

REALITY

2016/17 NEWSPAPER



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INTRO

I will keep it brief as the content is of far greater interest to any of my ramblings. So comes to an end of another hot summer in the Jealous Towers. In the absence of our director Dario, who is currently exploring exciting future projects in the USA with one Charming Baker, the honour of introducing the latest edition of the Jealous newspaper falls to me. A super sub of sorts I hope.

Now in my eighth year with Jealous I have seen this company grow from the dust of a renovated carpet shop in Crouch End. When I first met Dario in a chance meeting in July 2008 his vision and excitement drew me to the project. Being young however I thought in reality I would be here for a year or so and then would move on to another venture (I wasn't even sure of the name for some time). How wrong I was, I did not envisage that eight years later in 2016 I would be overseeing a summer filled with editions and projects from museums and artists I class as heroes, people and institutions I admire and read about as I trained as an undergraduate and postgraduate in the late 90's to mid 00's. It is hard to keep your head when you have a David Shrigley or the ICA for example discussing what would be the best way to complete their print. The thing is Jealous has now become a fixture, a place within that world and we feel comfortable to be part of it. Our technique of running before we can walk is beginning to pay off and certainly 2016 feels like something has clicked. The team has been fantastic and we have been fortunate to welcome new members to Jealous as we continue to grow.

There is a pull to this place and the excitement permeates out from our spaces in Crouch End and Shoreditch. Hopefully we have captured some of that in the pages of this publication. We want to make this fun, we want you to be part of this club. If you are still not satisfied come visit us in the gallery and studio, we will convert you. Till next time, enjoy.

- ADAM BRIDGLAND (studio manager)

ALLY MCINTYRE NEW EDITION AND SOLO SHOW

Jealous awarded Ally McIntyre their Jealous Prize in 2015, following her MA show at Goldsmiths. In November we hosted a sell-out solo show with her in Jealous East, following this we launched her prize winning edition 'Ferdinand' at the London Art Fair in January 2016, which now forms part of the Victoria & Albert Museum Permanent Print Collection.

Ally McIntyre's work rebels against the constraints the art canon has imposed on painting. She reinvents her subjects through large dimensions, bright colours, unconventional pairing of mixed media and

styles. Bold and assertive, her work stands up to the prevalent association of large-scale art with the male artist. Confident brush strokes envelop glimpses of realism and dissolve faces into playful combinations of dream-like colour, line and glitter. Ally's work is an amalgamation of various genres across history; faux-naive, realism, kitsch, expressionism, and cartoon. The subject and narrative of her new work often has to do with the structure of hierarchy in culture, art, human-animal relations, and somehow circumventing or looking at it in a new way, that can place importance on a subject that may otherwise not be considered honourable or iconic.

Here Ally tells us about her new print edition 'Good Boy', published exclusively through Jealous and launched at START



Art Fair at Saatchi Gallery in September, as well as her second Jealous solo show 'Dog Days' opening at Jealous East in October:

'I am so thrilled to have the Jealous team create another edition of one of my originals; their team is world class. The new edition is a work from my show 'The Sun Popped' which features a vicious dog barking at the viewer, with an unassuming, sleepy owner behind him. I focused on the form of the dog in this piece, referencing ancient Chinese sculptures of dragons, to generate movement on a 2 dimensional surface. The title 'Good Boy' is referencing the act of rewarding subservience and using violence for personal power and gain. I am incredibly thankful for this next creation/collaboration and to be included in the liveliness that is Jealous Gallery.'

The upcoming show 'Dog Days' references the dog days of summer; which is the duration between July and August when the heat is so overwhelming all one can do is lie down and be immersed in it, fraught with immobility. The body of work is an extension of this idea of the rising heat causing tension between the urge to lie still vs. the need to act before it hits the boiling point. In the work there is denial, materialism and walls that distract from the reality of the situation. However there is a duality, with glints of hopefulness scattered throughout the work.'



Ally's new edition is available now in our galleries and on our website www.jealousgallery.com

'Dog Days' runs at Jealous East 5th - 30th October and Jealous North 2nd - 27th November.

ANITA KLEIN AND OUR NEW RELIEF PRESS

We were delighted to finally get our new studio toy working this summer. Purchased from Poland when we were completing our second floor Studio in 2014, our large-scale relief printing press has been a while coming. After interest from printmaker Anita Klein during the proofing of her Art on a Postcard screenprint edition, we decided to put the press into action. The new bed can print sheets up to 60 x 40 inches and expands the mediums that the Studio can offer creatives working with Jealous.

Anita spent two days printing small editions in black and white of two large linocuts that she had originally prepared for the Big Steam Event in conjunction with Ditchling Art and Craft Museum (an event that Jealous was also involved with).

Anita's linocuts were then framed to go on display at Eames Fine Art in Bermondsey, London this summer. We look forward to working on further projects with Anita and other artists on the new press!

Anita very kindly described her experiences of working in the Jealous Print Studio this summer:

'I first produced a very large linocut for the Big Steam Print project at the Ditchling Museum of Art and Craft. The idea was to print very large relief prints with a steam-roller at public events to celebrate the 100th anniversary of the typeface created for London Transport. I was pleased with the result of my first very big linocut, and felt it was a shame only to have one rather badly printed copy. My own Albion press at my studio is far too small to print on that scale (the lino is 1 metre on its smallest side), and rubbing the back with a wooden spoon would take days for each print! Coincidentally I had worked at

Jealous Print Studio for the first time earlier this year, making a screenprint for the charity Art on a Postcard. While there I noticed a very large etching press sitting unused in a corner of the Studio, and I asked about the possibility of using it to print my linocut. Studio Manager, Adam Bridgland, told me that the press had never been used, and that they were waiting for the right project to try it out. So we arranged a printing day and, encouraged by their enthusiasm I cut a second big piece of lino in time to try printing both. Everyone at Jealous was incredibly helpful and tolerant of me invading their space with my toxic oil based ink and white spirit. They assigned me a wonderful assistant, Ines Fernandez De Cordova, who worked tirelessly with me for the day as we problem-solved printing on the new press and at the end of the day we had 6 of each print. I was so excited by this that I went on to produce a third big print and returned to Jealous for a much more streamlined second day. I would really like to thank everyone at Jealous for making me feel so welcome, especially Adam, Dario and Ines. It was a joy to work there and I am hoping to sell a couple of the big prints to finance myself continuing with this exciting project.'

See more of Anita's work at www.anitaklein.com

You can also view Anita's Art on a Postcard screenprint edition in our galleries or on our website www.jealousgallery.com





FLETH

AUGUSTINE & BRIDGLAND

'IT'S HARD TO CONCENTRATE WITH A HEAD FULL OF FILTH'



In June 2016, Jealous were delighted to welcome back collaborative duo Augustine and Bridgland to our North London Gallery in Crouch End. Featuring brand new unique monoprints on paper, ply and canvas, the pair transformed the space into a burst of colour that rivalled the RHS Chelsea Flower Show! The exhibition, entitled 'It's Hard To Concentrate With a Head Full of Filth' continued their combined interest of flowers as symbols of love and lust, further developing their style of painting and print, blurring the lines of traditional thought between the two artistic mediums.

Danny Augustine and Adam Bridgland form the duo, also being integral members of Jealous Print Studio and both graduates of the Royal College of Art. Their individual artistic practices differ completely in their subject matter and execution, however coming together through their combined love of mono-printing and the layering of colour, they have tapped into a new and loose way of working collaboratively.

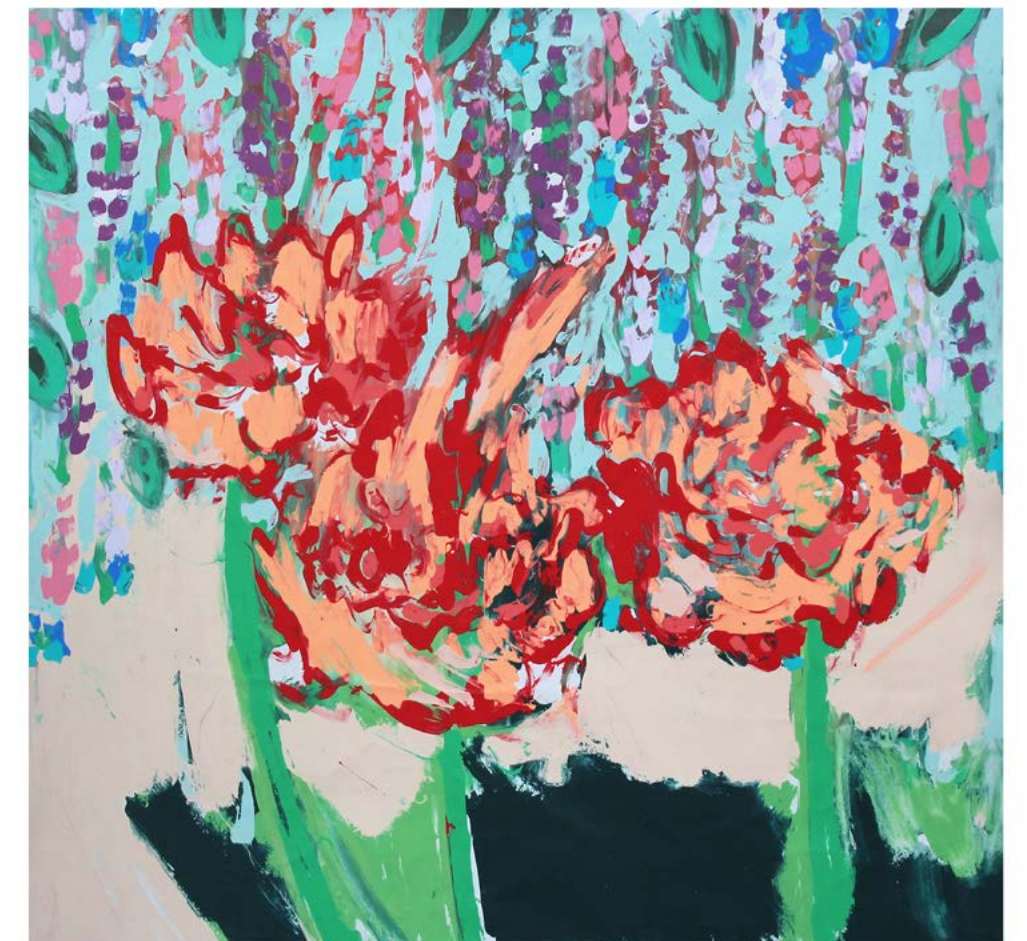
The project was something that happened very organically, almost by accident, developing from an initial interest in combining imagery and text. This was soon developed when work sessions started in the Jealous Print Studio and Danny and Adam realised the success of the work was to combine their two creative styles to produce the huge expressive floral works. After separating the sections on the print area the pair work quickly on the screen to create the imagery. The nature of the process means that they do not have time to think and allow inhabitations to take hold.



With the water-based inks drying into the screen the painting is very free, the marks quick as the pair dance around the mesh to complete each image.

This was the third sell-out exhibition by the pair following 'Flowers For Your Darlings' and 'Behind The Curtains and Blinds'. It has been quite a year for the duo, which has included being commissioned to create a range of fabrics for Heal's Department Store in London. They will now be concentrating on a number of private commissions for clients in the UK and USA. Not bad for something that started as a fun side project in the Print Studio in 2014!

Augustine & Bridgland works can be seen on the Jealous website www.jealousgallery.com



CEAL WARNANTS AND KRISTIAN JONES 'KIDDING'

Jealous were very excited to host a duo exhibition by two of our favourite artists Ceal Warnants and Kristian Jones. The show, entitled 'Kidding', featured original drawings and brand new print editions from both artists. Both Jones and Warnants' limited edition prints are published through Jealous Print Studio. Most recently, Jones' hugely successful '1984/2015' was included in the Royal Academy Summer Exhibition 2016, with the print selling out on the opening night. Warnants' most recently published print was created for Jealous' exhibition with Art on a Postcard which raises funds for The Hepatitis C Trust, where her print 'Babes' continues to be among the best sellers from the '20 Best of Art on a Postcard 2015' exhibition. The works of both artists, who depict the contradictory issues and ever-changing perspective of innocence in our modern society in their own distinct style, complimented each other greatly, creating a show that fascinated, entertained and provoked!

In preparation for the show, Jealous featured Q&A's in our weekly newsletters to rack the brains of each artist and discover the influences of their styles and subjects...

KRISTIAN JONES

Who/what are your main influences for your style of work?

Low Brow, American Pop Surrealism is a love of mine. But I'd say the modern world. People like Mark Ryden, Ron English (to be honest there are many), in terms of outside influence...A lot of what I see happening in the world today scares the hell out of me. Just people watching and taking note of social changes and opinions. Ideas just seem to pop

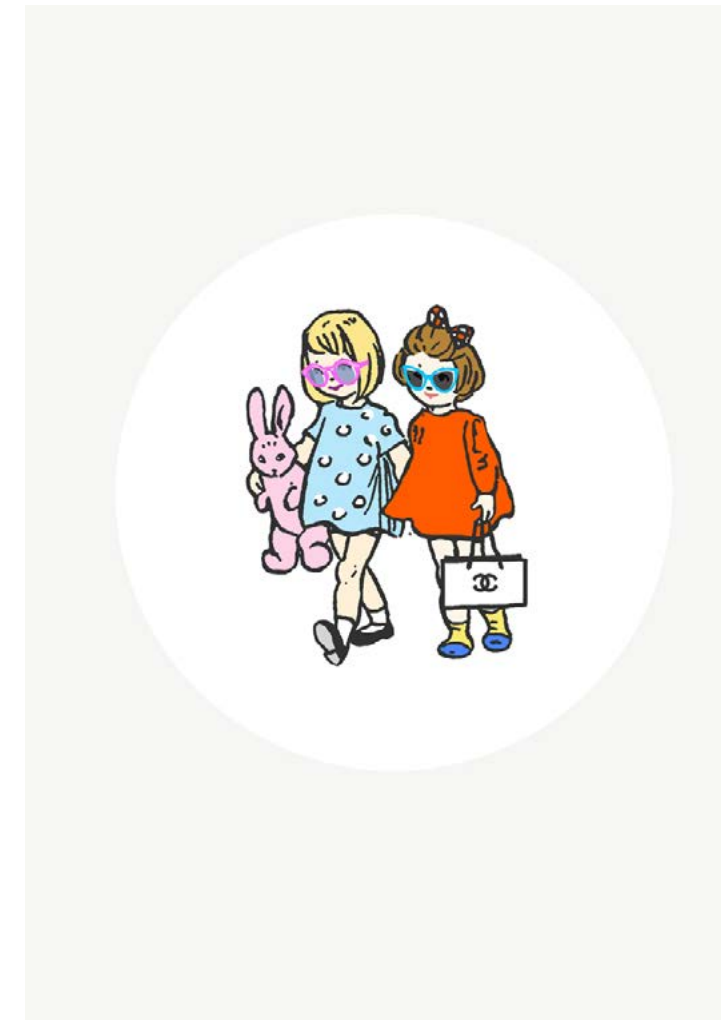
out of nowhere most of the time.

Much of your work depicts our relationship with the modern world, what has drawn you to this subject and why?

I think a lot about the kind of world young people are growing up in and entering into. Technology for me is a bit of a dichotomy; brilliant and terrible. So many things have changed our lives for the better and that's always the focus, but there is little to depict what's happening on the flip side. Children in the 40s & 50s were depicted in books through illustrations of having this wonderfully free and stress free life, my illustrations take that medium and just try to visualize what it looks like now. Children are marketing tools and they often are at the mercy of advertising campaigns. I find the whole thing a bit crazy and often wonder what happened to the childhood of a simpler time.

Would you ever consider going further with your drawings and illustrating a book/any other form?

I'd love too. I have planned out 3 children books. (well adult / children books) I just need to create them. I have always wanted to publish a book. So hopefully in the near future who knows. It would be a goal ticked off for sure.

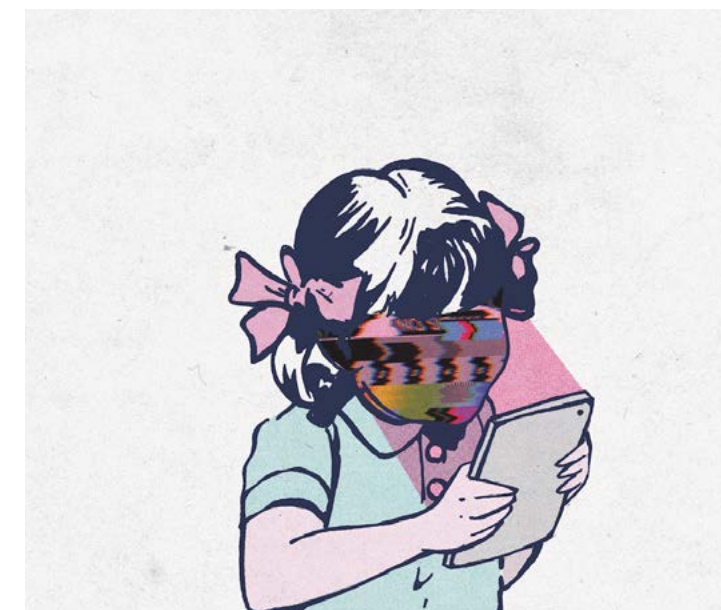


CEAL WARNANTS

Who/what are your main influences for your style of work?

My main influences are vintage children's books. Enid Blyton is the obvious source. For me, it's all about drawing a parallel between then and now. The angst is the same but the pressures are different. Basing my work on illustrations from the past helps to lend the work an authenticity but also highlights the difference between two timeframes.

Your works portray childhood as both nostalgic and innocent, but with a dark, disturbingly truthful twist, what has drawn you to this subject and why?



From an early age I have been interested in the darkest side of comedy. I can credit my mother and grandmother for that. The dichotomy of the humorous and the sinister is a device that makes hard subjects easier to talk about and represent. Without either one, the other seems lacking. Innocence is the truth of childhood, in whatever era and it is fascinating.

Do you have any future projects in the pipeline we can get excited about?!

I am cheating on printmaking with painting. So, I am working on a solo show for 2017 of large painted works.

'Kidding' runs at Jealous North until 30th October and all editions are available to view on our website

www.jealousgallery.com



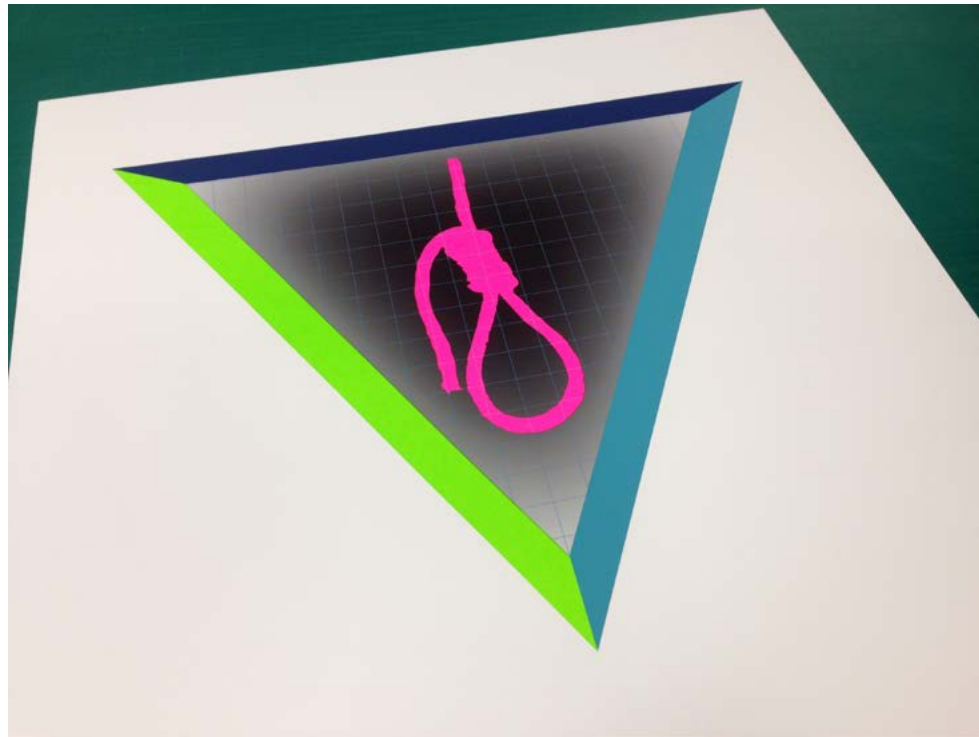
ED GREAVES NEW EDITION

Over the summer Manchester based artist Ed Greaves returned to Jealous Studio to make a new edition in preparation for his forthcoming solo exhibition. Following completion of the edition we caught up with Ed to ask him about his experience of working with Jealous:

'I've been working with Adam, Nick and the Jealous team for 3 years now and these are my 5th and 6th prints. I always feel that the process is a true collaboration – it's a massive benefit working with artists who want to ensure my images are exactly how I envisaged. One of my first pieces used UV sensitive ink, an idea from the guys that allows the image to float in the darkness, it's unique, innovative and impressive which kind of sums up the Print Studio for me.

My latest work 'Signage For Singular Progression' combines digital and screenprinting and is the motif piece in my new exhibition 'SEQUESTER' at Aatma, Northern Quarter, Manchester, 18-19 November 2016.'

More information about Ed's upcoming exhibition can be found over at www.aatma.zone



ROKESLY SCHOOL

Every year Jealous head over to Rokesly School in Crouch End in aid of Art Week, to take over the classes and cause havoc...in a creative and fun way. This year, Jealous were invited to help Year 4 create a very special installation in the school playground...

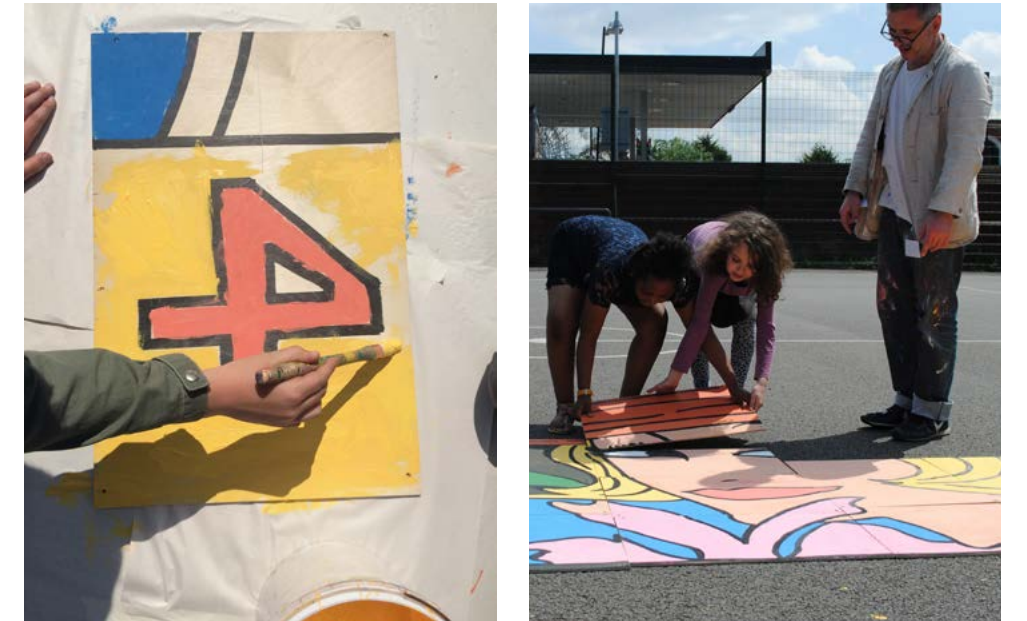
With the theme of "Journeys" chosen by Rokesly, the Jealous team – consisting of Dario, Louise, Naomi and Sholto – prepared 50 or so plywood boards with a giant secret illustration inspired by vintage travel posters. With the outlines already marked with thick black markers, the blank areas were labelled with a specific colour for the children to fill in – red, blue, orange, yellow, pink, black and white. With the weather on our side, the activity was all set to go and we waited for the arrival of three very intrigued and excited classes.

We explained that at this point the image was completely scrambled and that only with teamwork, co-ordination and an enthusiastic effort our groups would be able to reveal our mysterious picture by the end of the day. In groups of two or three the kids were eager to get stuck in straight away and it wasn't before long that some rather imaginative guesswork travelled through the year group. Individually the boards appeared as lots of strange abstract pictures...

With only an hour's slot for each class to complete the task the pressure was on. Nevertheless, Rokesly did an extraordinary job of colouring in our boards. At the end of the day everyone was invited back to the sunny playground to see what they had collectively created. The kids were given the boards back and one by one were called up to try and fit their board back into the right place - like a big jigsaw puzzle!

Finally, our vintage travel girl was revealed to the audience of smiley happy faces. The kids proudly pointed out their painted boards to their friends and teachers while Jealous took the opportunity to take some great photos of everyone together.

Thank you for having us Rokesly School and see you again next year for another Art Week!





JEALOUS 2016 NEEDS YOU

IT'S COMING!

JEALOUS EAST
2nd - 20th November

SAATCHI GALLERY
5th Jan - 16th Feb

JEALOUS NORTH
22nd Feb - 19th March

JEALOUS NEEDS YOU

Jealous Needs You is back and even bigger than ever! After the incredible success of our open submission portfolio in 2016, this year we've stepped it up another notch!

Here, Jealous Creative Director Jess Wilson tell us more about her project and gives us a sneak peak of what's to come....

'Jealous Needs You started many years ago when we only had one screenprinting bed and were printing in the back room of the

gallery in Crouch End. We got a list of Illustrators and Graphic Designers together we liked and then contacted them. To our surprise (not that surprised, really) they got back in touch and said they'd love to work with us. Since then the project has grown massively and is now a project we run every few years and is exhibited at Jealous East, Jealous North, and Saatchi Gallery.

We change the paper size of the portfolio every year, and it was the second portfolio size of 50 x 50cm when Paul Foster at Saatchi Gallery got involved.

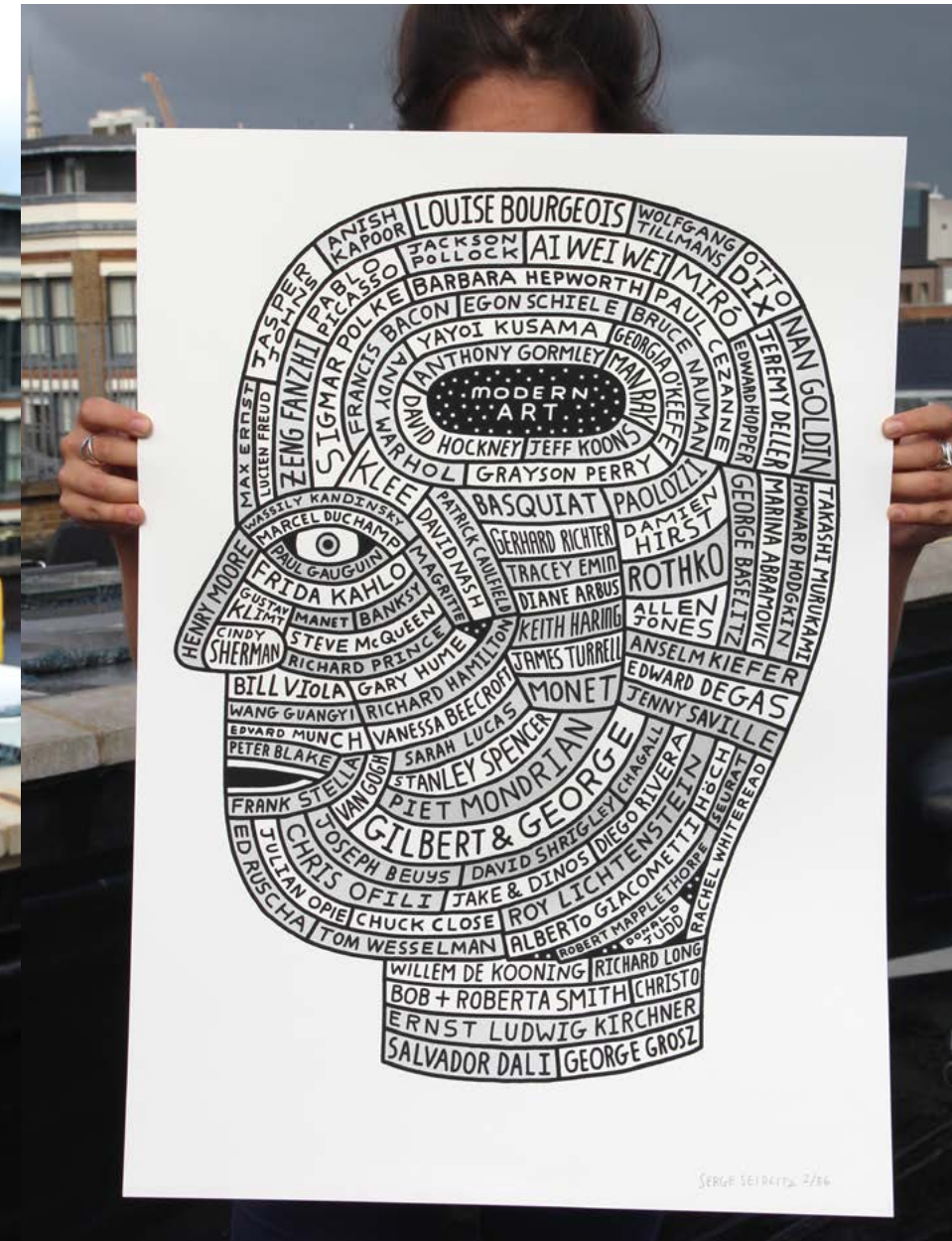


STEVE WILSON

MAGNUS GJOEN

TOBY MONTAGUE

SERGE SEIDILITZ



This year the project has developed a little further, not just including Illustrators and Graphic Designers but we have attracted Fine Artists, Graffiti Artists and Printmakers into the fold now. It's great seeing this project develop. Jealous Needs You is all about bringing new artists into the Jealous Gang and it's a great opportunity for the printers here at Jealous to work with their favourite artists.

I'm very proud of the new portfolio we are creating and it's a team effort from everyone who works at Jealous. We have pieces coming in from Gary, Lucas Price, Ceri Amplett, Paris, Russell Marshall and so many more that I can't remember.'

Jealous Needs You runs from 2nd – 20th November 2016 at Jealous East, 5th January – 16th February 2017 at Saatchi Gallery and 22nd February – 19th March 2017 at Jealous North.

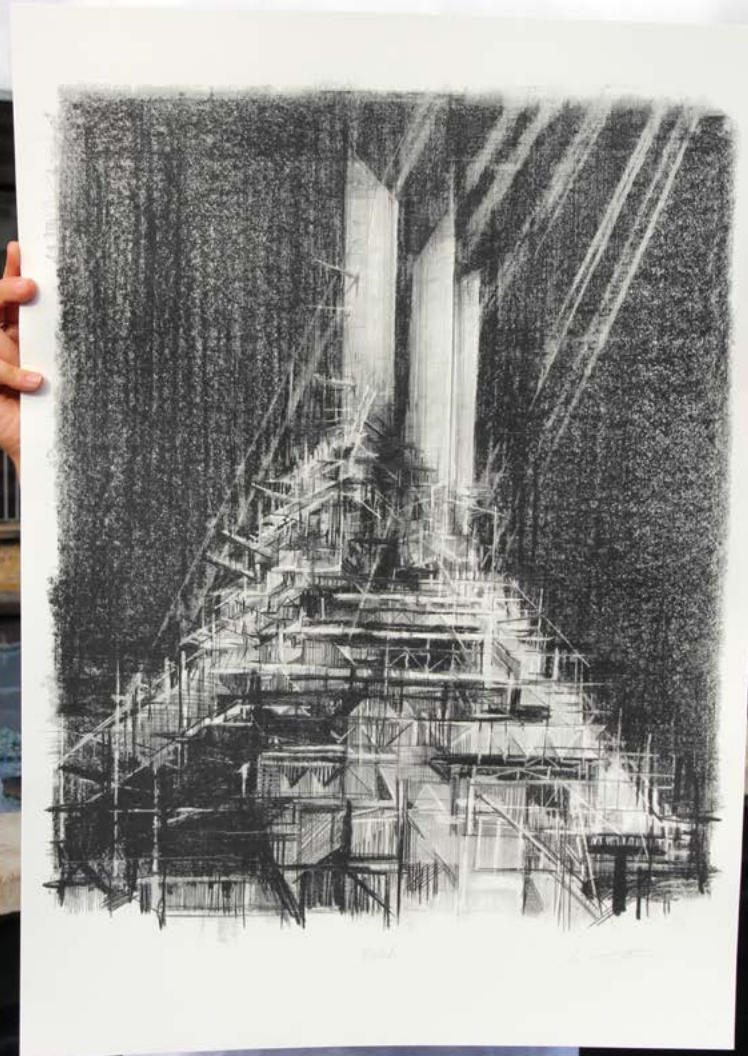
ADAM HAYES



ALEXANDER JAMES WOOD



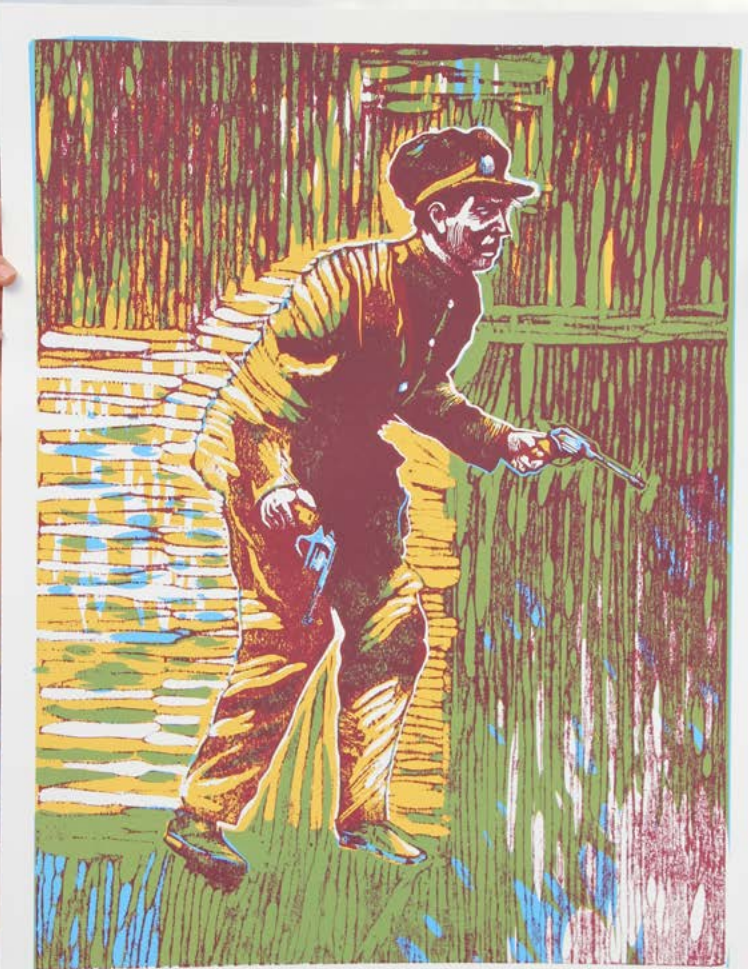
IAN CHAMBERLAIN



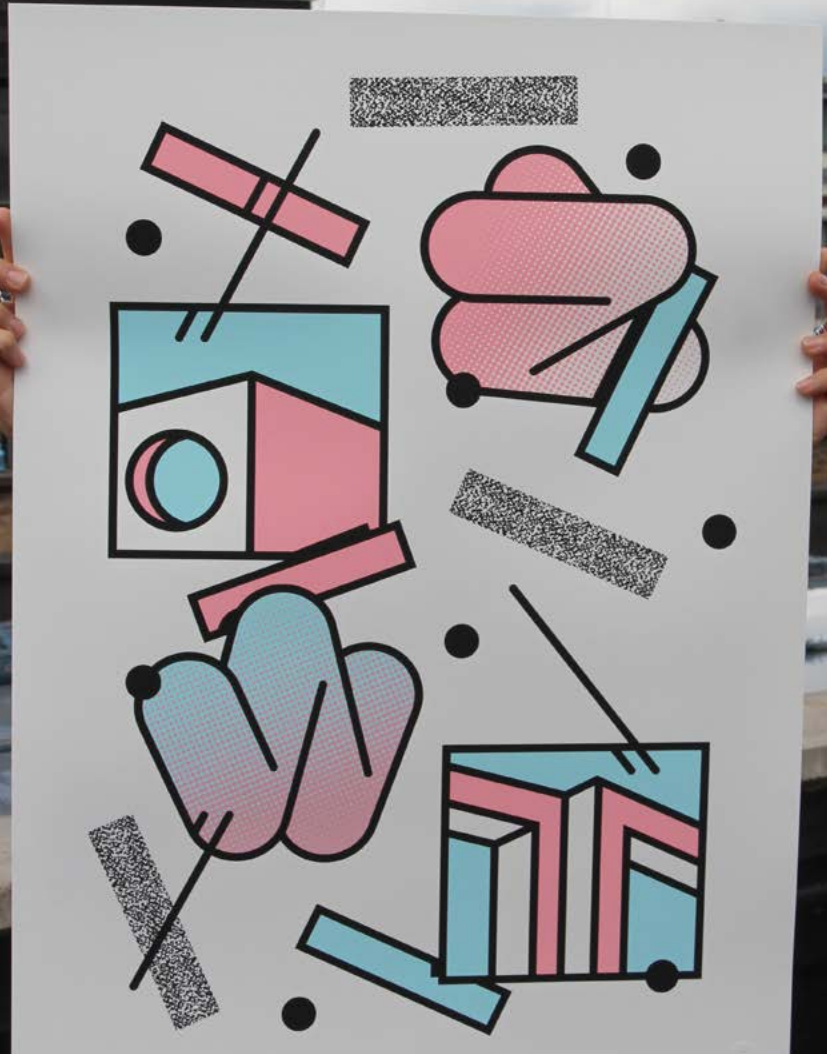
ROB RYAN



RUAIRI FALLON MCGUIGAN



MR PENFOLD



DRAWING LINES

'Drawing is the honesty of the art. There is no possibility of cheating. It is either good or bad' - **Salvador Dali**

Early in the summer of 2016 Drawing Lines opened at Jealous East. The show aimed to demonstrate the versatility of drawing as a medium by bringing together a selection of artists who each take different approaches to drawing. With works ranging from felt tip on paper to copper leaf on board exploring the different methods of mark making.

The challenge in such a diverse show was having the works sit together and effectively inform one another. The use of grey paint to block and combine works reflected standard assumptions about drawing as a grey or dull form of art. The juxtaposition of the vibrant works of Delphine Lebourgeois and Lloyd Durling against the subdued and considered abstract studies of Nigel O'Neill allowed visitors to shed off their previous understanding of drawing as a medium. Works by more established artists like David Shrigley and Yoshimoto Nara served to demonstrate how much of a personal insight drawing offers the viewer. Each line can be seen, even after it has been rubbed out or corrected.

Drawing is often an overlooked and undervalued medium, regularly regarded as a form of draft rather than fully realised work. Drawing offers an undiluted and immediate form of expression. With works ranging from preparatory sketches to fully realised works, the show offered a journey through the medium and different artists approaches. We aimed to offer a new view of drawing and expand people assumptions about the medium and from the reaction and success of the show we feel this was fully achieved.

Exhibited Artists: **Nigel O'Neill, James Green, David Shrigley, Ann-Marie James, Charming Baker, Lloyd Durling, Anka Dabrowska, Delphine Lebourgeois, Yoshimoto Nara, Jess Wilson, Maria A Marquez, Frances Richardson, Danny Augustine, Hayden Kays and Jessica Albarn**

Drawing Lines runs in Jealous North until 2nd October.



JEALOUS EAST

Ally McIntyre 'Dog Days'

5th October - 30th October 2016

Jealous Needs You

2nd - 20th November 2016

Hayden Kays Solo Show

24th - 27th November 2016

Jealous Xmas Show

30th November - 1st January 2017

0% Off Sale

4th - 29th January 2017

JEALOUS NORTH

'Kidding' Ceal Warnants & Kristian Jones

5th - 30th October 2016

Ally McIntyre 'Dog Days'

2nd - 27th November 2016

Jealous Xmas Show

30th November - 1st January 2017

0% Off Sale

4th - 29th January 2017

DAVE BUONAGUIDI ONE MAN ARMY

Dave Buonaguidi, the man that brought us screenprinted vintage maps emblazoned with 'I Fucking Love This Place', the glittered up edition of the Overheard series, including the sell-out edition 'Kittens Fights & Bacon Sarnies', is back with his most ambitious and downright dangerous edition yet! Here he tells us a bit more about his mighty One Man Army series...

'I have always been fascinated with weapons and firearms, it's an Italian thing. I love the plastic toy weapons that my kids play with, and I wanted to create a series of adult toys, using real weapons that were then powder coated into various fun colours and packaged up like those shitty toys you buy in Spanish shops near the beach. I bought a couple of deactivated AK47's, a Walther PPK, some knuckle dusters and a whole bunch of hand grenades on the internet. I got them powder coated at Armourtex in Homerton and then screen printed the backgrounds for the packaging. Before I put them all together in packaging, I showed the weapons cache to Dario. He asked me where I got the plastic gun from, I told him it was REAL and after a series of 'fucking hells!!!' was ordered to report to the gallery immediately. The excitement on his face as he jumped around the gallery brandishing the Regime Changer will stay with me forever. Like I said. It's an Italian thing.'

The full series of Dave Buonaguidi's One Man Army is now exclusively available through www.jealousgallery.com



DANAD DESIGN

Over the last six months Jealous Print Studio has worked closely with Danad Design on creating a number of digital and screenprint editions. We asked Mark Daniels, head of the organisation, to talk about the working relationship between Danad and Jealous Print Studio:

'2016 heralds the re launch of Danad Design, the iconic, mid century, Pop Art furniture design company.

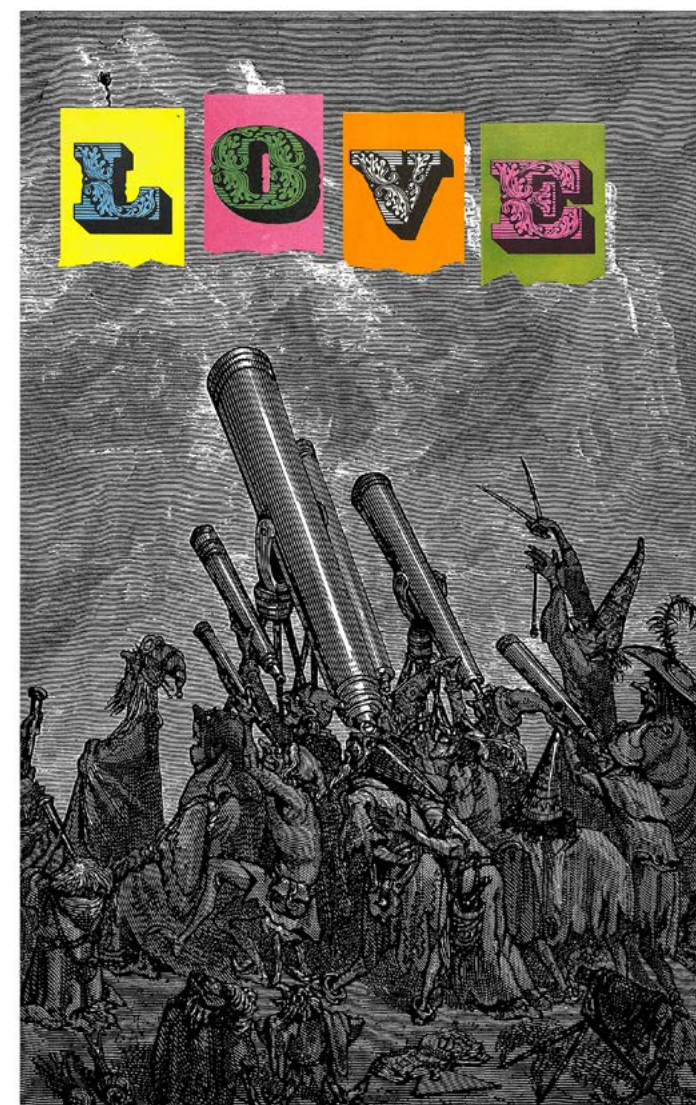
Originally launched in 1958 Danad Design was a collective of six artists - Barry Daniels, Peter Blake, Bernard Cohen, Tom Adams, Edward Wright and Robyn Denny. Their use of furniture to display fine art and design is considered by many art historians to be a defining moment in the Pop Art movement. This furniture was sold exclusively through London outlets Liberty's, Heals and Harrods until 1962.

Part of the Danad re launch is a series of giclee prints and screenprints of artwork from

the Danad archive. We're working very closely with Jealous here as it's vital we maintain the integrity of the original artwork and the very high standards of the Danad brand. Jealous have done a wonderful job. They have a great respect for the art and it's history and have gone beyond the call of duty to make sure it's shown in it's very best light. Their expertise in the high end printing process and knowledge of paper, inks etc. has been invaluable.

We are currently working on two projects with Jealous. 'Danad Vs' - this is an ongoing project where we collaborate with current artists by giving them access to the Danad archive to choose an image as a starting point for a new work combining the old and new imagery. The past reaching out to the future if you like. And most recently Jealous have screenprinted a limited edition of original works 'Waterfall' and 'Chinese Soldiers' for us. All prints are available from Art Republic.'

Danad exhibition 'The Art of Pop Design' opens on 7th Oct at Viking Gallery, Margate.



CP+B KISS PARTY

Jealous have worked with CP+B for a while now, taking over their office reception with our now infamous 'Takeovers' [see Adam Bridgland's most recent takeover on page XXX], installing our favourite artists works in their Kings Cross base. Here CP+B Chief Creative Officer and Jealous artist, Dave Buonaguidi, talks about our most recent collaboration...

'In July this year we hosted the CP+B Kiss Party at 93 Feet East. It was on national kissing day, hence the name. The invite read: BEERS & BBQ & LIVE MUSIC & SCREEN PRINTING.

I have a horrifying addiction to screen printing, in fact, every new employee at CP+B

is contractually forced to do a one-day screen printing course, so it stands to reason that we would also have screen printing at the Summer party. It was a great night, there were dirty ribs and even dirtier booze riddled Slush Puppies and the dirt bags from Jealous turned up complete with printing bed and a shit ton of paper and inks. They had already printed a single colour print and the idea was that everyone at the event would pull another colour on top. In my opinion, parties are best enjoyed when relaxed and ideally very drunk, I also think the same can be said for screen printing. Sure enough, within minutes the plan had unraveled and there were crowds of unruly drunks cutting paper stencils and printing whatever they wanted. Print based pandemonium. It made it. Long live Jealous.' – Dave Buonaguidi

www.cpblondon.com

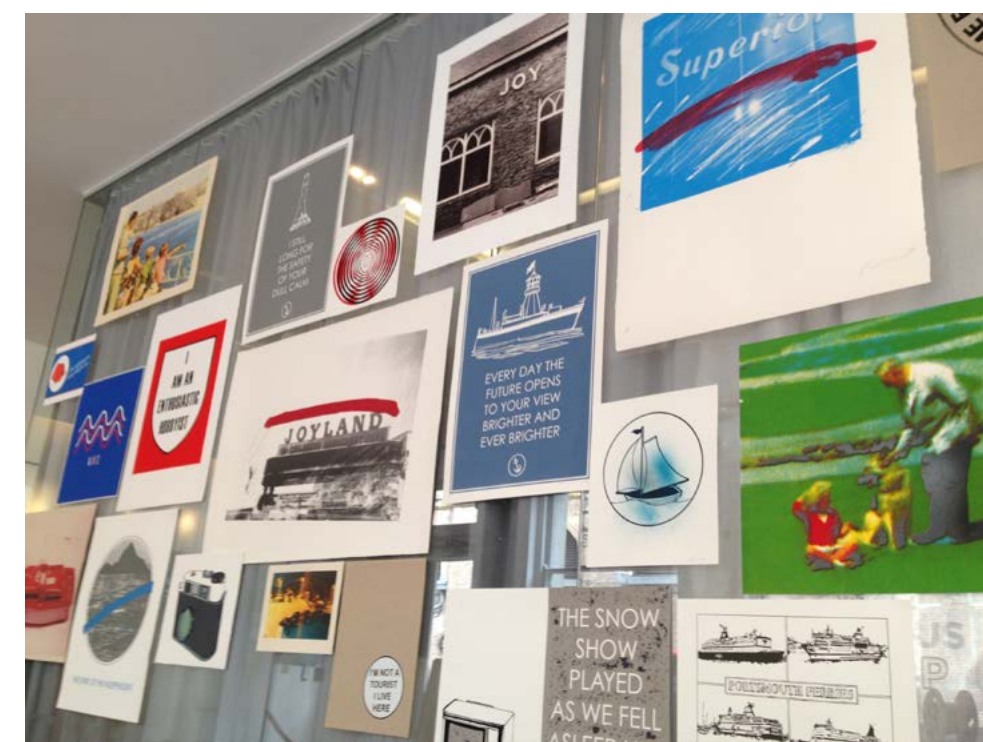


ADAM BRIDGLAND CP+B KINGS CROSS

Artist and Jealous Studio Manager Adam Bridgland is the most recent artist to install works in the Jealous exhibition space at CP+B on York Way, Kings Cross, London, continuing our Jealous Takeover of their reception space.

Entitled Interesting Borings, a collection of ramblings 2006 - 2016, Adam brought together work from his own home studio in Cambridgeshire to create an exciting collection of print, sculpture and painting. The work spanned his time since leaving the Royal College of Art and showcases more of the unusual and lesser-seen works, including artist proofs that he has created since his graduation in 2006. These include commissions for You Tube, Google, Kafka Clothing, Scotland, and Norwich University of the Arts alongside pieces such as the portfolio exhibited at The Idea Store in Whitechapel in 2013, which is now part of the British Museum Prints and Drawing Collection. There were also a number of recent sculptural works throughout the space made from found wire spools entitled Yo Yo, further presenting Adam as a multidisciplinary artist.

Following Adam's residency in the gallery, we will be welcoming artist and fellow Studio Team member Jess Wilson in the pop up space. Watch out for news about her takeover in the next Jealous newspaper in 2017.



CHRIS LEVINE BACK IN THE STUDIO

In Spring 2016 we welcomed Chris Levine back in to Jealous Print Studio to work on a new edition for his summer take over of the Fine Art Society on New Bond Street, London. Working again with printer Jess Wilson, Chris created a series of fluorescent works called 'Compassion'.

Levine is a pioneer in the field of light art, creating and adapting technology in the pursuit of expansive visual sensations through work that has been referred to as transformational. Since graduating from Chelsea and Saint Martin's School of Art in the 80s, Chris Levine has continued to explore the properties of laser light and developed a distinctive language that is both modern and highly original. In 2012 his work was featured in the major exhibition The Queen Art and Image at London's National Portrait Gallery to huge acclaim. His subsequent portraits of Kate Moss, Grace Jones and Frankel have captured the same sense of stillness and strength in each of these iconic figures.

These recent series of prints were based on a photograph Chris took of the Dalai Lama in 2015 during a specially commissioned photoshoot, celebrating the 80th birthday of his holiness. The final pieces were archival inkjet works with screenprint overlays and the edition comes in a number of bright fluorescent colours. You can purchase the new works via The Fine Art Society and all profits from sales of the prints are going to help victims of the earthquakes in the Himalayas.

The project is the fourth series of works we have created for Chris Levine following editions featuring his iconic Queen, Kate Moss and gem stone imagery.



Find out more about Chris Levine and his new edition on:
www.chrislevine.com
www.thefineartsociety.com

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JEALOUS PRINT STUDIO

3rd Floor
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Shoreditch,
London,
EC2A 4NT

Tel: 0207 739 1760

Open: Mon-Fri: 9.30am - 6pm by Appointment Only

All email enquiries: info@jealousgallery.com

FREA BUCKLER

'BLINK' CO-PUBLISHED BY JEALOUS AND SMITHSON GALLERY

Jealous were thrilled to launch Frea Buckler's first edition with us 'Blink', which was co-published with Smithson Gallery. As fans of Frea's beautiful works, and with a long-standing relationship with Smithson Gallery, teaming up seemed like a natural combination. Here, Smithson Director, Anna Smithson, talks about 'Blink' and how the edition came about...

'We have a close relationship with Jealous Gallery from participating alongside them at various art fairs and of course being aware of their fantastic Print Studio. We have worked collaboratively previously alongside our show 'Cultural Debris' in their Shoreditch Gallery space. Following the success of these show prints we thought it was the right time to work together with our artist Frea Buckler. We have a mutual love of her work and have been in

discussion for some time, now feeling like the right time to do a special release.

For the edition we decided to go quite large and also bright, making an impact!

As always it has been an absolute pleasure to work with the Jealous team, from decision making, organising details and of course the printing, each stage working smoothly and definitely feeling as a collaboration should.

As part of our recent interview with Frea, she spoke about the print and collaboration in more detail:'

You recently produced the edition 'Blink' in collaboration with Jealous Gallery and Smithson. What interested you about doing this?

Frea: Yes, thank you to Smithson for facilitating this! I was interested in working with Jealous because they print editions for

other people, as a screen printer I obviously questioned why I couldn't do this myself, but they reach a different audience and work with some great artists, so I think it's exciting to be involved and associated with them. We've been in touch previously about possible projects so it felt like a natural progression.

The printing experience itself was really interesting, it was lovely to go there, meet the team and see how they work and be open to going along with the process in front of me, it felt important to me that it became it's own thing. I actually enjoyed watching someone else screen print my work, because it opened me up to new possibilities. They achieved these absolutely amazing colours, and Joss did an incredible registration job.

The fluorescent pink and yellow really scream out, they are so bright. The print almost reminds me of a light box...

I called it Blink for that very reason! I have actually been thinking about light boxes

recently, light is something that I definitely want to bring in to my practice. I've been looking at James Turrell's work and I think it's gorgeous, I could imagine doing something with light. Sometimes I imagine my solo show, I suppose the vision of your solo show is all the things that you might do, in one space, and I guess that is a metaphor for the rest of your practice.

'Blink' is available through www.jealousgallery.com
More of Frea's work can be seen at www.smithsongallery.co.uk



BLINK
6 Colour Screenprint on Fabriano 5 300gsm Paper
Edition of 40
64 x 64 cm
£250



FOR ARTS SAKE EALING JESS WILSON SOLO EXHIBITION

Our very own Jess Wilson is set to take over For Arts Sake's Ealing Gallery with a solo show of new works featuring alongside a back catalogue of some of her most well-loved print editions. Here, For Arts Sake's Linda tells us more about the show...

'For Arts Sake is very proud to be hosting an exhibition of the work of the sensational Jess Wilson in our Gallery Downstairs at Ealing and we are delighted to announce that Jess has produced a new Limited Edition Linocut print, to be released at the opening of her exhibition, featuring the names of many of the places which are well known and well loved by the inhabitants of Ealing.

For us it feels like something of a natural progression to be showing Jess's work directly after our Peter Blake show – this is not to say that her work is at all derivative for she has her own voice, but they both reference similar source material taken from our everyday landscapes of graphic art; images from popular culture, books, typography, films, songs, celebrities. They both display an absolute delight in the creation of flat graphic images, an activity which is ideally suited to the medium of printmaking. To a great extent the real subject of the work by both artists being the dynamic power of colour, colour itself.

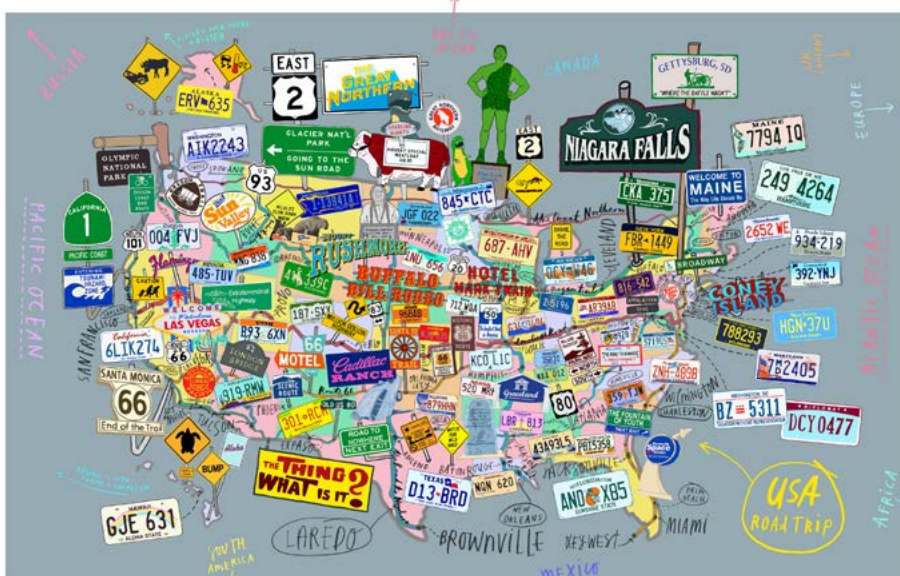
Peter Blake's collages comprise found images – he finds beauty and humour in these assemblages of people and objects which, childlike, he has cut out from assorted publications. Whereas Jess's are first hand representations of familiar images, she possesses the rare skill of being able to orchestrate her



compositions and surface patterns, her handwritten words and delicious colours so that they appear to be completely spontaneously and playfully executed. It would seem that many artists are able to produce interesting and inventive work but few are as capable as Jess Wilson at bringing the finished work up to such a perfect pitch. Since we first showed Jess's work in 2012 they have been popular with people of all ages and nationalities. Both her World Maps and London Postcode Maps are much prized by a local travel agent, a teacher and an estate agent who have them on their office walls.

Jess's effervescent wit fizzes throughout her work, as you read the handwritten words you can almost hear them being pronounced – from "ARRRRRR" "YEAAAARAAGH" from the Pirates, to all the different accents pronouncing "HELLO" in different languages from Greetings From Around the World. Who would have thought of a Tattooed Butterfly? We love the vibrant colours and rich patterns – contemporary Heraldic Lines and Ordinaries which decorate Manhattan Boroughs and Pixel Colourwheel. We particularly love the attitude of "Bored Now – Bye" the painted gas tank.

Jess is amassing an impressive catalogue of commercial illustrative commissions – each project patently completed with her customary originality, energy and inventiveness. As with so many of the



artists who are associated with Jealous, she appears to be continually experimenting, pushing her own boundaries and exploring the limits of whatever medium she chooses to work in. – We can only watch and wonder.

Do come and join us between 27th October and 13th November to explore for yourself the maps and other delightful works on show, screenprints, risographs, gas tanks and we are sure that you will agree that the world is indeed a joyous place – courtesy of Jess Wilson.'

**Jess Wilson Solo Exhibition runs at For Arts Sake,
45 Bond St, London, W5 5AS from 27th October –
13th November**

www.forartssake.com



JUDY BLAME FOR ICA

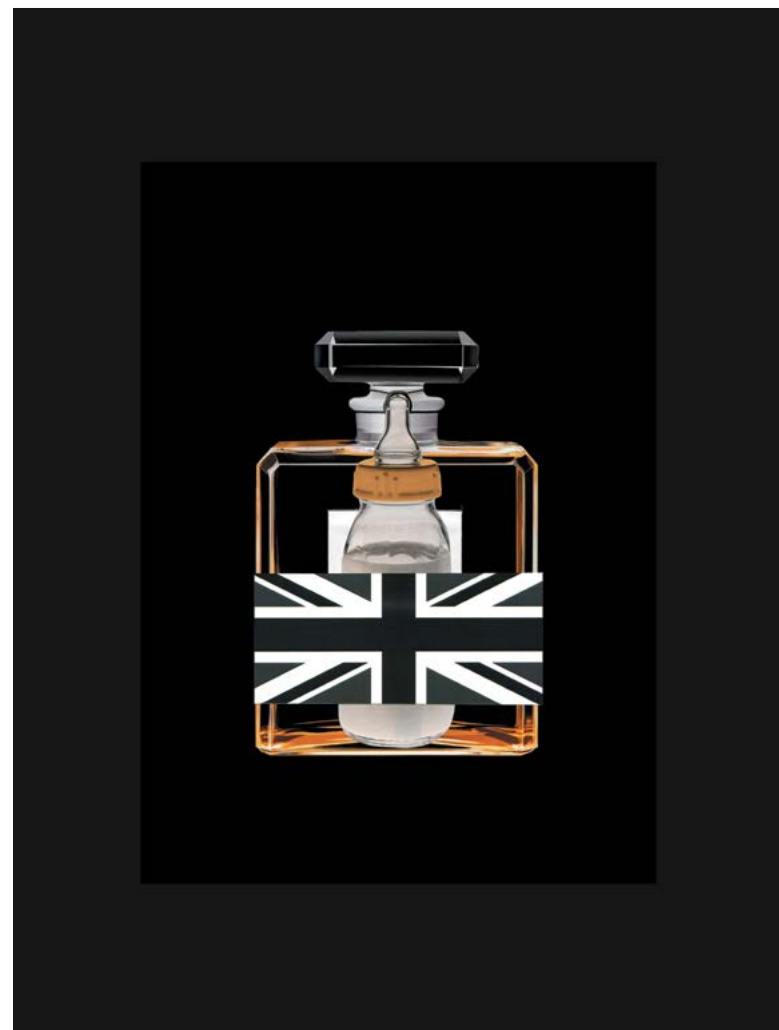
Accessories designer, art director and fashion stylist Judy Blame and the Institute of Contemporary Art (ICA) have collaborated in making a new edition, and Jealous Print Studio had the pleasure of creating a new print for his first solo exhibition.

Following the completion of previous editions for the Institute of Contemporary Art by Cary Kwok and Chris Succo earlier in 2016, we recently printed a new work for celebrated designer Judy Blame. The edition accompanied his first major solo exhibition 'Never Again' at the ICA which ran between June and September 2016.

Created from an original collage work, the edition entitled 'Baby's Bottle' is an archival inkjet on Hahnemuhle Photo Rag 308gsm paper with a one colour and varnish screenprint overlay, an edition of 50 and 40 x 30cm in size. The print can be purchased via the ICA editions shop.

We look forward to continuing our relationship with the Institute of Contemporary Art in the coming months.

www.ica.org.uk



MICK BRAY NEW EDITION

One of the most challenging yet fun projects we took on in the Jealous Print Studio this summer was by artist Mick Bray. He came to us with an image of a multicolour star that he wanted to create as a screenprint for an exhibition in New York. The process is ongoing and when Mick dropped in during a colour mixing session in early September, we caught up with him to talk about working with the Print Studio:

'The earliest known silkscreen printing goes way back to 960 AD during the Song Dynasty in China. It didn't reach Europe until the 18th Century with the increased importing of silk from the Far East.

My introduction to the medium was at school; it was when I found a little book on printing which featured a drawing on the construction of a homemade silkscreen printing press. I took the book to my woodwork master and asked him if this could be my next project, which he agreed. He then proceeded to give me considerable help with its making.

So at the age of 14 I printed my own Christmas card using cut film and glue to give a stipple effect. I remember I made the squeegee from a section of an old car tyre I found in the garage at home.

When I joined Canterbury College of Art at the tender age of 15 as a full time student (as you could in the 1950's) I was soon working in the Graphics Department producing prints and posters.

Since then I've never lost my enthusiasm for the silkscreen print or the serigraph as I prefer to call them, when they are produced as an art print rather than as a commercial job. So when I decided to invest in and produce a series of limited edition serigraphs, because of their reputation I chose Jealous Studio to work with and produce them.

Working closely with Adam and Joss has been a pleasure. Joss and I spent a lot of

time selecting 50 plus different colours and his tenacious attitude to pinpoint registration is paramount to the print's successful outcome. There is such a great atmosphere at Jealous, I can't wait to start working on the next print edition.'

Keep up to date with the prints progress on our website www.jealousgallery.com and social media sites.



KATE GIBB

NEW PALM EDITIONS

Kate Gibb has worked as a Printmaker and Illustrator for over fifteen years from her print studio in London. Her early studies in Printed Textiles fuelled her inherent love of colour and pattern, which continually provide the basis for the majority of her work. The kind of printing she is inspired by relies on chance, hiccups and happy accidents. Technically her practice is self taught, experimental and continually evolving. Commercially she is renowned for her music-related sleeve artwork, most notably for a long-standing relationship with The Chemical Brothers, providing artwork for their single and album covers.

We were pretty excited to have Kate back in Jealous Print Studio, creating 2 new editions with the gang. Here, Gallery Manager Louise talks to Kate about her new editions 'Palm 2' and 'Landscape Palm'...

Where did the Palm image come from, was it a new idea or pre-existing one that you worked from?

Dario (Mr Jealous CEO !) first saw this screenprint on introducing my work to the Gallery a few years back.

It was originally an illustration that formed part of a Spring/Summer fashion look-book for the fashion house 'Dries Van Noten'. An accompaniment to the sartorial illustrations of their collection, which was shot on location in Miami.

Initially much smaller in scale, he envisioned it with a more Pop sensibility .. large format, bold colour, textural.. iconic.

In essence it was his fervour & vision that led to this leafy themed print becoming a series of editions.

My inspiration was actually his enthusiasm and conviction that it was a 'good idea'.

Who did you work with in the Studio and how do you think they helped shape the edition? Did they get you to try something new or did you go in with a plan?

Danny Augustine is my creative co-pilot...an Artist himself whose printmaking sensibilities often run parallel to my own.

He understands intuitively how I work, with a freeform approach allowing the artwork to develop on the print bed & for the process to change shape along the way.

He's brilliant at reminding me how I work & of our understanding & appreciation of the print process at times of stress & creative blanks.

It's a hugely important relationship that is beneficial to the success of the work.

How do you decide on your compositions and colour palette, is it spontaneous or planned out in advance?

I always have a palette in mind & a loose idea of how I want the print to sit on the paper. Obviously the screens need to be prepared to a specific size from your artwork beforehand.

But this is about as committed as I get to an idea before I start to actually print.

As soon as the colour goes down my mind digests this information, often taking me off on a creative tangent away from my original thoughts.

And this is pretty much how I continue, responding intermittently & intuitively to each layer that is applied, until it feels done, complete.

When you've been in the Studio previously you've proofed your editions with various colourways, were you tempted to do the same with this edition?

If this feels necessary then this becomes my process. Because this image was already familiar to me, I think I'd completed a lot of my workings out from my past work ..



allowing me more confidence & a sense of conviction in the execution of this edition without too much prep.

What do you love the most about working with Jealous? Obviously me, but other than me?!

Its very hard to think of any body else OTHER THAN YOU here Louise ... but i'll try .. if i HAVE to ... heh he here goes

Jealous Studios has an inspiring atmosphere that allows me to feel creative in a situation that isn't always easy to be creative in, ie. It's not your own studio workspace.

But it comes pretty damn close.

As well as making editions I love to observe the other printers first hand, noting their own unique approaches to silkscreen & picking up tips along the way. Usually there are a few projects on the go at the same time spanning two floors, so always a lot to see & take in. The Jealous team are a great community & one I love to feel part of & inhabit when I'm there.

(Oh.. and then there's also the snacks !)

Kate Gibb's Palm 2 and Landscape Palm are now available in our galleries and online www.jealousgallery.com



MASAGON

NEW EDITION 'MANUKE'

Jealous were delighted to finally welcome Masagon in our Print Studio for the first time during his quick visit to the UK in spring 2016, where plans for his brand new screenprint edition surged into place. Following the huge success of his Jealous Rooftop Mural Project, painted during his visit attracting many keen eyes from Street Art followers, Jealous saw a great opportunity to create a new limited edition print, presenting Masagon's beautiful execution he uses for his street art.

Jealous first came across Masagon's bright, beautifully psychedelic portfolio through his publishing of 'GARA', his first Jealous print which formed part of Jealous Needs You 2015. Since then Masagon has continued to hold numerous exhibitions and paint many street art pieces in Osaka, Japan where he is based and internationally including the UK, intricately hand painting his detailed works shying away from using any digital editing. His work also spans across collaborations with other industries such as advertising and fashion brands.

We caught up with the artist himself with a quick Q&A to find out more about his new print and moves (thanks to the genius translation of Jealous' Marina!):

You've told us before that the inspiration behind your works is simply to make people happy when they see the image vs. colours that you mix: we couldn't agree more that they do! Tell us more about your new print launched through Jealous: what's the story behind it?

I wanted to bring a new set of "Pattern + Colour" to those I've created until now, and this time give them a bit of personality and character like you do with a portrait. This print is made out of one of a series of paintings done this way: I think this one looks a bit dumb in an enduring way? [Reflected in the title 'MANUKE', a Japanese term for that expression!]



Masagon's new limited edition print "MANUKE" will be launched at MONIKER Art Fair, October 2016 and will be available in our galleries and online www.jealousgallery.com

Being a painter creating many originals on canvas and murals internationally, how have you found the transition of your work into print: did you find anything unexpected?

This time I discovered how much you can re-invent the same work into a completely new piece through screenprinting, and how much more expressive potential that can bring to your work.

What opportunities do you see in publishing your work in London and UK compared to Japan?

Japanese people by culture have a strong tendency to cooperate. While this is a great trait to have, they're easily swayed by other people's opinions and easily follow names/brands. I feel that in the UK, people will focus on the artwork itself rather than who did it when they give feedback. That's why I see so much more opportunities here: I want to take that potential and show my work to many more people here in the UK.

What do you like about working with Jealous that you wouldn't experience at home?

WORLD FAMOUS!!! I don't get to communicate with many people from abroad when I'm in Japan. By collaborating with Jealous, publishing prints and having exhibitions, I think that windows of opportunities opens wide up to make great connections with many people from around the world.

Do you have any exciting future projects in the pipeline you want to share with everyone?

Nothing planned yet, but I'm aiming for my own solo show in London!!

Lastly, what music do you like to listen to get your creative juices going?

I like working to sound tracks from comical Japanese TV Dramas. Native hip-hop and rap gets me going too, like EVISBEATS, ITTO, PSG, S.L.A.C.K, and CHINZA DOPENESS.



JEANALLOUS
is GREAT

NEW EDITIONS



CALF - CHARMING BAKER
Archival Inkjet on Somerset Satin Enhanced 330gsm Paper
Edition of 125
50 x 50 cm
£195



PERSEPHONE II - DAVID WIGHTMAN
Archival Inkjet on Somerset Satin 330gsm Paper
Edition of 25
52 x 44 cm
£175



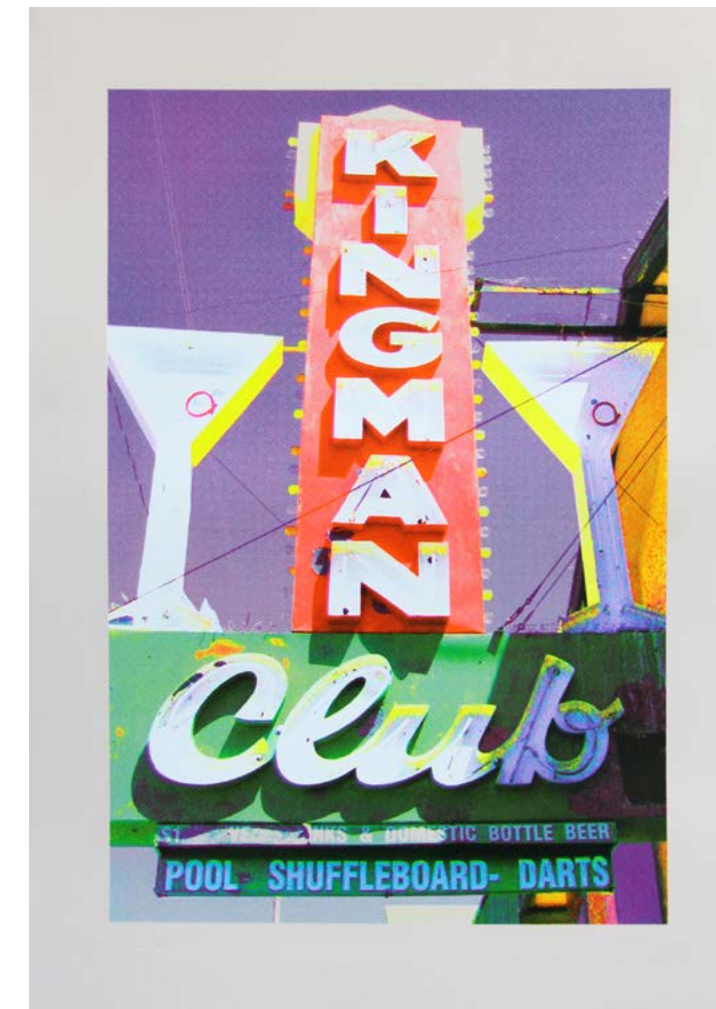
UNTITLED - DANNY AUGUSTINE
One Colour Pigment Print on Somerset Tub Sized 410gsm Paper
Edition of 25
20 x 30 cm
£325



THE LAST DAYS OF SHOREDITCH - BEN EINE
2 Colour Screenprint on Somerset Tub Sized 410gsm Paper
Edition of 125
102.4 x 35.4 cm
£195



P (BLUE, YELLOW, GREEN) - BEN EINE
6 Colour Screenprint on Somerset Satin 300gsm Paper
Edition of 125
55 x 57 cm
£125



KINGMAN CLUB - CMYK - RUSSELL MARSHALL
Medium: 5 Colour Screenprint on Fabriano 5 300gsm Paper
Edition of 25
55 x 75 cm
£295



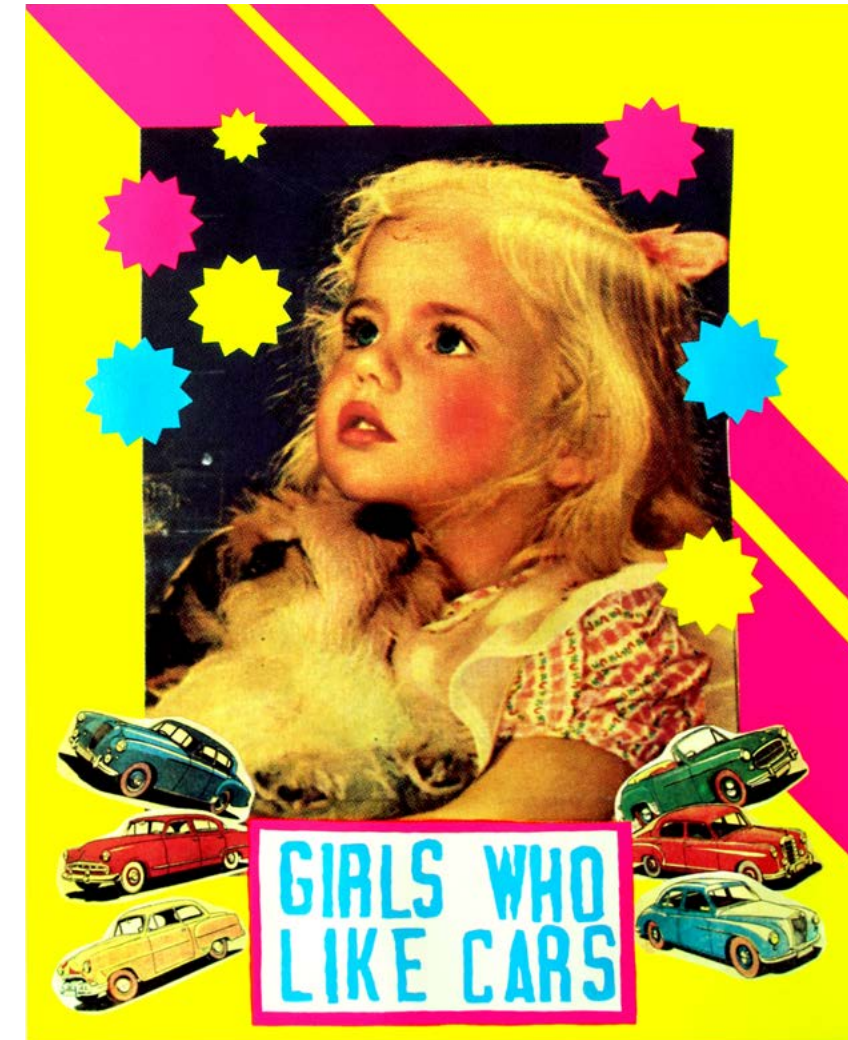
SUPER CONDUCTOR - JOE WEBB
 4 Colour Screenprint on Naturalis Matt 330gsm Paper
 Edition of 100
 59 x 47cm
 £175



CANDY BOMB - JOE WEBB
 Silkscreen on Somerset Satin 300gsm Paper
 Edition of 50
 65 x 50 cm
 £195



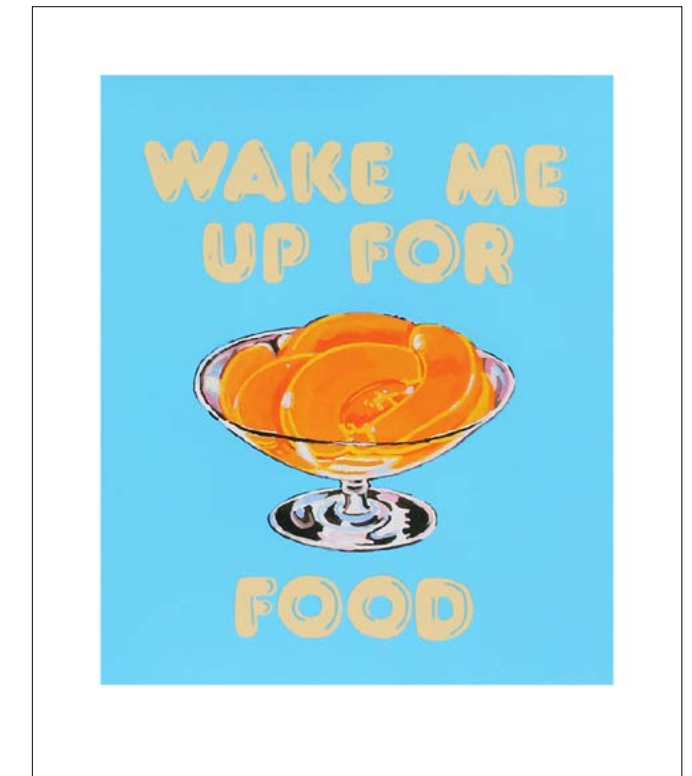
PLAYING GOD - JOE WEBB
 5 Colour Screenprint on Somerset Tub Sized 410gsm Paper
 Edition of 55
 90 x 54.5cm
 £295



GIRLS WHO LIKE CARS - MAGDA ARCHER
 8 Colour Screenprint with Varnish Overlay on Somerset Satin 300gsm Paper
 Edition of 35
 50.5 x 63cm
 £275



YOU'RE SO FINE - MAGDA ARCHER
 2 Colour Screenprint with a Glitter Overlay on Somerset Satin 300gsm Paper
 Edition of 75
 39cm x 29cm
 £120



WAKE ME UP FOR FOOD - MAGDA ARCHER
 8 Colour Screenprint with a white glitter overlay on Somerset Satin white
 300gsm Paper
 Edition of 45
 60 x 50cm
 £500



WE'RE IN THE SHIT - MAGDA ARCHER
 Archival Inkjet on Somerset Satin 330gsm Enhanced Paper
 Edition of 100
 42cm x 59.4cm
 £160

MONIKER NEW RELEASES



DOUBLE WOLVES - AMANDA MARIE
Archival Inkjet with a 4 Colour Screenprint Overlay, Red Glitter on Somerset Satin Enhanced 330gsm Paper



MANUKE - MASAGON
7 Colour Screenprint on Somerset Tub Sized 410gsm Paper
Edition of 25
£195



GOOD BOY - ALLY MCINTYRE
Archival Inkjet with a 5 Colour Screenprint Overlay, Gold Glitter on Somerset Satin Enhanced 330gsm Paper
Edition of 40
72 x 92 cm
£295



TBC - BEN SLOW
Archival Inkjet with a 4 Colour Screenprint Overlay, Somerset Satin Enhanced 330gsm Paper
72 x 92 cm
£295

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JEALOUS PRIZE WINNERS

Awarded annually to a select number of MA graduates from London's major colleges, the Jealous Prize is an all-expenses-paid residency at Jealous Print Studios, London.

Chosen by Jealous' Director, Gallery Manager and Studio Manager, the winners work with our experienced studio team to create a limited edition screenprint or multiple which is then launched to an international audience alongside exhibitions in our two galleries.

Each year, the Jealous Prize portfolio is added to a growing archive that forms part of the Victoria and Albert Museum's permanent print collection. Gill Saunders, Senior Curator for Prints at the V&A, visited the Jealous Studio in 2013 and spoke of how delighted she was to receive such a diverse and important collection of work from a selection of the country's best emerging talent. In 2014, Saatchi Gallery dedicated a month-long exhibition to the Jealous Prize in their Prints and Editions department.

The prize is now in its seventh year and has always sought to reflect shifting concerns of MA Graduates at an important stage in their career. Previous winners include Adam Dix who has also been recognised by the Future Map and Catlin Art Prize; Ann-Marie James who has since been awarded the Derek Hill Foundation Scholarship at The British School Rome, a residency at Headspace in Japan and is represented by Karsten Schubert Gallery; Charlie Billingham whose work has been exhibited at the Royal Academy and Saatchi Gallery; and Erica Donovan whose work includes a commission to transform The Artist's Pavilion at the 55th Venice Biennale.

We are delighted to introduce you to our 2016/17 winners, with more to be confirmed this is sure to be yet another strong year of the best emerging talent, watch this space for more winners to be announced and their resulting Jealous Prize Winners editions, to be released in 2017....ladies and gentlemen, our winners so far....

MARGAUX VALENGIN MA ROYAL COLLEGE OF ART

Margaux was born in 1992 and raised in a small town of the north of France. At the age of 18 she moved to Paris for an introductory year of study in art and design. At the time she thought she wanted to be a furniture designer until she realised that what she actually wanted to do was to paint. She decided to move to Brussels where she received a BA in painting from La Cambre and then went on to complete her Masters in London at the Royal College of Art. She has now just settled in her new studio in New York City.



It's a good screwdriver
300 x 240cm,
Oil on canvas
2016

GRIZELDA KITCHING MA CAMBERWELL

Grizelda Kitching has just completed a MA in Visual Arts- Printmaking at Camberwell and currently based in Peckham. Her work utilises both traditional and contemporary processes such as screenprinting, mono print, painting and collage alongside digital form.

The delicate use of digital input ensures the original hand-rendered, textural qualities and use of colour remain the focal point of her designs. Currently her focus is on painterly, bright and gestural large scale designs that have the potential to act as wallpaper drops and panels.

Grizelda's practice primarily involves paper based printmaking process led work. Typically using photography to capture images as a starting point, then develop a response to the original imagery through colour and mark making. The development continues through disruption and distortion and change of scale, developing an abstract, sometimes spontaneous mark through the use of mono screen print.

Grizelda recently won an Arts Thread competition to have her work showcased at The WGSN Future Awards in London.

'Botanical Series' involves a selection of originally screen printed images, with added mono print abstract mark making - a response to her original botanical photography.



'Wilderness'
29.7 x 42cm
Screenprint with Monoprint
2016

CLARE PRICE MA GOLDSMITHS

Clare Price is a painter living and working in London. She studied BA Painting at Central St. Martins and graduated from Fine Art MFA at Goldsmiths in 2016. Her work has been shown nationally and internationally including solo shows at Studio 1.1, Charlie Dutton Gallery and the Acme Project Space. She has exhibited as part of numerous group shows including the Marmite Prize for painting, What Cannot be Contained at Smiths Row and is due to show as part of "Glossary" a survey of emerging painters later this year. In 2014 she was the recipient of the Acme Jessica Wilkes Award and won the Student Prize at the Oriel Davies Painting Open in 2016.



y.s.b. 153 x 178cm
Oil and Acrylic on Canvas 2015

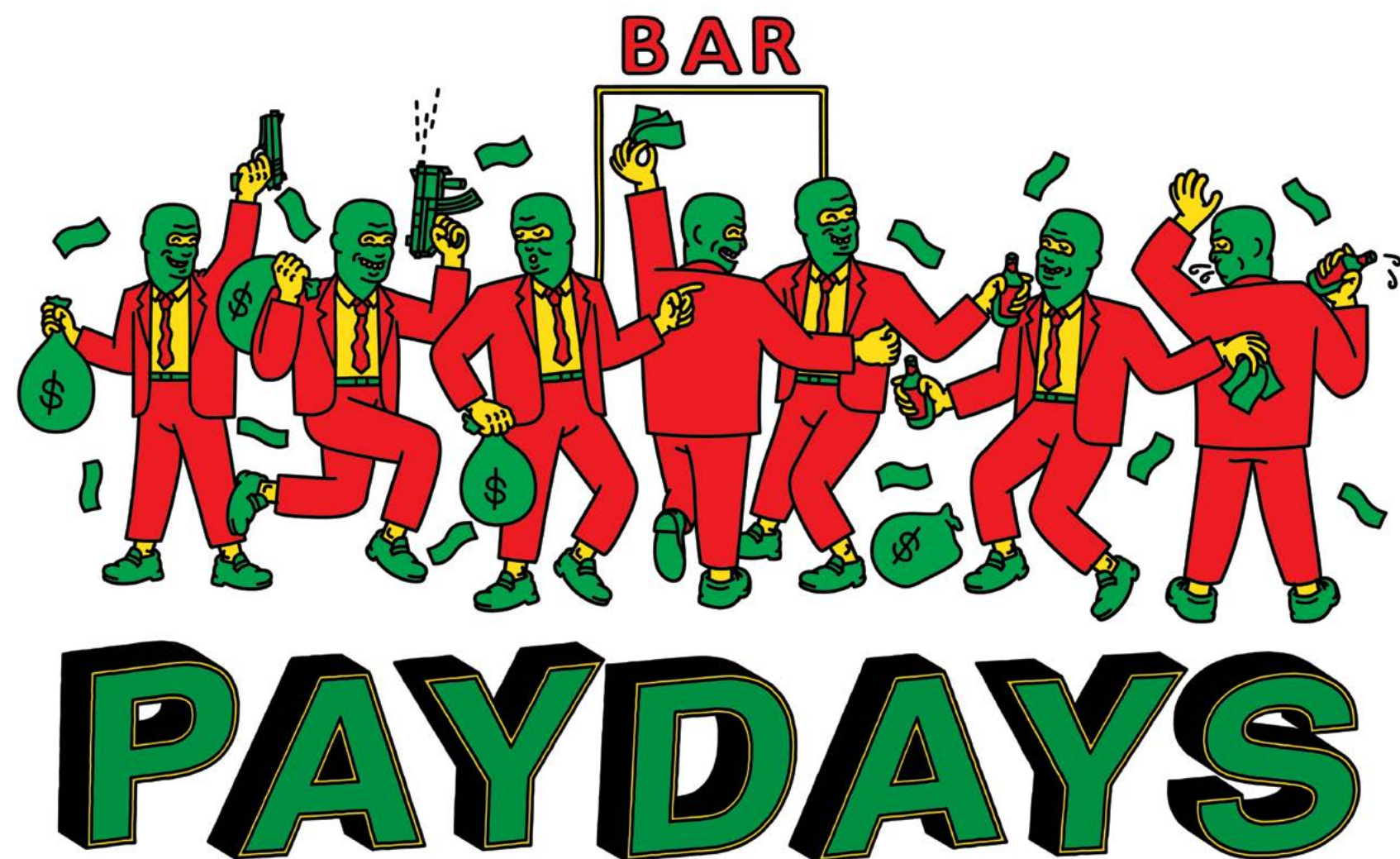
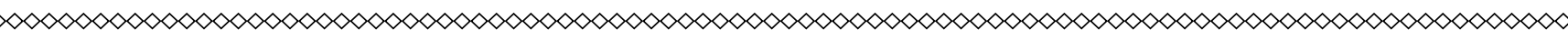


Illustration by www.shoffodougias.co.uk

NIKE SAVVAS NEW EDITION



Leading Australian artist Nike Savvas has been in to the Jealous Print Studio for the first time to work on a series of editions for a new exhibition this October entitled 17 Seconds at the at Dominik Mersch Gallery in Sydney.

Nike worked with Printer Ben Challen and Studio Manager Adam Bridgland to create a large scale canvas work made of six panels. Onto the panels a drawing created from silver foil was leaved onto the surface. To accompany this work, a series of additional pieces were completed in white diamond dust and a mix of carborundum and black diamond dust. The new work follows a major commission called 'Rally' at the Art Gallery of New South Wales, Australia and another for Nike Town in San Francisco.

Nike talked about her first experience of working in our Shoreditch Studio:

'Jealous Studios were professional, ethical, and pulled out all the stops to realise my project on time and within budget. They were exceptional in their attention to detail and unprecedented in taking on such a complex and experimental challenge. Many thanks to Adam, Ben and Nick, I have added Jealous to my list of brilliant and dependable people to work with and I look forward to the next project with the Studio.'

You can see more about Nike's edition and upcoming exhibition at www.dominikmerschgallery.com

JEALOUS TAKEOVER #4 @PLY GALLERY

Our now almost infamous (I did say almost!) Takeovers have spanned the UK, previously taking over CnB Gallery, UpDown Gallery, CP+B, but for our forth version we decided to move a little closer to home. Here, Daniella Bowyer, PLY Gallery Manager tells us all about the glittery madness that ensued...

'This summer JEALOUS took over PLY Gallery, housed in the iconic 1930's Grade II listed Hornsey Town Hall Arts Centre, N8. As neighbouring independent galleries, it was only fitting our two worlds collided in the name of Art. The result was a fantastic explosion of colour and prints to rival the RA Summer Show. PLY Gallery has exhibited with U.A.L St Martins, a host of painters, performance artists and covered most genres since opening in April 2016 but JEALOUS are the only people to have installed gold tinsel curtains and unashamedly as ever, brought the fun to art. Charming Bakers' snow globes were shaken with delight, preppy prints were bought and to finish off the glamour in true style, extra fun was had all

weekend when Hornsey Town Hall Arts Centre invited Jealous to stay open late and join in another of their great events with Time Out's 'Summer Shindig'. Visitors quaffed Pimms while limboing and diving through the gold curtains to name but a few techniques seen that weekend in pre-band warm ups while Dario, Director of Jealous and I looked on with glee.

As a new independent gallery committed to the arts, PLY Gallery felt all sparkly after the takeover by their neighbours and the wealth of experience Dario shares so generously from Jealous' early beginnings to the rock star it has become will hopefully help PLY Gallery become a safe haven for emerging artists and future takeovers again.'

Upcoming shows at PLY Gallery:

- 'ADOLESCENCE NOW AND THEN'. Exhibition featuring Grayson Perry and others discussing adolescent mental health for World Mental Health Day & 40 years of OPEN DOORS. 5 – 11th October
- 'LANDMARKS', Drawings and installations by Jon Bird. 12 – 18th October
- Comedy Portraits by Idil Sukan, Andy Holligsworth & Steve Ullathorne. 19-25th October



Further information can be found at www.hthartscentre.co.uk or @PLYGALLERY Twitter/Instagram

INSTAGRAM : jealous_london

FACEBOOK : jealous.london

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MEDIA

RA SCHOOLS VISIT JEALOUS

We had the huge pleasure of having the Royal Academy of Art visit our creative head quarters in Shoreditch as part of their street art course in July. The course, entitled 'From Street Art to Contemporary Art: The evolution of a 21st century art movement' was led by Cedar Lewisohn, internationally renowned curator, writer, artist and expert on street art. The RA Street Art Course introduced the historical origins of street art, focusing both on its evolution and creative approaches, style and mediums, as well as its emergence as a legitimate art movement and its place in the market today.

Jealous Director Dario Illari introduced the course leaders and members to the A-Z of Jealous' printing process and expertise in

contemporary art, while leading them through a thorough tour of the print studio, gallery and roof top mural project.

A huge thanks to the Royal Academy for visiting us, may this only be the beginning of a long, educational (of course!) relationship!

The RA offer various courses and classes in different areas of Art. To find out more about future projects, visit the Royal Academy's website and follow the links to courses and classes.

www.royalacademy.org.uk



SHUBY THIS IS THE SPOT!

This Is The Spot! is Shuby's new collection of silkscreens inspired by vintage Soho and classic British Sexploitation movies. The layered silkscreens printed onto canvas and mirror were made exclusively at Jealous Print Studios.

Inspired by retro graphics and aware of a changing London, Shuby has embarked on collecting images specifically about post 60's Soho. After contacting some of Soho's luminaries, historians and long-time residents she has put together a new collection of work that celebrates British Sexploitation Movies and Soho cinema clubs.

"I loved working at Jealous Studios.

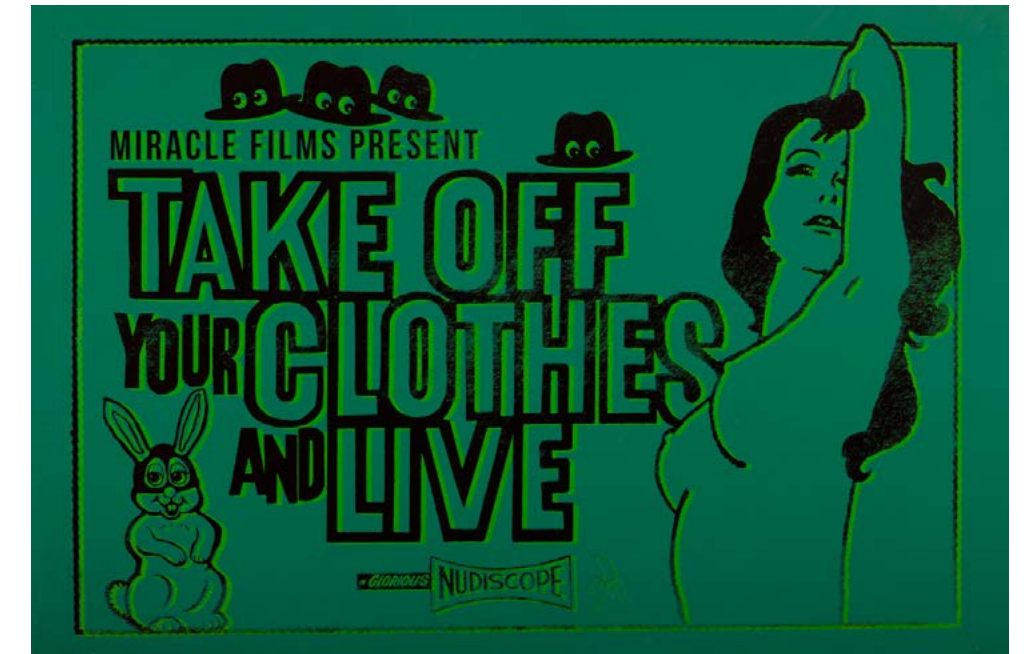
The whole Jealous team were amazingly supportive. Ben totally got the style I was aiming for. The results were really exciting, better than I imagined."

Shuby had an amazing week this summer at Jealous studios working with Jealous Printer, Ben Challen, and has made a striking body of large of silkscreen prints on painted canvas, each unique one offs with her own added iconography of bananas, rabbits and bowler hats. She has enlarged simplified versions of original film posters then printed them in the style and colours of 1980's London tart cards.

As well as canvas there are 2 limited editions of 5 printed directly onto mirror in the shape of giant glasses. One set to celebrate X-Ray Spex and the others in the style of Mary Whitehouse's iconic and disapproving shaped frames.

Work is available through Jealous and direct from Shuby's online shop www.shuby.co.uk

Keep your eyes peeled around London for silkscreen and letter press printed pasteups! Here are some sneak peeks....



RUSSELL MARSHALL THE CLASH NEW EDITION

Russell Marshall has been busy in the Studio and this time he's working with one of the most iconic images possible! Here he tells us about the edition and how it came about...

'FORTY years ago The Clash first struck chords in anger... and music was never going to be the same again.

Well that's how I feel about the band. I've wanted to do a Clash print for ages... and with Punk's 40th anniversary this year I thought now was the time.

I came across an image of the band taken by photographer Adrian Boot... it's the classic wasteland shot... leather jackets and DM boots. Adrian's back catalogue is immense. I've already ear-marked a few more of his images for future projects... there's a massive anniversary for The Jam and Paul Weller next year... so stay tuned...

I struck a deal with Adrian and began the production work.

I've laboured over the artwork... there's so much going on in the picture... little details - like Joe Strummer's cop edge on his jacket - the DANGER sign in the background. I tried various different halftone dot sizes, I tried removing a lot of the background... making parts lighter.... making parts darker.

I think I've produced about 20 different versions of the artwork.

And then I realised... what I've got here is perfect as it is. The final version - the version I'm printing may have taken months to arrive at... but only took a minute to produce.

Adrian did the hard work.

If something is that good to start with... stop fucking around with it.

It's a moment in time... so can I add?
Colour and scale.

The Clash is a hefty 103 x 98 cm two colour screenprint on 410gsm Somerset Satin paper. I've produced 15 one-off colour ways.

Each print is a one of one. Signed stamped and numbered by me.

It's first come first served with the colour options.... but a smaller version in an edition of forty is set to follow.'

Photograph by kind permission Adrian Boot/
Urbanimage.tv

Price £600

Now available in our galleries and
online www.jealousgallery.com



JACKY TSAI'S CRUISE LINER!

SMC Design and Dream Cruises have been working closely with Jealous Gallery on a variety of pieces for the new Genting Dream vessel, launching in November of this year. Transporting over 3300 passengers with each trip, this 150,000 gross tonnage ship - the first of it's fleet - will have homeports in Guangzhou, Hong Kong and Sanya.

Jealous produced over 300 framed prints by the renowned London based artist, Jacky Tsai. These will be hung along the length of all cabin corridors onboard and are seen as a unique collection of his past and current work. Jacky also designed the monumental painted graphic on the exterior hull of the ship. Based on a love story between an astronaut and mermaid, this narrative is continued in key pieces of art within the interior of the ship.

Jealous also worked on the production of 6 unique black light prints from the American artist Patrick Rochan, an artist who explores the use of light and movement in his photography. The brief was to create an artwork that would glow when hit with a black light, giving the pieces two elements to view and excite.

After several months of discussion and proofing the pieces were put in to production. The pieces are large digital prints on Somerset Satin Enhanced 330gsm paper that have then been mounted and sealed before a halftone image is screenprinted using OBA (Optical Brightening Agent Ink) over the face of the work. The OBA appears clear to the eye, allowing the image underneath to be viewed until the black light is shone across the surface and the new imagery comes to life in the dark.

SMC Design have been hugely impressed with Jealous' continued passion and dedication in everything that they do, understanding completely the requirements of both artist and client, and greeting the project with an infectious enthusiasm and a meticulous attention to detail.



TEREZA BUSKOVA NEW EDITION

Royal College of Art graduate Tereza Buskova created three archival inkjet prints with gold screenprint overlays in the Jealous Print Studio in September. The prints were based on her performance piece 'Clipping The Church in Erdington, Birmingham'. Here Tereza describes the project and process of making the prints...

'Over two years ago I learnt about the British tradition of 'Clipping the Church'. As a Czech immigrant it struck me as a great way to literally bring people together to celebrate important things like baking and our mums. In North Birmingham we made this happen with over 200 people, 13 days pre-Brexit. Ironically BBC Panorama filmed one Erdington resident sat in the Church that we clipped, saying that he voted leave because migrants like me only come here for the money and don't care about British traditions. When Chris Orr (the former RCA Professor) selected me to produce smaller prints for this year's Discerning Eye exhibition at the Mall Galleries, it seemed like a great opportunity to work again with Jealous Print Studio to commemorate clipping. One Polish art commentator Dominika Mackiewicz noticed that the combination of Bohemian wedding celebrations with UK rituals in 2016 Birmingham created somewhere that wasn't just Erdington, so we produced these prints as if they were limited edition postcards to the mythical town of Erdingtonia, where leave voters and EU migrants live hand in hand.'

For more of Tereza's work head over to her website www.terezabuskova.com



TEZ @ WELL HUNG GALLERY

Jealous artists Fiona Grady, Carl Cashman and our Studio's own Nick Terry (Tez) were put together in a group show at Well Hung Gallery in Hoxton in August to celebrate colour and geometry.

Look Up Prints, went along to review it:

Curated by Well Hung's Nicholas Stavri, 'Chroma Form' features new work by Fiona Grady and Mark McClure alongside prints, canvasses and drawings by Carl Cashman, TEZ, and Spanish artist J.M. YES. It's a veritable smorgasbord of colour, rhythmic geometric forms and dynamic lines.

Fiona Grady:

Fresh from her recent residency at The Art House UK in Wakefield, Fiona Grady has contributed two new screenprints to the show, as well as a site-specific cut vinyl window installation. I visited the gallery at around 11.30 on a sunny day and the iridescent light play on the gallery windowsill was a joy to behold. Fiona's work is largely concerned with exploring the transient qualities of light - something her window work at Well Hung does with grace and energy.

Mark McClure:

Mark McClure has created a number of new works for the show - the textural qualities of his reclaimed wood mosaics and their animated compositions bring a dynamic note to the show. They also reveal a great eye for colour, which he deploys sparingly but to great effect. 'Divide and Conquer' is a particular favourite of ours, but each of his works in 'Chroma Form' has its own charm, reflecting the dynamism of urban life with considered brio.

Carl Cashman:

The show also features some great new work by Carl Cashman, whose titles alone are cause for celebration - 'An Angry Potato', '6 Susan Boyles On Acid' and 'Mr Slimfit 2016' are all featured. Carl loves geometry and cites his main influences as "a well spent youth dancing in disused warehouses and playing pixelated computer games", and there's a rich seam of pupil-popping day-glow hedonism running throughout his work.

Tez:

Tez, aka Nick Terry, finds inspiration in the "colour, lines and energy of city life". His maze-like creations come across as slightly psychedelic cityscapes for some not too distant dystopian future. The precision of his lines belies the craft-led origins of his practice - he uses stencil methods like screenprinting and paper cutting, and frequently creates spray painted murals and painted canvasses.

J.M. Yes:

J.M. YES, also known as Jesus Moreno, who currently lives and works in Madrid. While reflecting his core influences - graffiti and 20th century modern masters - his work explores the connections between geometry, shapes and colour, with an abstract quality that leaves any interpretation to the eye of the beholder. His 'Chroma Form' paintings recall the surrealist landscapes of Yves Tanguy, albeit it reduced to crisper, more geometric forms. His colour palette is refreshingly organic, offering a balanced counterpoint to some of the technicolour pieces on show.



www.wellhung.co.uk
www.lookupprints.com



THE CONNOR BROTHERS

Twins Franklyn and Brendan Connor were brought up within a secretive and highly controversial cult known as 'The Family'. Born out of the hippy movement in 1968 and founded by David Berg 'The Family' was an extreme Christian cult whose members believed in something called 'The System'. Other children brought up within the cult include the actors River and Joaquin Phoenix.

As children the twins were deprived of access to information from outside of their commune. Without access to mainstream media their knowledge of the world was limited to the teachings and interactions they gained from other cult members. At sixteen

the boys turned their backs on The Family and ran away from home. After several years riding the freight trains they settled in the Brooklyn area of New York.

Having been starved of information for so many years Franklyn and Brendan were initially overwhelmed by the outside world but soon developed an insatiable curiosity and a remarkable appetite to learn. They developed a system whereby each of them would read, watch and discover things independently and then share them with one another via a series of notebooks and sketchpads. This interaction developed into making art together, a process they describe as 'trying to make sense of the world.' Their often humorous work is steeped in references to both historical and popular culture and presents an almost anthropological view of contemporary western society.

Now in their early twenties the twins split their time between New York and Missouri.

The Connor brothers are fictional characters created by the artists known as The Connor Brothers.

We have had the absolute pleasure of working with The Connor Brothers to create their print editions for over a year now, here they tell us a bit about working in our Shoreditch based Studio:

'Working with Jealous has opened up so many new avenues to explore. They have a great collaborative approach, making sure that the medium used is the best for each image. It's always exciting to go down to the studio and see proofs of new works.'

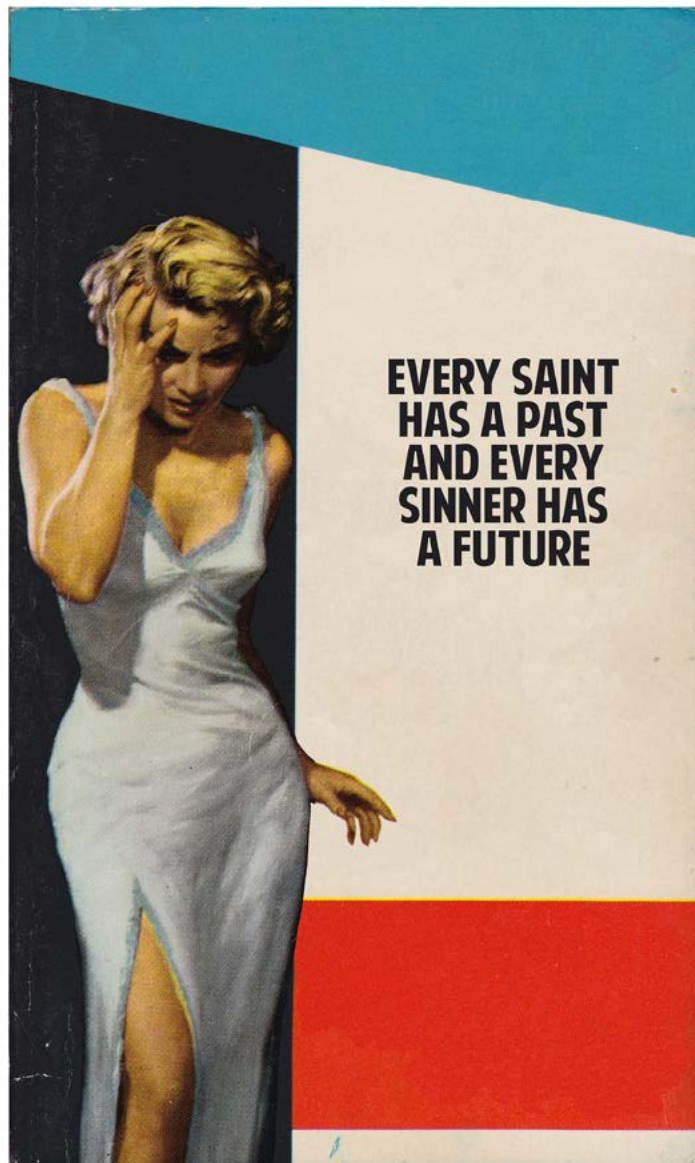
We're about to embark on a new series of works using materials other than paper. It's invaluable to have the input of the team to bring new ideas and directions to life. We know we're in safe hands when we start projects like this with Jealous.

We now do all our printing with them, and with exhibitions coming up in Hong Kong, Italy and Slovenia in the next few months we're going to be spending a lot of time in their HQ.

We've known Dario for over ten years, and he's always had a great eye and a real passion for printmaking.

It's great to finally be working together.'

The Connor Brothers
www.theconnorbrothers.com



ORRIBLE JON HORRELL

Jealous were delighted to introduce Orrible into the Print Studio for the very first time, with his distinctive style and vibrant colours, he is an artist that is perfectly suited to our experimental printmaking approach!

Orrible, aka Jon Horrell, is an artist based in the countryside of Devon. Jon bases his art on his local natural surroundings but with an element of Graffiti and Street Art. By using hand cut stencils and spray paint techniques with mixed medium elements he encompasses vibrant and very intricate pieces. Operating out of his art studio (a 400 year old converted barn in the middle of a field) Jon has the ability to focus, create art and take inspiration from the scenery and wildlife that surrounds him every day. Jon has gained a huge following in his native South West and several gallery events planned for 2017 and 2018; he is currently working on a new body of work to be completed later this year. Jon is about to release his first print edition, which is produced by Jealous Gallery in London in September 2016. Jon says "The whole team at Jealous were a pleasure to work with, the knowledge and print making skills they possess meant I could translate exactly what I wanted to achieve with this edition. I was introduced to a totally organic process allowing my style to transcend into print and be completely for this edition only. Having the experience of working closely with Jealous in the studio and with their input on everything involved you can really see that reflected by the quality of the finished prints. I will be planning to work on another series of editions in 2017 and Jealous have given me some very interesting techniques to keep in mind so we can keep pushing the finished art in different ways".

Orrible will be exhibiting for the first time this year at Moniker Art Fair at the Old Truman Brewery, Shoreditch, from 6-9th October.



ZSOFIA SCHWEGER

Ahead of her new screenprint release 'Sandorfalva, Hungary #21', Zsafia Schweger talks about working with Jealous Print Studio on this highly anticipated edition:

'I was super excited to be awarded the Jealous Prize after my MA Degree Show at the Slade last year. Having never worked with screenprint editions before, the opportunity to experiment with screenprinting was a great way to expand my practice beyond painting. And learning about a new way of working from the total pros at Jealous has been a blast!

Print lends itself perfectly to my paintings of domestic interiors. When making these paintings, I pair alluring colour combinations with reductive paint application. The colour blocks look perfectly flat and straight from afar, but as you look closer you can see that the paint was applied with a brush by hand and spot the imperfections that result. The tension this mode of painting creates has been important to me, so I was keen to learn how to go about it in print.

I've been working with Jealous's amazing Jess Wilson, who didn't only teach me a lot about screenprinting but also helped make all decisions about the construction of the prints - Sandorfalva, Hungary #1 back in the spring and Sandorfalva, Hungary #21 now. I finished the original painting of #21 earlier this year, but it was great to revisit it for a new print edition. In some ways, painting the acetates for the print was similar to painting the original, but I looked forward to testing out some slight adjustments in the composition and colour while proofing with Jess. I'm happy that my new edition is similar in effect to the original painting and pairs slightly wavering lines with super-flat colours; in the end though, at a drastically smaller scale, it is its very own thing, a new work entirely.

The Jealous Prize has been an all-around great experience. On top of learning about screenprinting and producing new editions (and drinking all the coffee...) at Jealous Studios, it was a big deal for me as a new MA graduate to be able to observe the workings of a professional studio environment. This experience definitely informed my practice and helped me greatly over the last few months while I prepared for my first solo show at Griffin Gallery.'



SANDORFALVA, HUNGARY #1 - ZSOFIA SCHWEGER
12 Colour Screenprint on Somerset Satin 410gsm Paper
48 x 56 cm
Edition: 35

'WHY DO I LIKE THEM? WHAT MAKES ZSOFIA'S WORK 'GOOD'? WHAT DO THEY EXPRESS OR EVOKE?' JEALOUS' HENRY ANSWERS...

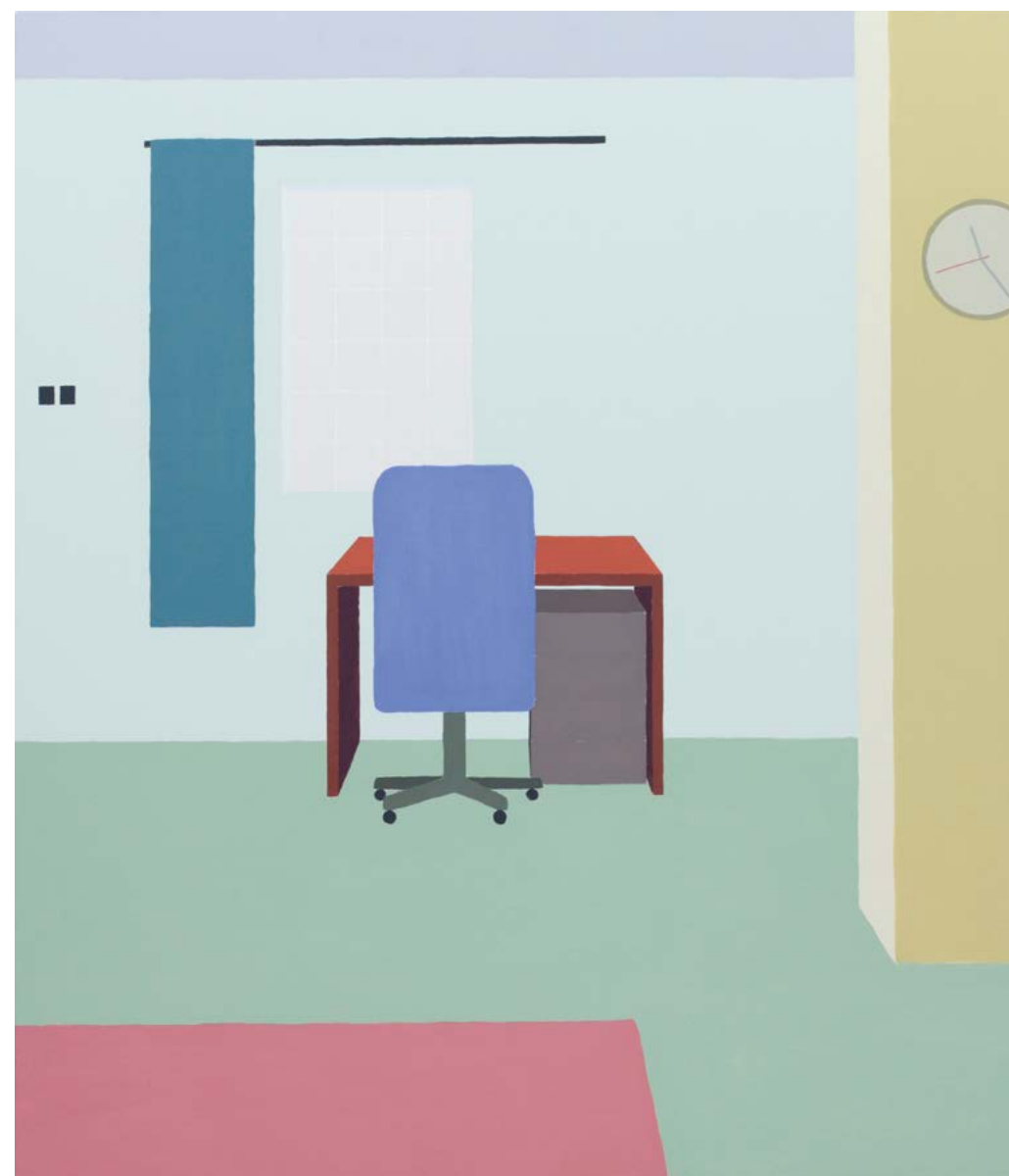
'These are all questions I am often asked by artists, collectors, friends and colleagues and one I always find difficult to answer. The artist inherently dodges answering this in words, instead she communicates through a visual format. This said, following the incredible response to Zsafia's work I thought I should at least give it a go.'

Zsafia was chosen as one of the Jealous Prize winners following a visit to the Slade MA show. Since then we have had the great pleasure of inviting Zsafia into the studios to produce two editions, the first of which was selected for the Royal Academy Summer Exhibition.

I remember first encountering Zsafia's work on her initial visit to the studio. From a bag where she produced a number of small scale, very well packed, studies on panel. Why do I need to mention the fact they were well packed? Firstly, her over packing is a point that Zsafia has made to me previously. She takes great care in packing her works something which is rare from my experience of artists, I'm usually handed a rolled canvas which has been transported on the back of a bike or randomly assorted pieces of paper stuffed into a tube. Zsafia was different; each work carefully wrapped in a number of layers. At first I thought this was just her being protective, overly cautious or inexperienced in the fine art of packing artworks but once I started examining the works and talking with her about her practice and more importantly life everything became clear.

This leads me neatly onto my second point about the packaging and how it leads into her works and I promise to finally give you an explanation of why they are 'good' or 'you like them'. Zsafia has been living a Nomadic life for the past 10 years moving from country to country continent-to-continent making

each her home. This style of living has allowed Zsafia to detach herself from the signifiers that usually adorn our lived environment. All of these things combined weave themselves into a reality and environment in which you feel safe and comfortable. You are able to relate to at least one element around you and from that, anchor a sense of security. Zsafia has had no such comfort and her stripped back interior studies evoke this sense of alienation. A chair is still a chair but by stripping back the elements of the interior into blocks of colour, Zsafia is able to offer us a universal impression of the environment she inhabited.



SANDORFALVA, HUNGARY #21 - ZSOFIA SCHWEGER
18 Colour Screenprint on Somerset Satin 410gsm Paper
48 x 56 cm
Edition: 35
£395

By condensing environments to this form the works evoke a sense of the familiar in unfamiliar forms. The works sit in a time, which seem to be lost in time, not of the future or past but a space in-between where multiple memories have been combined to offer the viewer an insight into the artists adopted home. The interesting factor in Zsafia's Sandorfalva, Hungary series is that we are invited into the artists first home following her nomadic existence. The familiar setting has once again become alien as Zsafia pulls away the personal meaning via her new way of seeing, stripping back the environment to components subtly represented by color and form.

All effective artwork from my experience comes from the artists personal experience. Zsafia's Nomadic existence has allowed her to view and depict the world in a manner which was first investigated by the Impressionist's and later distilled and refined by the great post impressionists like Cezanne. This disintegration of subject matter allows it to become

representative and expressive referring to its true form or relation to the artists. Hockney's paintings from the 1960's are often mentioned when viewing Zsafia's paintings, a point that becomes all the more clear when you put the works into the context of Hockney's life. Living in an unfamiliar LA with new friends Hockney turned to paint to express his environment, reducing the material things in the same manner that we find in Zsafia's works. I suppose for painters this is one way in which they can make sense of change.

So in answer to the rather vague questions I asked myself when first writing this, the works are good because they are an honest expression of the experience of a Nomadic life, which a small part of each of us has fantasies of living. Through this Zsafia is able to offer us a universal language of form, which exists behind the association and reference points upon which we are able to place value and feelings. They are an expression of what lies behind, the universal foundation in the human environment. Most importantly they come from experience and offer a personal insight into a life most of us will never be brave enough to live - we allow artists to do that for us.'

Zsafia's work can be found in our galleries and on our website www.jealousgallery.com



JEALOUS ROOFTOP MURAL

This project invites artists onto the roof of the Jealous building to paint a mural against the Shoreditch skyline. It's a chance for artists to gain recognition, get some fantastic photographs or to simply experiment on a new canvas type. We have been lucky to host some big names, and also some exciting new up and coming talent, who have all made their mark above our studio walls.

If you would like to see your work sitting atop East London please send a proposal to nick@jealousgallery.com. The wall is 6.8 x 2.3 metres.

[#jealousrooftopmuralproject](https://www.instagram.com/jealousrooftopmuralproject)



JAMES EARLEY

Please tell us a little bit about how you got to where you are today as a full time artist?

My name is James Earley, I'm an artist based in Dublin, Ireland. I've been painting since 1996, starting with graffiti in my teens. I studied graphic design in college and my family ran a stained glass window company for over 100 years in Dublin. All of those artistic disciplines feed directly into the work I make.

Please describe the process you use for creating street pieces?

When I create a mural I'm usually pretty ordered and methodical in my approach. Ill visit the wall or Google Map it online to get a feel for the environment it occupies. After this it's usually sketching a design directly onto the computer after a few rough sketches on paper. The paper sketches are very quick and usually pretty gestural. I resolve a lot of things like form, colour and composition on the computer. When it comes to painting the piece, this is more of a reflective and meditative experience as I tend not to deviate a whole lott from the sketch, this is something I am keen to break in the future though. Old habits die hard.

What's the inspiration behind the image seen in your Jealous rooftop mural?

There are quite a few ideas and influences worked into this piece. Offset printing is one that crops up through the halftone pattern, another is my strong interest in mid to late 20th century German stained glass. There's a few phenomenal abstract stained glass artists that are still very fresh today. Another influence within this piece is an American artist called Alexander Calder, whose retrospective I visited in the Tate when I was over painting the wall. This piece is meant to be read as a deconstructed stained glass window depicting an abstracted figure. In regards to personal artistic development, it's a large departure from my older works and definitely a creative breakthrough for me with my own work. The rooftop is an awesome space and was very enjoyable to paint.

In what ways do you feel your street artwork can relate well to the print process and working with Jealous?

Given my background, process, aesthetic approach and the manner in which my work relates directly to the medium of print, I think it'd be a happy marriage of both disciplines.

DANNY AUGUSTINE

Please tell us a little bit about how you got to where you are today as a full time artist

Not quite full time yet. I studied fine art at the University of East London then went on to study my masters at the Royal College of Art. During that time I worked as a screen printer for the amazing Rob Ryan and I am currently a printer at the fantastical Jealous print studio.

Please describe the process you use for creating street pieces.

This is my first so called 'street piece'. I concentrated on painting the wall perfectly white then I found somewhere to get my images digitally printed and pasted them up.

What is the inspiration behind the image seen in your Jealous rooftop mural?

I'm currently working on a series of work depicting wildlife photographed from a television. This is my first venture in to this style and was obsessed with cheetahs when I was younger. The three images I used are of the classic vision of a cheetah

accelerating to catch its prey, or it could be seen as a statement of my incompetence in relationships.

In what ways do you feel your street artwork can relate well to the print process and working with Jealous?

Erm...

KATY BINKS

Tell us a little bit about how you got to where you are today as a full time artist?

I studied printmaking at Camberwell College of Art, graduating in 2013. Since then I've really tried to push the scale of my work, to try different materials, surfaces and contexts. I've designed textiles, murals, installations and I still like to create screenprints. I'm still in the early stages of a career but I've been lucky enough to create work with Boxpark, Smith's Row, Bury St Edmonds and the University of the Arts London and now Jealous.

Describe the process you use for creating street pieces.

I'm always driven by a desire to find this ideal visual balance, I like to use colour and shape to try and achieve this. A lot of the time my work focuses on the arrangement of objects on a surface and within a space, a fictional space that I'm creating. Sometimes I'll start with a shape, an area of colour or the shape of the surface I'm working on and go from there. This particular piece was born from playing around with gouache paints for the first time. I only discovered them last year, they've got a nice quality and opacity that works well with what I do. In the end everything's planned out, I make scale drawings and work from those to create the finished piece.

What is the inspiration behind the image seen in your Jealous rooftop mural?

I seem to alternate between colourful pieces and monochrome ones. The design of this mural was a lot about the site. I don't often get the chance to use as many colours, the idea of a lot of bright colours can be a bit daunting for some people, so I was lucky to have the freedom to use as many as possible. Because of the location of the space you can get away with being quite bold in the design.

In what ways do you feel your street artwork can relate well to the print process and working with Jealous?

I always liked the idea of taking my screenprints and seeing them instead as ideas or sketches for installations or paintings. At the minute my laptop's my studio so most of my work is done on there, this works for me now as I like to be precise, which is why screenprinting also appeals to me. I tend to treat the wall pieces the same as I would a print, although there are extra starting points and elements to be taken into consideration working outside. These come through the limitations or unique characteristics of the site and they can often dictate the content of the work. But in the same way screenprinting process can provide these. With screenprint it's like you're always working around a problem and I enjoy that process.

JESS WILSON

Tell us a little bit about how you got to where you are today as a full time artist?

I was always naturally good at art at school and its just been a continuation of that. Went to art school...Got a job in a publisher....started doing illustrations and murals on the side. Then I decided to take the leap and go freelance. I work part time at Jealous so I had more time to do my own work. Its been a very natural thing.

Describe the process you use for creating street pieces.

It's more about seeing if I can use a new process. This time I wanted to use freehand spraypaint. As in the past I have always used stencils or masking tape. I drew the rough sketch and then went from there. I painted the background a glossy black and then just went for it using pink and black spray paint.

What is the inspiration behind the image seen in your Jealous rooftop mural?

I like the word HONK. And also it goes back to some old work I created for my first ever Solo show. I wrote the word Honk in massive letters and we put it in the front of the gallery. Cars were going past honking and I sold the edition. I thought it'd be fun to revisit this work.

In what ways do you feel your street artwork can relate well to the print process and working with Jealous?

I am naturally a printmaker so I find doing Murals is just a really interesting challenge for me which I enjoy. It can be stressful at times but that's part of the fun.

WARRIORS

Tell us a little bit about how you got to where you are today as a full time artist?

Despite doing lots of personal projects, collaborating with artists and frequently painting walls we are in fact graphic designers. Our full-time studio is a result of a shared passion for design and powerful communication.

Describe the process you use for creating street pieces.

Before creating something in any environment, we always go to look and feel the space. It's important for us to know what the space feels like as well as looks like and watch how people use the area around about and consider how they might interact with the piece. All of this influences what and how we paint something.

What's the inspiration behind the image seen in your Jealous rooftop mural?

Our mural LOVE is a response to the saturation of negativity throughout global politics and the news.

It's time the world united, showed more love and compassion and moved forward in unity. The future needs more love!

In what ways do you feel your street artwork can relate well to the print process and working with Jealous?

Aside from the physical process of creating artwork through layering ink or paint on to a surface, the work Jealous showcases and curates reflects a lot of the artwork happening on the streets. There's both an aesthetic connection and an intangible almost atmospheric connection.

ZANDISM

Tell us a little bit about how you got to where you are today as a full time artist?

My first efforts of writing on walls began when I was five years old and was not appreciated as it was all over my family's living room wall. Later on I studied Art and Art History at school and went on to the Slade School of Art to do a course in Painting and Drawing, but that was the extent of any formal training.

From my early teenage years I started doing graffiti. Looking back, I think it was initially just a means of allaying a bit of teenage angst but it also became a useful outlet for creativity. From the graffiti I gradually started to become more and more interested in the process of painting.

Eventually I started to create work on canvas using spray paint and more traditional painting techniques. I am currently working from a studio in East London creating work on the streets and on canvas.

Describe the process you use for creating street pieces.

It generally stems from a sketch I have hand drawn that I will adapt and develop once I know the wall it will go on. The paper sketch I work from is rarely finished as I like a certain amount of serendipity when deciding on the finished article: this keeps me on my toes and adds to the excitement of executing the piece. Occasionally I will use stencils depending on time and budget constraints, usually working over multiple layers of colour for the background.

What is the inspiration behind the image seen in your Jealous rooftop mural?

The mural was painted the day before the EU referendum vote. The silhouetted youthful pairs of figures' body forms spell out the word 'HOPE' across a Union Jack that has been smudged with their hands.

Walking the streets of London around this time you couldn't help but feel the whole country was holding its breath in hope about what was to come - whether that was to leave or stay in the EU. That decision, Leave or Remain, was less of an inspiration for the piece than the tangible mood of hope throughout the city.

With most political pieces, you are trying to influence an outcome, but that day in London I was less interested in that than depicting an atmosphere of ambiguity in which the onlooker could decide what to hope (or vote) for rather than be told.

In what ways do you feel your street artwork can relate well to the print process and working with Jealous?

It is always an absolute pleasure to work with the Jealous family of like-minded and passionate creatives at the Studio. The combination of this along with Jealous' print facilities mean you are given so many opportunities to take your artwork and ideas in a new direction. I look forward to working on future projects with them.



KATY BINKS

Photograph by Joe O'Malley copyright 2016



DANNY AUGUSTINE

Photograph by Joe O'Malley copyright 2016



JESS WILSON



WARRIORS

OWN ART

Jealous were thrilled to be accepted onto the Own Art scheme earlier this year. Own Art is an Arts Council England funded scheme, which is designed to make it easy and affordable for anyone and everyone to buy contemporary art.

By signing up to purchase a piece between £100 - £2,500 you can split the payment evenly over 10 months interest free, whilst being able to take the work away on the same day! No deposit needed and absolutely no catch. We can even include framing and delivery in the total loan amount. Many of our limited edition prints and original works are included in the scheme, just look out for the Own Art logo. You just need to be over 18 years old and a UK resident. Its easy to sign up, both in store and online.

HOW OWN ART WORKS

- Interest free credit is available on selected limited edition prints and originals. The prints must be from an edition of 150 or less and by a living artist
- The Own Art scheme is available to UK residents who are over 18
- Apply for a loan between £100 and £2500 when purchasing eligible art
- If you are buying something more than £2500 then you can put down a deposit and use Own Art as a part payment
- You can add multiple works to one loan
- Finance is provided by Hitachi Personal Finance, a division of Hitachi Capital (UK) PLC, authorised and regulated by the Financial Conduct Authority
- Loans are 0% APR Representative

If you have any questions about the Own Art scheme, or would like to apply for a loan, please call us before making your purchase on 0208 3477 688 or 0207 739 4107.

Alternatively email anytime us with your contact number and we'll be happy to give you a call to go through any questions and to process your loan info@jealousgallery.com



Illustration by www.shelldouglass.co.uk



JAMES EARLEY



ZANDISM

EINE 'CHARMING' IN COLLABORATION WITH ELEPHANTS AND CASTLES, LA.

We have continued to work closely with Ben Eine and were recently commissioned by Elephants and Castles, his LA gallery, to print an edition entitled 'Charming'.

Here E&C director Ben Rubins tell us a bit more about the iconic Street Artist Ben Eine and how the 'Charming' edition was borne: 'EINE spent most of 2015 working and living in Laguna Beach California, the first time he visited the Southern Californian beach town he was immediately attracted to its quaint and charming location nestled by the beach

and surrounded by arid high hills and dense canyons.

Laguna Beach is internationally known for it's art scene and annual art show "The Pageant of the Masters" which exhibits California contemporary artists and Plein Air pieces.

EINE was asked to paint several walls around the town by local property owners but unknown to him the local council had strict rules and regulations concerning large murals, this only came to light after several were painted and highlighted in the local



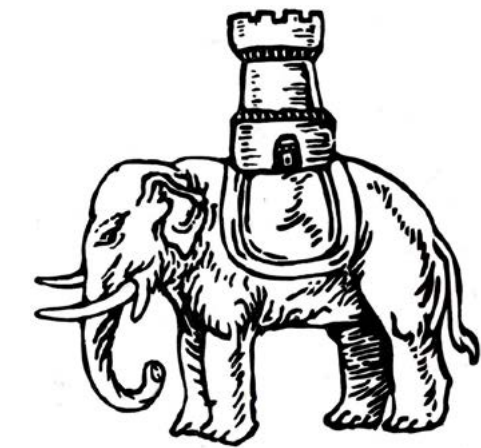
media. Because the EINE pieces were so well received in the town retroactive permission was given to keep the art by the town council. Unfortunately due to earlier council pressure on landlords 2 of the pieces were painted over but CHARMING, the largest of the murals survived.

Now, a year later Artist Republic Gallery launched it's "Pageant of the Vandals" art show exhibiting original works by EINE, Lucy Sparrow, Beau Stanton, Jeff Gillette (of Dismaland fame) and a large rescued street piece by Banksy.

As a nod to the local community Elephants and Castles print studio, Jealous Gallery UK and EINE released a limited edition screen print of the CHARMING piece, signed by EINE and with his signature eclectic type layout, the print sold out the same day it was released.'

Artist Republic will be continuing it's expansion of the Street / Contemporary shows in Laguna with a larger event planned for 2017.

www.elephantsandcastles.com



JONATHAN MANNION POPUP AT JEALOUS

Jonathan Mannion is a legendary photographer whose lens has defined hip-hop. From rappers, actors, athletes, artists, designers, and many more, he has worked with some of the biggest names in popular culture. He has shot over 300 album covers with names such as Dr. Dre, Aaliyah, Outcast, Nas and Kendrick Lamar.

In 2016 Jonathan Mannion celebrated the 20th anniversary of his first ever album sleeve, the iconic debut album by superstar Jay-Z entitled Reasonable Doubt. To celebrate this landmark album Jonathan spent four long and hectic days in the Jealous Print Studio to create a series of thirty screenprints on to canvas with team members Danny Augustine and Ben Challen. Working from the camera stills taken from the session of Reasonable Doubt the new screen works are unlike anything Jonathan has created before.

Following the completion of the series, Jealous were delighted to host an exclusive one day pop-up with the man himself, featuring the exclusive editions created in the studio. We had a huge number of guests for the very last minute pop-up, including fans trekking all the way from Wales to join the celebrations.

Following our event, the canvases were stretched, framed and sent over to Lower East Side in New York to be displayed as part of a special anniversary exhibition, which opened on 30th June 2016.

**For all edition enquires please contact
louise@jealousgallery.com**



MONIKER ART FAIR

Jealous will once again pack up our studio and head over to Moniker Art Fair for another instalment of live printing and new editions, hot off our printing tables. As with every year, we'll be releasing limited prints with top name artists to excite the masses!

Moniker is situated in the Truman Brewery on Brick Lane and shares a roof with artist led show The Other Art Fair. With the fair falling in London's most important art week (the very same week as Frieze Art Fair) it promises to attract a large international crowd.

Moniker Art Fair is a contemporary art fair with its roots firmly embedded in urban culture. Spotlighting upcoming and

established talent from around the globe, the fair has built a huge reputation in its 7 years. Expect international artists and galleries, installations, live talks and discussions, meet the artist experiences and (most importantly!) live printing from Jealous Print Studio!

This year we will be live printing with Toaster, notorious for their instantly recognisable silhouette image of (you guessed it!) a toaster. The image has been placed around the world; on stickers, posters, using stencils on walls, banners... the list goes on. The image has slowly moved on from its original form and now appears in boldly coloured abstracted shapes, breaking down the familiar image and bringing an exciting contemporary twist.

Our second live printing artist is STIKA, a London-based typographic artist with an eye for bright intense colours. A



EXOTIC HARLEM - TOASTER
4 Colour Screenprint with blend on Somerset Satin 300gsm
Edition of 25
50 x 70 cm
£195



IT'S A LONDON THING - STIKA
1 Colour Screenprint with blend on Somerset Satin 300gsm
Edition of 25
50 x 70 cm
£195

graffiti artist with a witty edge, contrastingly, he studied at Central Saint Martins. This unusual combination of fine art and street training continues to distinguish STIKA's hilariously brilliant work.

We are also delighted to work with the legend Word to Mother, creating a four colour screenprint featuring his typical tattoo based style. Word is known for his narrative based street pieces, incorporating personal sentiments, emotions, typography and multiple layers built up to create a ghostly but humorous look at life. As a self-taught tattooist (2 of our Jealous Gang have been tattooed by the man himself!) his tattoo pieces strip back his images to the bare minimum to create exciting, often funny, sometime magical, pieces. This edition does not fall short and we are thrilled to finally be working with him!

Lastly, our very own Jess Wilson will be creating her live print on the stand, as usual expect typographic wit and wonder, smashing together patterns and colours in a very exciting (very limited!) new edition! Jess is Jealous Print Studios' Creative Director and has been with us almost since we first opened our doors. She is a super talented printmaker and an incredible illustrator (see her huge client list including Vogue, Apple, Coca Cola, Nike, Guardian, etc, etc) with an upcoming solo exhibition at For Arts Sake (see page 34), we're thrilled to have her back with this new edition.

Each of these editions will further push our Moniker Live Print Portfolio, with each one being a very small edition of 25 and priced at £195. They will each be available only at Moniker Art Fair, so they really are our most exclusive editions yet!

We here at Jealous are hugely proud of this years editions and we are delighted to add them to our ever growing portfolio!

On top of the live prints, look out for releases by Ally McIntyre, Amanda Marie, Ben Slow and Masagon. Between them they show the variety of processes and enhancements our studio has on offer with gold leaf, glass glitter, gloss varnish, pearlescent, metallic and fluorescent inks all used.

Moniker Art Fair runs at the Truman Brewery, Brick Lane, from 6th – 9th October
www.monikerartfair.com



DON'T WORRY BE HAPPY - WORD TO MOTHER
4 Colour Screenprint on Somerset Satin 300gsm
Edition of 30 – 3 colour ways of 10
50 x 70 cm
£195



SIGNPOST 2016 - JESS WILSON
4 Colour Screenprint on Somerset Satin 300gsm
Edition of 25
50 x 70 cm
£195

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C Roberson & Co

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MONIKER ART FAIR

6th - 9th October 2016

AFFORDABLE ART FAIR BATTERSEA

19th - 23rd October 2016

LONDON ART FAIR

18th - 22nd January 2017

AFFORDABLE ART FAIR BRUSSELS

16th - 20th February 2017

ART FAIR