

Monochromatic Minds: Lines of Revelation
Sam Jevon: Pre Recorded Zoom Artist Talk
July 2020

Jennifer: Hello my name is Jennifer Gilbert and I run the Jennifer Lauren Gallery and this is a recorded interview with Sam Jevon who was one of the artists from my 'Monochromatic Minds' exhibition. And this is Sam

Sam: Hello my name is Sam – since I have become a good artist

J: and Sam would you like to tell us a little bit about yourself?

S: My accident was in 2008 and I was a passenger in a 4X4. I wasn't wearing a seat belt and it rolled over twice. And since it was Summer the window was open and I came out. Since my injury I have become an artist. Before I could only draw matchstick people.

J: so when did you start going to Headway East London?

S: I think about 2012

J: How often do you go there?

S: I go there twice a week – Tuesdays and Thursday.

J: Can you tell us a little about what Headway is in case people have never heard of it?

S: Headway is a charity that helps people that have had a n acquired brain injury. It is a very good place. I don't know what would have happened to me if it wasn't for Headway because they do all the promotion of my art work – so I wouldn't be so well known if it wasn't for them.

J: And they don't just do art there do they, what else do they do?

S: As well as art they do cooking and music and they've got a gym and they do other work as well like they help the family. They have outreach workers too.

J: But you just go into the art bit called Submit to Love don't you?

S: I do

J: Which is in a little old archway, is it a railway arch?

S: Yes it is

J: And it's on a lovely bit next to the canal so you've got a lovely view there. So I'm going to scroll down to our first picture. This was one of the works that was in my Monochromatic Minds exhibition, do you want to tell us about this?

S: I used special artist pens and they are all different thicknesses, so I can get all different sorts of shades. Most of my pictures I do from actual pictures. My imagination isn't that brilliant and I prefer to copy from pictures.

J: And what was it that you liked about this particular image?

S: I like all the detail on it because it is quite different.

J: Yes it is a very striking image which doesn't surprise me that it sold straight away when the exhibition opened. And then your second image in the exhibition was this one, what can we see here?

S: It's a lady sitting on a chair with a dog

J: And what did you like about this picture?

S: The detail in the dress. Mostly I like pictures with a lot of detail in them.

J: And where do you find these images that you use – are they in magazines, or postcards or what are they?

S: Michelle in the art space at Headway, she's very good and she likes challenging me, so she gives me pictures that she thinks I would be good at drawing.

J: Well that's good. So from that first image with the legs you then went on to run a workshop, didn't you and this is an image of one of the people. Do you want to tell us about that workshop and what people had to do?

S: Well people had a picture of my legs and they had to see what they could add on to it to make their own interpretation.

J: so this is another picture. You worked with people from Mencap and from Portugal Prints so every person did something quite different didn't they?

S: Yes they did

J: It was nice to look through them all wasn't it?

S: Yes it was

J: So at the beginning of the workshop what did you get people to do first before they had your legs? Do you remember?

S: No I don't?

J: You gave them small bits of paper and different pens and were showing them examples on how to make different marks.

S: Yes what I did is showed lots of different marks that I use to make my pictures and this gave them a bit of an idea of what they had to do and how I achieve what I need to do.

J: and the results we can see were pretty amazing weren't they?

S: Yes they was.

J: So why do you like working in black and white in particular Sam?

S: I think with black and white you get to see all of the detail. If you use colour sometimes it hides it, although I have started using more colour now.

J: Yep. So this is one of yours, do you want to tell us about this piece?

S: I quite like the detail in the man and Michelle suggested why don't you put the teapot on his head? And it looks good.

J: So the teapot wasn't on the head in the picture you had?

S: No. I like the detail in them both.

J: Yes I love the fact you've put the teapot on his head, it looks like a fancy hat.

S: Yes, ha.

J: But the detail is amazing in it. Do you know what kind of pens you use and what brand they are?

S: They're called Faber castell artist pens

J: And you've got them in all different thicknesses?

S: Yes

J: Lovely. So this is another one of yours, do you want to tell us about this?

S: This is from a picture. This is someone with a spinal injury that can't move at all and they put this suit on and when it is connected they can actually stand up and move.

J: Wow that's very impressive.

S: It helps them.

J: Yes that's amazing. Such a beautiful drawing, very delicately done Sam.

S: I've got a lot of patience. You need to have with the pictures that I do.

J: I know you do blimey. How long would you say they take you to do?

S: It varies, about two to six months. It varies.

J: Wow that is a long time. I love this one – tell us about this?

S: This one took a long time. I did every brick individually.

J: And is that a panda?

S: Yes apparently it is a very famous picture from years ago. Trying to get the panda to do that took a long time.

J: And Sam do you work straight in pen or do you do pencil lines first?

S: No I work straight in pen

J: So what happens if you make a mistake? Do you just leave it there?

S: Yes or I try to cover it up a bit

J: So you just try to cover it with other marks and no one notices?

S: Yes

J: Well you wouldn't have know you made any mistakes Sam. So this is the last image that I've got, what's this one of?

S: It's a whale that has lots of different shades in it. I've got a lot of patience.

J: It's great how you can see how you've built up the different layers to put the shadow in on the whale. So I've just got a couple more questions for you Sam – what have you been doing whilst the studio has been closed at home?

S: I've been doing some drawings. Lucky enough on a Thursday I have been doing zoom calls with the art space and the members have been meeting. And each week one member does a display, they show and then we draw it. I have been drawing lots. I normally only draw at the studio but when we go back I'll be drawing at home too.

J: Oh that's good. And what do you do on the other days when you don't go to the studio, do you go to any other groups?

S: No

J: So you only draw when you normally go into the studio on Tuesdays and Thursdays.

S: Yes, but I've been doing it everyday since I've got a lot of pictures.

J: I can imagine you've got a lot of work if you have been working everyday, wow! And have you got any exhibitions or work going into exhibitions soon?

S: Apparently when all this is finished we are going to take all the pictures and have some sort of exhibition.

J: Great, that will be good. All the pictures people have been making at home you mean?

S: Yeah

J: Well that will be interesting, I bet everyone's work is quite different that they have been making at home.

S: I bet it is

J: So Sam that is the end of my questions unless there is anything else you want to share with everyone?

S: I know a lot of my pictures are in black and white but I have been doing a lot of colour.

J: I know I've heard. Oh I did have one more question, why do you enjoy doing art so much?

S: Because I enjoy it and it's good for my concentration. I like seeing the end product.

J: Well that's the end of my questions.