

PORT FOLLIEO

ISSUE 5



ALL
WORK
FEATURED
BY
OLLIE
HAYWARD



All images copyright © Ollie Hayward 2024, unless stated otherwise.
Non-profit. For use and distribution as a promotional aid in regard to job applications or media in relation to such.
For further details, please visit www.olliehayward.com.

PORT FOLLIO

[EDITOR'S LETTER]

Issue 5, here we go!

The focus of this issue was to showcase my brand new solo show 'An Exhibition'. I built this show as a love letter to the collection of work I have created over the last few years. A combination of personal solo work, freelance projects as well as commissioned projects with Terrible*.

I believe that this showcase represents the culmination of my creative vision as a whole up to this point... so buckle up!

The second half of this issue is dedicated to a conversation Dot Cotton and I had back in February as I reflected upon my new work in contrast to my original debut collection.

Through all this, I hope that you get to experience the different facets of my creative output as well as appreciate the value I would bring to any creative role that comes my way!

[CONTENTS]

'AN EXHIBITION' EDITORIAL	PAGE 3
'THE FULL ROSTER' SPOTLIGHT	PAGE 24
'BODY OF OURS' / 'GENESIS' EDITORIAL & INTERVIEW	PAGE 25

[CONTRIBUTORS]

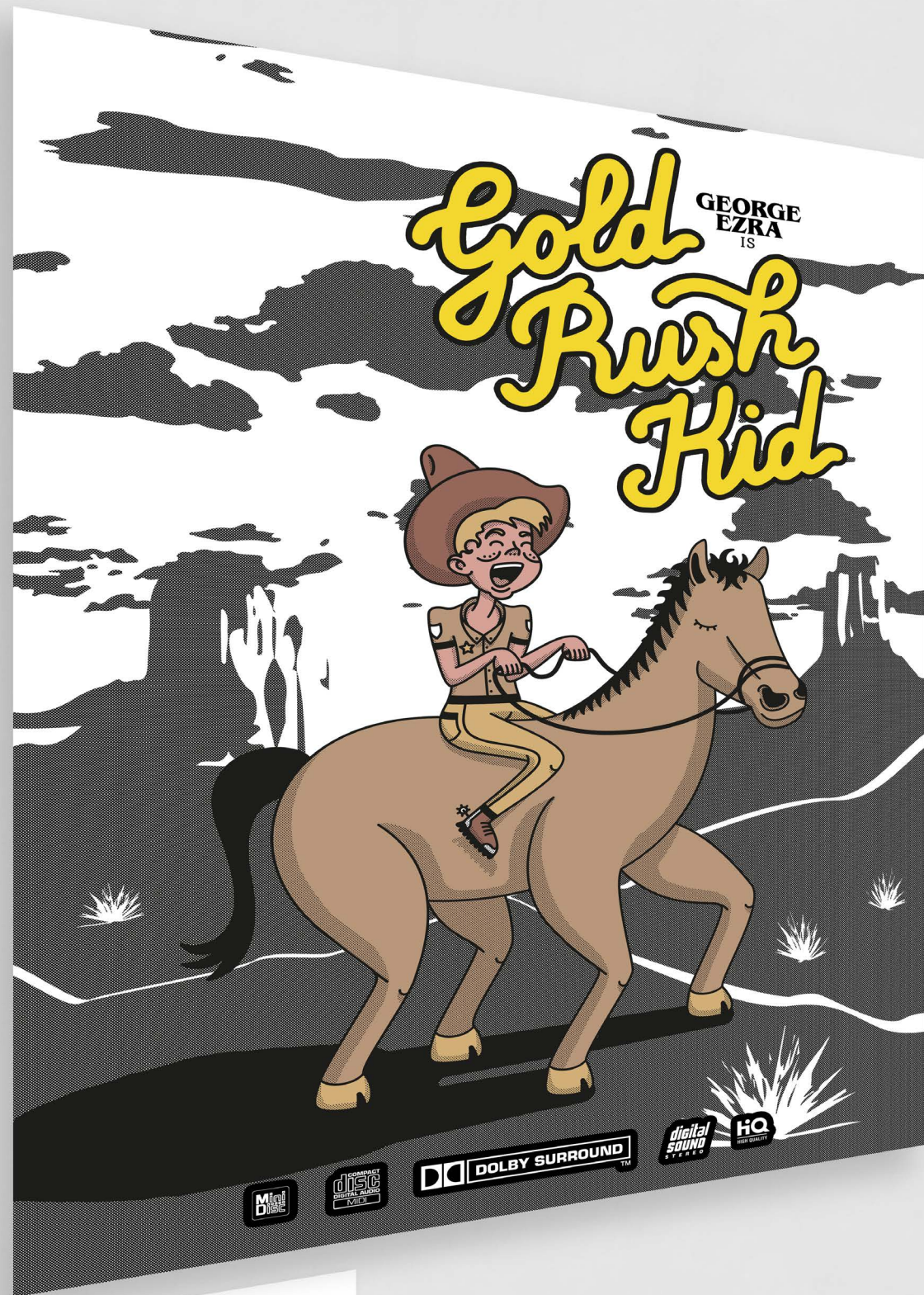
CREATIVE DIRECTOR	OLLIE HAYWARD
EDITOR-IN-CHIEF	OLIVER HAYWARD
ASSOCIATE EDITOR	OLI HAYWARD
GRAPHIC DESIGNER	OLLY HAYWARD
CONTRIBUTING WRITER	DOT COTTON
ART DIRECTOR	PEGGY MITCHELL
HEAD OF COMMUNICATION	STACEY SLATER
PUBLISHER	PHIL MITCHELL
IT MANAGER	PAT BUTCHER
ACCOUNTANT	IAN BEALE
SOCIAL MEDIA MANAGER	PAULINE FOWLER

An Exhibition

a selection of graphical works by ollie hayward



Ollie Hayward
You Can't Lose Poker Against Imaginary Friends
2020
Vector-based illustration on canvas



Ollie Hayward
 George Ezra is 'Gold Rush Kid'
 2022
 Vector-based illustration on canvas
 Art direction proposal for George Ezra's 'Gold Rush Kid' album and subsequent tour merchandise. Expanding upon the themes discussed within the album into a fully fleshed out character design.



Ollie Hayward
 George Ezra is 'Gold Rush Kid'
 2022
 Product explorations based upon design proposal.



Ollie Hayward
'Heaven Knows' PinkPantheress Album Campaign Collection
2023

Garments and products in support of the new album by
PinkPantheress. Conceptualised by myself, inspired
by the sonic palette of the record.





Ollie Hayward
'I Tour This All The Time' Tour Jacket For Self Esteem
 2023
 Embroidered design on full cut & sew bomber jacket.
 Inspired by Self Esteem's reference point of Madonna's
 Blond Ambition Tour Jacket from 1990 and recreated
 as a homage to this.



Ollie Hayward
'Queers Against Corona'
 2020
 Vector-based illustration on fine art paper.
 Created within lockdown the weekend Brighton Pride
 was due to have taken place under usual circumstances.



Ollie Hayward
Dabi Frey Logo
 2020
 Logo cast in resin.



Ollie Hayward
 Designer 'Stereo Mind Game' Album Campaign Collection
 2022
 Ink wash on silk fabric with screen printed elements.



Ollie Hayward
 Designer 'Stereo Mind Game' Album Campaign Collection
 2022
 Screen print & embroidery on black blanks.
 Supporting the album campaign and enhancing the album cover image of the flower.





Ollie Hayward
 'Driving Just To Drive' Album Campaign Collection
 2023

Acrylic paint on multimedia.

Collection to support the release of the new album, 'Driving Just To Drive' by Matt Maltese and the subsequent world tour.

Additional car air fresheners with album campaign details.



Ollie Hayward
 'Driving Just To Drive' Album Promotional Poster
 2023

Full colour print on fine art paper.



Ollie Hayward
'Hocus Pocus Intention' Socks For Fever Ray
2023

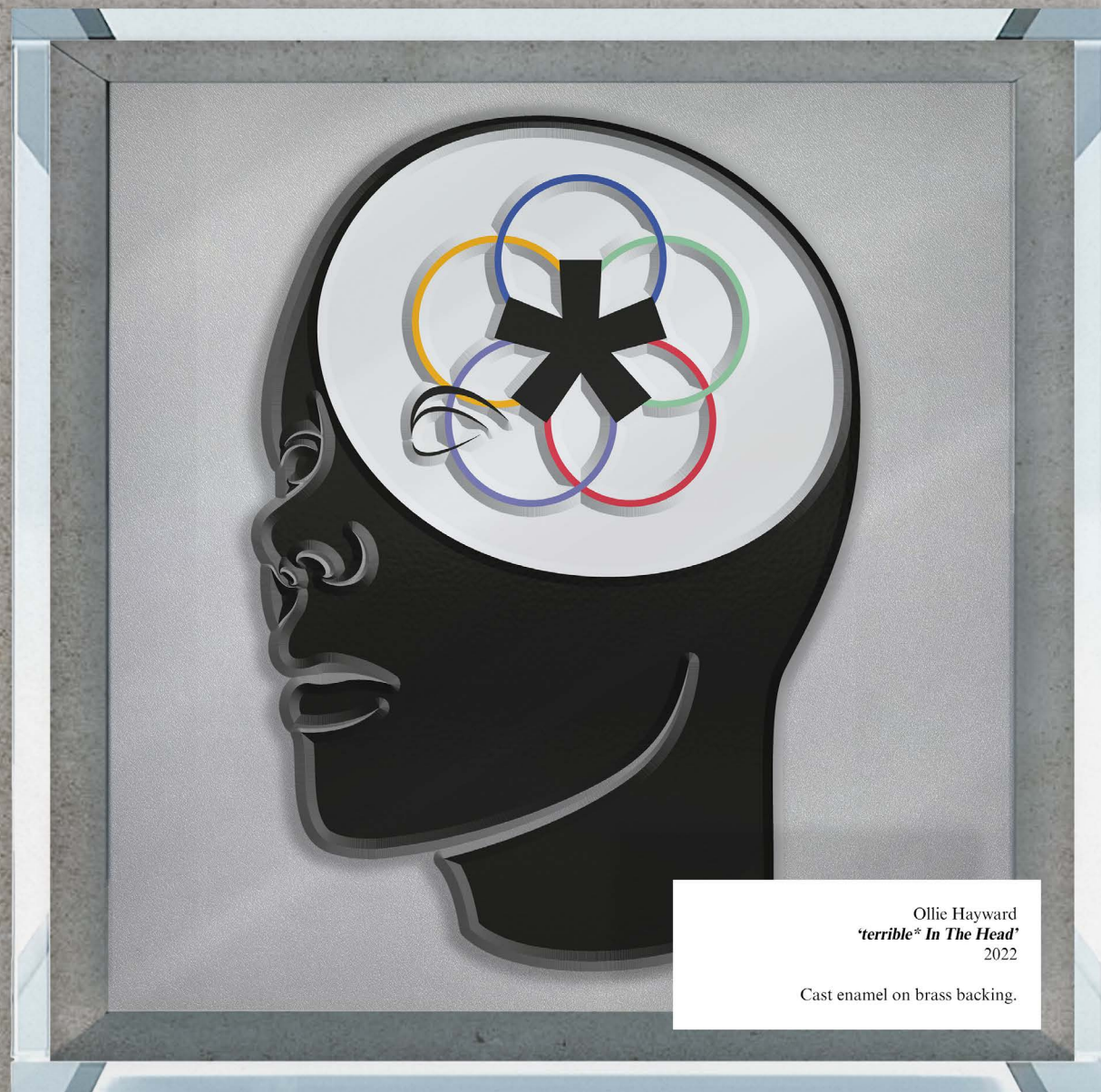
Stitched cotton socks

Produced from a conceptual sketch from the Fever Ray team
into a fully formed design by my design



Ollie Hayward
'FINE'
2020

Spray paint on canvas.



Ollie Hayward
'terrible In The Head'*
 2022

Cast enamel on brass backing.



Ollie Hayward
Christine and the Queens Enamel Pin Badges
 2023

Enamel pin badge with embossed details



Ollie Hayward
'Lovelier Than Diamonds' Bucket Hats For Fever Ray
 2023

Full cut-&-sew hat with custom embroidery
 Produced from a conceptual sketch by the Fever Ray team.



Ollie Hayward
'Sissy Sheriff & The Binary Bounty Hunter'
 2023

Illustration/photography multimedia on fine art paper.



Ollie Hayward
'The Ones Ahead' Beverly Glenn-Copeland Album Campaign Collection
2023

Oil paint mural paired with both knitted and screen printed elements.



Ollie Hayward
'Witch Bitch' Silk Scarf
2023
Photograph of the custom silk design.



Ollie Hayward
'Witch Bitch' Silk Scarf
2023
Printed custom design on 12-momme silk.

Exit &
Gift Shop
→

THE FULL ROSTER

ACACIA // ALGIERS // ANNA B SAVAGE
AROOJ AFTAB // ATRIP // BACK TO MINE
BEVERLY GLENN-COPELAND // BIIG PIIG
BLACK COUNTRY, NEW ROAD // BPI
CALUM SCOTT // CALLUM AU // CHARLOTTE CHURCH
CHRISTINE AND THE QUEENS // CMAT
COLT // DADI FREYR // DAUGHTER
ELMIENE // EZRA COLLECTIVE // FENNE LILY
FEVER RAY // FOOD XYZ
FULU MIZIKI // GEORGE EZRA // JAI PAUL
JAMES HUDSON // JAMES MORRISON // JOSS STONE
KING KRULE // KKBUTTERFLY27
KOKOROKO // LAINE BREWERIES // LDN UTD!
LIANNE LA HAVAS // LOUIS DOWDESWELL
LOWSWIMMER // LYR
MAE MULLER // MATT MALTESE
MICHAEL MALARKEY // OLIVER SIM // OPUS KINK
ORS HAIRCARE // PINKPANTHERESS
PINK OCTOBERFEST // POP BUS TOURS
PROFESSOR GREEN // ROISIN MURPHY
SAMPHA // SELF ESTEEM // SHYGIRL
SPARKS // SPRINTS
THE BIG MOON // THE LAST DINNER PARTY
THE MURDER CAPITAL // TIM BURGESS
TOM RASMUSSEN // TOM SMITH // UGLY
UMG // WAYNE SNOW // WESLEY JOSEPH



Ollie Hayward

Photography: Ollie Hayward
Graphic Designer: Ollie Hayward
Contributing Writer: Dot Cotton
Makeup & Hair Stylist: Bianca Jackson
Fashion Stylist & Director: Sonia Fowler

In a rare interview with PORTFOLLIEO's Dot Cotton, Ollie Hayward details why they are a die-hard art fangirl, why they are the future of design as well as exactly how they would be an invaluable addition to any creative team.

"4.1" taken from the series
Body of Ours by Ollie Hayward

Sitting on the edge of the bed in a quiet hotel room in downtown Las Vegas is Ollie Hayward. They are calm, collected and poised as if ready for anything, almost like a fourth Charlie's Angel. They are dressed in a vintage, bespoke Dior gown - complete with exquisite hand beading and fine lace appliques. I make a mental note of the shoes too, which are 15-inch custom Gold Christian Louboutins and worth more than my entire mortgage in Albert Square. I've travelled approximately fourteen hours from Walford to interview Ollie on their ambitions to move into Graphic Design. Having already garnered worldwide attention for their prolific artwork as well as professional roles at Terrible*, Big Sky Studios & Buzzbar respectively, Ollie is now ready to take the leap into a new creative design team. I chat with them about their love for all kinds of art, their adoration for creating, as well as exactly why they would love the opportunity to work for and alongside anyone who feels the same.

DC: Hey Ollie! Thanks so much for chatting with me today, how are you?

OH: Hello!! I am doing great thank you, it is such a beautiful day today, don't you think?

DC: Ugh... thoroughly agree with you, it is gorgeous. However, it is an especially great day today because I have this rare opportunity to chat with you about where you are at this year, what you are hoping to achieve next and generally your thoughts on art and design as a whole.

OH: Fantastic! Yes, please go ahead. I love to talk all things art so I am thrilled to share this time with you to discuss it further.

DC: Well first off, I want to ask you, why did you create this zine?

OH: Well I wanted a format which could best show off my skills, which I believe I can bring to a position within any creative team. Zines are brilliant because they promote a real freedom in design and composition which allows me to create freely what I want. I love great art, fun design, colour, typography and any examples of graphic design which aim to playfully present new ways of seeing the world around us. Through this process, I learnt a lot and challenged myself to explore new compositions, colours, textures and aesthetics. I believe this displays my ability to learn in addition to my ease in adapting my creativity towards many different types of creative outlets.

DC: Yeah, that's really interesting that you said that because I was aware that you have an art/photography background but I did want to ask where graphic design fits into all that.

OH: Well I have always been a huge fan of literally all art forms. I love any piece of art which has a real purpose or intent, however big or small. I believe this is the single most important question to ask of art. "Why? What am I conveying through this piece?" It is this question which excites me and inspires me to create. Through my personal artistic practice, I have dabbled and tried many different crafts and skills, as it brings me a lot of joy to try out new things, experiment and explore. Graphic design is just another avenue to be creative and I have got a lot of gratification through this. To create this zine, I taught myself how to use Sketch App and paired it with my previous knowledge of Photoshop, Illustrator & post-production. I am really pleased with the progress I have made so far with the program as well as the product I have created and you are currently reading [laughs].

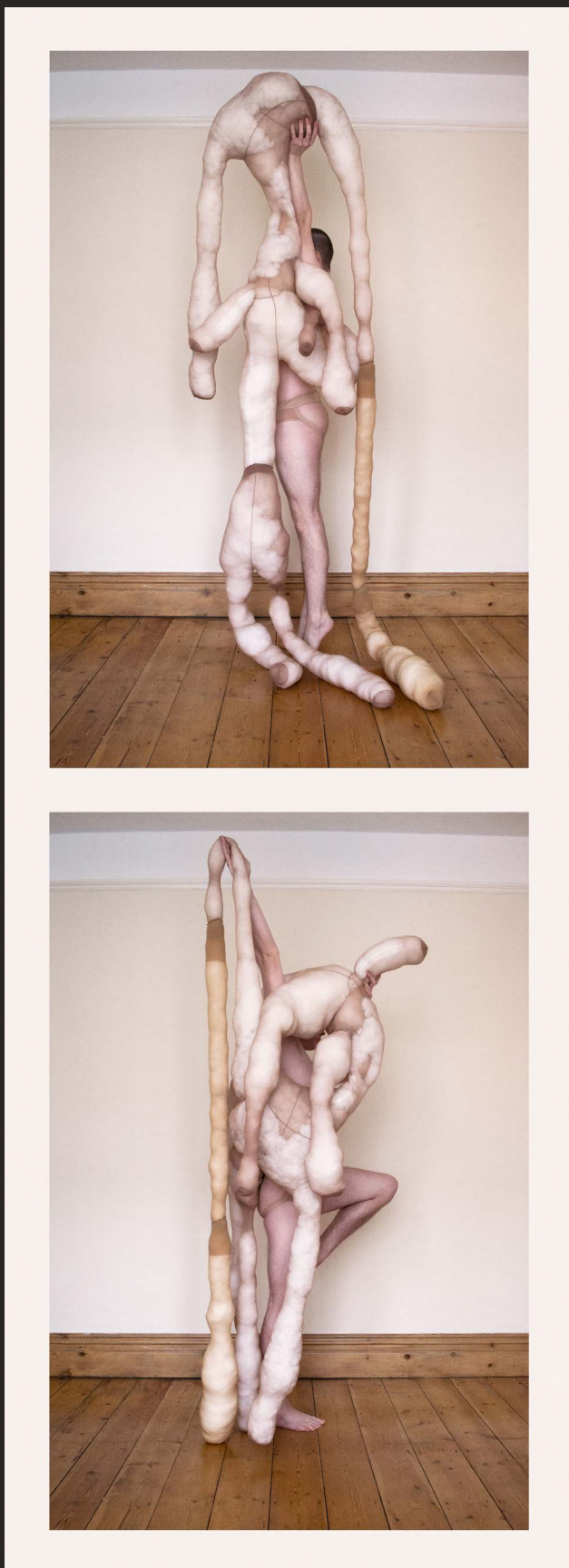
I have always found that post production and the use of Photoshop has come quite naturally to me. After an enriching stint working as an assistant retoucher at Nousha Photography, I want to continue to build upon that experience and work within a role where I can further develop my skills and gain new ones.

DC: I can see the influence of post-production within your personal artwork in terms of photo manipulation, as well as your playful approach of depicting the human form through sculptural forms which almost look manipulated. Can you explain a little more about some of the meanings behind your work?

OH: Yes of course! Well my work aims to detail my experiences with gender and sexuality as a queer individual. It is a subject which is extremely close to my heart. I use my body in addition to techniques of sculpture, photography, costume, fashion and performance art to question and critique how we view the queer body in contemporary society. It is both deeply personal and also quite universal at the very same time. We all perform our identities every single day, whether this be in how we dress or how we act around certain people in our lives. My aim is to pick apart this notion through these pieces and the ambiguous nature I achieve through it. I therefore hope this leaves a lasting impression on the viewer and how we see queer identities overall.

DC: I really really like that. I think it is interesting how you want your work to create a discourse to surround it. I can definitely see that, especially in some of the more stark images. Do you always get a good response to the work?

OH: No not at all, but that isn't my intention. I like that my work is open to any and all interpretation. Some people find it scary and others endearing. I have always loved pieces which can tread a fine line between beautiful and obscene. I love work which can provoke as much as it can seduce, I think that is what a lot of the queer experience is like for people. Often it scares them so much because they think we are so different from the binary and the norm but really everyone wants to be like us [laughs].



"1.3" + "1.1" taken from the series
Body of Ours by Ollie Hayward

Symbiotic, taken from the series
Genesis by Ollie Hayward



“Utterly undeniable... completely hire & desirable”

DC: It reminds me of Alexander McQueen's work. That equilibrium between often quite arresting images of beauty, paired against images of horror - in equal measures. Do you like his work and what other artists inspire you?

OH: I truly love McQueen! One of my absolute favourite artists ever. I agree that his poetic and dynamic balance between darker, more sombre moments juxtaposed to romantic almost ethereal ideas is always inspiring to me.

In terms of other artists, I mean... where do I start?! I adore Louise Bourgeois. You can see an immediate visual parallel between my work and her's, but for me, it is far more than that. I love the brutality of her work. It is gutsy and often tragic in it's conviction but all the better for it because of how impactful it is. Egon Schiele, Francis Bacon, Ana Mendieta are all constant points of inspiration as well. They're all beyond incredible to me. Oooh and let's also say... Roger Weiss too. Yeah, all of those artists are the ones that currently come to mind but I feel as if they are a great first representation of a core group of artists which inspire me and my practice.

DC: Some really amazing artists you've listed there. I am a fan of most of them, although I must admit I haven't heard of Roger Weiss.

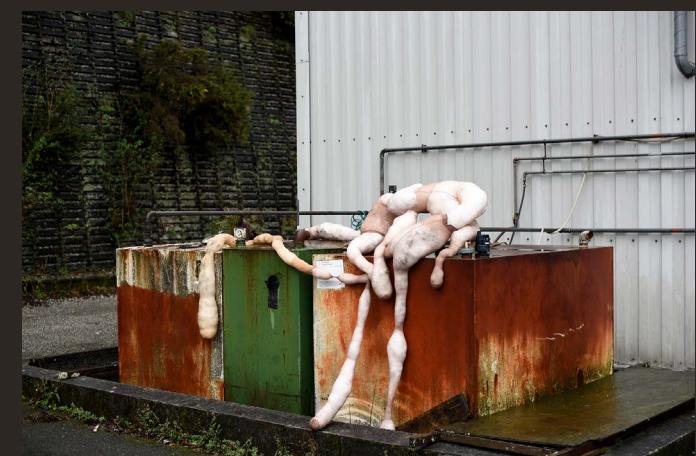
OH: You have to research his work!! He is fantastic. Really interesting distortion of the body through the use of wide angle lenses. Very fascinating to me and I always find myself looking at his work far longer than I would've ever thought initially. It's hard to take your eyes off of.

DC: So you've stated before, that you had previously worked at Terrible*. What was it like to work in the music industry and what could you bring to a new role in design from this past position?

OH: Terrible* was an intrinsically important place for me. It has quite dramatically impacted my appreciation of the creative industry as a whole, as well as the huge detail that goes into each and every stage of creating content.

I found it be thoroughly enriching. To be allowed the freedom to be creative, to experiment, to always test new ideas - even when they don't pan out right at first. It taught me, above all, to trust my creative instinct and that there is no such thing as a bad mistake. I feel that I have come out of that position a lot more mature as well as more resilient.

I used to be a prolific perfectionist and whilst I still appreciate things to be just so [laughs]... I understand now, that the process is sometimes far greater than the end product. Experimentation and mistakes lead to interesting and exciting design. Terrible* helped to show me that. It is the biggest thing that I will be taking away from the role - other than the cherished memories of designing for musical acts I have grown up being in complete awe of. That's obviously a very close second! [laughs].



"2.3" + "2.1" taken from the series *Body of Ours* by Ollie Hayward

- A quote from Madonna on Ollie Hayward from *Rolling Stone*, March 2003



3.1 + *3.2* + *3.3*
+ *3.4* + *3.5*
taken from the series **Body of Ours**

DC: Yeah, that makes sense to me. With *Terrible** then, I'm guessing you learnt how to design to a professional level compared to what you had previously learnt at university?

OH: Oh 100%. It was definitely a step up from where I was at after graduating uni but it felt completely right. I was finally able to have my own authority with my work, my creative voice and be taken seriously for such. That's so important as a creative that you are confident in your vision and therefore execute exciting designs.

DC: And for this zine you taught yourself how to use Sketch too? Is that correct?

OH: Yeah I knew that I wanted to create a portfolio which highlights my design skills in addition to my photography skills, so this naturally felt like the perfect medium to be able to do that with. I am so pleased I did. Sketch is really fantastic and it has been such a breeze using it. I believe that it further highlights the persistence and initiative that I would bring to any new role within design.

DC: It shows, so well done! What would you like to learn next?

OH: Well I would love to work within a team that cares a lot about creativity, humour and good art. It sounds simple, but a company which really cares about their output is something which I greatly appreciate. I want to further develop my skills within a new position and continue to grow my confidence in my creative voice and my unique style. I know this is what makes me an ideal designer to work with and is the power that I would bring to a creative team.

DC: Well best of luck Ollie and we can't wait to see how you get on. Thanks for chatting with me, I've had a grand time.

OH: And me! Thanks so much Dot! Goodbye!!! ☐



w w w . o l l i e h a y w a r d . c o m

All images copyright © Ollie Hayward 2024, unless stated otherwise. Not created for profit but for use and distribution as a promotional aid in regards to job applications or media in relation to such. For further details, please visit www.olliehayward.com.