notable album covers

99 Notable Album Covers From 2000-Until

A RECAP OF 2010'S BEST ART

If you are just joining us, START FROM THE BEGINNING.

#73
All That Remains
Fur We Are Many
Prosthetic Records

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All That Remains vocalist, Philip Labonte, was the conceptual mastermind behind the album cover for *For We Are Many*. According to illustrator and designer Travis Smith, "He had a specific vision in mind as well as the concept, and I was the person he chose to bring it to life. Philip is a very creative in the world. Nice dude and kind-hearted, but there are enough to reflect positive change."

Appropriately, the album artwork seems to capture the essence of the Massachusetts-based metalcore band. Equal footing in heaviness and lightness in the artwork seems to mirror the band's music, which is brute when it needs to be, but catchy in its accessible hooks.

The creation of the artwork involved photography, combined with digital and traditional painting.

About The Artist

Travis Smith is an illustrator who has done his fair share of album art design; in 2010, he worked with Queen, Ivanemoran, and Avengad Severthist, as well – www.overtopnova.com

Art direction by band member Philip Labonte.

#72
Mew
Eyes Like Gifts Upon The Rhythm

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Most bands we've spoken to for this article have found self-creation of album artwork to be the easiest and most obvious route. Sometimes, though, coming to a consensus in a band with multiple people – so, in the case of Eyes Like – can be difficult.

"Because we all had different opinions on how it was to look, – it became quite a time-consuming process trying to attain something we were all happy with," says designer and band member, Kate Jun. The final result is very different to how it would have looked had I worked on it alone, in a good way, I think."

Taking an active member of the band and having been involved with the songs since their early incarnations allowed me a pretty good feel for the vibe Stage Dive Records was looking for. Mew's music is very dreamy, and because the songs fluctuate at times in some form or another during the writing and recording process already gave me an intimate connection with the songs that an 'outside' illustrator wouldn't have had, for good or bad," says Wong.

Wong's initial set of directions was centered around the album title, Gina Gina which I Ex loosely translated as meaning dazzling in shiny. "Apparently, Gina Gina means something like 'shiny' in a Danish/Norwegian dialect," says Wong. "This band mentioned I were quite keen on the idea of the artwork featuring the Japanese gothic of end and illustrator, Ralph and Fuller, but we eventually decided the cover should be related to, without being tied to, the music or lifts capturing the feel as opposed to being a literal illustration of the concept."

That idea led to suggestions of temples, the cosmos, and out-of-body experiences, which Wong finally settled on a final product, which seems to be a combination of all of these things.

About The Artist

Artwork by Kai Wong. Freelance illustrator and graphic designer, and member of Dove Eyes.

The Extras

"On the record and CD, the back is kind of the front and the front is kind of the back. Neither is supposed to be only the front or only the back, and I didn't actually want to leave the name of the band or the album anywhere on the cover," says Wong. "The 'other' side is kind of just a blank image of a star partly obscured by a giant skull being backlighted by a couple of disembodied hands."

#70
Maserati
Pyramid Of The Sun
Temporary Residence LTD

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Upon initial glance at the cover of Maserati's *Pyramid Of The Sun*, it feels a comfortable sense of mystery. Not mystery of the Jekyll and Hyde variety, but that of a Mayan temple in Atlantis – ancient symbols which represent beauty in the unknown.

For the album cover, Temporary Residence LTD's founder, Jeremy DeVine, contacted the band's longtime friend, Jason Noble, who designed the cover for the frontline of Maserati's late drummer, Jerry Fuchs. *Pyramid Of The Sun* was named after Teotihuacan, a compound of ancient ruins of Mexico, and the cover art seems to subtly address that equally enticing theme. Fuchs primarily crafted the album artwork in Adobe Photoshop and Illustrator, but made certain to incorporate many personal touches – primarily in the type, which may be the most mystical part.

"I did lots of hand-written type and up-ed lettering," explains Fuchs. "Giving the type by hand meant more to me than finding some basic font. It's like receiving a hand-written letter in the mail, as opposed to an email."

About The Artist

Illustration and design by Adam Fuchs, who is also an animator. – www.iliterfuchs.com

#69
Flying Lotus
Cosmogramma
Warp Records

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Those of you familiar with Flying Lotus probably know that the music of Steve Ellison converts basic building blocks of music and turns them into fully-rendered compositions full of intrinsic and delicacy. For instance, the opening track of his 2010 LP, *Cosmogramma*, "Tesla" (feat. Thundercat) McCloskey, and it became apparent during the collaboration that both have similar paths to creation. Working together was a natural process which spoke to an unseen world — one of order beneath chaos.

"Much like Steve's remarkable music, my journey as well has been improvisational and devoted to seeking and listening to the depth of things, rather that just making noise above the surface," says McCloskey.

Ellison approached McCloskey with a set of McCloskey's images in mind — specifically, ones from McCloskey's illuminated book series.

"I had found these books blank and spent 21 years working on them; there are over 500 hand painted and drawn images in the books. – Ironals McCloskey. "What a fascinating and revealing about Steve's genius is that he intuitively choose images relating directly to my experiments in visually searching for the basis of music beyond notes."

Though the images were simply chosen by Ellison, the final design and packaging were much to McCloskey's delight as well. "The album design is brilliant," he qualifies. "They took my art and created more art, and it is a perfect complement to the genius of Flying Lotus, for me. this all feels like the dawning of an emerging age of collaboration and imaginative renaissance."

About The Artist

Leigh Z. McCloskey is an artist, author, and actor. – www.leighmccloskey.com/

#68
Tobacco
Maniac Man!
antiton. Records

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When Tom Fec, aka Tobacco, was asked by **Oregon Music News** to describe Maniac Man! in one word, he said, "Microwaved. That time when people were all into neon slime and stuff and the toxic moves. It just fits there."

Hence, the disquieting portrayal of chaos and use of multiple visual styles on the album cover.

Hence, the mash-up of electronic diversity throughout Maniac Man!.

#67
The Silent Leagues
But You've Always Been the Caretaker
Self-Made Construction

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With collage as such an accessible artistic medium for just about everyone, Brooklyn-based, Self-Made Construction, has been exploring its boundaries through exploratory means is becoming easier and easier. Take The Silent Leagues, for example. band members Shannon Fields and Justin Rosso, collaborated together on the artwork for *But You've Always Been the Caretaker* by simply sitting at a kitchen table and letting the creative juices flow, without much of a plan.

"For me I just liked the idea of our collaborating on the cover together without the cleanest roadmap but (with) a lot of good feelings, the same way the record itself was made," says Fields.

"It wasn't all that much of a process really! As Shannon mentioned, we found a stash of Time Life magazines and spent a few hours cutting out things that made us laugh. Then we scanned it all into Photoshop and messed with it until we felt satisfied with the end result. Shannon did the hi-res version," Rosso explains. "I think it worked in this case because, musically speaking, *Caretaker* pulls from a lot of different pieces as well."

Such a tactile approach is embedded throughout the artwork, and certainly seems natural when one takes into account attitudes regarding album artwork. As Rosso says, "I grew up listening to music with the packaging in my hands, so it's kind of a part of the experience. I think the album artwork is an extension of the overall vision and is meant to enhance the listener's total experience. That's what it means to me."

About The Artist

Collage by band members Shannon Fields and Justin Rosso, "two dudes with a dream and a flying pan." – www.silentleagues.com

Fields and Nyquist by Derek Rush.

Hand-written lettering by Morgan Carcasona. Fields' 8-year old niece.

#66
Sleeveen Songs
Small Voyages Unabed

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There was a time not too long ago when we would play with toys and pretend we were giants. Each object would have a certain feel and smell – that of the rubber of army men or the grain of wood block cars – and each of those feelings and smells were tied to our memories.

The cover art for Small Voyages holds the result of the past. It displays small, playful things which are arguably children's toys, in the form of a pseudo-cool head, a biting boat, and something imagined. It is colorful, yet filled with textures reflecting decay and worn-out treasure. It's a perfect reflection of the music, which carries the same textures. Each beat is haunting and enchanted. We all roll into recalling the childhood and entering for a glimpse of it back.

Perhaps the message Sleeveen Songs tries to get across is that the small voyages we take tend to the larger voyage of living life to its fullest. Or perhaps it is simply showing that we're all on small voyages sometimes.

About The Artist

Illustration by Luke Twyman, who is also the musician behind the art. – www.whitecrystalbeings.com

#65
Dove Eyes
Antoral
Static Recital

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Visitors to yet another band that executes its own visual identity extremely well. Well Atlanta-based member Alejandro Cardenas serving as art director, Victoria has a design style which combines minimalistic design elements with colorful flair art pieces. For Antoral, the band followed the same set of rules it has used in its previous releases, but gave the artwork a little more room to breathe.

"Since I already make all of the artwork for the band, the album cover has been a topic of conversation almost as long as the record has been in production," says Cardenas. "We tend to look at the artwork as a panorama, where everything that band has released makes sense with everything else. Antoral's cover was a recombination of things we have already used in the past, but arranged for a presence that reads 'album,' as opposed to single or EP cover."

Victoria creates the artwork in an experimental and fun way. The main image featured on Antoral is an old medical print escutcher. Jorge Elizarich located it in junk shop a few years prior, and Cardenas explains the subsequent design process to saying, "We basically cut at the computer together and put play with it until it clicks for both of us at the same time. In a strange way, it's also kit-setting music. It has pressing visually."

About The Artist

Artwork created by Victoria. – www.violenta.net

Art direction by Alejandro Cardenas, who is the art director and textile designer for a fashion company called Process Schouler, and is also an exhibiting artist at James Fuentes LLC in New York. He also directed Victoria "Violenta Samaritan Ceremonial" video.

#64
Geographer
Animal Shapes
Tricycle Records

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With the band's last 7", *Atlas*, Geographer entitled the help of designer Drew Bennett to create an eye-catching piece of artwork. Bennett, who has worked with Sufjan Stevens, Grizzly Bear, Dirty Projectors, – on a half-large scale, – in a more full-sponsored, "full-budget, limitations resulted in a Z-color vinyl pressing rather than a full-color pressing. It wasn't until the release of *Animal Shapes* that Bennett was able to revisit this idea, this time with permission for a full-color output. Together with designer Katie Wilson, Bennett went still with the project.

"The only instruction I remember getting was that [vocalist] Mike [Dorr] wanted to move away from the illustrative feel of his first album, and full-frontal was given to Drew (and inspired by enormous to make that happen," says Wilson.

Beginning with Bennett's "trademark" spray diamond, Wilson went "nuts with dozens of design answers in very green project, from color to spacing and fonts," she explains.

"I started manipulated the color of the various spray diamond rings in Photoshop, and Mike, Drew, and I spent a considerable amount of time and learning two different diamonds at various transparencies on top of one another. Everything clicked pretty quickly. My only requirement for the type was to be simple and legible, so as to let the art shine."

Geographer is a electronic band which builds upon textures and synths until a simple note or two progresses into a full-green explosion of a song. This final piece of artwork for Geographer's album shows how Wilson and Bennett have capitalized on the subtleties of nature, suiting the band's music immensely.

About The Artist

Graphic design by Katie Wilson, who creates design and graphic work for Mixtapes and WNYC Magazine. – www.makebelieve.com

Design by Drew Bennett, who works with wood and many other mediums. –

#63
Ghostfinger
Ghostfinger
Self-Released

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Ghostfinger's self-titled debut, released in 2010, is a mixture of Tarantino-esque cinematic pop, Spaghetti Western, and Mexican Mariachi. Lead singer, Jessica Lea Mayfield, and her band of musicians, Ryan Ulyate, Jeff Lyons, and Jeff Tobias, have created a sound that is as much a part of the film world as it is a part of the music world. Ghostfinger's self-titled album is a perfect representation of this, and the artwork for the album is no different.

Ryan Ulyate, who is a graphic designer and a member of Ghostfinger, explains, "I wanted to make a poster that was reminiscent of the movie posters from the Spaghetti Western era, but with a modern twist. I wanted it to be simple and bold, and I wanted it to be something that would look good on a t-shirt."

Ulyate's design for the album cover, which he created in Illustrator, is a perfect representation of the band's sound. The artwork is simple and bold, and it is reminiscent of the movie posters from the Spaghetti Western era, but with a modern twist. Ulyate's design for the album cover, which he created in Illustrator, is a perfect representation of the band's sound. The artwork is simple and bold, and it is reminiscent of the movie posters from the Spaghetti Western era, but with a modern twist.

About The Artist

Illustration and design by Ryan Ulyate, who is also an animator. – www.ryanulyate.com

#62
Ra Ra Riot
The Rhumb Line
Sub Pop

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Ra Ra Riot's *The Rhumb Line* is a perfect representation of the band's sound. The artwork is simple and bold, and it is reminiscent of the movie posters from the Spaghetti Western era, but with a modern twist. Ulyate's design for the album cover, which he created in Illustrator, is a perfect representation of the band's sound. The artwork is simple and bold, and it is reminiscent of the movie posters from the Spaghetti Western era, but with a modern twist.

About The Artist

Illustration and design by Ryan Ulyate, who is also an animator. – www.ryanulyate.com

#61
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About The Artist

Illustration and design by Ryan Ulyate, who is also an animator. – www.ryanulyate.com

#60
Ra Ra Riot
The Rhumb Line
Sub Pop

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About The Artist

Illustration and design by Ryan Ulyate, who is also an animator. – www.ryanulyate.com

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#63
Wes Fingers Self-Titled Self-Released

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Although Wes Fingers album cover lies self-titled 2010 release seems to only feature one musician, the band is in fact a trio. Fingers explains, "Sometimes we are sometimes assuming things can happen when you bring in outside creativity and perspective," says Wes Fingers. Pete Bossek, "My girlfriend, Julie Gilmore, gave me my band name and had the guy write 'Wes Fingers' on them. . . The whole thing was kind of a joke. Our friend Sandra Lawson, who was also on the acoustic tour expedition, has luscious lips and very much enjoys taking pictures of them. She and Julie decided that we should do a photo shoot entitling Julie's acrylic nails and Sheldon's pouty lips."

The band endorsed the help of photographer Kat Matthews, who dressed her talents in the cause. Voicing all the moods of cosmetic safe, the band hoped to capture an aesthetically pleasing "wetness [that] could almost go unnoticed in the hidden in plain sight."

"There we were, one Sunday morning, with some glossed-up lips, acrylic nails, fuzz, kaos, knives and a camera," Bossek recalls. The resulting photograph is a far cry from the musically light and smart compositions found on the disc.

"At first glance it appears to be a little 90s rock album cover, but when you notice the rain fall, it becomes quite disconcerting, a little disturbing, bizarrely sexual, and a bit subversive. It's also kind of beautiful," Bossek says. "Likewise, I think the music has a lot of hidden elements that aren't evident at first listen."

About The Artist

Concept by Wes Fingers and friends. **- www.wesfingers.com**

Photography by Kat Matthews.

Modelling by Julie Gilmore and Steph Lawson, of the band Particular Breakfast. **- www.joanyakovenkofashion.com**

#62
Blunt Mechanic World Record Bunker Records

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Blunt Mechanic, is the phonics-project of Ben Barnard. After taking a few years off from the dismantling of Kind Of Blue and the creation of Blunt Mechanic, Barnard spent his time teaching children music and overcoming his demons. Blunt Mechanic Barnard first record in years, containing reflections of what he's learned and experienced during his hiatus. World Record's cover is a pictorial projection of his new life view.

Colorful characters fill the world, oozing a viewer's eyes. Painstakingly placed in what could be a park, a colorful array of characters are present, from a "gangsta chef" to a melting kitty. It is whimsical and light-hearted and reflects the reserved joy Barnard now feels in his life. Illustrator Jeremy Lee Bryson, who designed and lettering in sketchbook-ability fitting words around Tahoe, he does scatterd them in the computer, traced them, colored the in Illustrator, and then put the layers together in InDesign.

Through it all, it's great to see that World Record's cover is a hopeful and entertaining one, representative of Barnard's style. "The characters on the cover are all people I've encountered in my life, and I love that they are from Barnard has golden retrieve," Lyman reveals.

About The Artist

Illustration and design by Ian Lyman. **- www.ianlyman.com**

#61
Here We Go Magic Pigeons Secret Canadian

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Rising from the lungs of Brooklyn's Here We Go Magic's *Pigeons* seem to emerge demented faces of trug-hard memories. Lukas Temple, frontman and main mastermind behind Here We Go Magic, created the artwork himself in his mother's studio in Mexico.

"I just started messing around with different ideas, and that was my favorite," he says. "The piece, covered with acrylic paints on a large piece of massive board, involved Temple placing the board on the ground, pouring paint straight from the can onto it, and working it around with his hands.

Ultimately, the image captures a collective band memory.

"During the recording of *Pigeons*, we lived in a house in upstate New York together," recalls Temple. "Four out of the five of us really liked to cook, so dinner became a very important part of the experience. I wanted the painting to look like we were feasting, and it ended up looking more like some cannibalistic frenzy."

About The Artist

Painting by band member, Luke Temple.

#60
Sunip Fields Mute Records

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Remember when Sonic Youth made the '90s had symbolism and mystique? And so far-fetched as some of the band's lyrics you heard the music on vinyl, it all made sense? Fredrik Söderberg was able to capture that same essence for Jungle's newest LP, *Fields*.

Söderberg describes the imagery, saying, "I listened to the record, and I immediately got a feeling of this big nature scene with the volcanic. It's always important for me in CD covers that they have a feeling, I've mentioned.

Crazy enough, Fields definitely has that age-defying quality within. With a sound reminiscent of The Eagles and early The Beatles, Jungle wouldn't have been dated 30 years ago, and probably won't be 30 years from now, either. Söderberg's use of watercolor is the very contrast of an archaic medium placed against digitized art. Utilizing the type of arrangement and detail usually found in Victorian-era illustrations, Söderberg's watercolors are reminiscent of those you'd expect from a vaulted painting. With haunted thoughts and religion [impregnating everything] Söderberg creates. Fields is a great addition to his works.

About The Artist

Fredrik Söderberg is a professional artist who mostly works with private art galleries and museums, and only takes on commissions for cover art if he enjoys the music. **- www.fredriksoderberg.com**

#59
*The Good Ones Aged 1** Isabella Dead Oceans

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In 1994, the Rwandan genocide found themselves faced with a mass murder that resulted in an estimated 800,000 deaths in 100 days. Aged 1* by Brooklyn-based band The Good Ones is comprised of a trio of these Rwandan genocide survivors, yet some of many who have left behind a bleak past in favor of a brighter future.

*Aged 1** contains was crafted in the summertime with a dirth of instrumentation, yet it sounds rich and hopeful. Danielle Dath's cover photograph captures joyous moments in human existence, and its warm color palette bolsters this feeling. Dath's photograph is a fitting piece for the album, as it captures the joy returning to Rwanda in post-1994 years.

"We were just doing our best to document life as we found it throughout Rwanda — in the city and in the rural areas. The children there are especially moving, and so alive," recalls Dath. It was clearly a transformative experience full of creative output, for Dath, and for others around her.

"My sister, Marilena Dath, directed a documentary, *Rwanda Mama*, about the experience," Dath says. "My brother-in-law, Ian Brennan, documented the band while we were there."

About The Artist

Photographs by Daniela Dath. **- www.newdanielamae.com**

#58
The Octopus Project Hexadecapus Peek-A-Boo Records

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Oh, what's in a name? For The Octopus Project, it's everything.

On its latest LP, Hexadecapus, The Octopus Project captures exactly what the band is and what it does. The cover art, created by Wiley Wiggins, is a riff from the band's video accompaniment for its live shows, which uses 8-channel synchronized footage to create a kaleidoscopic effect. Wiggins says, "The cover art is a perfect representation of what you can't get from using looking at this album artwork. The Octopus Project's live shows are such a visual and musical spectacle that both steals stage and recorded version of the band's music do no justice to them.

"The LP cover is from the video accompaniment to the final song on the album, 'Hexadecapus,' which is a 8-channel synchronized video that accompanies the wacky computer graphics experiments of John Whitney Sr.," Wiggins explains. "As the song climaxes, the video builds the repeating rosettes of moving points up into an explosion of swarming colorful blocks of what almost look like paint."

Wiggins chose a moment from that sequence, blew it up, and cropped it to fit as a square album cover. But he stayed true to the video, opting not to edit the colors from the video. "Initially, we wanted to change the colors to match the artifacts from the mixing," Wiggins admits, "but in the end, we found we liked having a certain level of crunchiness that contrasted the image back to the video."

With music that is about symmetry, balance, and multiple levels, both the band name, The Octopus Project, and the album title, Hexadecapus, are perfectly descriptive and enlightenmentally this cover. Our cut to one of their live shows is see what The Octopus Project is all about.

About The Artist

Wiley Wiggins is close friends with the band, he has created the video sequences for their live shows, off and on, for the past six years. He is also a video artist, web designer, performer, and is involved in the independent game scene. **- www.wiliywiggins.com**

#57
Look Mexico To Bed Tomorrow Suburban Home Records

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The cover artwork for Look Mexico's Gasp Age EP, which came out in 2008, was so visually striking that, according to designer and artist Joshua Mikel, ". . . a lot of folks seemed to like [it], [and] a few even got tattoos."

And after Gasp's artwork achieved is so well-received, it's only natural that there might be a lot of pressure for its next release to be just as visually appealing. As Mikel explains, "Since the band's sophomore effort was a concept album, the depts cover gave Joshua Mikel a rare bit of self-imposed pressure when it came time to design the artwork for *To Bed To Bade*.

"I was constantly feeling like I needed to design something that stood up to that piece. I had also wanted to think of the band's 'brand', which is something I hadn't really constituted in a lot of my previous work for the band," says Mikel. "I ended up having to let go of that idea, and just let the music speak for itself. It's the same way I remember seeing Hot Water Music cover, or more recently, on Chiisana Rose or Decorahmists cover, and knowing who was responsible before even picking it up."

Using a blend of hand illustration and digital effects, Joshua Mikel's *To Bed To Bade* shows a blue and orange monster laying in bed in the same, exact, pose as the band members, who are superimposed on the monster's mouth. Mikel explains the thought process, saying, "I wanted to give a sense of what [people could] expect from the record. We had started embracing more straight-forward songwriting, but there were definitely some leather tracks mixed in on the record. So, to give a sense of that flow we were finding in our new stuff, I felt like the monster was a good metaphor for the band's sound, which is literally nasty monstrous. I also chose to go with a warmer color palette to keep the feeling of the peace a bit brighter."

About The Artist

Joshua Mikel is a multi-disciplinary artist who runs Shanghaze Design. He has also created music videos for Look Mexico, and is working on one for Kings Gun. **- www.facebook.com/shanghazedesign / www.behance.net/joshuamikel**

#56
The National High Violet 4AD

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As The National's High Violet was one of 2010's critically acclaimed albums, it seems fitting that the lofty artwork of Mark Fox was used on the album's front cover. Fox creates intricate mixed media paper sculptures that are photographed to make his sculpture growing out of and meeting rooms with their sheer magnitude and creative power.

About The Artist

Sculpture by Mark Fox, a sculptor, fine artist, video artist, and performance artist. **- www.markfoxstudio.com**

#55
Munch Munch Double Vision Ghost In The Rhythm

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Munch Munch's Double Vision takes the idea of "double vision" and runs with it. As an experimental electronic pop quartet, Munch Munch might be better suited for other album covers, but the image is captivating nonetheless.

"The band had a very clear idea of what they wanted and had already picked out stuff that I'd already done. I was very reluctant, as I would have much preferred to create something from scratch, but I'm glad I did it in the end," Jonathan Hirsch created twenty varying treatments for Double Vision, Munch Munch ultimately returned to an original image the band members had seen.

"If I'm being perfectly honest, it was a very frustrating process," Hirsc admits. "but the band is happy, so that's great."

The collage materials come from a book about the Kennedy family. "[It] had some great shots of John and Jackie (and family hanging out at Cape Cod)," he says. "I'd also been collecting some old photos of my family, and I thought there were some great images for collage, so eventually I stole the subjects in."

As a former record store employee, Hirsc is adamant about the role good artwork plays in album sales.

"I think it's very nearly as important as the music, and if you can give it that extra dimension, it's worthwhile. Unless you're Radiohead, and you're going to sell the collection of the difference between someone buying the LP or downloading it for free, I think it's very important. I'm not saying it is — whether that is through collaboration or learning how to use something like a fancy camera or some Photoshop wizardry. I'm a mature student at art college, and I'm still learning new things everyday, so I don't want to focus on one area in particular. That freedom to experiment is something that I'm not keen on losing any time soon." **- www.jamesthomas.blogspot.com**

CONTINUE TO PART THREE – or – RETURN TO PART ONE

TAGGED AS
ALBUM COVER OF THE YEAR | ALT. POP/ROCK | ANTONY HEGARTY | BRIAN MOLLOY
BRIAN STEPHENSON | CALLUM | DAVID FOSTER | DAVID | DAVIDS | DEPRESSO
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JAMIE MCCARTHY | JOSH | JOSH WELCH | KENNEDY | LOOK MEXICO
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RICHARD STEPHENSON | STEVE MOLLOY | STEVEN MOLLOY | THE ALBUM COVER
THE ALBUM COVER | THE ALBUM COVER | THE ALBUM COVER

Syrian refugee resettlement in the United States, with it, they helped co-organize The Seventh Art Stand, a national film and civil rights discussion series against Islamophobia. ***Reckless Spirits*** (2022) is a metaphysical, multi-lingual POC buddy comedy for a bleak new era, in anticipation of a feature-length project.

Vee is passionate about cultural space, the environment, and finding ways to covertly and overtly disrupt oppressive structures. They also regularly share observational human stories through their storytelling newsletter, **RAMBLIN' WITH VEE!**, and are pursuing a Master's in Tribal Resource and Environmental Stewardship under the Native American Studies Department at the University of Minnesota.

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The Media War Between Palestine and Israel – and the Struggle for Humanity

Vee Hua 華婷婷

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Geographer Albums | Katie Walker Wilson 9 years ago

[…] I had the distinct pleasure of designing album art for the San Francisco indie rock band, Geographer. Kites, a limited-release LP, came out in 2009, followed by Animal Shapes (EP) in 2010. Both covers centered around a triangle spray pattern created by my friend, Drew Bennett, that I then digitally manipulated and colorized. It was a fabulous collaboration that was included in Redefine Magazine's Most Notable Album Covers of 2010. […]

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