SKIPRAT MEDIA PROUDLY PRESENTS:
THE RETURN OF LO-RES DES IN HIS LO-RES DES RES

Hi. Des? We're here to do the interview?
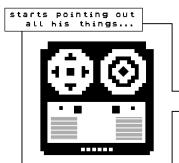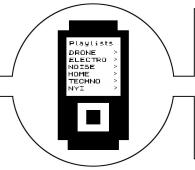
beep drng

T 16:15

INCOMING

Do you mind if I take this? Cool. ...Hi mate. Yeah, you? Look I'm going to have to be quick I'm being filmed about all my tech gear. I'll call you back this aft.
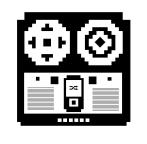
Sorry, where were we? ...

Follow me up the stairs to the studio...

starts pointing out all his things...

Now this may look like just a reel to reel tape recorder but in fact it has also has a handy little bay to pop your iPod in. It can play tunes as well as record sound.

Sound in, sound out.

What is there not to love.

Playlists
DRONE   >
ELECTRO   >
NOISE   >
HOME   >
TECHNO   >
NYI

as part of my live set up it's value is incaluable.
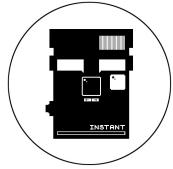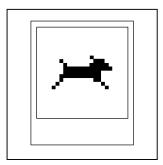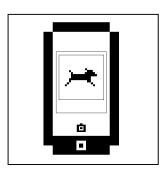
cut to footage of LRD live in Leeds

for live visuals, sleeve art and download thumbnails I have a variety of approaches but I find that you can't beat a combination of the ethereal and the everyday and for that you need cameras and an open mind.
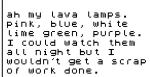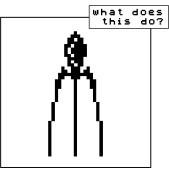
INSTANT

people say that you don't need instants anymore but you can't fake the look of a Polaroid re-photographed by your phone to be used as part of the visuals.

ah my lava lamps. pink, blue, white lime green, purple. I could watch them all night but I wouldn't get a scrap of work done.
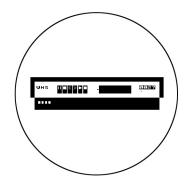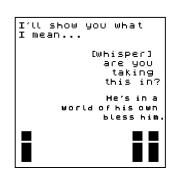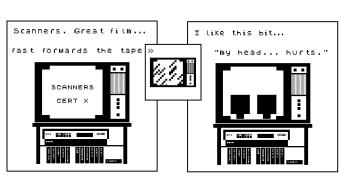
what does this do?

That? Oh don't ask about that. It's a lemon squeezer but it doesn't bloody work. The ones that look like a Mexican hat are loads better.

But here we have the video recorder. I couldn't work without it. It's a window into another world. The '80s.
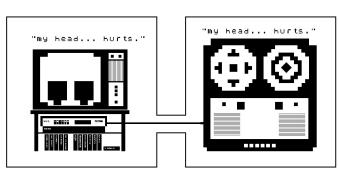
VHS

People talk about Betamax but you just can't find the tapes. I love what VHS sounds like – sort of muggy.

VHS

I'll show you what I mean...

[whisper] are you taking this in?

He's in a world of his own bless him.

Scanners. Great film...

fast forwards the tape »

SCANNERS
CERT X

I like this bit...

"my head... hurts."

"I will now Scanner you with extra sensory powers..."
sound of head exploding

and there's your audio meme ready to use.

"my head... hurts."

"my head... hurts."

When I think about the stuff I juggle it's enough to give me a headache but that's the creative process refusing to switch off...

Have you got enough footage for now? I could do with a break and return that phone call...

yeah mate, fine. go ahead.

pops downstairs

10 MY HEAD HURTS
20 GOTO 10

T 17:20

CALLING

<DROPS PHONE>

bloody hell my head's killing me.

sound of head exploding

slump.

(ten minutes later) back upstairs in the studio...

d'y'think he's ready to carry on?

give him five more minutes

LO-RES DES VISITS A FANCY POP UP RETRO VIDEO ARCADE

<1980s robot voice>
"insert coin"

<thinks>
'I no longer carry coins'

EVENT HORIZON

@skipratmedia

LO-RES DES IN HIS LOW RES
LOCKDOWN DES RES PONDERS
THE MEANING OF EVERYTHING
AS HE WAITS FOR THE NEXT
AMBULANCE TO DRIVE PAST
WITH ITS BLUE LIGHTS ON
BUT ITS SIRENS SILENT
IN THE MIDDLE OF THE NIGHT
EN-ROUTE TO THE HOSPITAL.

<checks watch>
GONE TWO AGAIN.
TIME FOR BED.

@skipratmedia 2020

Lo-Res Des and His Lo-Res Des Res — an exploration of the interplay between
graphic design and comix. A monochromatic typo/graphic comic universe that exists
as a vehicle for an exploration into but not exclusively related to self identity
through objects and personal purpose. The banality of everyday life is replaced by
lucid daydreams of teleportation, time travel, weightlessness, science fantasy,
metamorphosis, with only rare glimpses of, or acknowledgments of, 'normal' life.

Typographically, Des exists in an 8-bit universe where both speech and sound effects
are rendered in the most BASIC of faces and weights. Sound effects carry the narrative
or meaning as well as the accompanying protagonist's interior monologues.

In the first and second iterations, the Lo-Res Des universe was two dimensional,
monochromatic and bitmapped. In his most recent incarnation, revised, remodelled
and rebooted, he exists (without any awareness thus far from the character himself)
in an isometric world of God's eye views and uncompromising angles.

First and second iterations of Lo-Res Des first for the self-published STUNGUNPUNFUN
through to its revival in The Comix Reader (issues 4-6 inc.) functioned with a linear
narrative and a consistent approach to panel size and information distribution.
A gridded 7 x 5 grid system had a singular self contained story arc resulting in a
conceptual punchline or payoff in the final line. Each episode was conceived as a clear
homage to movies, genres, music, technology. The Des(irable) Res(idence) is no more than
a space to imagine being outside and beyond. Sanctuary versus escape.

Most recently, episodes are self-contained within a single panel format. The visual pun
coexists as a bitmapped paean to humanist ideas. Each episode is allegorical; the desire for
meaning, belonging or purpose. <influences> Albrecht Dürer and Nintendo <influences>

Modes of distribution are key and impact upon design decisions. Lo-Res Des of the now
is drawn to be viewed on screen as well as in print, exploiting detail; zoom in zoom out.

It's most recent print iteration was for Comic Street Journal (UK), distributed in
key comics stores at irregular intervals and available as an on-line PDF free shot.

<hyperink> https://www.dropbox.com/sh/9ch1nto8gvqezoz/AAB2Wb9l80GKOwwEyRQh6PIAa?dl=0

Production and conception methodology: Lo-Res Des is digital. It is not pre-drawn
nor scripted in advance. A theme with reference points is mentally noted. Before
production, a focal point is internalised; the creative class' obsession with Brutalism,
selfies, nostalgia, object function. Oftentimes, curious combinations of themes collide
whilst production is in progress. Drawing, writing and thinking functions in real time,
detail added or stripped back. Iterations are saved but paper never used.

Lo-Res Des and his Low Res Des Res exists within a wider body of personal research,
writing and practice that focuses upon formative visual memory, its impact and function
upon the creative process.

Craig Burston June 2020 (for UAL CoRH + IGNCC 2020)
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