the world and was recently commissioned to produce illustrations for Starbucks' nation-wide in-store displays in the UK.

Oliver loves plastic food, suitcase handles and Elvis, and has developed a bizarre habit of endlessly writing lists he never reads. He remains hell bent on travelling all over the world.

V

Interviewer Nicole Viner

E

[www.oliverjeffers.com](http://www.oliverjeffers.com)  
Represented by Debut art

R



# r Callesen



**'I think there is a fascination with hand work and craftsmanship that is involved in the work. It also has to do with, this is just a guess but our world is getting more more more digitalized'**



## Pete

**I've been reading a lot of your interviews that you've done before, and you talk a lot about using A4 paper as something we relate to because we use it in our every day. How did you come around to using it?**

A

Actually that's a funny story, at some point I was invited to a performance festival in Helsinki in Finland where I did this floating castle made from Styrofoam and for that we had to do something for the catalogue as well. And I decided to do a cut out. One of those cut outs you did yourself, that you cut and fold and glue it yourself. But because I had been working a lot with the impossible and trying to do the impossible, that I made it so delicate and so small and so complicated that it was impossible to do. Then one day I thought it would be interesting to see how far I could get with this castle. I started to do it and it actually turned out that it almost was possible to do. And that became the start of these A4 pieces that I've done a lot of since. Also, the reason why I have kept doing this process is because I found it interesting, this format, that as you say is an every day object that everyone can relate to. It has a very low value in terms of material, it's just a piece of paper.

**What is your main concept with your work?**

A

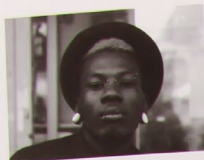
Well I think it has to do with the relationship between the surface, the 2D and the 3D, that's quite coherent in most of my work. Also it's only made from one sheet of paper, I never add anything but sometimes I remove something from the paper but it's all made from the same sheet, whatever I do.

**You are quite philosophical about using paper and you see it as easily accessible. Do you think our society today are more interested in accessible art than maybe a big painting on a wall?**

A

I think there is a fascination with hand work and craftsmanship. It also has to do with, our world getting more digitalized and a lot of things just happening in a virtual world. You don't really relate to the images, you don't relate to them as physical objects. For instance for me I spend too many hours a day working on my computer, I would prefer to have more time working with the actual material. Maybe my work is some kind of reaction against this, in this digital age, everything is virtual and doesn't appear real. It also has to do with a lot of these works involving a lot of time. It is really time consuming to make these cut outs and perhaps that's some kind of reaction against it. To be more efficient and faster, it's nice to insist on something that has the time inherent, but it will take a lot of time and effort to make it.





#### How would you describe your style?

A Documentary in nature, but I have a background in many disciplines and starting my career assisting a very accomplished still life photographer, so I pay close attention to my environment and minute subtleties of light.

#### Some photographers find their style by using a certain camera lens or technique. What type of camera and set up do you use?

A I usually use Leica M6 and M7 with an array of lenses. Mostly 35 1.4 and 80 1.4 and also Ricoh GR21.

#### When did you start thinking seriously about photography as a career?

A I would say 24. I had always been surrounded by family photography and home movies. It was a big part of my childhood and memory. As a teenager I got my first 35 mm camera but had no frame of reference for what I could be in the world and how to do that. When I first got out of college and got a job I was helping a photographer do some photo shoots for a company I was working for. This experience was the first time I was fully engaged and not bored doing a job. So it clicked that this is what I would try to be.

#### What was your first job in the industry?

A After I discovered my passion to be a photography I took off to Europe for 3 years living in Milan, Italy and Barcelona, Spain. I shot test shots for models and travelled around and was able to survive there doing this. After that I moved back to NY and became an assistant. I freelanced assisted for 4 half years before I broke out on my own fully. It is one thing to be able to take good pictures, it's another thing



to know how to make it your business. And it is always better to learn that from other people, on the job so when it is your chance you have a sense.

#### Do you ever get self conscious about your work?

A Sure. All the time. It takes a lot of guts to make things and try to get them in the world. When I started the only way to get your work out there was to get it in magazines usually. Going on appointments, calling people. Showing your pictures is really hard and takes a lot of courage and can make you very self conscious. There are people that make things, and then there are people that don't, the critics, the ones that judge. You have to rise above that and give your self credit



for trying to put your work into the world. Because not everyone can do that.

#### Do you think photography is still a male dominated area? And is it harder being a female photographer?

A When fields are male dominated in my opinion it's not because men are better at it because of opportunity and who those opportunities are afforded to. There are definitely advantages that come with being a woman in this field and for sure there are disadvantages.

And the disadvantages come more in business, you are what you are. So you have to use what you have for your advantage and sometimes work twice as hard. I always say women make sure they really know what they are doing before they attempt the job or task because people are always looking to take you down. And men often say they can do something even though they never have and then learn it once they are in the door.

#### Who or what inspires you?



A I am definitely inspired by young people, particularly girls that I see at big music shows in the front row by with their old film cameras that they might have bought on e-bay, wanting to work with film and make pictures that are their own that don't look like everyone else's. I'm inspired by many visual arts, music, and dance. And I love the history of my town, NYC and people who understand that history is important to preserve whether it be verbal or visual, cultural.

#### What is your favourite photograph you have taken?

A That changes often I always like the next photo that I took because it is new to me. After shooting for decades, to pick one is super hard. I really like photos that remind me of an experience, or that were hard to get. I am very into street photography because it very hard to do well. You can't dictate things, it is so much up to chance and just putting in the time, being on the streets. I recently went to many of the ravaged communities from hurricane sandy and documented peoples signs and how they are communicating on a super base level. These are my favourite pictures right now.

#### What projects are you working on at the moment?

A I am finishing up Everybody Street after two years. Entering film festivals. Now also working on a book of films from music festivals. And two other film projects that I am not allowed to talk about yet.

