

# OPTIC NOISE

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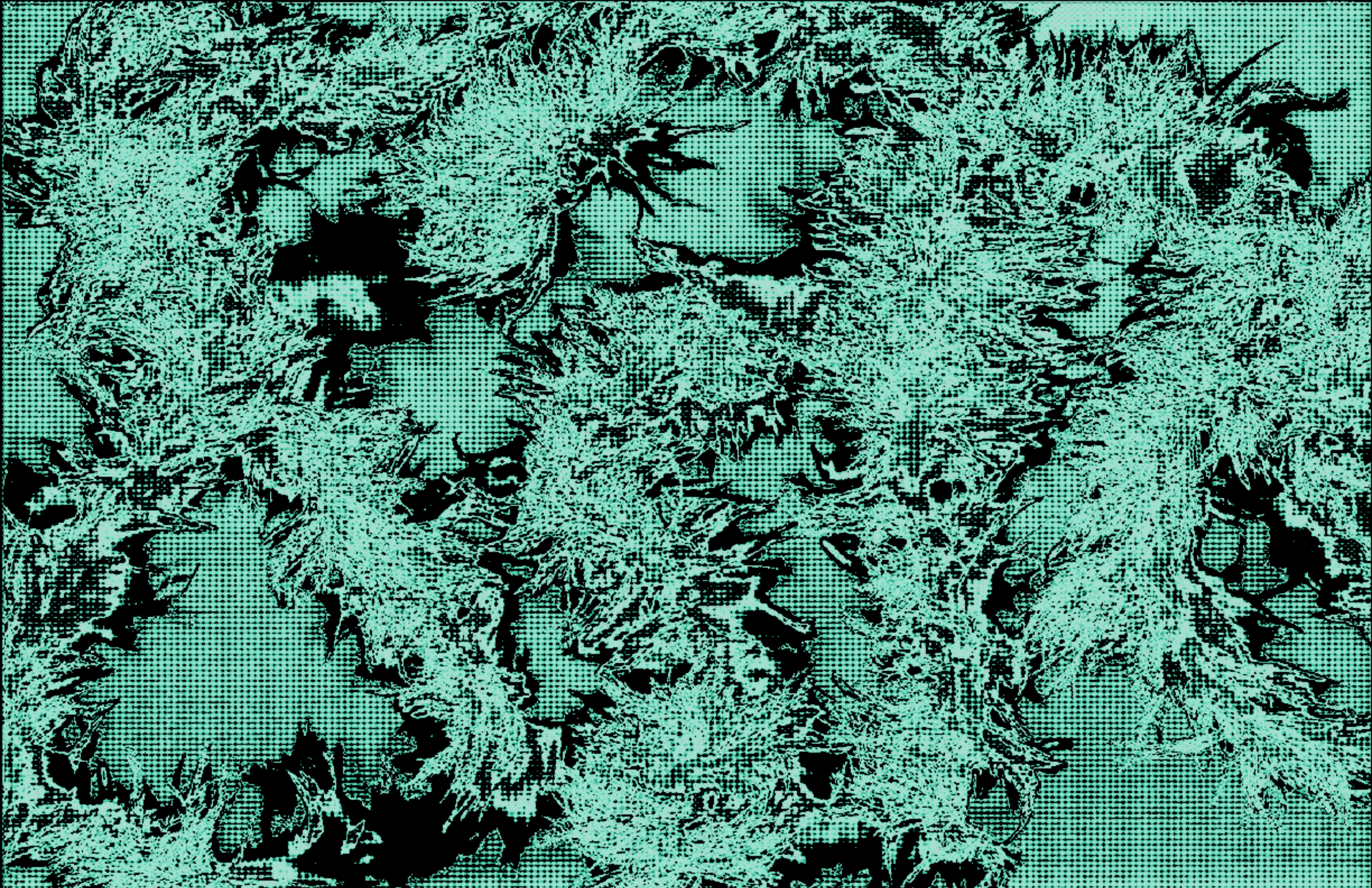
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# Mission Statement

Optic Noise magazine's purpose is to highlight graphic designers, artists, and photographers producing imagery for the music industry. Optic Noise looks at the individuals who have created or are creating the visual systems for album artwork.

The purpose of Optic Noise is to give aspiring designers who are interested in creating imagery in the music industry insight into how it operates.

Optic Noise is committed to showcasing designers who create dynamic and interesting imagery that is representative of the music it's symbolizing.

An interview  
with

# Nick Steinhardt

*Not only is he one of Touché Amoré's two guitar players, but Nick Steinhardt is also a trained graphic designer who designs and creates all of the group's artwork.*

**By Aaron  
Willschick**

If you're a fan of Touché Amoré then you know that it's a monumental time for the band with the release of their latest studio album, Lament, back in early October. Produced by super producer Ross Robinson, the group's fifth studio album offers a look at what life has been like for these musicians since the release of their 2016 record, Stage Four.



Nick Steinhardt



**I really like the artwork you've created for Lament. It has a certain classic look to it but is also highly original. What made you decide that this particular artwork was the right choice for this album?**

Nick Steinhardt: "I think it felt like the right choice partially because was inspired by the creative process of the album itself: the idea of confusion, dichotomy, being split in two. In short, pessimism vs. optimism. Depending on which way you look at it, the lettering is either rising or sinking. The shadows create sharp angles that connote conflict or tension."

The artwork was in some form of progress long before the music took full shape. We had initially toyed with the record being self-titled so I went on an exploratory mission of identity. What do we do best? What IS Touché Amoré visually, and how do we be aware of that, comment on it, and expand on it at the same time? Since that's ostensibly what we'd be doing musically as well even if unconsciously. Taking the best bits of our previous body of work and moving on with our best foot forward.

While my strength and specialty is in typography, we've always avoided typography on our album covers. So I think the original self-titled experimentation sort of cemented that in my brain, informed the approach, and combined with the word lament itself, just felt right."

Lament (2020) Touché Amoré

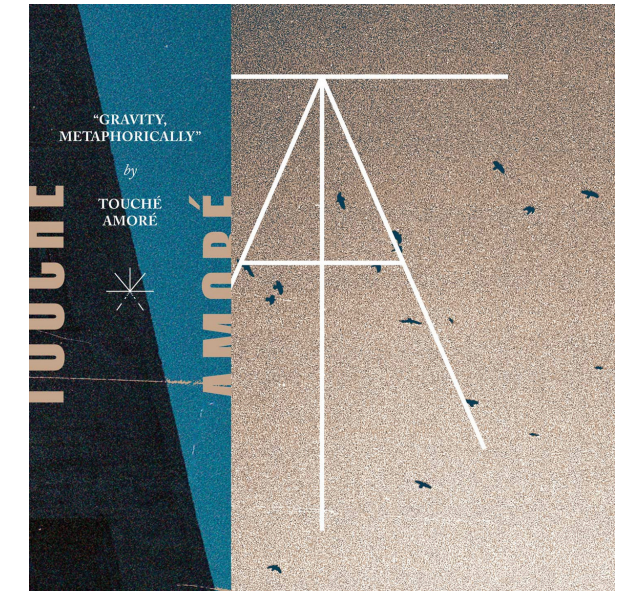


**How many different ideas or designs did you go through before you landed on this concept for the cover art? Were there a lot of different designs that you ended up considering?**

"I went through hundreds of designs over a few months before landing on this concept. That's not to say that all the options were 'cover worthy' or even involved the word lament. Some of my favourites felt a little bit too dark to represent what I think is one of more varied and eclectic bodies of work. I'd say there were three final pieces I felt were in the running, and the rest that told the story well ended up in our deluxe book (physical package) or visual album (online)."



Dead Horse X (2019)  
Touché Amoré



Touché Amoré/Pianos Become  
Teeth EP cover (2013)

**If you could, explain to us what mediums you used to create the Lament artwork. How was it specifically created?**

"The cover was originally created as vector art in Adobe Illustrator and then treated in Photoshop to have a little more texture or vibe. Which later kind of bit me in the ass when I wanted to tease the album cover as a static shot with light moving overhead, casting long ominous shadows against the harsh angles. I had to retrace my steps and actually render the concept in 3D."

**As an artist, how challenging would you say it was creating this artwork for Lament? Was it a pretty involved and time-consuming process?**

"The hours I spent working on this album, in general, are un-quantifiable. The shading on the lettering itself was tricky, but dialing in subtle details like the grain and colour and tone were extremely time-consuming."

**Was there a specific inspiration that you went off of to create the artwork? In other words, did another drawing, painting, or piece of art motivate the idea for the finished product?**

"I wouldn't say I was inspired directly by one piece of art or artist for this one, but what I'll call a few 'giants of typography' to me, Ed Ruscha, Wim Crouwel and Vaughan Oliver are usually somewhere in my mind."



**Being a graphic designer, so much of your life is consumed by creating and designing art. As an artist, what do you love most about the process?**

"I love every chance to create something great, not just for my own body of work, but to truly represent the artists I work for. I also love the aspect of connecting with so many other creative types and musicians on a deeper level than just being a fan."

**You're able to balance both your music and design careers, but was there a time you were ever intent on only being a graphic designer and putting music aside?**

"I don't think either side will ever truly leave my life. Considering music a career is completely surreal but it does not sustain me the way the art side does. I have been ready to give up 'client work' at one or two points in the last ten years but I am on a bit of a creative high the past two years. Eventually, I'd love to do something off the screen like landscaping."

**Of all the art you've created for other artists, would you say you have a favourite piece?**

"Tom Petty, Hypnotic Eye, Deafheaven, Sunbather, Jimmy Eat World, Surviving are high up there for one reason or another."

**Being a graphic designer and overseeing all of the band's artwork, I'd imagine you're very hands-on throughout the whole process, but did you work with anyone at any stage in developing the Lament cover art?**

"There were multiple points where I reached out to trusted colleagues or 'creative confidantes' to try and suss out a concept, or how to execute something that was in my mind or in a medium I'm unfamiliar with doing myself, like time-lapse photography. Sometimes it's also nice to just run an idea by someone you trust and get their gut reaction. I'm also not strongly tied to needing to do everything myself, and I enjoy collaboration and hiring people for what they do best. I think more interesting work can arise from this."

One of my closest collaborators (George Clarke, of Deafheaven) had taken up photography quite seriously in the past few years and I wanted an excuse to reverse the roles a little bit, give him some conceptual direction and see what he would come back with. In addition to having a great eye, he also understands the band on a deeper level than most and I love any excuse to champion someone's creativity that I truly believe in."

**How, if at all, did any of the songs or ideas on the album inspire the creation of the artwork? Would you say it's linked to any themes explored on the record?**

"Part of my creative process is annotating the lyrics and weaving threads between to find the strongest individual and overlapping concepts. To me, the cover needs to represent the body of work as a whole, or its strongest themes at least in mood. The standard album package is one version of the story, or the beginning rather, since there are a few more surfaces to explore. The full vision is there in the form of a 72-page book (our deluxe package which has recently sold out) or in the form of our visual album (on YouTube) which was a way we figured we could represent these themes in an increasingly digital world. They were all deeply and directly inspired by the lyrics for each song."

**Album artwork is a bit of a tricky game now that the record industry is almost entirely digital. What motivates you to put such a high degree of effort into the artwork even though fans aren't typically buying physical copies?**

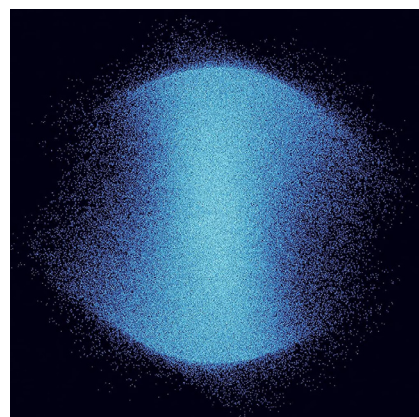
"I definitely came up in a digital age of music consumption, but also one that focuses more intently on special packaging to try and entice people to buy physical products. I think that a cover is just one part of the story, one that can unfold across multiple surfaces and now through extensive roll-outs and digital campaign as well, which in my eyes should be cohesive but have an 'evolution' or arc if that makes sense."



Sunbather (2013)  
Deafheaven



Ordinary  
Corrupt Human  
Love (2018)  
Deafheaven



Infinite  
Granite (2021)  
Deafheaven



Poster created  
for Deafheaven's  
2016 European  
and UK tour



Poster created  
for Deafheaven's  
2014 tour in Japan



# **Peter Saville** gives the stories behind the album covers for Joy Division, and New Order.

By Ann Binlot

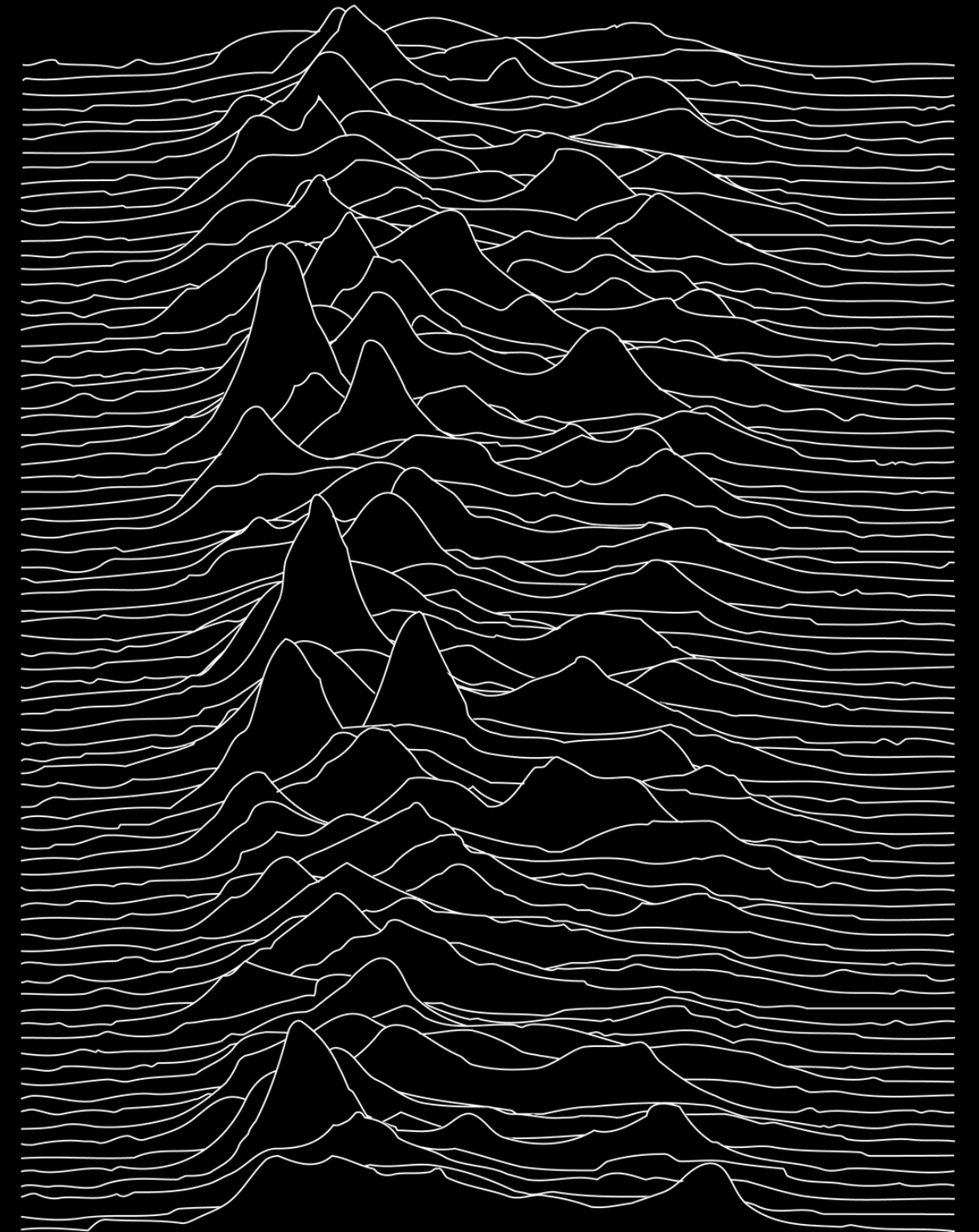
I created the artwork for the cover before I had actually heard the album, and delivered it to their manager Rob Gretton the day he had received a test pressing. He invited me to listen and I was somewhat reticent as the first recordings I'd heard by Joy Division were quite raw, but obviously under the circumstances I couldn't decline his offer.

From the first track I was astonished by what Martin Hannett had conjured with the group. From beginning to end it was remarkable and it remains so to this day. The image itself depicts radio waves emitted from a collapsed star. The original pulse, detected by astrophysicist Jocelyn Bell Burnell at Cambridge University in 1967, was named CP1919 and was later recognized as the first Pulsar. The signal was captured on a plotter as one long, continuous line, but was then enhanced and reformatted in layers by researchers from Cornell University in order to show the frequency and symmetry of the pulses which appeared every 1.337 seconds. The original image was discovered by Bernard Sumner in the Cambridge Encyclopedia of Astronomy (2nd edition, 1978). I reversed the colors as found in the publication to create white waves on a black background. In a radical move for the time, all text is absent from the front cover, leaving an enigmatic image floating in black space, a timeless image of a dead star.

Peter Saville



# JOY DIVISION



# UNKNOWN PLEASURES

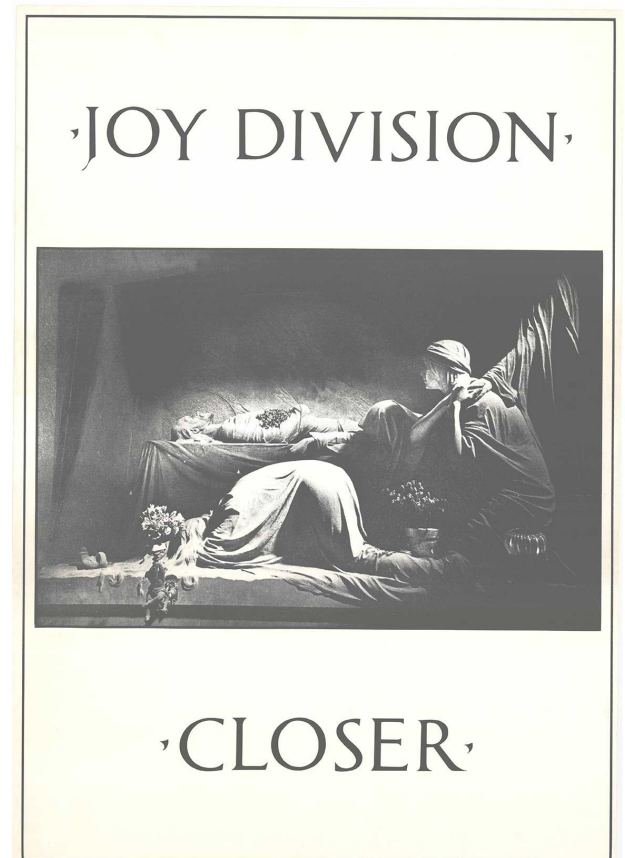


NEW ORDER  
FACT. 50 1981  
MOVEMENT

Movement (1981) New Order

The design of Movement directly quotes Italian Futurist artist Fortunato Depero's poster for the 1932 exposition Futurismo Trentino. For me, [the album] title Movement and Futurism seemed analogous: Futurism celebrated the energy and speed of modernity and industry, which I referenced with a degree of irony for music created on the cusp of a post-industrial world in 1980, when the remaining members of Joy Division, reconstituted as New Order, were dynamically forward-moving. It seemed entirely appropriate at the time to make this quotation and I remember optimistically imagining that Futurist founder Filippo Tommaso Marinetti (1876-1944) would have approved.

The poster in the MAD exhibition is not by me but based on the cover I designed in 1980. Again, I had not heard the album but at a meeting with the group they shared my interest in a photograph by French photographer Bernard Pierre Wolff (1930-1985). I first saw the image in the magazine Zoom and assumed it to be fabricated, that Wolff had staged the setting to create a postmodern neoclassical tableaux. It wasn't until much later, when the cover had taken on cult status, that the actual sculpture was tracked down to the Appiani family tomb in Cimitero Monumentale di Staglieno, Genoa, where there is a tradition of elaborate funerary statuary for family tombs. Within weeks of our collective decision on the cover, Ian Curtis had died. I was immediately aware that the imagery would take on controversial significance, but as it had been agreed upon before Ian died, the decision was made to honour the original concept. On reflection, there is an uncanny prescience to my proposition in light of the events that followed.



Closer  
(1980)  
Joy Division



# An inside look at the design behind **Beach House's Album -7-**

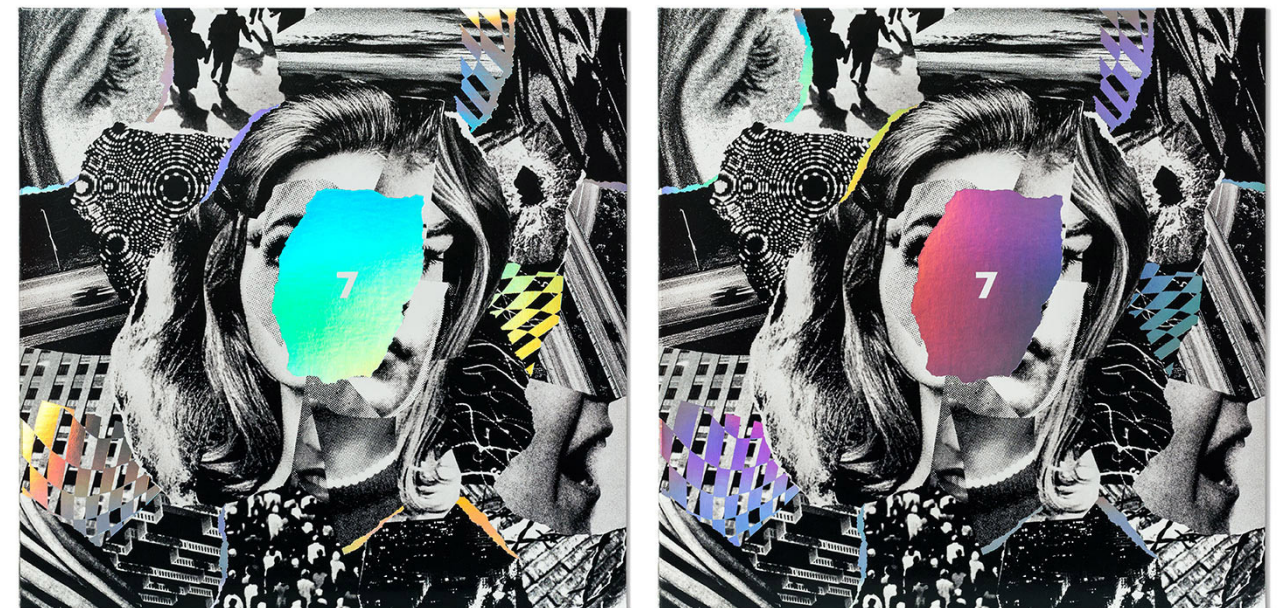
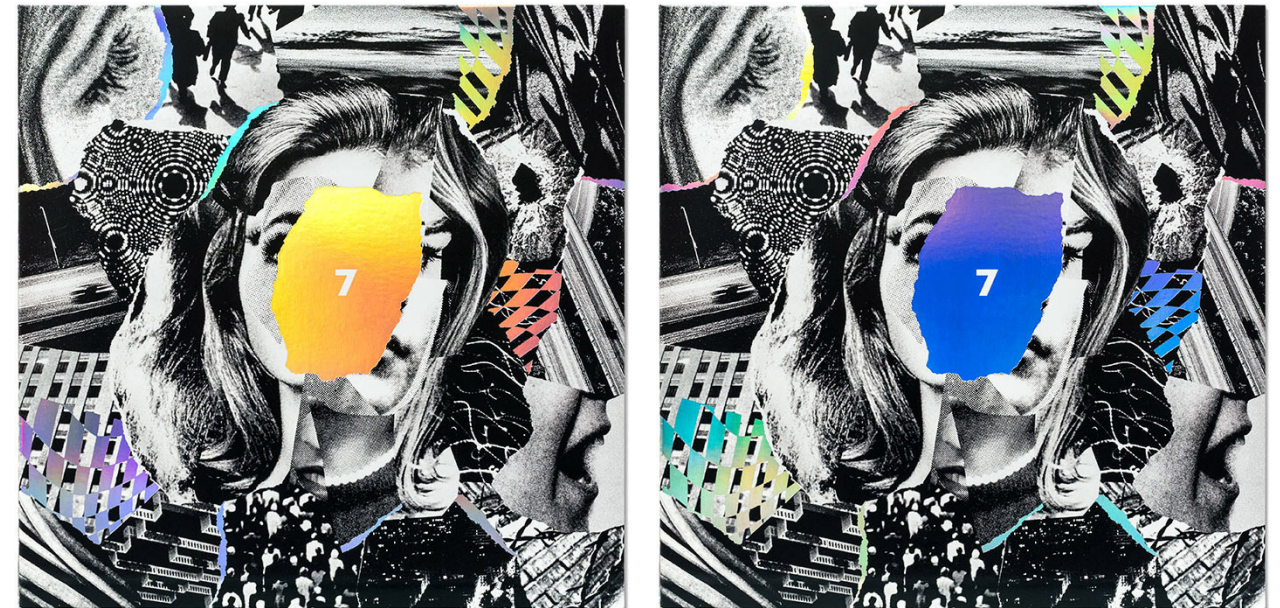
Created by the design studio **Post Typography**

To fit the dark, dystopian feeling of their new album 7, Beach House asked us to create a design that conveys the record's unsettling, sci-fi-themed themes. Our punk-style collage interrupts a fragmented female portrait with slashes of iridescent foil and accentuates the artwork's cinematic feel.

7 Front Cover 7 Back Cover



The foil makes the physical album a special object that fans want to have on their shelf. You can't foil stamp Spotify.



7 Front Cover Variants

Under some lighting, the iridescent foil appears gray and flat, blending into the black and white art. As the light shifts, the foil explodes in a rainbow of shifting colors, a hint of the future flashing through.





**7 inside  
cover and  
vinyl**



# An interview with **Cleon Peterson**

By Maxwell Williams

*Our good friend and artist Cleon Peterson just completed album art for the band Single Mothers, and, well, the cover is epic. “Negative Qualities” is out now...*



Cleon  
Peterson



Negative Qualities by Single  
Mothers (2014)

The world is fucked up right now. On the day I went up to artist Cleon Peterson’s studio in the exurbs north of L.A., three men killed more than 40 people at Atatürk Airport in Istanbul. A few days later in America, on separate occasions within the span of 48 hours, two black men would be needlessly shot to death by the police. A few days after that, a man would kill five cops in Dallas.

While spiritually taxing, this mess is unsurprising to many of us at this point. Likewise, to Peterson, it’s all cause and effect. “I don’t agree with radical Islamic terrorism, but I can see how that’s developed, because I can see how people want to have a voice in the world today,” Peterson tells me, referring to a sculpture he showed in Belgium last year of a beheading by an executioner—but he might as well be talking about the violence erupting here in the States. “And if you disenfranchise people, and you say that their lives are meaningless, that’s a disempowering and bad position for parts of our population to be in.”

Peterson has been making paintings and sculptures about violence for a few years now. He’s not trying to be moralizing; he’s just painting the darkness he sees—what all of us see—from sun up to sun down. His paintings are stark and minimal, like some child of Matisse and Shephard Fairey (whom Peterson worked under for years, and whom he has collaborated with). They’re mostly black-and-white and filled with references to power and struggle and mortality that they’re as mesmerizing as they are disturbing. Which makes his latest collaboration with high-end furniture company Modernica—a daybed on which the printed fabric is a melee of brawling figures—all the more strange. I think it’s pretty amazing that it happened at all, considering the uncompromising subject matter Peterson is working with.

He’d just gotten back from Edmonton, Alberta, when I dropped by, and I watched him as he signed a big stack of prints he’d just put out called “The Genocide” that are available on his website. Pretty soon we were talking openly about his seedy past, and his thoughts on American apathy and racism.



**What were you doing in Edmonton?**

Somebody paid me to go up there and paint a mural.

**There must be different reads and reactions to your work in different places—a place like Edmonton versus a place like, say, Belgium or Hong Kong, where you recently showed?**

Absolutely. Edmonton is a weird place. I'd say their art community is conservative and local. I think a lot of times when you go to smaller places, it's about local craft, and many people don't have full-on historical educations where they can contextualize art, but they more appreciate it on a surface level. It's actually more interesting, because you get an honest reaction. They won't think, "Oh, if I say this, I'm going to sound stupid."

**Did anyone say anything that surprised you while you were up there?**

You know, most of the time, people don't say stuff to me about the work. At first, when I was doing the work, I thought, "Oh, I'm putting some violence up in the world, and I expect people to come by and be critical." But people, generally, don't have that much courage to exercise their voice. That's the funny thing about art: If people don't understand exactly what you're doing, they might think it's some kind of deficiency within themselves.



Balance of Power 2015



world on fire 2020

**Do you want people to come at you?**

I think it'd be fine. I respect people that have opinions and are looking at the work critically. Even if they're having a gut reaction and they hate the work, at least they're feeling something.

Will to Power (II) (2013)



**You told South China Morning Post, "People today, in the U.S. especially, have become non-participatory as far as what's going on in the world. We see violence and war in the media but people don't feel like it's your life—or has anything to do with you, but of course we are very much part of it." Does art combat apathy in some way?**

Art has a special power that, say, the media doesn't have: it asks the individual to participate in creating meaning. When you look at the piece of work, it's up to you to figure out what's going on. Whereas you can see stuff in the news, and you can just passively watch it, and think that it doesn't really apply to you. But if an artwork is interesting enough that it actually draws you in, and you become part of it, and you interject your worldview on whatever the artwork is about, then that's great. I like people to have opinions.



**Are you aiming to confront people with your paintings?**

Unapologetically. It's not like it has to be justified. I'm not an advocate for violence, but I am an advocate for people being un-apatetic in the world today. I'm not a do-gooder, per se—I'm just documenting the world as I see it. I don't have a super-optimistic view of what's happening. I don't think technology equals progress, equals all of us getting along in the future, equals world peace. There's some fucked up shit out there, and it's better to talk about it and confront it than to just ignore it. A lot of people ask me, because I've got three kids that are 9, 7, and 4, "What about your kids? Are they fucked up from your art? Does what you paint expose them to the world and all this darkness?" I look back on my childhood, and there was never a time when my grandparents and my parents and I didn't talk about what was going on. And I think that just being able to have a dialogue, and to be able to see the world as it is, is super important in being a balanced human being.

**Because you could paint a pretty picture, and you grow up not realizing there's all this fucked up shit in the world, and then you can't deal with it.**

Yeah, and I feel like the United States, in our essence, we're puritanical. We're all about avoiding cognitive conflict. Anything that doesn't completely make sense, and come out in a do-goody way, we just want to avoid.

Stare Into the Sun (2019)



Night Has Come (2014)



**You're obviously not an advocate for violence—that's a given. But you told Paradigm Magazine, in relation to 'The Judgement' at PLUS ONE Gallery in Belgium, which included a sculpture of a beheading, "I think that the world and people's motives are exceedingly complex and what seems heroic and just on one side is often the opposite on the other." This could be read as you trying to empathize with, say, Daesh, for instance. Is there empathy towards violence and those who perform violence in your work?**

I think I have empathy towards people that are generally disenfranchised. Just because I've been through life situations where I've been "the other" or "deviant" or not part of society. That's a comfortable place for me to live in. I don't mind being in that world. But I think that you look at immigrants that are coming to Europe or the United States, and how they're always going to have a really tough time integrating, and also financially, the status they can hold in 'our world.' So it totally seems rational to me that there would be a reaction to that and an anger, and I think that through an empathizing with the situation that these people are in, maybe that could be a solution in the future.

Punishment (2021)





**I've always felt that too. We're not in positions of power, but the more we ignore it, then people who are in positions of power are going to continue to disenfranchise people, and it's going to get worse, until that anger or violence happens.**

I just watched the OJ documentary on ESPN. It's fucking amazing. And it's not about OJ, it's about the race situation in the United States, which is a subject that's totally neglected and not confronted at all. We do things on a surface level. We have Martin Luther King Day. But racism today has become systemic and deeply rooted within economics and politics and housing developments and the jail system. There's so many layers of unfairness, and you see how shit boils up.

The Brinksman (II) (2011)



**You were just talking about how your empathy comes from being an outsider. In an interview, you said, about some of your work from a few years ago: "The cityscapes are based in true, personal stories of drug addiction and life in the streets of New York City in the 1990s." Can you give me an example of what some of the works you were narrating were about?**

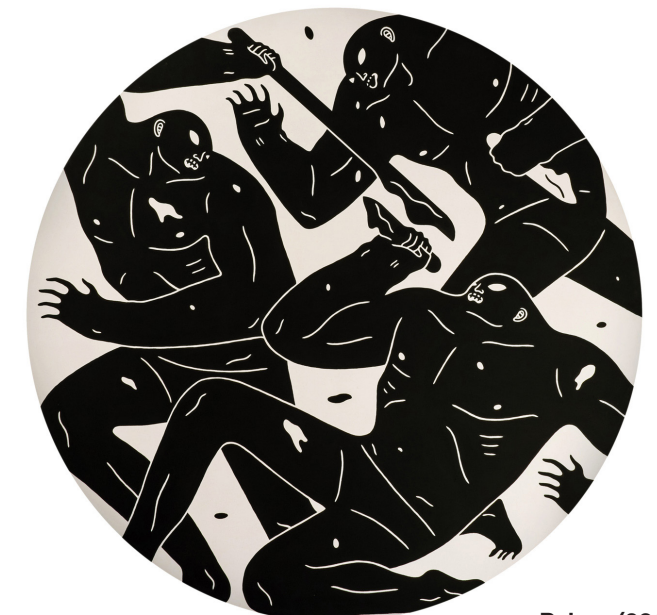
Police violence, drug addicts burning each other to come up with little bits of money, violence on the street—something I'd seen a lot of. I was robbed at gunpoint three times. This is the shit that you grow up with if you're in that lifestyle. All of your friends are fucked up, and your morals and ethics bend and twist, and then eventually you wake up and you're in jail, or you're living out of a car, which is what happened to me.



End of Days 2014

**Was there a moment where you were like, "I've got to stop this"?**

Yeah, they gave me three felonies. They were like, "You have a choice of get sober and life in a halfway house and fly straight, or go to prison for three years." That was my decision. Once you get wrapped up in the jail system, you're fucked. So, I changed at that point. I was in there with people that robbed banks, and other people who played for the Raiders or city councilmen that got wrapped up in heroin. And you're like, "These people aren't really that different from me; it's just a matter of sticking around for a little bit longer, and then all of a sudden you've got 15 years in prison."



Poison (2015)



**Were you making art at the time?**

Yeah, I was making art. I was working for the skateboard industry making skateboards. I was totally fucked up, but I always worked. I would steal stuff and write bad checks, but I was lucky that I had a job.

**Your work is divorced from specifics. Can you talk about this?**

For whatever reason, that's how I've developed what I do. One of the main inspirations that I have is anger. If I can be angry about something, it means I feel passionate about it. It makes me want to make art about it. I try to not be specific because I don't want to one-to-one draw things, and illustrate situations. There's more to it than being a story about violence, there's also form and composition and gesture and emotion. But there are cues that point to historic events. Like this work here is about slavery. They are some paintings that Usher commissioned me to do. There's a series of five of them, and it's about a slave revolt. It does get specific, but in a general way. Because I feel that it's more approachable if it isn't about a specific situation.

**Like this isn't Nat Turner's rebellion, it's a slave revolt in general.**

Yeah, in general. It's not even nailed down in time. [Points to a painting of men with weapons standing in front of bodies piled up in a mass grave] Like this situation here could be today or a few hundred years ago. It could be in the United States or it could be in Africa or anywhere—I like that ambiguity.

**With the Modernica daybed: what is that, for you, to put these images on something that's a commercial product? There's an irony to these violent images on a daybed.**

That's why I like it. And the same thing goes for putting images on walls in the street. I don't think of myself as a "street artist" or somebody that does work in that vein, but I love the idea of doing large paintings that confront people. So furniture is about beauty and form, and my stuff, a lot of the time, I'd be happy if people hated it. That was a goal of mine at first was to make something that was not easy. I don't want to make shit that's easy or beautiful or next to your parents' flowers. So doing a juxtaposition with furniture is cool, because it's unexpected.



Victory (2010)

Step Into the Night (2019)





# Deftones

# AROUND

# THE

# FUR

## The story behind the album cover

By J. Bennet

Around the Fur, the Deftones' 1997 sophomore album, has so far sold nearly a million copies, yet what stays with one even more than the singles "My Own Summer (Shove It)" and "Be Quiet and Drive (Far Away)" is the fish-eye close-up of the bikini-clad girl on the record's cover. Maybe it's the flower tattooed around her navel. Maybe it's the pasty man-feet to her left. But most likely, it's the vantage point: straight down her cleavage.

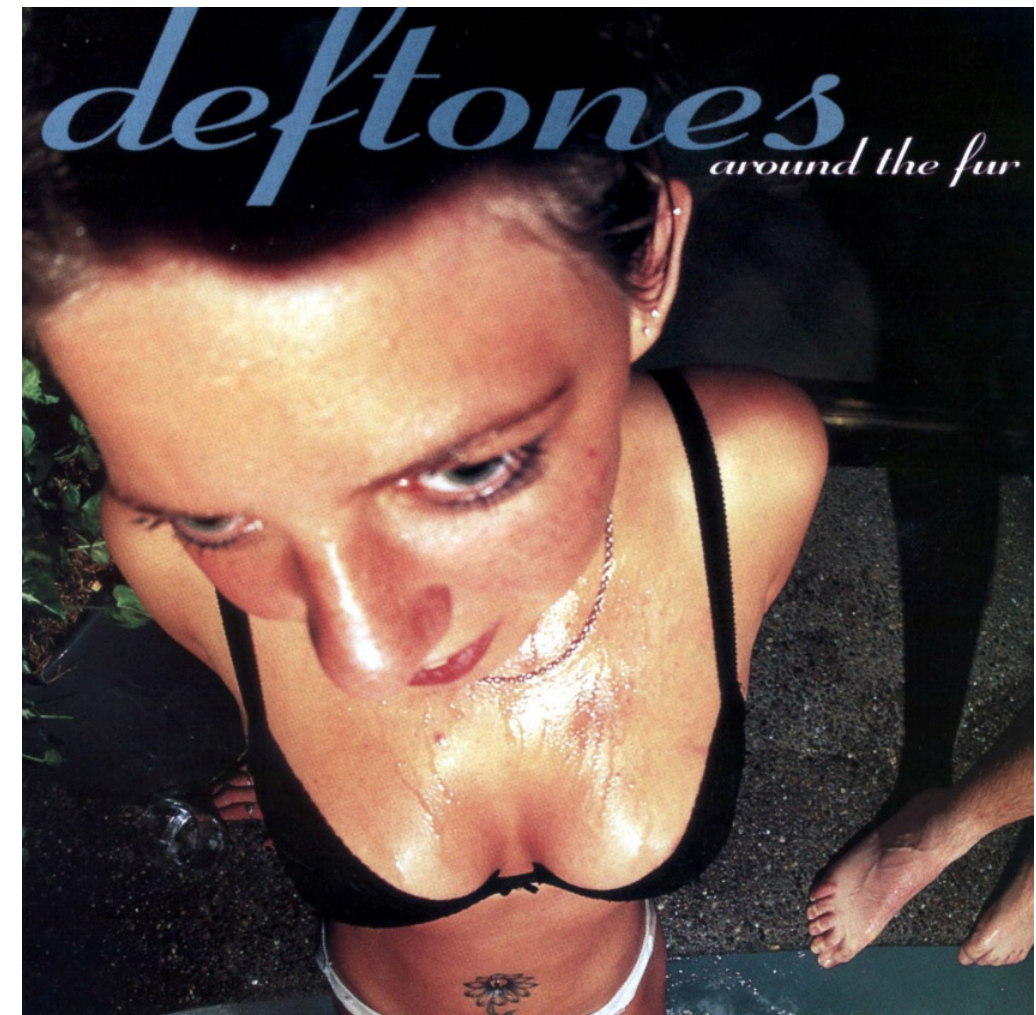
Thank photographer Rick Kosick, who had made a reputation for himself at the now-defunct skate mag Big Brother and went on to become a cameraman for the MTV series Jackass and Wild Boyz. Deftones vocalist Chino Moreno and guitarist Stephen Carpenter were fans of Kosick's work and decided to fly him up to Seattle, where they were recording Around the Fur, to shoot the album's cover. "I know Chino was really into skateboarding at the time, and Steph has always been into BMX," Kosick tells Revolver. "At the time, I was doing a lot of rock shots, too. They thought I was the right guy for the job, so everything fell into place."

Rick Kosick



Upon his arrival, Kosick spent some time shooting the band in the studio and eventually brought his camera to one of their late-night soirees. "They were having this after-hours party with all these chicks hanging out in the Jacuzzi," he explains. "I just happened to take a photo of a girl at, like, 4 o'clock in the morning. I don't even know who she is—she was just a groupie, I think. I just saw her big tits and was like, Damn, I gotta photograph this."

The resulting shot—the only photo Kosick took of the girl—ended up being the cover. "It was one photo—that was it. One-take Jake. It wasn't like I was up there going, Hey, we're shooting the cover. I was kinda, like, leaning over with my fish-eye, and the shot just magically happened. Actually, you can see my feet right next to her."



Around  
The Fur  
1997  
Deftones

As Kosick remembers it, his subject wasn't too pleased at the time. "She was offended because I was in her personal space," says the lensman, whose photo book Fuck You, Fat-Ass, I'm Not Down With Your Scene, is being published by UX later this year. "She made some comment about being too close to her boobs. So I took the photo, walked away, and never spoke to her again. I know they found her and got her to sign a release, though."

Some of Kosick's work was also used for three other Around the Fur-related releases: a photo of a pool table appeared on a promotional cassette (and in the CD liner notes); a photo of a microphone was used for the "My Own Summer" single; and the album cover was turned sideways (and tinted blue) for the "Be Quiet and Drive" single.

"I was really stoked to be a part of that project," the photographer enthuses. "I'm actually looking at the gold record they gave me right now. It's hanging on my wall. It's like, Fuck, yeah—I did a Deftones cover."



# An interview with **Jack Irvine**

For quite a few years now, Byron Bay rockers Skeggs have been one of the most exciting groups going around the Aussie music scene. For most of this time, their work has been paired with the inimitable art style of Jack Irvine.

Famed for his surreal, endearing, and unique art style, Jack's work has been in your face for quite some time now, whether it's staring at you from the racks of your local vinyl dealer, popping up on the shirt of an Aussie music fan, or used as the backdrop to one of Skeggs' iconic live shows.

With Jack Irvine's profile growing rapidly, he has recently hooked up with the likes of Troye Sivan and Billie Eilish, undoubtedly putting his artwork on the world stage for legions of global music fans to pore over.

Following his recent career milestones, we sat down with Jack for a brief interview, discussing his artistic origins, to how he hooked up with some big-name artists.



Everyone Is Good At  
Something (2016) Skeggs



Jack Irvine



**What was it like seeing your artwork showing up pretty much everywhere thanks to your Skeggs connection?**

Really sick, but it was a little weird at first because no one knew who I was but they were wearing my drawings. I'd only really ever had my mates wearing tees I had made, or even being interested in my work, so I was pretty amazed.

**Your artwork is slowly becoming an iconic piece of the Aussie music scene, how does it feel being mentioned in the same breath as iconic artists like Reg Mombassa?**

I don't know, I've never really thought too much about it.

**How did you happen to get involved with Troye Sivan?**

I did some work for his younger brother Tyde Levi that was more design-y compared to my work with Skeggs. And then Troye saw that and thought it was cool, so his manager reached out to me to make some merch.

**How did you first get interested in art?**

When I was around eight, I was super into the Video Ezy colouring competitions. I think that sparked my first interest that I can remember.



My Own Mess (2018)  
Skeggs

**What were the sort of things that inspired you when you were first starting out?**

My dad and his art were a big inspiration. I would go to his house whenever I could and he would show me cool artist, music, and movies, and we would draw a lot.

It was basically my version of art school, it kind of set the base for me to find my own interest and all that.

**Your artwork is heavily associated with music these days, has music always been a strong influence on your creative process?**

Yeah, music has for sure, in many ways. I think it's the fuel to creating art, and different types of music can make me feel certain ways which subconsciously have an effect on the work I make.



My Own Mess Vinyl  
(2018) Skeggs

**How did your association with Skeggs first come about?**

They came and played mine and Aaron Girgis' art gallery, which was a small old house in the centre of Cronulla called Space 44.

We used to put on gigs there and they were always crazy – I think their show was the biggest one.

We ended up all hanging there till we passed out, then in the morning got breakfast, and someone suggested I do the art. It was something like that.



**You recently designed some merchandise for Billie Eilish, how did that collaboration come about?**

A good mate of mine, Robbie Russo, he lives in the US and works at a big merch company. He was in Australia at Christmas and he came to my house and saw some new art I had been working on.

When Billie or her team reached out to them to work on it, Robbie thought of me among some other artists and designers.

I sent off some work to them and then heard back that she liked the style of my art, so she sent me some monsters that she drew and asked if I could recreate them in my style.

Wake Up (2020) Skeggs



**What is it like designing something for an artist that's basically blowing-up the world over? Did you feel any sort of pressure?**

I didn't feel any pressure really, because there was a few artists going for the job. I felt more excitement and was encouraged to even have been asked.

It was a big confidence boost, and I just went for it and tried to make something original that might stand out from the rest.



L.S.D. (2014) Skeggs

Rehearsal (2021) Skeggs



**Despite your own rapidly-rising profile, your artwork always feels so surreal, yet down-to-earth and endearing at the same time, do you feel that's part of the reason why you've resonated with the Aussie public?**

I'm really not sure, that's cool it feels that way. I don't know why its connected with the people it has, it's a weird thing and I'm just trying to be as honest as I can when I'm making my art.

**Have you got any exciting new projects on the way?**

I'm pretty excited to do something art-related for the hardcore fans of Skeggs before their show down in Melbourne soon, also continue working on my own art works for a show.



