

**Welcome to the latest episode of the OUTPUT Gallery podcast. OUTPUT works exclusively with artists from or based in Merseyside, from our little space in Liverpool City Centre. That space is currently closed due to lockdown restrictions, but even though it is a difficult time we are trying our best to be creative about it, and figure out different ways of getting art out into the world throughout all of this. So, that's why this podcast exists - we started it a few months ago with an origin story about how the space came to be, and all of the episodes since have been interviews with the artists we are working with on our current programme. I think they have been a helpful way to hear behind the curtain and understand how artists work a little bit better. We don't want to keep postponing exhibitions because we want to work with artists and we want our audience to get to know their work as well, so from our next exhibition, we will be going postal. We're going to give our audience the chance to send us their address so we can send out free posters to them, and we will explain all of that a bit later and online when we finally do that announcement. But for today's episode, I am joined by Jon Edgley.**

Hello.

**...who is going to be kicking off these postal exhibitions. Jon is a Liverpool based artist, from the Wirral, who works in lots of capacities. We're going to try and work our way through them all today. Just to start it off, I wanted to ask - like I have asked everybody else - what has your relationship been like with art from the beginning, from an early, early age?**

It's probably been like, do you remember those boxes you get from Poundland that's got Action Man or something on the front, or My Little Pony? It's got like the felt tips, the watercolours, pencils, and all that? Yeah, that's what I got most Christmases from family members or like... I don't know what to get Jon, let's get him some paper and pens from Poundland.

**Yeah.**

So that's pretty much it - from an early age, everyone just got me paper. And then it's just... doing it at GCSE level, then my GCSE teacher pushed me to do it as A-level, from that just going to the usual, doing a foundation, then to Uni. It's a pretty straight path.

**So it was quite natural for you to go on to study art, then?**

Yeah. I wasn't sure about doing it as an A-level, that was the part where I was like, not sure. But then I did it and smashed it... I've always got decent grades at Art, so I got an A star at GCSE, A star A-level, distinction and some award at foundation, and then I finished John Moore's with a first.

**Very good!**

Not bad for a kid with dyslexia, like.

**Do you know what, I got a 2:1, I didn't even get a first.**

Ha!

**You smashed it. So what was your art like when you were doing A-levels? What were you making?**

So A-level was like, we got introduced to painting and stuff, where your teachers are like - we trust you now with wet stuff, and stuff that can stain your clothes. In our sixth form we had to wear suits as well... I went to an all boys school and we had to wear suits, so my Mum had to spend like, a hundred pounds on a suit for me to wear, two suits so I can wear for sixth form. She hated me because within two months I had acrylic paint all over it.

**Oh my god.**

Yeah. So sixth form was just painting and stuff like that, learning the paint, I didn't enjoy it too much. I more enjoyed drawing than anything. Painting and like, me and colour don't have a good relationship really, is what I'm trying to say. Then I remember near the end of sixth form, we did oil painting but I just ended up wanting to do more stuff with drawing. They were like no no, you've got to paint. They weren't pushing me too much, they were just trying to push me towards stuff that would make a better grade. I was coming up with examples of artists who just do lines and that's it, and who made it a success. I was in sixth form showing like Keith Haring, Egon Schiele, all this stuff... I was like, look! Lines, lines! Then on foundation I carried on drawing, doing some other stuff, and in foundation that was where my teacher was trying to say - maybe you should do illustration and not fine art. I was having a crisis in my mind, do I want to be an illustrator? Do I want to be an artist? I ended up being an artist because I came to the conclusion that I don't want people to tell me what to draw. But now I'm getting to a point where people ask me to draw anyway.

**I was going to say. Didn't you just do an illustration for a mental health thing, someone coming off anti-depressants?**

A magazine... Yeah, I literally just done the thing that I said I don't want to do. That's obviously teenage angst, being like, I don't want to do anything anyone tells me to do!

**That's really funny.**

But now I'm in the real world.

**So you went to John Moore's University to do fine art, in the end. You didn't do illustration. What was that like?**

The course was alright, in first year I got a teacher called Tony Christian who was really helpful. He was there for a year and I went into Uni thinking art was drawing, sculpture, and painting, and that's it really. Then I remember, we did a week carousel thing, so each week we were doing a different thing. It was like, 2d, 3d, and 4d. When it got to 4d we had Rory Macbeth who was the head of the course teaching us what 4d is. Then he showed some conceptual art and stuff like this, just a white painting. I was like, what is this? My head's just going, er, OK. This kid that just clocked in on the same day over and over again for a year... my head's just going, OK, OK. I learned that you could be more of a little shit with contemporary art and stuff like that. I was like, oh! So you don't have to draw silly things, I can just be silly, or play up or just be a little shit, by doing contemporary art... if you just be a little bit kinder about it and stuff like that.

**So what's an example of that? What did you do?**

So first year, we were made to do so many exhibitions. That was the great thing about that course, they're really about making work and putting it in a room, do you get me? Just that, constantly. So in first year I ended up organising an exhibition underneath a flyover in the Wirral because I thought it was a funny idea, because I couldn't afford anywhere. Also we had this space in the ground floor that we used as a gallery space but it was more like, you're at the entrance of the room that they use for seminars and stuff like that. On the other side is where the cafe was. So people used it as a corridor, it was a terrible place to do an exhibition. Because people just walk through, all the time. I thought, that's not what you want. You want a gallery that has one way in and one way out. So people walk round it. So what I did was take loads of chairs from the studio, and put them across the gallery space as a wall, and asked people to bring in blankets and sheets and stuff, and made a giant fort going across the gallery. Weight it down with books and said like, you've got to crawl under if you want to get through. So people were like walking, expecting to go to this talk, and they'd hit this wall and be like, what do I do? And I'd say, I'm the artist, can you respect what the artist says, because this is a gallery space, and go underneath? Thank you. So I was just like, I had senior members of staff going underneath this blanket fort that I made. It's just fun to wind up, just to use these little things like respecting the art, you know what I mean?

**Definitely.**

I had all that to play with, that's what I learned - you can play with an audience. I got really into what's it called, participatory work, where the audience finishes the work and stuff. But I got bored of that quite quickly.

**And then did you go back to drawing?**

I started curating and performing, in first year, making physical stuff out of cardboard. In second year, probably near the end where I was running this space with a few people, we ran a space called Zuhause for six months, we put on a few shows of people putting drawings and I started getting jealous, I was like, I haven't drawn in almost two years now. But I forgot how to draw. I literally made some ducks in uni on this printing workshop and just started filling them in. I started drawing again and I just drew how I used to draw in sixth form, which was pretty much like, one line continuous drawings and stuff like that. Really bad looking Egon Schieles. I didn't want to do that any more, I didn't want to draw from observation but more from imagination. What can this little head of mine, this big head, what can it leak out? So I started just doing spontaneous drawing with crayons and ink just to try and get past that fear of putting something down on paper. Then using pens a lot, because you can't correct anything, you've just got to go with it and continue with it. Keep it if it's good, and if it's not, then you keep it and make it into something else.

**What do you like about drawing?**

Oh that's a good question! Damn.

**For me - I went into my art course thinking I was going to be a painter. Gradually I realised I was writing more than I was painting. I feel like my artistic practice is writing, and I love it because I really like editing text. I like trying to get things in the right order, I like trying to make a piece of text that can be read as well - it sounds conversational. I like that mix because written language and spoken language, and trying to make it sound good. What is it about drawing that it's where you've ended up?**

I think, I've always liked to draw, but then, having that break from drawing when I was doing performance and stuff - when you're doing performance or curating, not as much curating but performance and anything like that, you are the centre of attention, the eyes are on you. But with drawing, and sometimes curating, you take a step back and that thing is there instead. It's just nice, that's what I enjoyed. I got bored with being that centre and thought, I'm going to step back and just let that leak out. I didn't really show any of my drawings in uni at all, until the very end. I was very shy about drawing again, nervous. They were very... not personal, but I felt like, if someone reads this they're going to know who I am, exactly. They'll know all my secrets. I was very scared about showing drawings the first time.

**It's funny that you say like, you wanted to step away from performance and move towards drawing or curation because it's not about you, then. But then you've still got that fear that through the drawings, people are still going to see who you are.**

Yeah, yeah. It's like the behind the scenes. When you do a performance, everyone's just seeing the act that you want them to see. So you're in control in that way. But for me, when I'm drawing, I'm showing parts of me that I don't intentionally want to show. It's not a complete stream of consciousness obviously but you just like, I start off by drawing the outline of bodies and shapes and that, fill them in with expressions and then see how it goes. So my drawing is dependent on what I'm watching or thinking at the time, anything really.

**Interesting.**

It's a mixture like that really. The main reason I used to draw, it's the cheapest practice you can ever do. You just need paper and pen. Like, performance is cheap because it's your body but you need an audience to activate it in some way. Or some people would debate otherwise. But with drawing, I can just sit there with a big wad of paper and just draw away. It's cheap, it's affordable, I can put it out. I can make things that I can't make in real life, with drawing. If I can't make it physically, I can draw it and you can still see an image of what I wanted to make, what I'm thinking.

**And you've started to scan stuff in haven't you, as well.**

Yeah, so, I think in third year, I stopped curating as much. We stopped doing the space because it was third year and we needed to get back to our own practices. We all got what we wanted from running a space for a bit. So I was drawing more anyway and then I got shown how to scan images in and do it on a tablet. But the tablets they have in the university, oh my god, they're beautiful. They're amazing tablets. The ones where you just draw straight onto the tablet, so it's just like drawing on paper. But then the one I bought is cheaper, I can't afford the uni tablets. Mine, you've got to draw here but look over there. It sounds so basic but you're so used to writing and drawing and seeing it right on the paper, but when it's like displaced, you're no longer looking down on the paper you're looking straight in front of the screen, that takes a little while to get used to. You just scan the image, I sketch a lot of stuff and then when it's tight enough, when I think the image is tight enough - I don't know exactly what that means but I know what it means when I see it...

**I know what you mean.**

When it's tight enough I'm like, OK, now it's ready to be digitally put in. Then maybe it gets changed a bit extra on the laptop because I can go even tighter then. I can put a setting in that only allows to draw straight lines so then I can put a bit of gradient and dots and all stuff like that in.

**Yeah. Do you make any other changes? Do you change the scale of things?**

Yeah, sometimes scale, maybe when I go on the computer I want to focus the attention on this little square of the image here, then I zoom in on that and crop the rest. I guess when you're talking before about writing, you might write a bunch of stuff but actually go, hold on, the only bit of that paragraph I need is this small chunk. So it becomes like, you start off writing or drawing, but it becomes - which I enjoy more - it's almost like collage or montage, cutting bits up and sticking it all together. I guess that's also why I enjoyed curating, because it's like that, you get a bunch of material and stick it all together, make a nice little collage.

**That's editing, that's what I really like. To be honest, I don't think enough artists do it. I think people should edit their work more and tighten it up. Some people just put everything out first go.**

I'm not about that. I like to edit. I just made a book recently for the first time, and I've got the drawings from the book, when I was just doodling. All the drawings from that book were doodles or sketches that were in multiple books. When I say multiple, I've got over, last time I counted I had like 800 sketches or something like that. That was two or three years ago so I know they're in the thousands now. I'm just going through pages, tracing bits I like... I had paper all over the floor, yes, bit of this, bit of that, fill in the pages. Collaging it all onto paper... what happened was, I had a cough, because I work in a retail store. I won't say the name, I can't really say it just in case. But I work in a retail store that "can do it", if that helps anyone. So I'm on the timber saw and I got MDF dust on my chest and the next day I had a cough. This was like, this year. I call up and they said, if you've got a cough, stay at home. I'm like, but it's MDF dust? They said no, stay at home for a week. So I was in the flat, on me own, for a week - just stuck in. I was like, what am I going to do? Then I decided to make a book. My routine was wake up, have a shower, sit on the floor, cross my legs, two lights in between my legs - you know the ones that you press down? And a piece of plastic on top of that. I had no plastic so I had to cut out a plastic sheet from a storage box, put that on my legs, then put the light between my legs so it shines up. Then I'd have paper all around me on the floor, just sat there all day long. If anyone walked in that room it wouldn't look safe or healthy but I managed to make a book pretty much in a week.

**So you made your own light box, essentially?**

I mean a light box, but my legs were the box. I made a box.

**Mate, we need to get you a light box.**

I've got one now, I've made one. But at that time I was just improvising and trying to figure out a light box without leaving the house. So I cut up a storage box. I made that box and then made the drawings, literally all I did was trace old drawings and make it tighter, collage it and all of that. Then I had that and I wasn't sure whether to just leave it like that and just scan it in and then print that off, or do them again. I scanned them anyway just to have them on the computer just in case. Then a few days later I accidentally dropped water on the originals, and damaged two or three

pages, the ink ran because I did it all with ink and fine line pen. I was like oh, well, I guess I'll have to do them digitally now.

**Yeah.**

So that's why they're digital, but I'm quite happy with that because they look better. So then I just did it all again, I used to do a page a day - some of the pages would take me an hour or two. I get quite concentrated when I do them, I zone out. I do a page of a book and then come out of it and go and play my x-box to let my brain relax.

**What games were you playing to relax?**

I play proper boring games. I can't hack online playing no more. I used to love, when I was 15, 16, being that kid shouted on x-box live on COD or Halo or Fifa. I used to love the competition but these days, I'm just old now. I have an old man mentality. I'm quite happy playing Ark Survival where you're just on an island, you've got to survive against dinosaurs and tame them. It's like a stressful Minecraft, where you can die every few seconds.

**Stressful Minecraft is a good way of describing it.**

That's just like a way to zone out... I play Fifa still but on management mode, that's stressful but again, building a team. I've started playing this one I think called City Skylines, it's like, building a city and all that. I really enjoy building stuff at the moment, that's how I relax.

**That makes sense. I think we've spoken a lot about the process of what you do, which is really interesting and it's nice to hear it in that much detail. What we've not touched on is, what are you actually drawing?**

For this show, should I talk about? Or just in general?

**I mean, just generally, when you draw. What did you draw in the book, for example? You said you must be over a thousand drawings now - what are you drawing?**

OK, yeah, that would help, for the audience. So, what I draw - it started off as hairy blobs, that's how I describe it. When I started trying to draw from imagination, the first thing that came out was human-like blobs, really flat. Then I started filling them in. Then the hair, I started making them hairy. I got to like 20, and I realised I had hair coming across my hands. I thought - these are men's hairy hands, whose are these? This is disgusting. Then I looked down and realised I had more hair on my body full stop. I thought, I just look hairy. I had a proper moment where I was like, oh my god, I'm hairy. I'm losing hair on my head. I'm becoming like, a hairy old man. So that's when the hair started getting drawn on, and it's very therapeutic to have a leg and just go line, line, line, line, line. That's just a way to zone out. So they started off as hairy blobs. Then, some are still hairy blobs, but they become more smooth and stylised over time. The combination of Adventure Time meets Attack on Titan with a sprinkle of like, the Big Lez Show.

**God, isn't Attack on Titan mad?**

Yeah, so like, some of my creatures are definitely just rip-offs from Attack on Titan. Their facial expressions and stuff like that, especially in a lot of my drawings, when I left uni and started working full time, doing a lot of overtime, my drawings definitely started becoming more violent. I used to avoid drawing aggressive stuff and then started working in retail more and it just came out.

### **Lots of people in your drawings, then?**

It's mainly people, a few houses, a continuously smiley mask thing that is like, it started off as a smiley face. It started off as something you're told to wear, wear this smiley face at work, stuff like that. Now it's become more of a masked evil thing that I draw, it's like this global capitalism, the smiley face is becoming this character who is smiling but has got no real body. It's just a stripped back human with no body hair or anything, just a smiley face.

### **That sounds like a titan.**

Yeah. Sometimes it shows its veins and has teeth, or starts eating, or it's drooling from the mouth. So I draw hairy blobs and funny faces, that's the best way of saying it. And houses sometimes.

**That's good, that's good. You mentioned houses. I'll just read out the description from your upcoming show at OUTPUT. You're going to be looking at the figure of the landlord as one who exploits a tenant's labour to inflate their own wealth. Taking inspiration from cartoons for children as well as political comic strips in newspapers, you've produced drawings that star the landlord as a villain caught up in scenes of comical gags and physical violence. These are made with pen and paper before being scanned and digitally composited. Further to situate the polemics of his work in the show, Edgley will be installing a host of his own illustrated To Let signs on the front of the gallery while the building is closed due to pandemic restrictions. This aims to highlight the fact that the problem of landlordism is a shared concern across domestic, cultural and commercial spaces too. So there's two parts to this project. Because we can't just do a regular exhibition and a regular exhibition opening, and all that jazz, we're going to be doing... one of the drawings you've produced is going to Riso printed by Sumuyya Khader...**

Woop Woop!

**On the back of it we're going to have the press release for the show with a few questions and answers with the artist. And Jon's also illustrated around that drawing. The idea, which is all very last minute, but it is what it is, it's 2020... is like, anyone listening, up to a point, because there's only so many we can do, people can give us their address and we'll send them out this print for free. They can enjoy the artwork but also read about it. That's part of this. The other part of this is the installation - do you want to talk about where that has come from and what your ideas behind that are?**

Yeah, so, I started with the idea itself. Like, I've never had a good landlord. I know it's a phrase but I've never actually met a good landlord. As a student I had bad experiences with landlords, and the last flat I was living in was terrible as well. I was trying to move in to the place I live now and I was told if I moved out before a certain date then I wouldn't have to pay. Then the covid lockdown came down and I was struggling to get my big furniture - I got rid of all my small stuff out the house, because that's just a small car job. But I struggled to get all the furnishings out the house, because I

don't have a van. I have a driving license but I haven't drove since my driving test when I was 18 and I'm now 24, just to put that in perspective, six years. I didn't know anyone with a van, couldn't get anyone. The landlord was like, if you don't move your stuff out, those large items, I'm still going to charge you rent. I was like - what? So then I had to just call a man with a van, and try and keep my distance, but I had to get a van with these guys because they've got all my furniture and belongings. I'm having to break these covid rules to get stuff out just so this landlord can be happy. I thought... I'm glad you're happy, while I put myself at risk, like that. It's not a huge risk, but it's still a risk. And then, after all that, they try and take money out of my deposit as well. I was fuming. That's when I was hating on landlords that extra bit more and the idea for this show came along. To make To Let signs as an expression of anger towards this exploitation that landlords are doing. I was reading a lot more working class stuff as well. I started drawing stuff and saw a few old illustrations by union members and stuff like that back in the day. One of them was a man being squeezed by an apple press. Underneath it says "low wages" and on the top of the other press it says "high rent", and this person is getting squeezed by the man in the top hat. It's very self explanatory. I was like, shit, yes, same, mate. I thought maybe I can make stuff like that, so I started making my own. I was thinking instead of a To Let sign being like - hey, rent this property - it's like, renting someone's labour, or something like that. I was showing different feelings of renting - there's one where someone's running on a treadmill and there's a knife behind him, because one minute you're slipping and you're cut in half with the rent. Another one where you're like, pulling a carrot, a human donkey chasing after this carrot, which is a house. While another landlord sits in the back with all these houses. That's explaining my feeling of wanting to have my own property but you're having to drag someone else's property behind you, and pay for their bills and stuff. Stuff like this. The show's a mixture of different feelings, how it feels to be renting and giving this tax to someone each month. So they can have nice holidays and have a nice car and all that. That's where the signs came from, I was going to try and set it up in the gallery as all these To Let signs and then have fake Corex grass, make a proper Looney Tunes background. And then, sadly, lockdown.... but I had the idea to the To Let signs and then if the gallery's closed, it makes sense to put them on the outside walls. It's almost, this sounds weird to say this, but I'm almost grateful to the lockdown because I like the idea of being outside on the building more than inside. I think I'm just playing along with - it's a gallery show, let's put it in a gallery space on a white wall. But this makes more sense to put To Let signs outside the building, because that's where those signs belong.

**It makes a lot of sense, and also I can already imagine those greedy landlord figures walking through an empty Liverpool City Centre thinking where is their next spot going to be. They see these signs on Seel St on top of OUTPUT and they look closer and there's no recognisable office attached to those signs, it's an artists work taking the piss out of them. I really like that, I feel like it will land really well.**

Right now, it's not just the people who rent houses who are feeling the sting. Where I work there's a lot of builders and people doing property and stuff like that, while I was on the till I spoke to a guy who runs a restaurant in Liverpool. He said, after the first lockdown, he had a £30,000 bill for rent. That's why his company was closed, and his staff were on furlough. So on top of all that money he wasn't making, at the end of it, he has thirty grand to give to someone. That's like a whole student debt, you know what I mean?

**That is ridiculous, isn't it. I've seen so many little things pop up - there's a group somewhere in America, wherever this apartment building is. Everyone in the apartment building organised together in a socially distanced way, to not pay their rent, because they wanted rent**

**relief. And it worked - they've not been paying rent for months now, they've just said no. We can't afford it. The government is giving us nothing and hardly any of us can work.**

It can work like that but it is so difficult. How do you organise... it's worked in a flat but how do you organise stuff like that across an entire city? You've got to have everyone in that mentality of like, let's stick it to the man. You've got to get everyone in that mind frame. Any sign of one person or a few people giving up, the whole thing falls down. That's the main difficulty isn't it really. Getting that collective attitude.

**Definitely. It's very exciting. So we mentioned vaguely that you had got some inspiration from the illustrations unionists had made. In the press release we spoke about inspiration from cartoons and political comic strips in newspapers. Is that an important part of your research process?**

Yeah. So when people get to see the poster we're sending out, I have wrote in the corner that I watch cartoons and call it research. I have made jokes about myself in the past - I do watch tons of cartoons in my spare time. I am quite happy to binge and zone out. It's quite nice. I binge a lot, I've binged most of Cartoon Network. I mean recent, 2010s Cartoon Network, so for anyone who doesn't understand what I'm talking about that's like, Adventure Time, Regular Show, Clarence, and stuff like that. Steven Universe, a little bit of Hello Grandpa, because that's a mad show. I watch a lot of that, the more contemporary cartoons have a focus on storytelling instead of cartoons from like... the Flintstones or Transformers and stuff like that, Teenage Mutant Ninja Turtles, all of those were like, back in the 70s and 80s so they were focused on making things to sell. They were making cartoons to sell toys, where now cartoons aren't really about that. It started in the 90s where you've got Jonny Bravo and Dexter's Laboratory and stuff like that. Cartoons are massive for me. I look at ones that are contemporary. I love Craig of the Creek - anyone watching cartoons right now has to watch Craig of the Creek because it's wholesome and beautiful. It goes from zero to 100 quite often. Then I watch stuff like Looney Tunes, I'll watch an entire compilation on YouTube of Looney Tunes because that's the Golden Age of cartoons, I guess. You've got cartoons getting people who are super talented at drawing, animation is difficult as well, it's not just about drawing, it's about timing and facial expressions and music and everything like that. The old Looney Tunes were beautiful, in my eyes. They're up there with any renaissance painting. Even going further back than that, in the 1920s you've got Felix the Cat. So animation is something that's been around for a hundred years and it got even better when there was better cameras and technology, and now there's laptops... I like 2d animation, I'm not about that 3d stuff. I love Pixar and everything but 3d Sponge-bob and that just hurts my soul, I'm not gonna lie. I like it 2d, I like it flat, that's how I like my drawings. Because I like that, I like medieval art and illustrations, they're completely bizarre, I'm sure medieval times were even more bizarre than what we're living right now. People forget that perspective is an invention that you can either use or not, and art from medieval times in England, it was just all flat. There was no idea of perspective, really. So it's perfect to use and that's what I like to do sometimes. I got into Bosch recently, because that's mad. I got into him heavily when I was drawing for this exhibition.

**Heironymous?**

Yeah, I avoided saying his first name because I always mess it up, so I just say Bosch. Aubrey Beardsley, is that how you say that? I really like their drawings. This artist I came across called Jim

Woodring, he does comics, I started to get into comics recently. But again, I'm very picky, so I'm only getting into comics with no words, that are purely illustrations.

### **Interesting.**

It's an actual thing in comics - they're called silent comics. It's just a comic book with no speech bubbles or thought bubbles, or very little. There might be one or two. It's a whole story told through like, you've got to be really talented in your facial expressions and what part of the body you use to set the scene and stuff like that. If you watch something like Samurai Jack, or anything by the guy who made that, whose name I've forgot, he made something called Primal and he made Dexter's Laboratory. Anything made by him is perfect because he uses very few words and he's all about the composition and everything. I watched a video once where the voice actor for Samurai Jack said it's the easiest job because I only have to say three lines per episode. I like artists like Hardeep Pandal, I got to meet him when I was in uni, that was sick. His illustrations are just, out there. The use of videos and stuff like that, and his big installations on gallery walls, it just makes me jealous. Give me a wall someone, please! Then the Singh Twins that you had recently at OUTPUT, I didn't get to see the exhibition but I started following them online because of that exhibition. I know they colour theirs in but they've got a few there where it's just a drawing and I'm like oh, stop it, that's beautiful.

### **They've just come out with a colouring book as well.**

Stop. Stop it. I've got to save money for Christmas.

### **It's for charity!**

Ah OK. I've got to buy it now. I'm on the podcast, I've got to to buy it, simple as. So anyone, any artist that draws and I get an oof moment when I see the lines. I know it's a weird expression but it's literally that. You see someone's drawings and get this spark, like, look at that! Yes! Then I start liking them straight away. It's like when someone does a good move in footy. When Salah smashes it into the back of the net. It's just like, oof, naughty. That's the feeling I get. Someone's drawings can do it to me, like, look at those lines, they're so naughty, what they're doing there. That's how I feel about people's drawings and I get obsessed with them. So that's my art, really.

### **So just to end then, what do you want to do next? Dream world, what would happen?**

At the moment I'm applying to a few jobs I've seen from Jerwood, I'd like to start getting back into exhibition making. I've struggled with doing funding applications with my dyslexia. So maybe something like that, that would be lovely. I still want to carry on drawing obviously, I love it now. I've been weirdly asked to do a commission that I can't talk about on here, it's not an actual commission, I've got to apply for a chance to do a commission... it's like an interview with drawings, it's sick. I've been asked to do one or two more commissions with people, it's weird that's coming through now, all at once. I guess from doing the book, people have started being like, hey - let's ask him. So for anyone who ever does drawings, just make a book or something and sell it so people know you're active. There you go. In the dream world though, I think anything, really. I want to make magnets for people's fridges, I'd love that. If anyone knows how to make magnets, I'd like to do that. I want to put an exhibition on people's fridges, that'd be funny. Or patches, and pins. I want to make little things right now, I don't want to plan any big shows or anything. The only big thing I'd like to do is maybe a billboard, but I don't want to put anything in a gallery space for a

while, when gallery's aren't working how they usually work. It doesn't make sense as much. I don't want to put people in danger of getting in those closed spaces just to come and see my drawings. Like, I don't think it's cool. I'm happy if someone said do you want to do a billboard because that'd be sick, people driving past and going mummy, what's that! That's hilarious.

**It's a big hairy blob.**

It's a big hairy blob on the M6, that's jokes. So stuff like that really, yeah. Anything like that.

**Amazing.**

People are always saying, are you going to do a t-shirt? Your stuff would really look good on clothes. And I'm like hmm, it would, but I don't know. I don't want to just whack an illustration on a t-shirt and be like, ta-da. So just anything that isn't a gallery right now is what I'm looking to do. I want it to stay fun and safe, fun and safe.

**That's the aim. Well, thank you very much for speaking to me. Where can people see your work, or follow you online?**

At the moment I'm still lazy and I haven't made a website, I'm terrible like that. If people want to follow me you can get on @jon\_a\_Edgley on instagram there. Give us a follow, if you want a book or anything, slide us a DM there and I can sell you a book, that's cool with me. If you want to do a commission, DM me or email me, I don't mind, it's all cool. Just find me on instagram, because I haven't made a website yet.

**Perfect. And if you want to follow along with OUTPUT's exhibition programme, our website is outputgallery.com and we are @OUTPUTgallery on everything else. Thank you very much for listening and keep an eye out so you can sign up to get a Jon Edgley poster in the mail. Bye!**

Bye people, bye!