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PEAL
magazine *Nº5*



BLUFFMONSTER



N/PLYWOOD



SESPER



Slackart

muti



EUGENE



smilingdisease



me ♥ KARABBITOKE



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From:

UNITED ST



Welcome to the fifth issue of PEELmagazine. Starting with our second issue PEEL began to evolve. What started as a black-and-white half-size zine is now a full-color, full-size, full-on magazine. In five issues we've come a long way, baby, and we're not stopping here. We'll continue to innovate, grow, and change for the better. One thing that will never change, however, is that we will always bring you the best sticker and stencil streetart we can find. A second thing you'll be able to count on is stickers with every copy. Because we've grown and more people want PEEL we've had to adjust our methods slightly. Starting with this issue every copy will come with diecut stickers bound into the mag. While those stickers are extremely rad we'll also offer 500 limited edition copies bagged with additional stickers live and direct from the artists themselves, some of them handmade. These limited edition bagged copies will be available on our website and at select retail shops only.

For this our fifth issue we take a look at what's happening in streetart with a focus on collaboration. When two or more artists get together and flex their creative muscles beautiful things start happening. Limitations begin to fade away in the glow of collaborative expression and creativity takes flight. Artists stretch each other and themselves resulting in amazing new works formerly impossible while working solo. Since more and more artists are seeing the benefit of collaborating we thought it would be appropriate to make that our focus and to bring you a little collaboration of our own.

This issue we teamed up with comic book artist Justin Bleep to bring you a short story from his comic book series Brick City Bunch. Justin is an incredibly talented artist and a super nice guy. We're looking forward to seeing where this collaboration leads... hopefully to more awesome stuff in the future. Thank you, Justin, for sharing your talent with us. We're honored to have Brick City Bunch appear in PEEL.

As always we have tons of great sticker and stencil streetart. The lineup this issue is probably our most diverse yet. From LA to NY and all the way to Malaysia we're attempting to get more in depth with each artist to find out more of what you want to know.

Lots of you wrote to give us some love. While we can't get enough of that, we still want to know where we can improve. Send us your suggestions and criticisms as well as compliments so we can make this magazine even better. We're listening.

To wrap things up we've highlighted a number of our favorite recent collaboration projects to bring you the skinny on what's good. So go check it out.

PEELmagazine is published almost quarterly by Dave and Holly Combs. 1727 N Coolidge Ave Indianapolis IN 46219 USA All photographs and artworks are the property of their respective creators and used with permission.

Collaborate
because it's
good for you



**Justin Bleep's
Brick City
Bunch**



**Killer
Gerbil**



**Buff
Monster**



**Michael
Slack**



**Eugene
and
Louise**



**You Are
Beautiful**



Shieko



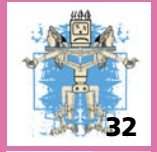
n/Plywood



Nincompoop



Sesper



**Muti
Industries**



**Collaboration
Favorites**



Collaborate.

(because it's good for you)

by Dave Combs

For the last few years one of the most prominent emerging trends in streetart has been collaboration. As technological advances facilitate the free exchange of ideas and allow artists to effectively work together it's never been easier for two or more individuals in different hemispheres to collaborate on a joint project. Today an illustrator in Paris uploads their design to the web and moments later an artist in Detroit adds their inspiration. Within hours of its completion people around the globe are viewing the finished product on sites like fotolog.net and flickr. Though similar scenarios abound, some artists prefer good old-fashioned tangible stuff on which to apply their collaborative works as in Chris Chillemi's Thrilla on Manilla project. (robotswillkill.com) In this "Thrilla" of a project manilla envelopes are mailed from one artist to the next as each person adds their own bits to the piece. When artists work together the resulting collaborative works are often greater and more interesting than each individual artist's solo work due to the juxtaposition of different concepts and styles. And that's always a good thing.



As global economic social and political ties increase and many demarcation lines diminish, there's never been a better time than the present for us as individuals to reach out to our fellow human beings in the world around us. With just a bit of effort we can begin to gain insight and understanding into the lives of people of entirely different cultures backgrounds and customs. And that's a good thing too. What better way to reach out to one another than through our art?

With all this in mind we asked a number of artists about the how and why of their collaborations, and their responses which follow both confirmed and strengthened our case for collaboration.

Michael Pilmer

Collaboration is the nature of the "I threw up." sticker project. The stickers don't really work by themselves. They need a target image. Target images are usually an image of a person, or some kind of personified object.
www.ithrewup.com

FooB

aka LukeDaDuke

It's always fun to work with other people, I guess. You can share visions and image material and you can get a new look on things as the other artist always has a different method and view on how to work.
www.fotolog.net/foob

MCA

Evil Design

I like seeing my characters twisted in a way that I may not have thought of before. It is a good way to expand your designs and vision.
www.evildesign.com



EWOS

I think with WOOD I like to work the best because my work is dirty and raw and his is a straight up logo style, very clean...although I know his dirty style as well:-)

Also with mamacita, for the same reasons mainly.

www.fotolog.net/ewos

www.fotolog.net/mamacitacrew

Erik Lopez

Art Blur

Each artist brings a unique vision to the work. I think collaborations often supersede each individual artist's work in quality, depth of imagery and aesthetic appeal. When artists combine their talents, each individual steps up their game, so as not to be out-done and so that they impress their peer.

www.artblur.com

Capish

First, is to not stay alone, I mean, I need to have my eyes, my ears opened and directed to the whole world. That I live in France, is a like an opportunity, as many peeps told me... and I ask them why? Cause, I know the social, political, artistic moods of my place and it's often a big bag of tricks or bullshit.... so when I start

a collaboration with someone, it's an exchange of techniques, ideas, points of view, and also a way to discover and be informed on how things turn in different places.

In France we're named it "La notion de partage" (the concept of exchange/ trade/ give and take, have/ receive), all those words, describing this concept is very important to me. To draw a parallel I am like one thing I can't live without: a 2cm round marker. I need to be refilled really often and this happens with all the people I meet. Refilled, I spread my new ink with a powerful and vigorous renewed enthusiasm.

www.fotolog.net/capish

Chun1

Through collaborating I have learned to be open-minded, and that the power of multiple creatives can be so much fun.

www.fotolog.net/chun1

Chris Chillemi

Robots Will Kill

I feel collaborating pushes my artwork to another level. Makes me have to step up my act. It makes you have to understand where their coming from first and then your ability to exist with them.

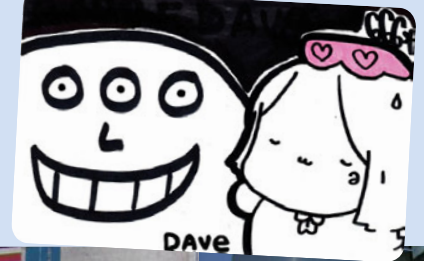
www.robotswillkill.com

AzStar78

Project Vs.

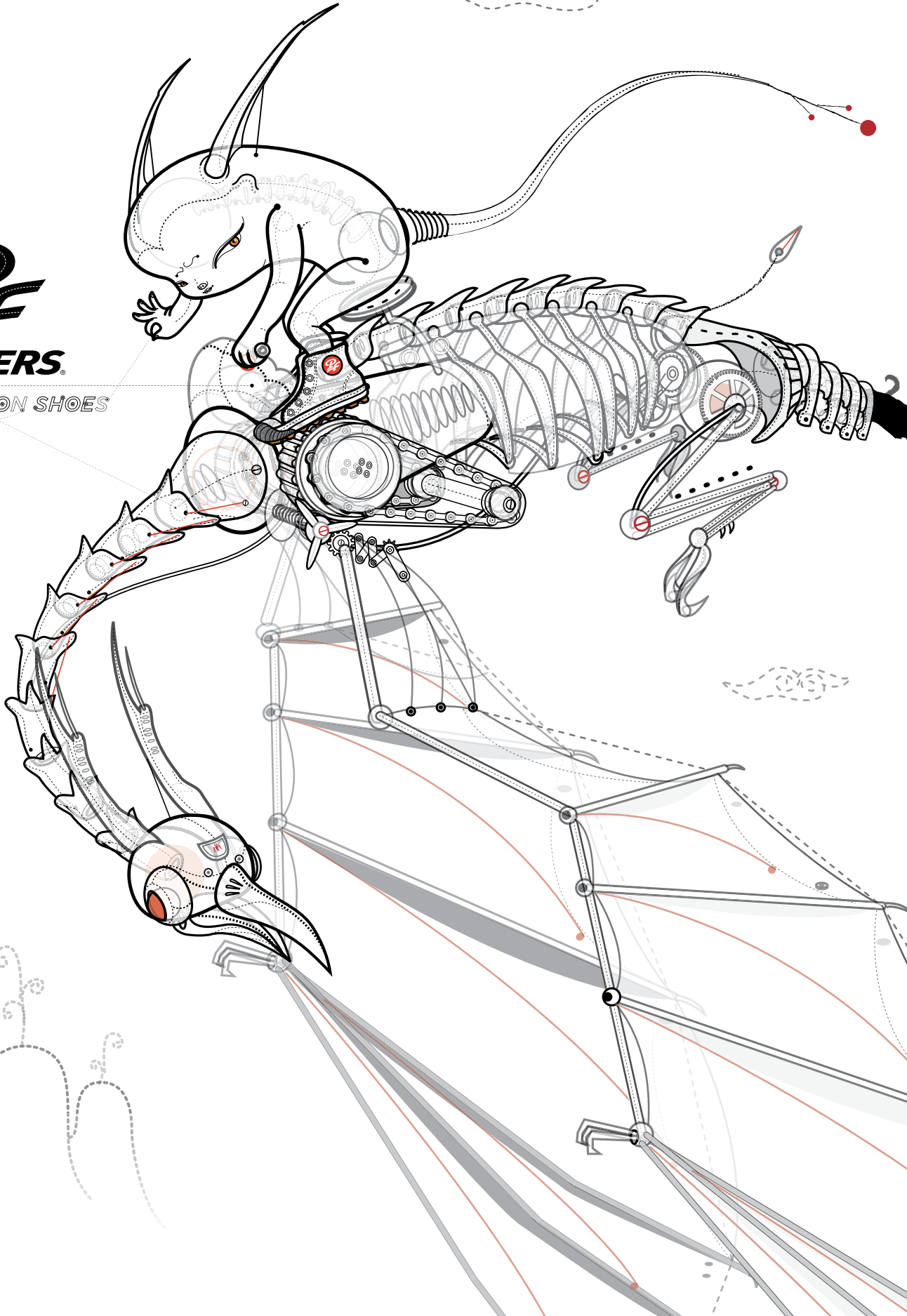
I recently did some just for kicks digital collaborations with Marty Mar, Sife62, Abe Lincoln Jr... all smiles. But the thing that has hyped me up and out was Typestereo's Battlezine No.6: Alvaro Ilizarbe (Freegums) vs. AzStar78... I really like working on the Battlezine with Alvaro it was just straight up shit talking madness. All the Battlezine projects are amazing, got to give it up to Typestereo.

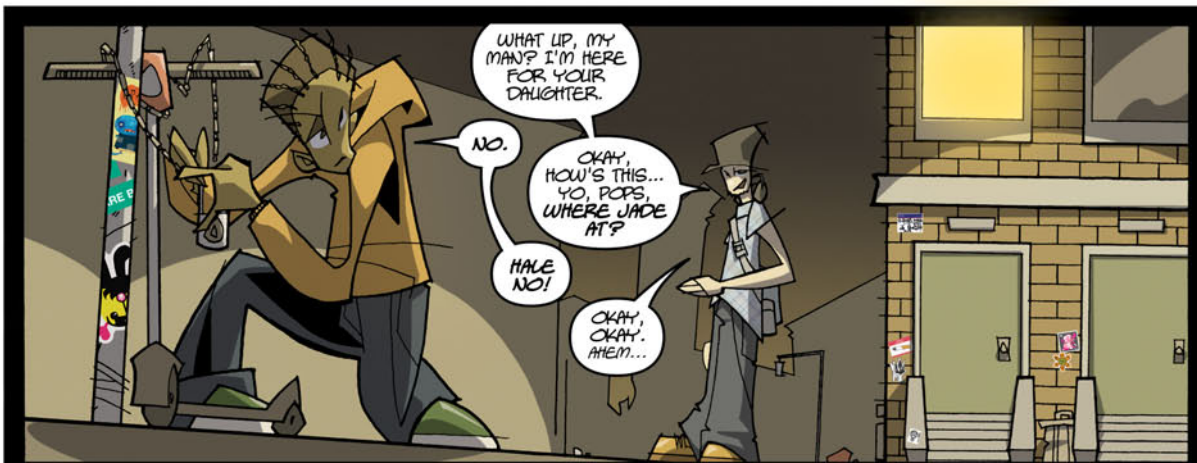
www.projectvs.com



PF
PF·FLYERS

ACTION SHOES





Urban Sequence & PEEL Magazine presents

BROCK THE BUNCH

"Father Knows Best"

art: Justin Bleep
story: Tanya Eby and Jason Masters
colors: Jean-Francois Beaulieu
letters: Ed Dukeshire



THA-CRASH!!

YOU PUNKS!
YOU BETTER SHOW
YOUR FACE!!! I'VE
GOT A MEAN ROUND
HOUSE, PLUS I'VE
GOT FRIENDS... BIG
FRIENDS, AND...

JADE!
IT'S US!

EDDY?
DABBLE? OH,
DID YOU SEE
WHO BROKE MY
WINDOW?

UH...
NOPE.

WHAT THE
BLEEP'S
GOIN' ON?

DADDY!

YOU'RE IN
TROUBLE.



YO! WE GOT TO DO SOMETHING AND FAST!!!



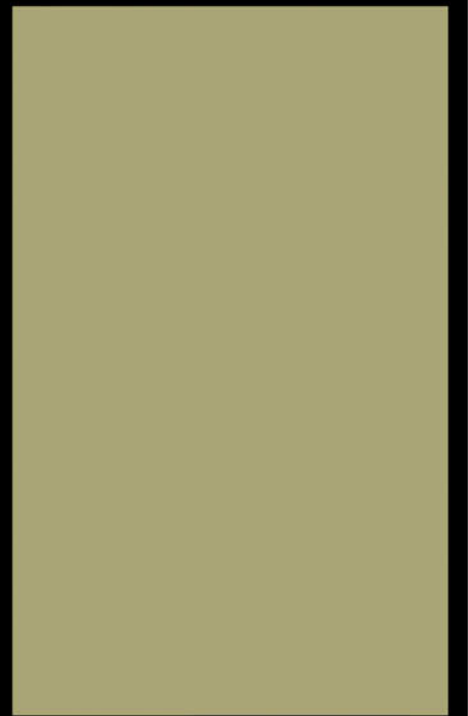
SO ARE WE GOING DANCING OR WHAT?

WHAT THE???



WHAT DID I TELL YOU? I'M ALWAYS PREPARED. DON'T WORRY. HE'LL FORGET ALL ABOUT IT IN THE MORNING.

BLEEP THE BLEEP WHEN SHE BLEEP BLEEP IF THEY BLEEP I BLEEP BLEEP THE BLEEP...

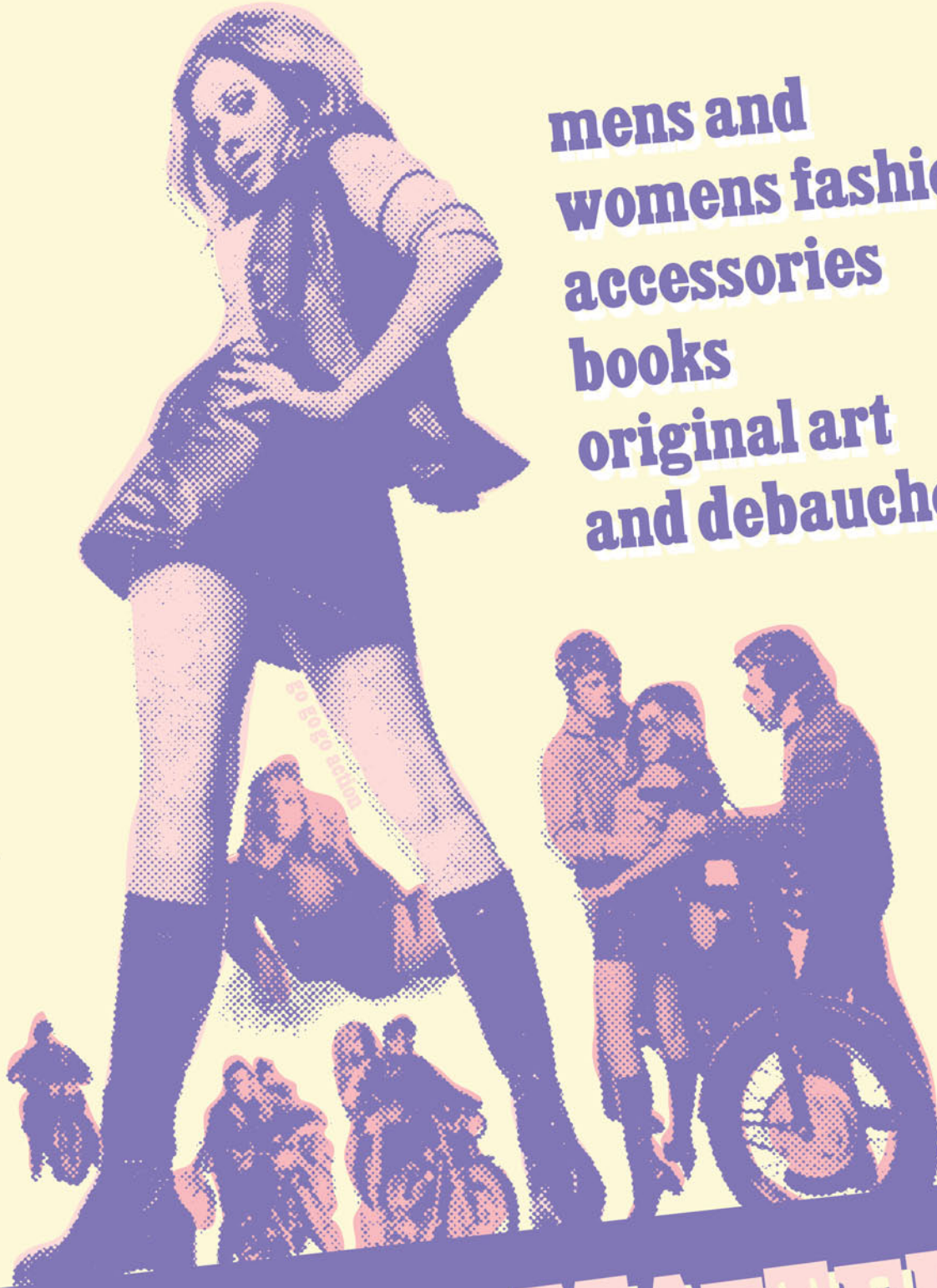


SO. THAT'S YOUR DAD. HE SEEMS REALLY... UH... REALLY...

YEAH. HE IS.

THE END

**mens and
womens fashion
accessories
books
original art
and debauchery**



SUBJECT MATTER gallery

2930 bristol st. suite A101 - Costa Mesa, CA 92626 - 714.668.9887 - subjectmattergallery.com

@the**lab**



When and where did the Killer Gerbil first appear?

The first Killer Gerbil made its way in the streets of Singapore in 2002 with means of taking over the world and pushing free art on street level so the young can enjoy and the old can appreciate. The Killer Gerbil then starts to multiply and slowly making its way out of Singapore and beyond.

In what cities has the Killer Gerbil been spotted?

One can find some Gerbils roaming around the streets in major cities in Australia, Europe, Americas, Asia and United Kingdom, all thanks to "The Killer Crew" and friends around the globe.

Has the Killer Gerbil ever been mistaken for a hamster? What was (or would be) the outcome?

Hahaha people mistook it for a lot of creatures actually; dog, fox and others from my stickers and other arts in the beginning but its all good after explanations and after much better illustrations. Different people have different views on what they see so I guess its just natural.

The Gerbil seems cute and cuddly at first glance, but there's a darker side, too. Can you tell us something about the dual nature of the Killer Gerbil?

The Killer Gerbil is somewhat a balance between good and evil. He's nice to people who appreciate its art and at the same time gnawing the testicles to pieces of those who don't deserve the respect.

Besides empty public spaces, what else does the Gerbil kill?

The Gerbil kills stereotype thoughts that street art is destructive and negative. That art does not only exist in museums for rich people to view and acquire therefore it existence is to share free art with the masses on the streets, normal everyday folks with means of beautifying and expressing in one way or another.

Will you tell us a little about the Killer Boxface project?

I've always thought of having my own Gerbil vinyl or toy, something that can be painted on or customized and also a form of collaboration with other artists all at the same time. Since producing vinyls cost a bomb, I DIY-ed my own and turned to cardboard which is more cost effective and easy to build. Standing at about 8 inch tall, The Killer Boxface comes with a rotating cube head and body and it also served as "canvas" for artists to express their art. I hope to hold a mini Boxface exhibition featuring artists worldwide in time to come.



How many Boxfaces are there to date?

Since they are still in production stage, I only have about 10 Boxfaces featuring arts from my crew ARTVSTS and close friends in my collection and excluding 6 Boxfaces which made their first public appearance in exhibitions held in Mexico (Suicide Stickpop) and Philippines (Deklarasyon) recently.



The Gerbil kills stereotype thoughts that street art is destructive and negative.



How can people participate in the project?

I have the template ready to send through emails or snail mails for anyone interested to do a jam on them Boxfaces for now and pretty soon the downloadable ones on my site too <http://thekillergerbil.blogspot.com>.

Besides the Killer Boxfaces, what are some of the other collaborations you've done?

Most of the collaborations I did were mostly online-based where I exchanged artworks with artists and virtually working hand in hand for exhibitions or prints to name a few. I also painted and hit the streets with various artists either during travels or when they came over to Singapore.

Why do you collaborate with other artists?

I collaborate because through art, it bridges new ties with other artists from another part of the world, working and learning from another stranger but still doing what we enjoy most regardless of race, religion or sex and that's they beauty of it.

Are there artists with whom you'd like to collaborate in the future?

I'm very much appreciative and open to anyone who's willing to spend some of their time happily working with me. Anyone young or old, big or small.

Anything else you'd like to say?

The Killer Gerbil would like to thank Dave and Holly (PEELmagazine) for the love and support. To my crew ARTVSTS, artists and friends worldwide whom helped to push and spread The Killer Gerbil till this very day. You know who you are!



For more Killer Gerbil visit <http://thekillergerbil.blogspot.com>.

...doing what we enjoy most regardless of race, religion or sex...that's the beauty of it.



the power of **Pink**

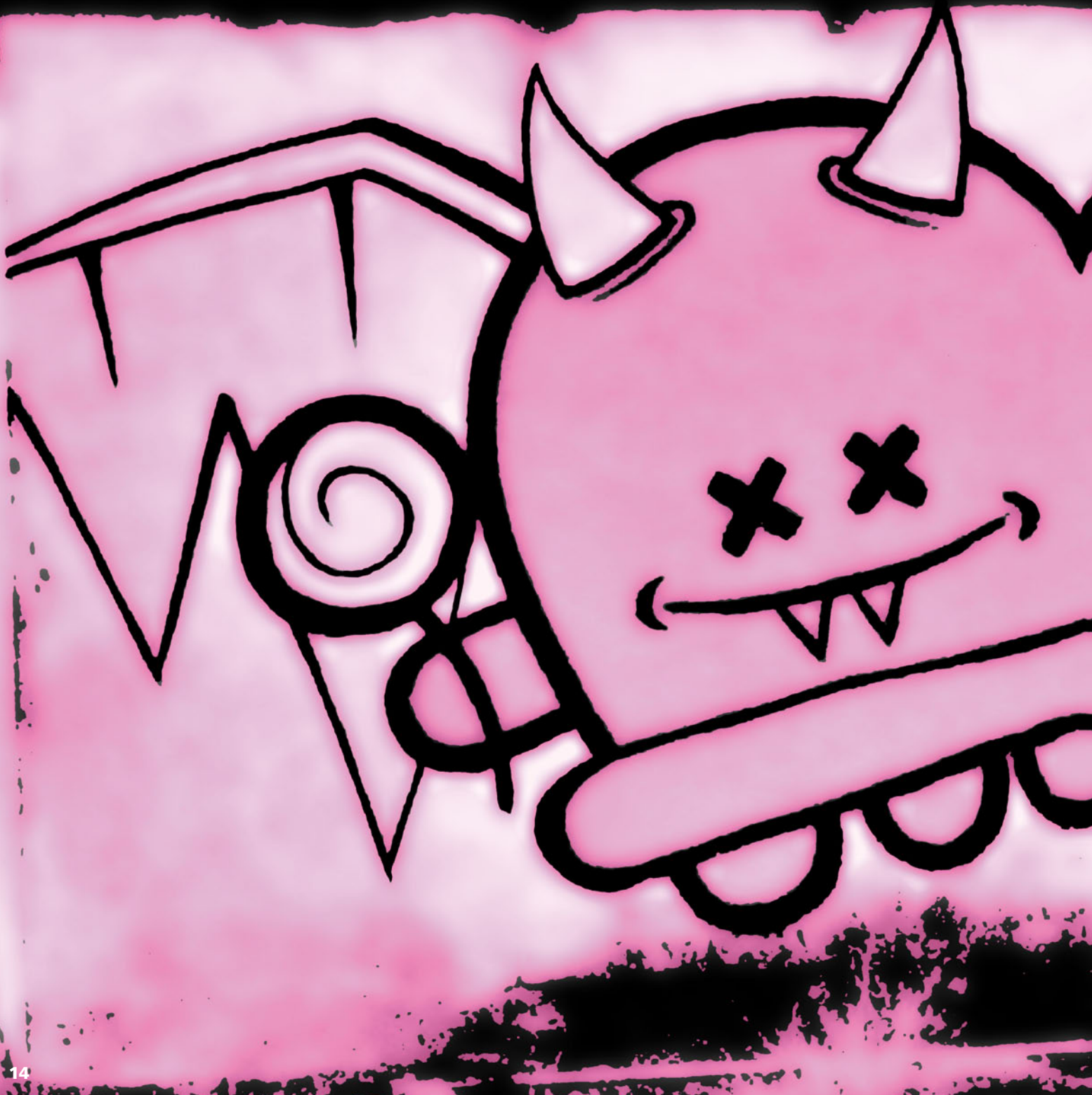
a tale of Buff Monster proportions.

When did the Buff Monster begin appearing?

The character first appeared on the streets of LA the first month of 2001. Flattened spray paint cans, with drawings on them.

How did you get the idea to paint on crushed cans?

One of the biggest ironies of graffiti is that writers use the most permanent inks and paint to create work that is anything but permanent. Posters, and most other things aren't permanent either. Metal was made to last.



Is Buff Monster an alter ego, like Superman and Clark Kent?

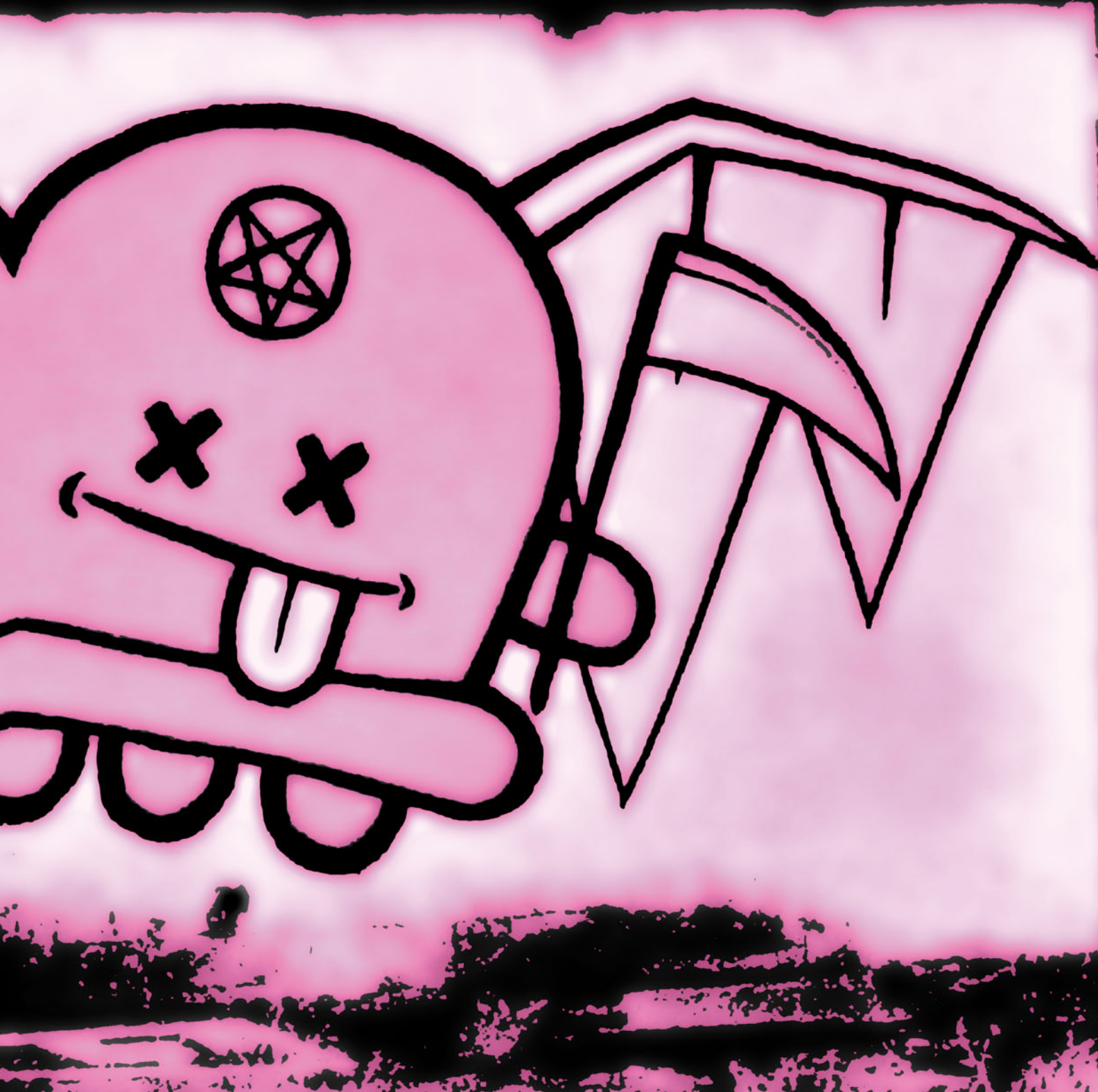
No, its all me all the time.

Is "Buff" a description of the Monster's voluminous musculature, a reference to nudity, or is it an allusion to graffiti removal/abatement efforts?

Its all of those, of course, but my inspiration is the context of graffiti removal. I painted graffiti for years and it was my life. Attending one of the top ten high schools in the nation and painting graffiti was all I cared about.

We didn't drink, do drugs, mess with girls; all we did was draw and paint and take photos. But, of course, my experience of graffiti changed a lot once I moved to LA. Meeting graffiti writers perpetually disappointed me, the risk/reward structure was ridiculous, and the hypocrisies of graffiti just became more apparent. I hadn't seen any work being done in the name of the equally powerful and important aspect of graffiti, that is, it getting buffed.

(continued...)





The Buff Monster recently appeared in London, Milan, and Barcelona. Would you like to say anything about those cities and the tour?

I met rad people everywhere I went. It was really inspiring. I saw a whole new way to create work and be an artist. But between getting taken down to the police station, getting a fine from the subway authority and the lack of English speaking people in Milan, I don't need to go back there for a while.

In addition to your street work, you also show in galleries. What are the pros and cons of each in your opinion?

My heart is in the street work. If I could only do one for the rest of my life, it would probably be street art. Doing gallery shows, of course, offer everything that street art lacks: a safe space to take on rad and ambitious projects, an opportunity to have a killer party, and a chance to make some money. Since I take a loss on everything that I put up in the street, if I can make a little money at a gallery, then it all evens itself out.



While it's not uncommon to spot Buff Monster adorning two dimensional surfaces of urban spaces around the globe, his recent solo show at Transport Gallery in LA gave viewers the opportunity to enter BM's own 3D reality of glorious excess.



How do you answer the criticism that doing gallery shows is "selling out"?

That's small thinking and its not part of my world. No one has ever accused me of selling out. I can't even believe people still buy into that idea.

Tell us a little about your "Lick it Up" show, and "Pink is Power".

Lick It Up really captures my passion for sex and heavy metal. So does Pink is Power.

Can you talk a little about collaboration? This is the collaboration issue, so we have to work that in somehow. Didn't you do a collab with Paris Hilton?

Yes, we got Paris down to the gallery to do a photo shoot a few years ago. That was just before she had tons of magazine covers and established herself as a household name. That was ridiculous, to say the least, but I wouldn't really call it a collaboration. More exciting for me are the recent porn shoots that I've been involved in. Those really are collaborations; we have different skills and intentions but come together to work on something that really excites both of us.

What do you do in your day job?

I've been the Creative Director of BPM since about October of last year. Last week I just finished my seventh issue of the magazine. I had worked in magazines for years before that. I did design and production for Hot Rod, Super Street, Motorcyclist, Dirt Rider, Super Streetbikes and ATV Rider. BPM is the best magazine job I've had yet, and I wouldn't be there without my buddy Chris Hull.

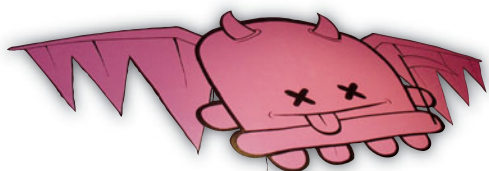
Do you like electronic music? Isn't it pretty much 14-year-old boys making songs on their computers and stuff?

I'll throw in the occasional Adult or Fischerspooner CD, but its pretty much all metal all the time. I absolutely love everything about metal: the lyrics, the style, the guitar riffs, the attitude, the drums, the groupies. Fuck yeah. I don't want to listen to anything else.

What can we expect to see in the future?

More titties, more pink, more satan, more posters, more ridiculous photo shoots.

...and more Buff Monster at www.buffmonster.com.



Meet Michael Slack



You'll find his beautifully bizarre illustrations in children's educational games, magazines like Time and Nickelodian, his animations on TV, and his characters playfully haunting the streets of Brooklyn. We asked Michael Slack about his work and it went a little something like this...

You've been professionally illustrating for several years. When did you take your art to the street?
About 2 years ago.

What's the attraction to doing street work for you?
Just walking around my neighborhood was very inspiring. Every time I left the house there was a new artistic surprise in plain site or hidden away. There is always a sense of discovery when you see a piece of art on the street. You don't get that when you see art in a closed space. I also love stickers and creating characters to put on them.

Many people try to create a clear distinction between fine art and commercial illustration. Do you have any thoughts you'd like to share on that?
I'm not sure that that is really the case these days. It seems like it is all bleeding together. Let's say someone does a piece for a show then it gets used for a sneaker ad. Or someone does a piece for a sneaker ad then shows it in a gallery. What's the distinction?

Where does street art fit into the big picture of art/illustration/design?
It's everywhere. Urban inspired art and design has become the identifier of youth culture. It shows up in art museums, fashion / culture mags, television ads hawking soda, cars, and cell phones. It is reaching a point of over saturation.

Your style at the same time reflects an almost childlike innocence and a disturbingly unsettling quality. Did you have a disturbed childhood?
No, my childhood for the most part was typically suburban. However my mother suffered from depression for years before she was finally diagnosed bi-polar. There is a kind of thickness to an environment that is filled with depression. Growing up I got used to stepping in and out of that thickness. I'm sure some of that was imprinted on my psyche.



You're currently illustrating your first children's picture book. Can you give us some details on that project?
It's kind of a dark adventure story about a chicken trying to find a home. I'm so happy about it. It's been very fun to work on. I've been trying to crack the Kids Book nut for a long time. All the hustle has finally paid off.

Your "Land of O" comic deals with serious issues such as greed, over consumption, globalization, and genetic modification. Is it meant to be a warning to keep those things in check?
No, it's not really cautionary. I wanted to take those ideas to their extremes to create a completely dystopic world filled with repulsive characters.

Any future plans for "Land of O"? Animated film, cartoon series, breakfast cereal, toy line, and then maybe a theme park? Just kidding.
Ben and Jerry's Spookey Swirl will hit the supermarket this summer. Land of O was published as a one off. It might be fun to revisit it in the future.



You made CRAP! stickers that went along with these little one-armed blue creature sculptures you left around Brooklyn. What was the story on those?
The sculptures came first. I didn't see much street sculpture so I thought it would be cool to do something that looked like a little toy. I call them blue nobbs. They are pretty labor intensive all hand sculpted and painted polymer clay. I have a new batch (the entire army is staring at me right now) which will start showing up in the bay area. The CRAP! sticker was just a different version of the blue nob character. You know, "Crap! My arm fell off."

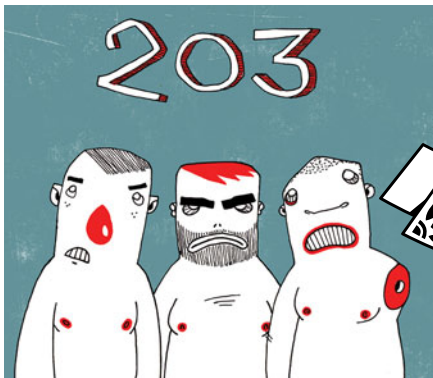
Do you collaborate with other artists or are there any artists you'd like to work with in the future?
I haven't collaborated with any artists yet. Mostly just writers. I would love to though. I've been kicking around a few ideas for projects. The first is a sticker totem project. You know the way stickers get stacked up on poles and signs some how incorporating sticker/characters into totems poles. Anyone interested in joining in on the kicking around of ideas should shoot me an email through my web site.

www.slackart.com.





Ploop by Michael Slack



Coming from the land where the beat is low and the birds sing a bad tune, Eugene and Louise had no other option than to watch cartoons their whole childhood. While he was living his life by the rules of He-Man and she was picking daisies with Rainbow Brite the Gods had already made other plans for them. For almost a decade now Eugene and Louise are partners in love, art and swing dance streetwalks.

Their former cartoon heroes soon made place for people like David Lynch, Chris Ware, Mark Sandman and Ernesto Neto. Eugene graduated in Animation, Louise got her master degree in Ceramics. Combining their knowledge and artistic interests, Eugene and Louise found themselves at the beginning of an autobiographical crusade...

You two have been collaborating for nearly ten years. In all that time some creative differences are bound to spring up. How do you settle those differences?



E & L: Whenever we have a creative difference, there's only one way out: by talking. We've already spent hours on long bedtime talks :). You need to understand why the other person has a different opinion. What are his/her motives and what are yours? It's very important to stay as critical to your own work as you are to the work of others and vice versa. We talk, listen and give feedback to a certain level and then make a compromise, or, decide not to, because we respect each other's artistic freedom.

Actually, this is very familiar to daily life, and like every "fine couple" we found a way to keep it well balanced.

What do each of you believe is the key to your successful collaboration?

E: Being able to spend day and night together makes it possible to share ideas whenever they pop up. It's also important to always keep in mind that the other one only criticizes your work with the best intentions. To make it work you need to be willing to accept the feedback you're given.

L: We know each other so well that we've been able to fine-tune our feedback to the other one's work. **E&L:** And finally, in the end it all comes down to hard work. You cannot have a successful collaboration without experimenting, doing stuff and last but not least: having fun!

What is/are the best part(s) about working together?

E & L: The most precious moments are the ones when you're filling the gaps of each other and you feel that you

make progress, just by working together and being able to discuss each other's work in a very intense way. We share the ups and downs of every work-in-progress. But most of all, we share the same dreams...

Is there a down side?

E & L: We know it's not cool to give short answers, but no... "Scout 's honour"!

What do each of you like the most about the other's work?

L: Over and over again, Eugene amazes me with his never-ending fantasy. I admire the way he always pushes his work to a next level. And, as you can tell from my own work, I have a weakness for art that's all about loneliness, uncoolness and self-reflectiveness.

E: I like the way Louise is a perfectionist; it's almost maniacal :-). Also, she expresses feelings / situations / emotions in a very delicate and tender way. Whenever I see her work, I really see Louise.

E & L: We know each other so well, that we can see the honesty and playfulness in it... it's disarming. On the one hand, you can feel the naivety of childhood; on the other hand the sadness of growing up (or being all grown up) is omnipresent.

Louise, how and why did you start using little pillows in your work?

L: I started experimenting with textiles during my graduation year at the Saint Lucas College of Arts in Antwerp. I studied Ceramics and I spent my final year on research: both on material and on shape. I wanted to find a way to create shapes in a very personal, yet playful and spontaneous way. That's how I started knitting stuff and made plaster models of it. When Eugene and I got in contact with streetart, I suddenly realised that streetart doesn't always have to be two-dimensional. And the little Louise creatures found their way to the streets.

Eugene, tell us a little about your "At A Glance" video clip, a collaboration between you, Birg (editor) and Sioen (the band).

E: "At a glance" was the best commissioned job I had till now: the band just gave us "carte blanche" for the video clip! It was the first time I experienced this tremendous freedom in commissioned work; Birg and I really had the opportunity to do whatever we wanted. It is great to feel that people trust their project - their music - to you and believe all the way in your creative skills. Working with Birg (www.birg.be) was



also very inspiring: he really understands / can play with the laws of cinematography. He also has the ability to pop up with the maddest ideas in the heat of the moment.

What sort of responses have you gotten from your viewing point series?

E: The viewing point series is a paste-up project we made for Time Festival in Ghent, Belgium. These circles (viewing points) have been pasted all over the streets of Ghent during two weeks. We wanted to make floor pastes that would make people stop and take their time to read the message on it. The message could be anything from a joke to a philosophical question or something that made them aware of the place they were standing (a church/bank/school/bar/...). The design was ours, but the messages came from everyone who mailed us a sentence or question.

Some people liked it; other people ignored or even disrespected it. The people of the Time Festival (for which the viewing point series were created) and many street artists were very enthusiast though about the way it distorted the city overnight.

What can we expect in the near future?

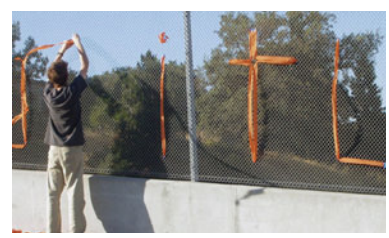
E & L: If all goes well, we would like to keep on creating whatever we desire: more dolls, hankies, clothes, animated shorts, street projects, our very own candy bars (!), Eugene and Louise religious icons, toys, computer games, ... and lots, lots more! We just want to have fun for the rest of our days. And you never know some new opportunities might cross our way, just like the Sioen video clip.

More Eugene and Louise at:
www.eugene-and-louise.be



Inspiring Works These works have been created by individuals around the globe, who have taken it upon themselves to promote a positive message. These pieces explore various media which interact in their environment. Plywood, styrofoam cups, cut fabric, stickers, wheat paste, flowers, stencils, rollers, crepe paper, and even drawn in the sand. However these pieces were made, they are at the heart of the message: simply reminding us to be a little kinder to each other. If you are interested in more information on making your own piece, and to receive a free sticker pack, visit you-are-beautiful.com.

Top (L-R) 15 Person Piece_Chicago, Illinois, Michael Coleman, Kelly Breslin, Emily Counts, Chris Silva, David Cuesta, Nick Adam, Mike Genovese, Karl Koett, Sayre Gomez, Matt Granstrom, Josh MacPhee, Travis Wiggins, Sighn, Lee Piechocki, Jeremy Schultz
 Bottom Left Chun1_Bangkok, Thailand Bottom Right Emiko & Hana_Canberra, Australia.



Top Left Anonymous Group_Pensacola, Florida Top Right Anonymous Group_San Francisco, California Middle Row (L-R) Tedi_Bucharest, Romania; Lark_Portland, Oregon; Megan Jankowki_San Francisco, California Bottom Left Anonymous Group_Pensacola, Florida Bottom Right Garrett Miller_Oberlin, Ohio.







When did you begin stickering, and why did you to start?

December 2003. Stickers are a good medium for my artwork to be on the street in addition to aerosol. Over here, most powerboxes on the street are dominated by loansharks or small businesses stickers. They're boring, so me and some friends decorated the power boxes by putting our characters up to make them look better. Only recently they put up some "Post no bills" signs. They noticed something was going on.

Who and what inspires you?

Mode2 got me into graff in the first place. Banksy for great ideas. 123klan for graphic style graff. FlyingFortress for bold simple characters, Jamie Hewlett BUT above all these there's Shigeru Miyamoto for his Mario and his other characters, Capcom team and people behind MetalSlug game, they've created great characters. Music as well plays a big part in influencing my design/illustration process. People, culture and places, animals....

In your work you draw animals such as cats and other creatures. What is your connection with animals?

I like other animals as well such as birds and crabs but I can connect easily with cats. I'm like a cat, wandering around senselessly, until

a few years back I have purpose in putting up my stuff anywhere I go.

Do you have a cat?

My dad has a coffee shop and a gajillion cats have come and gone since I was a kid but this one particular cat that I liked stayed for 3 generations till her great, great, great grandkittens and then she passed away...too old. I missed her.

In your art how do you create interaction with viewers of your work?

My earlier stickers are like comics/manga. The characters shout "Look out behind you!", "Hurry up, they're coming!" or "Pull out!, I repeat! Pull out!!" They're trying to interact with people warning them to be cautious...

Do you have a favorite comic book?

Tankgirl is my earlier inspiration and Jim Mahfood's Grrlscout and lots of other mangas like "FuriKuri".

Your work is very versatile, ranging from vector computer graphics to aerosol graffiti art. With all those styles, do you have a favorite?

Vector, I like my SaikoNeko characters, my very 1st experimental one incorporating graffiti and characters, and my fav graff piece is a

woman dancing on a shop pillar... and for stencils the street artist arms hanging out from the cell and my handdrawn manga style stickers...

What do you do on an average day?

Work. Freelance work, illustrations from small stuff for brochures, illustrations for local international design magazine "Territory", experimenting with characters, most of the time I doodle & sketch. Weekend stickering around.

How would you spend your perfect "dream day"?

I want to experience what it is like working with Devilrobots as a character designer in Japan... Having lots of money and travelling around Japan doing street art or Collabo with other international artists or doing snowboarding but there's no snow here....or travelling to Europe if I had the money.

What will we see in the future from you?

Illustrations, characters, throwups, pieces, tshirts, characters, paintings and characters, characters, characters and characters. ...and illustrations too.

For more work by Shieko visit www.supasoniksnailstudio.com

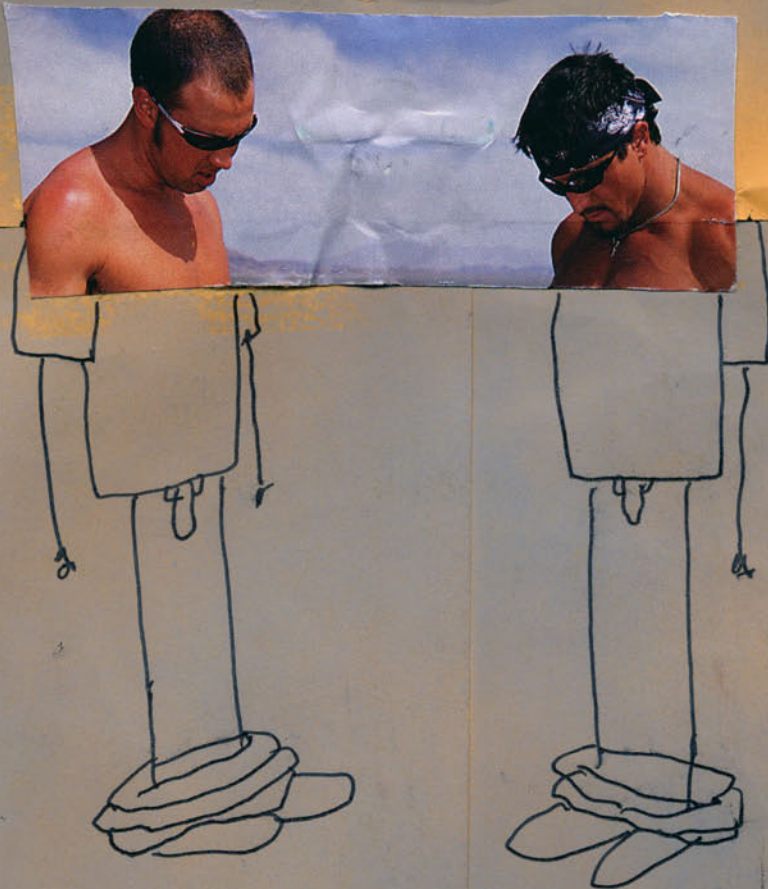


Here are some stickers
I made in the last 2 weeks.

peace

n/plywood.





W/PLXWOOD

When did you start making stickers?
About 1 1/2 years ago.

Any idea how many wooden cigarette stickers you've made since then?
Way over 1000.

Do you smoke?
I quit about 4 years ago. I still smoke an occasional cigar.

Which is more addictive in your opinion - smoking or making wooden cigarette stickers and sticking them up?
I think making stickers can be as addictive but much easier to control. I've made art anywhere at anytime. To smoke comfortably you have to be in designated areas.

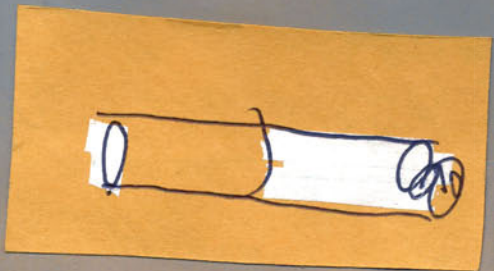
Ever wonder if seeing your stickers up on the street have made it difficult for people trying to quit smoking?

I've never wondered that, but that is a great question. If so, I'm really sorry.

Some of your stickers have recently fallen victim to the Battleship Bomber, that guy who paints over everybody's art with dull gray paint. Can you tell us a little about that and how it made you feel?

He has bombed over me before and I have removed, redone and replaced everything of mine he has tried to abolish. The battleship bomber should realize that there is no thrill in painting over what has been done. The thrill in this is getting up first.

continued...





In addition to your wooden stickers, collage is another medium in which you choose to work. When you place images of people and objects in different contexts they take on new, often humorous meaning in your pieces. How does this process reflect you and your experiences?

I am a collector of everything. My basement is full of cut out pages from various magazines, photocopies of images in different sizes and shapes. They kept piling up so I decided to do something with them. So what better idea is there than to put these pages on envelopes and mail them to people all over the globe. Viva dumpster diving!

Upon viewing your work, one might conclude that you have an unusual perspective. (They might even think you're a little strange.) How do you respond to such assumptions?

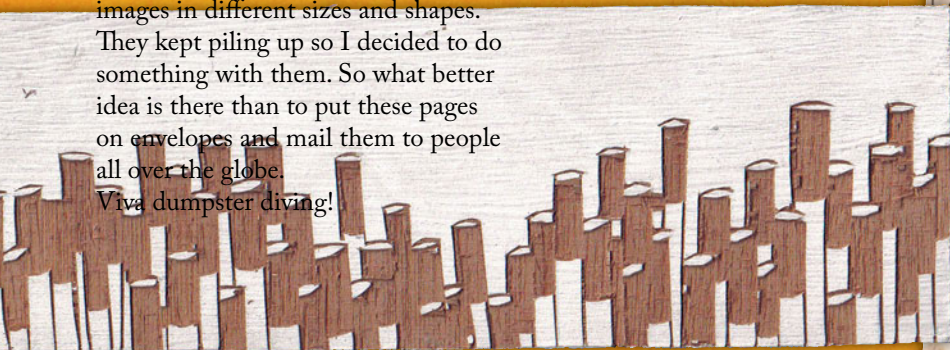
I don't know how everything comes about on paper but I work independently as a janitor so I have plenty of time during the day to warp ideas into semi-perfect forms of expression.

What can we look forward to from you in the future?

Bigger, Better, More, Wood, Paint and Blood.



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Karen was
gifted with the
Ability to Convert
gay men into
Hetero love slaves,

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*I leave a sticker
as a fingerprint.*



French stickerista Nincompoop hits the streets of Paris daily with her bright colorful designs. Recently she shared with us her aspirations to delight and enlighten those who encounter her work...

What inspired you to begin stickering?

I was infected by the sticka virus since 2002. It all started with a friend of mine who introduced me to this vinyl art. It reminds me of childhood when we were dealing Panini sticks at school. I became an addict after my 1st series and decided to keep on exploring that amazing power of print. In fact, I don't have a graffiti background, so it was a real new experience for me, to put my work on the streets. It was also a new way of urban exploration to discover the big city and the streets. Today, carrying a stack of stickers has become an essential everyday item for me. Nowadays, I'm always looking for new inspiration in everything that surrounds me: exhibitions, streets, graphic design, illustration, music, movies, magazines...



How long have you been beautifying the streets of France with your stickers?

I really began stickering when I moved to Paris around 2002/2003. Every time I travel in France, it's always a great pleasure to discover a city by stickering it. I leave a sticker as a fingerprint, it's a kind of practical joke on the street corner, repeating itself again and again. Streets are my favorite playground :)

Your stickers are very different from one another ranging from realistic floral photography to stylized cartoon characters.

Why so much variety in your work?

At the beginning, I experimented with different visual languages in order to find the one I prefer. But now, I'm quite a monomaniac and definitely focus on character illustration.

Did you study photography formally, or are you self taught?

No, I didn't study photography at all. I have really discovered my passion for taking pictures with my first digital camera 6 years ago. I was shooting 100/200 photos per week (mostly crappy ones with an occasional better one :) ...holding my cam everywhere I went... It was like a brand-new-eye ready to shoot every detail in order to not forget it. My digital cam has radically changed my way of looking at the world around me. In fact, it helps my natural eyes to see better :)

How do you spend an average day?

I work as a graphic designer for a big company, so I'm in an office facing a computer 8hr/day...Pretty boring huh! That's why on my days-off I try to move around as much as possible, walking and discovering street level work in the beautiful city of Paris. When I can afford to, it's also great fun to travel to major cities throughout Europe.

Do your family and friends support your artistic work and your stickering?

Sure, they do :) Most of them invade each country they travel with a bunch of my stickas in their bags. {btw : Thx dudes, you rock!}

You celebrate the tiny details in nature that so many people are too busy to notice in our fastpaced world. Do you aspire to help others notice those details as well?

I think it's very important to feed our eyes everyday in order to notice details that most passersby can't see in the cities' visual cacophony... It's a kind of training, but I think it's also a way of seeing inspiration everywhere in everything. I must admit: I like to get lost in my imagination just lookin at a cigarette butt on the pavement :) My eyes have a big appetite for creativity in any visual form.

Nevertheless, I don't know if by stickering I can open the eyes of people but I do hope so in some way... The only satisfaction I could have will be to make people smile glancing at a lamp post, seeing one of my stickers.

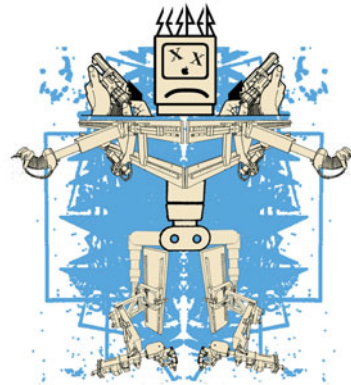
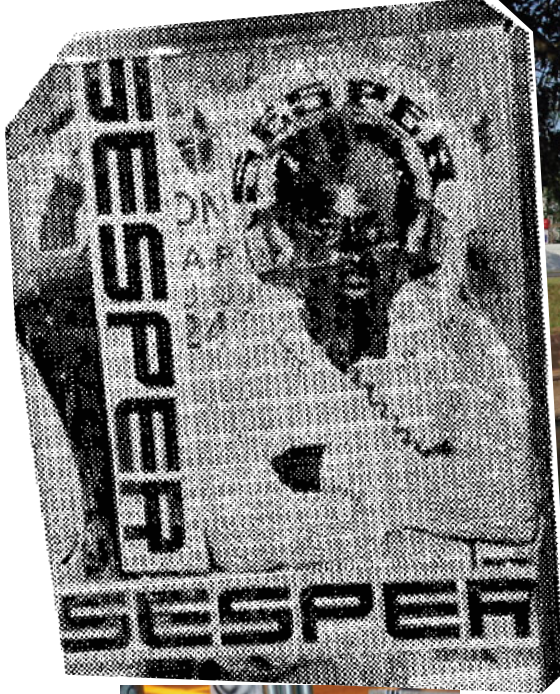
Do you consider yourself a serious artist?

Definitely not :) I'm just a beginner, there's so much to explore yet...

What plans do you have for your future life and work?

I have so many plans in mind like: finish my website, painting on canvas, to do photo exhibitions, to publish my own photobook, to make plush, collaborative works...but the most important thing to me is to always keep on having a childlike outlook on life in order to enjoy every moment and to make progress.

For more Nincompoop visit: www.fotolog.net/nincompoop



When did you get into stickering and street art?

I started to paste up photocopy a4 posters in 98/99 after seeing some stuff on the internet and in skate mags. In 99 we saw the Phil Frost documentary video where he pastes up original works in some small boxes and shows all the process to create the posters. This blew my mind and he's still one of my favorite artists. My friend Flip helped me a lot to develop some posters and stickers skills too when I met him in 99. Talking about drawing, one of the first artists that I knew is a Brazilian guy called MZK that used to make fanzines and comics in 1989. He showed me some great stuff when I was 16 years old like big handmade posters and stuff like that. I started to paint my style in 96/97. At this time I was crazy about the artwork that Rich Jacobs had done for the ICEBURN records sleeves and he was a big influence at that time. Back then I used to paint a lot of cardboard, wood, recycled stuff and different kinds of ink and paints. I turned my head more into the graffiti stuff, not doing pieces or letters, but assembling the cans, markers, stickers and the style to something that I have started for myself working more as a therapy.

What's the scene like in your city?

Sao Paulo has a great scene for art in general. Nowadays there are 5 different underground art galleries and a lot of good places to see something in the streets. The cops are more tolerant with graffiti nowadays too. People that I think represent the stickering attitude here in Brasil are: SHN, projeto cha, fat louis, digital pimp, homem bomba, rafo, onio, joao lelo ...

What do you do in your day job?

I wake up early every morning at 6:50. At 7:30 I leave my daughter Rebecca at school at 8 a.m. I get to work at Venom Clothing at 9 a.m., creating artwork for tees, products and ads for them. I leave at 18:00 get home at 20:00 and work a little bit more for Most, a brand and a store art gallery that we've been developing since 2002 with my partner Flip and around 00:30 I go to sleep. During the weekends I travel with my band to play shows around Brasil and do some art stuff, its been like that for a while. I always find some time during the day to do some stuff for me, that's for sure.

Do you find it difficult to balance work / family and personal life / your art?

Yeah no doubt! But my wife, my family, and the people at my job are very supportive and help me a lot! Nowadays I'm more into computers because I work in front of one for more than 10 hours a day, so if I'm not in the office I'm at home, but as I play in a band I have the chance to travel to different cities during the weekends to play shows and this is where I take some time to paste up and do some artwork in the streets. I don't hang out at night or go party.

What is the relationship in your opinion between skate culture and street art?

I started skateboarding in 86 so I saw a lot of graphics on the decks made without computer skills, but I only figured out the real sense of Art in the skate community in the 90s with Gonz, Ed Templeton and some skateboard magazines that published some artwork inside, I think the skateboard spirit of DIY gave art a way for the skateboard and punk people to communicate

by their own hands, with low budget artworks that are 1000 times more real than any other corporate designs for sale.

Some of your art bears a simplistic almost childlike quality. To what do you credit this aspect of your work?

I started to draw with oil pastel crayons and watercolor paint over cardboard in 94/95. By this time I had done my first characters, some of which I'm still doing now and didn't have to work hard to change the style of these ones. They still have some traces and smiles from the early days, when I started drawing this kind of smiling people (they are 90% of the time smiling) It's because I wanted to draw happy people in the streets. I don't see a lot of people smiling in the streets.

Bido wanted us to ask: Do you like to fingerpaint?

Sure! I love to do that with my daughter! It's totally fun and relaxing! I still have some fingerpaint from my school days at my mother's house and keep an archive with Rebecca's finger-painting artwork.

Why do you think so many of us late 20 - 30 something guys from all over the world are doing street art?

Mental therapy, mental health development I don't know... I'm 32 years old but what I do nowadays, I think it's something that still reminds me of my times at high school, but now I get paid for it. I'm still working with things that I grew up doing like punkrock, skateboard, stickers, artwork, zines, pasting posters from my band's shows, playing and listening to a lot of music. I will not change I'm sure about

that! I can't think about myself working in a bank or in a corporate company.

What's the last book or magazine you spent any time with?

Books: Disposable, Beautiful Losers and Choosing Death the history of grindcore and death metal

Mags: Arkitip, Concrete Wave and PEELzine

What's next?

I'm working on new stickers and posters with 3 colors to do new combinations on the streets. I need some money to pay my bills so you will find some sesper shoes and a complete line of sesper products, as well at MOST. we are still organizing expos and this will be our life for a long time. Thanks a lot PEELmagazine for the help and see more sesper stuff at www.reupgrade.com.





Muti Industries



Hailing from a land of glorious natural beauty and wondrous landscapes, Muti Industries gave PEEL magazine a glimpse into South Africa's thriving urban culture. Here's what we learned.

When did Muti begin?

In 2002. We were in the middle of a humid summer just north of the Transkei* coast. With plenty of time in the bush and the sea, something creative was bound to spark.

What does "Muti" mean?

"Muti" is medicine prescribed by an African traditional healer or "Sangoma". We chose the name because it holds a wealth of imagery and inspiration. If you walked

into an African healer's shop in Grey Street* in the heart of Durban's* city, you would find an array of dried skins, bones, crushed herbs and jars of opaque liquids. Things which are taboo in the first world, but are very much part of African life.

How do your stickers and streetwear reflect those historical and cultural roots?

We research African cultures, finding visual imagery from the past. We blend it with street style, placing this in the contemporary landscape. It's a juxtaposition and commentary on our historical roots and rich history. We want to keep people aware of the fact that we are South African, and that we are unique. When someone wears

our clothing they're representing "youth culture" in Mzansi*. People supporting the local labels are not slaves to cultural domination by the west.

Do many people confuse Muti / multi?

I guess anyone who isn't South African may confuse it. We have 11 official languages in this country, but "muti" is understood by everyone. Some people practice it, some people ignore it and some people fear it... but everyone knows about "muti".

Is Muti Industries a crew?

Muti Industries is myself and my brother, Carrick. The stickers have always been my passion.





**We want
to keep people
aware of the
fact that we are
South African,
and that we
are unique.**

How is the sticker and stencil scene in South Africa?

It was small to non-existent a couple years ago, but now it's pretty big. It's a constantly growing scene: people get involved, then move into other stuff. Cape Town is a very creative city, so young artists wanting to express themselves all turn to the street at some point. Mostly it's just bubbling under the surface, you can sense the potential all around you.

Do you deal with much resistance from the powers that be: getting fined, buffed, etc?

It's not too hectic, I mean you've just got to be cautious. Long St* in Cape Town was peppered with sticker art at one point

just about over a year ago, which was great. It had been a gradual build up, then the bureaucratic b#&tards realized and cleared all the work. It hasn't quite reached that point again, they keep things pretty tidy now. There are also police cameras spying the streets. You've just got to be sneaky, but that's part of the fun.

Do you have a day job apart from Muti Industries?

I work as a graphic designer during the day. I also freelance as a designer

What do you see as the future for Muti?

We will keep on evolving and developing progressive designs. We're living in an exciting time here at the moment. We've

had 10 years of democracy and we want to continue to be a part of the cultural revolution. The stickers will keep on going up to give our urban structures some visual interest. Our clothing label is growing and picking up momentum on the local scene. We would really like to get Muti overseas. There is obviously a huge market outside of South Africa's borders, and we'd like to get our stuff out there. We're know we're offering something quite unique.

For more on Muti Industries visit:
www.muticlothing.co.za



Transkei: Rural area of the east coast. Rolling hills with pristine, undeveloped coastline
Grey St: You'll find some crazy inspirational stores here, with an Indian/African mix of cultures
Durban: A bustling African city in KwaZulu-Natal
Mzansi: Slang for South Africa
Long St: Street in the middle of Cape Town's city. Full of fashion, clubs, restaurants and cafés



Tell us we rule. Tell us we suck. Or just...

HOLLA AT US!

Readers wrote to give us some love. We need to hear from you so we can continue to produce a magazine you like to read. Email your comments, suggestions, and criticisms to: dave@peelzine.com

i LOVE my peelzine. the sticks are sweet...
caromira, NYC

THANKS FOR THE TERRIFIC ZINE!!!!!!!
Laird, NYC

peel zine....can you get any better??? sheesh.
i heart peel zine.
Venus

I picked up the recent issue. It is really nice. I especially liked the jon burgerman interview. Great job!
Rick

peel zine is thee best magazine i have ever picked up...ever!!!!
WTF art

I got issue 4 and I really loved it! Very cool! In fact, please let me know when the next issue is out. And if you ever read the magazine Star Wars Insider, be sure to check out this issue that's on newsstands now. I wrote an article about Star Wars streetart around the world.
Bonnie
Grrl.com

PEELzine is for loverz.
paper•ballet

Hey I love the magazine. This form of street art isn't getting as much credit as it deserves and I think you guys are taking the medium in the right direction. So thanks for giving all us sticker nerds something to read while cutting class. Can't wait for the next issue! Have a great summer.
Stomach

peelzine rules. I picked up the latest issue and loved every page of it. keep up the awesome work
Ether Rag

very tight magazine, the design is original and refreshing.
Alyssa

Hey Dave. PEELzine is the BEST! Keep up all the great work.
20mg

i love it! seriously. very nicely designed, and i fucking love the feel of the paper.... im a paper nerd. nice work, im definitely feelin it.
high five
shelby, seattle

Hey, I really enjoyed Peel Zine (issue 04) this was the first time I've seen it and read it. I bought it at Tower Records Atlanta, Your magazine is like Stickernation.net and Woostercollective.com just in magazine form. something I can carry around with me all the time. I love it keep up the good work I look forward to contributing to PEEL ZINE in the near future with designs and photos from down here in Atlanta. So be on the look out soon.
Charlie, deepcrate industries

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Sup PEEL ZINE!,
Been enjoying your zines. I'm
always stoked to see people spreadin' the
sticker love. It wasn't 'till about 2 years ago
that i came across the sticker switch site stick-
erswitch.com, that i realized others shared
the same passion.
Thanks for your time and keep on spreadin'
the love.

DOLLA'

PEEL fucking rocks!
Pocketful of Change
pocketfulofchangerecords.com

Hello Love the mag!! Just wanted to know
when can i expect the next issue to come
out?

Thanks

Nemo

...Wow! Thanks for all the love. We sincerely
appreciate your support and encourage-
ment. Letters like these are what keep us
going. That and lots of late night coffee. This
magazine is all for you our readers. If we
start slippin' be sure to let us know.

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Dave & Holly

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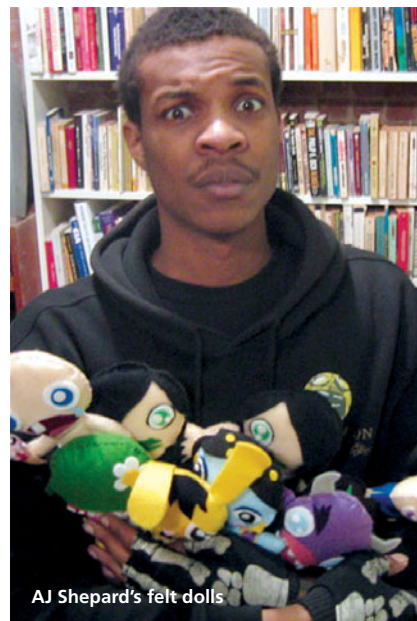


Industrial Strength Collaborations, Brooklyn Style.

Brooklyn Industries has been a truly creative endeavor since the very beginning. It all started in the mid-nineties when artists Vahap and Lexy Funk began crafting messenger bags out of recycled billboards as an art project. These innovative bags received acclaim from both critics and the public alike. From here Vahap and Lexy began their mission to make artistic and innovative designs that challenge the way people think about fashion. Years later, Brooklyn Industries is now an established brand, with a dedicated design team, 5 retail stores, and each product a true artistic expression. The Brooklyn Industries artist collaboration is an inspired process of creation. It's an exchange of ideas, a mingling of artistic styles to create something unique and chal-

lenging. Their goal is to showcase original works of artists in a way that meshes with and enriches the Brooklyn Industries culture. Upon beginning a project with Brooklyn Industries, artists show examples of their previous work and discuss their current interests. Together they create a concept that incorporates ideas and aesthetics that both BI and the artist are seeking to explore. From there the artist crafts original designs specifically for the project, while Brooklyn Industries provides an innovative way to introduce these works to the public. The result is an art installation within Brooklyn Industries stores, where people can actually take a piece of the concept home and enjoy it.

www.brooklynindustries.com



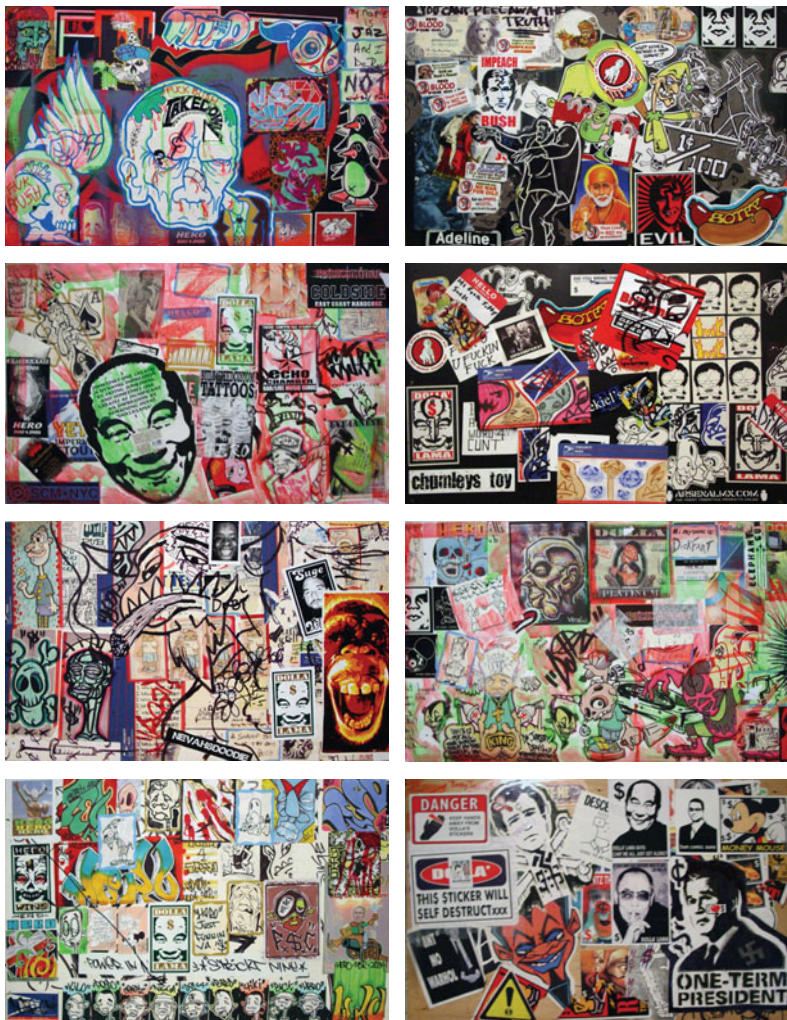
AJ Shepard's felt dolls



designs by Ben Kupstas



designs by Andreas Trof



Better Livin' through Stickin'

"When one is in an intense state of hatred, even a very close friend appears somehow "frosty", cold & distant, or quite annoying. If one harbors hateful thoughts, it ruins ones health." DOLLA'LAMA

Orlando artist DOLLA'LAMA experienced a personal transformation through his sticker panel collaboration project at a local pub. He writes:

For a quiet guy "street art" is a way for me to vent my anger and frustration. When I first started out, most of my subject matter was comically mean spirited to say the least. "Bitches bow down before the Almighty DOLLA" It wasn't until I created a public collaboration sticker board at a local pub that I realized what an impact these little stickers can have on a person. That person was me.

Within a six-month span I made several enemies, messed up a friendship, & earned a reputation for being a "devilish a-hole". The mask of "DOLLA" had been lifted and I got back what I dished out, HATRED. Truth be told, I got off on the fact that I created this "sticker villain" that could get under the skin of the masses. But before long, I became consumed with all the negativity. I had to switch it up. So I flipped the evil DOLLA persona into a more positive one.

I started two new campaigns. The first was the DOLLA'LAMA campaign, where I spread the wisdom of the Dalai Lama with stickers and paste-ups. The second was the U 2H8 campaign, where I used images of people in the public eye, who in my opinion have been "hated on" by their once fans. This change in message was a shocker for some, but much better for my head at the time.

Even though I regret some of the DOLLA stickers of the past, I still let the Almighty out to play. And even if this collaboration started off on the wrong foot, it still continues today. If it wasn't for this collaboration, it definitely would have taken a lot longer for my work to progress. Collaborating with like and unlike minds can take your art to a place it might not ever see otherwise. This has been a good learning vehicle for me.

"If you want to change the world, first try to improve and bring about change in yourself. Everything we do has some effect, some impact." DOLLA'LAMA

www.dollalama.com / dollalama@hotmail.com



Go, Robot, go Robot, GO!

Zoltron and his lesbian left-handed albino midget Eskimo trapped in a robot's body sidekick Sticker Robot join forces to bring you the uber-limited ultra-rad Robot Assemblage Street Sign Enhancement Kits. These killer collections of beautifully printed stickers by top notch artists are produced in editions of only 100!

Get Assemble-ated at www.stickerobot.com.

Improving the Audio / Visual Environment

Brand new collab Public Works from OBEY and DJ Shadow features five t-shirts, a full-length mix CD by DJ Shadow, Shepard Fairey's book, *Post No Bills*, stickers, buttons, and other surprises. This boxed set is limited to only 450 pieces and available at Kidrobot stores.



for more info check: kidrobot.com
obeygiant.com
djshadow.com





INSTALLATION 2004/2005 SCION ART

In 2003 Scion launched INSTALLATION, a revolutionary art tour that featured paintings and sculptures created by an unprecedented collective of urban artists. INSTALLATION toured for over a year, visiting a dozen independent galleries and collecting additional artwork from Scion sponsored events and trade shows along the way.



INSTALLATION brought together a truly unique mix of artists and graphic designers. The goal of the INSTALLATION tour was to get these artists and their work as much visibility and exposure as possible, and to promote them ahead of the brand and the cars. Scion has since enlisted many of the artists to work with the company on other projects. Swank, Dez Einswell, and Saber designed flyers, posters, and t-shirts; David Choe created a cartoon for the Scion Magazine; Mister Cartoon and Haze customized Scion project cars. The artists and their phenomenal artwork contributed to the credibility of Scion's image, and in the end all of the proceeds from the sale of the art went to three special non-profit youth organizations: The HeArt Project, Northwest Youth Corps, and the Nikao Youth Project.



Building on the phenomenal success of the first tour, INSTALLATION 2004/2005 will expand by entering new cities and cultivating new artists from around the country. While last year's art was painted directly onto Scion xA sculptures and xB vehicles, this year's art will be done on three foot by eight foot canvases. Widely recognized artists as well as up-and-comers have already contributed to the INSTALLATION project including Mear, Andy Howell, Crash, Haze, Casper, Chase, Revok, Saber, David Choe, Revolt, Stay High 149, Eklips, Eye One, Freddi C, Fuse Green, How, Kenton Parker, Keo, Krush, Michael Delahaut, Nasm, Retna, Sever, and Swank.



In each city, a local artist will be chosen at the recommendation of his/her peers in the art community. In San Diego, Scion is pleased to welcome Persue to the mix. Other artists will be painting live at Scion sponsored events throughout the year, expanding the collection as it travels across the country.

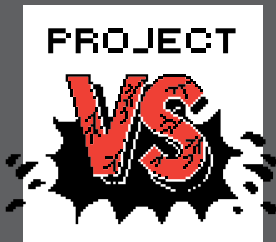
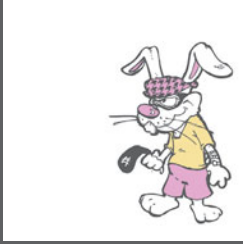


Once again the aim of Scion's INSTALLATION is to foreground the artists and promote the integrity of the art. The tour will touch down in Seattle, San Diego, San Francisco, New York, Miami, Boston, Philadelphia, Chicago, Denver, Austin, Atlanta, Cincinnati, and Los Angeles. This year's tour began with the Roq LaRue Gallery in Seattle in August 2004, and will eventually culminate in an auction with all proceeds benefiting non-profit youth organizations.



For more information on INSTALLATION: Scion Art Tour and to view the artwork, read about the artists, and see where it's showing, visit www.scion.com/installation.

Vector Versus Vector



The idea here is collaboration, we want people to work with each other, to create something new and amazing for others to enjoy.

AzStar78

Remember that old study hall timekiller where you and a friend each took turns adding small bits to a drawing until you both agreed it was finished? Collaboration website Project Vs. has taken that concept into the digital age where scanners and vectors replace pens and spiral bound notebooks. Artists "battle" remotely in this vector based arena of collaborative fun to create exciting new works of art. For more art or to participate hit up www.projectvs.com.



Methods, Man

Methods NYC is a Brooklyn based clothing line that collaborates with urban artists who are making noise on their own in the art world. Currently, their line-up consists of NYC LASE, ELIK, Tim Johnston and THESESWON. All of the artists on the line have been getting up and holding successful art shows for years in NYC and down the east coast. Lase has been leading the scene with his clean cutting edge designs and is responsible for the formation of the super collective, "Motug" (Monsters of the Unda-ground) which includes FUTURA, TKID170, DOZE GREEN, NYC LASE, GHOST, SHEPARD FAIREY, CES, EWOK, DIZMOLOGY, and TOO FLY. Elik is one of the leaders of the New York wheat pasting and graff scene. It is almost impossible to walk more than a couple of blocks in NYC without seeing his work. Tim Johnston is an unbelievable illustrator with a huge presence in the freight world. His character art is some of the sickest we have ever seen. SESWON is one of the most respected and humble cats in the game. He is an originator in New York street art and he continues to do his thing today.



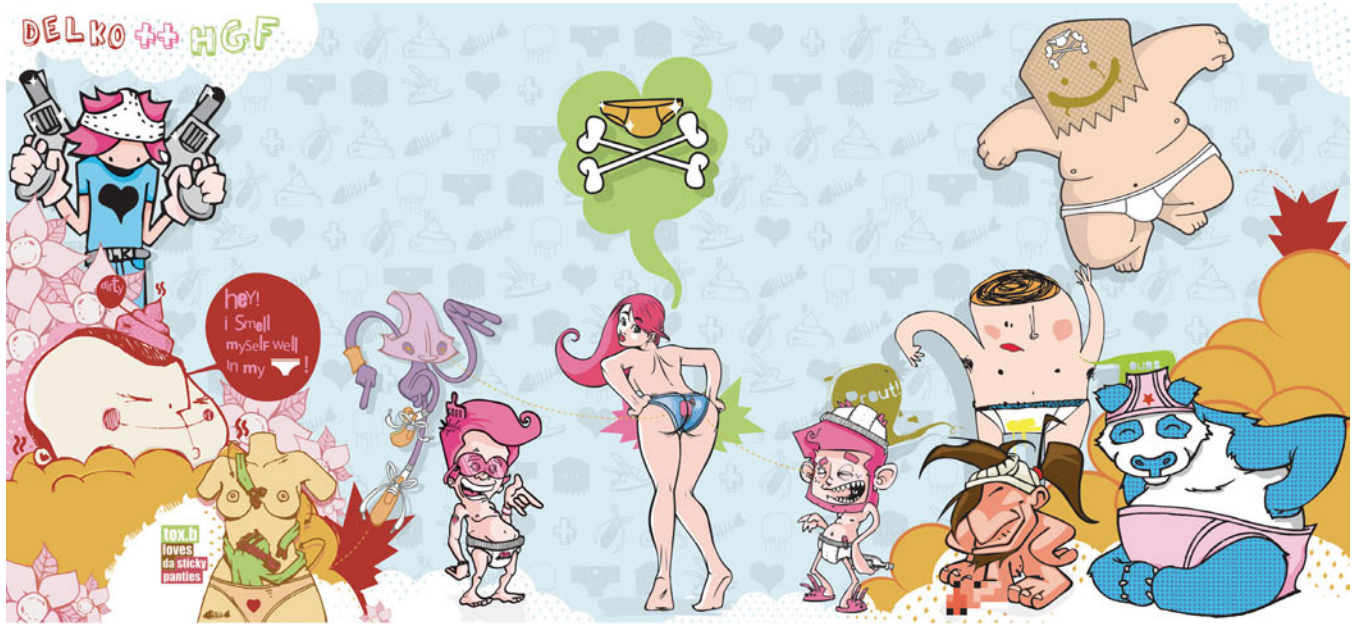
In the past year, Methods has become one of the most sought after independent clothing lines in America. Their formula is simple; they push quality underground art to the masses through quality clothing. The line acts as an important medium through which its artists can display their art to a very wide-spread audience that they may not have been reaching on their own. Methods' has kept its roots in the street by keeping its eye on the street. Many of their designs have

actually come from wheat pastings, graff and stencils that can be found throughout New York City. Keep an eye out for the fall line which will feature designs by Skam2, who has done album covers for Eminem, Tribe Called Quest, Ill Bill, and many others.

Make sure to visit their web-site for artist bios, upcoming events, new designs, and sales.

www.methodsny.com





ilk, hey, tox.b, oktus, tizieu, maw, cat, gregos, ynepto, josh.

Delko-laborations

Delko Graphik is a crew based in France with obvious roots in the street and an eye on pop culture. Images above and below are just a few of their collaborative works. Tox B, Oktus, Ynepto, Dvrsn, Hey, Josh, St Glé, and La Saintgal showcase more of their work on their website at www.delkographik.com.



Gah Gah over GGPX

In a place called Harajuku in Tokyo, street art meets fashion at a store called Googooprexus, or GGPX. The proprietor, Tada Kazuhisa deems the place a "Culture Shop" where a swirl of art, skateboarding, clubbing, surfing, and music combine to paint a picture of the new eclectic fashion scene in Tokyo.

Through the front window a huge OBEY display looms with large posters of the leering Andre icon. A closer look reveals many OBEY Clothing shirts and hats. Have they sold out and gone corporate? Certainly not. GGPX is a boutique store and Tada is always looking for and finding new talent on the cutting edge. Other artists include Bigfoot (SF), Cody Hudson (Chi-town), Andy Jenkins and Andy Mueller (LA), Jet Set (Amsterdam), and the ubiquitous London Police who threw up a huge mural behind the sales point within the store.

The sticker art scene is alive and well in Tokyo, but the collaboration of people like Tada Kazuhisa and various other artists have taken it to the next level. Upcoming artists include Conrad Leach (London), MM Paris (Paris), and Rolland Berry (LA). The Harajuku district of Tokyo is always one tick ahead of the clock in terms of fashion and street culture, and should be your first destination if you visit Japan.





Pete Miser by Ports Bishop

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