









The Chicago Alternative Comics Expo (CAKE) is a free, weekend-long celebration of independent comics, inspired by Chicago's rich legacy as home to many of underground and alternative comics' most talented artists-past, present and future.

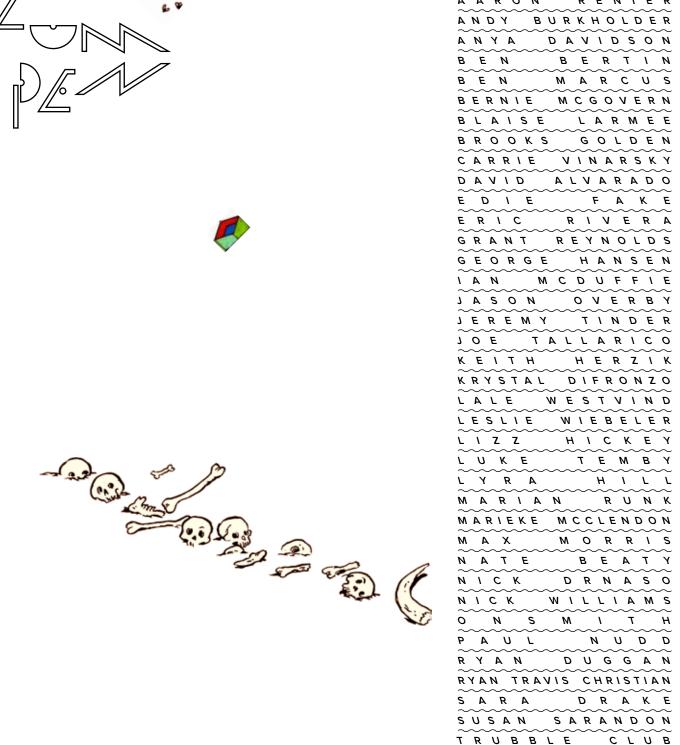
Featuring comics for sale, workshops, exhibitions, panel discussions and more, CAKE is dedicated to fostering community and dialogue amongst independent artists, small presses, publishers and readers.

* Special Guests: Michael DeForge, Charles Foresman (Oily Comics), Jason Shiga & more!!!

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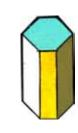


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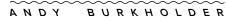




NORAA R E N I E R

Aaron Renier was born and raised in Green Bay Wisconsin. He has two graphic novels out, Spiral-Bound and The Unsinkable Walker Bean and is working on its sequel. He won an Eisner Comics Industry award for his first book, and was lucky enough to be one of the inaugural residents of the Maurice Sendak Fellowship. He currently teaches drawing and comics at DePaul University, and is a member of the Chicago comic collective, Trubble Club.

aaronrenier.com



Andy Burkholder was born in Fort Worth, Texas but spent his early life in Alameda, California, He grew up on the south side of Chicago where he currently lives and works. His two cats Houdini & Malcolm are a continual inspiration to his work.

entphs.tumblr.com/

DAVIDSON

Anya Davidson is a cartoonist, printmaker and musician. Her work most recently appeared in Kramers Ergot 8 and she is at work on a graphic novel coming out on Picturebox Inc in the Fall of 2013."

anyadavidson.blogspot.com

BERTIN

Ben Bertin, aka Burn Burton, aka Ber Bentin, aka Birthday Boy, among a multitude of others, is an artist and cartoonist living in Chicago.

benbertin.blogspot.com

MARCUS

Ben Marcus is an artist exploring comics and night life

benmarcus.tumblr.com

BERNIE MCGOVERN

Cartoonist, animator, puppet designer, illustrator, hospital art teacher. Enjoys watercoloring like crazy.

rockwellfarmer.com

BLAISE L A R M E E

does not wish to have anything listed

BROOKS GOLDEN

Brooks Blair Golden (American B. 1974) Born in brew city, 70's pre hip hop, 80's hip hopper, pre teen metal head, teenage sk8 punk, graff writer, chicago art nerd.

brooksblairgolden.blogspot.com

CARRIE VINARSKY

Carrie Vinarsky works under the moniker Mister City Press, mostly doing screen prints, and drawing for tattoos. She is an aspiring tattoo artist living in Chicago since 2001, where she has been part of the fringe art and underground music scenes. Carrie loves plants, animals, and tries not to, but often dwells in darkness.

carrievinarsky.com

C 0

Cartoons, comics, pornomation, dolls

and severed heads by Luke Temby aka

CUPCO!? cupco.net

Q I V A GOGASAVJA

Born in 1988, cartoonist and illustrator. Often watches old VHS tapes while working.

bodegadavid.blogspot.com

F A K EE D I E

Edie Fake is a Chicago-based artist and minicomics sommelier for Quimby's Books. His first graphic novel. Gaylord Phoenix, was published by Secret Acres in 2010.

ediefake.com

ediefake.tumblr.com

RIVERA ERIC

Eric Rivera (b. 1984) is a comicker, illustrator, musical man, runner, gadabout, junk collector, Luddite, and semi-professional whistler living and working in Chicago. Check out his

ericbrivera.com

REYNOLDS KEITH GRANT

Grant Reynolds likes to draw comics, and write short stories and poetry. His work includes Comic Diorama (Top Shelf, 2009), Hypnotic Induction Technique (Ignatz nominee: Outstanding Mini-Comic, 2012), and Sweet Talk (poems, 2012).

grantreynolds.com

G E O R G EHANSEN

Born and raised and will hopefully die in Chicago, I was first published in 1962. Over the years I've done hundreds of magazine illustrations (both covers and interior), greeting cards, comic books, record/CD/cassette covers, record label logos and posters, tshirt designs, product design, matchbook covers and paintings.

N A I M C D U F F I E

Ian McDuffie is much like Prince— if Prince was a cartoonist, watched Sliders every day of his life, lived in Chicago, and loved Philip Roth and Garfield, equally and passionately.

NOZAL OVERBY

Studied art at state school in Texas more than a decade ago, started making minicomics (Jessica, Solipsist's Doodles, Exploding Head Man, Obligatory Artifact) several years after graduation. Currently in semi-retirement while I attend to my demanding day job and family.

T I N D E RJ E R E M Y

Jeremy Tinder is a cartoonist, artist, designer and educator. He's right behind you

www.jeremytinder.com

OSIRALLAT

Joe Tallarico makes paintings, comics, animations, and drawings in his home studio in Chicago, Illinois. He enjoys studying the histories of both art and comics and how the two are incorporated. Avocations include gardening, junk collecting, and table tennis.

robotcastle.blogspot.com

HERZIK

Keith G Herzik makes screen printed comic book zines called Alamo Igloo. He is also the guitarist in Galactic

alamoigloo.blogspot.com

KRYSTAL DIFRONZO Krystal DiFronzo is a cartoonist and

weaver from the Midwest. krystaldifronzo.wordpress.com

W E S T V I N D

Lale Westvind makes comics, animations and paintings in Harlem, NYC. Her comic Hot Dog Beach #2 won an Ignatz award for Promising New Talent at SPX 2012.

lalewestvind.blogspot.com

WIEBELERLESLIE

Did not respond to our request for bio

L I Z ZH I C K E Y

Lizz Hickey does it all. See more of her complete lifestyle at lizzbickey.com

Lyra Hill is a comics artist and filmmaker. She is a member of Trubble Club, as well as the founder and organizer of Brain Frame, a performative comix reading series, and has been published in Chromazoid, Lumpen, Red Lightbulbs, The Land Line, and last year's CAKE anthology. She is interested in the unconscious drives, questionable humor, and the avantgarde.

lyrahill.com

NAIRAN RUNK

Marian Runk is a Texan born, Chicago-based, Ignatz-nominated cartoonist who loves birds, cats, and country music. When she's not at her day job (peddling birth control and promoting safer sex to the Chicagoland area), she's probably drawing comics, playing guitar, singing in a choir, or watching birds along the shore of Lake

marianrunk.com

MARIEKE MCCLENDON

Marieke McClendon is an illustrator and graphic designer who lives in Chicago. Her work has been published in The Chicagoan, Linework Comics Anthology, and Echo Magazine. You can find her sketchblog at

whatifitlookedlikethis.tumblr.com

MORRIS

Max Morris is a Chicago-based cartoonist, having been published by The Landline, Linework Magazine, and Weird Magazine. He also edited and contributed to Vacuum Horror, a collection of work by Chicago alternative artists. Last year he debuted "Man in the Trees", his first full-length comic. To see more of his comics and drawings, visit

flickr.com/photos/bigdreamcity

J T A NB = A T Y

Nate Beaty is a multi-sarcastic backsaw with a right hand claw built for comics+animation and a fidgety left hand that mashes keyboards to code websites. He operates his hand machines in Chicago and kvetches creative bits into

natebeaty.com

DRNASO  $N \mid C \mid K$ 

Nick Drnaso was born in 1989 and grew up in Palos Hills, Illinois.

nickdrnaso.com

WILLIAMS  $N \mid C \mid K$ 

My name is Nick Williams, I'm 25 years old and I have been drawing for a good portion of that time. I live in Logan Square and I work in radio. I like doing one thing at a time, music, city life, popular culture, and the future.

thegoodassblog.tumblr.com

Onsmith is a cartoonist and illustrator living in Chicago. His comics, prints, and illustrations have appeared in The Chicago Reader, The Portland Mercury, Oxford American Magazine, Hotwire Comics (Fantagraphics Books), Vice Magazine, both volumes of Anthology of Graphic Fiction, Cartoons & True Stories, and more may be viewed at http://www.onsmithcomics. blogspot.com Also, see the collobarative artwork made with fellow artist, Paul Nudd, at westernexhibitions.com/westernXeditions/ artists/OnsmithNudd/index.html

J U A qQ Q U N

Paul Nudd was born in Harpenden, England in 1976. He is a prolific maker of drawings, paintings, and video art. He divides his time between Chicago and Cicero, IL.

westernexhibitions.com/nudd/images.html

N A Y SDUGGAN

Ryan Duggan is an artist and screen printer based in Chicago, Illinois. His poster work is featured in the recently published books "New Masters of Poster Design Vol. 2" and "Gig Posters

ryanduggan.com

RYAN TRAVIS CHRISTIAN RTC wants to hang out with you.

westernexhibitions.com

D R A K E

Sara Drake is a stop-motion avalanche. sara-drake.blogspot.com

SUSAN SARANDON Susan Sarandon is a graphic artist

based out of Chicago, Il. Currently Susan is working on a series of vulgar drawings.

buesos.weebly.com

TRUBBLE C L U B

Trubble Club is a local group of comics artists that rendezvous in secret each week to produce some of the mind numbingly weird and hilarious collaborative comics the universe has ever seen.

www.trubbleclub.com

Since

I have been in charge of wrangling art for the comics section of Lumpen magazine. The process is relatively simple; I ask artists whose work I think either interesting or downright crazy to contribute a piece that approaches the medium of comics with a distinct personal consideration and after a few shuffled deadlines and a few hundred e-mails, Voilá! The section was originally just a few pages of comics then proceeded to expand to around 10 to 15 pages and in the previous issue into full color. Most of the pieces are merely 1 or 2 pages, which also affects how I decide on what work to include as it is an interesting because it eliminates the need to turn the page. As the section got bigger and better I could easily envision filling an entire issue with comic art which is how we get here.

Most of the contributors reside in Chicago, which is currently going through a bizarre kind of comics renaissance. Chicago has always had a rich history as being home to many comics artists, from the early shapers of the medium through newspaper comics, was a major center of output during the underground era, and is called home by many well known contemporary artists such as Ivan Brunetti and Chris Ware, who along with former residents Jessica Abel, Archer Prewitt, and others made up the last "all comics" issue of Lumpen

Currently, Chicago is a hotbed of nazing talented and industrious comic artists, as well as artists working in other mediums whose process utilizes techniques that are tangentially related to comics. Many of the artists in this issue are also printmakers, writers, curators, musicians, designers, painters, animators, teachers, and performers. There are cartoons in our art shows, comics in our museum exhibitions, and this year will mark the 2nd annual Chicago Alternative Comics Expo (CAKE), the first of which was a great success, as well as the 2nd year of our own performative comics night entitled Brain Frame-an interview with the founder of which is included in this issue. Reception to the comics work published in Lumpen has been overwhelmingly positive, and for that I would like to thank all of the artists and contributors in this issue.

Ioe Tallarico **Comics Editor** 

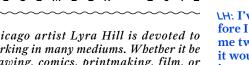


## Interview

Photos by Gillian Fry



Chicago artist Lyra Hill is devoted to working in many mediums. Whether it be drawing, comics, printmaking, film, or performance, Lyra's skill is readily apparent when acquainted with her work. Lyra is also the founder and organizer of Brain Frame, a performative comix reading, which implores artists to create experimental work outside or in conjunction with their usual medium. A performance will usually involve a dexterous combination of comics and video, performance, puppetry, music, and sound. From psychedelic surrealism to personal narrative, the resulting work is always compelling. Lyra more often than not performs her own work, as well as playing the proprietress host who is always charismatic, hilarious, and sincere. Brain Frame #10 will take place Friday, January 18th in Chicago. Her comic Banana Glove Game is also included in this issue.



77: Your background is somewhat difficult to figure out because your work comes in many forms. Can you tell us a little bit about yourself and your personal work?

LH: I've always had eclectic interests. I've been writing and drawing since before I can remember, but I also love math and history and chemistry etc. It took me two years after high school to accept that I wanted to go to art school; I felt it would be too limiting. So, I've always been happiest working simultaneously in many different mediums. Film, for instance, is heavily influenced by chemistry and mathematics. And painting tiny details on something that will later require a giant armature means I need to possess a steady hand as well as brute strength. I need to have at least three different projects going on at any time, otherwise I get anxious or listless or extremely self-critical. Brain Frame is a magnificent balm because it requires an enormous breadth of skill, and never becomes rote.

Is there any one medium that serves as a primary basis to inform the other mediums in which you work?

Not really... but I did eventually realize that unbridled eclecticism slows you down. I had way too many different kinds of art supplies. So a lot of my schooling was a lesson in narrowing my interests to the most fulfilling ones. Now, I'm "a comics artist and filmmaker" because those are two mediums that I feel are infinite. They're both essentially narrative mediums—time based, sequential—that hold rich histories in the avant-garde, in confronting the idea of a linear narrative. An astrologer once told me I was destined to tell stories, which pissed me off, because I felt pigeon-holed. Ultimately, though, she was right: I am most attracted to narrative structures. Even in the instance of an abstract experimental film, I'm not telling a story, but I'm conscious of the arc. I like making work that elicits a series of responses, or builds to something.

Have you worked much in performance art, whether related to comics or otherwise, before Brain Frame?

I've always loved performing, but being a performance artist is totally new. I've had a negative view of performance art ever since reading some Crumb comics at age eleven that eviscerated the practice (literally - the character performs seppuku), and growing up with sarcastic counter-culture parents probably didn't help. I still think it's really hard to be a good performance artist, although I'm more open to witnessing attempts than I used to be.

The kind of performance I've been involved in outside of Brian Frame has always been in service to larger productions. I was Gollum in my eighth grade play of The Hobbit, and I've acted in a few films, including my own. More relevantly, I taught at a summer camp for six years, where my duties included orchestrating and MC-ing the talent show. I got really good at curating a line-up, staggering little kids between adults, alternating gregarious children with terrified ones, and carefully placing the most compelling acts at regular intervals. More than anything, I learned what it was to be a good MC. You have to be fearless and flexible. People don't want to think about you or pay much attention to your presence, but they want to feel the attitude you bring. They want seamless transitions and they want to know about the beer and comics for sale, but they don't want to get bored listening to a lot of logistic announcements. They want enthusiasm, but they don't want to feel coerced.

Performing my comics is totally different than performing the MC. My most successful performances. I've come to realize, draw on a completely different part of my life. I was raised in a pagan, Earth and Goddess worshipping tradition called Reclaiming, which puts a big emphasis on non-hierarchical ritual. So, there are no high priests or priestesses, and everyone is encouraged to lead parts of the ceremony. Sometimes, invoking an entity is an intense experience bordering on what feels like willful possession. In a few of my readings-Go Down and Night City specifically—I feel like an open conduit of enormous energy, or in Night City, a presence beyond myself. I couldn't have foreseen this confluence before experiencing it. But I'm very grateful, both for my spiritual training, and for the way it comes out in performance. When I feel that, I know I did a good job.

Your performance Go Down is one piece that I remember that was almost seamless in regards to the drawing, pacing, and interpretation. Was this a specifically a comic first or was it created with the performance in mind? Can you briefly describe what it is about?

*Go Down* is the first comic I conceived of and completed after founding *Brain* Frame, so yes, I was thinking about performing it from the moment I drew the thumbnails. I was desperate to read it, actually—probably more excited than I was to see it in print (which is saying a lot). Go Down is a full color, eight page comic I drew for the first issue of Chromazoid. The main character is a teenage girl who buys a magic crystal, then meets her boyfriend in a field, where she eats the crystal, he performs cunnilingus on her, she hallucinates that the stars are turning into crystals, which get out of hand, and we wake up from the hallucination to find her dead, with all of the grass grown through her.

When I read Go Down, I sit on a ladder next to the screen. The panels are projected as a video slideshow, with some cross dissolves, some black spaces. and intense flashing lights when the crystal hallucination starts. To the right of the panels, there's an oval of light that shifts colors and flashes. It's just another element in the video, but I arrange the projector and screen so that it looks like a separate light illuminating me. I use a V-20 vocal effects pedal to build looping soundscapes for each scene and to voice different characters. I wear all-white contacts and wait to look up until the girl in the comic is hallucinating and her eyes are melting out.

The performance began as a challenge to myself. I thought, what elements have I previously incorporated? I'd used costumes, props, direct address, a smoke machine, jello shots, vocal distortion. I hadn't really messed with lights, and I hadn't messed with the projection surface. So, I started imagining multiple sheets hanging in the space, projecting through them, or running film loops pointing in different directions—anything novel. Simultaneously, I was challenging myself to use color in a new way for the print version. I ended up drawing the world of the comic in watercolor pencils, and filling in the crystals with flat computer fields of anaglyphic red and cyan. If you look at Go Down with 3D glasses, the crystals vibrate at you, which is why I decided to base the performance around a flicker video. It was one process, inventing the comic and inventing the performance. Most of my comics since then have emerged in a similar fashion, joined to their presentation.





Lyra MC-ing at BF6



W

I've noticed that a lot of the artists that perform at *Brain Frame* do not have traditional backgrounds in performance art or new media. Is there a process or any sort of quidelines or advice you give the artists that may be performing for the first time?

The pseudo-motto I find myself repeating is "be as weird and ambitious as possible." This is advice I give to all Brain Frame readers, experienced or inexperienced. It's the first formal instruction I offer. I promise them that whatever they dream up, I will help make it happen. After that, it's an individual interchange between myself and the artist. Sometimes the artist already has an idea and it's all worked out: sometimes the artist is terrified. and then it's a matter of finding their comfort zone, gently suggesting performance elements just outside of it, and wholeheartedly supporting them throughout: usually it's somewhere in between. I'll never order anyone to do anything. Sometimes I have to hunt people down a little bit. Most of my correspondence with readers is about cabling, and small things they don't consider, like needing an extra chair, or a mic stand.

Have you had any critical response or enthusiasm from people that do not have a cultivated interest in comics?

Brain Frame has had two write-ups, outside of event announcements. Both of them came from general art blogs (Make Space and Chicago Artist Writers). Personal response, though, is huge. There are plenty of people who come to Brain Frame and freak out afterwards, saying, "I have never been to anything like this, I don't even read comics." And they swear they'll be back, and then sure enough, two months later, they are, with four friends who are accountants or what-

A lot of my friends in the film and writing communities are dedicated fans. Sometimes I ask them to read. Anyone can read as long as their performance is "somehow defensible as related to comix." There's another pseudo-motto. And the resultant readings are usually fantastic, full of unexpected ideas, still applicable to comics. So, there's something for everyone. Anything can happen-and anyone can appreciate that.

Are there any Brain Frame performances that stand out as being particularly successful or surprising?

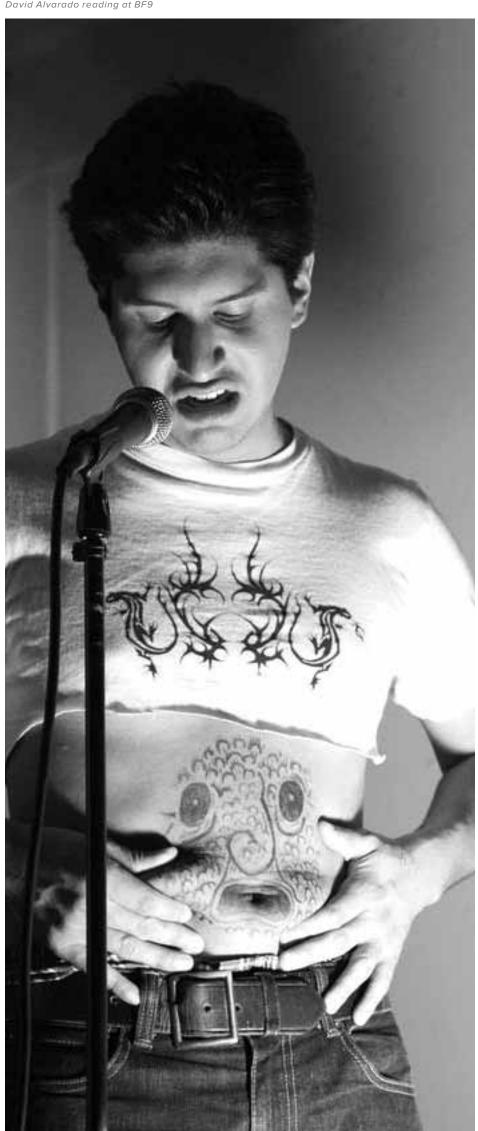
Oh, absolutely. Sara Drake's The Romance of the Tiger Lady was almost unbearably beautiful, and so impressive. She cut dozens of transparent puppets and scenery and trained three people to help her puppeteer the piece, using two overhead projectors behind a rear projection screen. Nick Jackson's The Fur, at the very first Brain Frame, haunts me to this day. It was just him with a snare drum, a wa-wa pedal, and a cellist, but it had that extra thing, a very powerful magic to it. The electricity went out on the whole block for an hour in the middle of his reading. At first everyone thought it was intentional. Then they stuck around to see the rest. Halle Butler's The Restaraunt Business is one of the funniest readings I've ever witnessed, and a great example of a non-comics artist whipping together a spectacular comix performance. And I'm still agog from Jeremy Tinder's reading of The Mothman, which just happened, at Brain Frame 9. Jeremy was in Amsterdam during the show, but he figured out a workaround that yielded the most technically impressive performance yet. We had *Mothman* going on the main projector, manned by Nate Beaty, who creates these website slideshows with music and sound effects built in, and Jeremy Skyping in from overseas on a second projector pointed at the ceiling, while Rebecca Spence narrated the whole thing. It was beautiful, moving, and totally seamless. I was really proud.

More info on Brain Frame as well as video of past performances can be found at

brainframe.tumblr.com

More info about Lyra Hill and her work can be found at lyrabill.com

David Alvarado readina at BF9



I find it really cool that a lot of *Brain Frame* performers call on other artists to help execute an idea that may not be possible on their own; whether it be by reading lines, or performing a soundtrack, or through interpretive dance. Is there a co-operative or collaborative aspect to *Brain Frame* performances?

Yes there is, and you've named some excellent examples. I think it's natural, when faced with the opportunity to perform something unusual, to bring your friends in on the job. It just so happens that we're part of a magnificently supportive, interconnected community of artists—so calling on your friends easily becomes a creative collaboration. Friends and collaborators also offer moral support, which is appealing if you're nervy.

One thing that's surprised and delighted me is the mushrooming of the Brain Frame performer community. People work together repeatedly, and, like a film crew, begin to recognize specific skills; for example, Nate Beaty created a webbased slideshow for Aaron Renier's reading at BF5, and then another for Jeremy Tinder's reading at BF9. Just the other day, Nate, who I invited to read some time ago, told me that assisting Aaron and Jeremy has given him the guts to go for it himself. I meet a lot of people through others' Brain Frame collaborations. At BF9, Corinne Mucha enlisted two of her friends from the theater community to help her read. They were terrific performers, and I hope they return to future shows. I feel very lucky to be casting such a wide net across creative Chicago.

It's worth noting the other ways in which Brain Frame is collaborative. At this point, there's a crew of ten people—Brain Frame fans and Brain Frame participants - who assist in the production and documentation each show. It's almost always the same people, and they've become a surrogate, bimonthly family. Additionally, every Brain Frame poster is a collaboration between myself and another artist. I've learned oodles about partner process design from these assignments. And it's a good way to get non-comics artists involved, or people who shy away from reading but still love the show. (Like you, Joe Tallarico!)

Are there any artists, whether comics artists or performance artists, that you cite as influences specifically to your work? Are there artists or art pieces that were influential to the concept of "performative comix"?

Alan Moore was my first serious comics idol. My older brother introduced me his work. I love reading accounts of how complete his scripts are and the way he micromanages the image, despite not drawing it. After that, it was Like A Velvet Glove Cast In Iron, by Dan Clowes. That book is an important mood blueprint for me, and perhaps my favorite comic. Windsor McCay's Little Nemo in Slumberland gives me lots of ideas. Grant Reynolds was the first comic artist I idolized before befriending; his drippy, panel-less, psychedelic sci-fi comics were hugely influential. Edie Fake is someone I still idolize, even after befriending: I drool over his minis; working with him on the Brain Frame anniversary poster was so informative. Otto Splotch is another friend whose work I worship; I'm jealous of his gut-gutters and jagged paneling. Outside of comic artists, I owe plenty to the writing of John Sladek (he's one of my favorite authors, I study his conversation sequencing and decadent syntax) as well as the films of Owen Land, Gregory Markopoulos, and above all, Pat O'Neill. The humor in Owen and Pat's films, and the colors and structures in all of their work, are qualities I strive for in my

No one gave me the idea to do 'performative comix,' but the seed was planted when Sara Drake invited me to read at Ear Eater 7, a month prior to the first Brain Frame. At that reading (a poetry and prose series, generally) I read They Glistened, and Anders Nilsson read selections from his work. He had some real nice stuff going on with muted, abstract, projected sequences. The only other performative influence I can directly credit is going to see Fever Ray at the Metro in 2010. That show was crazy. They brought out a zillion lamps, pumped fog out of every corner, beamed insane lazers, wore nightmarish, awe-inspiring costumes, and initiated the set with a track so bassy it was felt but not heard. I can say with confidence that that performance drew a line I live to cross.

Weird and ambitions ns possible**

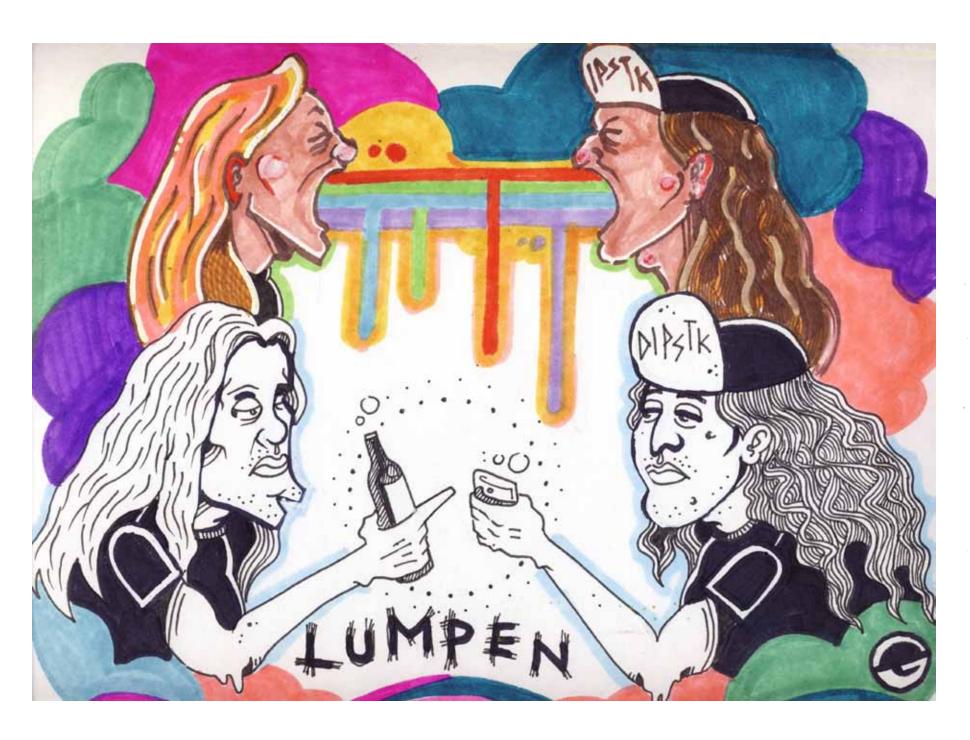
What is your vision in regards to to the future of Brain Frame?

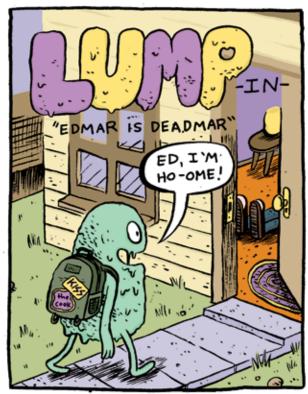
Right now, I'm trying to expand. I'd like to do Brain Frame in every city with a strong comics community. I've recently arranged for the first Brooklyn Brain Frame to take place in April, in association with the Brooklyn Zine Fest. I'm gunning for Toronto, LA, San Francisco, Portland, Philidelphia, and probably New York again. I've been invited to organize in Detroit and at the Center for Cartoon Studies. In Chicago, I'd like to book a 'Brain Frame Showcase' at the MCA, and somewhere in my most ambitious fantasies lies a 'Brain Frame Jr' just-forkids edition.

Of course, Brain Frame is not (quite) my whole life, and I don't want to do it forever. At the moment I foresee the regular series carrying on at least until the third anniversary, which will be in July of 2014. I may continue past that point, but from here it hurts to imagine. I wouldn't rule out the possibility of sporadic revivals. And I'll definitely continue performing as an individual. I'd like my work to become even more interdisciplinary; more film elements, bigger productions. I want to collaborate on longer performances that can tour, like a band. I don't know how many of my wishes will come true. I'm in the habit of making too many.

Thanks, Lyra!

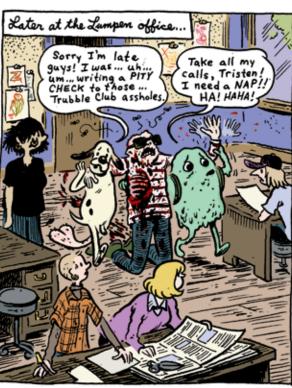
Jeremy Tinder's slideshow at BF9





















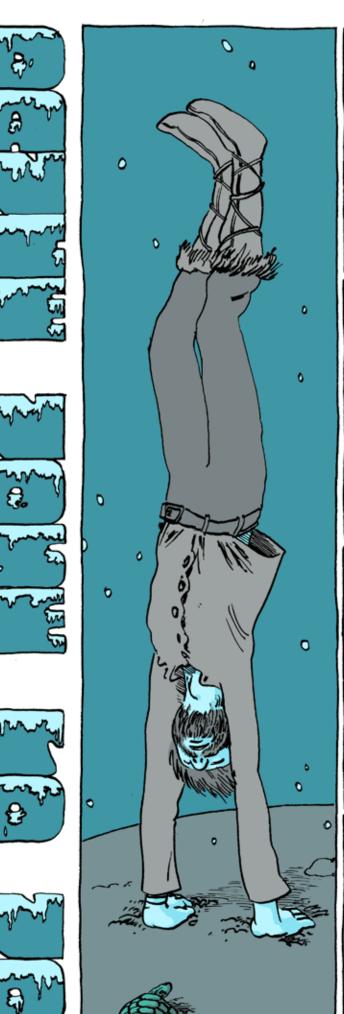


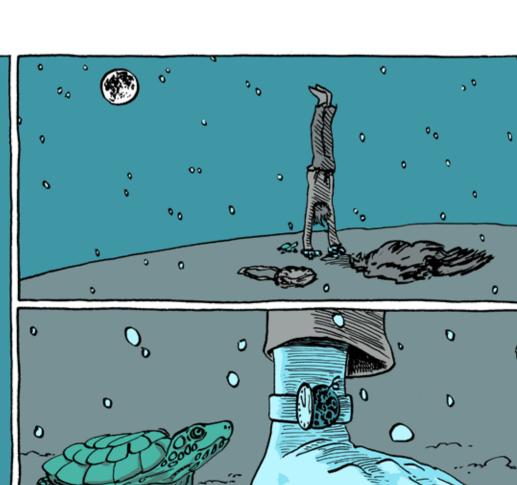




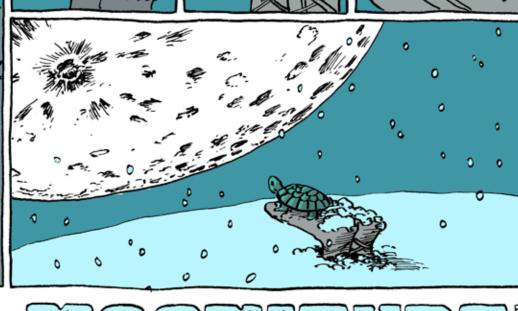
TAKEACHANCE

Bendenau







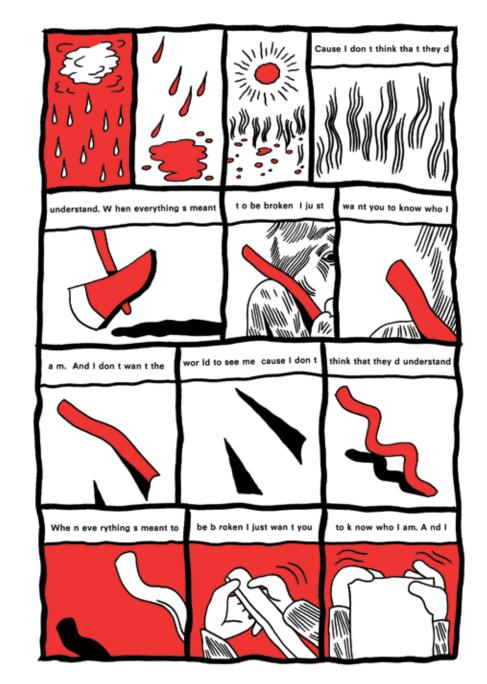


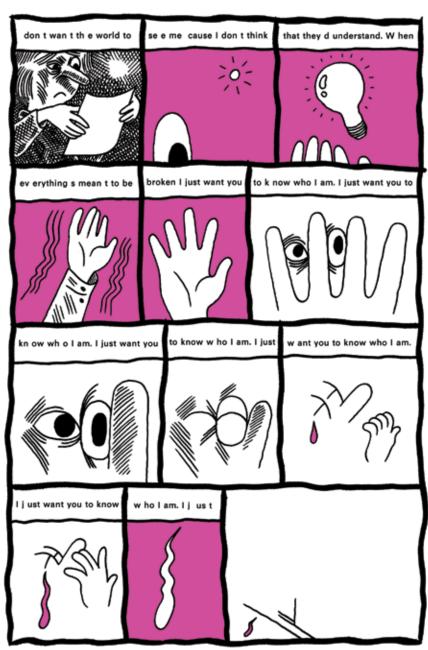






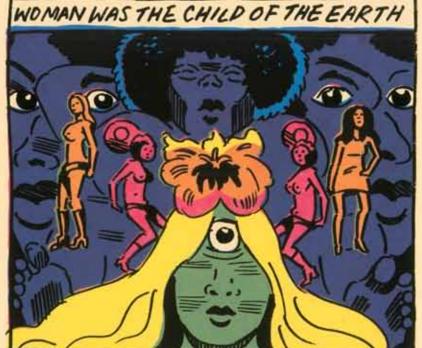






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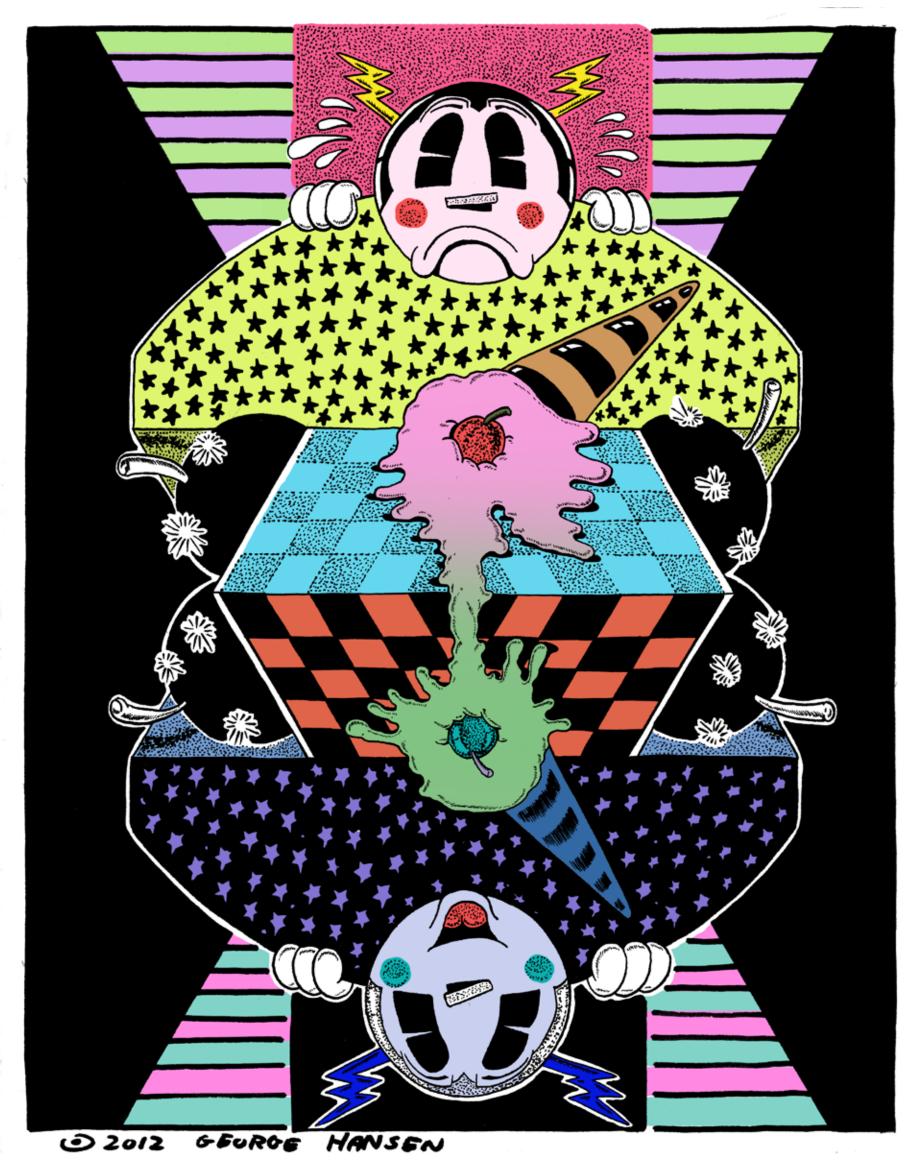










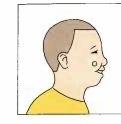


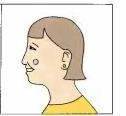


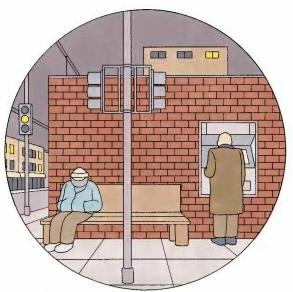




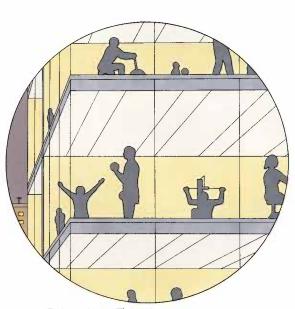








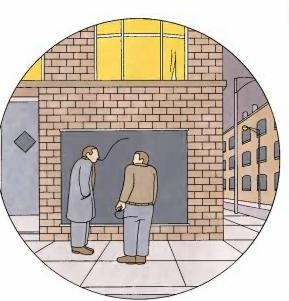
I don't think I want to be alive anymore.



I don't think I want to be alive anymore.



I don't think I want to be alive anymore.

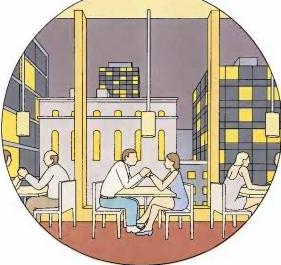


I don't think I want to be alive anymore.



 ${\it I}$  don't think  ${\it I}$  want to be alive anymore.

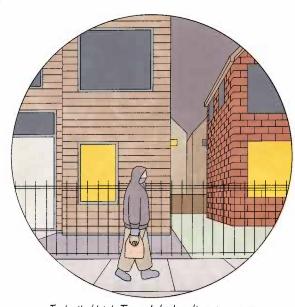
DRAWN IN NOVEMBER 2012 IN CHICAGO, 175 YEARS AFTER THE CITY WAS EQUINDED, 23 YEARS AFTER I WAS BORN, ELEVEN YEARS AFTER TWO PLANES FLEW INTO THE WORLD TRADE CENTER, TEN YEARS AFTER MY BEST FRIEND AND I AGREED THERE WAS NO GOD AND SOMETHING ABOUT SAYING IT OUT LOUD WAS EXCITING BECAUSE WE KNEW IT WAS TRUE, ONE YEAR AFTER HIS BEAUTIFUL DAUGHTER WAS BORN, AND 79 YEARS BEFORE HIS DAUGHTER DIES, STATISTICALLY.



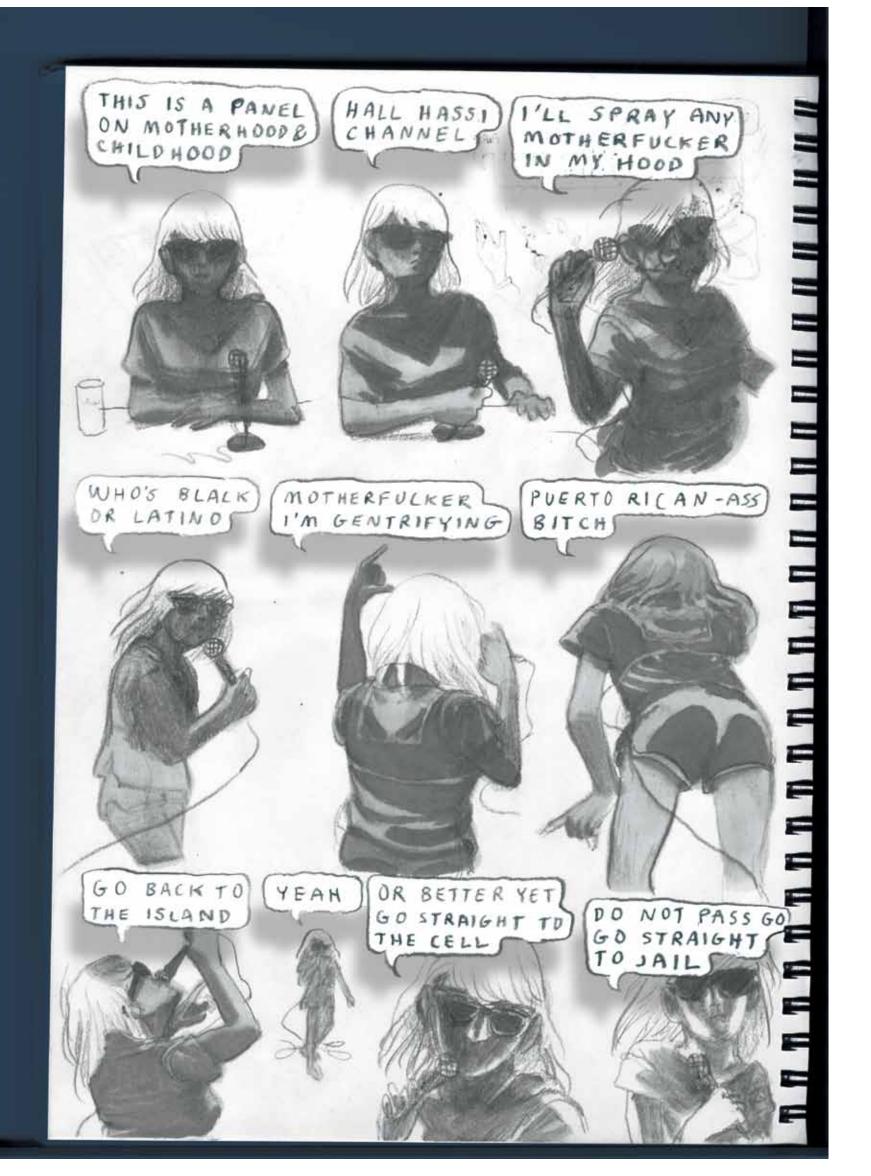
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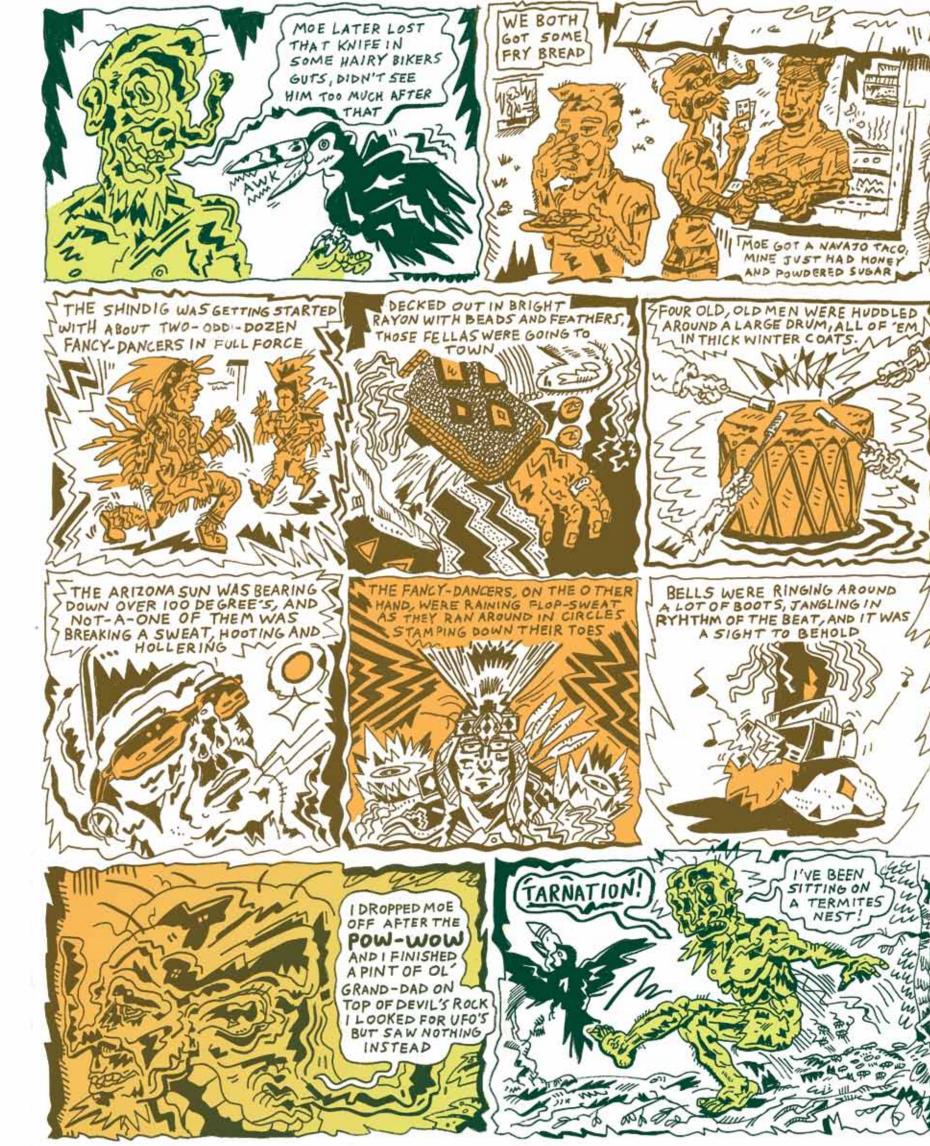


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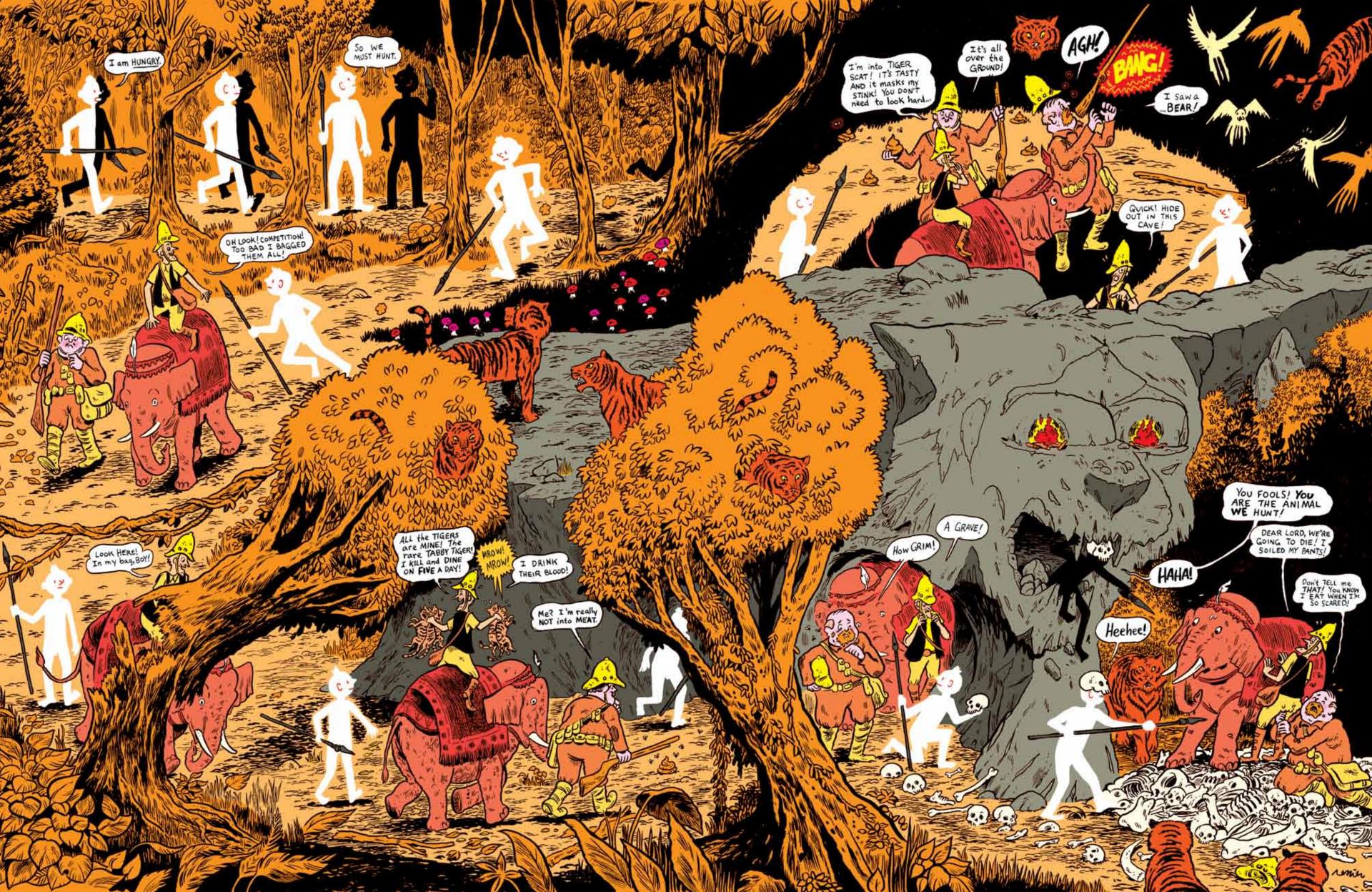




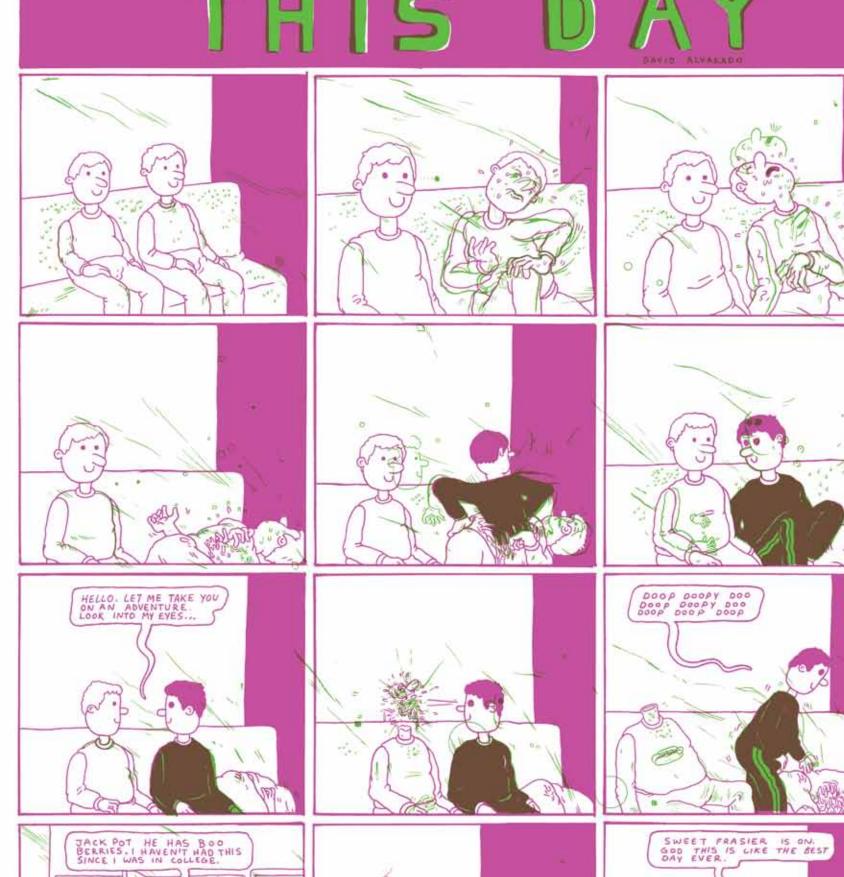










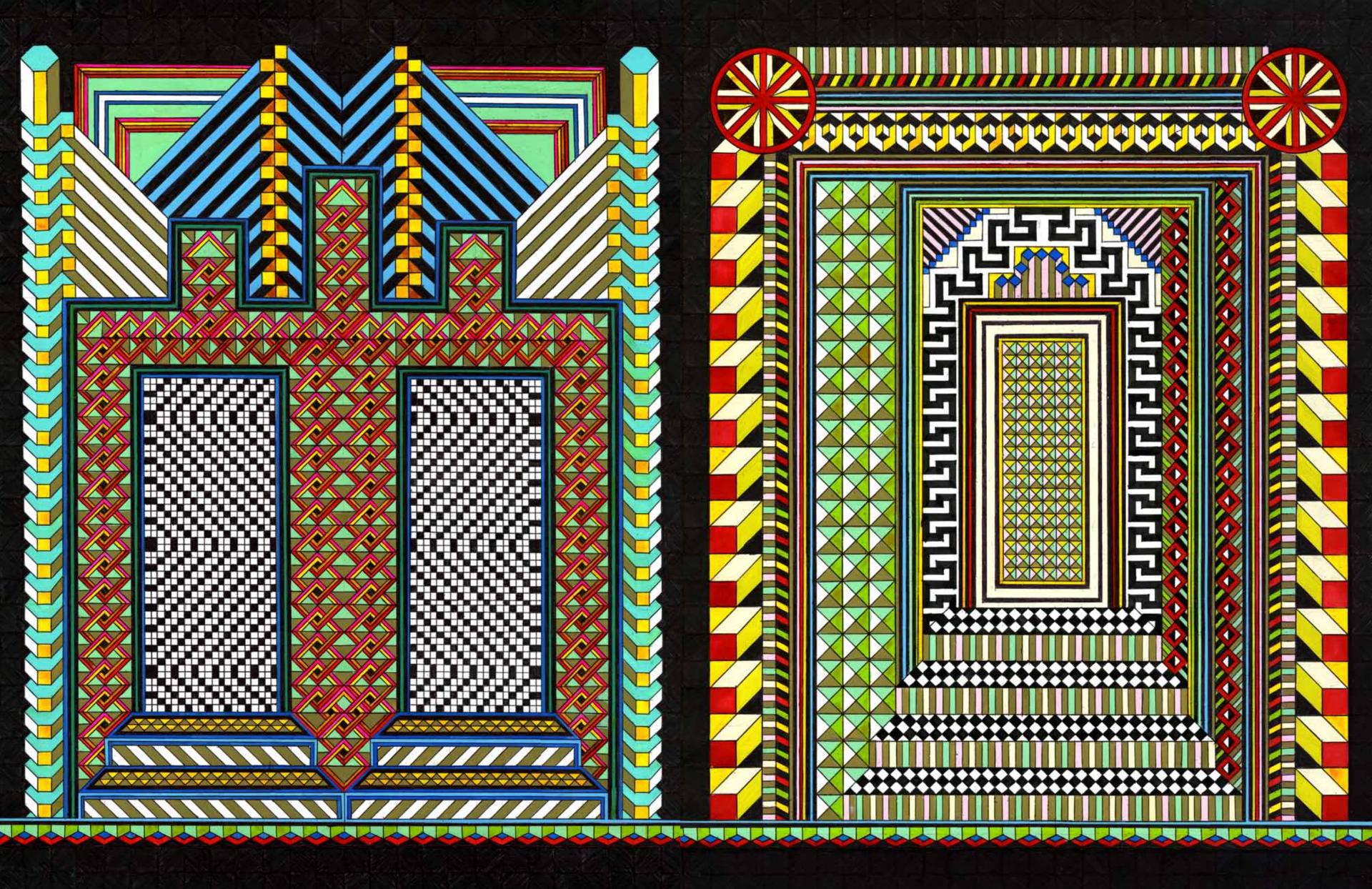






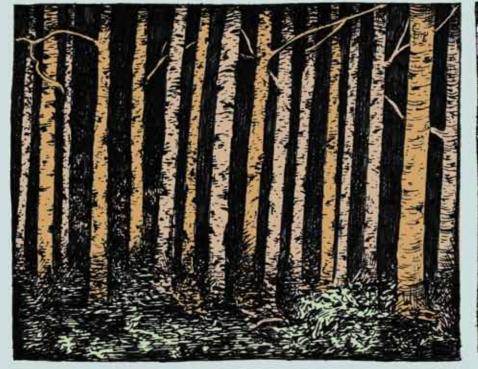






in memory of beluga renier

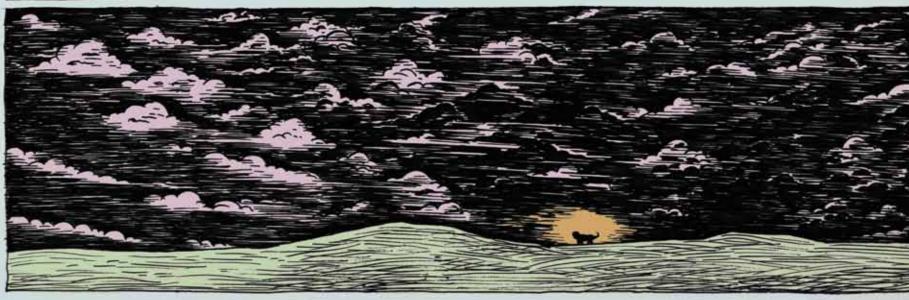
grant reynolds

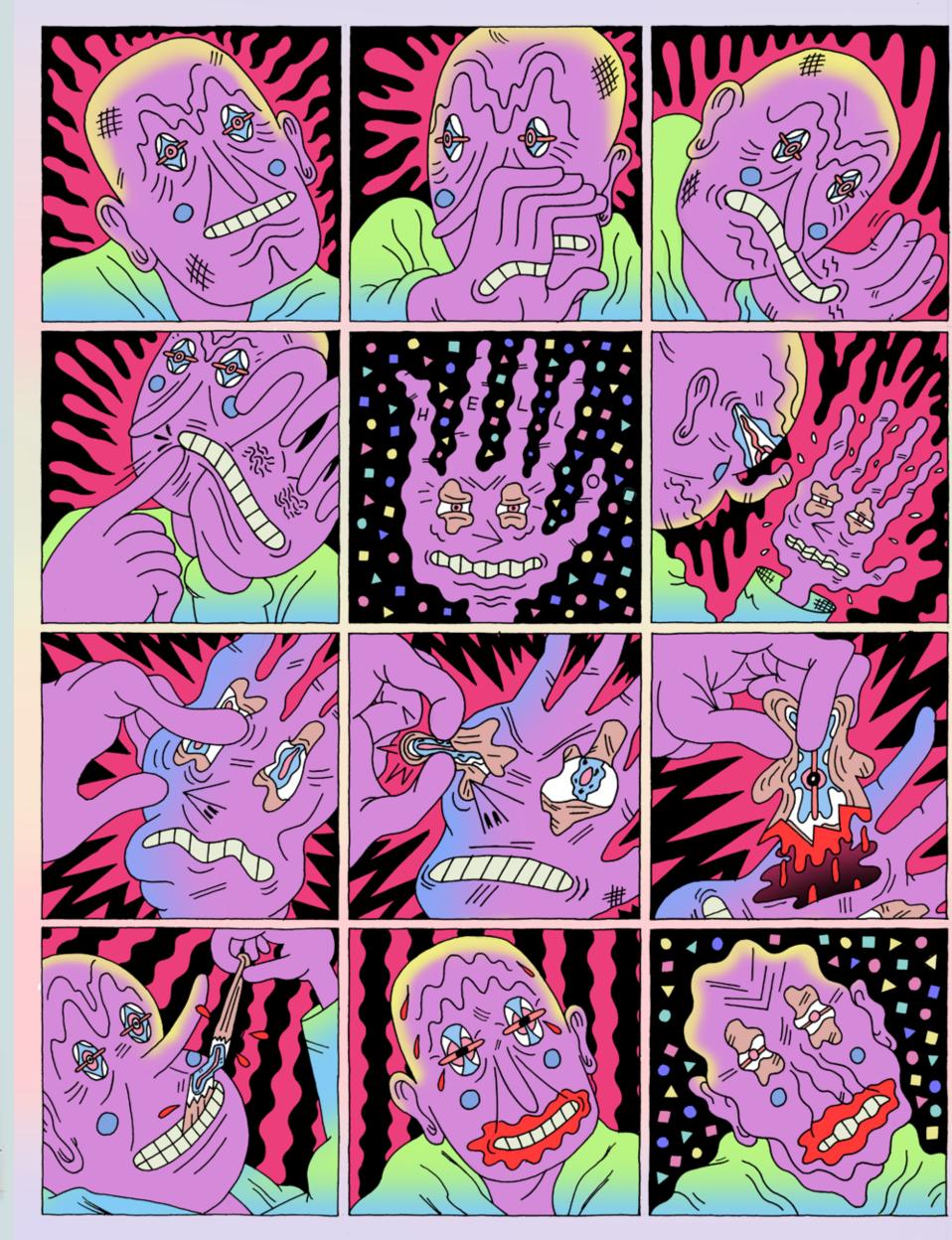
































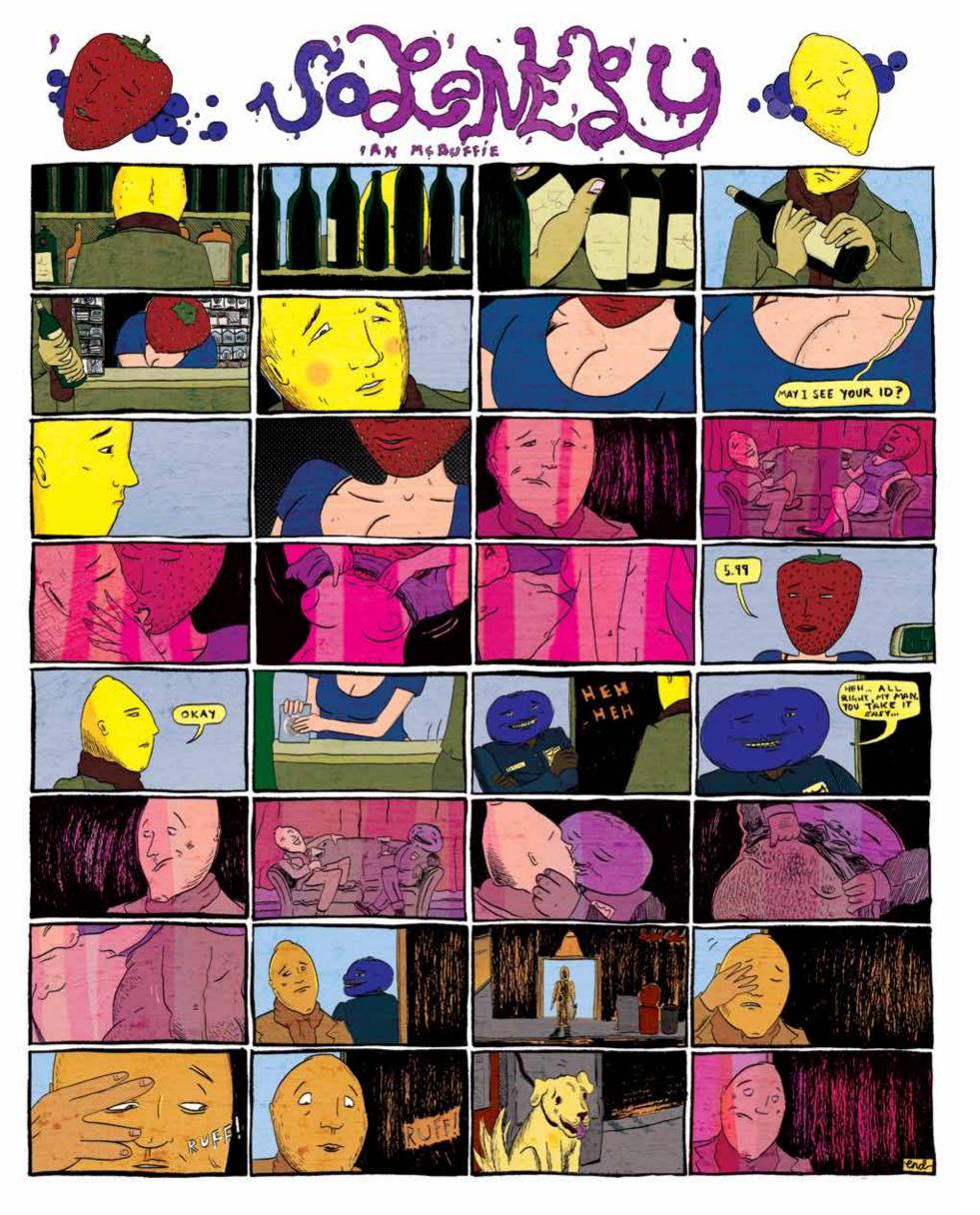


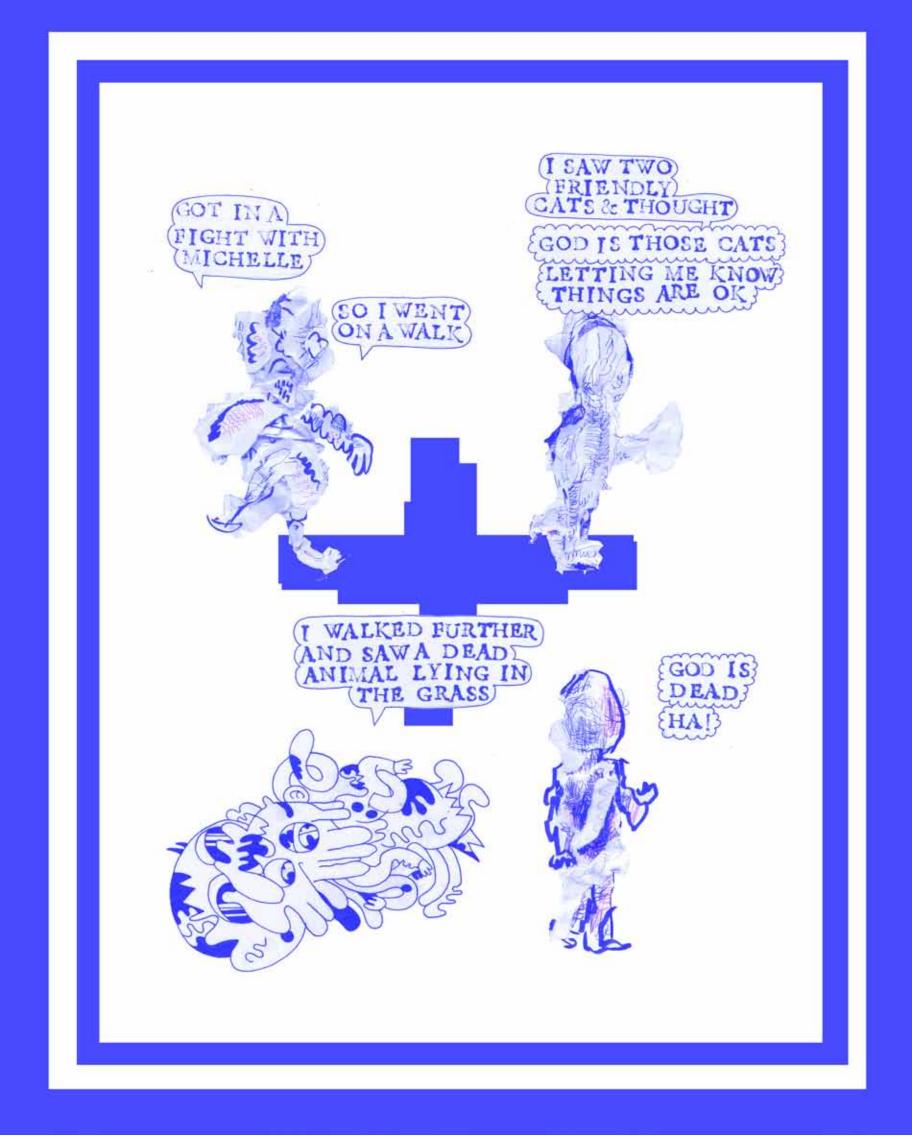






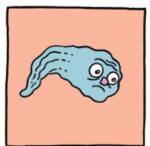


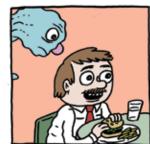










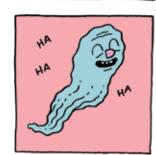


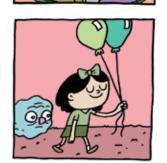










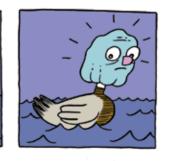




































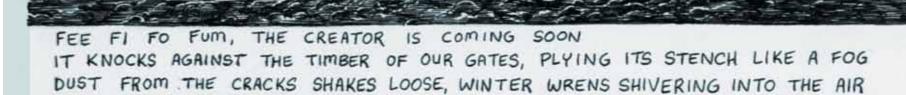


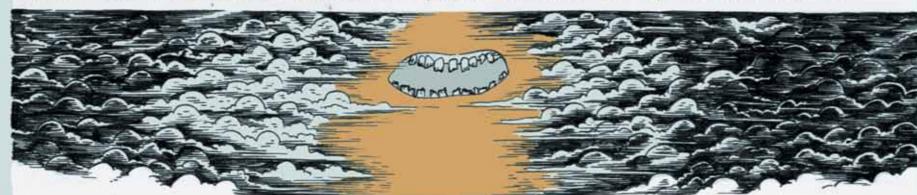






JEREMY TINDER
2012





FEE FI FO FUM, ITS TEETH ARE SAID TO BE BLUNTED
WORN SHORT FROM GNAWING AT THE BONES OF OUR LIVESTOCK
OLD BLOOD STILL IN ITS FUR FROM THE MEWLING LAMBS WE FELLED IN ITS NAME



FEE FI FO FUM, THERE'S A CAVE FROM WHICH IT EMERGES
THOUGH NONE HAVE LOCATED IT, WE REVERE THE SLIT OF ITS ENTRANCE
WHEN OUR WOMEN BLEED WE PAINT OUR FACES WITH THEIR MENSES AND HOWL



FEE FI FO FUM, DRUMS SOUND FROM TAUT TANNIN HIDES
A PYRE ILLUMINATES US, CASTING THIN QUIVERING SHADOWS OF OUR LIMBS
WE DRESS ANOTHER SACRIFICE, ONE CHOSEN TO SHEPHERD IN THE NEW YEAR





































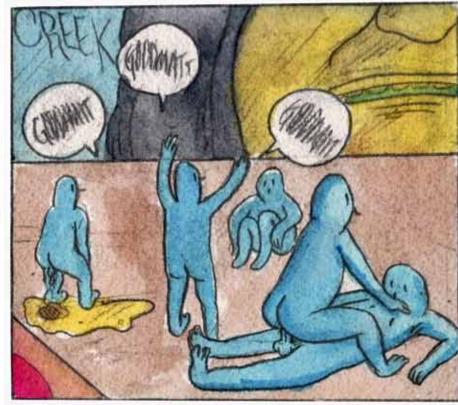




GOD DAMNIT

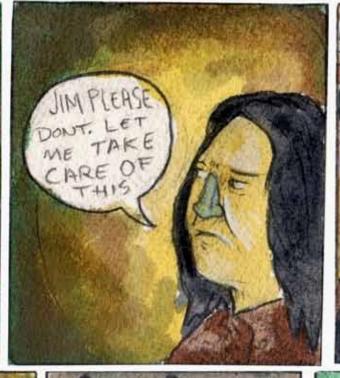














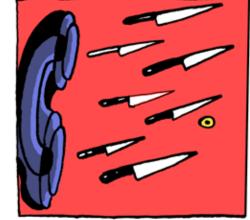
CTUNNA RUN OUR HOUSE DOWN













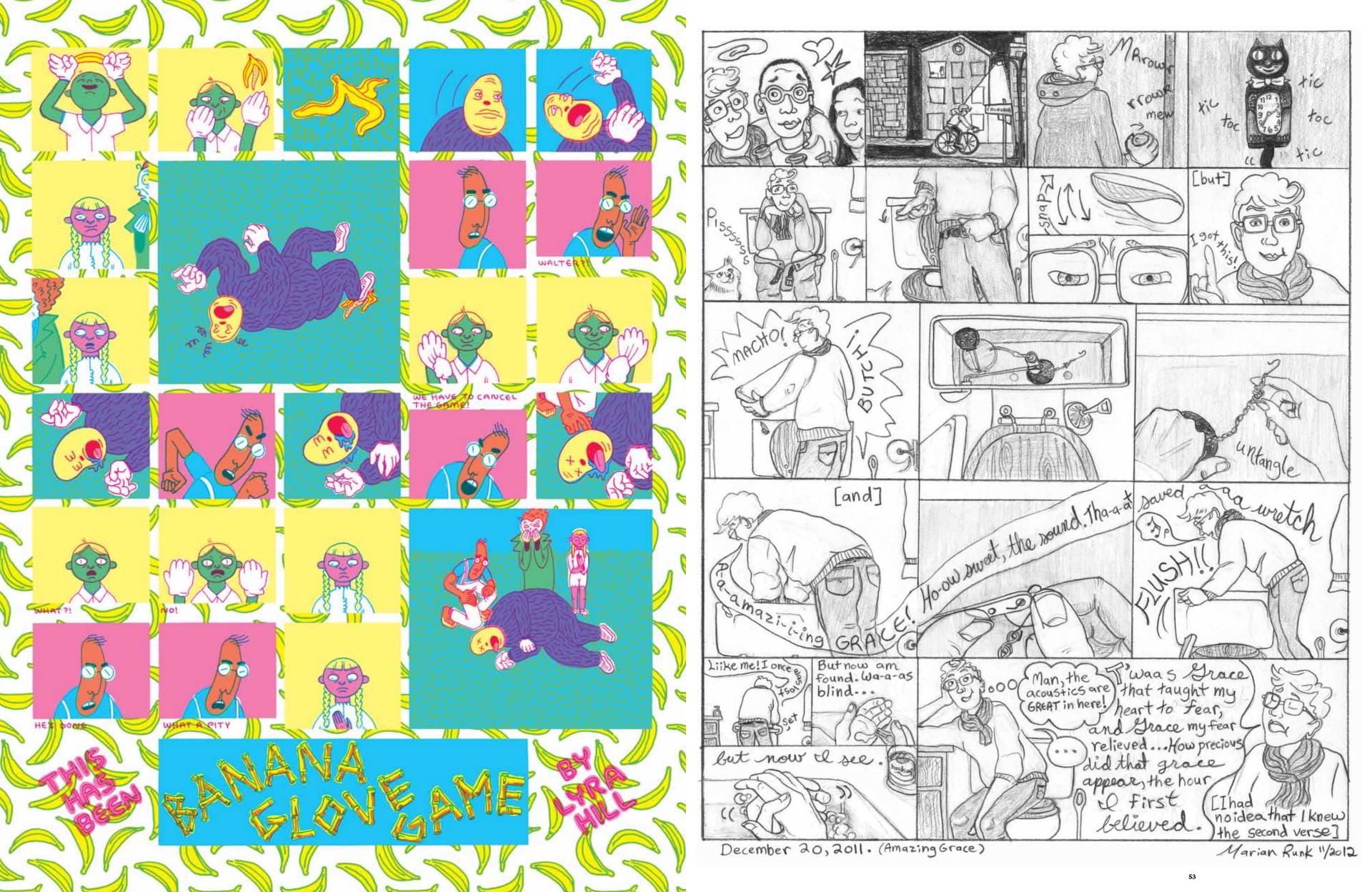


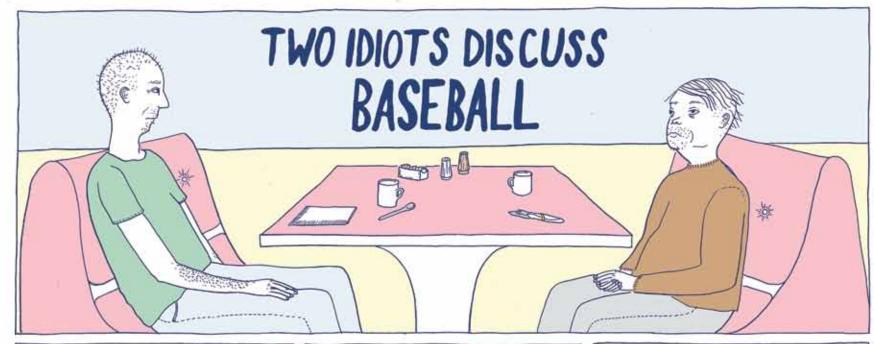




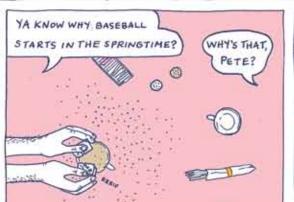














OR, WAIT. NO. IT WAS THE EGYPTIANS.















THAT'S CORRECT, DON. HEY, I GOTTA TAKE















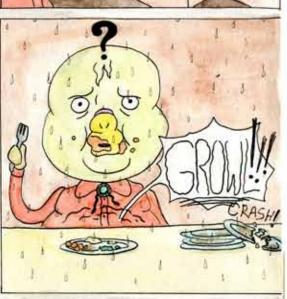






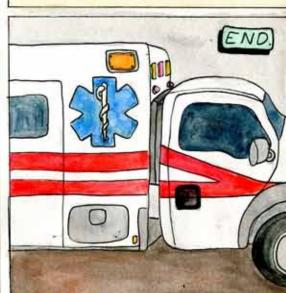


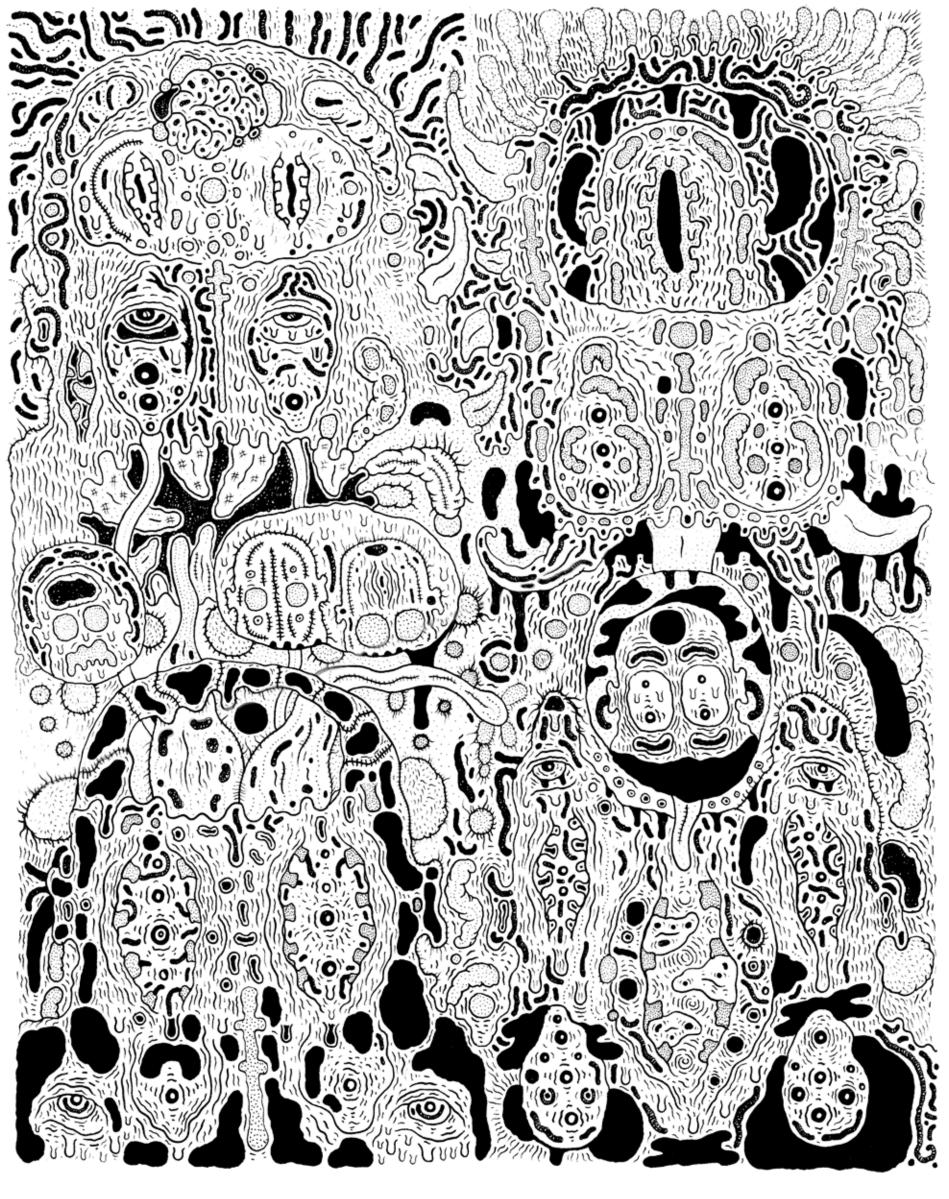












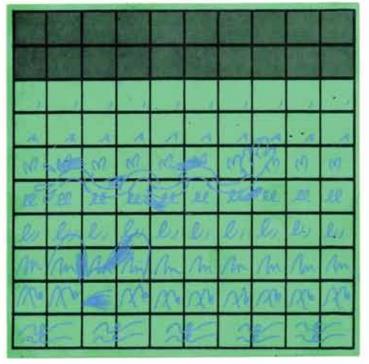


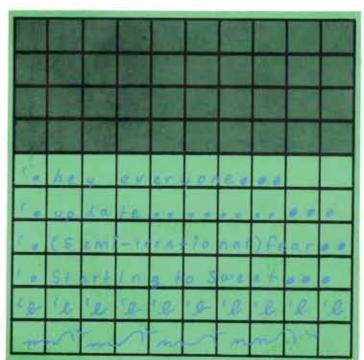






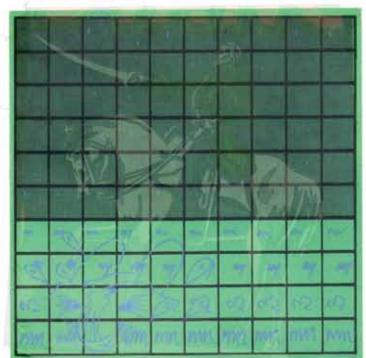


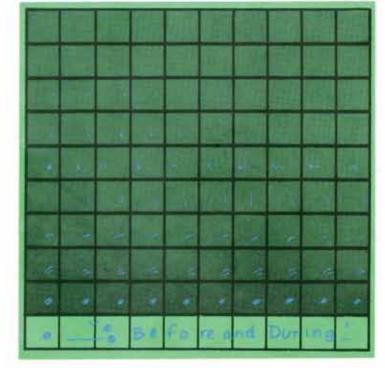


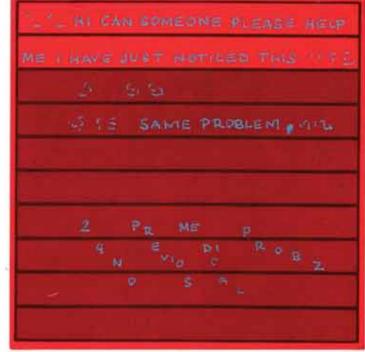


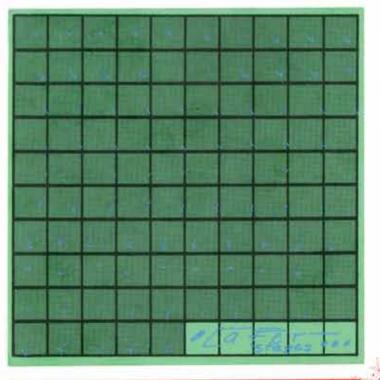






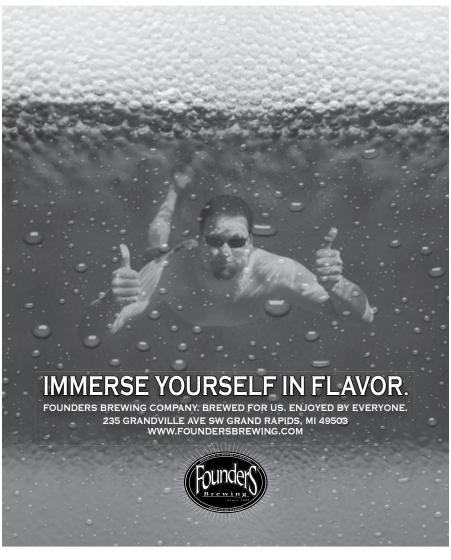


















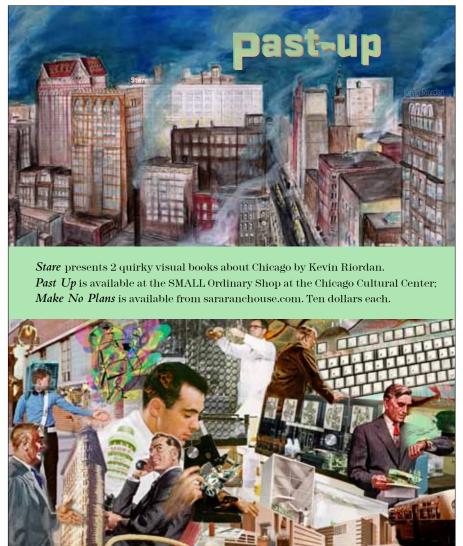
A collaborative experience for people with intellectual and developmental disabilities that provides artists with opportunities to exhibit and sell their work, receiving both recognition and financial compensation.

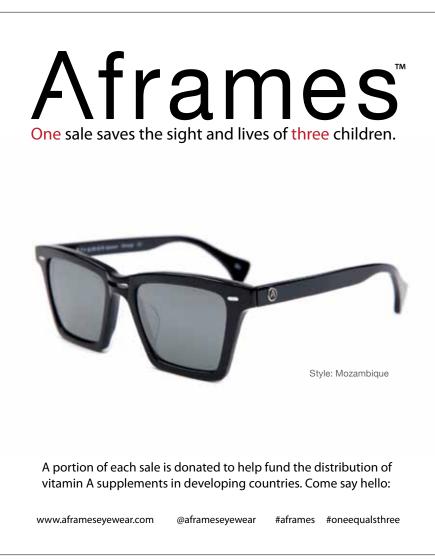
This interdisciplinary program creates Two Dimensional Art, Textile Arts, Collaborative Quilting and Ceramic Construction.

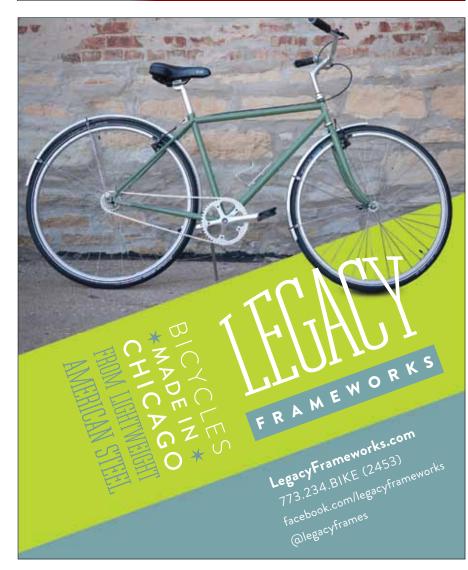


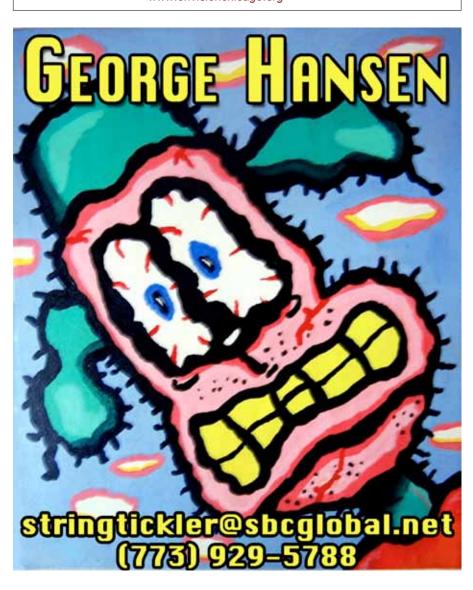
For more information about the Envision Arts Studio and to learn how you can view and purchase our client art, please contact Kristen Noonan at 773-537-1606.

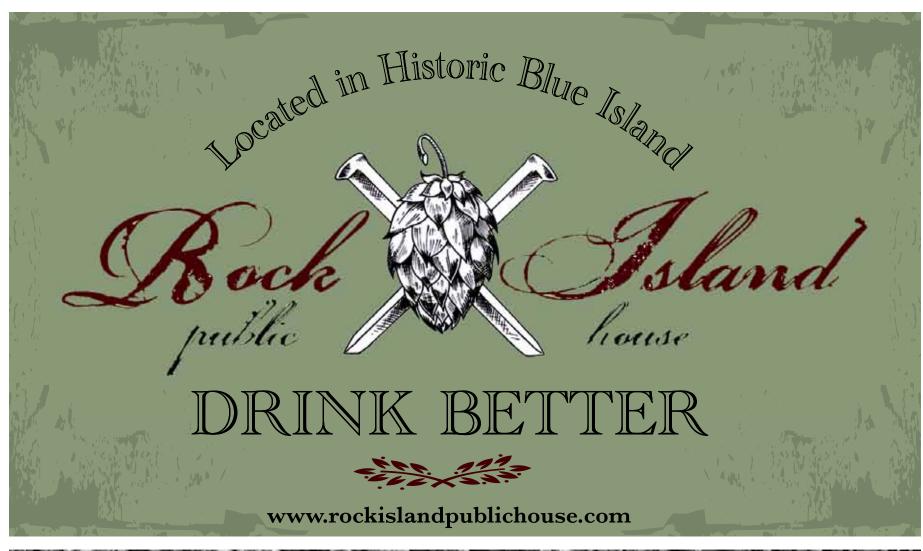
Supporting People with Intellectual and Developmental Disabilities Since 1964 www.envisionchicago.org



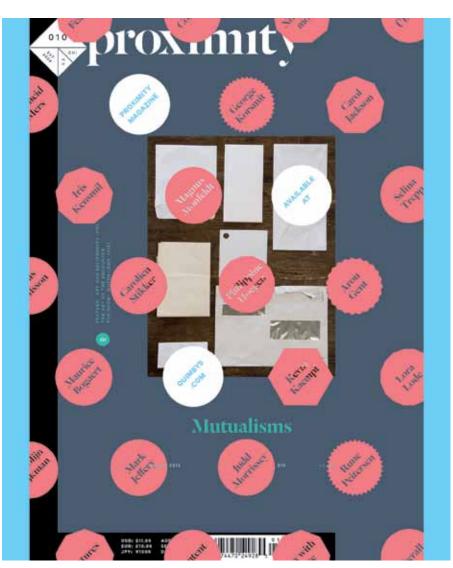


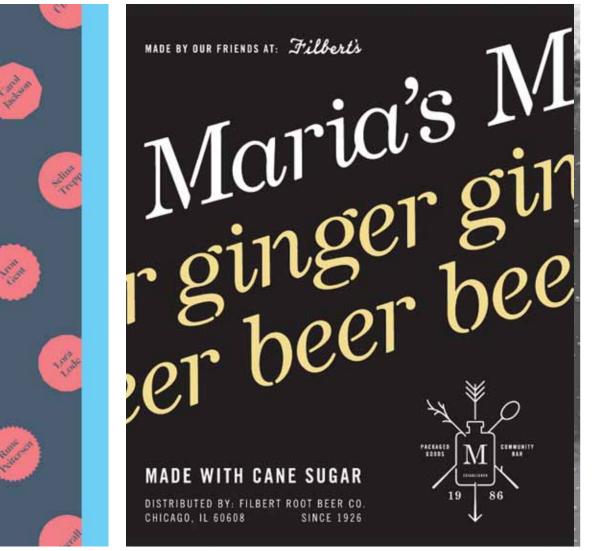
















Co-Prosperity

SPHERE

