

## **An Interview with Broken Culture Oct 2011**

**Easy, first off can you explain a bit about yourself outside your art, what else do you enjoy doing in your free time?**

I'm a 26 year old bloke that gets bored easily, that boredom leads to needing a hobby, and that hobby just sort of formed into what I do now, which is cut loads of bits of card and spray paint them onto things. I literally have no free time at the moment because of prep for my show, when I do I like to chill with my girl, go ride my mountain bike up some trails and drink some good wheat beers.

**How long have you been working in the street and what pushed you to put your work in such a public domain?**

I guess I did street work just because it seemed so much more fun than canvas's etc. The appeal for me was to do huge pieces, so big people couldn't think they were done with just stencils. We see a lot of dull and crappy looking places on a daily routine, a bit of art here and there just helps to pull us out of the drab.

**Why the name Snik?**

An affinity to snickers bar, and a shitty nickname from my youth.

**I've read that you've got a history in skating as well, something I notice with a lot of street based artists, would you say the two are very closely intertwined? Do you think skating's influenced your aesthetic at all?**

I would say skating influenced my whole life, it made me who I am now. From traveling around meeting new people, to trying to push yourself to always do better. It's something that continues with my art, everyone in different cities is so welcoming, and you have to always be pushing that little bit harder every time, to produce something better.

**I noticed you've done plenty of collabs, such as with Mr Penfold, Fin and M2Thea, do you enjoy working with other artists and how do you think it effects your work? Who would be a dream artist to do a wall with?**

Yeah I love to do a collab because it adds an uncertainty to the piece, you have no idea what could happen, if the two styles will work or not, so you have to be on point and focused, otherwise you walk away with a bad vibe and a shit looking wall.

**You've been commissioned for various indoor pieces such as in clubs, how do you find working in that situation, do the customers usually really like you're initial sketches or is there some debate and creative bouncing off them?**

I used to be flexible with painting clubs etc, just to try and get the job, now if someone doesn't like what I show to them, that's their call, but I won't change it. You should have some balls as an artist have faith in what you do.

**You painted the Royal Albert Hall as part of the Wonderland Collective, how did that come about?**

I don't really know, at first I thought it was a joke, but then it started to become real, and sort of turned into a whirlwind. That was a tough job, not really the sort of thing I'd like to repeat, felt more like a 9-5 than painting some walls.

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**There's a lady figure in a dress you often paint (I love those pieces by the way!) and I've seen you paint different figure of a similar style as well, at Paints & Beer in Amsterdam, is there any particular story or motivation behind those pieces?**

My subject choices have always been on what appeals to me. The female form has a serene look which translates well into paintings, recently I've tried to move away a little from the same subject over and over, as it can be a downward spiral to getting stale in your art.

**I often look at your work as very visual based, about form and placement, rather than any political or social message style concepts, would you say this is fair and if so is this a conscious decision?**

Yeah I'd say that's spot on. There is a lot of artists out there trying to put a message, and some do it very well, other's don't. The way I feel, the public hear about the state of things 24/7 in the media, they don't need reminding of it when they walk down the street. Sometimes its nice just to see a piece on a wall and forget about everything else for a bit.

**Your stencils are incredibly detailed and often on a massive scale, what inspires you through the hours cutting, and what are essential studio comforts?**

It could drive you crazy if you start to think of the hours spent cutting, so I try not to. But for me all I need is some good music, and a good bottle of red wine (or 3). Once you've got that, you can zone out and cut for hours.

**You seem fairly active in a gallery setting as well as on the street, what are your experiences of the different attitudes people might have toward the work in each setting?**

I'd like to think my work would be the same in a gallery as it would be on a wall, only that I can spend that little bit longer tweaking a canvas piece. Sometimes it's the imperfections that make a piece what it is, raindrops, crumbling walls, rusted metal etc. In a gallery its very clean and there is a lot more focus up close on the piece, I guess that's forced me to become a lot more precise with my works, as I used to be a little bit careless.

**What do you think of the state of the street art scene at the minute, do you consider the massive increase in attention over the last few years to be healthy for it?**

I guess a public interest is good, I mean there have been events this year that could never have happened such as 'See No Evil' which went down in Bristol. A few years ago you would never have seen an entire street get taken over and painted, but now because its becoming more socially acceptable it's ok. Obviously there are always issues with things becoming popular, some people always want it to stay underground, but you can't fight the flow, so just go with it.

**Thanks for the insights Snik! Any links or final words you'd like to share?**

Thanks for opportunity and just keep working hard, if you want something it'll happen if you can be bothered enough to try.