

Bluekeys

featuring:

Pretty Sick  
Jaxon Whittington  
Evelyn Tan

Our completely unprofessional copyright:  
Bluekeys made this. Don't steal it. Made in March 2023.

cover:  
Caroline Allen by Brooke Ellisor (assisted by Easley Hull)

issue 04

a teen-led art magazine made for all creatives



The fourth issue of Bluekeys Magazine. What exactly is Bluekeys Magazine? Nobody is exactly sure.



4



# ISSUE Quixotic



INTERVIEWS  
TAXON VLA  
PRETTY SICK

LATEST

NO PAGES  
OF PURE ECSTASY

ISSUE 10



# BLUEKEYS MAGAZINE

EST  
2020

Bluekeys Magazine is a teen-led, Austin-based art zine featuring both trending and yet-to-be-known artists from right here in Austin to countries around the world. Bluekeys features all kinds of art, from photography to painting to music to fashion and everything in between.

The zine was created by Brooke Ellisor and Peyton Priest in the midst of the pandemic in the summer of 2020 as means to escape the boredoms of quarantine. Since then, the pair expanded the team to sixteen scattered around the Austin area and released four print issues—"quixotic" being the fourth.

Prior to the establishment of any experience in graphic anything related to here at

Bluekeys, neither Brooke nor Peyton had design, business management or really magazines. So with that being said, our hope Bluekeys is that young people feel empowered to start those little dream projects they've been putting off out of fears of failing or not being "good enough."

## EDITOR'S NOTE

FROM THE BTG SCARY BOSS, BROOKE

if you read the last issue, you know what i'm gonna say..... don't put this zine on a shelf to collect dust + develop a respiratory disease! use it! read it, tear out pages, draw in it, blow your nose with it, i don't care! do what you please, just do something!!!  
-brooke

# WHO?

IS IN  
THIS ISSUE?

Alonso Morning @sun\_of\_misery — Anthony McDaniel @humongous\_tony — Ava Jackson @aavajacksonn  
Ella Roebuck-Wiggins @\_yknow\_ — Evelyn Tan @\_o3oeve\_ — Garrison Carrasco @\_g4rr1s0n\_  
Jaxon Whittington @jaxonleft — Jessie Curneal @jessiejyung — Jimmy Mercado @djspookyjimmy  
Lillian Vidmar-McEwen @lillian.avital — Lisha Payne @tilapisha — Maya @tomorrow-is-satans\_baby  
Sam Waheed @warmspinachtoes — Steven Mashaka @whistling\_kettle\_sound — Ziyi Zhang @ziyistudio

## ISSUE 04: "QUIXOTIC"



Well you four little random identical guys (you know it's kinda funny there's four of you, don't fret! We'll explain.

According to our best bud for all of life's most important questions, Google, "quixotic" can be defined as "exceedingly idealistic; unrealistic and impractical." But really, that definition was just a bunch of synonyms, and we could've easily done that ourselves, so we will! Here's a bunch more: visionary, utopian, maximalist, extravagant, unworldly, impulsive, dreamy, foolish, impossible, etc. etc. etc. You get the point.

But what does that mean for this issue specifically? Read below to find out...

Issue 04 is a collection of ideas with no limits or boundaries. We wanted to exhibit art and artists who play with their mediums in a free-form way. Think of yourself getting dressed and wanting to wear all of your favorite clothes; your cowboy boots, your neon green scarf, those huge Italian sunglasses your grandma gave you. You may have the instinct to choose one thing and try to make sense of it. But what if you didn't? What if you picked a horrendously wonderful mismatched outfit of whatever you felt like wearing? In issue 04, we want to capture that boundless creativity led only by an artist's appetite and desire. The beauty of quixotism is the very absence of trying to make sense of things.

# WE

ALL @'S  
IN THIS  
ZINE ARE  
INSTAGRAM  
HANDLES!

Bella Álvarez @bella.alvarez5 — Bella Martinez @peppermintgirl24  
Jackson Baker @witchesexist — Jason Reyes @homesoonx  
Keith Petersen @photok123 — Lillian Jones @lilliansstar  
Mike Chattem @mikechattem — Nana @sunsspills.jpeg — Paw Eh @paws\_paw08 — Pretty Sick @sickysab  
Sunny May Allison @artbysunymay — The Point. @the.point.music — Willow Kang @oldmanheart



# MEET the B.K. TEAM!!

**BLUEKEYS MAGAZINE MEMBER CARD**




**BROOKE ELLISOR!**

ROLE: THE BIG SCARY, TERRIFYING BOSS

BORN: 10/29/04

JOINED: 01/01/01

**BLUEKEYS MAGAZINE MEMBER CARD**




**MASON JONES**

ROLE: video + design boy

BORN: 07/18/04

JOINED: 01/10/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**CORA GREEN**

ROLE: WRITER!

BORN: 07/25/04

JOINED: 09/06/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**Alphonse Kins**

ROLE: Marketing/idea man

BORN: 01/12/04

JOINED: 04/30/21

**BLUEKEYS MAGAZINE MEMBER CARD**




**Caroline Allen**

ROLE: Designer... I think?

BORN: 05/31/04

JOINED: 09/06/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**Rid**

ROLE: writer

BORN: 09/26/04

JOINED: 09/06/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**Edie Birkholz**

ROLE: designer!

BORN: 02/15/06

JOINED: 09/06/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**Mill J.**

ROLE: \*I.T. GUY\*

BORN: 01/13/05

JOINED: 01/09/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**Don**

ROLE: SOCIAL MEDIA MANAGER / SPREAD DESIGNER

BORN: 3/5/5

JOINED: 1/9/22

**BLUEKEYS MAGAZINE MEMBER CARD**




**marisol gonzalez**

ROLE: writer/designer

BORN: 12/04/03

JOINED: 09/06/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**scarlett milling**

ROLE: designer

BORN: 01/03/05

JOINED: 09/06/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**Isley Hull**

ROLE: ADs + Marketing

BORN: 12/19/04

JOINED: 01/10/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**Peyton Priest**

ROLE: Co-founder & Designer

BORN: 12/01/04

JOINED: 01/01/01

**BLUEKEYS MAGAZINE MEMBER CARD**



**bella mcclelland**

ROLE: Part of the Advertising team

BORN: 12/12/03

JOINED: 09/06/22

**BLUEKEYS MAGAZINE MEMBER CARD**



**Madelynn Niles**

ROLE: writer

BORN: 06/16/04

JOINED: 01/12/22



your orders

	The Pasta Bowl - Wicker Park 1 item - \$21.95 Apr 20 - Completed	Menu
	Diya Thai & Sushi Bar 2 items - \$22.24 Apr 19 - Completed	Reorder
	Shake Shack (12 S Michigan Ave) 2 items - \$19.15 Apr 18 - Completed	Reorder
	TSAOCAA TEA 2 items - \$19.15 Apr 18 - Completed	Reorder
	Kuma's Corner (West Loop) 1 item - \$22.37 Apr 18 - Completed	Reorder
	J's Snack House 秋歌小厨 1 item - \$26.65 Apr 17 - Completed	Reorder
	Beard Papa's (Chicago) 1 item - \$16.49 Apr 16 - Completed	Menu
	Poke Poké (West Loop) 1 item - \$21.95 Feb 07 - Completed	Menu
	Beard Papa's (Chicago) 2 items - \$24.69 Feb 07 - Completed	Menu
	Late Night Thai and Sushi 2 items - \$14.33 Feb 06 - Completed	Menu
	Shake Shack (12 S Michigan Ave) 2 items - \$21.77 Feb 06 - Completed	Menu
	Beard Papa's (Lakeview) 2 items - \$24.66 Feb 05 - Completed	Menu
	Poke Poké (West Loop) 1 item - \$21.95 Feb 05 - Completed	Menu
	Sushi-San 4 items - \$56.42 Feb 05 - Completed	Menu
	Shinya Ramen House 2 items - \$32.84 Feb 04 - Completed	Menu
	Sushi-San 2 items - \$59.62 Feb 04 - Completed	Menu



清华食堂 1900s

1959年至61年，三年大饥荒，姥姥在清华上学，是当时全中国条件最好的受保护群体。那时候每个学生每月定粮29斤。除去每人省下一斤做应急储备，女生每人格外省下三斤给班上男生。后来发现数月女厕无人扔例假纸，清华全校女生和职工全部绝经。

姥姥当时和班上的女生觉得挺不错，省事了。然而国家意识到这事关全国最优秀的青年女性生育健康，因此召开女学生职工大会要求干部领导将该事件当作政治任务来重视。新政策规定女生不可参加剧烈劳动，不节约3斤粮食给男生，每人一天发一片激素药，饿到浮肿的女学生额外发痘粉糖等营养品。姥姥吃药一个月成功来月经，有的人则要三个月才恢复正常。



I always have a struggling relationship with food. I did not care to learn cooking until grad school and solely relied on eating out or deliveries throughout undergrad, which caused me an unhealthy eating habit and a ridiculous bill.

I binge eat whenever I'm in an episode. Repeatedly I eat till my stomach hurts too much to move. Yet I always overlook it since binge eating is just one part of the episode. Sometimes post-episode I write down: I'm scared of myself. I don't feel safe.

ZIYI ZHANG "family photo album log"  
CHICAGO, ILLINOIS  
@ziyistudio  
WWW.ZIYISTUDIOART.COM



JAXON WHITTINGTON  
IS A PHOTOGRAPHER  
& VIDEOGRAPHER BASED  
IN LOS ANGELES

INSTAGRAM: @JAXONLEFT

ON  
LEFT

WHERE DID  
HE GO???





You live and work in LA now, but you're originally from the Houston area. Your work displays a far from insignificant Southern influence, with cowboys, horses, pickup trucks, and towering churches all part of your dreamlike world. Texas is often stereotyped as a dry, dusty place where nothing goes on, yet you seem to find beauty in rural highways and expansive farmland. Do you find yourself consciously bringing a Texan sensibility to your projects? Do you find artists and the industry at large are being increasingly drawn towards the Southern aesthetic right now?

"I don't think that I consciously bring a Texan sensibility to my work, as it's just a part of who I am and what I love. I feel nostalgic when I see people or places that remind me of Texas. Where I grew up in Houston I was surrounded by very dense forests, and that will forever be my favorite type of landscape. I love trees so much. The only thing I don't like about Texas is that it's mostly very flat. Living in California you are constantly surrounded by hills and mountains and I am obsessed with it. There is something so intriguing about a really steep hill that's covered with trees, or a deep canyon/valley. Back in Texas I spent so much time in nature and I think that is what is reflected in my work the most. Unlike LA, in Texas you can feel like you are the first person to ever explore a certain part of a forest or desert, etc. Whereas in LA everything feels run through. I think people are definitely being drawn to southern aesthetics right now, but the main thing I'm noticing is people romanticizing the simplicity of living in the south. Trying to capture or copy the feeling of what it's like to live in the south—which is weird to see."

You seem to be deeply woven into all things related to The Garden, Puzzle, Enjoy, Cowgirl Clue— you name it, you're involved. How did y'all meet? And more importantly, how did you become such a driving force in their visual identity? The grainy, vibrant, hazy imagery—you seem to have become quite the defining factor in the classic Vada brand.

"I reached out to Ashley on Instagram to shoot a few years ago, and she was kind enough to accept. I feel like she and I really clicked on a creative level and also just became good friends. She is not only an incredible musician but also just an overall phenomenal artist. She is deeply involved with all things visual. I feel very lucky that she saw something in me and gave me a chance. She introduced me to everyone else and a lot of them have become some really good friends of mine as well. I owe her a lot for how much she has helped me and my career. And also just in general...all of those guys mostly create all of their own visuals, they just know what they want and are so talented."

You have done work with major brands like Calvin Klein and Balmain, but interestingly, as your career has progressed, you've begun to work frequently with more indie brands like UNIF and Dreamhouse. What appeals to you about fashion photography? In your

experience, does working with newer labels with less long-established branding make for a more challenging brainstorming process, or a more liberating one?

"Fashion photography was where I started originally. I love fashion a lot, but as far as what I like to create, I would rather not be trying to sell a product with my photography/directing. That's why I leaned more into working with artists rather than brands. That being said, I still do it quite a bit, but only if I really like the brand/project. Working with smaller brands definitely gives you more freedom as the photographer/director, but your goal is still to sell the product—so the brand will make sure you know that's what your purpose is. It really just depends on the brand though. UNIF and DREAMHOUSE are two good examples of brands that I see eye to eye with, which makes working with them super fun."

The stills you have shared so far from your short film, Pink Wings, recall experimental and indie visionaries such as Kenneth Anger, David Lynch, and Gregg Araki. What did you watch, listen to, and otherwise engage with when visualizing and preparing for production?

"Those comparisons are such a huge compliment to me, David Lynch is definitely my favorite director ever, and multiple of his films/short films and books have greatly influenced me. But my three favorite films of all time are Wings of Desire, Natural Born Killers, and Brokeback Mountain, and each of those I re-watched during the pre-production process. To touch back on Texas for a moment, I did listen to a lot of Marty Robbins, whose song "El Paso" was my grandparents love song (my entire family is originally from El Paso). His song "They're Hanging Me Tonight" is one of the best songs ever made, and I had Tommy Midnight listen to it before we started shooting. Speaking of Tommy, he was a huge inspiration during the process as well. The project would not have been possible if he hadn't said yes and...he is a true cowboy. Also "Otterly" by Cocteau Twins is exactly what I wanted the short film to feel like, and I probably listened to it a thousand times throughout the entire process. I am planning to release "Pink Wings" online at the beginning of next year, it is dedicated to my dear friend Jaron Baker."

So many of the images you create have a dreamlike, futuristic quality to them. Film photography is typically a grounded, analog medium—how much editing (aside from fixes/corrective work) goes into stylizing your 35mm work?

"I edit my photos quite a bit. I take both digital and film photos at any shoot, so usually there is a mix of the two. With digital there is a lot more wiggle room in the editing process. RAW digital photos are super malleable and it's really crazy what you can do with editing. That being said, I really love doing as much as possible in-camera and even in the editing process I do a lot of tangible effects/processes."



Earlier this year, you were on the cover for Willow Smith's single "hover lil' **BOSS**" and worked with set designer, Sarah Hanson, to create the illusion of a floating model suspended in midair. When executing an ambitious concept like this one for such a big artist, I imagine there's a lot of behind-the-scenes discussion that goes into the final product, requiring everyone involved to be on the same page. What do you think your role is in making concepts as complicated as this come to life? On another related note, what do you look for in a collaborator?

"The levitating model was Willow's idea and we had a brief discussion on how to make it happen. Ultimately I wanted to make it a practical effect rather than doing it in editing. From there I looked around for someone who I thought could make it happen and was lucky enough to find Sarah. I scouted a location and showed it to Sarah who then drew up a sketch of how she would accomplish it and we pulled it off. This shoot was different for me as it was an idea that the artist already had locked in and just needed me to make it happen for them. Usually I work with an artist on the concept and once we share some ideas I will then go and do the rest of the prep myself, and sometimes the artist is not involved at all. The biggest thing I look for in someone to collaborate with is if they inspire me. I think it's important to be surrounded with people that I can always learn from and be inspired by."

Speaking of music, you're also known for your distinctive videos for the aforementioned Cowgirl Clue, Julie, Jadu Hana, and James K. What's the conception process for music videos like? Are you typically approached by musicians who already have ideas in mind, or do you work with them to brainstorm visuals?

"Every music video is different as far as the process goes. The more you do, the closer you get to feeling like you have a routine to follow, but something always goes sideways and you have to shift gears. It makes the process really exciting and really stressful. Basically all of the musicians I've worked with have had a strong sense of what they want visually so it's typically a very collaborative experience where they provide ideas which I try to build on while also navigating what is possible with budget and so on. Sometimes an artist will totally let go and trust me which is what happened with an upcoming Jadu Heart music video that is yet to be released. Both ways are fun, but music videos definitely take a lot out of everyone involved. I'm very lucky to have such talented friends like Harley Astorga who has DP'd most of my videos, and Will Spino who has edited multiple projects for me including "Pink Wings". I also directed the first ever "Pink Wings" video, which I have no clue when it will be released, but I'm honored that they asked me to do it.

**What are some of your favorite music videos that you wish you had directed or conceived?**

“ ‘Black Hole Sun’ by Sound Garden has to be my absolute favorite music video of all time, it’s really everything I want to make in one video, so so beautiful. Some of my other all time favorites are, ‘Bull in the Heather’ by Sonic Youth, ‘Gimme Some More’ by Busta Rhymes, ‘Baptism’ by Crystal Castles, ‘Ashes to Ashes’ by David Bowie, ‘Nikes’ by Frank Ocean, and ‘Lost But Never Alone’ by OPN. There are so many more but that’s all I can think of off the top of my head.”

Surreality is a dominant feature of many of your photos: people seem to glow, landscapes seem to bend and melt. Have you always been drawn to heightened and surreal art? What was your experience growing up interested in the musical, particularly as a teenager in Texas (as we all know, trucks are right now)?

"Yes I think I've been drawn to surreal art. My favorite pieces from the area of art always seem to have a bit of surrealism in them. I think it aids in building a strong world and can easily pull an audience into whatever it may be, a painting, film, or song. It leaves room for the mind to wonder and for different feelings to be felt. When I was growing up I had many phases of getting deeply invested in different activities which led me to experience various lifestyles and cultures. I fell in love with the exaggeration of certain characters that I ran into. I was into fishing at one point and that's basically all I did in my free time for years. I went all over Texas, meeting people that lived in the middle of nowhere and really diving into the culture. I knew everything there is to know about fishing, and I even started a fishing team at my highschool. At the same time I also was playing soccer competitively, practicing every day of the week and traveling to different places and meeting/experiencing a whole separate group of people. Then when I first moved to LA with my friend JP, we were really deep into the fashion world. That was the center of all that we talked about. We met designers and went to Paris Fashion Week. I think that being involved in such different spheres for so long made me really appreciate the people that are committed to being such a specific type of character, whether it be a person in east Texas who does nothing but fish and hunt every day, to a designer of a high fashion brand who is a narcissist. Pushing the bounds of these characters and to exaggerate them is a form of surrealism."

You played soccer in college and even coached kids' soccer for a while in America. Do you have experience doing crowd and concert photography, and you're interested in sports photography as well? Do you find capturing people and events in motion to be rewarding in a different way than staged photos?

“I would love to try sports photography. Coming back to my above answer, I love observing people and taking photos of them. I take photos of strangers almost every day and it's one of my favorite things to do. I do prefer capturing people in motion rather than directing their movements but both are rewarding.”





# M.A.S.H.

**1.** The directions for mash are absurdly long to write out so if you don't already know mash, go to this website:

[mashplus.com/how-to-play-mash](http://mashplus.com/how-to-play-mash)

**2.** make sure you use only options for answer set 1 for your first game

**3.** play game 2 with options from answer set 2

**4.** play game 3 by writing in your own options into answer set 3

draw your spirals over here... :p



## WHO WILL U MARRY?

- 1**
  - > your biggest crush, ever.
  - > michael cera
  - > your favorite twilight vampire
  - > kristen stewart as joan jett in the runaways
- 2**
  - > your instagram crush
  - > jim morrison
  - > that one person you keep making eye contact with in class
  - > your favorite spice girl
- 3**
  - > \_\_\_\_\_
  - > \_\_\_\_\_
  - > \_\_\_\_\_
  - > \_\_\_\_\_



## WHAT WILL U DRIVE?

- 1**
  - > the loaded duper van
  - > a hot pink smart car
  - > the invisible mobile from spongebob
  - > a horse
- 2**
  - > a monster truck
  - > the bat mobile
  - > elvira's 1959 ford thunderbird a.k.a. "the elvira macabre-mobile"
  - > a hoverboard
- 3**
  - > \_\_\_\_\_
  - > \_\_\_\_\_
  - > \_\_\_\_\_
  - > \_\_\_\_\_



## WHAT ARE UR KIDS LIKE?

- 1**
  - > 1000 normal kids
  - > 3 gremlins (from the movie gremlins)
  - > your childhood stuffed animal if it came to life
  - > you but as a kid
- 2**
  - > the kids from the sound of music
  - > the identical twins from the shining
  - > wednesday addams
  - > the gerber baby
- 3**
  - > \_\_\_\_\_
  - > \_\_\_\_\_
  - > \_\_\_\_\_
  - > \_\_\_\_\_



## WRITE DOWN UR RESULTS!!!

	game 1	game 2	game 3
> I married...	_____	_____	_____
> I live in a...	_____	_____	_____
> I drive...	_____	_____	_____
> My kids are...	_____	_____	_____



PAW EH "My Destination"  
AUSTIN, TEXAS  
@paws\_paw03

HE WAS SOMEWHERE I'VE

TRAVELED

BUT NEVER BEEN



# SO...WHAT'S IT LIKE RECORDING AT HOME?

Now that you've met the artists, let's make sure we are on the same page. Campbell asked each artist questions that each fall under one of the three music-related categories: 1) writing 2) recording 3) (graciously) mixing/editing/mastering. Now get to reading! And hopefully you'll find something. And if not, maybe you'll find some new music you like. And if not even that, and all else fails, at least you'll get to look at some nice graphic design (at least we hope you think it looks nice...).

Steven Mashaka can often be found tinkering at the desk of Whistling Kettle Sound, a home studio tucked away in Austin.

Specializing in production and sound engineering for all kinds of bands around Austin and beyond, Whistling Kettle offers a comfortable vibe to explore and create in between steps.

## STEVEN MASHAKA

Jackson Baker pretty much "grew up in a studio," so he didn't really have much of a choice when it comes to recording—it's "the only thing I know how to do," as he puts it. In his words, "it's been awesome to start to make something of a career out of that in the past few years, it's an opportunity not everyone is given so I'm grateful for that I suppose." Check out Witches Exist's Fertilizer, Sad Cell's Horseless, and Party Van's Large Water—some of his most recent recording projects.

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## JACKSON BAKER

# PART 1: WRITING

What specific part of a song, if any, do you like starting with the most? (drums, guitar, vocals, etc.)

**Mercado:** When writing or recording by myself I usually start with guitar, then I go on to layer drums, bass, and keys. But when I'm recording in a band setting, I usually start with drums first to get a good foundation for the song, then I go on to do the rest afterwards. Regardless, I always tend to do vocals dead last.

**Baker:** Everything starts with riffs for me. I spend more time getting drums and bass right than anything else. Vocals are always the very last thing I add, they're completely an afterthought to me honestly.

**Mashaka:** It can vary. Wherever the idea is, but I tend to start with drums or some kind of droning loop that I can extract rhythm out of. I think rhythmically first. Percussion seems to tap into this primal part of the brain that I find very interesting and can take me into a meditation. I really like when music can mute the external world or the ego or whatever.

works have been mixed and recorded at his home studio, dubbed "Jimbo's Saloon" in the Westlake area of Austin. his solo project. All of his

Jimmy Mercado has been evolving and creating a vast variety of music since early 2016. Experimenting with many different sounds, the music is created without conforming or residing to any particular genre. Mercado draws inspiration from the likes of The Garden, Mac DeMarco, Tame Impala, The Police, King Gizzard, Tame Lizard Wizard, & Acid Dad. He has committed himself to a multitude of projects over the years, a few of which include The Condition, Professor Rate and The Fables, Favor, The Blowies, Daydream Twins, Witches Exist, and Grocery Bag, as well as

## JIMMY MERCADO

"So...What's it like recording at home?" is an interview project conducted by our super awesome, money-handling, band-booking, one-of-the-two-men-on-Bluekeys guy, Evan Campbell. Campbell is a part of a few local bands himself, including BridgerPrix, Favor and The Condition, so naturally, he's pretty involved with the Austin music scene. With that being said, he was interested in how local artists record at home, since it seems to be a specifically personal process for everyone who partakes. So to tap into the brains of these artists, he literally tapped into their brains—metaphorically...Meet the three artists he interviewed below:

What are your thoughts on RhymeZone? (:

**Mercado:** I think RhymeZone's really good. I used to go there and type in a word I wanted to rhyme with, but the key is the "near rhymes" section, which can serve you so much better and produce less Dr. Seuss-type rhymes.

**Baker:** Has its moments, but I come up with better stuff if I just write a few pages of stream of consciousness nonsense and then revise from there.

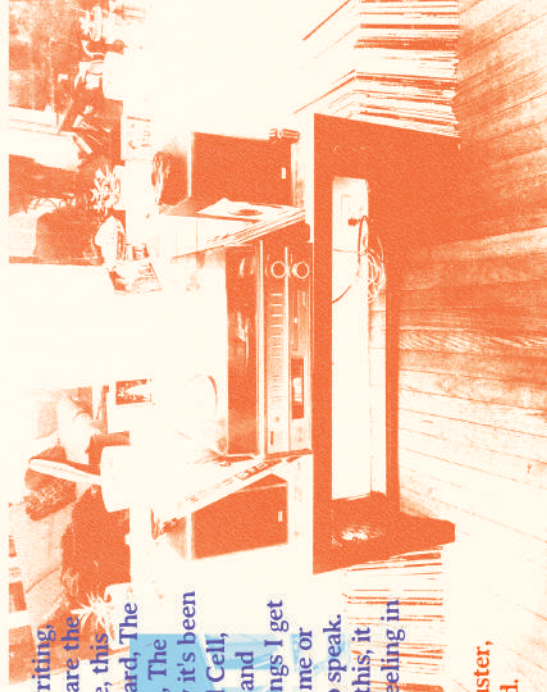
**Mashaka:** Rhyme Zone is a great use of Time Alone. It's no crime to phone for help or something like that.

What or who inspires you most when it comes to songwriting?

**Mercado:** When it comes to songwriting, the people who inspire me the most are the ones who I'm listening to. For awhile, this has been bands like Rush, King Gizzard, The Garden, Tame Impala, Mac DeMarco, The Police, Radiohead, but more recently it's been bands like Gus Baldwin, Shooks, Sad Cell, Party Van, Dewey Ivy, Black Pumas, and DAIISTAR. When I listen to their songs I get inspired by the parts that stick with me or "send a tingle down my spine", so to speak. When music resonates with me like this, it makes me want to evoke that same feeling in my own songs.

**Baker:** Sonic Youth, Bob Dylan, Duster, Spacemen 3, Radiohead, Crack Cloud.

**Mashaka:** I don't write as much as I used to. I favor the production side these days. But ideas seem to float around and if you're in the right place at the right time you can tune in to it and maybe catch something.





**Mashaka:** Get your hands dirty. It's all about doing it over and over. Just experiment and trust your instincts. If it sounds cool to you then it's good. YouTube tutorials or whatever can be good to better understand a

**Baker:** Trust your own ears more than random people on the internet.

**Mashaka:** Ideally I start with a clean space. Before the artists show up I'll put on music for an hour or so that sets the vibe for the day and calibrates me. I'll wrap up cables and tidy the space. If we're recording drums then I'll get them in tune and set up mics. Of course I'm having coffee too. I like to hang out and chat for a bit with the artists if we aren't stressed for time and they seem open to it. Some people just want to get right to it.

**Mercado:** I would definitely say to go with Apple, if you're looking to start with any software. GarageBand is great and feel when you graduate from that, you can download Logic Pro. It's the "expansion pack" of Garageband, if you will. I would not recommend Audacity. Definitely invest in an audio interface if you'd like to record real instruments. But making MIDI music is fun too, you can get a MIDI keyboard or even use the keyboard on your computer if you'd like.

What are tips you have for someone just starting home recording?

# PART 2: RECORDING

**Baker:** I used to be really scattered and disorganized, but that doesn't really fly in legit sessions so I've gotten better. When I'm working by myself on Witches Exist stuff (editor's note: Witches Exist is his own band) it's still total chaos, cables and shit all over the place.

**Mashaka:** Before the artists show up I'll put on music for an hour or so that sets the vibe for the day and calibrates me. I'll wrap up cables and tidy the space. If we're recording drums then I'll get them in tune and set up mics. Of course I'm having coffee too. I like to hang out and chat for a bit with the artists if we aren't stressed for time and they seem open to it. Some people just want to get right to it.

**Mercado:** It's not really any different; I usually keep everything set up the same for most projects. When I started with my first project The Condition (2017), I had a setup in the downstairs area of my house. I had a MIDI keyboard, a MacBook Pro, two monitors, and a 4-channel Focusrite interface, and that was pretty much all I used. Eventually I graduated to having a real desk, a 16-channel interface, and a bigger space with mics, nicer monitors, and just more gadgets at my disposal, which definitely makes life easier.

When starting a new project, how do you begin to set up your studio/space?

specific concept but I wouldn't pay them too much credence, it's art after all.

# PART 3: EDITING 'GNIIXIM -ELSW MASTERING

**Baker:** If I told you then I'd have to kill you...

**Mercado:** For me now, it's probably the Empirical Labs EL8 Distressor. It's an analog compressor that I use in tandem with Neve Preamps. It really just makes things sound a lot crisper and crunchier, and gets the sound you want a lot quicker. It kinda just saves half the hassle, really. Also, the Kramer Tapes plugin.

What is the "secret weapon" in your studio, so to speak? (in other words, what sets your studio apart from others?)

**Mashaka:** The secret weapon isn't mine. I really believe in a sense that we are all just mediums and that creativity comes from someplace outside ourselves. The best thing we can do is be aware of that randomness and embrace it. My best work has come from taking risks in the moment or rolling with mistakes. I try something new on every recording and on every mix. I'm a gear nerd and I love the sound of analog EQs and compressors and all that but none of it really matters. It's all about listening and using your instincts. As long as I do that and the artist and myself have a mutual trust then something exciting will come out of those speakers.

**Mashaka:** It's a big puzzle but you get to sculpt the pieces. Mixing is my favorite thing and brings me into that deep meditative space. I'll close my eyes and if I can get lost in the song then it's there. Tones take on colors and the musical elements spread out in three dimensional space. I always start with drums. I feel like if the drums sound cool you can get away with almost anything. I do bass next and get those to gel. Then guitars and keys. Vocals last. Then circle back. I try not to think much and just let my hands go until I'm not bothered by anything and it hopefully invokes a feeling.

**Mashaka:** I'll spread it out over 2-3 different days if I can. A few hours at a time. I like to work incrementally like that. I always want to sleep on a mix before I say it's done.

What is some of your proudest work when it comes to your "sound"?

How long can the mixing/mastering process take for you?

**Mercado:** I would definitely say my newest song "I Quit" is very representative of my sound these days. I have a lot of other music out which was recorded before I had a lot of the tools I have now, but I think I'm coming into my element more with this song. My band Favor's latest album "Sandbox" is also very characteristic of my sound now. It wasn't all me in terms of mixing, but I had a very specific technique in terms of mixing everything, which I continue to use today.

**Mercado:** Mixing can take anywhere from a day, to a few weeks, or even months. It depends on how many songs are in the project. Mastering is a bit different- sometimes I just use an online service called LANDR, which is an AI that spits out a mastered version of your song based on what algorithms think sounds good, but you can get your music mastered by a person too. This can take a couple weeks or a month, depending on when the engineer is available.

Can you explain to our readers a bit more about what mixing entails for you? Your interpretation of that concept.

**Mercado:** My interpretation of mixing is making the raw things you record sound better and more full. When you record something straight from the source, it's going to sound really dry, but when you add effects, balance the frequencies, level everything, it really just becomes a game of adjustments, whether you want something to stick out or hide it. In general, mixing is very personal to you- if it sounds good, it is good.

**Baker:** Eh. I feel like there used to be more distinct lines of the different phases of music

**Mercado:** I would definitely say my newest song "I Quit" is very representative of my sound these days. I have a lot of other music out which was recorded before I had a lot of the tools I have now, but I think I'm coming into my element more with this song. My band Favor's latest album "Sandbox" is also very characteristic of my sound now. It wasn't all me in terms of mixing, but I had a very specific technique in terms of mixing everything, which I continue to use today.

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**Baker:** The new Sad Cell record "HORSELESS" sounds pretty badass I think. All my best sounding stuff is still on my computer.

**Mashaka:** I saw Batty Jr play at an art show once and thought they were the best band I had heard in a long time. My studio collaborator, John Michael Sherry, and I asked them to record a song with us which turned into a whole record and a great friendship. Love the single "fool for you" which can be streamed everywhere. Also Bad Markings, UVB-76, Gus Baldwin, and Bridgeprix have all recently released great music that I was fortunate to contribute to.





GARRISON GARRASCO  
ORANGE, CALIFORNIA  
@\_g4rr1s0n\_








AN  
INTERVIEW  
WITH...

Keith




Petersen



1 When I first saw your work, to be honest, I had literally no idea what I was looking at. So from start to finish, could you walk me through the creation process for the piece that was most fulfilling to finish?

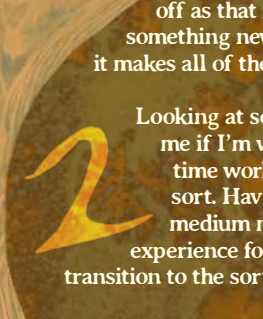
"Primarily I am combining various inks and pigments with other elements - oils, acidic compounds, etc. and then photographing them. I bring other factors into the equation as well; heat, cold, wind and time are all examples of things I experiment with. I can't hone in on a specific piece that was most fulfilling but I can tell you what is so gratifying about the process, and that is discovering a new combination of things that yields something that I haven't seen before. In the studio I am constantly trying new things, and almost all of them end up failing, but I quickly learned to shrug it off as that is just part of the process. When something new and exciting to me does emerge it makes all of the effort worth it."



2 Looking at some of your older pieces, correct me if I'm wrong, it seems you were at a time working with light painting of some sort. Having experimented with this medium myself, I'm curious, how was this experience for you? What caused you to transition to the sort of art you focus on now?

"I did a great deal of experimentation back in the 2000s when digital SLRs became more

widely available. On a long drive home from a friend's house there was a very full moon coming just over the horizon, and I began taking photos of it (my wife was driving). I was struck by how painterly the images were - the long exposures in a moving vehicle made the moon look like fat, gestural brushstrokes. I took that idea and ran with it - photographing individual or multiple light sources and layering the photos together to create large abstract compositions. By transitioning from film to digital I was no longer limited to 24-36 photos at a time, and many of my works from that period have hundreds or thousands of photos. The transition to this new work was after a long period of creative inactivity. I was a part-time stay at home dad to two young kids and art unfortunately had to take a back seat. When they were a little older I began photographing and drawing again, and eventually I came up with the idea to combine the two. I was making really small color gradation grid drawings, and I thought it would be cool to photograph them and blow them up to see what kind of details the naked eye wasn't seeing. From that first idea, the work evolved into the broader concepts that embody the project today."



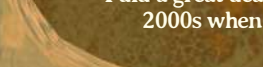
3 You've often referred to your work as "accidental." In your opinion, is there a difference between mistakes and accidents in art? What value do you think these juxtaposed concepts hold in the process of starting, finishing, and, from a viewer's perspective, perceiving pieces?

"We don't make mistakes; we just have happy accidents" - Bob Ross. When I say "accidental" with my work I'm usually referring to the randomness of the shapes and forms that appear. That unpredictability plays a large part in my creative process; some of the works take days or even weeks to complete and I usually don't know until the end if they were successful or not. Whether or not the viewer perceives this is an interesting question, I suppose in the end they are subject to my editing process and only see what I determine is a successful work."

4 On your website, there is a section for art classified as "chimera." The most, although loosely, related definition I could find online was "an organism containing a mixture of genetically different tissues, formed by processes such as fusion of early embryos, grafting, or mutation" (via Google). Is this accurate in describing this medium? If not, could you explain how this art is made and what exactly it is in the first place?

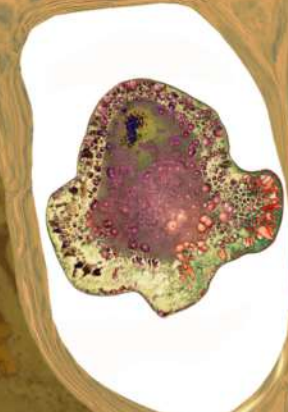
"Chimera" is the name I came up with for a solo show I had last year and it refers specifically to the body of work that I produced for that show. The works are large scale biomorphic compositions meant to emulate organic forms. I've always been fascinated with tidepools, microbiology and natural sciences in general and I wanted to create work that gave viewers a sense that they might be seeing something from that world. One of the definitions of chimera is "an illusion or fabrication of the mind" and that's basically what these works are."

I believe that some of your work is founded upon reactions or combinations of pigments. What sort of pigments do you often use, and why those specific ones? What taught you which pigments work best—was it experience, schooling, or a quick surf of the ole reliable YouTube?



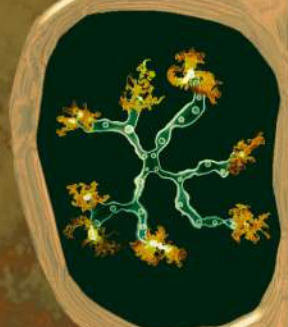
5 "For the pigments themselves I often make my own, foraging minerals and organic matter for them on the long hikes I take with my dog. I also have a substantial collection of commercial inks in my studio, I own at least one or two colors of virtually every brand of ink out there. I'm somewhat of an inkaholic. Finding out what works best is again just a constant process of experimentation."

Your pieces seem quite large, 44x44, 42x68, 42x46...For lack of better, more knowledgeable phrasing, where does all your work go? How do you store, transport, and ship your pieces?



6 "I list dimensions of the works on social media, but most of the large works reside on my computer. I do have a large format printer in my studio but I only print the large scale works when a piece is purchased or if I'm preparing for a show. I started listing the medium and dimensions of pieces that I post online to give further context to the nature of the work."

What's the most eccentric comment, for better or for worse, that you've received on your work?



"I had one commenter on Instagram say that they really wanted to f\*\*k a piece that I had posted. I had to delete the comment, my mother-in-law follows me!"

follow Petersen on instagram:  
@photok123

and check out his website: [www.keithpetersen.com](http://www.keithpetersen.com)



## "AFTER JUDGMENT DAY"

BY WILLOW KANG  
SINGAPORE @oldmanheart

The rain is offensive  
like a missile launching from a meadow,  
damp like moss gone bad  
expired fungi, depressed mold  
Someone is misspelling words in the tree canopies  
you want to yell at them  
about what to do in the trees  
kissing & not battling monkeys for a room in the ghetto  
There will be no graveyard sleepovers today.  
the ghosts have been bulldozed  
soggy remnants of what were contained fireworks  
mutter in their sleep about news from the border  
Juliette weeps in the playroom, orange flowers churning  
Satyrs hop in, on their way to Paris  
for a funeral, a horde of ivory hooves,  
unbearably naive of how much we want  
them butchered to concoct healing crystals.  
Today is when angels decide to slumber

## "SKIN SCIENCES"

BY MAYA  
MUMBAI, INDIA  
@tomorrow-is-satans-baby

Bravely and barely growing

Permission is sought to sleep deeply  
Invariable ly ending up tied with leathers of  
dehydrated blood,

You are eaten from where you are strongest

On a four wheeled drive in an unsuitable vehicle

The night is given a ruler—the old way of doing things

and it is imperative

For a repetitive action to fix itself

So that emergence may take place.

Noise is sewn into skin and gentleness begins to look different,

Almost like an extremity not suitable for age and physical conditions

Jagged but intact, that doesn't mean they don't move

Remember we did this structure yesterday

Are you familiar with it

Cave of chemical

It is growing.

PHOTO:

SAM WAHEED

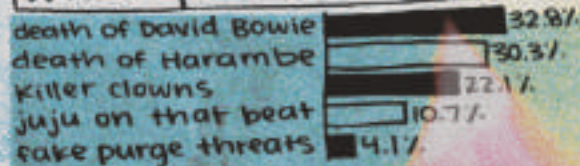
AUSTIN, TEXAS  
@wormspinecettes



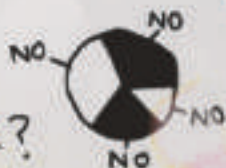
which BEANBOZZLED FLAVOR would you feed your ENEMY?



Worst part of 2016?



Bitcoin, NFTs, & Elon Musk?



WHAT BUG WOULD YOU LET STING/BITE YOU FOR \$1,000,000?



PBJ?

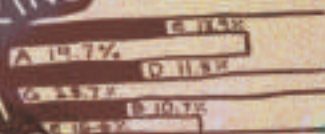


Favorite Taylor Swift era?



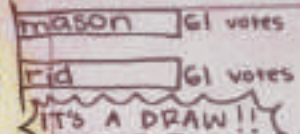
# RANDOM POLLS

BEST STRING ON a GUITAR?



We asked you guys 15 questions & the results are finally in...

Rid or Mason?



Favorite type of graph?



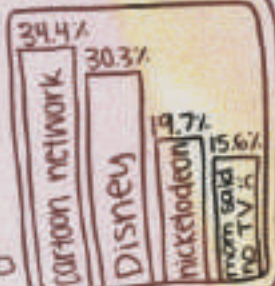
WHICH iCarly CHARACTER WOULD YOU DATE?



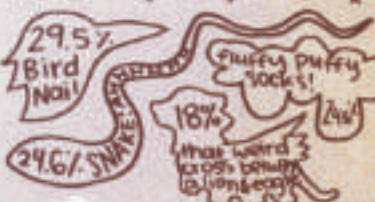
WORST annoying millennial obsession?



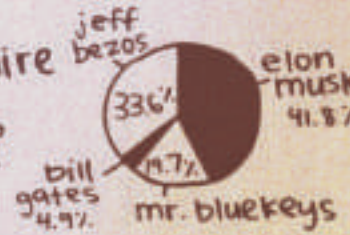
Which kind of kid were you?



What's your Hogwarts House?



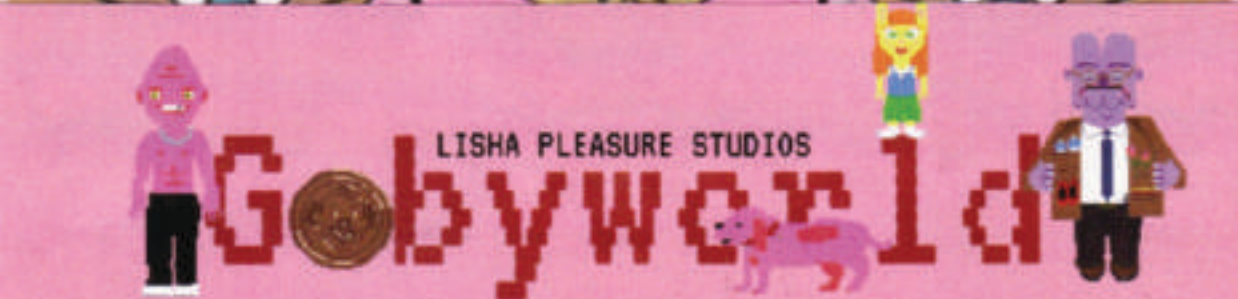
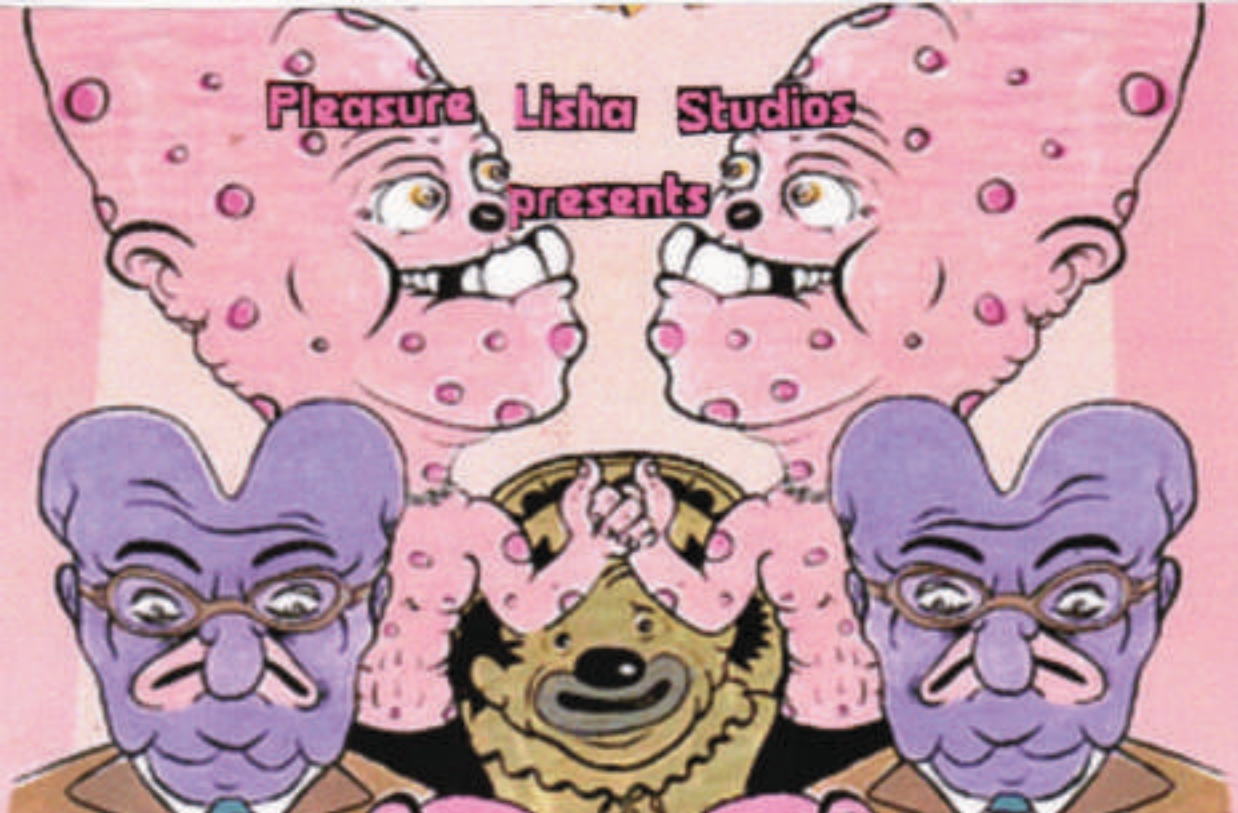
Which billionaire would you steal from?



bluekeys or redlocks???????









# the EXODUS of Hyperpop

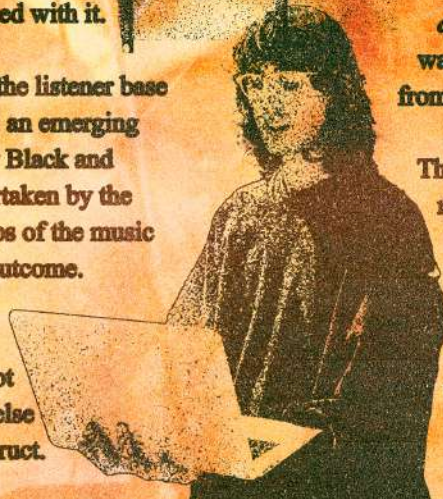
It is the duty of the modern artist to resist classification by any & all means. *Hyperpop*, a genre of music that is both a contemptuous satire of popular music and an art form to be taken seriously, seems to understand this well.

Hyperpop has footing in many different subgenres, and not just one person can really be attributed to its creation, but most chalk it down to a bunch of teenagers holed up in their rooms just trying to make something different.

However, in the musical climate of late 2022, hyperpop has been forcibly transformed into more of a corporate branding exercise than a legitimate categorical description, and many emerging artists that participated in the genre in its youth now feel disillusioned with it.

Many people in the listener base feel this way as well: an emerging genre once shepherded by Black and queer youth being overtaken by the corporate shills and higherups of the music world is a disappointing outcome.

Now, the idea of hyperpop is not much more than something else to resist, discard & deconstruct.



Hyperpop is anything but subtle: in its creation, it has left a breadcrumb trail of pieces and parts of other genres that have been mangled and warped to fit under its umbrella.

One of its first influences is widely accepted to be *PC Music*, a record label and art collective founded in 2012 by London-based artist A.G. Cook.

Within the year, the group had meticulously planned dozens of releases to be displayed on their SoundCloud page, some garnering over 100,000 streams at the time.

Their carefully manufactured sound and aesthetic that VICE calls "a playful composite of disregarded sounds and genres" was enough to draw in polarized reviews from critics all over the internet.

The manner in which the group reinvented the leftovers of popular culture confused the UK music scene at a time where the majority of enthusiasm and support was directed towards the independent artist.

Looking at their music in the context of today's music scene, however, PC Music was well ahead of the curve in their sound, image, and purpose. The group commented on and satirized popular music in a way that the average listener wasn't ready for, and even today some still don't quite understand.

But even though the sound of PC Music was not widely accepted by some mainstream audiences, little pockets of internet culture left behind in their wake would create niche communities that would later evolve into distinctive subcultures, irreversibly changing the way people consume music in the latter half of the decade.



Around the same time as the *PC Music* collective came into fruition, Belarus native Jonatan Leandoer (aka Yung Lean) released his breakout single

"Ginseng Strip 2002," gaining him much notoriety in online spaces like Tumblr and SoundCloud.

Lean & associated acts, such as Yung Sherman and Gud, would go on to form *Sad Boys*, a music collective/record label that would later operate under the Stockholm-based label conglomerate *YEAR0001*.

In 2013, adjacent artists as well as frequent collaborators of Yung Lean would form the collective *Drain Gang* (formerly GTBSG), which consisted of Stockholm artists *Thalboy Digital*, *Bladee*, *Ecco2K*,



In 2014, Drain Gang member Bladee released his debut-mixtape *GLUEE* which was met with great praise from underground and experimental critics, and along with a handful of viral singles and collaboration on Yung Lean's *Unknown Death 2002* mixtape, Bladee was quickly shoved into the trenches of underground hip hop fame. For the last half of the decade, members of Drain Gang and Sad Boys alike would become frequent collaborators and great friends, releasing multitudes of songs and gaining incredible popularity within each of their solo and collaborative music careers.

Within the next few years of *PC Music* and the *YEAR0001* label operating relatively independently of one another, the entire world would come to a complete standstill.

The silly mishaps of COVID-19 that transpired in early 2020 slowly and methodically altered the way that we make and consume media; artists that were once free to collaborate in person were now confined to their rooms for the better part of a year, their fans separated by computer screens and left in the confines of a society on lockdown.

But with nothing but time on their hands, the consumer was better able to deep dive into new sounds and genres, and the artist was given the opportunity to experiment and expand the boundaries of their creativity.

Amongst all the confusion and angst, a new sound seemingly emerged out of nowhere and immediately placed a chokehold on a captivated audience.



The sound of hyperpop pre-lockdown was dominated mainly by artists like 100 gecs, whose distorted sounds and squirrely vocals off their debut album 1000 gecs received praise from a handful of critics upon its release and left a sour yet addictive taste in the mouths of a larger, more general audience.

Post-lockdown, the focus of hyperpop shifted to artists outside of the mainstream, the hidden gems shrouded in an endless sea of content.

Artists like quinn were shot into the underground spotlight and caught on fast — her breakout single

*"i don't want that many friends in the first place"*

currently sitting at a comfortable 28 million streams on Spotify alone.



Today, the hyperpop scene is not as lively and innocent as it was in its infancy. Over time, more and more of the artists that helped usher the genre into popular internet culture became jaded with its existence. The stench of hyperpop was littered all over the web, and by the time the music industry's corporate chain of command realized that the genre could churn a profit, hyperpop had officially reached an exodus of the foundational artists that defined the sound

in the first place.

Artists left the genre behind for a multitude of reasons; Black and queer artists involved in the community observed the seemingly overnight success and marketability of their white, cishet counterparts and rightfully called bullshit on it. Larger groups like *NOVAGANG* became completely disillusioned with their music being called

"hyperpop"

while still finding ways to make content and push their individual and unique brands.

Some hyperpop veterans like quinn seemed simply to have grown bored of the sound, finding success and fulfillment in making other types of experimental art, like her newest self-titled album, a beautiful fusion of chopped and screwed, garage house, and hip hop.

The hyperpop community of today feels like a ghost town of artists that hopped off the wave just as it had started to break.

But, as a new generation of artists exchanges their takes on an old genre, an anxious audience waits hopefully for the new wave of internet music to emerge from around the corner.

What feels like the culmination of the in-ya-face basslines and metallic sounds of *PC music* melded with the cloudy, ethereal melodies of drain-inspired rap hooked in a listener base deprived of human interaction and eager to hear something different.

Later in the year, associated groups of artists like *NOVAGANG*, *bloodhounds* and *slowsilver03* would emerge into the underground scene and define the sound that is generally categorized as hyperpop today.







AVA JACKSON  
SAN ANTONIO, TEXAS  
@avajackson



the natural shapes  
the tree makes  
are really beautiful



# Lunch & conversation \* With THE POINT.

Bluekeys sits down with  
**JACK**  
and **JOE**  
to talk  
new music,  
improv, and  
playing with  
Iggy Pop's drummer

background photos  
by  
@dalton.theterrible

THIS INTERVIEW WAS  
CONDUCTED IN OCTOBER  
2022 + HAS BEEN  
EDITED FOR CLARITY.

BK: IF YOU GUYS COULD  
FLOOD ONE MAJOR  
U.S. CITY, WHAT WOULD  
YOU DO AND WHY?

JACK + JOE: Austin Texas.

BK: THERE WAS A GUY AT THE  
[BK HALLOWEEN] EVENT YESTERDAY

DRESSED AS  
JESUS AND  
WE ASKED  
HIM THAT  
AND HE  
SAID  
AUSTIN!

JACK: He knows  
what's up!

BK: WHO ARE YOU?  
WHAT DO YOU DO?

JOE: What's up?

WHO ARE YOU? WHAT DO  
YOU DO?

JOE: We are musicians..  
in a band called  
The Point.

ONE WORD TO  
DESCRIBE YOUR MUSIC?

JOE: Mid.

...  
Multi-faceted. Is  
that one word?

JACK (to Joe): Oh f\*\*k  
off...  
.. Band.

BAND? OKAY.

JACK: Band... From Texas.

Alright...

JACK: oh, wait, hold on -  
Music!

(everyone pauses)

PERFECT! THAT DOES IT  
FOR ME!

\* \*

HOW DID Y'ALL  
MEET?

JOE: oh, we  
knew each  
other in  
kindergarten...  
kinda. But we  
started hanging  
out in 7th grade.

WHAT HAPPENED  
BETWEEN  
KINDERGARTEN  
AND 7TH GRADE?

JACK: Lotta distance...

JOE: We went to  
different schools.  
He moved.

JACK: I moved. But we  
had all the same  
friends. And then we  
started jamming in 7th  
grade.

WHAT KIND OF MUSIC  
WERE Y'ALL PLAYING AT  
THAT TIME?

JACK: like... Jazz.

JOE: Yeah, like Jazz music.

JACK: And blues.

JOE: It was bluesy.

JACK: It was a lot of blues.

WHAT IS THE  
MEANEST COMMENT  
OR THE NICEST  
COMPLIMENT YOU'VE  
EVER RECEIVED ON YOUR  
MUSIC?

JOE: People used to  
say that - This one  
lady came up to -  
I mean, this happened  
multiple times  
with JACK, where  
some lady came  
up to Jack like,  
"You sound just  
like John Mayer!"  
and, like... that's  
not the meanest  
comment about our  
music, but, like...  
I'm kinda struggling  
here...

WHAT'S THE NICEST  
THING SOMEONE'S  
SAID?

JOE: I think  
that girl...  
(to Jack)  
Remember  
that girl  
from  
Canada?

FROM  
CANADA?!

JOE (to Jack):  
Remember?





JACK: Oh yeah, someone sent us a mess a/g from, like, British Columbia... Ontario or some sht... and she said our music got her out of a deep depression.

BK: WOW!

JOE: That was the nicest sht ever.

JACK: I was like, Really? You sure? But it was nice, yeah, pretty nice.

BK: IN 2018 YOU RELEASED THREE PROJECTS: *This*, *Eastbound*, AND *77.7 Volume One*.

JOE: Yup.

... AND ALL OF THEM ARE F\*CKING GREAT. BUT THEY'RE ALL SUPER DIFFERENT FROM EACH OTHER, WHICH IS REALLY COOL. IS VERSATILITY SOMETHING THAT'S IMPORTANT TO YOU?

JACK: We just get really bored.

JOE: (laughs) Yeah, I think we're both afraid of getting pigeon-holed into something, and having to stick with it, and so I think that's why we try to change it up a lot.

HOW MUCH OF Y'ALL'S MUSIC HAS NEVER SEEN THE LIGHT OF DAY?

TRE: JACK: (both laugh)

AND... IF I WERE TO "ACCIDENTALLY" RELEASE ALL OF IT RIGHT NOW, WHAT STATEMENT WOULD YOU PUT OUT?

JACK: I wouldn't care at all.

JOE: I kinda would. Half of that sht is trash.

JACK: Oh yeah, some of it's really bad.

JOE: Dude, a lot of that sht's trash, even now.

HOW MUCH EXISTS, LIKE IN THE VAULT?

JACK: A lot is in, like, Joe's computer.

JACK: We have an album comin' out in december. It's actually a good one. I mean, it's okay, the recording's okay.

JOE: The recording's great. Y'ALL HAVE A SINGLE COMING OUT THIS FRIDAY [OCT 28, 2022], RIGHT?

JOE: This Friday, yeah. It's the first time in a while, over a year I guess.

WTF IS IT GONNA SOUND LIKE?

JOE: We played it at y'all's joint (referring to BK's live 3 release party in June 2022) at, uh, Antonio's.

JACK: Yeah, it's kinda like that style. Like rock and roll.

JOE: We recorded the album live like, with people, so it's just gonna be like-

JACK: Yeah, our buddy Nico, he gave us a whole day in the

studio, so we recorded every song on the album that day, and he mixed it that day.

JACK: 'cause we were kinda on a time crunch. So the sht is kinda rough, but we like it.

IT'S KINDA GOT THAT LIVE CHARM.

JACK: A couple of the songs are first takes.

JOE: It kind of adds something to it, I think.

WHAT MUSICIAN HAS IT BEEN THE HIGHEST HONOR TO MEET?

JACK: Sometimes we hang out with this dude Hunt Sales.

JOE: Oh f\*ck yeah.

JACK: He got up and played with us one time. He was Iggy Pop's drummer, David Bowie's drummer.

OH S\*CKT!

JACK: He's like this old, sick LA dude.

JOE: Dude, he's old school, he's got face tats.

JACK: And he's one person that really f\*cks with our music, and he's really nice.

JOE: Yeah, that was an honor.

JACK: He's a total character. DID YOU FANGIRL A LITTLE BIT, OR DID YOU TRY TO KEEP IT COOL?

JOE: No we got hella nervous, he's really scary.

JACK: He scares the sht out of us.

I FEEL LIKE A THROUGHLINE IN Y'ALL'S MUSIC IS THE ESSENCE OF BEING A HONKY TONKIN' LONG STAR STATE MOTHERF\*CKER.

WHAT DOES IT MEAN TO Y'ALL TO BE TEXAN? IS THAT SOMETHING YOU'RE PROUD OF?

JOE: Yeah, I'm mad proud.

JACK: Obviously there's a lot of stuff we're not proud of, but as far as, like, history of music- Joe: It's the best place to be from if you're a musician, 'cause there's so many crazy acts that have come out of here since the 20th century.

JACK: Like everything comes from here.

JOE: Yeah, it's really cool being from here, 'cause we feel we have a connection to that stuff. That's why we feel we need to show respect to it.

THERE WAS A LOT OF TEXAS STUFF ON [YOUR 2021 ALBUM] *Phonkadelic*.

JOE: That was sort of a love letter [to Texas].

DO Y'ALL THINK YOUR MUSIC WOULD BE DIFFERENT IF YOU WEREN'T FROM TEXAS?

JOE: For sure, for sure.

FOR BETTER, OR FOR WORSE?

JOE: Probably for worse, just because, like... if we were in Nebraska, we would probably be in a sick emo band, but that's not what we wanna do.

YOU'VE DESCRIBED A COUPLE IN FLUENCES FOR *Phonkadelic* BEING DJ SCREW AND VUK. HOW DID YOU START LISTENING TO THEM?

JOE: It was something I always found on YouTube every time I looked up a song, I found a chopped and screwed version and I was like, 'what is that?' I know. It wasn't until high school when I was like, 'oh my god this is really f\*cking good stuff.' I got into rap a lot more.

HOW DO Y'ALL WRITE LYRICS? WHO'S THE IDEA MAN?

JOE: Well, what's worked out is I'm not really a good lyric writer. I struggle with that. So in the past I've sent Jack a song, and then he's written the lyrics and put other stuff on it.

But it's different, sometimes I'll write lyrics and sometimes when it's just an instrumental it's usually just both of us coming up with stuff in the same setting. And that's more fun.

JACK: A lot of times recently we've been writing songs live, like instrumentals. Like we'll have a jam [at a show] this week, and next week we'll add a melody, and then the next week we'll add harmony, and like the sixth gig we'll have a song that we can start playing. That's like the easiest way to write, 'cause you don't gotta sit down, you don't gotta meet anywhere, you just go with what feels right.

HOW OFTEN DO Y'ALL IMPROV LIVE?

JOE: Most of the stuff we do live is improv. The album coming out is solely that- some of the songs we wrote before, but it's mainly just stuff we came up with live.

FAVORITE INSTRUMENT TO PLAY?

JOE: I like playing keys the most.

JACK: I like upright bass.

HARDEST INSTRUMENT TO PLAY?

JACK (to JOE): Probably trumpet, right?

JOE: Yeah, I love playing trumpet, I'd like to do it more. But if I play trumpet the sound is gonna be empty, 'cause if he plays bass and I play trumpet, there's no

chords. You can't see the notes in front of you either, so it's fricky.

ISN'T THAT THE ONE WHERE EVERYONE HAS-

JACK: Everyone has points on their heads.

JOE: Yeah, that's the one.

DUDE, I LOVE THAT MOVIE.

JACK: My dog's name is Arrow after the dog in that movie.

JOE: It's f\*cking sick, it's a super psychedelic, easy watch. I like that vibe. Has a nice message too.

(POINTS TO JACK'S TATTOO OF A CHARACTER FROM THE POINT) WAIT, CAN YOU SHOW THAT AGAIN?

JACK: My mom's friend gave me this. He doesn't have a point on his head, he wears a little pointy hat to fit in.

JACK: I feel like it's easy to get stuck playing the same sht with guitar, it's different with bass.

JOE: The bass is way hard though. To just hold down a bass line for an hour is way harder than noodling on the guitar. There's something to be said about doing the same thing perfectly each time.

WHAT INSTRUMENT DO YOU WANT TO PLAY BEFORE YOU DIE?

JACK: Oh, f\*cking saxophone.

JOE: Pedal steel. I wanna make, like, an ambient pedal steel album.

DID Y'ALL HAVE ANY SPECIFIC DREAMS WITH THE BAND THAT KINDA CAME TRUE?

JACK: I think the biggest thing we've done that we're really happy about is we recently joined this other band called Cactus Lee, and it's like my favorite Austin band.

JOE: We were fans before they asked us.

JACK: We're playing tonight, and we're playing in New York in like January.

HOLY S\*CKT!

JOE: We got the text this morning and I literally sht my pants.

JACK: Yeah, we're on cloud 9 with this other band 'cause we know all the songs already just from listening to it. It's like if you joined your favorite band.

JOE: That was super cool, we're grateful that [Cactus Lee] think we're good enough to ask us.

WHAT'S SOMETHING YOU WANT TO DO EVENTUALLY, A DREAM THAT YOU HOPE COMES TRUE?

JOE: I wanna play, with our band, in New York and LA.

JACK: And Italy.

JOE: And Italy.

JACK: We wanna go to Italy.

WHY ITALY?

JACK + JOE (in unison): Our drummer's from Italy.

JOE: Alberto. He's a really nice guy.

The Point's album *or BERTO'S BANQUET* is out now! Follow them: thepointmusic.bandcamp.com @the.point.music





# WHAT'S YR

# SIGN?

PISCES

FEB 19 - MAR 20  
MAZZY STAR  
Lolita  
Lost in Translation

ARIES

MAR 21 - APR 19  
CHER  
FIGHT CLUB  
KILL BILL VOL. 1

TAURUS

APR 20 - MAY 20  
PRINCE  
CITY OF GIRLS  
MOULIN ROUGE

GEMINI

MAY 21 - JUN 20  
GRIMES  
MY YEAR OF REST AND RELAXATION  
BLACK SWAN

CANCER

JUN 21 - JUL 22  
George Harrison  
NORWEGIAN WOOD  
ETERNAL SUNSHINE OF  
THE SPOTLESS MIND

LEO

JUL 23 - AUG 22  
David Bowie  
DUNE  
Cool World  
Odyssey

VIRGO

Aug 23 - Sep 22  
Elliott Smith  
THE BELL JAR  
THE PERKS OF BEING A WALLFLOWER

LIBRA

SEP 23 - OCT 22  
Cigarettes After Sex  
THE GREAT GATSBY  
EMMA

SCORPIO

OCT 23 - NOV 21  
The Cure  
FRANKENSTEIN  
Coraline

SAGITTARIUS

NOV 22 - DEC 21  
Bee Gees  
ALICE IN WONDERLAND  
THELMA & LOUISE

CAPRICORN

DEC 22 - JAN 19  
DOLLY PARTON  
NORMAL PEOPLE  
RUSHMORE

AQUARIUS

JAN 20 - FEB 18  
Rocky Horror Picture Show  
Just Kids

STEP 1:  
FIND YR SIGN

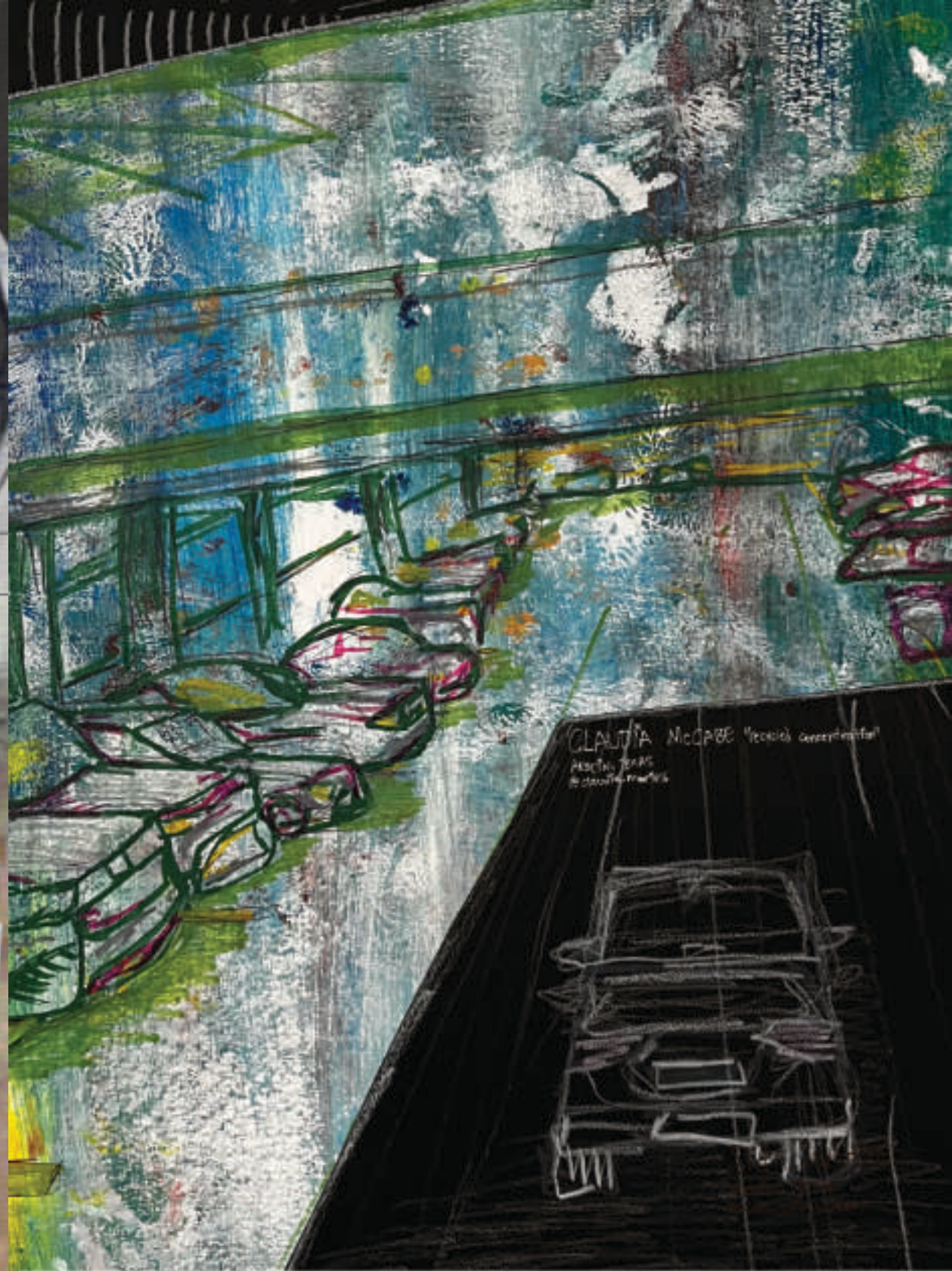
STEP 2:  
GET A MUSICIAN,  
A BOOK, and a  
MOVIE



WONDERING  
WHAT TO READ, WATCH,  
AND LISTEN TO?

BLUEKEYS HAS  
YOUR ANSWER...







ИЗДАНИЕ

@\_o3oeve\_

EVELYN TAN IS AN  
ARTIST CURRENTLY LIVING  
IN PROVIDENCE, RI, USA +  
VANCOUVER, CANADA





FIRST OFF, HOW DO YOU FEEL YOUR ART ALIGNS WITH QUIXOTIC THEMES?

"I PREFER A MAXIMAUST AESTHETIC AND ENJOY WORKING WITH A LOT OF DETAIL, WHICH I SUPPOSE ALLUDES TO A MORE QUIXOTIC THEME INHERENTLY. A LOT OF MY WORK OFTEN CONTAINS A LOT OF IRONIES THROUGH SYMBOLS

AND METAPHORS. IN THE CASE OF MY ALLEN FRUIT COOKBOOK SERIES, THIS IRONY IS MUCH MORE UPPRONT WHERE I EXAGGERATE A SORT OF PSEUDO SPIRITUALITY (COMING FROM A CRISTAL GIRL HERSELF). WHEN I CREATE, I OFTEN REFLECT UPON LESS THAN IDEAL THEMES AND MEMORIES, THOUGH IN THE PROCESS OF CREATION, I USUALLY END UPON FEELINGS OF HOPE AND PEACE WHICH I THINK IS REFLECTED IN MY WORK."

A LOT OF YOUR WORK CAPTURES A CERTAIN DREAM-LIKE STATE OF BEING, DRIFTING BETWEEN REALITY AND IMAGINED SPACES. HOW DO YOU TAKE INFLUENCES FROM THE REAL WORLD AND PUT THEM THROUGH YOUR CREATIVE PROCESS IN ORDER TO ACHIEVE THIS? DO YOU TAKE A LOT OF INFLUENCE FROM THE REAL WORLD OR HAVE YOU FOUND MORE INSPIRATION THROUGH ABSTRACT IDEAS AND SURREAL CREATIONS?

"I DERIVE MOST IDEAS THROUGH LIVED EXPERIENCE, BUT I ALSO DERIVE FROM DREAMS AND OTHER STORIES THAT I'VE READ/SEEN. I DON'T THINK I HAVE A CONCRETE PROCESS IN FILTERING IDEAS INTO VISUAL FORMATS, BUT I DO USUALLY JOT DOWN CERTAIN MOTIFS OR RELATIONSHIPS BETWEEN CERTAIN SYMBOLS AND EVENTS THAT THEY MAY ALLUDE TO, AS WELL AS SETTLE ON A GENERAL ATMOSPHERE I WOULD LIKE THE PIECE TO EVOKE BEFORE DRAWING ANYTHING. IN THE CASE OF

ESPECIALLY DRAWINGS BASED ON DREAMS, I WILL USUALLY HAVE AN IMAGE IN MIND THAT I THUMBNAIL BEFORE BEGINNING THE DRAWING."

TELL ME ABOUT YOUR ARTISTIC PROCESS. I KNOW THAT MANY OF YOUR PIECES BEGIN AS MECHANICAL PENCIL SKETCHES AND EVENTUALLY COME TO LIFE THROUGH ALL SORTS OF EDITING IN PROCREATE. DO YOU FIND THAT A LOT OF YOUR WORK DESIGNS ITSELF AS YOU ARE WORKING ON IT, OR DO YOUR PIECES HAVE A MORE STRUCTURED PROCESS WITH PLANNED COLOR PALLETS AND FINAL DESIGNS?

"I WOULD SAY MOST OF MY WORK DESIGNS ITSELF AS I PROGRESS, THOUGH I USUALLY ESTABLISH AN ATMOSPHERE AT THE START (SOMETIMES THIS CHANGES MIDWAY THROUGH THE DRAWING). FOR PIECES THAT REVOLVE AROUND OBJECTS UNRELATED TO PERSONAL EXPERIENCE, THERE IS MORE RESEARCH THAT IS NECESSARY TO ENSURE THAT COLOR PALLETS/DESIGNS ARE BEST REPRESENTED TO CAPTURE THE FEELING OF THE SUBJECT AS MUCH AS POSSIBLE."

WHAT SORT OF QUESTIONS DO YOU WISH TO BE ASKED IN AN INTERVIEW? WHAT IS SOMETHING ABOUT YOUR ART THAT YOU WANT PEOPLE TO KNOW?

"I THOUGHT ABOUT THIS QUESTION FOR A LONG TIME BUT IT IS HARD FOR ME TO PINPOINT - I THINK IF ANYTHING, I AM VERY CURIOUS ABOUT HOW PEOPLE RELATE OR RESONATE WITH MY WORK. MY ART HAS AT TIMES FELT SELFISH, AS A LOT OF ITS CREATION IS PREDICATED ON UNRAVELLING MY INNER THOUGHTS AND CONFLICTS, BUT I AM ALWAYS THRILLED WHEN I AM TOLD PEOPLE FIND PEACE OR RESONANCE LOOKING AT MY WORK. I PACK A LOT OF MOTIFS IN MY WORK, AND I SUPPOSE THAT AMIDST THIS VISUAL CHAOS, I HOPE THAT VIEWERS WILL BE ABLE TO PICK PIECES THAT RESONATE WITH THEM. I DON'T KNOW HOW MUCH OF MY ORIGINAL INTENTIONS WILL BE CLEAR WITH MY ARTWORK, BUT I HOPE THAT OVERALL MY ART OFFERS THE VIEWER A SENSE OF CALM, HERE, AND PERHAPS EVEN COMFORT."

WHAT IS THE DIGITAL ART WORLD LIKE FOR YOU? DO YOU FIND THAT ARTISTS WHO PARTIALLY OR STRICTLY USE DIGITAL PROGRAMS TO MAKE ART GO UNRECOGNIZED OR DISCREDITED FOR THEIR TALENT?

"I THINK THE DIGITAL ART WORLD IS CONSTANTLY EXPANDING, AND WITH THE EMERGENCE OF SD ART AND AI ART, I OFTEN FIND IT QUITE HARD TO KEEP UP. AT THE SAME TIME THOUGH, I THINK DIGITAL ART OPENS UP A LOT OF POSSIBILITIES/AESTHETICS FOR THINGS THAT WOULDN'T OTHERWISE BE CONSIDERED IN A PURELY TRADITIONAL FORMAT."

WITH DIGITAL ARTISTS, IT IS OFTENTIMES EASY TO BRUSH OFF THE TIME/HARD WORK THAT GOES INTO THEIR WORK (I AM PUTTING AI ARTWORK ASIDE FOR NOW). DIGITAL ART OFTEN SIMPLIFIES PROCESSES AS OPPOSED TO TRADITIONAL ART, SO YOU CAN YIELD SIMILAR RESULTS IN A SHORTER PERIOD OF TIME, AND I THINK THAT IS WHERE PEOPLE ASSUME THAT THE PROGRAM DOES ALL THE WORK. THOUGH TIMEFRAMES MAY BE SHORTENED, IT STILL TAKES SKILL TO MAKE THINGS LOOK COHESIVE, AND ESPECIALLY IN THE CASE OF DIGITAL PAINTERS, THERE IS A LOT OF TRAINING/UNDERSTANDING INVOLVED IN ALL STEPS OF THE PROCESS. IN MY EXPERIENCE, DIGITAL PROGRAMS HAVE SERVED AS A CATALYST IN EXPANDING MY SKILLS BOTH TRADITIONALLY AND DIGITALLY, BUT HAVE NOT FUNCTIONED AS AN EASY SHORTCUT."



ASIDE FROM SKETCHBOOKS, WHAT MEDIUMS AND SURFACES DO YOU ENJOY WORKING ON? WHICH ART FORMS DO YOU THINK BEST CAPTURE YOUR WORK'S WARM AND GLASSY NOSTALGIA?

"I ENJOY WORKING ON WATERCOLOR PAPER AND MUSLIN FABRIC. I THINK NOSTALGIA FOR ME IS BEST CAPTURED IN MORE WATERY/LAYERABLE MEDIUMS, SO I PREFER WATERCOLORS, INKS, AND COLORED PENCILS AS TRADITIONAL MEDIUMS AS OF NOW. OIL PAINTS ARE ALSO A LOT OF FUN, AND OFFER LOTS OF OPPORTUNITIES FOR BLENDING AND LAYERING, SO I WOULD LOVE TO DO SOME MORE OIL PAINTING SOON."

WHAT KIND OF MUSIC DO YOU LISTEN TO? IS THERE ANYTHING YOU LIKE TO LISTEN TO WHILE MAKING ART? ARE THERE ANY ARTISTS/ALBUMS THAT YOU THINK 'GO ALONG' WITH YOUR PIECES AND HELP TO ENHANCE THE VISUAL ASPECTS OF YOUR ART?

"I LISTEN TO A LOT OF INDIE ROCK, K-INDIE AND JPOP/ROCK. WHEN I'M COMING UP WITH IDEAS, I OFTEN HAVE TO DELVE INTO MEMORIES SO I OFTEN RELY ON MUSIC THAT MATCHES THOSE MEMORIES IN TONE (USUALLY A LOT OF ORCHESTRAL SOUNDTRACKS). DEPENDING ON THE PIECE, I WILL LISTEN TO DIFFERENT MUSIC THAT FITS THE ATMOSPHERE THAT I AM TRYING TO CREATE. I'VE BEEN RECENTLY LISTENING TO MOKYO'S "KNOBI", WHICH FEATURES A LOT OF BOUNCING/OSCILLATING NOTES AND RHYTHMS WHICH I HAVE FOUND REALLY HELPFUL IN FOCUSING, ESPECIALLY DURING IDEATION."

YOU MENTIONED IN AN INTERVIEW EARLIER THIS YEAR THAT YOU CONSIDER YOUR WORK TO BE "HIGHLY ENCODED", TELL ME MORE ABOUT THIS. WHAT UNDERLYING MEANINGS DO YOU THINK PEOPLE OFTEN MISS WHEN ANALYZING YOUR WORK? WHAT DETAILS, SMALL OR LARGE, ARE ENCODED INTO YOUR ART?

"A LOT OF WHAT IS ENCODED RELATES TO MEMORY SO MOST OF THE WORK THAT I'VE CREATED SO FAR IS NOT MADE WITH THE PARTICULAR INTENTION OF IT BEING DECODED. I DON'T THINK IT WOULD BE FAIR FOR ME TO SAY THAT ANYONE HAS 'MISSED' ANYTHING WHEN ANALYZING MY WORK, BECAUSE SO MUCH OF WHAT IS ENCODED THROUGH SYMBOLISM IS RELATIVE TO PERSONAL MEMORY. THAT BEING SAID, I AM CURRENTLY WORKING ON DEFINING SYMBOLS AND TENSIONS WITHIN THOSE SYMBOLS THAT ARE MORE ACCESSIBLE AND HOPEFULLY RELATABLE, AS THEY WON'T BE SOLELY DEPENDENT ON RELAYING MEMORY TO BE CONTENTED WITH."

# LIGHTNING ROUND

## TOP 3 ANIMES?

"NANA, PRINCESS KELLYFISH, SANGATSU NO LION"

## GHIBLI FILMS?

"PONYO, SPIRITED AWAY, HOWL'S MOVING CASTLE"

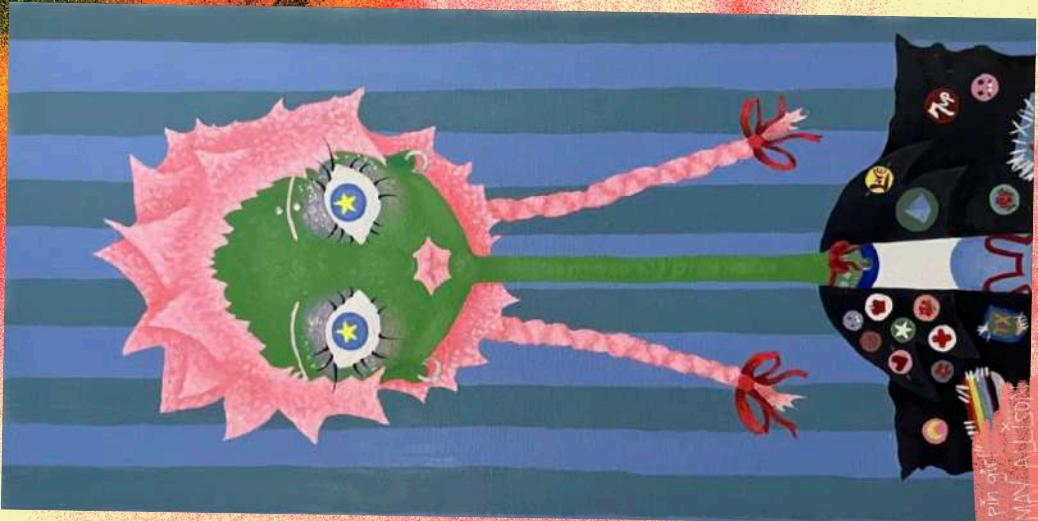
## WHAT PIECE MEANS THE MOST TO YOU?

"IT'S KIND OF HARD TO QUANTIFY THAT BECAUSE SO MANY OF MY PIECES ARE VERY PERSONALLY DERIVED. MY PERSONAL WORKS' SUBJECT MATTER EVOLVES WITH ME AS A PERSON, SO I SUPPOSE MY MOST RECENT WORK WOULD BE THE CLOSEST TO WHO I AM AS OF NOW."

## WHAT PIECE REQUIRED THE HARDEST/LONGEST EFFORT?

"PROBABLY MY IBIS ANIMATION AS OF NOW. THE ANIMATION WAS PREDICATED ON A LOT OF RESEARCH/STORYBOARDING, IN ADDITION TO WORKING WITH MEDIUMS THAT I AM NOT FAMILIAR WITH (I.E. 3D MODELING AND FRAME-BY-FRAME/3D ANIMATION). BUT I THINK THAT EXPLORING TIME BASED STORYTELLING REALLY ALLOWED ME TO UNPACK AND CONDENSE MEMORY IN A NEW WAY THAT I HOPE TO APPLY TO MY WORK CURRENTLY."





long neck pin girl  
SUNNY MALLISON  
AUSTIN, TEXAS  
@sunnyhallison



LILLIAN JONES  
SAN ANTONIO, TEXAS  
@lillianjones



girl neck  
MIKE CHATIN  
LOS ANGELES, CALIFORNIA  
@mikechatin



ELLA ROEBUCK-WAGGINS  
MICHIGAN  
@ellarobuckwaggins



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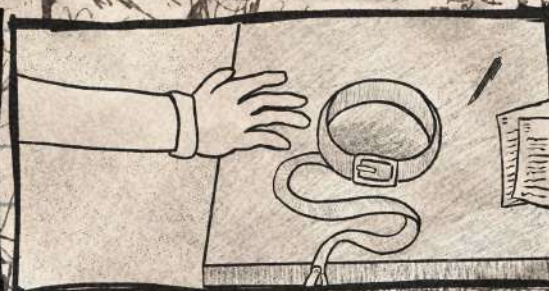


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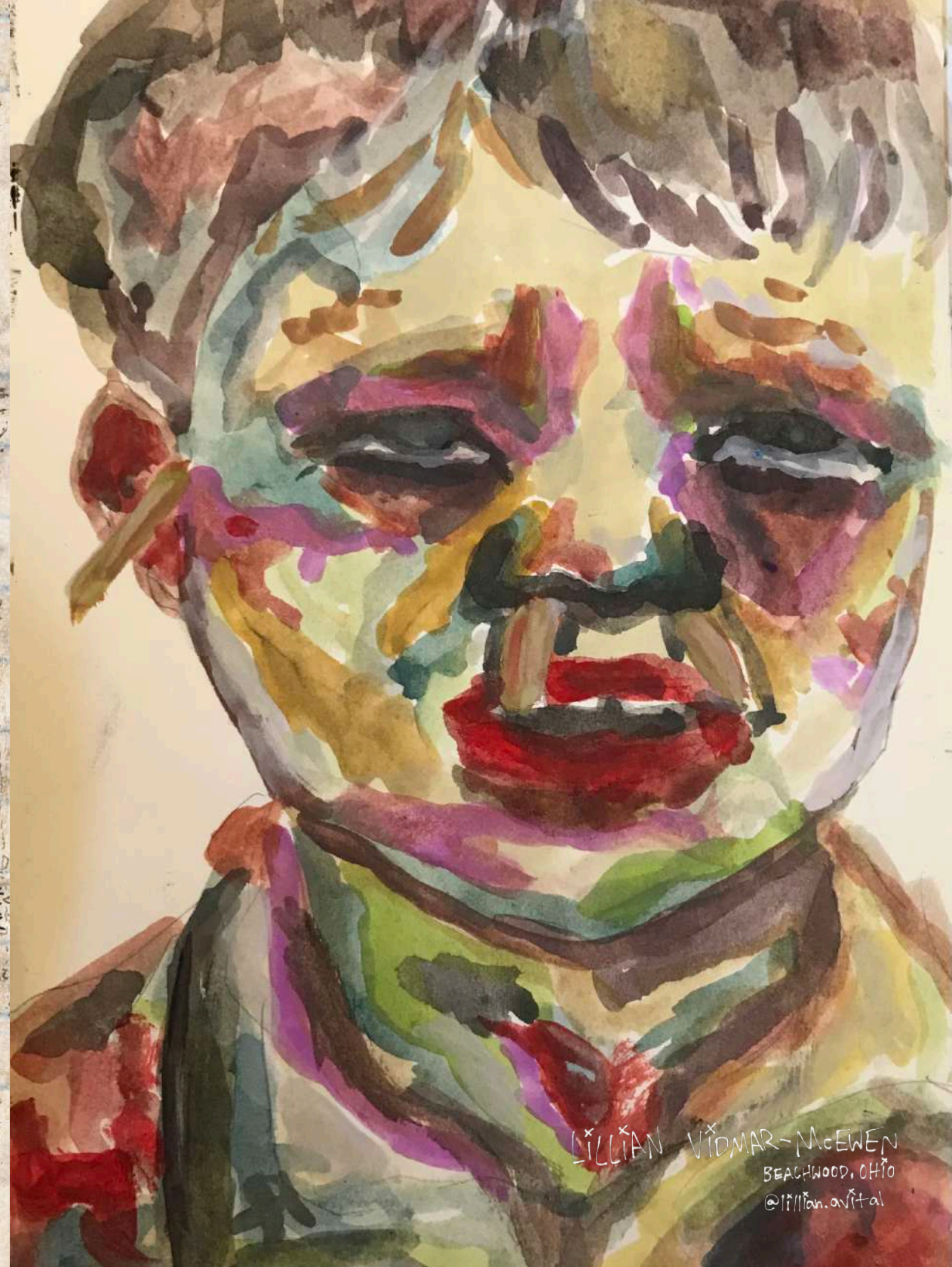
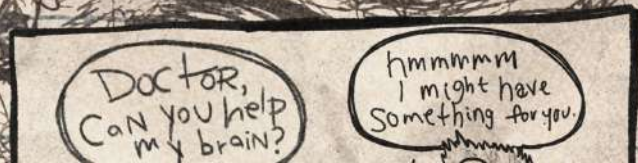




ALONSO MORNING

CHARLOTTE, NORTH CAROLINA

@Sun\_of\_misery



LILLIAN VIDMAR-McEWEN  
BEACHWOOD, OHIO  
@lillian.vital



# ZINE SHOUT-OUT!

① *If you like homemade comics, composition notebooks, or need some help with math put etiquette, you should really read...*

## SCRUNK!

@intermissionlode

!Major shoutout alert!  
Scrunk is a self-proclaimed "sleep-deprived mess," highlighting the Austin music scene in a down-to-earth, doodle-dense zine of absolute scrunkiness. Scrunk is free and sent out in the mail by the mega-talented Alex Martinez, who writes and illustrates everything for this zine. For all your Austin music needs, read Scrunk.

② *If you like fresh flowers on your desk, mornings in spring, or have always had a weird thing for bugs, you should definitely look at...*

## BASTROPICAL

@bastropical & @obefy!

Named as a mishmash of "Bastrop", Texas and the "tropical" Puerto Rico where artist Lyanne Febo is from, Bastropical explores the flora and fauna of Texas through the sweetest, most delightful art you could ask for. Lyanne has a degree in graphic design, which is stunningly apparent in her art, which ranges from flowers to tomatoes to June beetles. For the love of bugs, read Bastropical, and go plant some rosemary. Just gorgeous.

③ *If you like being a human, check out...*

## Humankind

@humankindzine



Humankind Zine is an intricate tangle of poetry, art, and love letters to what it means to be human. Each issue highlights a different theme, among them "Duality" and "Vulnerability", in a magazine fully accessible (for free!) online. Visit their website (link in their bio!) to find a little comfort in this crazy experience we are all going through.

④ *If you are ready for change in Texas towards greater gender equity, read...*

## the GALVANIZER

@deedsnotwords

Deeds Not Words is an intersectional organization dedicated to improving gender equity in Texas, and Galvanizer is their glowing zine of art and prose. Galvanizer weaves together policy and illustration to raise awareness of issues—each issue highlighting a different topic that ties to reproductive rights—in a captivating curation that is so, so important. Support this community by reading The Galvanizer!

⑤ *If you like charm bracelets, cake with rainbow sprinkles, or the evenings at the beach, you should look into...*

## Fever Dream

@feverdreamzine

Like Bluekeys, Fever Dream Zine was established in 2020 by teens yearning for a creative outlet. FDZ embraces individuality, with vibrant colors and intimate art at the heart of its work. (Plus: they have the cutest phone charms available on their website!) You seriously won't want to wake up from the dazzling word of Fever Dream Zine.





JASON REYES  
AUSTIN, TEXAS  
@homesconx



# Pretty Sick

...A LONDON BASED INDIE ROCK BAND. THE LEAD SINGER, SABRINA FIANTES, HAS ANSWERED A FEW QUESTIONS ABOUT HERSELF & THE BAND. CHECK OUT PRETTY SICK'S MUSIC ON ALL STREAMING PLATFORMS AND SABRINA'S INSTAGRAM.

1 pretty sick has been releasing striking music videos since 2015, and your latest are particularly fascinating. "Black Tar" and "Human Condition" center on the theme of being watched: stalked by an invasive fan, surrounded by a gaggle of security guards and crew members, projected on the screens of strangers both uncaring and obsessive. Plenty of underground rock artists have expressed disillusionment with the idea of fame, but you seem to have a wry sense of humor about the whole thing. With these videos (as well as "self-fulfilling prophecy") ending in cinematic mayhem, in the form of fleeing the scene or bloody carnage, has pretty sick's approach to music videos changed as the band has evolved and become higher-profile?

2 pretty sick was born and raised in New York, and steeped in that community throughout the release of the foundational singles and EPs along with the Come Down and Deep Online Projects. In recent years though, you picked up shop and moved to London for school and to pursue music full-time. We've grave any majorly surprising distinctions in how the London scene operates vs the New York scene? How about the fans—are they different? Is there a lovely pretty sick fanbase in London?

3 LONDON IS MUCH BIGGER THAN NYC AND MORE AFFORDABLE, SO NATURALLY THERE ARE MORE MUSICIANS EVERYWHERE AND MORE VENUES AND A MORE DIVERSE RANGE OF SOUNDS, GENRES, AND SCENES. THE FANS EVERYWHERE ARE GREAT HELL, THERE'S A VERY LIVELY SCENE OF PRETTY SICK FANS IN LONDON. I SEE A LOT OF FAMILIAR FACES AT SHOWS WHICH I LOVE.

4 I THINK OUR VIDEOS HAVE GROWN AND CHANGED WITH US IN SO MANY WAYS, BUT TO ME, THE CORE ENERGY AND MESSAGES STAY THE SAME THROUGH ALL OF TIME AND SPACE. WE TRY TO MAKE AS MUCH FUN MAKING THEM AS WE CAN, BEING WITH A LABEL AND NOT HAVING TO DO EVERYTHING DIY OBVIOUSLY LIMITS THINGS TOO AND GIVES US A LOT MORE FREEDOM, WE'RE LUCKY TO HAVE A TEAM OF PEOPLE ON OUR SIDE WHO BELIEVE IN OUR CREATIVE VISION. WE ONLY WORK WITH CLOSE FRIENDS IN ALL OF THE VIDEOS SO THEY ALL ARE VERY VERY PERSONAL AND SENTIMENTAL TO ME, AND MOST OF THEM ARE REALLY WELL THOUGHT THROUGH AND TIME CONSUMING LABORS OF LOVE FROM THE DIRECTORS AND EVERYONE ELSE INVOLVED. THEY FEEL LIKE SNAPSHOTS OF MY LIFE IN SO MANY WAYS. I'M REALLY GRATEFUL FOR ALL OF THE TALENTED ARTISTS, PRODUCERS, STYLISTS, DIRECTORS, DP'S, SET DESIGNERS, ACTORS, ETC WHO HAVE EVER WORKED WITH US ON VIDEOS.

5 WHEN RECORDING "YOU'RE IN SEARCH OF ME" SINCE WE THOUGHT I DISCOVERED A PERFORMANCE OF "YOU'RE MY FEAR" YEARS BEFORE I HAD EVEN RELEASED. WHAT SURPRISED ME WAS HOW MUCH YOU ENJOY THIS WAY, BUT NOT THAT THE SONG CONSISTED OF A SINGLE GUITAR, DRUMS, AND OF COURSE, YOUR (TERRIFICALLY GOOD) VOICED. A SETUP USED BY INDIE-PUNK BANDS LIKE BRAT PUNKIE AND WHITE STRIPES. IT HAPPENED UPON A VIDEO FROM YOUR CURRENT TOUR—MORE HIGH-LEVEL INSTRUMENTS. IN CONTRAST TO THIS PARCHED-OUT SET UP, YOU'VE ALSO INCORPORATED TRYING ARRANGEMENTS INTO SONGS LIKE "BLACK TAR" WHAT DO YOU SEE IN THE VALUE OF COMPLEXITY IN MUSIC?

6 I THINK IN A MAXIMALIST IN THE RECORDING STUDIO AND A MINIMALIST ON STAGE, WHICH MAKES FOR A DIFFERENT SOUND BETWEEN LIVE AND RECORDED, SERIOUSLY. BUT I LOVE THAT. I GROW UP GOING TO THE PAGES THAT WOULD CHANGE TO EXPLORE THE SOUND ONSTAGE VS. RECORDED AND IT ALWAYS MADE IT MORE EXCITING FOR ME AS A FAN TO SEE THE DIFFERENCES. I DON'T KNOW IF I SEE ANY INHERENT VALUE IN COMPLEXITY IN ROCK IN THE SAME WAY THAT I DON'T SEE ANY INHERENT VALUE WITHIN MINIMALISM. I THINK IT REALLY DEPENDS ON WHAT YOU DO WITH IT, HOW YOU DO IT, WHAT YOU'RE SAYING.

7 YOU HAVE AN INTERESTING RELATIONSHIP WITH FASHION, HAVING BEEN BOTH A MODEL AND A FASHION INTERN. YOU CAN OFTEN BE NOTED IN VINTAGE AND VINTAGE-INSPIRED BRANDS LIKE X-GIRL, MYSTIC GIANOUX, AND MALE JACOB HEAVEN, AND HAVE WORN EVERYTHING FROM TURTLE SKIRTS TO VAMPIRE FANGS. PERSONALLY, YOU KNOW YOUR WAY AROUND AN OUTFIT. HOW DID BEING EXPOSED TO THE FASHION WORLD AT AN EARLY AGE INFORM YOUR SENSE OF SELF-EXPRESSION?

8 I THINK BEING EXPOSED TO FASHION FROM A YOUNG AGE WASN'T JUST CUS I GOT TO SEE LOTS OF DIFFERENT STYLES EARLY ON, BEING AROUND SO MANY TALENTED PEOPLE WORKING IN FASHION WHO WERE SHARING ME THEIR OPINIONS AND TRYING TO LEAD ME IN THE RIGHT DIRECTIONS. I TRIED OUT LOTS OF DENIMS AND QUICKLY FOUND WHAT I LIKED, AND NEVER REALLY CHANGED SINCE THEN. I GUESS FROM DAY 1 SHOULD GROW UP A BIT IN HOW I DRESS. I'VE BEEN DRESSING THE SAME WAY IN THE SAME CLOTHES SINCE I WAS 15, BUT I JUST WERE IT HAPPENS ON ITS OWN. I DON'T LIKE OVERTHINKING PERSONAL STYLE.



5 As a front-man, there are a lot of eyes on you, and we at Bluecays consider you to be both a rockstar sex symbol and someone who doesn't give a fuck about traditional societal and beauty standards for women. Are there any performers or icons that you draw inspiration from in this arena? What is your perspective on the role of the front-man in live music?

“That is so nice, thank you. I have always looked up to performers like PJ Harvey, Bjork, Fiona Apple, Blondie, Aimee Mann, Kurt Cobain, Lizzy, The Luna Licks, Joan Baez, Janis Joplin, Johnny Cash and more. The role of the frontman in a band is really up to the frontman which is something I love about it. You can be an understated performer and still control a crowd or you can lose your fucking mind on stage every night and bleed all over your stunned audience. It's rare in life to have that amount of freedom of expression and power over how you're perceived in your own hands. I would also add that I also look up to a lot of my contemporaries as frontmen too, like Aaron from Starcrawler, Amy from Amyl and the Sniffers, Paul from Surfbort, Tina from Fever Mag, Nissy from Manglewinn Dunny, and Letha Tree.



6 Pretty Sick has been around for quite a while. You've been playing under the same name since you were 13 - Do you have a day 1 fan?

“Pretty Sick's day one is my dad lol.”

7 I know you're a fan of bands like Pixies, Dinosaur Jr. and Mule, so what was it like to first meet the producer Paul Katerlic, who you worked with on *Makes Me Sick*. Does he smile? He's worked with all of the mentioned artists and many more - everyone from Radiohead to Das Dämon to Julia Hatfield. Were you at all intimidated by the prospect of working with him, or just plain stoked?

“The first time meeting Paul I was pretty nervous cuz he's such an insanely talented producer who's worked with so many legends. I was honestly pretty blown away that someone like him would like my music enough to work with me, especially as a newer artist. But from the moment of meeting him and then throughout making the album he was so incredibly supportive of me and everyone in the band, and really brought the best out of everyone as musicians which was a really amazing experience. He's a great producer.”

8 What's your go-to post-show meal in the following places: London, New York, Austin (when you come to enjoy a nice candlelit dinner w/ Bluecays magazine of course)?

“London: Chip and the Fish n' Chips or Doner Wrap

New York: Dollar Slice or Remedy Diner

Austin: Tex Mex Taco Truck”

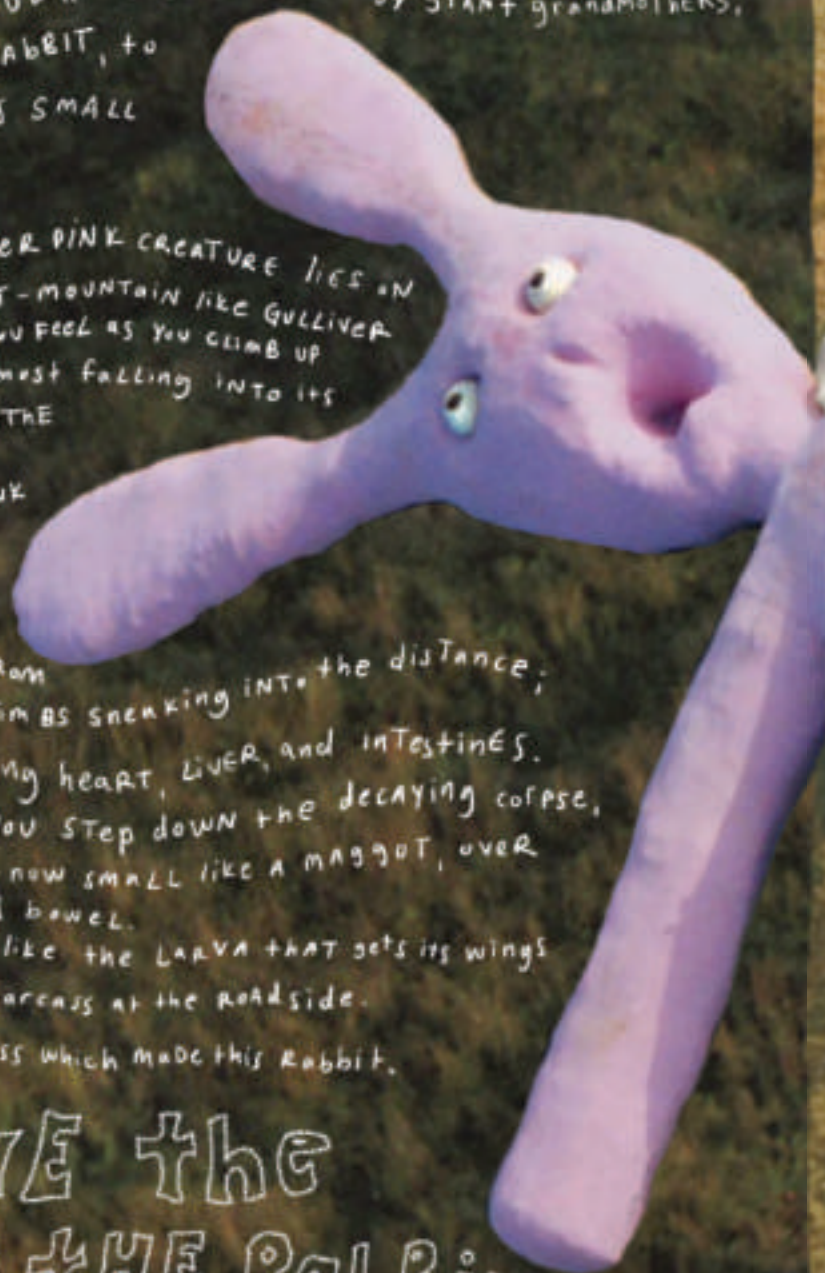


"THE THINGS ONE FINDS WANDERING IN A LANDSCAPE: FAMILIAR things and utterly UNKNOWN, like a flower one has never seen before, or, as COLUMBUS discovered, an inexplicable CONTINENT.

and THEN, BEHIND A HILL, AS IF KNITTED BY GIANT GRANDMOTHERS, lies this VAST RABBIT, to MAKE YOU FEEL AS SMALL AS A DAISY.

THE TOILET-PAPER PINK CREATURE lies on ITS BACK: A RABBIT-MOUNTAIN like GULLIVER in LillipUT. HAPPY YOU FEEL AS YOU CLIMB UP ALONG ITS EARS, ALMOST FALLING INTO ITS CAVERNOUS MOUTH, TO THE BELLY-SUMMIT and look out OVER the PINK WOOLEN Landscape of the rabbit's body, a country dropped from the SKY; EARS and LIMBS sneaking INTO the distance; from its side flowing heart, LIVER, and INTESTINES, happily in love YOU STEP DOWN the decaying corpse, through the wound, now SMALL like a MAGGOT, over WOOLEN KIDNEY and bowEL. HAPPY YOU LEAVE like the LARVA that gets its wings from an INNOCENT carcass at the roadside. SUCH is the happiness which made this Rabbit.

"I LOVE the RABBIT + THE RABBIT LOVES me." - GELITIN



AND NOW, SOME "IMPRACICAL KNOWLEDGE COURTESY OF BK...."

# HASE

(ALSO REFERRED TO AS RABBIT OR COLLETT-FAYN) is a 200-foot-long and 20-foot tall knitted pink RABBIT LAID TO REST IN THE ITALIAN ALPS BY THE AUSTRALIAN ART COLLECTIVE GELITIN. HASE WAS THOUGHT UP BY THE PROVOCATIVE ART GROUP IN 1993, ORIGINALLY WITH THE VISION OF "put enormous hare that had fallen from the SKY onto the asphalt of a CITY," BUT THE ARTISTS EVENTUALLY preferred a remote location that had to be reached on foot in 1999, WITH quite a BIT of help, the enormous wool cover was knitted and by 2005 THE RABBIT WAS ASSEMBLED and stuffed with straw, laying sprawled across the ITALIAN hillsides the long process of bringing the art installation to life atop the MOUNTAINS BECAME THE talk of the VALLEY, so much that the artists organized a celebratory DAY for the inauguration. Little Ladders were placed around the bunny's body allowing visitors to climb and STAND upon its LIMBS.

the HASE bunny was born a corpse, with a plucked - eye and colorful knitted intestines peeling out of its body. but the TRUE demise of the rabbit was the main feature all along. a slow and steady decay has been on display for the past two decades as the hare bunny rotted AWAY. by 2010 there was not much left aside from straw and scraps of bunny fluff, BUT the intention was to have people visit it over the long term, and it seems that though the group has reached its objective, the HASE BUNNY, whether or NOT, has survived through the snow and the sunshine, become overgrown with GRASS and home to many creatures and decomposed peacefully into the side of the earth. The simple life cycle of an abandoned stuffed RABBIT WILL still have to be the beauty of such a SPECTACLE of an art piece.







ANTHONY McDANIEL  
AUSTIN, TEXAS  
Shameless.com



# an interview with nana

ANY PRO-  
NOUNS  
@sunsspillsjpeg  
toronto, canada

to start off, one thing that stands out about your art is the use of paneling. many of your pieces include boxes of imagery and words, which are reminiscent of graphic novels and comics. have you been influenced by this type of storytelling? what do you see as the benefits of working with these shapes?

yes, i have been very, very influenced by comic strip format and graphic novels. i recently read "the sprite and the gardener" by r/l abrego and joe whitt and i was in absolute awe of the beautiful colors and textures, please give it a read if you have the time! studying this book, as well as many other comic and graphic novels help me understand how to write and illustrate stories that people want to interact with. to add on, i really enjoy art with words, as i find it helps viewers and readers connect with pieces better. it attracts audiences and holds their attention, especially when they have something to read and relate to. it makes it easier to form a narrative too. there's more flexibility than simply drawing a piece with no words.

your work often incorporates song lyrics from musicians such as mitski, taylor swift, and sufiyan stevens, who are known for exploring longing and personal connection, and who also have strong queer followings. i've noticed a lot of hand and heart images in your art as well, reinforcing this idea of touch and romantic closeness. what is it about romance that inspires you, particularly from a queer perspective?

from a queer perspective, i think romance is something that many queer persons are not allowed to experience in their young years, especially if they are still living with parents. i love to explore the themes of yearning in the songs by the artists you previously mentioned, as it allows me to connect with something tangible, especially when there is such a large disconnect with my own queerness. growing up a closeted brown child can be incredibly alienating and finding romance, love, and accepting family is something that i, and many other queer persons yearn for. i make art for those who are lonely and gay with the hopes that they can find comfort in my art.

my death it taunts me like a ship without  
a sail

something instantly recognizable about your art is its intimacy, whether digital or physical, your pieces have a handmade quality to them, with the visible grain of paper or strokes from a pencil creating a sense of warmth. however, your compositions also tend to be quite full, with textures, colors, words, symbols and images all occupying the same piece. do you identify with maximalism at all or do you find yourself more inspired by simplicity and the understated?

i think my pieces tend to be so chaotic and full of shapes and colors because i like it to look that way. i like when people stop and stare at my art and ponder it for a bit, and maybe they do that when my art looks extremely, as you said, maximalist. i sometimes try to do exercises where i keep my pieces as simple as possible, but always end up caving and adding watercolor or pencil crayon to it. i'm not sure my brain could ever align with simplicity at all, because my art making process tends to be very cathartic. my art making process is very, "one time and done" thing. i know lots of artists take weeks to finish a piece, but i tend to finish my pieces very quickly, with no time to edit and tweak the pieces i make. this tends to really make my pieces so full, because they're all done in one sitting.

i forgive  
you mother  
i can hear  
you  
and i long to  
be near you

but every road  
leads to an  
end

i would love to ask you about the piece you shared on instagram (october 18) which uses text from the movies "my own private idaho," "point break" and "the handmaiden." as opposed to songs, movies have visuals accompanying their words; however, your interpretation of these quotes is remarkably distinct. is your process different when you're considering a line from a film versus a line from a song or poem? in other words, does the visual context of movie quotes play into your artistic decision-making, or do you take the words on their own?

the three films i sourced the quotes from have incredible themes of queer longing, and i usually try to interpret these words in my own way. i try to think of it as, if i was trying to make a comic from these words alone, how would they look? i try not to think too much of the movie's visuals, but rather, how i connect to those visuals. i think it's the same with my pieces centered around songs. making art inspired by music is easier, i find, because there is no accompanying visual and i can be as creative as i like. movies are a little difficult, because the visuals are already top-tier and it's a little intimidating trying to replicate the feeling conveyed by those characters in that frame of the movie.



nobody's watching  
drowning in words  
so sweet

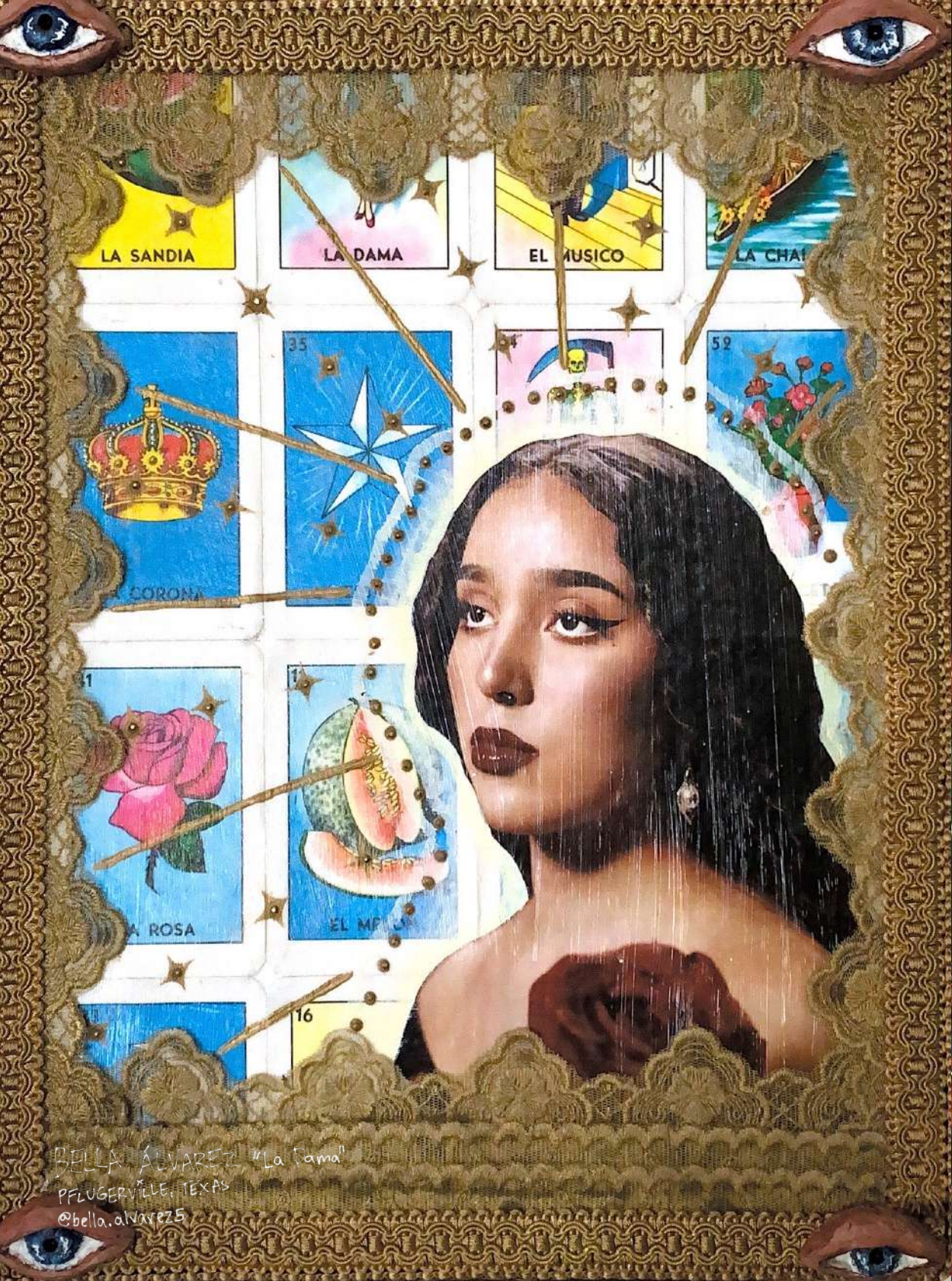
build in the water  
caught as a bird  
once free

## BONUS!

we recently polled our community with a bunch of random questions, one of which was "favorite taylor swift era?" as a fan of taylor, what would you choose and why?

i'm split between reputation and 1989. i really enjoy taylor's pop sound and find that these two albums did it best!





BELLA ÁLVAREZ "La Dama"  
PFLUGERVILLE, TEXAS  
@bella.alvarez5



"metamorphosis" JESSIE CURNEAL  
AUSTIN, TEXAS  
@jessiecurneal



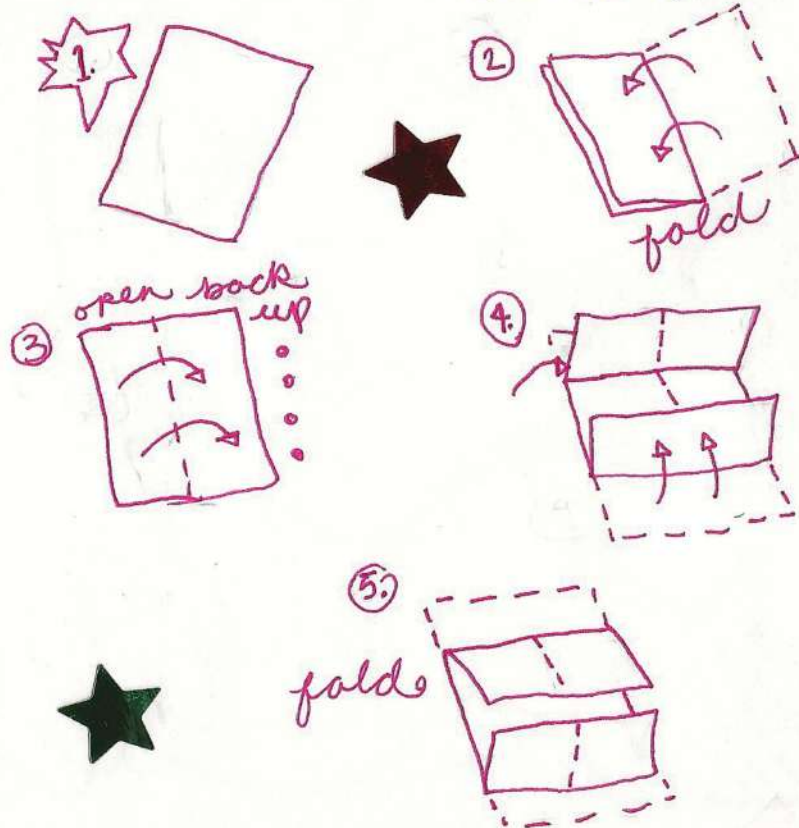
# MAKE

YOUR  
OWN

# MINI ZINE

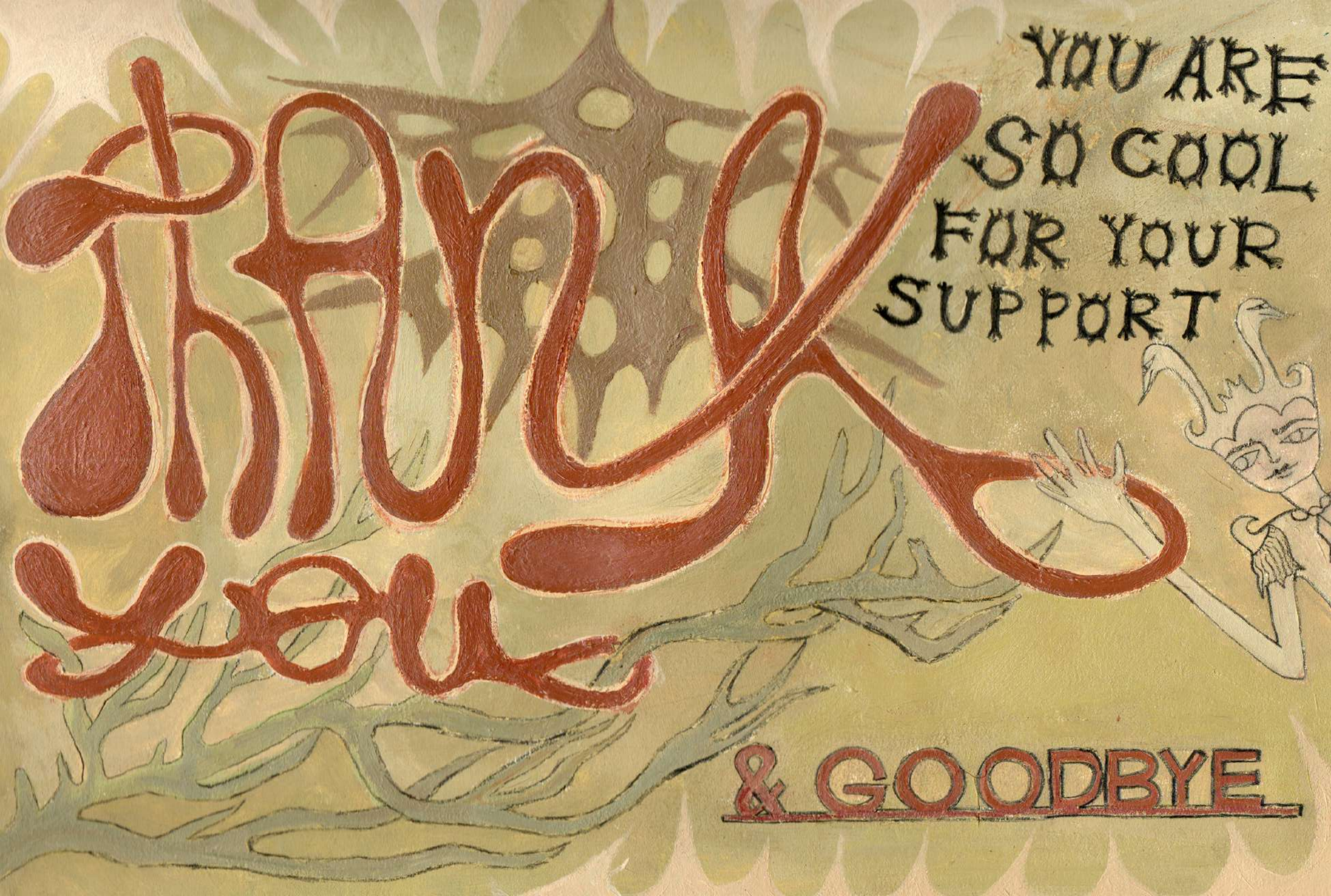
## MATERIALS YOU WILL NEED:

- A PIECE OF PAPER
- SCISSORS
- PENCILS, PENS, MARKERS ETC.
- ANYTHING 2 DECORATE WITH  
(STICKERS, FLOWERS, OLD BOOK CUT OUTS...)





YOU ARE  
SO COOL  
FOR YOUR  
SUPPORT



& GOODBYE