



PASTE: MARK-UP, COOK-UP, PASTE-UP



No one likes cooking the paste but for some reason I'd always end up being the one with the job. It's a mess, and no one feels like cleaning up after a few beers so you will often find the pot with mould in it from the last mission.

—Rone

By 2005, the stencil craze dominated the laneways of Melbourne, but along with strong seminal work were some arguably generic and sometimes outright mediocre stencils. It seemed like half of Melbourne's population were putting up stencils. In an effort to distinguish themselves from the masses, the Everfresh crew moved on.

The change in direction came in the form of paper and ink, with the studio beginning to pursue posters, or 'paste-ups', as their preferred medium. The posters they began to create were often one-offs, drawn by hand with paint marker pens such as the Posca. The striking and almost exclusively black-and-white posters became a signature aesthetic of the studio. The mammoth Night Cat piece that would be produced several years later pays homage to this iconic Everfresh paste-up style.

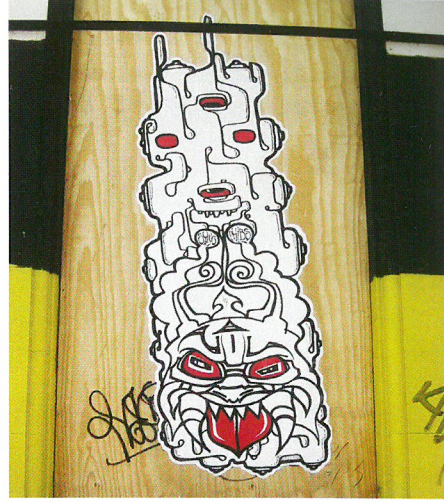
With the new technique requiring a constant supply of raw material, Reka and Rone discovered a city printing house that agreed to supply them with end-rolls of unused white gloss paper, originally intended for printing junk mail. Once the cumbersome stock (at times hundreds of kilos worth) had been transported to the studio, Everfresh had an almost everlasting supply of fresh white paper to draw on and paste up.

The time-consuming process of drawing the posters by hand enabled the studio members to not only refine their individual styles, but also encouraged and developed their ability to intuitively create freestyle artwork together.

Reka and Sync were two members who became heavily involved with freehand paste-ups. Each artist pushed and challenged the other's linework to the point of perfection, making it increasingly difficult to judge whether the poster was in fact hand drawn or computer generated.

One of the tricks of the trade is the homemade adhesive cooked up in the studio's kitchen. A wheat paste, the glue is made by combining and heating flour and water. It is cheap and effective—just about any type of paper can be stuck to a hard surface, but the thinner the paper, the more difficult it is to remove.





Hand-drawn paste-ups by Sync, Reka, Phibs and Wonderlust, Melbourne, 2004-05.

