





skate  
&  
art

MICHELE  
ADELIO

ARTISTS  
INSPIRED BY  
SKATEBOARDING

Lannoo

## preface – Michael Sieben

Art, like skateboarding, is inherently subjective, but with historical context we can easily differentiate between originality and copycatting.

And when something is unique, when it screams authenticity, when it's undeniably pure, that's where the magic lies. And all of us possess this stardust – you just have to ask yourself: Are you speaking your truth? Are you following your own compass? Are you allowing your intrinsic style to bleed out onto the canvas? If the answer is always no, then you're probably just doing cover songs. Which is fine. And fun. But maybe not art.

You don't have to be a virtuoso to make a great painting. Likewise, you don't

have to be a phenomenal athlete to be a good skateboarder.

What you do need, however, is to find your own inherent sense of style.

All of the visual artists featured in this compendium have dug deep and unearthed their own methodology, depicting skate style filtered through their distinctive artistic lens. And, although we've already established that it's completely subjective, I'll go on record and say they're all fantastic artists in their own right. Now, I'm gonna need to see some skate footy to determine whether or not they're good skateboarders. Not you, Henry Jones. I've seen you skate. You're in the clear.

Matt Harward



***Allison Scarry*<sup>010</sup>**  
***Aron Leah*<sup>020</sup>**  
***Bruno Laurent*<sup>030</sup>**  
***Christian Stearry*<sup>040</sup>**  
***Doeke de Walle*<sup>052</sup>**  
***Duncan Kirkbride*<sup>062</sup>**  
***Erik Ziegler*<sup>072</sup>**  
***Hannah Forward*<sup>082</sup>**  
***Henry Jones*<sup>092</sup>**  
***Hiroki Muraoka*<sup>104</sup>**  
***Jack Hyde*<sup>116</sup>**  
***Jimbo Phillips*<sup>128</sup>**

**Jonatan Hiroki Bando<sup>138</sup>**

***Kasiq Jungwoo<sup>150</sup>***

**Lorna Goldfinch<sup>160</sup>**

***Lucas Beaufort<sup>170</sup>***

**Matt Harward<sup>180</sup>**

***Max Schotanus<sup>190</sup>***

**Natalia Ablekova<sup>200</sup>**

***Pat De Vera Sison<sup>210</sup>***

**Pedro Colmenares Carrero<sup>222</sup>**

***Trevor Humphres<sup>232</sup>***

**Tuck Wai<sup>244</sup>**

01

**02**

03

04

05

06

07

08

09

10



The grind

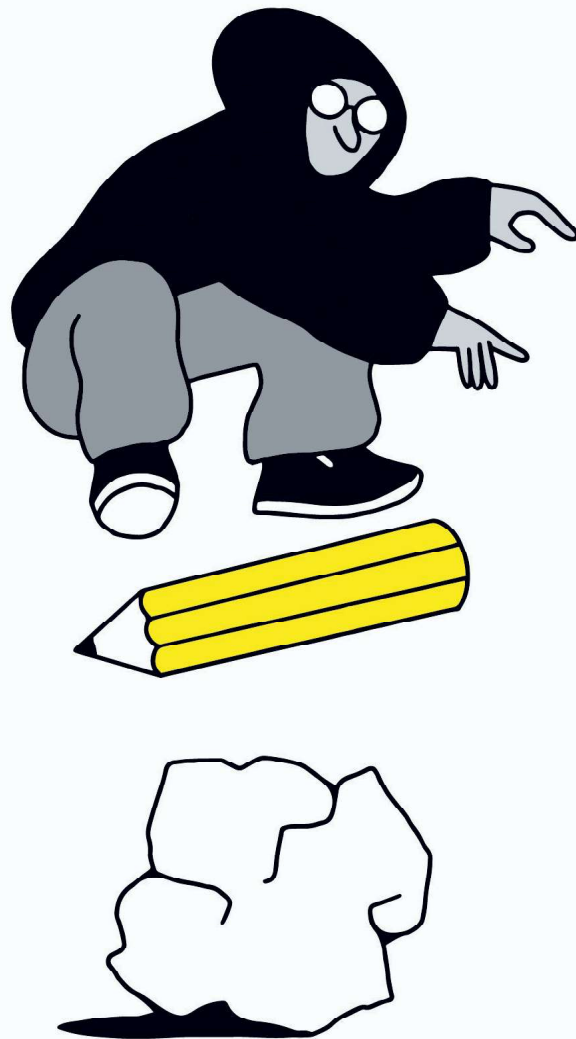


# The bare minimum

Aron  
Leah



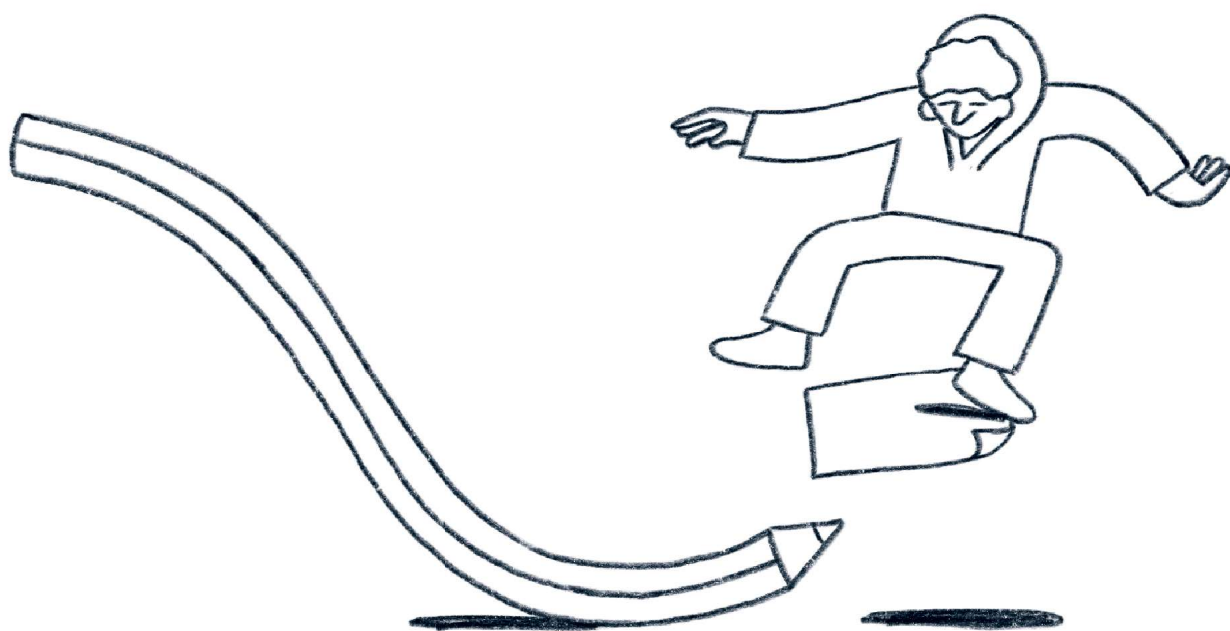
**Aron had a lot of random jobs until one day, in Morocco, his wife convinced him to start drawing again. He is now a full-time freelancer who has also transitioned from overdoing his drawings to using the bare minimum to convey his message.**

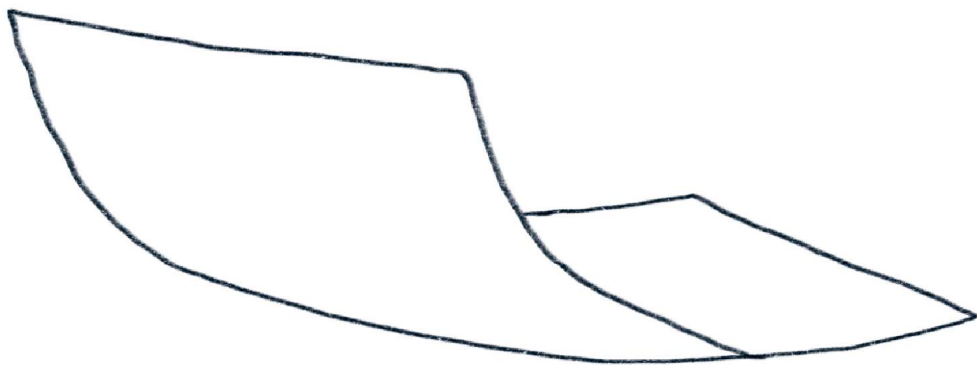


'Bryan Herman is one of my favourite skaters. Homage to him ollieing over a school bench. I'm imagining my creative process like a line in a video, this is midway through and getting to the banger. Hopefully.'



'I've always  
felt that,  
aesthetically,  
skateboarding  
is kind of  
beautiful  
to watch.'





# Q & A

**Aron Leah**

**Bournemouth, UK**

## **How did you get into drawing?**

Well, I guess – like all kids – I started drawing at a really young age. I remember it always being a chance for me to escape and have fun. My bedroom walls were literally covered in drawings. I stopped drawing for a long time and it wasn't until I was around 25, when my now wife and I were in Morocco, that I started drawing again. She told me I should keep doing it, so I did (*laughs*). I think I needed something to put my energy into and one thing led to another and now I draw every day.

## **What is your medium of choice?**

Pencil and paper. I also use my iPad and then Adobe Illustrator for commercial projects. The iPad lets you erase and edit stuff really easily. With sketchbooks, I purposely don't buy erasers so that when I draw, I can't change it. It keeps it interesting because if I do make a mistake, I have to roll with it.

## **How would you define your style?**

Minimal single line. I like line weights to be the same as it allows me to draw details whilst retaining a level of simplicity. Using a pencil gives a more organic feel to the lines. Then, in terms of my thinking, I try to use a mix of surrealism, abstract and more literal ways of visual communication. Storytelling.

**In an interview, you mentioned that you ruined your drawings when you were younger by overdoing them. Now they look very simple, basic, yet they still convey a message. How did you get from one extreme to the other?**

(Laughs). Yeah, I used to get told 'if you add more you'll ruin it'. I'd always add more. Whilst I was working as a graphic artist for a clothing brand, I got really into logo and brand design. A logo needs to communicate something at a really simple and basic level. Most logo designers use grid paper, so I started doing the same. At first, it felt really uncomfortable trying to fit complex ideas or parts of a brand into this small icon that needed to work visually on both a large and small scale. Eventually, it became easier, and I enjoyed the challenge of it. I think that's where my love for storytelling through illustration began. The way I created a logo became the way I created an illustration. Trying to say as much as possible with as little as possible. I think what logos and design taught me from a commercial sense is that the work needs to function for a brand in different locations, online, in-store, etc. I try to have that intention with illustration too. I also felt like it needed to grab attention and spark conversation. I found illustration to be a great way to do that. It's where my version of logo design and illustration met and became what I create for people. Over time, illustration just took over because I love drawing and want to spend



more time doing it. My intention of simple visual storytelling has remained, though.

### **What is your connection with skateboarding?**

Although I have never considered myself a skater, it's always played a big part of my life as I pretty much grew up at skateparks riding BMX and have always hung out with skaters. I've always felt that, aesthetically, skateboarding is kind of beautiful to watch. It's stylish and progressive, which I find really appealing. From an illustration perspective, sometimes it's the form I enjoy drawing. Like someone doing a heelflip or a massive ollie – it just looks cool and is fun to draw. Other times, I use a skateboard as a tool when communicating an idea. This is how I add my influences to what I create, even on commercial projects. These days, skateboarding is way more accessible, and people can relate to it.

### **How has your exposure to skateboarding influenced your work as an artist?**

The culture, people and specifically the artists within skating have 100% influenced me. Ed Templeton, Michael Sieben, Todd Francis, BB Bastidas, to name a few. I've always admired their creativity and their approach to being an artist. I try to catch interviews with them in magazines or online. I'll watch them again from time to time to remind myself to keep pushing. Anyone who is unapologetically themselves, I find really motivating. It's hard to make a career out of your artwork. You have to deal with a lot, and then sometimes that doesn't always go away. I've always likened it to when you've been trying to land a trick for ages and keep stacking, but you keep getting up and trying again until you get it. That

takes a certain amount of grit and determination, and I feel like sometimes you need that to be a commercial artist.

### **You've had all sorts of random jobs. When did you decide to go all in as a full-time artist?**

I mentioned drawing in Morocco. That led to starting a small clothing brand, which led to an interview for a much bigger clothing brand where I ended up being a graphic artist. I couldn't even use the software and had little to no experience. My whole life, I've struggled to work for people, but I knew this was a huge opportunity, so I just soaked up as much as possible and used every second to learn and get better. Eventually, I reached my limit. I was freelancing on the side anyway, so I just took that step and went full-time. We had two young kids, so it was really scary, but I don't regret it for a second.

### **Last question. If you could interview any person in the world, who would it be?**

Probably Jon Contino. He's an illustrator from New York and I just respect how he's gone about making a living in the creative industry. I wouldn't even need to interview him. I'd be happy just shooting the breeze over coffee. •

01

02

03

04

05

**06**

07

08

09

10



**Tiago Lemos**

**True to life**

**Duncan  
Kirkbride**

**063**