

NAKID

ISSUE X

ANNIVERSARY ISSUE 2019

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NAKID

ISSUE

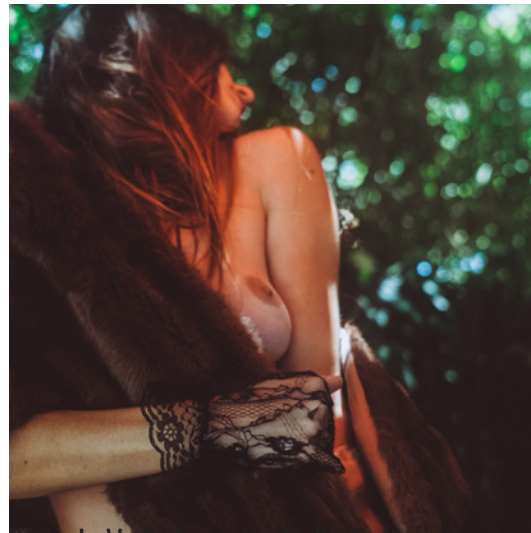


ANNIVERSARY ISSUE



UFFIE

PH: CHARIS KIRCHHEIMER
INTERVIEW / EDITORIAL
MUSIC ARTIST



OLIVIA NORTH

PH: CHARIS KIRCHHEIMER
EXCLUSIVE EDITORIAL



BROKEN ISN'T BAD

INTERVIEW / EDITORIAL
ILLUSTRATOR



BROOKE CANDY

INTERVIEW / EDITORIAL
MUSIC ARTIST



TAN

EXCLUSIVE EDITORIAL
PHOTOGRAPHER



BUSH BABY MADE

BROOK POWER
EXCLUSIVE EDITORIAL
COLLAGE ARTIST

VIII



B R O K E N I S N T B A D



I N T E R V I E W E D I T O R I A L

I N S T A G R A M : @ B R O K E N _ I S N T _ B A D



YOU KEEP ME

+



1. Tell us About you, your START, Home, and how ~~where~~ there has Changed you as an artist & SHAPED your WORK...

I'm a 30-year-old graphic designer and illustrator working and living in a small city in north Croatia. I definitely agree that the place you live can have a big impact on shaping who we become and therefore what we do, but I think living in Croatia hasn't actually helped my career much. It was more a series of events and connections that happened to me what caused emotions of alienation and depression and I guess that would have happened to me at a certain period of time regardless I had been living in Croatia or somewhere else

2. How Long has Drawing BEEN a Talent and Love? HOW HAS IT CHANGED your Life or affected it?

I started drawing in 2016 after a big break of more than 10 years in order to channel my negative emotions and feel better about myself. I was really depressed as I had been realising graphic design and working in a big corporation was not who I want to be nor what I want to do in my life. At the urging of a friend I opened IG account and tried to post every day in order to improve my sketching skills and build a daily drawing habit. The growth on Instagram since then has been absolutely insane! The more followers I had been gaining on IG, the more I was earning from selling prints, so it was reasonable to turn my passion into profession and quit my 9 to 5 job in order to fully dedicate myself to art.

My drawing has definitely changed over time, although those changes are quite imperceptible. My style has stayed the same from the very beginning but it has changed in the sense that is now much more refined, simplistic and engaging.

3. How Surreal has it been for you seeing your CAREER get to here? How do you keep that momentum up?

It has been definitely surreal and it has happened so fast, I can't even believe myself. The first year was the most difficult and challenging, but at the same time it was the most enjoyable because I was working just for myself and didn't worry about how many people liked my work or are buying from me. It was my secret world where I would hide and bring out that vulnerable and imaginative inner girl. I remember telling my family and friends about my IG account when I already had like 50k followers.

I'm not sure how I've actually built my loyal fan page, it somehow happened by itself, maybe because I wasn't expecting anything and was true and honest with myself, so people found something familiar in my work, something to relate to. Now it's much easier to keep the fan base, but it's important to stay consistent, stick to your style and give your followers something in return - to be responsive, run giveaways and show your human side from time to time.

4. How do you stay focused without getting distracted by all the noise?

I do yoga almost every day and that practise helps me stay focused, keep my mind calm and be more present, aware and alive in each moment. Also, it's important for me to take mental breaks from time to time and give myself some "me" time to wind down and relax, do other things I love before getting back on the horse. At first, I tried to make and post new drawing every day but I realised that can be quite stressful and demotivating, so I try not to force myself too much. When you don't force ideas, inspiration comes by itself

5. Your B&W Aesthetic is One of your Works strengths. What drew you to that style and how long did it take to develop?

I would say tattoo art actually drew me to that style and to drawing itself. I have always loved black and white dotwork and lineart tattoos that combine geometric and nature-related elements. I remember back in 2016 I tried to draw my own tattoo that I were to get tattooed later and I just continued drawing in that line based, minimalist style. It didn't take long to develop my style, it felt natural for me to stick to that certain set of tools and develop consistency in it. It has taken much longer to master the style and make it engaging and expressive as it is now (although that's just the beginning as it takes lifetime to master something).

6. What process do you have for developing ideas?

My working process for developing ideas depends on a situation, my mood, the book I read or some quotes I come across that day, things that have happened to me or to my closest people or just on the little everyday things. I try to keep my daily drawing habit, so I almost never wait for the inspiration. I think habit is more important than inspiration - it's persistence in practice. Most of the time my ideas come naturally when I start sketching and I very rarely plan a piece in advance. It can happen that I have a certain idea in my mind but as I'm sketching it my mind goes elsewhere and I come up with another, even better one. I already have dozens of ideas in my head and I take a lot of notes in my phone. I write down quotes and sentences from books, internet blogs, random thoughts, dreams etc. and whenever I have an artistic block I just read back through my notes.

There are also times when I know exactly what feeling, purpose, quote or situation I want to interpret and I work on that exact idea and stick to a certain quote. Also, I've been working on many commissioned pieces that can be quite restrictive sometimes - in that case it's desirable that I'm really fresh and clear-headed

YOU







7.

The aesthetic you work with, it's so clean in a structured chaotic way - How did you develop that style, or has it always been just how you see the world, how you see your art?

I guess it has always been my way of seeing things, and as I've already said, I've always been fond of black and white art, especially minimalist and line based tattoo style.

It's actually naive to think that we have a style no one else does, that we are totally unique. I would say we cannot help but take inspiration from others and no work is 100% original, we differentiate only because we imbue our own personality into our work. My style therefore came from learning from tattoo artists and other black and white illustrators, from observing things around me and of course from my daily drawing habit, or in other words - practice.

8.

Which do you prefer, hand drawing or vector, why?

Until recently my artworks were made traditionally - with pens on paper, although I sometimes did use my old Wacom graphic tablet and drew directly in Adobe Photoshop.

A year ago I bought myself an iPad Pro and Apple pencil so now I mostly work digitally and have gotten so used to it that I definitely prefer vector art. I love the possibility to experiment and sketch without the pressure to get everything right the first time and without paper waste. It also saves time that I would normally use for scanning my traditional drawing and adjusting it for printing purposes.

People may think digital art is easy because you can erase, undo, use layers and every mistake can be fixed. That is true but the more skilled you are, the less you care about that, it is just a different type of canvas for you.

9.

What does sexuality in art mean to you? How do you see it in your work and how does sexuality and the way you frame it create the idea you want to show?

Sex and sexuality are a big part of human life and they have always been profound in art and culture. Sexuality for me means revealing the inner self and showing your vulnerability, but at the same time embracing it as your greatest strength. Most of my illustrations depict naked women, and I try to mix sexuality with familiarity and surrealism - to show we are so much more than just skin and bone.

With my illustrations I try to help women to feel good about themselves, to find that invincible power which connects them with their inner world, to accept their beautiful imperfections and create a positive relationship with themselves.

10.

How do you think technology has affected the art industry and artists for better or worse? What would you change about the art industry given the chance?

Technology has always had a great impact on our lives and has been changing art and culture since the beginning. Thanks to digital technology art is becoming more accessible and it is getting more integrated into our life styles, what is definitely a great thing. It is no longer a luxury thing for class population and the process of buying art is also changing.

Technology provides new tools to artists to experiment with their work, push their barriers of creation and imagination. They have better resources to search for inspiration and establish connections with other artists and of course, much easier (and cheaper) way to display their work. I think we are starting to see revolutionary, more innovative and exciting art online. But now when thousands of unknown artists have access to an online market, art is becoming less exclusive and might lose a sense of uniqueness or beauty.

I wouldn't change anything actually, we live in a fast world where many areas of our lives are evolving and we can either resist those changes or embrace them, use the knowledge of digital tools and make our own way in the world.

11.

In the age of social media, smart phones, and endless new technology it's getting harder and harder to track where your work goes once it's online and who possibly is using it without you even knowing. How important do you think it is for an artist to really learn about copyright law and really knowing how to license your work and what it's worth?

When you work in the artistic and creative fields, copyright and stealing designs is definitely a huge topic and there are still so many grey areas when it comes to intellectual property and ethics. I myself don't know much about licensing my work and it's definitely an important topic not just for the artist to learn how to license their work but also for "art lovers" and amateur artists to know what plagiarism and copyright infringement really mean and what consequences they can bring out. Many people use social media to generate a living out of their work, and unfortunately there are still so many who don't respect that and think it's free to

take just because it's online. I'm afraid we won't be able to put an end to it that easily, as it takes generations to change human mentality.









12. **We love to ask everyone this question, what is your spirit animal?**

A rabbit - it represent shyness, modesty and speed - as in being quick on your feet when it comes to doing the things that you love, what I would say, describes me very well.

13. **How has social media, like Instagram, helped you and helped the industry and other artists get their work out there? How do you see the future of social media within the realm of illustration/art and spurring new generations of artists and progressing the industry?**

It has definitely helped a lot, and in my case it has been pretty vital. I don't think I would have an art career without Instagram. Nowadays anyone with Internet access can curate their own personal gallery on social networks, build their own client base and spread their artistic message into the world. Even artists who use traditional techniques increasingly use digital technology to expose their work making it more approachable to a wider audience. You no longer need to be represented by a big gallery for your work to be seen, and we are starting to see a wider array of artist and their vision that otherwise would be overlooked. Art is becoming more popular and more inclusive of general population, and it's starting to be more exciting and relatable. I like seeing and following new young illustrators/painters/DIY workers/musicians etc. from all around the world. But now, the biggest problem is how to be original, unique and innovative, because that is what matters most, more than technical expertise.

14. **What is the craziest moment you have ever had that influenced your work and why?**

The craziest moment I have had was definitely my relationship breakup a few years back because right there it all started. When I look back at it seeing how far it has taken me is a pretty crazy for me.

15. **What do you do for fun outside of work?**

Snowboarding during the winter, longboarding during the summer, traveling as much as I can, hanging out with my friends, going in nature and of course - yoga.

16. **Favorite drink? Favorite Color? Favorite song right now? Reading anything?**

Beer. Black. Curtins Mayfield - Pusherman. Currently reading Ordinary People by Diana Evans which cover I have illustrated a few months ago.

17. **What other mediums of art influences you as an artist?**

Tattoo art and street / mural art which I would like to try some day.

18. **What does the rest of 2016 and then 2017 hold for you? Are we gonna get to see any big gallery showings or collaborations coming up?**

I've got so many plans I don't even know where to start from. Currently my priority is to finish the tarot card deck and release my own apparel. I'm also working with a great American writer on illustrating his two new books that will be published later this year. There are some secret collaborations as well as some personal projects not yet to be revealed. The past year I have been really busy with running my online store and working for commissions that I feel like I haven't had enough time to work on my personal projects and ideas, and I would like to do that more.

I'm not the kind of person who would enjoy a big-gallery exhibition, so no showings in the near future.

19. WHERE DO YOU SEE YOUR WORK/CAREER IN THE NEXT DECADE? WHAT'S THE ULTIMATE LEGACY YOU HOPE TO CREATE?

The past few years has been really challenging and I was working hard to produce new work and build a real business for myself. Being able to make a living from it, having a follower base and their support as well as having the creative freedom to draw exactly what I want and some me-time to go on holidays, travel somewhere, take some days off for my other activities is a bigger accomplishment than I have ever expected. I just want to continue doing that.

20. HOW IMPORTANT IS EQUIPMENT FOR YOU IN CREATING VS. KNOWLEDGE IN HOW YOU CREATE?

I think eye/knowledge is much more important. Equipment is just a tool - better equipment doesn't necessarily make you a better artist, although it can help you with some artistic



BLOOM
WHERE YOU'RE
PLANTED.