

stated. online art and design magazine.

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about stated.

Stated magazine (www.statedmag.com) is an online art, design and style magazine focusing primarily on interviews with established or break-out influential creatives.

Stated maintains a proactive social media effort with frequent Facebook and Twitter updates driving interest to our website and advertisers.

Stated readers are 48% 25 - 34 years old, 31.3% 35-44, 50/50 male and female, primarily US-based. (83% US, 7% Canada, 7% UK, + other).

Topics covered include:

- Fine Art
- Commercial Art
- Photography
- Music
- Theatre
- Industrial Design
- Graphic / Web / Multimedia Design
- Film

web display advertising.

five display advertising size options are available.

1) leaderboard

dimension: 728x90
format: no animation
file size: 25kb

2) medium rectangle banner

dimension: 300x250
format: no animation
file size: 20kb

3) half page ad

dimension: 300x600
format: no animation
file size: 30kb

4) button 1

dimension: 120x90
format: no animation
file size: 15kb

5) button 3

dimension: 184x90
format: no animation
file size: 15kb

stated.online art and design magazine.

Leaderboard
728 x 90

1

stated.conversations

CONVERSATIONS | INTERVIEWS | BLOG

2

3

4

5

Medium Rectangle Banner
300 x 250

Half Page Ad
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JON ANDERSON / JIMMY GNECCO
MOLLY CRABAPPLE
WILLIE WILLIAMS
INDIGO
JOSEPH LOUGHBOROUGH
BRIAN KARSCIG

JOSEPH LOUGHBOROUGH: This depends on which painting and how I'm feeling! I love to make portraiture but often find it hard to try and convey someone else without my own emotions encroaching into the work, saturating my interpretation. I guess I brutalize portraits of people I know, and so only draw people who will not get upset when they see what a mess I have made of them! I think my creative spark always comes from more-to risk sounding "arty"—"existential" ideas, rather than portraiture. I like to use the human form in all its beautiful variations to explore these ideas. As a Vehicle, I don't really have any set sources of reference. If a magazine cutting I encounter triggers a creative response, I am just as happy to feed from that inspiration as I would be drawing from life with an intimate partner. With a great deal of my work, I use no reference at all and carve figures and faces from random marks and structures when I'm exploring a medium. With this process and using found photos, I don't have to worry about pissing any one off!

STATED: Sometimes in your paintings I see what appears to be a layer of handwriting. Is that handwriting, or intended to look like handwriting and what does it say or imply?

JOSEPH LOUGHBOROUGH: Sometimes the text describes parts of a story within a work. Other times it can be my thoughts unthinned. Automatic. Collections of unrelated words and letters. Hand-style and tagging has always fascinated me. All my sketch books were obsessively scribbled over. They still are. This translates over into larger works. Aside from the beauty of calligraphy, I believe the marks that the letters make can often mean more to me than what they dictate.

STATED: When I look at your work, I think of accelerated decay. Beautiful, sensual and concurrently grotesque. You can see the aging process, and the psychological chaos that is contained by the mind of the subject. It's as though you see that in your subjects and bring it to the surface for us...and there is great appeal to that. I'm not calling you a clairvoyant, but are you translating something for us in your paintings? Am I anywhere near to your creative process?

JOSEPH LOUGHBOROUGH: LOL! I guess clairvoyants always did well in projecting themselves onto other people! We all have a cauldron bubbling away. It's the bits that sink to the bottom that I attempt to empathize, express, and for me, more than likely, exercise.

Button 1
120 x 90

Button 3
184 x 90

Button 1
120 x 90

Button 3
184 x 90

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