

*First of all, who are you ?*

Lolita Do Peso Diogo, half of graphic design duo ZEUGL, who works mostly with musicians and bands (Moodoïd, Caandides, Iñido Montoya !, L'impératrice, Amarillo...)

*What is your legendary album sleeve ?*

The lettering on New Order's single *Confusion* by Peter Saville is what first comes to mind. The title of the track is literally overlapping the band's name, which illustrates the title perfectly while keeping the two terms readable.

But if we're talking about overall sleeve concept, I would say the series created by Barney Bubbles for Ian Dury & The Blockheads' *Do It Yourself* album. Each jacket was printed on a piece of wallpaper and is therefore unique. The album's title (*Do It Yourself*) is subtly suggested by the use of the material and by the holed out lettering.

*And what album sleeve do you find most beautiful ?*

In my top 3 (in no particular order) you can find The Damned *Music for Pleasure*, illustrated by Barney Bubbles, for the nostalgia it evokes, the very elegant sleeve of Nosaj Thing's *Eclipse/Blue* designed by Adam Guzman, and finally, the Nausicaä's artworks by Sam Coldy.

*And the ugliest one ?*

There are so many ! One of my most-treasured references is Reo Speedwagon's *You Can Tune A Piano But You Can't Tuna Fish*. It is not very chic but at least makes up for it with humour (which, by the way, is often the case with 'ugly' sleeves).

Putting aside my personal taste, you only need to look at the best selling records in France and almost all of the artworks fit into this category. The same formula is recurrent, often spiced up with a 'concept' of questionable originality and relevance (vintage for Zaz's *Paris* or the student face gallery for Génération Goldman).

But the content stays identical and the idea lazy : photo of the artist(s) showing him (her, them) under the best light + clumsy typography (for example, Emmanuel Moire's *La Rencontre*). The process thus, leans more towards promoting a character rather than creating a strong concept for a musical project. All of that is quite ironic because these are the artists bringing in the money for the record labels and they could afford the luxury to work with good graphic designers, but unfortunately, this is not their priority.

*What sleeve have you been most struck by recently ?*

I think it was the latest Hot Chip album designed by Matt Cooper and Nick Relph. Each sleeve is different thanks to a printing method that uses an algorithm to generate the variations. Unfortunately, this diversity is not fittingly depicted on the web : there are only three alternatives on Youtube (at the time of this interview), and the artwork used for promotion is the same everywhere. This demonstrates either a commercial feebleness, the music companies don't want to risk confusing the consumer with a number of different covers for one product, or that the web's flexibility is not yet being fully exploited, maybe for some technical reason.

*What artist/band do you find most coherent from a visual point of view ?*

I don't really feel that there are that many projects benefitting from a ultra-coherent communication throughout time and different media. This is maybe due to the fact that musicians enjoy juggling between visual styles from one release to the other or otherwise because creating a visual identity demands a financial investment that only few bands can afford. That said, there are still several names that come to mind : Sophie Msmsmsm, Holly Herndon, Todd Terje, The XX, FKA Twigs...

*What was the last show that you enjoyed ?*

The most recent was Omar Di Bongo at the opening of the Serendip Lap 2015 this past October. The music was really good and they even built up a small installation with mirrors (if I remember correctly) to project live images on to the ceiling.

*And the last exhibition you liked ?*

Kuniyoshi's wood prints at the Petit Palais and especially the patterned kimonos, the eerie characters, the compositions and the visual tricks to bypass censorship.

*If you were to choose a sound maker and an image maker to collaborate on a record sleeve, what would be your dream collaboration ?*

I would have loved to see Vasarely creating artworks for any techno artist.

*Can a record sleeve influence the way you listen to it ?*

Personally, I don't think that an album artwork can change the way people listen to it because in the first place, if they chose to listen to it, it was to check the music out. Despite that, an artwork can definitely entice you into listening to a record and sometimes even make you buy an actual copy of it to fully enjoy the design.

On the other hand, in the case of music videos, I believe the images definitely have an impact on the listener/viewer's perception of the sound. In some music videos the visuals created take over the song which then becomes the soundtrack to the images (I am thinking of Flying Lotus' videos), hence changing the viewer's relationship to the music.

*What new releases do you have coming up ?*

We have recently finished an anime inspired music video for the band The Hunt. Besides that there are many things happening around Caandides' debut album release, for which we took care of the visual identity, and we are also working on a new video for L'impératrice.