

INTERVIEWS

ENDLESS: THE STREET ARTIST REDEFINING BRIGHTON'S VISUAL LANDSCAPE

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By Mark Kebble



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Brighton has never been short on **bold visuals**, but even by the city's standards, the recent unveiling of Endless's mural of Luke Evans stopped people in their tracks. Towering, fractured and unapologetically graphic, it's less a conventional celebrity portrait than a collision of pop culture, art history and visual provocation – a fitting new landmark for a city that thrives on creative friction.

For Endless, Brighton isn't just another backdrop. It's a place where his work feels particularly alive. "I've always been interested in how images speak to people in their everyday environment," he says. "Street art, advertising, shop fronts, billboards – they're all telling stories, selling ideas. Once you start looking at them differently, branding itself becomes a language you can play with, disrupt and reframe."



From London Streets To Global Recognition

That instinct – to blur lines rather than respect them – has defined his career from the beginning. Emerging from the streets of London, Endless found freedom in placing work directly into public spaces, free from curatorial rules or institutional expectation. Working illegally or semi-legally wasn't just about rebellion; it was about authorship and visibility. "Putting work where people will actually see it, with no restrictions, is pure freedom for an artist," he says. "You are also creating a story and history of your own work, it takes time but eventually the right people might see it and this ends up crossing over into gallery exhibitions."

Over time, that history has increasingly intersected with Brighton. Through Indelible Fine Art – the gallery that represents his work in the city – Endless has created several murals that sit comfortably within Brighton's bohemian rhythm. "Creativity thrives here," he says simply. "People are open to art on the streets, in galleries, in museums. It's part of the city's DNA."

There's also something about seaside cities that suits his approach. The mix of locals and tourists creates a constantly shifting audience, one that reads work differently depending on familiarity or discovery. "Street art has become a visual language most people understand now," he says. "The locals live with it. The tourists get a glimpse of it. Both are important."

That idea of shared ownership – and tension – runs through much of Endless's imagery. Few motifs demonstrate this better than his now-iconic Croch Grab, a reworking of classical Venus Pudica poses filtered through 1990s Calvin Klein advertising. Equal parts confrontational and playful, it draws together sex, power, media and art history in a single gesture. Endless resists pinning it down to a single meaning. "It's whatever you want to take from it," he says. "For me, it represents humanity – and the moment we're living in."



Celebrity, Power And Visual Disruption

The same philosophy underpins his approach to celebrity collaborations. Whether working with Luke Evans, Rita Ora or Hector Bellerin, Endless is less interested in flattery than disruption. "I'm not trying to make you like the image," he insists. "I want it to feel unique. Interesting. Something that might change how you look at the visual world around you – even while recognising the power celebrity still holds."

That tension between mass appeal and critique has allowed Endless to move fluidly between worlds many artists struggle to reconcile. Collaborations with figures such as Karl Lagerfeld, Fiorucci, and Gilbert & George sit alongside street works and institutional recognition – including a self-portrait with the latter duo entering the Uffizi's permanent collection. "That felt like a full-circle moment," he reflects. "Street-born imagery entering one of the most historic institutions in the world – that was always the vision."

Venice Biennale And The Future Of Street Art

Representing San Marino at the Venice Biennale only reinforced that trajectory. As the first street-originated artist accepted into the official Biennale, Endless saw it less as a personal milestone and more as proof that the boundaries between genres are increasingly irrelevant. "It showed that street art and contemporary art don't have to sit apart," he says. "They can coexist – and challenge each other."

Considering his work moves between walls, galleries, fashion, and institutions, where do he feel the work is most "alive"? "It is always alive when the viewer interacts with it," he says. "I try to create work that gives me the most creative energy, I have to be excited to make the work and to see it finished. If I don't have that feeling at the start then I move on to the next idea."

In Brighton, that challenge often plays out at scale. Large-format murals allow Endless to see his work breathe, weather and eventually fade. But Brighton will continue to be part of the story – a testing ground, a canvas, and a city that understands the power of visual conversation.

Standing beneath the Luke Evans mural, watching passers-by pause, photograph, question or simply stare, it's clear why. This is art doing what Endless believes it should do best: interrupting the everyday, and asking us to look again.

Stay up to date with Endless's latest work and up and coming shows on instagram @endlessartist

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