

SCOTT STREET MAGAZINE

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VOLUME 2

ISSUE TWO

Scott
Street

AN INDEPENDENT PUBLICATION BORN

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from a love of creativity and community in the heart of Glasgow. Originally founded as a student-led initiative at the *Glasgow School of Art*, Scott Street Magazine has produced 10 successful issues, each showcasing diverse voices and artistic talent. With this solid foundation, we're excited to showcase our transition into an independent publication, now embarking on our second issue of Volume Two.

At Scott Street, our mission is clear: **to spotlight Scotland's rich creative scene and connect it with the broader UK and global landscape.** From visual artists to writers, designers, and musicians, we aim to give a platform to local and international creatives, highlighting work that resonates with our readers and captures the spirit and diversity of today's culture.

Scott Street Magazine started shortly after we moved to Glasgow, driven by the desire to get to know this inspiring city and to share it with everyone. It's a magazine for creatives, by creatives, capturing the unique spirit of Glasgow while expanding our lens to artistic communities across the globe. Here you'll find a blend of art, insightful commentary, and stories that celebrate the impact of creativity.

Thank you for joining us on this *journey.*

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This issue is dedicated to the Glasgow Print Fair and the talented creatives whose work and passion continue to inspire both the fair and these pages.

[1]



Kirsty is an **artist** and **self-taught printmaker** from Balloch, Scotland. Surrounded by beautiful scenery and wildlife, she takes inspiration from her surroundings and translates it into dream-like scenery through prints and drawings. Her work often features exaggerated florals, ruined buildings, dreamy skylines and piercing eyes. **Colour is central in her work** and she gravitates towards a selective palette.

Printmaking is her primary focus as she is drawn to the bold colours and the unexplored territory of a new technique. It encourages her to work at a slower pace and consider every detail. Printmaking has brought her focus and allowed her to refine her practice.

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[1]: "They're Awake"

KIRSTY DUNCAN



For more information on the artworks please contact the artist

[2]: "Moon Feelings"

[3]: "Sentient Garden"

[4]: "Dark Matter" *Black version*



HFEYOUNG

Noh



@_no_bro_

Represented by @thetagli

Growing up in South Korea and then moving to Glasgow for your MFA, how did that shift in environment shape your perspective on identity and belonging?

The core ideas in my practice, transgenerational trauma and the anxieties of being an East Asian woman living and working in the West, both stem from my ongoing exploration of identity. Growing up in Korea, I had only few exposures to different races or new ways of thinking. The social environment I knew regarded life as a linear path. After living in Korea for nearly 27 years, I came to Scotland to pursue an MFA, and it felt as though I had broken out of an eggshell, like in the book 'Demian', stepping into an entirely new world. Suddenly I was surrounded by people with diverse regional, cultural, and religious backgrounds, and in that environment my desire to explore my identity grew stronger. In the process of studying my own identity and searching for its origins, I came to understand the notion of collective identity, and how it forms the foundation of individual identity. This realization led me to engage with collective identity more actively in my practice, using it as a core framework for exploring and articulating my own.



[1]



[2]

You've described your practice as deeply rooted in exploring colonial trauma and diasporic identity. When did you first feel compelled to address these themes through painting?

As I delved into the exploration of solitude as a foreigner (Especially in the first semester in GSA), I came to the realization that tracing my ethnic identity was essential to finding my place in this unfamiliar land. This led me back to my apartment, where I entered the dimly lit shower booth in my room and began the ritual of rubbing my skin with a Ttaemiri towel—a traditional bathing method in Korea. This practice involves compulsively scrubbing the skin with a sandpaper-textured towel. It became apparent that this painful bathing culture had proliferated during the era of Japanese colonialism, driven by the manipulated notion of Korean inferiority, perpetuated by the dominant discourse that “Koreans are dirty.” I discovered that colonial trauma still holds a significant place in shaping Korean ethnic identity today. While engaging in Ttaemiri, I found myself staring at my skin for at least 20 minutes, an experience that heightened the sense of disconnection between my body and myself. It was during these moments that I felt a profound loneliness as I gazed at the fleshy mass that constituted my physical form.

Many of your works anonymize the body—faces are obscured or absent. What does this erasure mean to you in relation to diasporic identity?

The Face series depicts faceless figures, their eyes, nose, and mouth erased, with droplets of water forming on their skin, set within the confined space of a tiled shower booth. By removing the features that define individuality and replacing them with water drops, the work visualises not a specific identity but the raw emotion of solitude itself. While the series shares a conceptual thread with the earlier Ttaemiri works, it shifts its focus away from transgenerational trauma to the intimate emotions of living as a foreigner in another land. The shower booth, a space that is at once private and unguarded, becomes a setting where the artist confronts the self in isolation. In this context, life abroad is associated with a chosen solitude, an inner state accepted and endured, rather than an externally imposed isolation. The Face series thus embodies both the anxiety and loneliness of being a foreigner, as well as the act of embracing those emotions, transforming a personal experience into a more universal sentiment.

Your recent solo show 'Submerged Attachment at The Tagli focuses on bathing rituals. Could you walk us through the emotions you wanted viewers to feel or understand in that exhibition?

In my solo exhibition Submerged Attachment, held with The Tagli in May 2025, I presented a painting titled Fierce Attachment. The work depicts an older mother and daughter, both nude, with two black dogs running in the background. The inspiration came from Vivian Gornick's book Fierce Attachments, which explores the intense anger, obsession, and love within mother-daughter relationships. Its themes resonated strongly with my ongoing series on this subject, and I felt that the title itself could speak to many of the ideas embodied in my painting.

My practice often centers on painting as a way to explore memories and emotions shared across generations. I think of the vivid experiences and feelings of my grandparents being carried through my parents and eventually reaching me, like small seeds of the past lying beneath the surface, quietly germinating through my body. In addition, the exhibition also included works that reflect my experiences as an East Asian woman living in the West. Paintings such as Bitches and The Milk of Disquiet, both featuring the recurring image of a black dog, speak to the anxiety and fear I have inherited as a woman from my mother, her mother, and the maternal line before them. In this way, the exhibition sought to convey both the stories of my mothers and, more broadly, my own story as a woman.

You've already gained recognition through awards like the Tagli Mentorship Award and Bloomberg New Contemporaries. Has external validation changed how you approach your practice, or do you see it more as encouragement to continue your path?

I understand these achievements as a sign that the stories I express through painting carry a sense of contemporaneity and resonate within today's society. They have given me confidence that translating such narratives into painting can have a socially relevant impact. However, this is not what sustains my practice or provides inspiration for it. I will continue to tell the stories I want to tell, and I will keep painting with persistence, even if visible outcomes are not immediately apparent.

Your paintings navigate the uneasy overlap of care and pain. Do you see your work as a kind of healing process, or more as a mirror to unresolved histories?

In my paintings, overlapped pain serves as a metaphor for trauma, and every attempt at healing trauma begins with tracing its source. Understanding which shocking event pierced the patient's protective wall and planted the seed of trauma makes it possible to see how that seed later germinates and manifests. In my work, I prefer not to view historical or transgenerational trauma, which are recurring themes in my practice, as an illness but rather as a seed that arrived from outside, unexpectedly and suddenly. My work does not carry the grand ambition of healing such transgenerational trauma. My motivation is simpler. While exploring my own identity, I began to sense that there were certain seeds passed down to me from my mother, her mother, and her mother before her, and I was curious to understand what they were. In this sense, it may be understood as mirroring unresolved histories.





[4]

Lastly, the first time we featured your work in Scott Street Magazine was whilst this was still a student publication and you yourself was still a student. Do you have any advice for students reading this in navigating the art world after graduation?

To be honest, I don't think I have much to say. I know that everyone works with their own sense of conviction, so there isn't much I can add. But if I were to offer one piece of advice, it would be this: do not expect the degree itself to change much after graduation. Instead, make the most of the facilities available to you while you are in school, and try to maintain an open mind. I would also recommend having confidence in your subject and pursuing your research as deeply as possible. Above all, be kind to the people around you. Never forget that the people near you are the ones who help build and sustain you.

[1]: "Bitches", Oil on canvas, 102.5 × 152.5 cm

[2]: "Be quiet! I won't!", Oil on wood, 43 × 80 cm

[3]: "Face No.4 (2025)", Oil on canvas, 43.5 × 35 cm

[4]: "The Milk of Disquiet" Oil on canvas, 100 × 150 cm

ILLUSTRATOR GAV STEWART ON CARTOONS, CONFIDENCE AND WHY HE

*"Really Hates
Trees"*

 @gav_sillustration

Illustrations by Gav Stewart

For as long as he can remember, **Gav Stewart** has been drawing. Like many children, his fascination with cartoons began early, but while most grow out of it, Gav's appreciation only deepened. *"The atmosphere that cartoons are able to make. Their emotions are so visible on the cartoon character, and the storytelling is very strong"* he told us, and you can tell he still gets excited just talking about it.

Gav has always had an interest in drawing people, but cartoon characters in particular captured his attention. There's a freedom in cartooning that realistic portraiture doesn't allow. Proportions can be bent, shapes can be stretched, and rules can be playfully ignored. While formal training can teach discipline and proportion, *"If you focus on mastering something your entire life, you might run the risk of missing out on your personal talent or path."* That sense of individuality and self-discovery runs through everything he does.

When we asked how he developed his own style, Gav admitted that style itself was a bit of a mystery at first. He didn't fully understand what it meant until he started skateboarding. Watching skaters develop their own unique way of moving helped him realize that style isn't always easy to define, it doesn't always have a name. It's something that develops naturally and often keeps changing over time.



Of course, illustration isn't without its frustrations. When we asked about creative challenges, Gav immediately laughed: *"Trees and bushes."* Though said in jest, there's real complexity behind the complaint. The angle from which an object is viewed changes its shape entirely, and with organic forms like trees, a slight shift can mean redrawing everything. For Gav, it can feel like a dishonest process, inventing branches that weren't really there, guessing at leaves that fall outside the frame. His approach is to start loose, using simple circles to build the image from the ground up. In that looseness, perhaps, lies the true charm of illustration: capturing the character of a subject, rather than replicating it detail by detail. *"I really hate trees,"* he laughed again, clearly amused by the struggle.

Recently, Gav got to bring his style to a much bigger stage, designing merchandise for American singer-songwriter Sturgill Simpson, also known as Johnny Blue Skies. It started as pure fan art, just something fun, but Gav already had a sense of the final form in mind. *"At the back of your mind you think and visualize how the end product is going to be."* He explained how different it feels drawing for someone else. *"It can be a bit weird at times because a different set of emotions come to it."* Suddenly you're analysing someone's photos and videos, trying to extract their personality through a screen. *"You feel almost as if you are judging them."* But he knows that once you get the *"bare bones"* right,



GOING FROM HAVING INSPIRATIONS TO



BECOMING ONE WOULD BE THE BIGGEST

the rest will follow. Listening to the music played a big role. He sent in his artwork, and to his surprise, they loved it. They used it. And yes, it was *"really exciting."*

Of course, being an artist isn't just about wins. We spoke about the ever-present struggle with confidence, especially when putting creative work into the world. Rejection can feel personal, but Gav reminded us not to jump to conclusions. *"It is easy to blame yourself when it could've been a million things that influence the outcome, especially if it's rejection."* For him, sharing his work is about connection. *"Big part for me is I just want to share my work and would love for everyone to have a piece."* If everyone has a piece of your work, that must mean they like it. And let's face it, that feels good. ***"Confidence is a big thing."***

Outside of illustration, Gav also works as a caretaker. When asked whether this part of his life influences his art, he was clear: the two worlds are kept separate. For him, this division preserves the purity of the creative process. Art becomes a space of release and autonomy, not shaped by external structures. Even on days when the drawing isn't going to plan, it remains a form of expression. And sometimes, what an artist

considers a failed sketch can still spark something in someone else. That, to Gav, is what illustration is all about, finding your own way of doing things.

So what's next for Gav Stewart? Illustrating children's books. And not just any book — one he wants to see sold in Waterstones. But he has a secret plan. *"I want to secretly go into a store and sign a copy without telling anyone, so the next person to buy it will have a personally signed copy as a small and sweet practical joke."* He also wants to host illustration workshops for children in local bookshops, planting a few creative seeds for the next generation. His wider goal is to inspire young artists the same way he was once inspired, and to remind them that success often comes down to timing. ***"To never be jealous of other people's work. Going from having inspirations to becoming one would be the biggest thing."***

Gav Stewart may joke about bushes and blush at praise, but behind the humor is a quiet dedication to the art of drawing, to honest storytelling, and to encouraging others to find their own way — even if that way includes a tree or two.



JOSAFINNI

PORTER CHAMBERS

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 Works for sale - to purchase or collaborate,
email at josafinni@gmail.com

[1]: "Scarf" 65×65cm, Silk, Limited Edition



[3]



[4]

Finni is a *community designer* and artist.

She has more prints coming out soon as well as a larger scale project working on the Interior Design for *The Nook* for **SAMH** (Scottish Action for Mental Health).

[2]: "Strawberry Jelly" A3, *Riso Print*

[3]: "Play" A5, *Riso Print*

[4]: "Sea Medley" A5, *Riso Print*

KRISTIAN YEOMANS

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[Right]: Vues, Yardworks, Glasgow

The settings in your work, whether it's a gritty arcade or a natural outdoor environment, play a huge role in the overall atmosphere of the photos. How do you choose the locations, and what's the importance of environment in your portrait photography?

The environment plays a huge part in all my work - the location is equally as important as the subject of the image. For me, it's what the image makes you feel as a whole.

I'm constantly on the lookout for cool settings, whether it be part of a building, an alleyway or the inside of a convenience store. I never restrict myself as to where I can shoot and it is often just based on a location that catches my eye, something that makes me look twice and makes me feel something.

I'm always snapping pics on my phone wherever I am. I do this so much now, both my kids get involved and point things out to me that they think look cool. They've both got a great eye for it.

Your subjects seem to have a distinct style, and their personalities really shine through in these photos. How do you choose your subjects and how do you go about making your subjects feel comfortable and authentic in front of the camera?

I feel really lucky that I get to work with so many cool and interesting people. It makes my job really easy when you have a genuine interest for your subject.

I have always been fascinated by people, the way they think, the way they act, the way they dress. I think having a great interest in people allows me to work with them on a photoshoot in a way that feels very collaborative.

I always explain my vision for it and will very quickly fire off a few shots to show them where my mind is at. I find getting them fully involved in the shoot helps them feel relaxed as it's not just me sticking a camera in their face.





What do you hope viewers take away from these photos? Are there specific stories or themes you're trying to communicate through your work?

I think because instinct and feeling is at the core of what makes me produce the work I do, I hope it makes people feel something too. Whether it be they like a particular expression or they like the setting of the image or they just think it looks cool – if they feel something from it, that makes me really happy.

The main theme of my work is focused around people living their lives the way they want to. That is how I try and live my life and I always admire people that do the same. I think there has always been so much societal pressure in terms of you should be doing this, that and the other. For anyone that fights back against this and tries to live life on their own terms will always be admirable and of great interest to me.

How important is color to you when composing a shot, and do you often use it to convey emotion or mood?

Colour is important to me and I have often used backdrops that have street art in them. There are so many world class artists in Glasgow, you are kind of spoilt for choice.

I love bright colours and like to incorporate them where I can, but again, it is more about the overall feeling of the image. Bright colours can play a big part in this, however, sometimes dark and dingy feels the right way to go.

- [1]: Chris Baillie, *Barras Arcade*
- [2]: Scowl, *Glasgow*
- [3]: Glasgow Rens Basketball Team, *Shawlands Academy*
- [4]: Harley Flanagan, *Cro-Mags*, *Slay Club*, *Glasgow*

How do you stay inspired and keep your work fresh in such a competitive and fast-paced industry? Are there any photographers, artists, or other creatives whose work has influenced your own?

Again, I think it comes back to the interest and love I have for people. People are constantly changing and evolving so there is always scope to do something new and different. I get a lot of inspiration from films and music, again, a lot of it is based on feeling. Certain songs might stir something in me that makes me think of something I've seen which can start the seed of an idea.

I'm always writing down ideas for shoots and drawing very basic sketches of how I think it could look. Quite often, it's just running with the idea that interests me most and trying to piece it together from finding the subject, to the location.

I feel I bring quite a lot of humour to my work which makes it even more fun to work on, especially if the subject is on the same page

I'm a big fan of Atiba Jefferson's work and I love Jamie Nelson – her recent shoot for Vogue Portugal with Amy Taylor of Amyl and the Sniffers is one of the coolest things I have seen in a long time – all her work is ace!

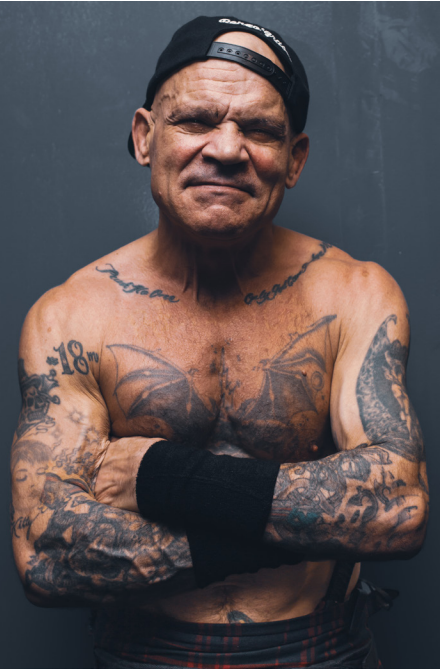
Film wise, I love a lot of the old Scorsese movies, Taxi Driver, Mean Streets – also love Tarantino and the Coen Brothers – all great stories but amazing visuals as well – really make you feel something.

Last comments?

Thanks to you at Scott Street for doing this, has been fun. Also, for anyone reading this that wants to get involved in shooting something, please get in touch. I'm always on the lookout!



[3]



[4]



 @stuartbuchananartist

STUART BUCHANAN

Photographs by Jonny Paterson

ART, NATURE, AND THE QUIET LEGACY OF THE WATCHIE



In a small village on the Aberdeenshire coast, perched right on the edge of the cliffs, sits a studio unlike any other. Known as *The Watchie*, this weathered outpost was once a Customs and Excise lookout, watching over the North Sea. Since the early 1950s, however, it has served a very different purpose: a space for making art. Annette Stephen, née Soper, first converted the space into a studio and invited Joan Eardley, one of Scotland's most important 20th century artists, to paint there. Before long, The Watchie quietly became a significant place in Scottish art history.

Artist **Stuart Buchanan**, originally from Glasgow and now based in Aberdeenshire, is the current occupant of this remote studio. A graduate of the *Glasgow School of Art*, like Eardley before him, Stuart's work is exhibited and collected widely across the UK. His art is rooted in place, shaped by the coastal landscape that surrounds him, not just its beauty but its intensity, its vastness, and its solitude.

"I don't see myself as the owner of the space; I'm just the current overseer of what Joan and Annette created here. It's a safe space, entrusted to me to continue their legacy."

Despite the elemental harshness of the location, The Watchie has no electricity or running water but stays warm thanks to a small fireplace. There is a sense of shelter and quiet that emanates from within. The space is simple, worn, and full of character. It feels like it belongs to the land more than any individual, and Stuart speaks of it that way too. He does not see himself as its owner but as someone entrusted with a space created by others before him, a kind of artistic stewardship. *"I don't see myself as the owner of the space,"* Stuart explained. *"I'm just the current overseer of what Joan and Annette created here. It's a safe space, entrusted to me to continue their legacy."* It is a perspective rooted not in possession but in continuity and care. His tone reflected the reverence he has for the history embedded in every corner of The Watchie.

He described how The Watchie was originally bought by Annette Soper, an art teacher from Aberdeen, who alongside Joan Eardley established it as a studio for making work. Both have since passed, but their legacy lives on not in a grand, commemorative way but in the simple fact that artists are still working there, still finding inspiration in the same sea, the same light, and the same isolation. This humble outlook on ownership speaks volumes about Stuart's philosophy, which

centers on collaboration, respect for history, and the notion that art is not about personal possession, but rather about contributing to a collective creative spirit. It's not just a place to work; it's a home for creativity; a haven passed down from those who came before.

When we visited Stuart, he spoke openly about how much he values that legacy and how honoured he still feels to be part of it. His attitude toward the space as something to be respected rather than owned stood out to us. It framed a larger conversation about how artists build communities, collaborate, and support each other through time, rather than turning studios into private assets or investment properties.

His art, much like the space in which it is made, reflects a deep engagement with the natural world. Rather than seeking out constant stimulation from urban life, exhibitions, events, or endless visual noise, Stuart finds that nature offers its own kind of stimulus. He talked about how his creative practice has grown by allowing space and time to slow down, giving ideas the room to unfold without pressure. We asked him if he ever feels lonely working in such an isolated setting. His response was thoughtful. For him, it is less about solitude and more about serenity. Nature, he feels, offers clarity, not absence.





"The Watchie"
Stuart Buchanan's studio, Aberdeenshire



[Left]: "Seahorses" 49 x 56 cm, oil on board

[Above]: "Hessian Sales (Blue)" 54 x 46 cm, oil on hessian

It was a meaningful conversation, not just about art, but about how to live and work in a way that respects both the land and the past. His reflections gave us a lot to think about as young artists and designers, especially in a time where creativity is so often tied to cities, speed, and visibility.

We would like to extend a huge **thank you to Stuart and his family**, not only for always being so welcoming when we visit, but for being generous with their time, insights, and conversations. Stuart is always open to sharing his thoughts and hearing ours in return, and that generosity has meant a lot. And of course, we would be remiss not to mention that he also makes an excellent bacon roll for breakfast, a fact that only adds to the warmth of every visit to The Watchie.

We are incredibly grateful he agreed to be featured in our magazine.

Olivia JUETT



@oliviajuett



www.etsy.com/uk/shop/OliviaJuettStudio

For more information on the
artworks please contact the artist

[1]: "Twisting and dancing" 28×41 cm, pastel and graphite on paper

[2]: "Drift" 41×28 cm, pastel and graphite on paper

[3]: "One moment" 28×41 cm, pastel and graphite on paper





[2]

I am interested in exploring how *memories* can be brought into the present moment through the memento. Often used as a reminder of things that are lost or distant, I am intrigued by their potential to transport the person who treasures them. Mementos, small or large, bring memories to physical form; for example, a small cork evokes memories of energetic dancing with my Mum, in another kitchen, several years ago. By contrast, the next person might see the object as inconsequential, naff, or forgettable. Still, **their power remains.**



[3]



[1]

MASAKI ISHIKAWA

 @m_ishikawa__

 @masakiishikawa

Masaki Ishikawa is a painter from Tokyo, currently based in Glasgow since moving here in 2019 to pursue a Master of Fine Art at *The Glasgow School of Art*. His work consists of paintings and drawings derived from scenes he constructs in Blender, using open-source 3D models and photo references sourced online or from second-hand shops. He is particularly interested in the idea that the images he paints or draws originate from materials created or written by anonymous others.

Find his interview overleaf →

- [1]: The Embrace, 180×150cm, acrylic on linen
- [2]: You have gone wrong, 64×48 cm, graphite on newsprint
- [3]: Canvassing, 200×160 cm, acrylic on linen
- [4]: PLC2044 Colin, 200×120 cm, acrylic on cotton
- [5]: Colin Remember Me, 120×100 cm, acrylic on cotton

[2]



You completed your BA in Painting in Tokyo and your MFA at GSA in Glasgow. How did those educational, cultural, and geographic transitions shape your aesthetic, your themes, or your way of seeing?

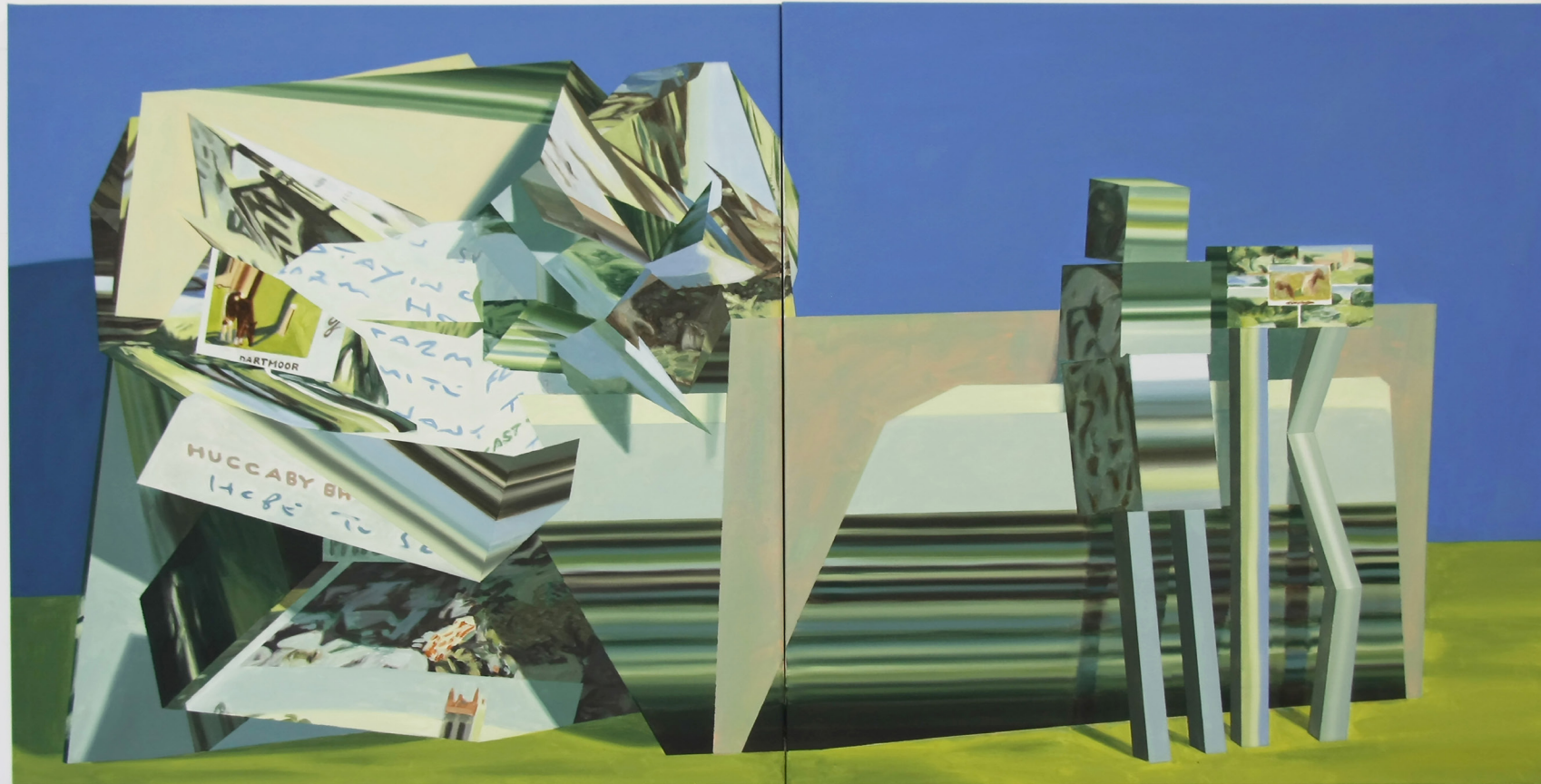
During my BA in Tokyo, my practice was shaped by my experience of the constantly changing urban environment, skyscrapers, crowds, and the seemingly endless cycle of construction. I was fascinated by the sheer density of objects and encounters within the metropolitan landscape. Glasgow, by contrast, offered a very different experience of the city. In Tokyo, I could slip into an anonymous building, climb to a rooftop to view the city, or stumble upon a shop hidden on the eighth floor, experiences that felt almost like scenes from J. G. Ballard's writings or Rem Koolhaas's notion of the "Generic City." In Glasgow, the slower rhythm and different urban structure prompted me to reflect more deeply on these contrasts, and to consider how my work could continue to explore the themes of urban perception and experience across different cultural and geographic contexts.

Your GSA Showcase (2021) work featured sourcing second-hand postcards. Can you tell us what first drew you to postcards as your medium and subject? What do they offer you as an artist that other sources/ images do not?

During the pandemic, I often corresponded with friends by sending postcards. Without access to a studio, I also began drawing on the backs of postcards as a way to keep making work on a smaller scale. What struck me about postcards is how much they contain despite their size, messages, addresses, stamps, and traces of personal connection. Some of the postcards I collected dated back to the 1910s, carrying with them both time and emotion. I then used Blender to "thicken" these postcards, transforming their surfaces into digital spaces where I created figures of animals and humans based on the images they carried. This became the starting point for the series I presented in the GSA Showcase.

[3]





[4]

In your Postcard Drawings series, made during pandemic lockdowns, you describe that confinement led you to reflect on small, everyday moments. How did that time change your sense of what scenes or gestures are worth capturing/articulating?

During the pandemic, I realised that even the most trivial moments could be worth capturing. The postcard drawings became a kind of visual diary for me, and sometimes I gave them to friends, which made the process very personal. Before the pandemic, I tended to prefer large-scale paintings or installations for their physical impact. I still enjoy making big work, but I came to understand what smaller works can encompass that larger ones cannot. Life is not always defined by big events, it is also made up of small, fleeting moments. The postcard drawings taught me how to notice, distil, and articulate those everyday details.

Other than postcards, we see that a lot of your work, whether an acrylic painting on linen or graphite on newsprint, you use a wide range of mediums. What advantages does working with material other than paper have?

Paper, especially newsprint, is fragile, and I often use this quality deliberately in my drawings. It resonates with the anonymous figures and landscapes I depict, many of which are low-poly forms that evoke technologies from a few decades ago. Newsprint also carries a sense of nostalgia for me, and its accessibility and low cost make it an appealing surface. By contrast, linen provides a much stronger and more durable support. It allows me to paint with more freedom and fewer restrictions, enabling me to fully focus on the visual qualities I want the work to embody.

What is your process like when you find a postcard that intrigues you, from finding it to making the painting or drawing? Are there moments when the message on the back, or the provenance, changes how you compose the image or its meaning?

When I find a postcard with a message on the back, it often becomes the starting point for a painting or drawing. The words spark my imagination about the sender's journey, what they wanted to convey to the recipient, whether they were happy, sad, or missing someone. These fragments of personal history allow me to build a story around the image, and that narrative becomes the drive behind the work.

Do you see your practice as more about preservation or reinterpretation?

My work is more about reinterpretation. We are constantly surrounded by things we did not create ourselves. A postcard, for example, is not made by the sender, it follows a format designed by someone else, with an image taken by a photographer. The sender then uses that ready-made image to represent their own experience or story. The image itself may be general, but it becomes specific through the message written on the back. I want my practice to function in a similar way, taking existing materials and reinterpreting them to create new layers of meaning.

How has living and making art in Glasgow (far from Japan) informed not just subject matter, but material choices, techniques, or the way you think about your work's circulation (exhibitions, online, sales)?

Glasgow is a very supportive city for artists, and I feel it has allowed me to keep making work. There are many opportunities to exhibit, and the artistic community is generous and encouraging. Organisations such as Glasgow Sculpture Studios and Glasgow Print Studio provide facilities that artists can access when they want to experiment with different techniques or materials. Although I haven't used them extensively because of the nature of my practice, knowing that they are available gives me confidence that I can challenge myself in new directions, whether casually or more seriously. I'm sure there are similar organisations in Tokyo, but in my experience they are not as easily accessible as they are here in Glasgow.



[5]

Looking forward: are there new directions, new image-sources, or new media you'd like to explore?

Over the past five years, I have experimented with photography, using both a large Canon camera and disposable film cameras I bought online, though these were often quite expensive and not always practical to carry outdoors. I was interested in bringing my own photographs into my paintings, but the logistics made it difficult. Recently, however, my partner found a small Sony Alpha 5100, which is lightweight yet capable of producing high-resolution images. I am now eager to take it outdoors and capture scenes of Glasgow and its surroundings, with the aim of incorporating these photographs more directly into my paintings and drawings.

Last comments?

Thank you very much for the interview. If any of my answers feel incomplete or if you would like me to expand on something more specifically, please don't hesitate to ask.

Best wishes, *Masaki*

STUDIO001

NURTURING CREATIVITY IN THE HEART OF *Glasgow*



Located in *The Briggait* in Glasgow city centre, Studio001 is an independent art space founded in 2024, offering weekly art classes and workshops for children (ages 7 to 15) and adults. Set within a private working studio, Studio001 is committed to making art more accessible and fostering creativity across all age groups.

Classes run every Sunday, with sessions for kids from 11:00 to 13:00 and adults from 14:00 to 16:00. Led by tutors Heeyoung Noh and Masaki Ishikawa, whose interviews can be found in this issue, Studio001's programmes range from still life and portrait drawing to hands-on workshops like marbling and creating watercolour paints from raw pigments. The studio's mission extends beyond technique, aiming to cultivate confidence, curiosity, and community through art.

This summer, Studio001 introduced a new *Still Life Drawing* course for students aged 13 to 15. Over twelve sessions, students develop observational skills, explore various materials like pencil and charcoal, and learn techniques including measuring, shading, and composing personal arrangements. Each lesson is designed to build both technical ability and creative problem solving in a supportive, engaging environment.

Whether you are picking up a pencil for the first time or returning to a creative practice, Studio001 offers a space to grow, connect, and be inspired.

If you would like to book a class or enquire for more information contact studio001.art@gmail.com or give them a follow on instagram at

 @studio001.art

WHEN MONEY BECOMES INTIMACY

On the Twelfth Day of Findom



A tinny rendition of *The Twelve Days of Christmas* hums through a fluorescent supermarket as Emma stacks shelves, lethargic and disillusioned. One message later, her mundane world collides with the provocative realm of financial domination, better known as Findom. What starts as curiosity soon becomes a twisted exploration of empowerment, exploitation, and the commodification of the self.

Over twelve days, *On the Twelfth Day of Findom* follows Emma's descent into a digital relationship where money and desire blur into a transactional game. Through her story, the film examines the uneasy intersection between autonomy and objectification, asking where consent truly lies in an age when our bodies and even our boundaries can be bought and sold. As Christmas approaches, Emma realises that a trickle of easy money has cost her far more than she bargained for.

Co-directed by Joanne Thomson and Caitlin Black, and written by Thomson, the short offers a sharp and satirical window into a little-known corner of modern sexuality. The tone is both playful and chilling, a sexual power trip gone wrong that leaves the audience

questioning their own complicity. The film's visual world mirrors this tension: bright bubblegum pinks and powder blues wrap around darker themes of capitalism and control. Its poster, with a barcode curtain turned stage prop, transforms a symbol of ownership into an image of empowerment, at once candy-coated and cutting.

The film has made a strong impression on the festival circuit. *On the Twelfth Day of Findom* premiered at the Women X Film Festival, where it earned three nominations: Best Writer (Joanne Thomson), Best Producer (Misha McCullagh), and Best Lead Performance (Laura Lovemore). Lovemore's compelling portrayal of Emma won her the **Best Lead Performance Award**, cementing her as a rising star. The film also reached the semi-finalist stage at the **Flickers' Rhode Island International Film Festival 2025**, further marking its success on the international stage.

With its blend of wit, discomfort, and biting social commentary, *On the Twelfth Day of Findom* is more than a festive satire. It is a mirror held up to the economy of desire and a cautionary tale about the price of power.



WRITTEN BY
JOANNE THOMSON
DIRECTED BY
CAITLIN BLACK & JOANNE THOMSON



GOLDIE LUCK PRESENTS

ON THE *Twelfth* DAY OF FINDOM

LAURA LOVEMORE ANNE KIDD DAN BUCKLEY LEO SIPPE CONWAY

ORIGINAL MUSIC BY AMUNDA & PELLEGRINI DIRECTOR OF PHOTOGRAPHY LAURA DINNETT
1ST ASSISTANT DIRECTOR GEMMA MORTON EDITOR LINDSAY WATSON SOUND DESIGNER EILIDH REID
PRODUCTION DESIGNER LARISA GORMAL COSTUME DESIGNER KIRSTY ALLEN
HAIR & MAKEUP DESIGNER JO CARMICHAEL PRODUCER MISHA MCCULLAGH EXEC PRODUCER LAUREN LAMARR



[Above]: Film Poster, by Una Sandic @sandic_design

ELECTRIC GUEST

 @electricguest

 Electric Guest



Electric Guest is back with a new release, “The Love On High,” marking the return of the duo’s signature blend of introspective lyrics and infectious indie pop. The track is a reflection on the importance of staying grounded and connected to what truly matters, no matter how far we climb toward our personal goals. Accompanying the single is a moving music video that features cameos from family, friends, and collaborators like Jorma Taccone (Asa’s brother, known for *SNL* and *The Lonely Island*), Kacy Hill, NoMBe, and Jordana, adding a personal touch to the project. The single is part of their latest album *10K*, released on October 10th via Independent Co.

Their latest album, *10K*, represents a return to Electric Guest’s roots, blending soul, pop, and a range of other influences that have defined the band’s dynamic sound since they first hit the scene. The duo (Asa Taccone, vocalist and songwriter, and Matthew Compton, drummer and producer) crafted the album without the interference of outside industry voices, instead relying on a close-knit group of trusted friends and collaborators. The result is their most personal and experimental work to date.

The album’s title, *10K*, is inspired by a formative moment in Taccone’s life: when he moved to Los Angeles, a mentor loaned him \$10,000 to help him quit his day job and focus on his music. This pivotal moment has stayed with him, and creating this album allowed the duo to reconnect with the hunger and freedom that sparked their journey in the first place.



Stream 10K

Known for feel-good hits like "This Head I Hold," "Dear To Me," and "Oh Devil," Electric Guest has built a loyal following with their genre-defying sound and catchy, thoughtful music. With over half a billion streams, the band has become a staple in the indie pop world. Their live performances are known for their energy and connection with fans, and they've toured extensively across the U.S., Europe, Australia, and more.

Asa Taccone, aside from leading Electric Guest, has made a name for himself as a GRAMMY-nominated songwriter and producer. He co-wrote and co-produced the smash hit "Feel It Still" for *Portugal. The Man*, which earned the band a Grammy in 2018. Taccone has also worked with artists like Carly Rae Jepsen, H.E.R., and Foster the People, in addition to collaborating with The Weeknd on Lily Rose Depp's hit "World Class Sinner / I'm A Freak" from *The Idol*.

Matthew Compton, the band's drummer and co-producer, is also a highly respected composer with credits in film and TV. His work includes scoring films like *Palm Springs* and *Popstar: Never Stop Never Stopping*, as well as composing music for major ad campaigns with brands such as Apple, Bud Light, and Nissan.

With *10K*, Electric Guest delivered an album full of personal reflections, artistic freedom, and a sound that is as adventurous as it is infectious. Fans can enjoy their latest release, and with a winter U.S. tour soon, there's plenty more to come from this creative powerhouse.



TEENS, RESISTANCE, AND RADICAL SCREENS:

Samizdat Film Festival 2025

@samizdatfilm

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"Ashes and Diamonds" 1958

By the time this issue lands, most of the **2025 Samizdat Eastern European Film Festival** will have played out across Glasgow, Aberdeen, Ayr and Edinburgh. But even after the credits roll, its impact lingers, especially this year, with a fresh focus on teen rebellion, cult cinema and the surreal power of stop motion.

At the heart of this year's festival was "*Slackers, Misfits & Rebels: Teens on Film*," curated by Hattie Idle and Joe McFarlane. This strand treated adolescence not as a generic coming-of-age moment but as a fractious, unstable terrain where identity, resistance, and alienation intersect. Films ranged from *Ashes and Diamonds* (Poland, 1958) and *Closely Watched Trains* (Czechoslovakia, 1966) to *Stuff and Dough* (Romania, 2001) and the recent *Southern Chronicles* (Lithuania 2024). Together, they created a cinematic genealogy showing how teen lives often mirror broader political and social ruptures.

Complementing the teens' strand was a dynamic **Short Film Competition**, which featured 14 new titles from places as diverse as Poland, Serbia, Uzbekistan, and Greece, screened across two blocks. The first ever

winner of the award was Assel Aushakimova's *Comrade Policeman* (Kazakhstan, 2021); last year, the award went to Alex Milič's *The Consul of Nowhere* (Montenegro, 2023). **The twist:** the winner was chosen by audience vote, making the shortlist's reception a matter not just of curation but of collective engagement.

The festival's broader programme included Tekla Aslanishvili's opening night *A State in a State*, a slate of queer Armenian shorts, retrospectives of Czech animation, and cross-generational dialogues between films old and new.

Accessibility and inclusion remained central to Samizdat 2025. Most venues were step-free and offered captioned screenings. Ticketing worked on a "pay what you can" model, allowing anyone, regardless of means, to participate.

By October's close, Samizdat 2025 had done more than screen films: it had carved a space for cinematic dissent. Through teenage voices and collective choice, it reminded audiences that cinema can be not only reflective, but restless, risky, and alive to change.

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