



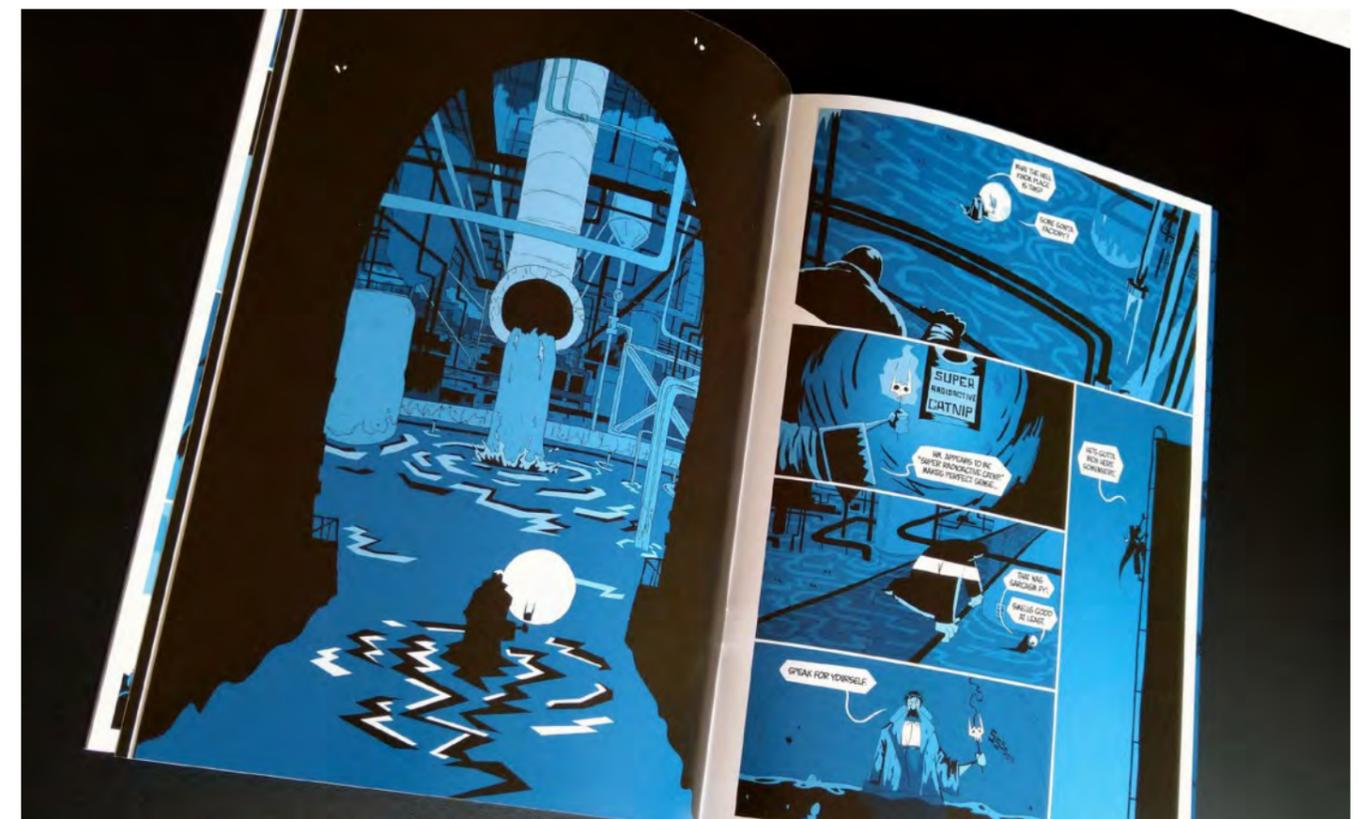
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Pussy-Slayer Comic Book - 2020/21

Pussy-Slayer is an original 35 page comic book written and illustrated by me, about a begrudging detective hired to solve the murder of a decapitated cat. Upon arriving at the crime scene, the cat begins talking to him and together they must solve the case. I created the comic using traditional methods, hand-drawn pencil then inking and finally scanning and colouring digitally. I illustrated the comic in a unique style that bridges the gap between indie comics and mainstream superhero works.



A copy was purchased by The University of Dundee to put in the DJCAD Collection in Museum Services.

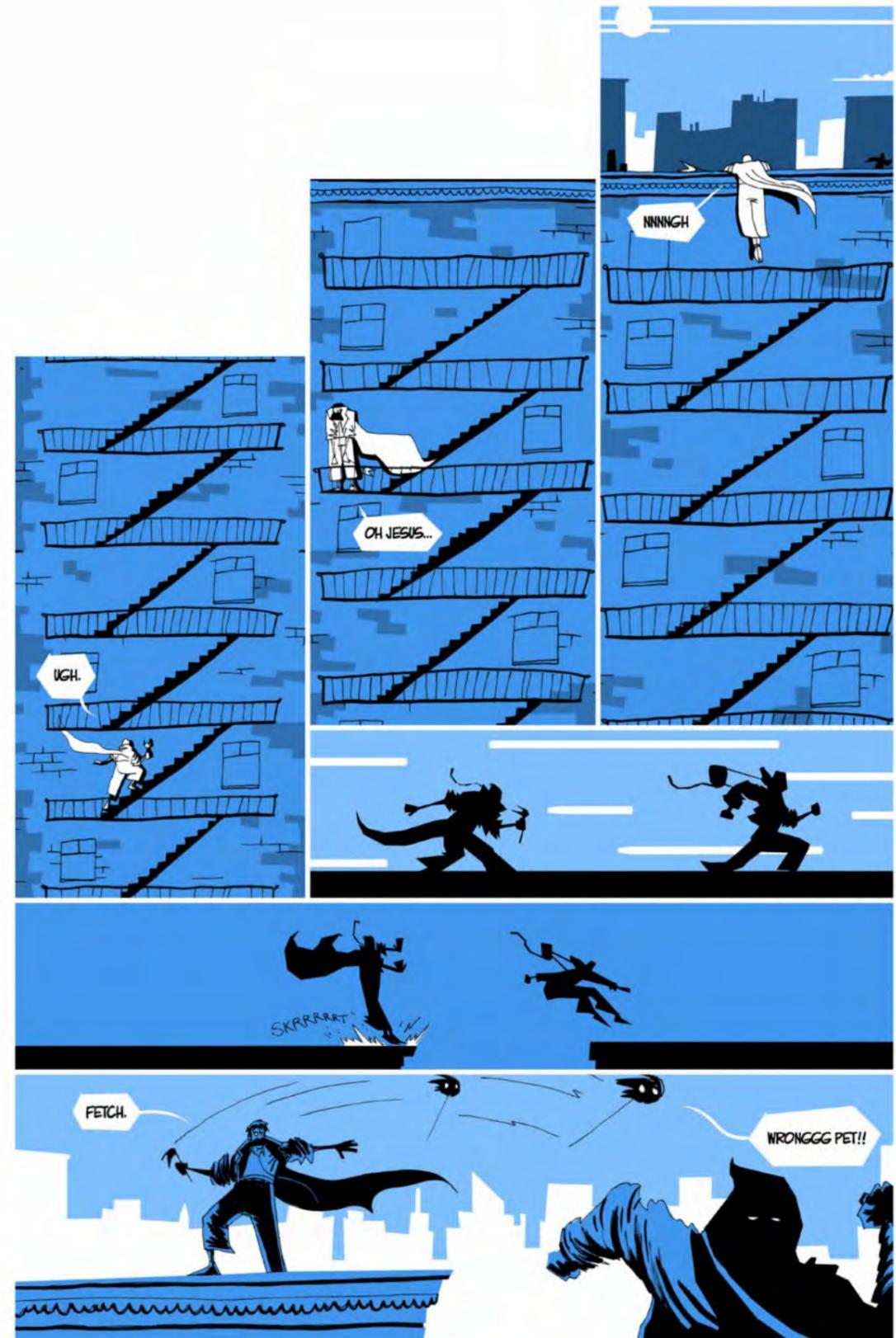
Front Cover (Left)

Photos of printed comic (Right)



Pussy-Slayer Comic Book - 2020/21

Created the comic using traditional methods, hand-drawn pencil then inking and finally scanning and colouring digitally. Originally drawn at A3 size but reduced to 245x170mm for final printing.

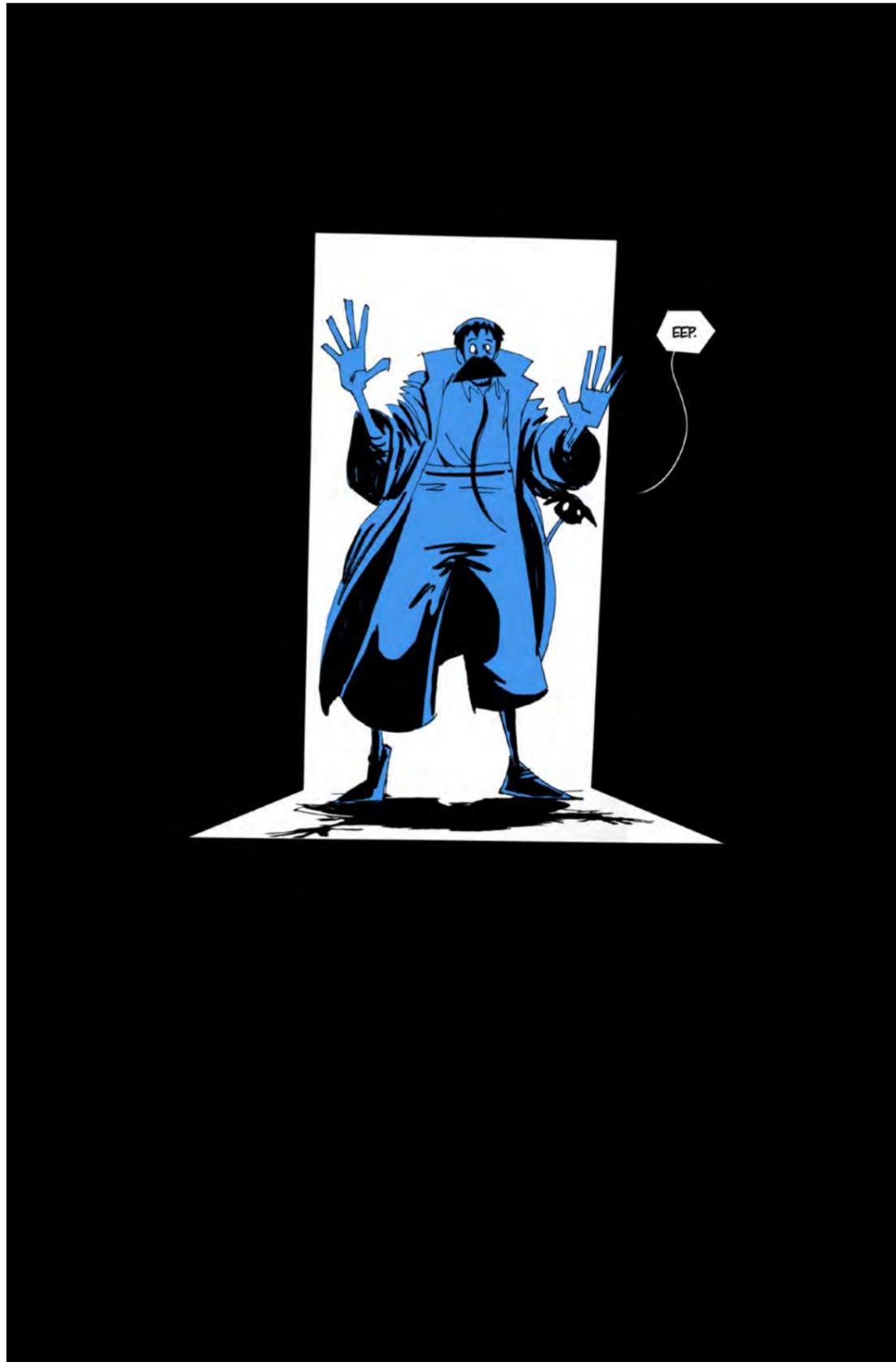


Pussy-Slayer Comic Book - 2020/21

Created the comic using traditional methods, hand-drawn pencil then inking and finally scanning and colouring digitally. Originally drawn at A3 size but reduced to 245x170mm for final printing.

Page 14 (Left)

Page 15 (Right)

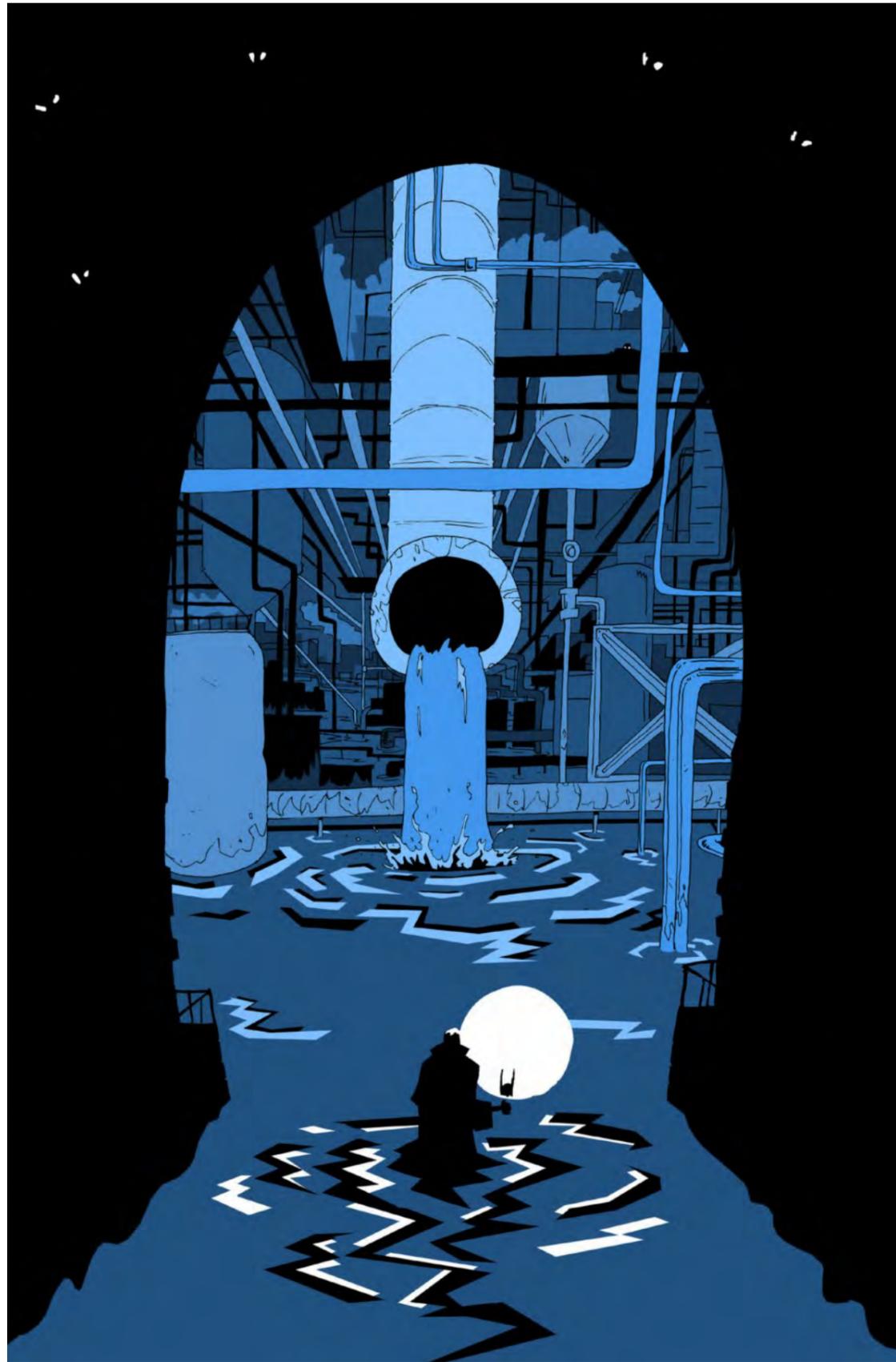


Pussy-Slayer Comic Book - 2020/21

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Page 20 (Left)

Page 21 (Right)



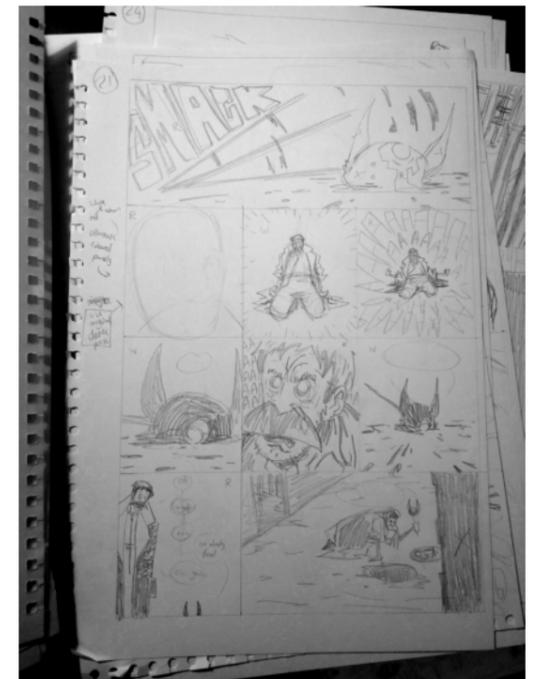
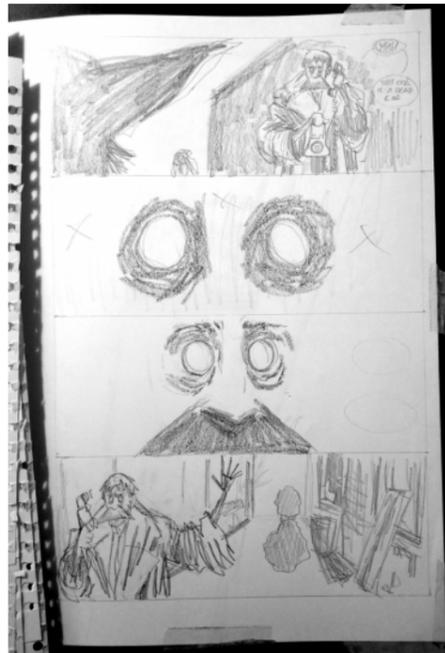
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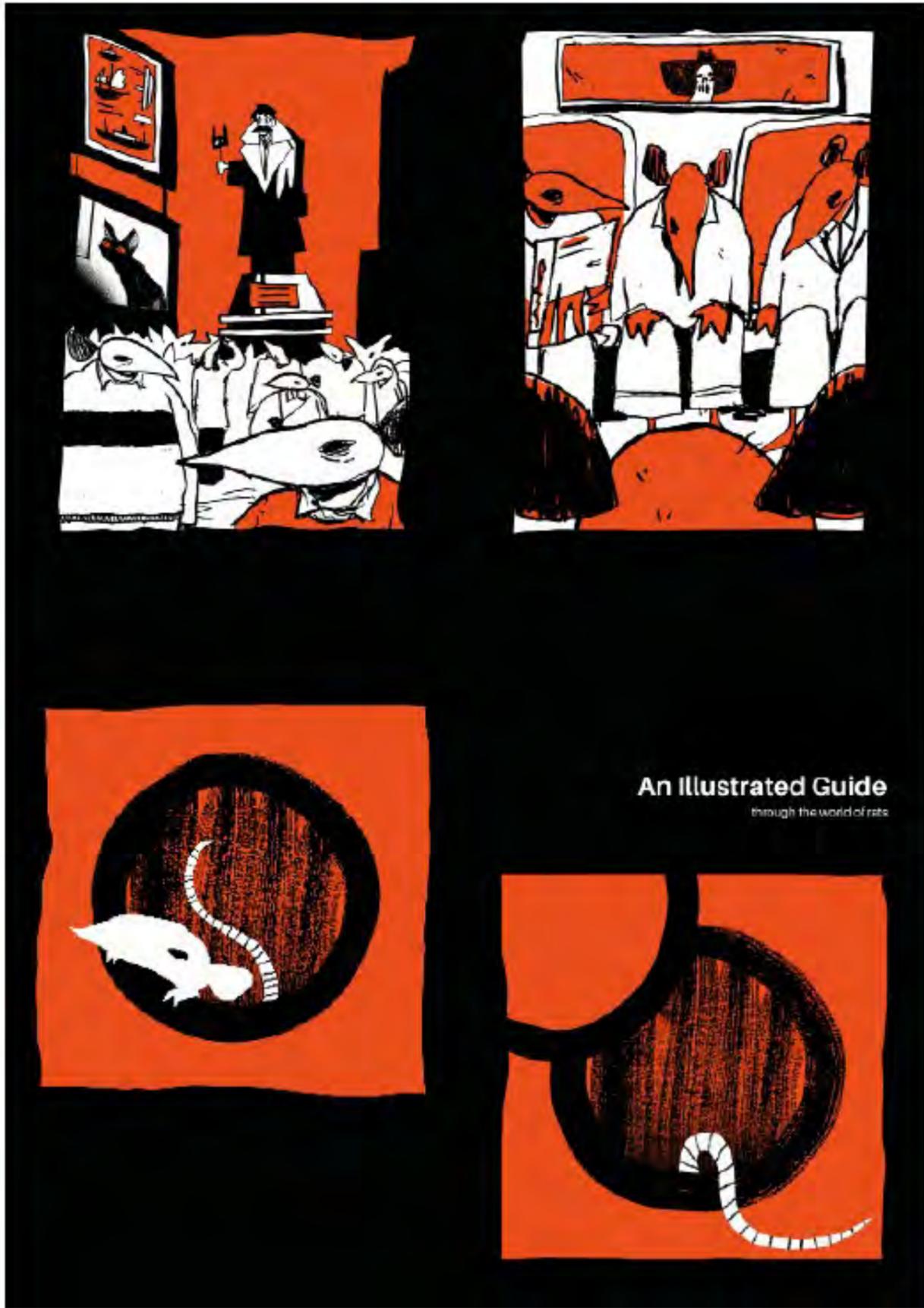
Page 26 (Left)

Page 27 (Right)



Pussy-Slayer Comic Book - 2020/21

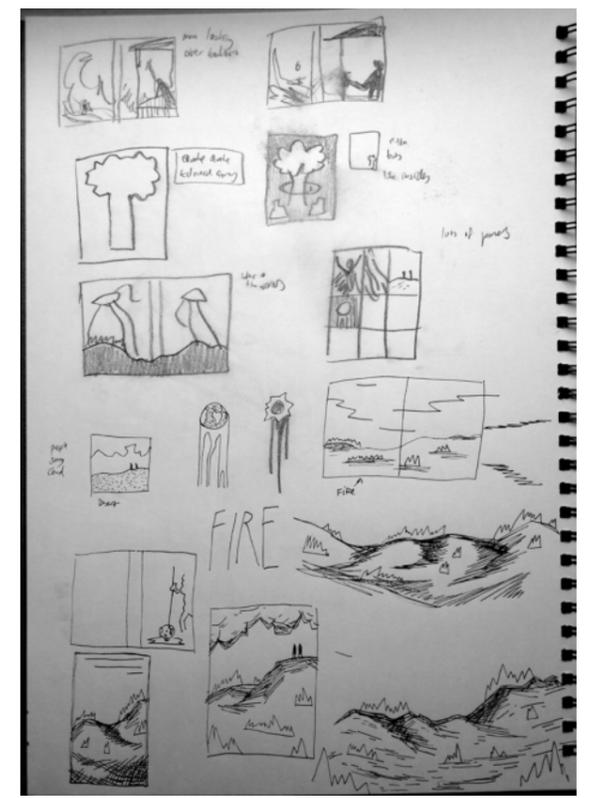
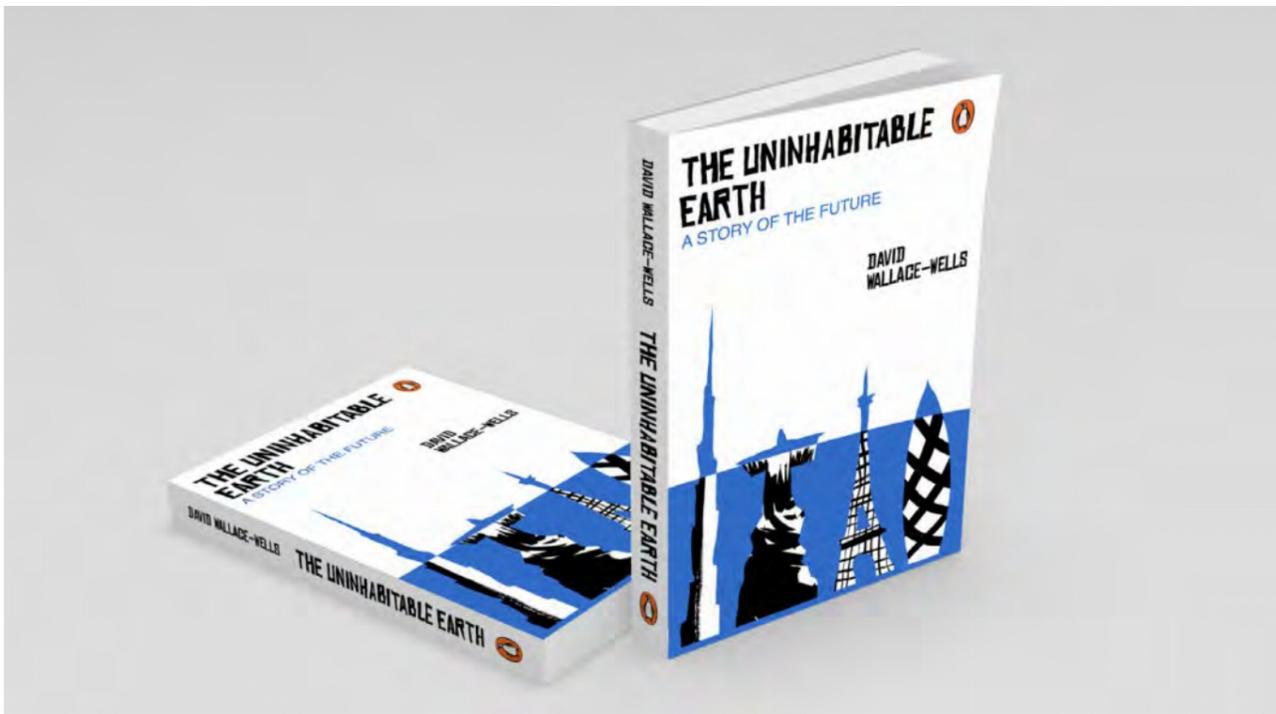
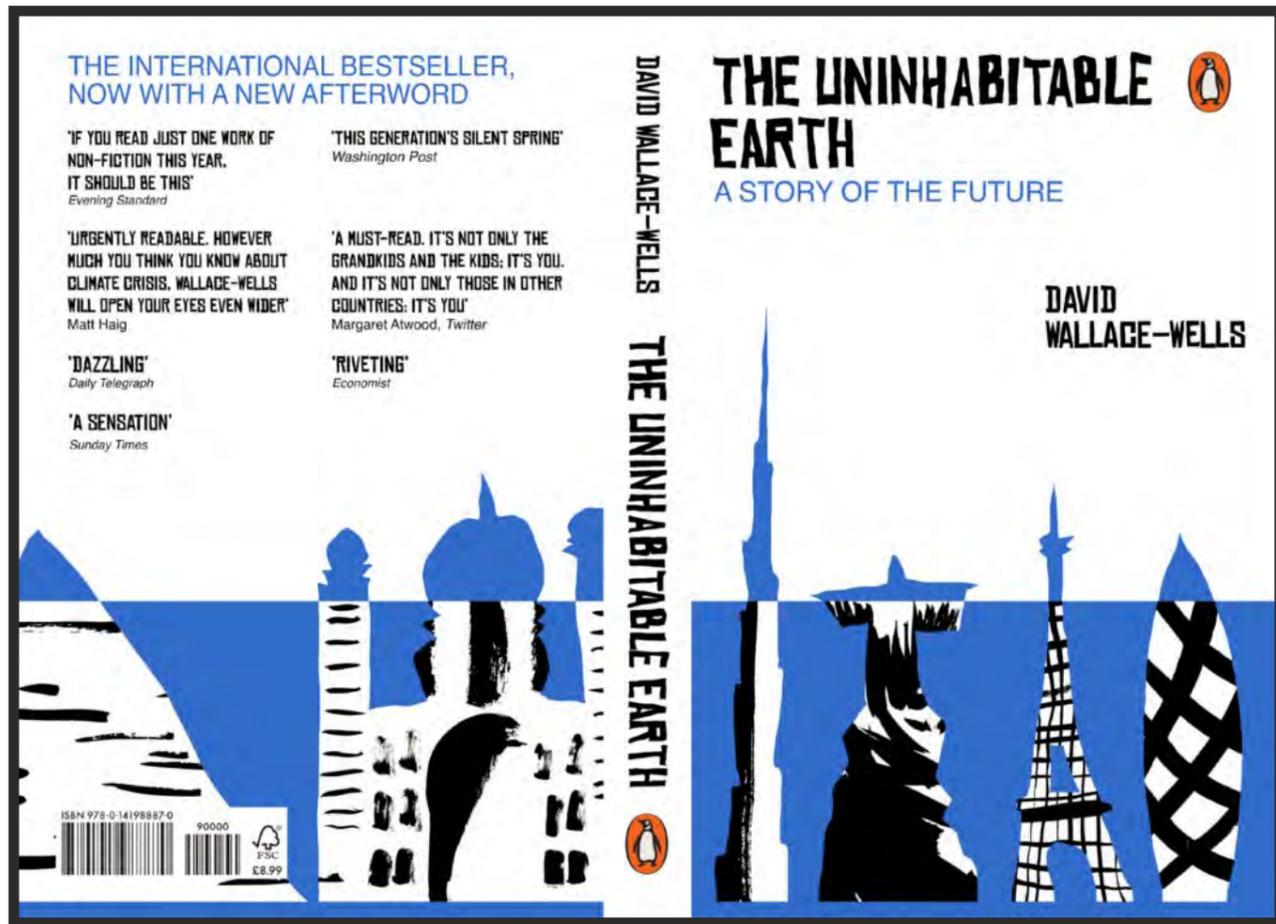
A small sample of sketchbook pages, original A3 pencils for final pages and some previous style experiments, digitally coloured.



Illustrated Rat Map - May 2021

An Illustrated Guide Through the World of Rats is a personal branding project created in one week. I chose to create a guide through a world populated by rat people. It is an A4 leaflet that folds in half twice, when folded it works as a sequential book of four pages and when unfolded shows a map of rats running through sewer tunnels.

Easter eggs from some of my previous projects can be found scattered throughout. Inner panels are illustrated in pencil, then scanned and digitally coloured. Front and back covers created with ink and brush and assembled digitally.



Selection of sketchbook pages

The Uninhabitable Earth - Jan 2021

Cover of The Uninhabitable Earth for Penguin's Student Design Competition, depicting famous man-made landmarks flooded underwater. Created with a combination of physical ink and brush marks and digital elements and type.



Sketches - Oct 2021 to Mar 2022

Sketches drawn in pencil, scanned and digitally coloured.

Also recent experiment with half-tones (bottom right).

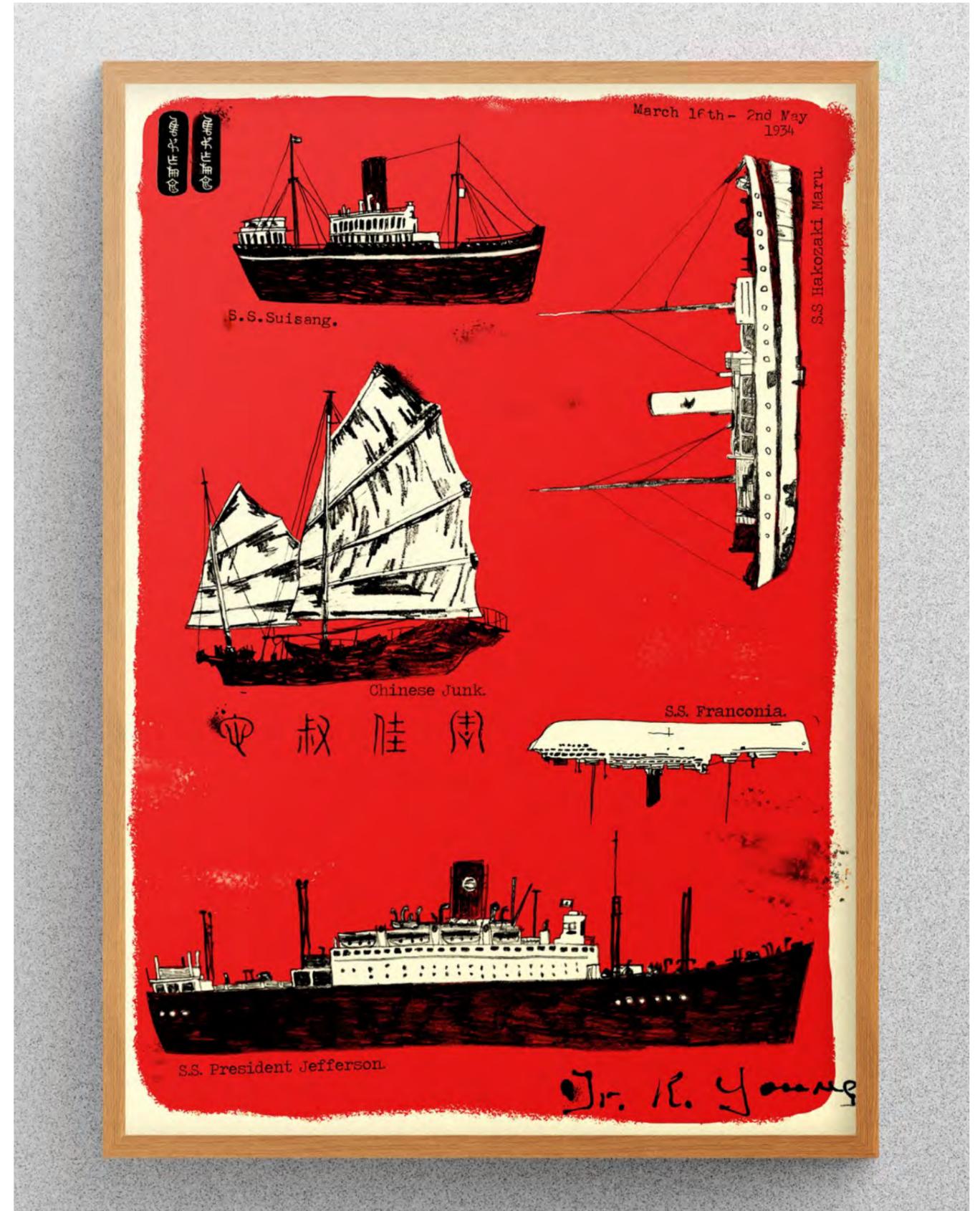


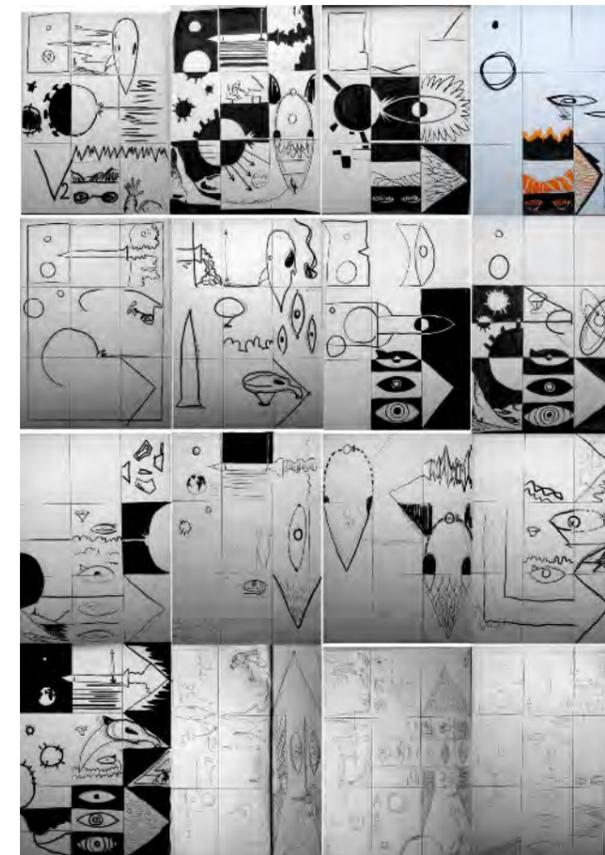
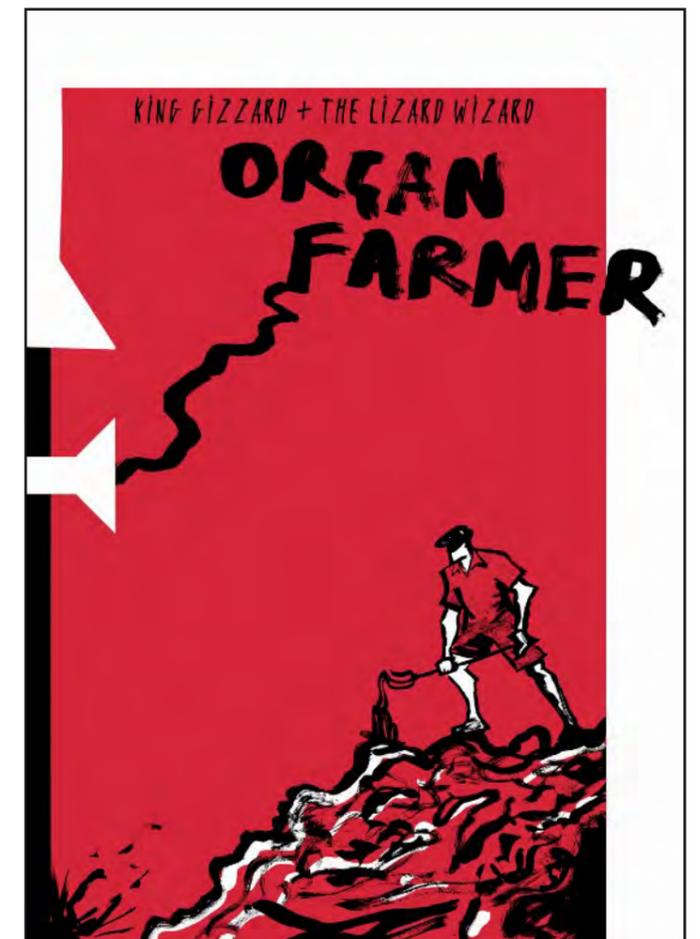
Selection of sketchbook pages

Beyond the Box Exhibition - Mar 2020

Series of three A3 prints for Beyond the Box Exhibition in the DJCAD Matthew Galleries in 2020. My pieces were inspired by diaries from the Dundee Archive documenting the travels of Dr. Ruth Young across Asia in the 1930s, Hand drawn in pencil, then scanned and digitally assembled and coloured and printed.

One of the prints (right) was recently selected for the RSA Open Exhibition 2022.





King Gizzard Interconnected Covers - May 2021

Series of 9 book covers inspired by an album by the band King Gizzard & The Lizard Wizard. Each cover represents one song from the album and they can be viewed by themselves (Top Right) or as a larger interconnected image (Left). The covers take inspiration from classic Penguin and Pelican designs.

Each A3 print was created using hand drawn ink elements and then assembled digitally.

Selection of sketchbook pages



BACKSP!N Exhibition - Nov/Dec 2021

I was selected to be part of BACKSP!N, a charity exhibition in Glasgow. Artists and designers were given a ping pong paddle and asked to create a design. Displayed in Wasps Studios and put up for silent auction to raise funds for Drumchapel Table Tennis Club. All designs were also recently published in a book of the same name.

My design (Top Left). Acetone transfer from a printout onto the wooden paddle of of a pencil drawing.

Photos from the exhibition opening (Bottom Right).

Be Merry. Christmas Cards - Dec 2021

Series of Christmas Cards (Top Right) I created and sold using the same cat design as well as others.

ACHILLES, PATROCLUS AND MAD MAX II

A Love Letter to Sci-Fi

I stand by *Mad Max II: The Road Warrior* (1981) being one of the best films ever produced, full of all the 80s action many of us missed as we were too busy, uh, not being born yet. As the second film in the franchise, director and co-writer George Miller knows how to tell a story. With his filmography spanning from *Babe* (1995) to *Babe 2: Pig in the City* (1998) you might not expect our protagonists to have much in common. *Babe* might not be a road hardened cop fighting through dystopian Australia and his own trauma, and both *Babe* movies are lacking in extravagant villains, sick cars and an evil Tina Turner. However, they both face up against troubles and arise as heroes in their own sense.

With the rise of *Cyberpunk 2077* and the dystopian view of our current climate, it might be helpful to look back and prepare for the inevitable dystopian future. Let's just cross our fingers that it'll be filled with badass leather chaps and pumped up rides, just like *The Road Warrior*.

One of the reasons Miller is such a successful writer and director is because he follows the three act hero's journey. Based on classical narratives, these 12 steps span from the all important call to adventure, to

ordinals, change and return. It ensures the main characters are spat back out as a seemingly 'better' person, even if they're not the gold standard for a good hero. All the historical epics follow this formula as it guarantees a successful story. If you're a fan of Greek classics or the 2004 *Oleanna* Bloom Rick Toy, you can probably agree that Achilles isn't a perfect guy. However, when he is thrown into the hero's cycle after the death of his lover Patroclus he emerges as an admirable hero, even if his actions are out of revenge.

I love bad homoeroticism as much as the next person, but Achilles and Patroclus have more in common than just leather armour with *The Road Warrior*. Miller makes room for love in the wasteland with bad guy Wuz and his blonde tank top having the same tragic story. After a friend of Max kills 'blonde,' Wuz becomes his own version of Achilles and makes Max public enemy number one in his, and *Humungus'* gang's quest for revenge. Although this revenge arc is slightly less dramatic and doesn't cause the fall of Troy, it is a nice nod to the classics that shape these cinematic formulas. It also follows the general implied homoeroticism of 80s villains, such as David in *The Lost Boys* (1987). This villain queering may be a product of the times, but

through a modern lens we can decide for ourselves what makes these characters interesting.

Demonstrated by Achilles / Patroclus character types, there really is no better place for love than in the wasteland. Although Wuz and his lover were short lived, their motortable gang were sympathetic to his loss. They're painted as the villains but still understood how important their bonds are in the wasteland, more so than the 'good guys'. The preservation of love is constant through almost all sci-fi - *Blade Runner* (1982) could easily be re-written as a cheesy rom-com willing to risk everything for love with Rachael and Deckard running off together. At its core, sci-fi is all about finding meaning after the world has fallen apart and love is the one thing that holds it all together. It pains me to admit that sci-fi is more than just fast cars and guns, but I wouldn't be opposed to a *Love Actually* (2003) style remake following everyone on their wasteland honeymoon.

You'd think because his name is on the cover that Max is the all important hero wandering the wasteland, but in reality he's about as irrelevant as Mel Gibson is in 2021. Although he follows this big hero's journey, his character is not developed much. By *Fury Road* (2015) he is still stubborn and refuses



REVIEW: PARASITE

The latest outing from South Korean director Bong Joon-Ho, which won the Palme d'Or last year, has impressed critics across the globe.

Parasite doesn't hold back. At once a funny, bleak, and shocking examination of wealth inequality in a capitalist society, the award-winning film from director Bong Joon-ho carefully emerges as one thing before taking a sharp nose and a sudden drop into something entirely different. Co-written by Bong and Han Jin-won (Bong's production assistant on the 2013 dystopian sci-fi *Snowpiercer*), it's a rare combination of remarkable cinema and wild, crowd-pleasing entertainment that cements the director as a real master of his craft.

The narrative is tied to two mirroring households. The first is the Kim family, comprising father Ki-taek (Song Kang-ho), mother Chung-sook (Chang Hye-jin), son Ki-woo (Choi Woo-shik), and daughter Ki-jeong (Park So-dam), all of whom live together in a cramped, bug-infested basement apartment, struggling to make ends meet. One night, after presenting them with a 'scholar's rock' intended to bring good luck, a more privileged friend of Ki-woo's suggests that Ki-woo pose as a university student and take over from his job as an English tutor for the teenage daughter of a wealthy family. Ki-woo is hesitant at first, but he's used to crafting his way into opportunities he's more than qualified

for. And if resourcefulness wasn't enough, the mother of the girl he'll be teaching is apparently a bit simple.

Enter the Parks, their lavish aspirational lifestyle is a far cry from the squalor of the Kim household, and so is their sense of the world around them. The father (Lee Sun-kyun) is a high-flying investor with a personal chauffeur, while the mother (Choi Woo-jung) lives an idle existence, being waited upon by the diligent housekeeper Moon-gwang (Lee Jung-eun). Their rebellious young son Da-song, having suffered some kind of trauma, is in need of an art therapist which catches the attention of Ki-woo. During a lesson, seizing the chance, he suggests Jessica, a 'cousinette' of his country who studied applied arts in Chicago - a role which Ki-jeong assumes with even more deceptive ease than her brother. The siblings are able to tick the Parks into hiring their parents for other separate jobs, weave under false identities. Just as the Kims start to settle into their newfound comforts, however, the sound of a doorbell soon unleashes a nightmare.

The magic of *Parasite* lies in its intricate set-up, one that unfolds through a brilliant string of comedic montages and unsettling twists. There's not a moment of incoherent directorial and editing choices (particularly in one sequence involving a peach), all of which are amplified by the

inimitable production design of the contrasting family homes. Themes of widening class division and the insidious effects of capitalism form the core of both the film's satirical humour and its tragedy. It isn't subtle, but Bong isn't known for his subtlety. Rather it is his tremendous command of the form, as well as his nuanced sense of empathy amidst a dystopian landscape,

that allows for an absorbing experience on both a technical and emotional level. Above all, the talent of the cast can't be overstated. It's a truly great ensemble piece, each actor able to balance the tonal shifts the film takes with a perfect seamlessness. Cho is a standout as the glibble Mrs. Park, as is veteran Bong collaborator

Song in a wonderfully layered performance as the downtrodden but affable Ki-taek, who grapples with his family's escalating plans. When discussing the latter Park's malady with his family, for instance, he can't help but point out that, "She's rich, but still nice." (But as the word-weary Chung soon puts it: "Not rich, but still nice. Nice because she's rich.")

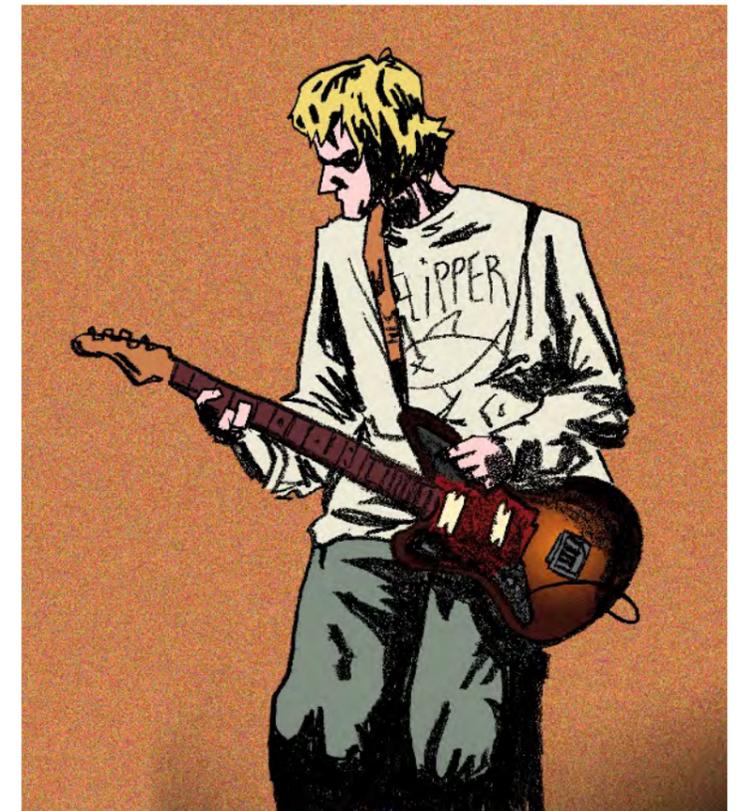
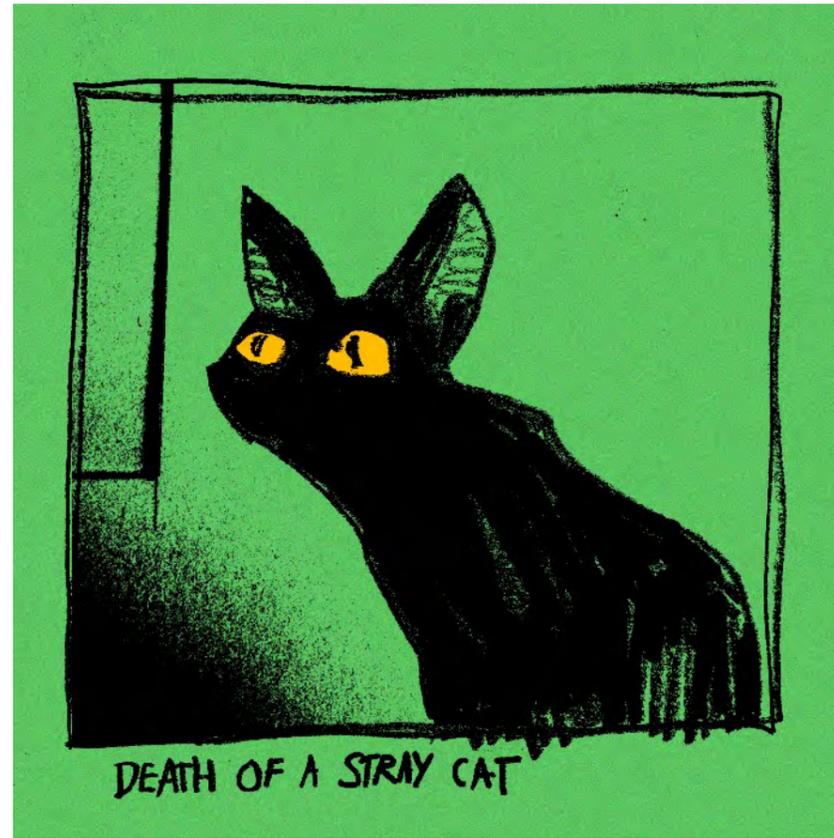
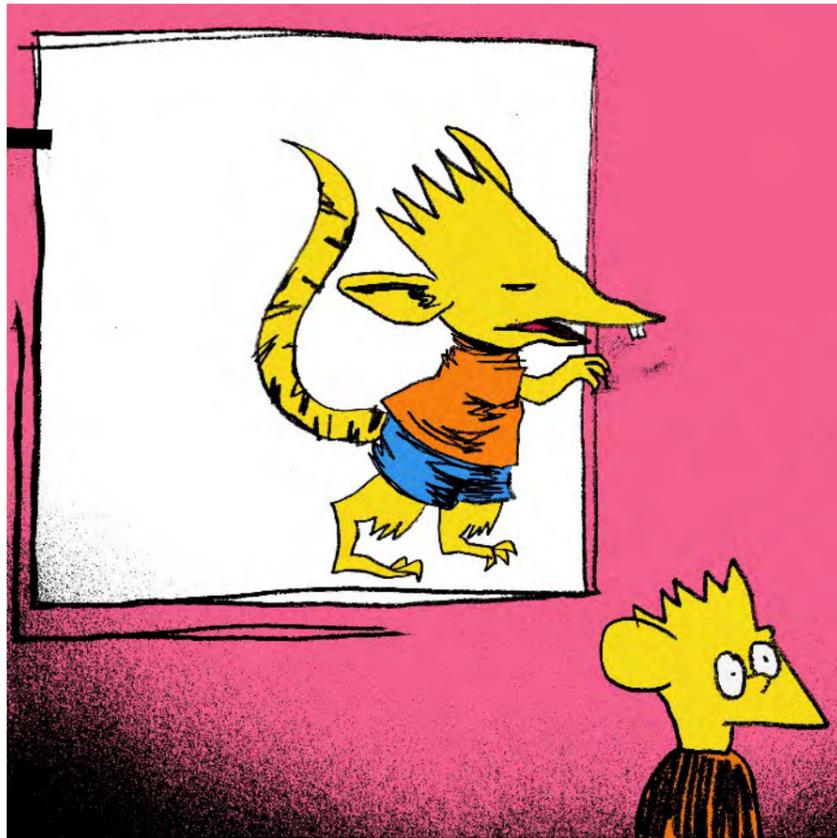


Magazine Illustrations - 2021/22

Illustrations published in The Magdalen Student Magazine. (Design/Layouts by Calum Stevenson)

Mad Max illustrations (Top) in ink, A3.

Parasite illustration (Bottom Left) in pencil, A6.



Sketches - June/July 2020

Sketches drawn during the first lockdown. Drawn using graphite sticks in A3 sketchbooks, then digitally coloured.



Lockdown Playlist Guidebook - Dec 2021

A book I created for someone, inspired by a playlist they made during lockdown, each page features an illustration of a frame from each music video. Created in one week featuring 31 separate drawings.

Hand drawn in pencil and digitally coloured.

