

Weapon of Choice



PUMA

Don't Panic
www.dontpanic.com

ESPA

EYEWEAR

ISSUE 5 - FREE - SPRING 2010

DARK SPACES

JODY - BRISTOL GRAFFITI - UGLY DUCKLING
ARTIST PROFILES - THE GOODS - NY STICKERS & MORE

Weapon of Choice

**BRISTOL'S #1 STREET
ART & GRAFFITI GALLERY**



14 St Michael's Hill Bristol Bs2 8dt

ORIGINAL ARTWORK, PRINTS, CLOTHING, CASUAL, BOOKS, TOYS & MORE

WWW.WEAPONOFCHOICEGALLERY.CO.UK

Opening hours Tues/Wed 11 - 6pm. Thursday 11 - 7pm. Fri-Sat 11 - 6pm. Sunday 12 - 4.00pm

Tel: 0117 9291 865





Keeping things fresh here at WoC HQ. We decided that issue 5 was going to run a little different. But don't panic people you will still get the same quality of artwork, Interviews and reviews! Here's what's a little different... Firstly issue 5 is a bumper 52 pages, less ads and more artwork for all you lovely fans to enjoy. Secondly, this issue will only be available online, sorry all you people if you wanted a hard copy! But WoC magazine has been submitted to the boffins at Apple and hopefully in 1 month we will be the 1st magazine of its kind in the app store! Being able to download WoC magazine to your iphone and ipad. So no matter where you are, you will still be able to get your WoC fix!

GET INVOLVED:

Send your artwork, photos, sketches, illustrations, mixtapes, reviews, knickers to: info@weaponofchoicegallery.co.uk or visit the Gallery on **14 St Michael's Hill, Bristol BS2 8DT**. Closed Mondays. 11-6pm All other days except 12-4pm Sunday, 11-7pm Thursday.

For advertising and sponsorship details contact: cheba@weaponofchoicegallery.co.uk

Art Director/Design: **Cheba**.

Words by: **Sam Hoekon, Felix Braun**.

Photography: **Singaporestal, Paul Whitfield, Nathan Hicks, Lokey, Xhitsthespot, Hoekon, Richard Skinner, Paul Green, Leena Takooree, Jon Davey**.

Special thanks goes out to: **Puma, Don't Panic, Lokey, Havana Club, Tangent Books, Dazee, Alice, Tomi New Urban, Venue** and all our supporters.



© 2011 Weapon of Choice



JODY

DARK SPACES

Jody is one of a handful of Bristol graffiti writers enjoying a second-wind over the last couple of years; but ultimately he stands alone in both his outlook and in the character of his paintings. Hard-working doesn't begin to describe this man, and this month sees his second solo show at Weapon Of Choice in the last 12 months. Interview by *Felix Braun*

So Jody, 18 years is a long break from painting by anyone's standards. What coaxed you back out into the light?

You did, you tricked me, remember? When you got in contact to do the interview for Children of the Can I was transported back 20 years to an era that I had not forgotten, just saw it as a seminal phase in my life, which I had good, and bad, memories of. By the time of the fall out from Operation Anderson, with John Nation's ousting from Barton Hill Youth Club and the rave music scene that had extinguished Hip Hop culture in Bristol, I had already moved on, so digging back through my pictures and scrapbooks did pique my interest. I'd kept an eye on any new pieces that appeared on the street over the years. I would see Feek, Dicy and Mudwig's work, and it was obvious that a new era of graf had flourished in the mid 90's - I felt that if I suddenly started painting again it would be a bit disingenuous of me; like an old has-been rocker that was making a comeback based on old glories. The other worry of mine was IF I could actually still do it - I could tell that the paint and caps had changed just by looking at the pieces going up - the colours were vivid and the outlines sharper. The trickery came by way of you asking me if I was planning on painting again soon - I didn't want to say yes, or no, but you wrote in the COTC book that I was making a comeback of sorts. It was in print so I had to.

Ha, sorry about that mate. Didn't mean to trick you into it. Your new work seems to have a much less ominous feel than your old school style. Have you got all comfortable, or are you just not an angst-ridden teen anymore?

Angst was never my motivation funnily enough. I often laugh at people who come up to me and say "you don't look like a graffiti artist" or "I didn't expect you to be so friendly". Based on my work I think people expect me to be wearing black nail varnish and a cape, although that said what stimulates me visually has always leaned towards a darker kind of aesthetic, mainly down to my taste in films, imagery and music which has been my main source of inspiration over the years.

In terms of recent subject matter I've veered more towards noir-ish female portraits - which could explain the apparent softening I guess but I still try to convey an underlying sense of drama or menace in my paintings regardless.

I know Voyder feels the same as me about just how pointless replicating a photo is - you have to take the image somewhere or change its meaning, or subvert it to add some kind of artistic weight to it, I think..

Looking at some of the early work from Barton Hill, it struck me that maybe you were the first guy painting monochrome faces in Bristol, and were certainly the first using stencils to do this. Do you think you might have had an influence on any, shall we say, well known Bristol sons?

My own influences at the time came from comic books like 2000 AD, Electra Assassin, The Face magazine and post-punk bands like Joy Division and Bauhaus that I listened to. My Mum hated 'that bloody row'. 3Ds now infamous piece around 1987 of Robert DeNiro in a suit at the back of the Special K's Café (on St.Michael's Hill) had a stencilled face, and the definition he'd managed to get was impressive. I was painting freehand at the time but could never achieve a level of detail that I wanted mainly because the only decent black paint was Smoothrite which was designed for painting railings and garden gates and the stock cap fired the paint out like a jet wash at 300mph. Cutting stencils was a complete hassle to me and although the final result looked sharp the process was fiddly and lacked soul.

In 1988 I ran into Cema who was an notoriously intimidating member of The United Bombers crew, on Lawrence Hill just after I recreated Warhol's Marilyn Munroe piece at Barton Hill. He stood right in my face and said: "You can fuck off with your fucking stencilled faces you cheating c**t! Nothing you've done will ever test my pieces". Needless to say I pretty much stopped using stencils after that, a division had been made; I was on the wrong side of it and on my own pretty much.

Whether I've had any influence is tricky to say. I remember Banksy at the time as a kid on a BMX at Barton Hill, and he painted freehand from the start like we all did. I think the stencil 'revolution' was initially born more out of necessity than making up for a lack of skill - the authorities were very vigilant following the citywide arrests and the head of Bristol Transport Police wanted to appear tough on vandalism so stencils allowed you to get across your message quickly in very public places without getting caught.

I've seen some incredibly intricate and beautiful work by C215, Snik and Nick Walker but my feeling is that stencils should stay on the street as illegal pieces to be honest.

How do you find the scene now? I know you got a lot of shit from certain quarters back in the day as you've mentioned. Are people a little more open now, or do the same rigid ideas of what graffiti should be still prevail?

The scene has exploded making it a pretty overcrowded place at the moment! 20 years ago 99% of artists that

JODY: DARK SPACES

you'd meet worked illegally, in fact if you didn't work illegally, you'd get asked why. I got talking to some writers over at Dean Lane recently and there is still definitely a hardcore of artists that stick to a strict set of principles; letters and characters on walls and trains – some of them just use the standard stock cap - I love to hear this kind talk and although I'm not part of that strict school I have great respect for their mindset.

The art was also much more attached to Hip Hop culture back in the day, which in many ways has been lost – I don't think that is necessarily a bad thing as it's pushed the art form in an infinite amount of directions since. The Art vs Crime debate was raging at the time, graffiti had not been accepted as an art form so the landscape has definitely changed and, controversially, the popularity and financial value of street art has rocketed, which again could be interpreted in a good and bad way.

I know that outside your aerosol work you're a successful design consultant in your own right. How do you see the link between commercial design and more 'street' based work? And is there one in your own work?

If you look at the work of What Collective and artists like Zesk there is a direct influence and connection to design and in particular typography, which I love. On a commercial level with brands like Nike and Red Bull the link to 'da street' and access to the youth culture market hardly needs explaining... but it works both ways, I guess. The media explosion we have seen happen over the last 20 years has blurred the line from walls to screen and back again, but once anything 'cool' that crosses into the mainstream will quickly become diluted and ultimately worthless artistically.

In terms of my own work there is very little connection with my paintings – I guess they share a strong aesthetic leaning but my design work is very typographic – I'm a complete typophile. What I paint and what I design are, in terms of process, at polar opposites; I do one to get away from the other.

Do you think that art has to say something, to make a point? Or can it be just decorative? Your newer stuff seems to lean towards the latter?

Yes it does – if you look around the city, particularly in the Stokes Croft area, a strong anti-corporate message always comes through in the work there, sometimes just by where the piece is situated regardless of content, like the BC stuff. If you look at the work of 3Dom, who, in my opinion, on a technical and content level is peerless, always gets across a powerful anti-capitalist message.

I think it's always important to convey a sense of drama or depth in any form of art and for me using photorealism, especially in a street context can do this. There are so many artists out there now that people have become a bit

numbed by it all, I think, and a very well rendered portrait will stop more passers by than, say, a letter piece, as it will always speak to a wider audience, it's bound to. I think in my work there is a strong feeling behind it, more akin to an abstract painter's motivation. I enjoy subverting commercial photography and advertising imagery which fuels a lot of my work and the process of creating something freehand as accurately as I can to me has its own meaning.

Where do your influences come from? Are you a particular fan of any artists?

Apart from a lot of commercial photography that I work from, I look to a lot of fine artists, like Jeremy Geddes and Sylvia Ji; but no matter what the latest trend is out there I've always come back to the old masters like Vermeer, Durer and Caravaggio. The films of Terry Gillingham, David Fincher and Michael Mann have always been an influence on my work as well.

In Bristol we are lucky to have probably the most diverse range of talent and influences of any city in the UK – there are no disparate groups anymore. In my mind there's a line that's stretched out, from the likes of Turoe, Shade and Soker, at one end, keeping up that tradition of old school Wildstyle letters, to new school writers like Ames, illustrators like Andy Council, character artists like Cheo and more deconstructed work like Mr Jago's at the other. It's such a melting pot of styles and influences.

A fellow artist once said to me that if you only look to graffiti for your influences then your work will only ever look like what has come before. Do you agree?

Yes I do - my influences have always been outside the realm of paint on walls for just that reason - in Bristol Banksy's influence on street art is clear for anyone to see, which could be viewed as good or bad. In terms of letter-based graf now that the tie from a purely Hip Hop-based influence has been severed and what with the ever-increasing technical quality of pieces, that side of the art form interests me way more.

How did it feel producing work for a solo show last year (your first ever, I assume?) after being off the scene for so long? Was it nerve wracking?

Very. Although the transition from walls to gallery for me was not such a big step. I knew I could create pieces that could work in that context, but creating a show of your own where the spotlight is just on you was, and still is, a daunting one. Believe it or not, despite my outgoing nature I don't like the limelight and prefer to be just out of it. I still have doubts about myself and my work, and those kind of feelings are always a common topic of conversation amongst pretty much every artist I meet...! There's always been a certain amount of front and bluster in the art world, particularly the graf and street art scene -

JODY: DARK SPACES



JODY: DARK SPACES



JODY: DARK SPACES

I've always felt that Hip Hop culture really is the physical, artistic and vocal manifestation of male bravado – that kind of boasting and showing off is all part of it; but I've never gone down that route personally mainly because I'd feel a complete fraud doing it.

How does the work for your new show compare to the work for your first solo show at WOC last year?

The show is called 'Dark Spaces' which explores the more shadowy and brooding side to my portraits, more like my original work. It never ceases to fascinate me how people are drawn to that kind of darker imagery; it always seems to strike a strong chord with everyone and I've never really fathomed why. I've gone back to my black and white roots too – it just sits more comfortably with me, it's got more of a connection with my older work and self. The Voguey, glossy imagery I've been subverting I feel I've done now to a certain extent, there is only so far you can take that kind of look and I've seen a few similar pieces pop up here and there so it's time to move on. The show's title also describes the way I create the pieces – I actually create dark spaces on the canvas and then work layers of paint onto them. I've experimented with depth of field, water effects and used more detail than before to bring more depth into the pieces this time.

I know you work from photos a lot. Can you still draw?

I did life drawing all through college and the lessons I learnt about structure, proportion and the way light falls on a subject have always stayed with me. Being able to draw what is in front of me is a skill that I've always had. I've done a few of the WOC live painting events down at Mr Wolf's which are just black marker pen based, and I enjoy those nights, as it pushes you as an artist. There's no hiding place, no fades or cutbacks!

How's about an exclusive doodle for the magazine? Go on, I dare you?

No. I've got far too much to do still.

Cop out! Next issue, then? Which do you prefer to see: comedy cock and balls, or nihilistic 'LIFE IS SHIT' graffiti on a toilet door?

I remember reading on a toilet door years ago: 'Some men come here to sit and think, others come to shit and stink' I still laugh at that now – I have a slightly puerile side to my sense of humour. I also saw a little sticker that said: 'Stuck in sticker factory, please send help' – I love that kind of thing.

As a designer in the commercial world you must be aware of the power of the image. How do you feel about the depiction of women in advertising?

It's hideously elitist and you can never truly trust any imagery these days, because photo retouching techniques are so advanced. I'm slightly torn in a way because I'm simultaneously appalled and drawn to that kind of artifice – the depiction of women is deeply superficial and supposedly 'aspirational' but that's what advertising is for – particularly the higher end brands which some of my work is based on.

But is it exploitative or could it be seen as a continuation of the age-old tradition of the nude in fine art? I wouldn't put advertising and fine art in the same category – the nude in fine art was, and always is, a celebration of the human form, but in advertising, to quote Fight Club, it's merely a vehicle "to sell you shit you don't need".

I know you have at least three jobs. How on earth do you find time to produce paintings as well? Are you an insomniac? What does your wife think?

I don't really have 'jobs' as such, more hobbies that pay me. I consider myself very lucky in that way but I never really stop as my mind needs constant stimulation and I never sit still for long – I feel a bit like a shark that needs to keep moving. I hate wasting time sat around doing nothing. I can sit for hours and talk, but to me that is time well spent, I like to debate and discuss things. My wife Raychel told me last year that she was a 'Widow of the can' in the run up to my last show! She is without doubt my harshest critic; I often show her my work and I can gauge if she likes it or not immediately. She has high standards and I often paint with her in mind – if I can impress her I know that others will like it.

I know you're interested in the Second World War, Star Wars and fast cars: are you just a typical bloke under that gentle exterior?

I've always been fascinated with history and the objects and relics of those eras and my love of cars is connected to my love of design I think - I don't have a problem with the masculine part of my persona! The problem is that far too many things interest me.

Interview by Felix Braun.

Jody's solo show 'Dark Spaces' ongoing until 12th September. at the Weapon of Choice Gallery on 14 St Michael's Hill, Bristol, BS2 8DT. FFI and opening hours go to: www.weaponofchoicegallery.co.uk

Custom Munny.
The Wooden Sky Monkey by Dred



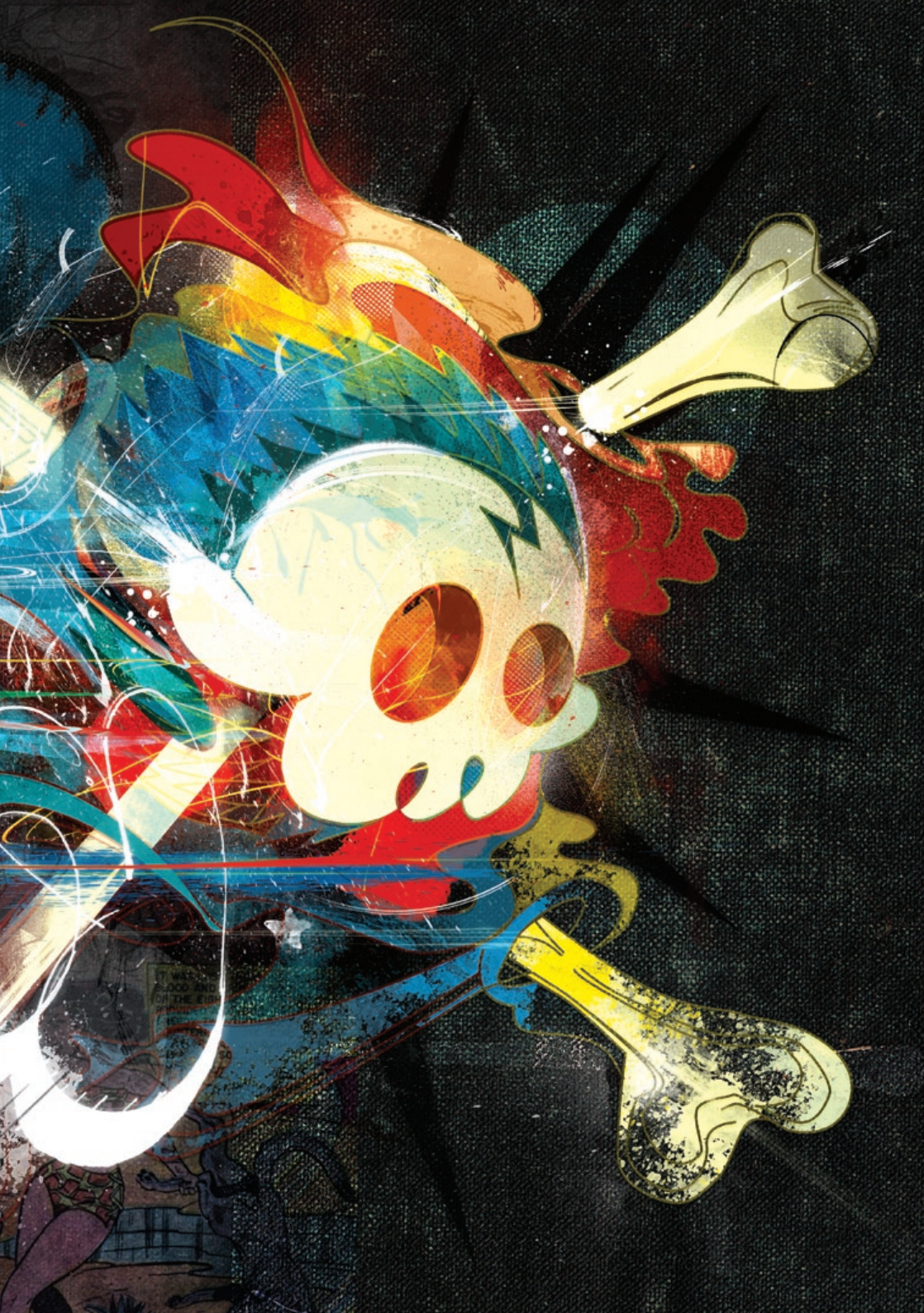




Skate girl by Marsha Meredith - Sydney

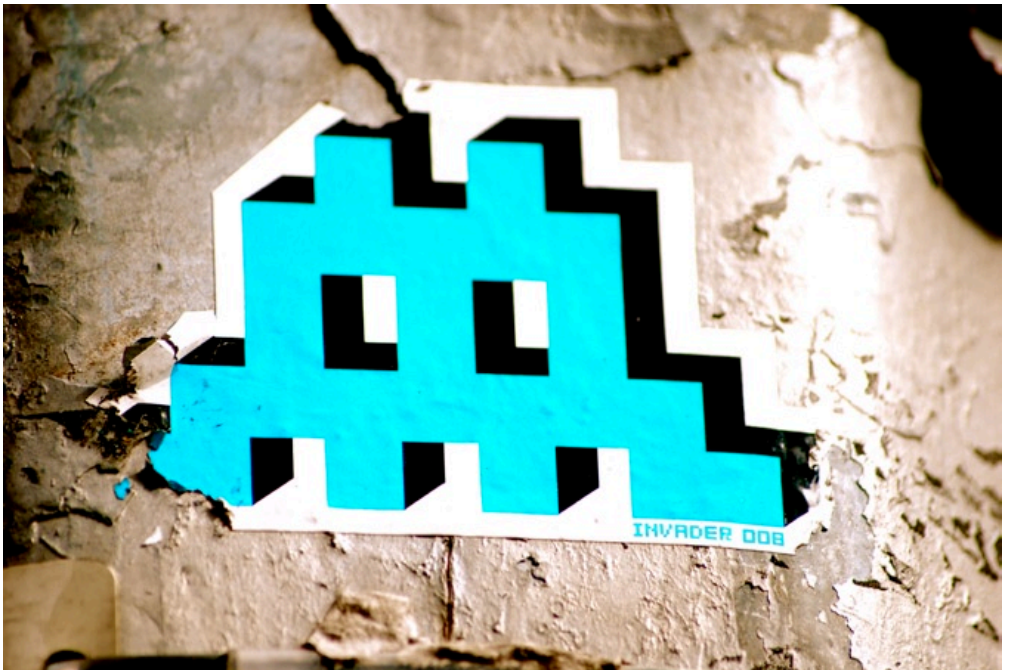


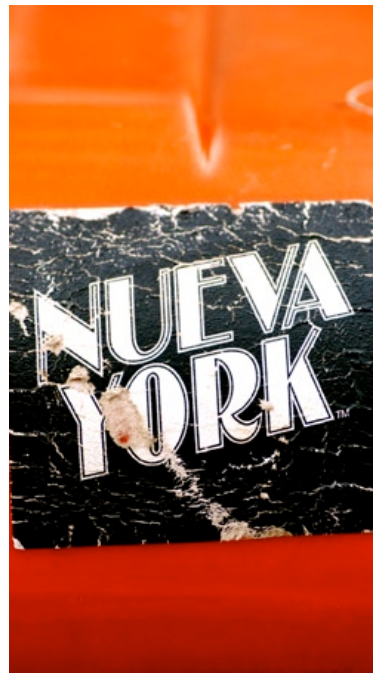




I ♥ NY STICKERS

PHOTOGRAPHY BY RICHARD SKINNER







Property of Bristol by Iain Sellar
Print available at Weapon of Choice Gallery £20



**PUMA X SIZE? 10TH ANNIVERSARY
'REACTION PACKS'**

Yet again PUMA are whipping the 'Sneaker Geeks' into a frenzy with the newly anticipated 'Puma x Size? Reaction pack' release. The R698 Reaction Pack sees Sneaker Freaker's version paying homage to the 'Geography Teachers' amongst us! Opting for a fresh summer look with colours of beige suede and black with mauve highlights. The reaction shoe features a tooled brown leather upper with brogue detailing and signature size? Anniversary tongue branding.

Launching Instore and via www.size.co.uk on the 14th August. RRP £70.



**'DEMZ CM' 4 COLOUR
UNION JACK PRINT**

One of the true and amongst the most hardcore of bristols graffiti artists, Demz bring's out his first ever print. Limited to only 25, each signed and numbered. The four colours include a silver background, blue and red making up the Union Jack and black making up many pieces that can be seen around the city.

Available from Weapon of Choice Gallery. RRP £40.

THE GOODS



THE DAILY STREET

Established in the summer of 2009, The Daily Street was created to fill a void in the UK fashion and lifestyle industry. Although there are several 'powerhouse' blogs serving the global market in this area, none were previously serving UK consumers directly. The Daily Street provides just that service; a place where UK consumers can find the latest news on street and urban fashion, music, events, art and other aspects which go together to make an individually British lifestyle. So go have a look you won't be disaponted

www.thedailystreet.co.uk



**NASH MONEY X LACOSTE
BRAVINGTON**

Our boy 'Nash Money' is at it again with a sick new colab with the suave and sophisticated 'Lacoste'. 'Nash' says "I wanted to create something that stayed faithful to this design ethos of the brand". And we think he kept his word! Premium materials have been utilized on the uppers which merge panels of nubuck, suede, mesh and full-grain leather. Nash's signature is embossed in the suede panels at the top of the laces. A clean overall effect has been created, yet with attention to detail that makes it a truly luxurious sneaker. Available from www.cooshti.com £85.



BE@RBRICK SERIES 20

The new BE@RBRICK SERIES 20 lineup features quite a few 'surprises', with a 100% fragment version as well as designs from Krooked and SSUR. Alongside South Africa (in honor of World Cup 2010), Toy Story 3, Gremlins, Iron Man and Captain Action make ups. The Basic model is a reproduction of the first Bearbrick toy from 2001 but with a crazy twist; it winds up and walks! Aswell as 8 secret designs to find! something we're sure you'll like.

Available from Weapon of Choice Gallery. RRP £3.50



5050 'HELL BENT' T

Another dope t-shirt from our boys at FIFTY FIFTY Bristol. The logo 'HELL BENT ON CAUSING MAYHEM' is a quote found written on a forum by the manager at the watershed cinema Bristol, where the "Bristol Finest" premier was held. A bit of bad organizational skills from the Watershed resulted in half the audience including one of the film makers and editors being refused entry into the cinema! After alot of persuasion from 100's of angry skaters they eventually let everyone in and played the film. Big up the SHED! Available from www.5050store.com £20.



Top by **Gent**.
Right **Roo** at Upfest.
Bottom left by **unknown**

FLOYDS BARBERSHOP

AND
STREET ART GALLERY

Specialist in Modern Hair Design

*

All Styles

Open Late Every Night

Tues/Wed/Fri: 11am-7pm

Thurs: 11am-8pm Sat: 10am-5pm

Regular Exhibitions of Bristol Artists on Rotation

390 Gloucester Road Bristol BS7 8TR

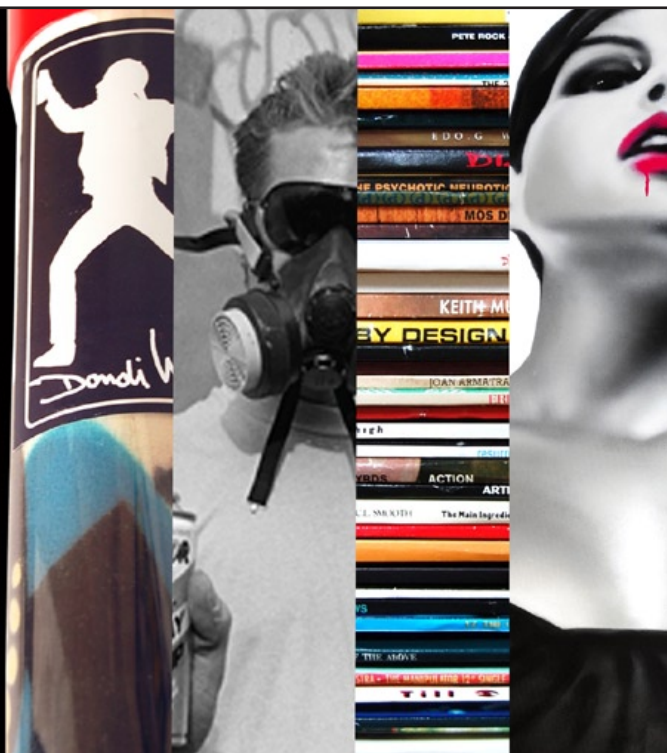
Tel: 07877 149492 E-Mail: floyds-@hotmail.com

**SIGN UP TO THE
THREENINE
NEWSLETTER TODAY
FOR A CHANCE TO
WIN ONE OF THE
FOLLOWING.**

PRIZES

- 1ST - A DONDI WHITE ESTATE PRINT
- 2ND - BEEZERS '3D' DE NAJA PRINT
- 3RD - 5 OVERSIZED ART POSTCARDS

Competition closes Aug 31st 2010





Stae and Ticks



Styles by Turroe



Epok at Glastonbury

Weapon of Choice



CHEBA

SOLO SHOW



OPENING PREVIEW:
FRI 17TH SEPTEMBER 6-10PM

EXHIBITION RUNS UNTIL 17TH OCT 2010

Weapon of Choice Gallery
14 ST Michael's Hill
Bristol BS2 8DT
WEAPONOFCHOICEGALLERY.CO.UK





Wall by **Mr Riks, Epok, Poer, Molar, Fois**
and **Balrog** at the Junction Bristol.





Montreal based artist **Kevin Ledo**
- Acrylic, oil & gold leaf

3Dom at Glastonbury



Ian Phenna at Glastonbury





FLX
3DOM
EPok
SOKER
SEPR

Wall by Flx, 3Dom, Epok, Soker & Sepr
- Horley Rd Bristol



HORLEY RD. BS





Ask





Paris



Eko

Large, stylized red graffiti text with white outlines, possibly reading "New York Deli", spanning the top of the image.



Progress..



JOE SO



FLAGSTAFF, ARIZONA BASED ARTIST

SORREN

Sorren began painting in 1991. In 1993, he received his BFA from Northern Arizona University. He continues to live and work in Flagstaff, Arizona. To find out more about the work of Sorren and follow some of his pieces in progress, visit joesorren.com









How did you all meet?

Dizzy: We meet through mutual friends. I was from a crew called Renaissance Family. Another group within our family was working with Einstein so I eventually started getting beats from him. Shortly after I meet Andy.

I'm sure you've been asked this a million times but Where did the name Ugly Duckling originate from? and What does Ugly Duckling mean as a group name?

I thought of the name one day when I was sitting around and looking at all the people around me. I think it was when I first realized that I didnt fit in. Everybody was on the G Funk wagon, most of my friends who listened to the Golden Era of hip hop started to slowly merge in to the gangsta scene.

What was it like coming out of Long Beach way back in the early 90's? Were you guys influenced much by the 'Gangsta rap' fraternity of Snoop Dogg and Warren G?

Not at all. I grew up with Snoop and Warren. We used to listen to Slick Rick, Special Ed, Chubb Rock. Truth is around that time there wasnt a huge gangsta scene. Then NWA broke loose and being that Dr Dre was Warrens brother I believe that Snoop and Warren decided to go the G route.

I remember at your first Bristol gig with the Jungle Brothers and Freddy fresh at trinity way, way back, and remember you guys getting a huge response. Now a few years down the line you guys are back once again and still smashin' it! Do you look forward to coming back to Bristol?

Bristol is a beautiful city. We've been to Bristol more

times than I can count. Always look forward to going and hanging out with the locals.

What CD or LP has been in your CD player or turntable recently?"

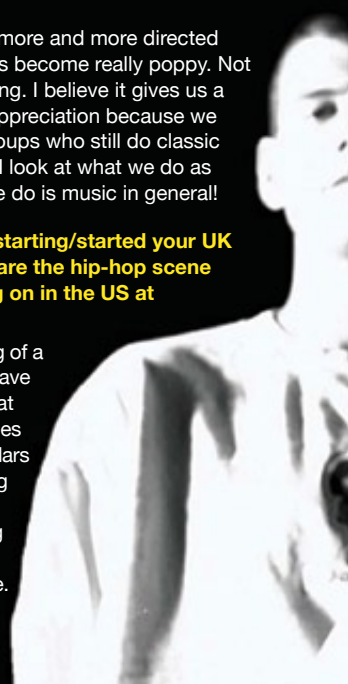
ESP! The album is titled "Live from the Jump Spot" Im actually releasing the album soon on my label Kamikazi Airlines. Before I release or put out an album, I like to make sure I know it front to back.

What do you think hip-hop or music (in general) needs these days?"

These days music is more and more directed towards the youth. It's become really poppy. Not to say thats a bad thing. I believe it gives us a wider fan base and appreciation because we are one of the few groups who still do classic hip hop. Not only do I look at what we do as hip hop i feel what we do is music in general!

You guys have just starting/started your UK tour. Can you compare the hip-hop scene here to what's going on in the US at the moment?

I dont think it's that big of a stretch. Major labels have the power to push what they want down peoples throats. Millions of dollars are spent on marketing and campaigning so ultimately you're going to eventually get the same thing world wide.



UGLY DUCKLING INTERVIEW

For those that don't know about Kamikazi Airlines (www.kamikaziairlines.com). What can you tell us about that project?

Kamikazi Airlines is record company that I started up with a couple of friends who i consider family. I was tired of groups who deserve to be heard not getting their shine. So I decided to do something and start the label in order to help push the cause. The reason for the name was simply because the record industry is at an all time low and you have to be out of your mind even to consider pushing music these days. So you know it's not about the money. LOL

What was the worst show you ever did? And What happened?"

Worst show was when we played a b-boy battle outside of London and the lighting above feel from the rafters during our set. Missed me by 6 inches. Almost died!

What are your most prized possessions (for all 3 of you)?

For Einstein it would have to be his record collection. Andy doesnt dabble with prized anything. He's not in to material Items. My most prized possession would be my action figures collection.

If you each were allowed 1 Superpower what would you choose?

Andy: telekinesis, Stein: super human speed:
Dizzy: flight

When you're going on tour, what are the things you guys CAN'T live without?

Laptop/Droid phone

Who is the craziest one on tour?

That would be me

Top 5 MC's and DJ's of all time?

Chub Rock, Slick Rick, Rakim, Big Daddy Kane, Kool G Rap

What can we expect in the future from Ugly Duckling?

New album in the works...

Any shout outs?

Shouts to all the fans who've supported UD by purchasing our music and traveling out to the gigs. We love you!!!!

Catch Ugly Duckling onboard the **Thekla 28th August 2010 19:00 - 22:00**. Tickets £9 Advance + Booking fee. Onsale at Weapon Of Choice, Donuts & Cooshti.





FEAR OF FALLING GIANTS
THE RIVERS ENTRY
Produced by The Rivers Entry
SEP 11-21+

LONGON
Presented by
DJEZ
SAT 26th
SUPERT

LONG ONE
Presented by
DJEZ
SAT 26th
SUPERT

SPUNK
7. FEB
7. FEB

SPUNK
7. FEB
7. FEB

VICTORY
FOR
SAFETY

CHANGE

LONG ONE

LONG ONE

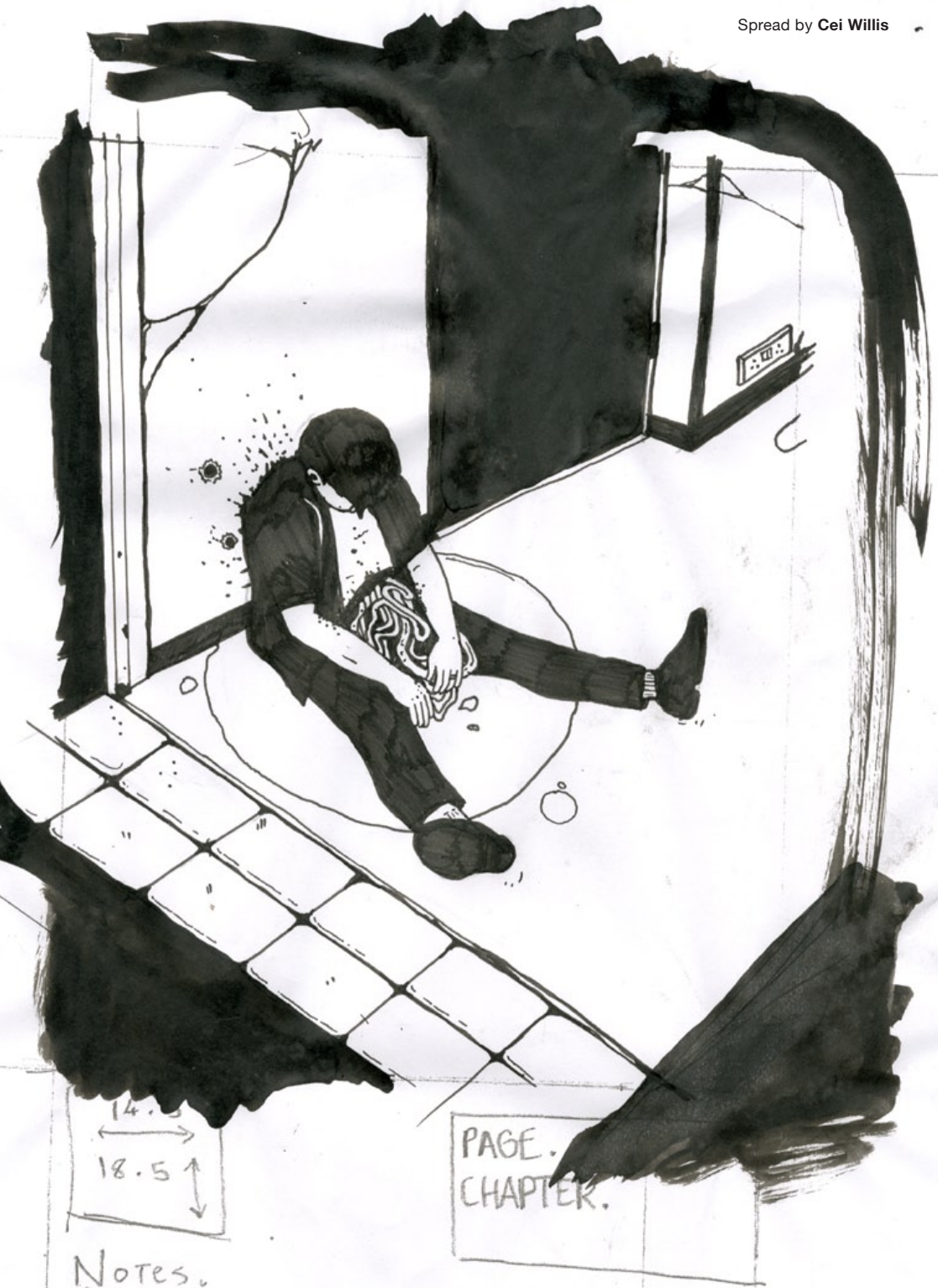
LONG ONE

LONG ONE

LONG ONE

ANNO
FEB 11-12

FRUCTION
LIMA-DIGZ
SAT 26th

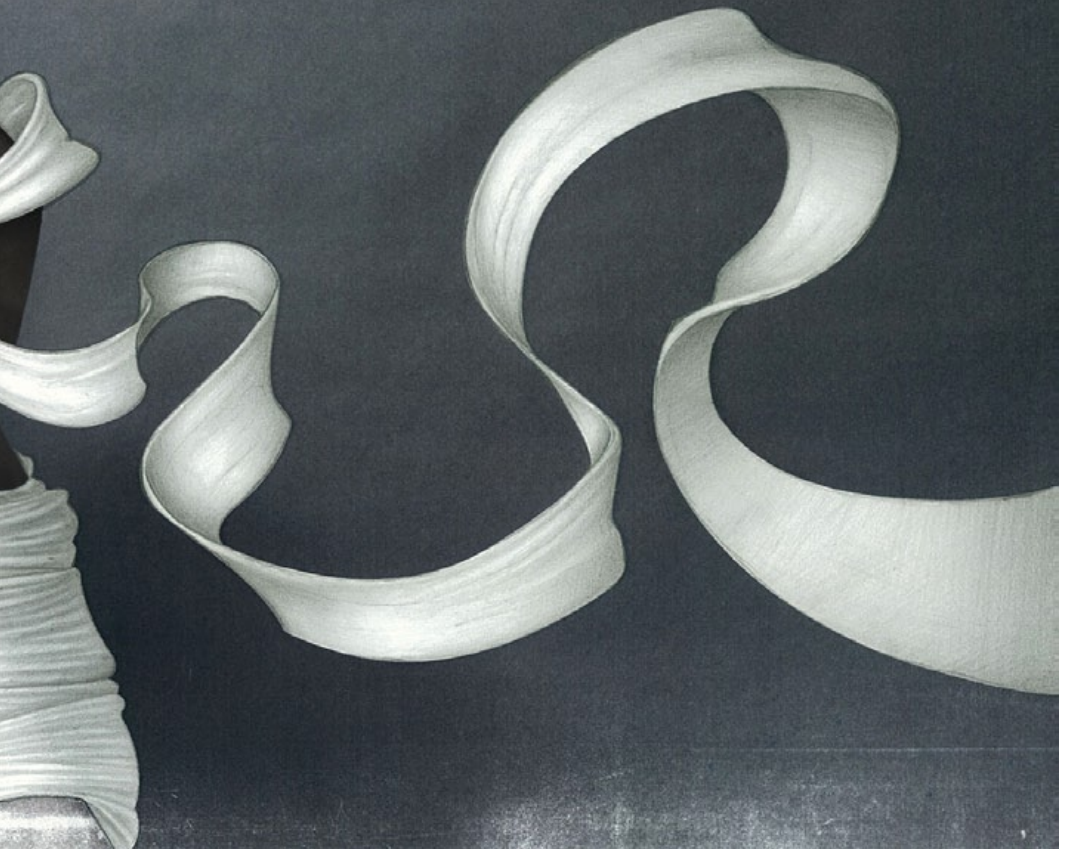


14.5
←→
18.5
↑↓

Notes.

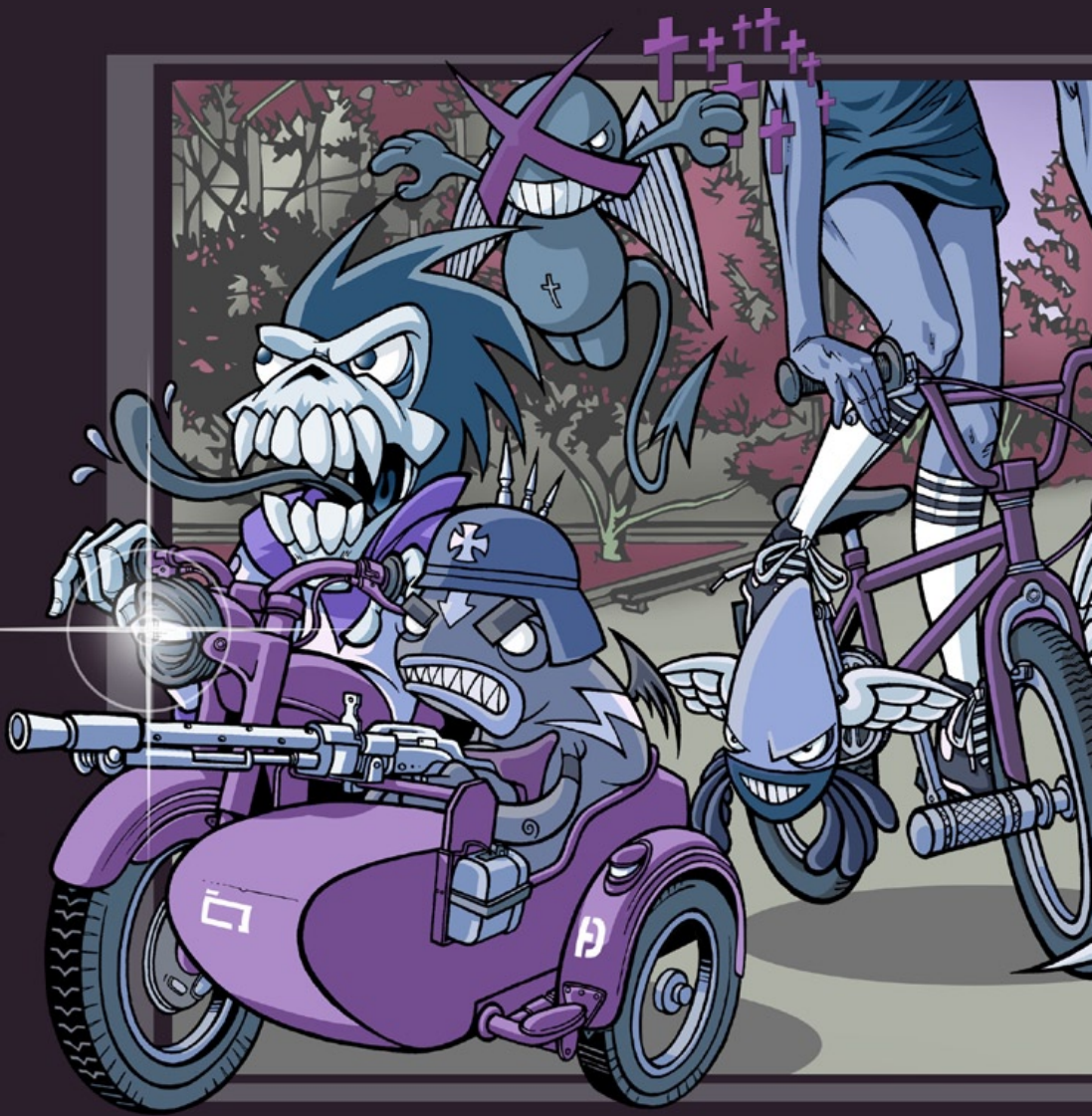
PAGE.
CHAPTER.





LOCAL
ARTIST
PROFILE

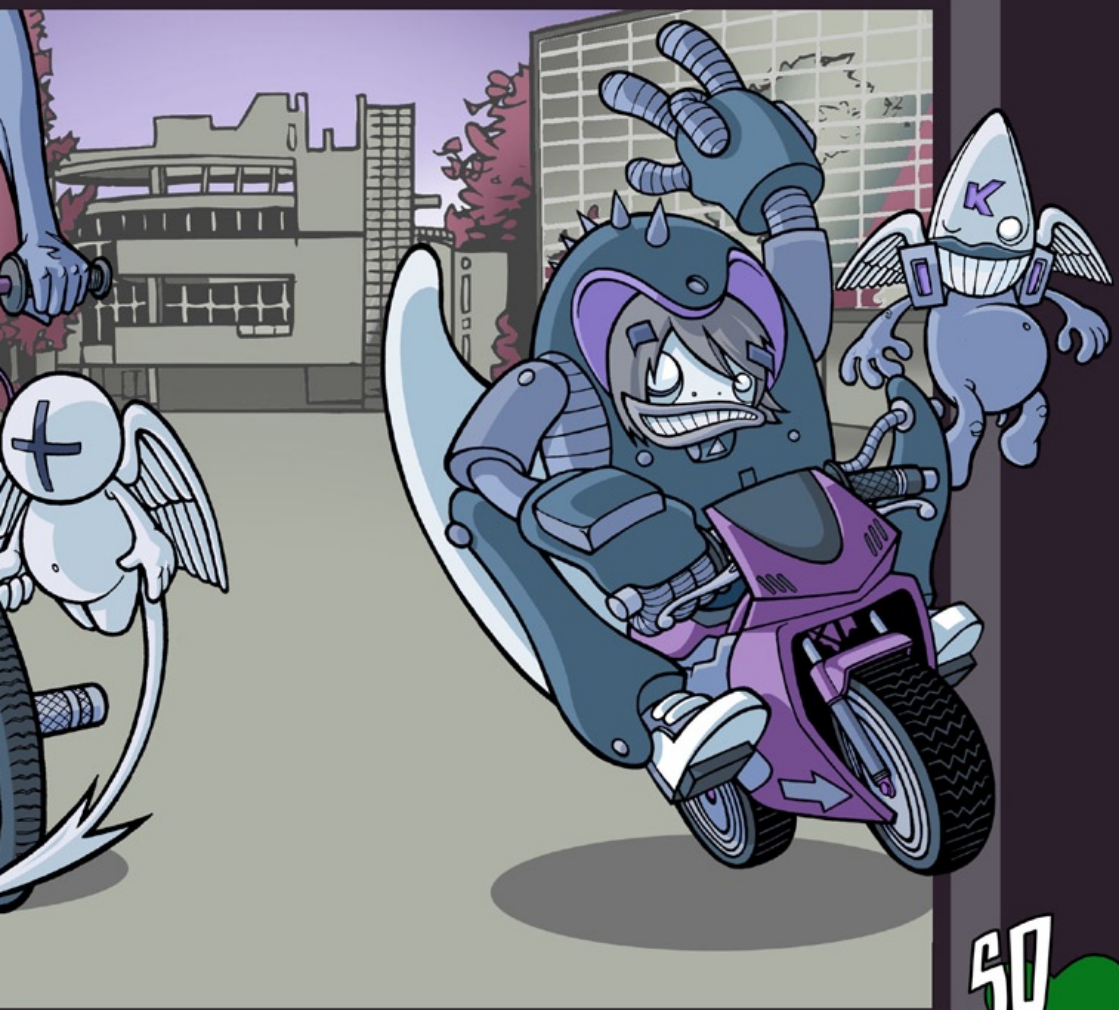
SP ZEE



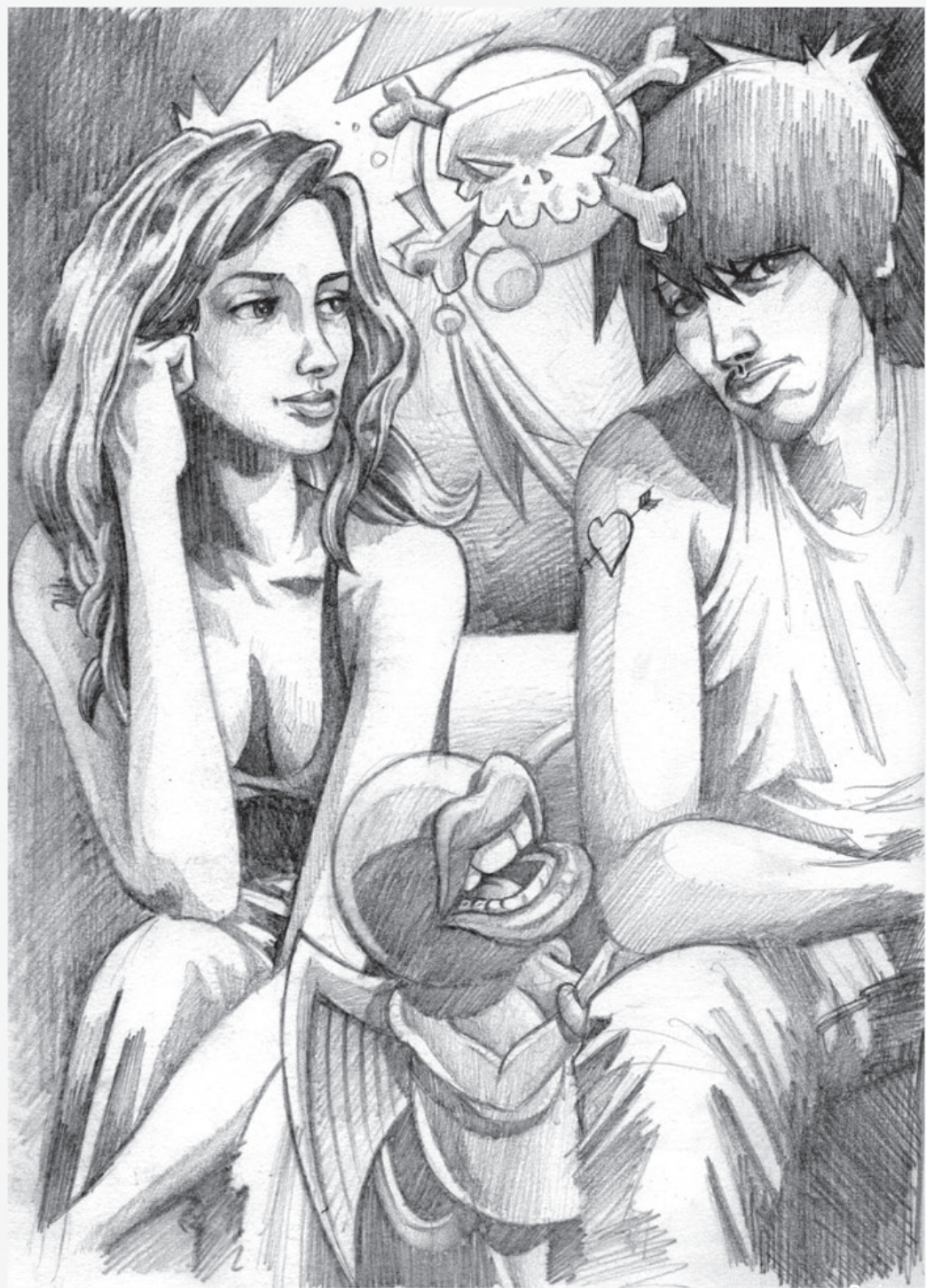
LOCAL ARTIST PROFILE

RO

'SPZero76 is a freelance illustrator, specializing in character design. Influenced by comics, film and street art although a lot of ideas come to him while sleeping. Check out his upcoming exhibition at The Golden Lion from August 14th.



SP 



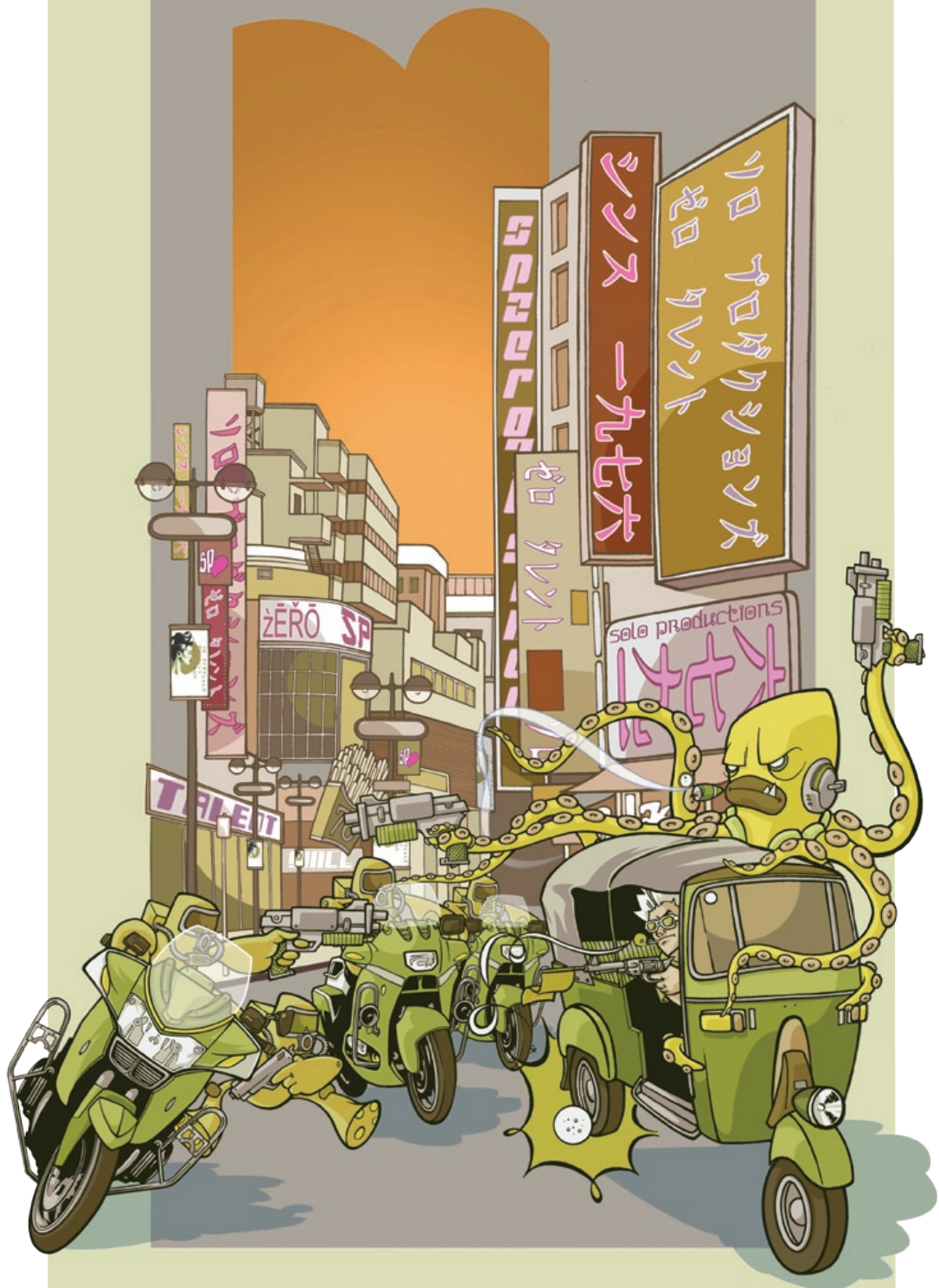




Illustration by Nikill

Catch



Isaac 10

Illustration by Jimbob



IN ASSOCIATION WITH WEAPON OF CHOICE

LAUNCH PARTY

1.10.2010

KRS ONE

**EXTENDED PLAYERS - HARRY LOVE B2B MK B2B
MRTHING. TY. RODNEY P. SKITZ. SMITH & MIGHTY.
YUNGUN. DJ DEREK. BUGGSY. NATION.Z + MORE TBA**

Early bird tickets £12 + booking fee from Weapon of Choice Gallery. £15 Cooshti, Dohnuts & BTS

FFI visit: www.weaponofchoicegallery.co.uk or Search InMotion into facebook



Don't Panic