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**HEBRU
BRANTLEY**

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Must See: Five London Shows Opening This Week (April 7 to 11)

by Ashitha Nagesh 08/04/14 8:34 AM EDT

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Must See: Five London Shows Opening This Week (April 7 to 11)

by Ashika Nagesh 08/04/14 8:34 AM EDT

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From L to R: Richard Mosse at Deutsche Börse Photography Prize 2014, The Photographers' Gallery; Ella Kruglyanskaya at Studio Voltaire; Alberto Garcia-Alix at Deutsche Börse Photography Prize 2014, The Photographers' Gallery; Hebru Brantley at Mead Carney (All images courtesy the artists and galleries)

"Valeska Soares: Double Margin" and "David Jablonowski: Hello Prediction! / Still Life with Turkey Pie"

Max Wigram Gallery
 106 New Bond Street, London W1S 1DN
 April 9 to May 24
 Private View: Tuesday April 8, 6.30pm to 8.30pm

Valeska Soares manipulates found objects such as books, pieces of furniture, spectacles and watches for her installation works. For her work *Spiralling* (2014), which will be included in this show, she has assembled ten sets of antique wooden steps from libraries into a continuous structure. This focus on antiques should hopefully compliment the galleries concurrent installation by David Jablonowski, which uses technological ephemera to look at digital obsolescence and the contemporary distribution of information.

"The Sense of a Moment: Gianni Berengo Gardin"

Prahlad Bubbar Gallery
 33 Cork Street, London W1S 3NQ
 April 11 to May 23
 Private View: Tuesday April 8, 6pm to 9pm

This is the first UK exhibition of Gianni Berengo Gardin since 1975, when he was included in "Twentieth Century Landscape Photographs" at the V&A. The show promises to feature his iconic images of post-war Italy, alongside many rarely photographed Gardin took of India between 1977 and 1979.

"Deutsche Börse Photography Prize 2014"

The Photographers' Gallery
 16 - 18 Ramillies Street, London W1F 7LW
 April 11 to June 22
 Private View: Thursday April 10, 7pm to 8.30pm (Invitation Only)

The iconic prize is back for its seventeenth year with an impressive shortlist of four photographers: Alberto Garcia-Alix, Jochen Lempert, Richard Mosse and Lorna Simpson. For example, Mosse spent time documenting life in the eastern Democratic Republic of Congo, using discontinued military surveillance film that registers an invisible spectrum of infrared light, rendering the war-torn landscape in psychedelic colours. The winner of the £30,000 award will be announced at a ceremony on May 12.

"Hebru Brantley: Everyone's Everything"

Mead Carney Fine Art
 45 Dover Street, London W1S 4FF
 April 11 until May 3
 Private View: Thursday April 10, 7pm to 10pm

A big name in the United States – particularly the east coast – this will be the first exhibition outside America for Hebru Brantley. Brantley hit the headlines in the US when rapper Jay Z bought his work at Art Basel in Miami, and requested that it be personally delivered to him by the artist at the end of the day. He also recently collaborated with Hip Hop producer Swizz Beatz on a new artwork.

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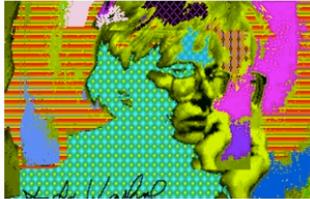
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UNDERGROUND INK!...
 Underground Ink, a new tattoo studio based in High Barnet, North London, boasts a unique and highly stylised aesthetic juxtaposing...

SKY ART BY THOMAS LAMADIEU...
 Thomas Lamadiou sees more in the sky than just fluffy clouds shaped like sheeps and butts...

NADINE REDLICH...
 Nadine Redlich illustrates the cutest comics! Check out some of her work below...

FRIDAY NIGHT FEVER
 second solo exhibition by David Salle at the gallery, Salle lives and works in Brooklyn, N...

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 The best up & coming Alt/Indie/Acoustic acts followed by DNB, Dubstep & Hip Hop DJs till 3.30am! Will Power Will Power, also kn...

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 Lionel Bawden puts together sculptures strictly made out of Staedtler pencils. From the Australian



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 Street artist Banksy appears to have poked a stick at Bristol media bee-hive, turning his newest public



THE OLDEST LIVING THINGS IN THE WORLD...
 This is downright fascinating stuff. The book about Rachel Sussman's project to "photograph continuously living organisms 2.00...



AN INTERVIEW WITH HEBRU BRANTLEY...
 Hebru hit the headlines after Art Basel Miami when Jay Z purchased a piece of his work and requested.....



STREETFEST 2014...
 This May 4th! StreetFest, the first and only live art festival in the UK....



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 Madrid-based design agency Tata & Friends have put together a collection of minimalist icon posters devoted to their favourite...

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VISIT HEBRU BRANTLEY
 The young Chicago artist draws on 1980s pop culture, Jean-Michel Basquiat, anime and comic book art for his ebullient illustrations, which have already had Jay-Z and Lupe Fiasco getting out their chequebooks.
 Until May 3, Mead Carney. www.meadcarney.com



MOV ALLSTARS
 Line Is It Anyway?,
 Frost and Ian Copping, in
 charge of the show with
 guerrilla improv.
 Garden.

...and acc
 meringue 'kiss
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THE WEEKEND



38 Arts reviews

Arts reviews

DANCE The Winter's Tale

The Winter's Tale Christopher Wheeldon's new work for the Royal Ballet... The German opera Diana... La traviata...



As the only movie from wintry Sicilia to Bohemia, the... ZOE ANDERSON



Arts agenda THE CULTURAL HIGHLIGHTS YOU HAVE TO SEE

VISUAL ARTS... Small Family Business... Rachlin, LPO, Boreyko... Joseph Bony and Jorg Immendorf... Rachlin, LPO, Boreyko... Joseph Bony and Jorg Immendorf...

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Everybody's talking about

Hearts Intransigent... Why everybody's talking about it... It's worth the hype?...

Brody Dalle... Adam Buckles... Why everybody's talking about it... It's worth the hype?...

Brody Dalle... Adam Buckles... Why everybody's talking about it... It's worth the hype?...

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Brody Dalle... Adam Buckles... Why everybody's talking about it... It's worth the hype?...

La traviata... The German opera Diana... La traviata...

Fant... Simon Russell Beale and Sam Mendham offer a powerful... Fant...

King Lear... Simon Russell Beale and Sam Mendham offer a powerful... King Lear...

I Can't Sing!... I Can't Sing!... I Can't Sing!...

Other Desert Cities... Other Desert Cities... Other Desert Cities...

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Willow and Wind

PG, MOHAMMAD-ALI TALEBI, 81 MINS
Re-released to coincide with Mark Cousins' *Story of Children and Film* documentary, this warmly told and lively 1999 Iranian miniature, scripted by Abbas Kiarostami, presents a boy's mock-heroic quest to reglaze his classroom window as the stuff of gripping human adventure. *Limited release*

The Double

15, RICHARD AYOADE, 93 MINS
Richard Ayoade directs this adaptation of the Dostoevsky story with the same distinctive visual and comedic sensibility that he showed in his quirky debut, *Submarine*. But it is a small and bleak film, about small and bleak lives. Jesse Eisenberg is very good as a diffident office worker who feels like he's only half there; and nearly as convincing as the hyper-confident doppelganger who ruins his life. *Nationwide release*

The Past

12A, ASGHAR FARHADI, 130 MINS
The Iranian director Asghar Farhadi brings extraordinary powers of observation to this family drama, in which Ahmad (Ali Mosafer) has come back to France from Iran to finalise his divorce from Marie (Bérénice Bejo). It's an exquisitely made film which probes away at the rawest, most intimate emotions of its characters. *Limited release*

20 Feet From Stardom

12A, MORGAN NEVILLE, 91 MINS
This Oscar-winning documentary, as the best documentaries often do, shines a spotlight onto previously unsung subjects. In this case, the backing singers who made acts including Elvis, Stevie Wonder and the Rolling Stones sound good. *Limited release*



ALEXANDER TAWARGO/GETTY IMAGES

Everybody's talking about

Hebru Brantley: Everyone's Everything

MEAD CARNEY FINE ART, LONDON W1

Why is everybody talking about it?

The artist hit the headlines in the US when Jay Z bought his work at Art Basel in Miami and asked that it be personally delivered by the artist at the end of the day. What a service.

Is it worth the hype? Yes, this street artist turned gallery regular is a big name on the east coast of America - this is his first show in Europe.

Watch out for Playful paintings visualising notions of heroism and fantasy.

Until 3 May (meadcarney.com)

La traviata

ROYAL OPERA HOUSE, LONDON WC2
The German soprano Diana Damrau stars as the camellia-carrying courtesan, opposite Sardinian tenor Francesco Demuro and Russian baritone Dmitri Hvorostovsky as Germont fils et père, in the umpteenth revival of Richard Eyre's safe staging of Verdi's modern morality. (020 7304 4000) *tonight & Thur*

Faust

ROYAL OPERA HOUSE, LONDON WC2
Joseph Calleja and Bryn Terfel star in a revival of David McVicar's down-and-dirty staging of Gounod's sanctimonious take on Goethe's fable. Last two performances. (020 7304 4000) *tonight & Fri*

THEATRE

King Lear

NATIONAL THEATRE, OLIVIER, LONDON SE1
Simon Russell Beale and Sam Mendes offer a powerfully searching account of the tragedy that ponders every detail with fresh rigour. Thrillingly played. (020 7452 3000) *to 28 May*

I Can't Sing!

LONDON PALLADIUM, W1
A satire on *The X Factor* endorsed by Simon Cowell sounds an improbable proposition - but this £6m musical spoof concocted by Harry Hill, composer Steve Brown and director Sean Foley has a bonkers charm. Nigel Harman's delicious performance nails the narcissistic quality of the pop mogul. (0844 811 0058) *to 25 Oct*



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VANITY FAIR { THE A-LIST }

Art



Pharrell launches Galerie Perrotin's new art space in Paris

When he's not watching people around the world perform his new million-selling super hit single, Pharrell Williams can be found curating his first art exhibition in one of Paris' most exclusive galleries. While Jay Z may prefer to place himself on display – see his "Pisacco Baby" live exhibition – Pharrell has organised the "G I R L" exhibition in conjunction with gallery-owner Emmanuel Perrotin, bringing together 40 artworks, ten of which were specially commissioned for the exhibition.

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Artist gets sweet revenge on Tinder perverts

One Tinder user, artist Anna Gensler, has decided to channel lewd comments into her work and share it with the world via her Instagram account. Depicting her would-be suitors in less than flattering poses, with suitably grotesque features (based on each person's real profile pictures) Gensler's work holds a mirror up to the absurdity of the comments she (and doubtless many others) receive on a daily basis. The end result? Hopefully fewer men will be inclined to send messages such as "We'd love anal!" to complete strangers.

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'Art is a moving target and the Moving Museum is an intervention'

The idealistic duo behind the Moving Museum combine local and international markets for a completely new kind of show.

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'Everyone's Everything' in Hebru Brantley's first UK show

If you like your art bright, light-hearted and superhero focused, Hebru Brantley's first UK exhibition is for you. Exploring themes of personal and cultural memory, the Chicago-based painter, illustrator and sculptor Brantley presents a collection of paintings on the possibilities of youth and optimism. Featuring a range of comic book heroes, pop culture icons and Japanese anime stalwarts, the exhibition has already proven a hit with Jay Z who purchased a piece of Brantley's work at Art Basel Miami. Here's hoping 'Howe' hasn't already laid claim to the camouflage-clad Batman & Robin...

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VANITY FAIR { THE A - LIST } Who to see

Entertainment / Art

'Everyone's Everything' in Hebru Brantley's first UK show

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By Tom Ward | 15 April 14

If you like your art bright, light-hearted and superhero focused, Hebru Brantley's first UK exhibition is for you. Exploring themes of personal and cultural memory, the Chicago-based painter, illustrator and sculptor Brantley presents a collection of paintings on the possibilities of youth and optimism. Featuring a range of comic book heroes, pop culture icons and Japanese anime stalwarts, the exhibition has already proven a hit with Jay Z who purchased a piece of Brantley's work at [Art Basel Miami](#). Here's hoping Hova hasn't already laid claim to the camouflaged Batman & Robin...

From 10 April to 3 May at Mead Carney, 45 Dover St, London W1S 4FF. 020 7629 0224. [meadcarney.com](#)

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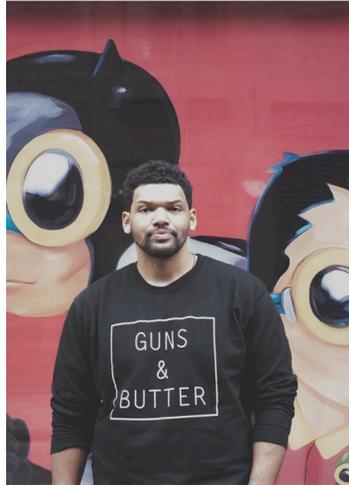
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HOME FASHION MUSIC FILM ARTS TV LIFESTYLE EVENTS BLOG

HEBRU BRANTLEY ARTS FEATURE

Inspired by street art pioneers, Saturday morning cartoons, comics, Steve McQueen and JJ Abrams, Hebru Brantley has been putting his artistic stamp on Chicago for years and has now finally kicked off his European tour in London. We met up with Hebru before the private view of his 'Everyones Everthing' show at Mead Carney Gallery, Mayfair to talk music, doodles and Chance the Rapper.



The hardest thing is to be your own critic, in what way would you describe your artwork?

That's always a tough question to ask an artist. Really fucking cool.

Honest: I think that's probably the best way to describe it. I paint what I know based off of personal experiences, emotion of the day, the moment. I think 'honest' is probably the best word that I could give to my work. I'm a trained artist so I think that the word 'honest' best fits with what I do. I didn't have any regulatory art lessons or things of that nature where I sort of picked up tidbits here and there and formulated my own style.

It's like looking into your own mind?

Very much so.

Okay, okay. Very personal as well. I like that. So What's your earliest memory of art making? As a kid?

Yeah, absolutely. As a child I remember watching cartoons, Saturday morning cartoons and drawing along with them.





What was your favourite cartoon?
 At the time as a kid, honestly whatever was on television, Bugs Bunny...
The classics?
 Exactly, exactly. Then obviously as it grew I grew and so forth. Just emulating that. I think it's the universal condition as far as core art and language for everybody, the introduction to art, you have to understand animation and cartoons and so forth.
That's very interesting. So what would you say was the turning point that helped you decide to be a full-time artist? Or are you still balancing things out?
 I have been a full-time artist for the past five years. I think the biggest turning point was having a lot of friends within the music industry in college. Once they started to really make it they got a couple of good checks and legitimizing themselves as far as getting their first place and apartment, they started buying artwork from me. Again, it wasn't major sales but it was enough sales at the time to plant the seed that I could do this beyond just something hobby based or something that just fulfills me.



Something real. That's amazing. How do you usually approach new artwork? Can you talk us a bit through your creative process?
 Creative process it varies for me. It can be reading magazines, books, comics, then putting that aside halfway through and sketching something out or grabbing a brush and going. A lot of what I do isn't premeditated.
It's spontaneous?
 It's very spontaneous. It's very just in the moment. The reason why I work with mixed media and I try to incorporate as much different medium as possible is because I want to push the boundaries, see what I can get from it, what the end result would be and so forth. There's no prescribed method to what I do. It's just what it is at that time and place.
Alright, how about music? How has it influenced your work? Any favourite musicians?
 Plenty of favourites. I think just with music, in general, for everybody it's different. For example, your girlfriend breaks up with you, you listen to sad music, and you want the Shreds to save you, you're working out you want something more up-tempo, it definitely helps set a tone for my art. I think that certain times, depending on what I'm painting, if it's heavily marketed or if it's a bigger commission where I'm actually just pushing paint around, it all depends. Then when you're figuring it all out it becomes a little bit more fluid. It's abstract. It's jazz. It's soul music. It definitely fuels what I do all the time.



Being from Chicago, the city must have had a big influence on your work?

I don't think Chicago necessarily did because the thing with Chicago from when I was growing up - this is pre-internet - a lot of what we did was based off of what the rest of the world was doing, especially New York, LA and California. That's really where a lot of my inspiration, life studies and my upbringing came from. Watching what other artists were doing outside the city as opposed to in the city. The graffiti community in Chicago was big but it wasn't as prominent as it was in other cities.

As an artist, I'm sure you get influenced by a lot of social issues. How have they affected your artwork?

I think, depending upon what the issue is in the moment. If it's something that I take, not necessarily personally but something that it affects my day to day my flow, then it might find its way into social commentary within the work, if it's a narrative piece or self-work. It all depends upon the issue.

Of course. Does medium you use act as a platform to describe a story or message for each individual piece?

I don't think it's necessarily the medium. I think it's more about the individual piece. A lot of the larger works that I do - I like narrative works. I love to be able to tell a story. My background in education is from the film background. Approaching it that way and wanting to be able to create something that obviously can stay within the conversation but can also be very heavily narrative and can take you into this other place and so forth, sort of transport you.



Is there always a message you try to portray each individual piece?

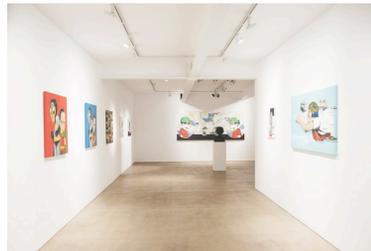
No, no, no, no. It's free flowing. Sometimes it's more just style for style sake. Seeing what will come out of it. If I do it this way - and approach a work this way as opposed to another way, it can be that. It's not always message driven.

You have a creative freehand sketch- like style your pieces. Explain how you developed this particular style or who influenced you.

Many influences growing up is anybody. For me my mother was never a very creative person but she was a notorious doodler. She'd be on phone calls; she would doodle on whatever was around. It was nonsense. It wasn't anything.

But you took that up in way.

I took that up. I think because of that for me my appreciation for illustration constantly sketching sketchbooks and having that around has definitely helped influence what I do.



You are quite the buzz with celebrities like Nicki Minaj and Jay Z. Tell us a little bit about these particular pieces they seemed to be so fond of.

It's two totally different ends of the gamut. Nicki has a statue, I has a painting. I think it's just whatever fits the need for that particular person. Everybody's taste is a little different. I think a lot times in the music and celebrity world that if one person has something and they're deemed cool enough to follow.

...then more people would want it? That's true.

I think it's just one of those things .

It's word of mouth.

Exactly, and then everyone wants to find out who the hell they're talking about

Exactly. What artists do you look to at the most at the moment?

Painters.

It could be artists, musicians or photographers?

I'm more inspired by filmmakers.

A guy like Steve McQueen, Spike Lee's earlier career, Spielberg and JJ Abrams. People like that - storytellers. I'm more inclined to look at them for source material and inspiration but as far as music it's an artist named Chance The Rapper. A young guy, very inspirational. I think very prolific when it comes to music. I appreciate his work. It definitely has been the soundtrack to a lot of the work in this room right now.



As a last question; what's the next on your agenda?

The next is a museum show in Chicago at the Chicago Culture Center; Parade Day Rain is the title of the show. That's in June. After that is another solo in Geneva. After that is break time.

Chill time for you.

Kind of get my head back and then go back to it.

That's great. Thank you. I hope that goes well.

'Everyone's Everything' can be seen at [Mayfares Mead Carney Gallery](#) in London until 3rd May 2014. For more info on Hubru Brantley go to [www.hubrbrantley.com](#)

Words by [Isanna Haupt](#) / [upcom-style.com](#)
Photography [Thijs Treegrove](#) / [phlightgrove.co](#)

IDOL HOME PAGE



THE DEVIL MAKES WORK FOR IDOL THUMBS

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Catching Up with Sally LaPointe



A few weeks ago womenswear designer Sally LaPointe debuted her AW 14 collection during New York Fashion Week. It was inspired by Bluebird a poem by...

Laurel



In case you have been living under a rock for the past few months, allow us to introduce you to Laurel. At 19 years old, the songstress' music...

Hebru Brantley



Despite selling artwork to Jay-Z and the recent opening of his first show in London, "Everyone's Everything" by Mead Carney on Dover Street, Hebru...



MYKITA + Maison Martin Margiela Short Film

16 hours 13 min ago
Last month MYKITA and Maison Martin Margiela unveiled their sunglasses collection. And with all the excitement and lust still buzzing in the air, the dynamic duo have released a fashion film to...



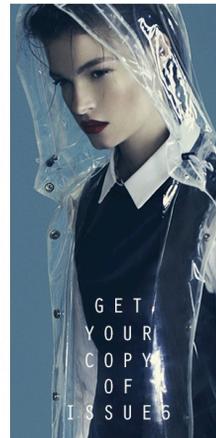
HAF Studio Design SUIT's New Boutique

17 hours 50 min ago
At this time of year, many decide it is time to have a spring clean. Clear out all the clutter and have a redesign. Well, that's exactly what Danish streetwear label SUIT has done. Intertwining one...



Sky Ferreira's 'I Blame Myself' New Music Video

1 day 4 hours ago
Not too long ago, Jimmy Fallon had Sky Ferreira as a guest on his Tonight Show. Talking about her new single 'I Blame Myself', Sky commented: "the video is going to be something people wouldn't..."





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HEBRU BRANTLEY - ART & CULTURE INTERVIEW



Despite selling artwork to Jay-Z and the recent opening of his first show in London, 'Everyone's Everything' by Mead Carney on Dover Street, Hebru Brantley will forever be a student. Keeping his mind open to new ideas and the merging of different mediums, his enthusiasm of keeping art both personal and professional means his ideas are continuously developing in the tumultuous development of his style. Telling IDOL about art as both a place of peace and chaos, Brantley discussed his vision of young, modern art alongside the great contrast of London's art vs. the evolving scene of Chicago.

TELL US MORE ABOUT THE EXPLORATION OF YOUTH AND OPTIMISM IN YOUR WORK; WE'RE CURIOUS TO SEE HOW YOU DISCUSS SOMETHING THAT IS HARD TO VISUALISE

I think that you know, just for me the paintings are just about how I feel day to day and who I am. I think it's easier to feel what you're trying to portray. I'm a very chill, easy going kind of guy, the gentle giant so to speak, so all this, this is me.

YOUR WORK IS VERY GRAPHIC AND STRIKING, PARTICULARLY AS YOU COMBINE A LOT OF COLOUR WITH SURREALIST ASPECTS OF HUMAN VISUALS. HOW DID YOUR SIGNATURE STYLE COME ABOUT IN TERMS OF DEVELOPMENT?

I think 4 years of just really, fiddling about, painting for the sake of painting and then just having one of those "eureka" moments, thinking "oh this works". Pulling from this and pulling from that, different styles. I would say that I'm still learning, I will forever be a student. I'm definitely still learning.



WHAT DOES USING ALTERNATIVE MEDIUMS IN YOUR WORK, SUCH AS COFFEE AND TEA ALONGSIDE SPRAYPAINT AND WOOD BRING TO A PIECE?

Obviously things like tones and different feels to the work. I mean, for me forever being a student and forever wanting to push it and develop my work, using other mediums, say coffee, it adds another dimension; it adds to the story. It's not just a brown, its actual coffee and it becomes part of the work and the message within. I think it's just seeing what I can use to push my work with.

BEING AN ARTIST CAN BRING OUT MIXED EMOTIONS WHEN CREATING WORK. IS THAT PLACE IN YOUR HEAD A PLACE OF SANCTUARY OR CONFLICT FOR YOU?

I think I'm right in the middle, half way between. People say if you love what you do, you'll never work a day in your life; it's bullshit. I think you know there are days when it comes easy. I'm in my place of zen, it's tranquil and it's very easy. But then there are days when I wrestle with it and it's a constant fight with what I'm working with, whatever inner demons and shit I have going on. You can't be all one thing.

WOULD YOU CONSIDER YOURSELF AN ARTIST OR A CREATOR?

Creator; it's what I do for a living. People can define whatever they want but with me, it's more than that, it can be creating something with film, with music, being creative with whatever, so yes a creator.



IS THERE ANYTHING YOU DRAW ON FROM YOUR EDUCATION IN FILM?

All the time, all the time. Production, narration; that was my first love, even before art. I suppose I'm not supposed to say that but it really is. But it's a harder medium than art. I can do art anywhere, anytime, by myself. With film not so much. It's more restrictive, more has to go into it. It's very fulfilling to have both influences.

LONDON'S ART SCENE VS. CHICAGO'S ART SCENE?

I dig both, I think they're drastically different. To me, London art represents and embodies a sense of class, for me it really does. But with Chicago, as of late, it's changes, but before it was very decorative, along the lines of 'this matches the couch, let's take it.' You know? It was safe, it was very safe. Lately it's falling out of that and it's falling into another pattern.

It used to be a city of followers, Chicago is the middle child between New York and Los Angeles. We watch what others do and we emulate something from there. We have artists that live and study in Chicago, and then they leave, but now we have more residents and it's growing.

But I appreciate both, London is edgy, it's not a US market, it's definitely its own thing.

TELL ME ABOUT SHOWCASING AT ART BASEL; PREVIOUS ARTISTS HAVE NOTED IT AS A CAREER HIGHLIGHT.

The first time was a good experience. The second time was just routine now; I was just doing the rounds. Aside from certain parties and certain people, it's the same as any other art event. Naturally with the community and associate of certain parties, it has more prestige in the art world but you know, it's a simple concept.



JAY-Z PURCHASED A CANVAS PIECE OF YOURS CALLED 'EVERYONE'S SCARED'. CAN YOU TELL US MORE ABOUT THE ARTWORK ITSELF AND THE IDEAS BEHIND IT?

Most of my work is focused with words and that piece was much more free-flowing. You can see in the work, the line work I did within the sub-conscious, that sort of freedom in your subconscious, that's how I made that piece. It was less plotted and planned and much more abstractly structured, which was very freeing. Those pieces, I can just go anywhere with and that piece was the first sort of incarnation of that particular style.

Interestingly, it actually was conceived when Coldplay played in Chicago in 2011 and I was at the show. I remember being so blown away by the show and, lyrically, in awe. I went back to my studio, the whole time in my zone, and the whole thing was almost meditated. I didn't have to step back and stop, I could look at it and think "shit, this is cool, ok". It was about being in the moment, everyone has been there and everyone has certain moments that let you focused to that moment, in the same way I approached that work. That's why I don't have expectations of how a piece will look a certain way. It was just sort of solid, happened its own.

WHAT WAS IT LIKE WORKING WITH SWIZZ BEATS ON YOUR CANVAS PROJECT?

I think with collaboration, it's obviously a piece between two people. As an artist, you only have to consider yourself so it's a change to take another part into consideration, different way of approaching things; it's re-learning a way of working. But I think it's always good to step outside your comfort zone and learn from another. You know, a guy like Swizz, who has an appreciation for art, a deep deep appreciation and understanding of what great works are, it was good as it allowed me to work with someone who came from the same background and things like that; the same place. We had the same vibe so it was great.



WHAT HAS SURPRISED YOU MOST IN YOUR CAREER SO FAR?

I don't know. I think weirdly, the entertainment aspect of it; the association of celebrity and being around certain people. Well-known people and parties become associated with the work and gravitate towards similar artists. I'm never one to get star-struck but I find it weird that I'm in the company of these people who...get chatted up a lot you know? But it's not a bad position to be in.

WHAT HAS BEEN THE BIGGEST CHALLENGE YOU'VE OVERCOME SO FAR?

I'm a very impatient person. I think, even getting to the point right now, my work is rising in and outside of the US; wanting things to come faster. I have to realise that, the slower assimilation is better than the fast and always wanting to do more and expand more and to speak louder. I just want things now, now, you know?

WHO ARE YOUR IDOLS?

Probably Jim Henson and Spielberg.

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KAROLIINA BÄRLUND



Finnish fashion photographer Karoliina Bärlund is one to watch. Her youthful and natural aesthetic that reflect upon her Nordic background makes her work incredibly engaging. More Articles
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HEBRU BRANTLEY | EVERYONE'S EVERYTHING | MEAD CARNEY



Hebru Brantley's solo exhibition Everyone's Everything at Mead Carney explores personal and cultural memory in his art. Taking themes from his BO's upbringing, he draws influences from an array of pop culture icons, comic book heroes, Japanese anime and the bold aesthetics of street art. More →



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LISA KING | PRINT DESIGNER

Lisa King, an inspirational London based print designer, has in recent years been creating custom prints for Armani, Calvin Klein and Victoria's Secret. Her iconic dress for the Kylie Minogue: Image of a Pop Star exhibition at the V&A led to King collaborating with Clark's Originals. More →



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Lisa King, an inspirational London based print designer, has in recent years been creating custom prints for Armani, Calvin Klein and Victoria's Secret. Her iconic dress for the Kylie Minogue: Image of a Pop Star exhibition at the V&A led to King collaborating with Clark's Originals. More →



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Kylie Minogue: Image of a Pop Star exhibition at the V&A led to King collaborating with Clark's Originals. More →

March 24, 2014

FRED PERRY X JAMIE REID

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HEBRU BRANTLEY | EVERYONE'S EVERYTHING | MEAD CARNEY



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From: Art & Design: Classic Culture
 On: April 13, 2014
 Tagged: Hebru Brantley, Mead Carney, Volt Café



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With his UK debut solo exhibition *Everyone's Everything* at *Mead Carney Fine Art* in London, the American artist *Hebru Brantley* explores the political and social issues in his bold comicbook-like artwork. Volt Café had a talk with the artist himself.

VC: Hebru, could you please tell us about your background? In what way have an 80's upbringing influenced your art work?
HB: *Hebru Brantley:* To me growing up in Chicago in the 80's was very significant, because it had a major impact on a lot of what I have learnt and even the approaches to art. There wasn't an internet access so I was more about the searching and the treasure finding. When you came upon info was an artist, a musician, or a movie, you actually had to take time to find it and research it. I also think that around that time a lot was changing as far as media, television and animation, so all of these factors shaped me and my work.

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VC: At what point in your life did you decide you wanted to become an artist?
HB: I just knew that it was something that I would love to do at a very early age. As I was growing up, I thought I would do something practical like become an architect, but later on film was an area that seemed to be drawn to the most. Though, subsequently I started to consider becoming an artist, as it was something that I could do as a proper job, whether it was as a graphic designer or anything related.

VC: You tend to explore political and social issues in a grotesque way. Could you tell us why do you use these themes in your artistic expression?
HB: It seems natural for me, because it's about who I am as an artist. I don't try to shy away from the unknown. I think that using subject matter that is very familiar to me is the easiest way to convey the message. I use it because it is accessible and affecting me at the time.

VC: What do you want to communicate with your work? What statement do you want to put across to the public?
HB: I think that it mostly depends on the particular work or series, it is an emotional base. It is also related to what I feel like expressing at the moment. I could easily compare it to music... when you're in a melancholic mood, you tend to listen to something different than when you're working out.

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VC: As you are very involved in projects such as *The Watch*, I'm curious about your view on the new generation of youth culture?
HB: I think that they are definitely in trouble. I don't pretend to be an activist but I'm able to help them. I will always try to do my best. Although the realities are very scary, especially for the kids from my city, for them to come out and become a role model member of the society seems very rare.

VC: You have gained a BA in film from Clark Atlanta University and have a background in design and media illustration. How do you utilize these skills?
HB: I think that it is all relevant, even with my film background, a good filmmaker is a good story teller. So it is the knowledge about the composition, or the way you approach certain works.

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VC: You have collaborated on various projects with major brands such as *adidas* and *Nike*. Do you think that commercialism is a good medium for artists like yourself?
HB: I think that it depends on the artist, but being able to control your own merchandising and reaching a wider audience is quite important. I think that with artists there should be an accessibility factor. It still needs to be well managed, it shouldn't be put everywhere but there should be some availability for people from different demographics and financial point in their lives. I just want to capitalize on it while I'm still alive.

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VC: How long did it take you to develop your strong personal visual style?
HB: I think that it's all learning and developing my aesthetics. I have been painting for years but over the past few years I am more stuck to a particular style. But I'm definitely still growing, and I don't think I'll ever stop.

VC: You grew up in Chicago, where you are still based. Do you feel especially attached to that town?
HB: I think that I have a really strong relationship with Chicago, and since I lived in New York and LA for years and co-living in Miami at the moment, the Chicago circumstances brought me back home so I had to make the best of them.

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VC: You live using variety of surfaces and media... Do you think that it gives you more possibilities and an absolute creative freedom?
HB: It's the alchemy, it is about being a student, having a child-like curiosity, wanting to constantly explore. It is essentially about seeing how far I can push myself.

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VC: You're using something in Chicago, where I actually have a prominence means a lot to me, to have a strong foundation in my hometown.

VC: You're using variety of surfaces and media... Do you think that it gives you more possibilities and an absolute creative freedom?
HB: It's the alchemy, it is about being a student, having a child-like curiosity, wanting to constantly explore. It is essentially about seeing how far I can push myself.

HEBRU BRANTLEY | EVERYONE'S EVERYTHING

TU 3rd May, 2014
HEAD CARNEY FINE ART
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Words by **Karen Kocitel**