







## Frau Isa

Frau Isa is an illustrator and artist living and working in her favourite city: Vienna, Austria. Her work is influenced by her nostalgic spirit, mixing the old and the new, she is creating her own invented past. The people in her paintings and illustrations are calm and strong, and it seems like everything is under control. Passionate about many different ways to create, be it in acrylic or oil painting, digital-media or painting big walls, Isa finds the right choice for her characters and stories to be told. She recently had a solo show in our favourite gallery in Soest which was a great opportunity to have a talk.



**Partisan Creative Corner recently hosted the solo show by Frau Isa called Velvet Hands. How did that go?**

Patrick: "I met Isa the first time in Littenheid / Switzerland cause we were preparing a show in Basel for the Weird Crew back in 2013. I was a big fan of her work and of course of the person as well. Working with Isa was really professional and relaxing, because over the past two years we got to know each other pretty well."

Katharina: "For me the preparation of the show until the opening was pretty relaxing too, as Isa knows really well what she is doing and has a lot of experiences with exhibition preparations. So we were in good touch and everything went pretty easy. I met Isa in Soest for the first time, but we had so much contact before, I knew that we would have a lot of fun together. With her and

Isa's husband Oliver we had a wonderful and hilarious time during their visit. We will not forget these days."

**How did the visitors react to her work?**

Katharina: "The opening night was exciting, because all of us didn't know how the public will react to her very sensitive and nostalgic artworks. Of course this particular feeling is normal for every exhibition opening, but with her show it was different as you can say that it is obviously a very feminine kind of art she is doing (if it is possible to divide art in gender sections at all). The reactions were diverse, but to sum it up everyone was amazed by the detailed, affectionate paintings and the feedback was really kind. It is funny to hear how people always see other stories in her works and it was so great that Isa was there for everyone to answer questions and









# A VIRUS THAT NEVER SLEEPS

...and the 2015 award for busiest man in the business goes to... mr. Virus!  
Rotterdam based but working more and more in New York City, this guy never seems to sleep or do anything else but paint paint and paint. We've been harassing him since issue #1 and now he finally gave in and made some time for us.

**Mr. Virus, glad you could find some time for us. Your studio is like five minutes away from our office and you've been on our wish list since issue one, but you're also one of the busiest painters I know, flying up and down between Rotterdam and New York and almost always out of office painting big walls. How did this all start?**

"We are creative neighbours indeed! Going to art school and moving to Rotterdam back in the days slowed down my graffiti-rush. After graduation in 1999 I used to work day and night in my studio, making illustrations for various clients. After thirteen years I missed painting outdoors so much that I went back on the streets. Painting graffiti means having no deadlines and pressure which was a good combination with studio work. Besides fun it gave me freedom to experiment with my style. Around 2012 I decided to go on trips and started in NY. Having no contacts over there I went anyway and met the The TAT's Cru who helped me out alot! Through them I met Dero and got in contact with Ows and Yes One who also invited me to paint with them. I had a wonderful time painting there and met some great writers like one of my old school favorites Skeme. NY got me hooked and I decided to live there for a while in 2014. I recently switched from letters to more illustrative work on the walls, and decided to continue this in New York. Ows gave me space on one of the walls he commissions during my first day in NY. The big cat I painted in Bushwick where I lived got picked

up by a big street art blog and became piece of the month. Within three days my whole stay was booked with murals."

**Tell us about the Bushwick collective.**

"The Bushwick Collective is located in Bushwick Brooklyn, just off of Flushing Avenue. The nearest train station is Jefferson Street (L-train). The collective is an outdoor gallery which begins on Jefferson Street and continues on Troutman Street towards Saint Nicholas Avenue. The accidental curator of the collective is Joseph Ficalora, a native of Brooklyn. In 1991, Joseph's father, Ignazio Ficalora, was killed on the way home from the family steel fabrication business. He was murdered for a few dollars in his wallet and the gold chain he had around his neck. Joseph grew up in a dirty and crime-ridden neighborhood and is now transforming this area and the walls of Bushwick into a safe and cool outdoor gallery. There is so much artwork to see, it's literally burning off the walls. I've met Joe' while living in this area and became friends with this unique character."

**You're spending more and more time in NY lately, does this mean you'll be leaving good old Rotterdam behind soon?**

"I've lost count on my stays this year, but I still spent most time in Rotterdam with my kids and working in or outside the studio. Moving to NY with my kids is a big step. An artist residency





graffiti around 1994 but it took me about 10 years of painting traditional New York and European inspired letters until I was able to find a way to make my walls look like my illustrations."

#### **What kept you back?**

"It was never easy to go painting when I first discovered graffiti as the first wave of writers in my area had all quit. This meant I had to do it by myself at night-time in places I shouldn't have been, so it wasn't a case of anything stopping me I just had a lot to learn! I always find it funny that the first time I painted a wall in daylight instead of moonlight was 3 years after I started painting."

#### **Speaking of that, what is (and was) the graffiti and illustration scene like in Liverpool?**

"Liverpool has always been a creative city for the arts and music but for me personally there was a skateboarder and graffiti writer from my area of Liverpool during the late 1980s who wrote Keos, he was the person who sparked my interest in graffiti. However I actually left Liverpool and moved to Yorkshire in 1998 for just over a decade and at that time there didn't seem to be too much happening from my point of view as all the graffiti had stopped and my illustration influences were mainly from old comics, but each time I came home to visit I could see the amount of illustrators/graffiti artists was growing. To be hon-



est graffiti is something I love and was heavily involved with up until 2001 but since then it has been something I do whenever possible whereas my illustration work is my main interest. I've lived back in Liverpool for about 6 years now and the quality of illustrators currently based here is very impressive."

#### **Ok, enough about that. How do you usually start a new project?**

"All my artwork starts with a very quick, rough sketch that is normally anywhere between 5-10cm in size, which basically just helps me work out the composition. Next step is to find any reference material I need and then I start

work on my final illustration using my sketch as a guide. I usually make a few changes as the drawing progresses too, mostly just adding extra bits to the composition if needed. I usually work on A4 or A3 size paper and sketch everything up using a pencil, ruler and compass and then ink it using a staedtler drawing pen. No computers are used until I need to scan the final artwork in preparation for printing."

#### **And you always keep in mind it has to be in black and white?**

"Of course! The reason why I consciously choose to draw in black and white is a result of all the underground comic books I used to read in the