

Almost Real Things



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Almost Real Things

"Living in a material world. Material!"

Here at Almost Real Things we work day in and day out researching ways to make things real. In this 10th issue we'll explore an integral piece of the formula: Material, or the matter from which a thing is made.

We'll highlight the process of creation when things get physical, physical, because before bringing ideas into fruition, we have to choose a material to represent everything floating around in our heads.

Every material is an option: guitar strings, stickers, pebbles, lipstick tubes, computers, gum wrappers, old family photos. Artists in Austin and around the globe are pushing the limits of conventional mediums to challenge preconceived notions of art.

For us, ART is much more than a printed magazine. It's a compendium of ideas—a guidebook for things that could be, and a celebration of things that have become. We cycle through computers, photographs, streamers, jars (we have so many jars), notepads, chalkboards, and erasable pens to push these ideas into the space between real and almost real.

Strap in for a ride through the material world.

Natalie Earhart Editor-in-Chief Zachary Zulch Creative Director

NONPROFIT MAGAZINE MEMBERS

FOUNDING MEMBERS



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Creative Director / Producer / DJ.
Materiam fere realem



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Editor. Material Girl
(if that material is Cheez-Its)

A.R.T. CREW MEMBERS



AKKI BRATHWAITE Visual picture planner. Uses paper planner.



COX
Earthy-mint
Efferent Everyday
Event planner

TOM



BLAKE HAMPTON All-around awesome blossom.



DEPASCUALETender Hearted
Upright
Artichoke

SOPHIA



ALEXIS SLEEPER Don't fear the Sleeper

CONTRIBUTING MEMBERS

Armadillo Christmas Bazaar, Ascent Aerial Productions, Balloons By Pineapple, Bern Ban, Big Medium, Blue Genie Art Bazaar, Edison Carter, Cherrywood Art Fair, Justin Diosdado, Rachael Dobos, Patrick Dougherty, Jason Eatherly, Stephanie Estrin, Sam Frankel, Ryan Gallimore, James Heller, Adrienne Hodge, Kevin Kelleher, LIP, Haven Meadows, Tambout Naguer, Professional Plotter, Random Direction, Lys Santamaria, SprATX, Brianna Vance, Carrin Welch, Sharon Yam Sananes, Julia Zipporah Allen.

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Why buy soap when you can make it?



Patrick Dougherty's nest sculpture in Pease Park



Stacy Wheeler's balloon fashion is blowing up



Hang out with Austin's aerialist performance crew



Contributions from great up-and-coming creatives



Learn tricks to apply and show at these four big events

COVER FEATURE

"School of Hard Knocks" by Tambout Naguer

The cover is an explorative juxtaposition between soft and hard material—from the textile drape of a garment to the hard surface design of machine in the cold reality we exist in. Material surrounds us, becomes part of us, shapes who we are. The worlds of physical and digital blur. The Almost Real Things are not far from real.



OK, GOOGLE. How to make soap. First link, nope, that's an ad. Here we go: Make Cold Process Soap. "The traditional cold process mixes oils with lye to form soap through the saponification process." Sounds easy enough. "Warm oils on the stovetop." Hold up - stove, cold? Is there a hot process? Looking, scrolling, looking, ah! "Hot process soaping is similar to cold process, except the oil and lye are introduced to heat, generally in a slow cooker, to accelerate the saponification process." Both types... soapify. Hmmm... Cold process it is.

WEIGH OILS
Weighing? Ok, grab the
kitchen scale. Start pouring.
A little more, a little more,
a little—shoot. Pour some
out. Not that much. Dial it
in. Perfect. Olive oil goes in
the pot. Grab the coconut
oil. Spoon some out. Spoon
some more. Trade spoon for
an ice cream scoop. Much
better. In the pot it goes.

Set on low heat—the oils

and lye solution should be

mixed when they are both

about 120°F. Where's the

thermometer? 72°. So far

2

LYE

Recommended precautions: eye protection, rubber gloves, face mask, and one of those hazmat suits from E.T. Maybe shorts and a t-shirt aren't proper attire. At least I have goggles and gloves. Pop open the lye and pour. Little white grains rush out. Miss the mark. Scoop some back into the jar. Hit the mark, and weigh some water. Mix the water and lye together. Holy cow! The thermometer reads 180°. Ok, that's fine—Alexa says there's an exothermic reaction when water ionizes sodium hydroxide. Tu<u>rns out</u> lye is a street name. Who knew? Chemists, probably.

WAIT

The oils are warming and the lye is cooling. Aiming for 120°. And we're waiting. 83° & 171°. Gonna take a while for the lye to cool. 91° & 158°. Make a note, mix lye first next time. 103° & 152°. We're getting there. 122° & 148°. Shit, the oil jumped. Taking it off the heat. 132° & 135°. The oil is still rising. Put the oil pot in an ice bath, 130° & 124°. Cutting it close. 123° & 117°. That averages to 120°. Close enough. Lye goes into the oil. Geronimo!

Wh

Whisk for three hours, or immersion blend for ten minutes. Sorry Grandma, but it's 2018. Blend and stir and blend and stir and add some eucalyptus oil and done. Looks like pudding, smells like a koala sanctuary. Pour it into a mold. Instructions say to un-mold tomorrow and... WHAT THE HELL, "Cure four to six weeks." Should have hot processed.

Becoming A Super Popular Artist

DUMMIES

Learn to:

- Act like you're a talented artist when you're not.
- Make cliche and unoriginal works to get more likes on social media.
- Let compliments go to your head.
- Use your attractive features to gain more followers!

Random Direction

Saying things no one else will



Make a Name for Yourself

What's in a name? Are they simply a formalized grunt that people say when they want something from you? Here are some guys who gave really made a name for themselves.

Josh: a fool, prankster
"Stop Joshing around, someone's going
to get hurt"

Dick: a penis
"Don't be a Dick; she's a nice lady"

Tom: curious to the point of perversion "Maybe if you weren't such a peeping Tom they wouldn't have to extend the bathroom stalls from floor to ceiling"

Pete: a guy who gets dangerously flustered at trivial annoyances "For Pete's sake! Can you listen to me?"

Jack: someone who's good at everything but a master of nothing, besides masturbating

1. "You're a Jack of all trades right? I need a logo made for my band that needs a music video and our album mastered, along with some matching jumpsuits for our first show that I need help promoting. Great portfolio work."

2. "He dropped out of elementary school so he knows Jack shit"

3. "Yeah, I Jack off"

José: not as convincing as he thinks
"I'm not drinking the kool-aid first—no
way José"

Joe: painfully average

"The guy's an average Joe—40 years old with the same safe job since high school plus a few promotions, health and dental, a 4 bedroom house with a picket fence where he lives with his wife and two kids. Actually that sounds pretty lux..."

Charley: a total spaz

"I tried to bury him but it was 110° and I got the craziest Charley horse"

The Joneses: a well put together family with a consistent trajectory for success "You don't need to be keeping up with the Joneses, your trailer park is just fine"

Aleck: acts like he knows everything
"Not everyone knows your Dr. Who
references, don't be a smart Aleck"

Steven: just wants everything to be fair
"I gave you money, you gave me sex.
I thought we were even Steven?"
~POTUS to Stormy Daniels

The Latest Technology right at your fingertips!



EYE PAD

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- Power your entire home lighting system with this simple oil!
- Causes fire, use as directed.
- . Do not drink or use for cooking.





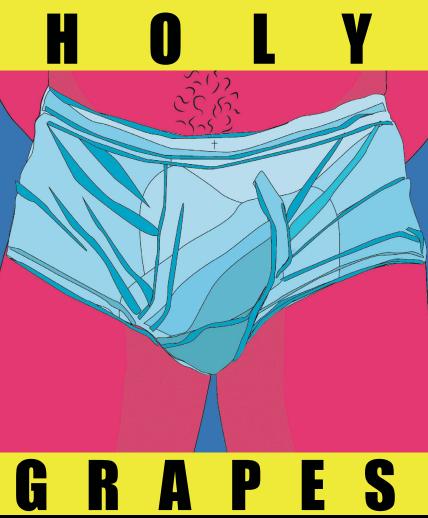
CHIC HOME SECURITY SYSTEM

The key to a safer home at the turn of a key!

- Easy installation.
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DON'T BE A SUCKER!



godbody briefs for sacred nuts

Bringing the OUTSIDE (IN)

Jason Eatherly Solo Exhibition May 12 – June 10

ART ON 5TH GALLERY

OUTSIDE IN IS INSPIRED BY FOUND OBJECTS.

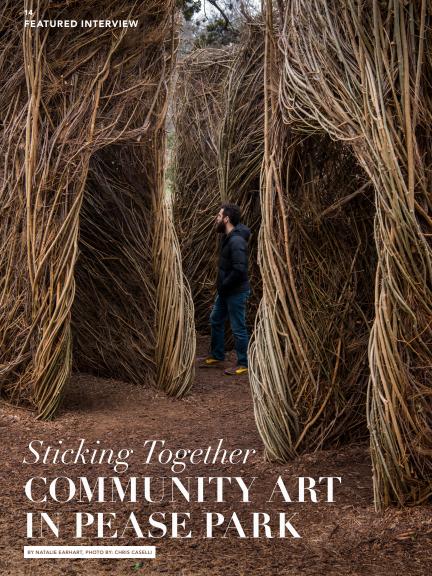
It is all about taking objects that no longer serve a purpose to the public and transforming them into art.

This process includes going out of the way to find or photograph salvaged materials (in abandoned buildings, torn down structures, trash, side of the road, etc) and bringing those elements in for the audience to question what fine art can really be in a gallery setting.

Each item is chosen based on a preconceived vision or on the aesthetic of the piece and the artwork follows.

Follow @jasoneatherly and @arton5th (arton5th.com) for RSVP and updates





This past January, renowned artist Patrick Dougherty and 100+ volunteers began constructing Yippee Ki Yay: a natural sculpture made of local tree saplings and sticks in Pease Park.

The installation is a communal effort, exemplifying the "People's Park" nickname given to the area. It is meant for everyone to experience. We talked with Kristen Brown, CEO of Pease Park Conservancy to learn more about the spectacular work and discuss the role of public art and parks in our community

What role do parks play in unifying a community?

Anyone living in Austin can see how quickly the city is growing and becoming more and more dense. Parks allow everyone to share a green, lush and uninhabited place without any cost. Pease Park, which is also known as People's Park" is just that. It has a unique location central to the city. There's the natural beauty of Shoal Creek right next to courts for anyone to play on. A variety of people are always here

Why is it important to include public art in the park's plans?

People love art! What's interesting about having art in a public space is that it causes people to see something that they might have not experienced. For example, Mystic Raven by David Deming is currently at Pease Park thanks to The Contemporary Austin. I've seen it spark curiosity among all ages and types of visitors. Art students and aficionados come to visit that piece specifically and then also get to experience the park. It's mutually beneficial.

What can visitors expect to experience from Stickwork?

You absolutely don't need to be familiar with Patrick's work. His installations are striking and whimsical. The magnitude and scale of his work is magnificent. A lot of it reminds me of a hut in the book Where the Wild Things Are.

It's a community effort too?

Yes, the coolest thing is that volunteers will help him create the piece. Almost all of our volunteer spots are filled. We also received donations from the community. Every one counts just like every stick counts.

How long will Stickwork be in the park?

Hopefully for a few years. It's a unique piece because it will naturally decompose. After it does, we plan on repurposing the sticks into mulch for the park.

Can we expect more art in the park?

Yes, definitely! Art is a mission that is a part of our Master Plan that passed in 2014. Part of the plan is also to enhance and repurpose different areas of the park that need attention without taking away from their natural elements.

Pure Craft INTERVIEW BY ZACH ZULCH

2005 was a notable year. Apple released the first iPhone, Crank That (Soulja Boy) hit No. 1, Britney shaved her head, the number of U.S. troops in Iraq peaked, and Obama declared his candidacy for president. During all of these events, one thing is for certain: people drank about it.

> Luckily, it was also the year that brothers Kevin and Gary Kelleher shipped their first bottles of the Internationally acclaimed Dripping Springs Vodka. Kevin was nice enough to give us a private tour to share some things he's learned over the past decade.



THIS IS SILLY, BUT HOW DO YOU SHOW RESTRAINT

You don't drink at the distillery. It's the cardinal rule. Even during tastings or AB testing, everything is spit back out. You have to treat it as a business rather than a really fun hobby. Success comes from being a student of the craft, not the buzz.

HOW DID SAN LUIS SPIRITS FORM AND WHAT'S IT LIKE WORKING WITH FAMILY?

The distillery was Gary's idea. I was living in San Luis Obispo, California, doing consultant work in Korea while searching for something more permanent. Gary always

wanted to make vodka. He said it was in our blood, since our mother's side was Ger-

> man but based in Russia. We heard stories of our great-great-grandpa making vodka so naturally we decided to uproot and give it a shot.

> We're a family business and families are complicated but we've been able to work out our differences over the years.



THE U.S. ONLY HAD 75 DISTILLERIES WHEN YOU BEGAN, BUT NOW THERE ARE 3000. WHAT'S YOUR ADVICE FOR A STARTUP?

Make the best product possible and price it equal to the national competition to reach a wider audience. We grew the

brand organically, now with 400 liquor store tastings and 250 events a year, in stark contrast Tito's or Deep Eddy's large advertising spends. Distributor relations are also crucial to our expansion since we're a 100k case company in 15 states and the typical craft distillery only produces 5k cases a year.



WHAT'S IT ALL MEAN?

There has been a progression in consumer education in the U.S. that may have started with Julia Child's cooking shows and books. I think the craft movement, in one form or another, has been growing since then, with people's desire

to feel closer to what they eat and drink.

We try to trigger the drinker's memories with flavors and marketing messages that hit at subliminal levels. Most people, consciously or subconsciously want an experience and taste that's familiar.

Consistency and quality are key. You can spend millions getting your product seen but if you can't manage your production, you'll fail.

WHAT'S SOMETHING PEOPLE DON'T KNOW ABOUT VODKA?

Distilling small batch Vodka is an exceptionally slow process, especially in our 50 gallon stills which really only produce 20 gallons a day. The still fills up at 1.25 inches per hour (the sweet spot for quality) so in 12 hours it produces 20 cases.

BUSINESSES LOVE THE WORD "CRAFT."

TIP: Try vodka with a piece of ice for a traditional way to taste the smoothness

YOU'RE SITTING ON 6.5 ACRES OF PROPERTY, WHAT'S NEXT?

2018 is going to bring a lot of expansion. Although Vodka is the biggest category in the liquor space, we're planning a 2nd Distillery designed to continuously produce Gin and our relatively new 1876 Bourbon. We're also building a larger Visitor Center to house our tours and showcase more of our process. It's an exciting time for us!



18 FEATURED INTERVIEW AN INTERVIEW WITH STACY WHEELER BY NATALIE EARHART

The first thing I noticed about Stacy Wheeler was the pineapple on her head.

I spotted her tropical-inspired balloon hat in the sea of people attending our release party in December. She had received compliments all night, and when I joined in she told me she had made it herself.

I'm used to seeing the typical balloon animals but this struck a chord with me. Her style was unique and I wanted to learn more. I soon discovered that Stacy is a professional balloon twister, decorator and fashion designer running her

Balloons by Pineapple.

@balloonsbypineapple

WHY BALLOONS?

Balloons chose me. I moved to Austin without a job in 2016 and began training with Nate the Great, the best balloon twister in Austin for two years. At first I was a kid's entertainer, but in 2017 I went to my first International Ballooning Convention. That's when I made my first competition piece, a dress, and started pursuing balloon fashion more seriously.

WHAT IS IT LIKE WORKING WITH BAL-LOONS? ARE YOU SCARED THEY'LL POP?

I'm still nervous about them popping but it always happens. The first thing Nate taught me was a turtle made from seven balloons. It was supposed to be hard so that everything else that came after seemed comparable.

WILL YOU EVER EXPERIMENT WITH OTHER MATERIALS?

For now, I'm attached to balloons. Maybe I'll try filling them with paint or water.

EXPLAIN THE EPHEMERAL NATURE OF BALLOON TWISTING?

I guess the question I think about a lot is: why do we do it? I build a dress on a mannequin, start to adjust it and it immediately starts deflating. An hour later it's one size smaller. The temporary nature of balloons is what makes them great to work with. They are not supposed to last. My art simply becomes a memory. I collaborate with photographers in order to preserve the moment.

HOW DO YOU SPEAK WITH CLIENTS ABOUT DESIGN?

I start with a series of questions. A lot of people think only of typical designs but we can do so much more exciting stuff. My philosophy is: let me amaze you. With bigger clients, who want very specific designs, I am more pragmatic. I make my own art on the side that is completely what I want.

HAVE YOU FOUND THE RIGHT MARKET FOR BALLOON ART IN AUSTIN?

Austin is great for starting a new business. For balloon decor, I can work with all types of clients by bringing in an artistic eye. It's perfect for unique marketing and ad campaigns. For this, corporations have been ideal clients.







If there is one word to sum up the Austin art community it's **COLLABORATIVE.**

I know, I know. We sprinkle that word into so many pages that it feels overused. It's too fitting though.

If you don't believe me just look to the Ignite

Program launched by SprATX last year. This month long mentorship allows one selected artist to train alongside some of the best in the biz in Austin and supplies them with tools to take their art career to the next level. I mean this literally too of course, you'll have access to their workshop.

The Ignite artist will have a dedicated studio space, access to materials, specified training every week and a closing reception to showcase the work they've made. Everything will be provided and promoted by SprATX.

It's every artists' dream come true.

Ignite is just one element in SprATX's mission

to evolve and sustain the Austin art scene. They fund this program completely out of pocket in order to collaborate with the community. The goal is to introduce artists to the business side of their creative work and provide them with everything they need to succeed.

SPRATX IGNITE

SNEAK PEAK AT THE TRAINING:

CONCEPT

Discover new techniques to get you started, how to transform your art from an idea to reality and how to transfer your art onto bigger walls (for murals and installation)

CONSTRUCTION

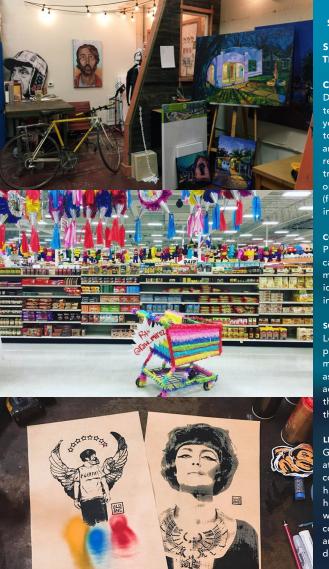
Practice building canvases, cut-outs, making prints and ideas for presenting your art

SOCIAL MEDIA

Learn how to promote and market yourself as an artist using advertising tools that don't break the bank

LEGAL

Get an inside look at working with corporate clients, handling money, how to price your work, setting up contract and insurance and keeping documentation





After crossing paths on the silks at Blue Lapis Light, four aerialists came together. "There wasn't a place for us to do exactly what we wanted to do so we made our own," shares Lisa Lapwing, one of the founding members of Ascent Aerial Productions. I immediately could relate. We had the same conversation when starting Almost Real Things.

To get a better grasp on "silks" I sat down with Lisa Lapwing, Benny Gonzales and Jean Devlin of Ascent Aerial Productions. Lisa and Jean perform alongside other members Alecs Misovic and Nick Ng. Benny, Lisa's husband, takes care of the equipment, staging, accounting and as far as I know everything it takes to make this production possible.

WHAT'S IT LIKE TO WORK AS A GROUP?

Jean: The best part is the feedback and collaboration on the creative process. We work together but we can still show our personalities in the air. I use my life experiences in my movement. In a way, we're all sharing pieces of ourselves.

Lisa: We all move differently using our specific strengths. It makes our show more diverse for everyone involved.

HOW DO YOU FEEL ABOUT THE AUSTIN ART COMMUNITY?

Jean: It's so inclusive. We produce real raw shit, and it's easy to collaborate with other raw, local artists in the community.

Lisa: The best part is meeting other artists, sharing feedback and creating life experiences.



FEATURED INTERVIEW

WHAT'S DIFFERENT ABOUT THE ASCENT AERIAL PRODUCTION?

Lisa: It's still a niche market here. Our company blends modern dance with circus elements through the apparatuses we use. It's less tricks and more about telling stories through our performance.

WHAT TYPES OF MATERIALS DO YOU USE?

All: Silks, aerial fabric, aerial tissues, lyra (hoop), aerial harness, aerial hammock, straps, trapeze, wrapped rope, climbing rope, etc. Aerial art merges with a lot of different fields. There's a lot of crossover with rock climbing equipment, even the terminology.

IS IT DISTRACTING USING SO MUCH EQUIPMENT?

Lisa: The idea is to take attention away from the hardware through our body movements. We also get creative with our costumes. They're usually individualized unless we perform as a group. No matter what, they need to be tight and form-fitting to be less dangerous.





WHAT DOES YOUR TRAINING SCHEDULE CONSIST OF?

Lisa: We usually train 4-5 days a week for about 2-3 hours a day. A month leading up to a performance, we will train every day.

Jean: We cross train with everything else too. It depends on the performer. also do yoga.

IS IT AS HARD AS IT LOOKS?

Lisa: Performing is probably a lot harder than it looks. It's a slow process to build up strength and maintain balance. It requires a lot of conditioning and body awareness. Going slow at first helps prevent injury.

Jean: It takes time to get over "novice aerial fingers." And silk burns—those are the worst.

YOU ALL WORK OTHER JOBS AND HAVE BUSY SCHEDULES. WHAT DOES AERIAL ARTS GIVE TO YOU?

Lisa: Art helps you process emotions. This gets it out of our bodies, literally. All of our members would still do it for themselves even if they weren't part of the company. It's our creative outlet.





SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy. Cigarette Smoke Contains Carbon Monoxide. Quitting Smoking Greatly Reduces Serious Risks To Your Health.



The Musical Cookbook feat.

BERN BAN

Music producers share their "secret recipe" for a great track within their scene. It's less about the formula and more about the tools and workflow to expose tips and inspiration!

1

Synthesizer-fueled futuristic R&B instrumental music. It has evolved over time. I love the sounds of vintage drum machines and analog synthesizers, but can't afford them. Instead, I use virtual instruments on the computer that replicate those sounds. Also bass, lots of bass.

2 GEAR After years of gear acquisition and obsession, I've simplified my production workflow to focus more on the music which has sped up my creation process. I use **Ableton**, an **M-Audio midi keyboard**, a **Midi Fighter 3D** and it's cousin, the **Midi Fighter Twister**. I also have **Maschine** but just use it for transport control (play, pause, record, etc) because the latency is too high on my current laptop. I use a relatively cheap **12-channel Mackie mixer** and some **M-Audio BX8a** eight-inch speakers I've had for ten years.

3

This probably makes me sound lazy, but I'm not interested in performing. I spent years in Canada playing small shows in Punk and Indie Rock bands for tiny amounts of money or beer, and now I find joy in simply making music and trying to get it on TV shows rather than expending time and effort marketing myself. If I did play, I'd export my songs into stems (bass, drums, pads, leads, etc) and use my **Akai APC20** to play and remix live.

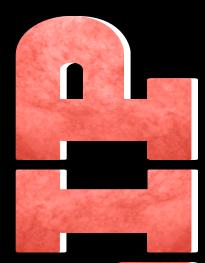


GET A TASTE OF BERN BAN

soundcloud.com/bernban facebook.com/bernbanineffect instagram.com/bernban youtube.com/c/bernban













S LEAD GUITAR

"Taking influence from classic rock legends, contemporary rock band LIP hunkered down in the since torn down "Bone Zone" to record their first full-length EP. We interviewed them at their new rehearsal space/living quarters to get the full story straight from the source.



LIP'S SELF-TITLED EP IS AVAILABLE >> NOW ON SPOTIFY AND BANDCAMP. >> CHECK IT QUIT >>

>> THE EP

Connor: We recorded our EP in "The Bone Zone," which was our living and rehearsal space but has since been torn down. At first, we wanted to go to a studio but Coleman has a background in recording so we decided to just do it ourselves. Once we were finished recording, we sent it first to Luke's friend to mix and then to Chicago to a mastering engineer. Coleman: There were times where Luke couldn't record his good takes unless he had his shirt off. At one point there was even a cold hard slap to the face during takes to get him focused. Jerome: Looking ahead, we have a full-length feature album in the works. We really want to take it to the next level and be "super pro as fuck" by focusing on our performances instead stressing about the recording process and having the option to use a variety of equipment.

"It was fun. Just put that."

>> WRITING PROCESS

Luke: I'll usually take a bare bones idea and bring it to the band and try to see how to fit in different parts and let it grow from there. 90% of the material comes from my back catalog and the other 10% is more of a band written process.



>> AUSTIN MUSIC SCENE

Connor: As Austin natives, we've seen it evolve a lot. People started chasing a certain sound but not for the fun of it. People move here with a vision of something new and weird but it ends up sounding the same because that's what the Austin scene has become. It went from a very diverse and niche market to having all eyes focusing on it at the same time. It's still a fantastic place to find musicians. It's kind of a rock n' roll bootcamp. Luke: The attitude towards acts is great and the audience is very accepting of it. The problem is they are not willing to pay for it because of how normal it has become Jerome: Coming from Philly, there was no accessible music scene and that's what brought me to Austin. It's been great for meeting other artists and making great friends. To elaborate on Austin being a rock n' roll bootcamp, it's a great place to practice and hone in our skills so we can take them on tour. M

WEST TOUR

May 12-13 79-20

west.bigmedium.org

2018

Big Medium



Artist Spotlight

A SHOWCASE OF INSPIRATION

The following section is composed of talented artists of all mediums. No discrimination here. Whether art is their forte by day or their outlet in the after hours, these creators live to push their art form forward.

THIS EDITION'S FEATURED ARTISTS

Lys Santamaria	Sam Frankel	Adrienne Hodge
Julia Zipporah Allen	Ryan Gallimore	Sharon Yam Sanane
Edison Carter	Rachael Dobos	Carrin Welch
Justin Diosdado	Brianna Vance	Haven Meadows

Stephanie Estrin

CONTRIBUTE YOUR WORK

This zine is built on collaboration. If you have finished or unfinished work you would like to feature, please email hello@almostrealthings.com.

ARTIST SPOTLIGHT: LYS SANTAMARIA

Bead Artist: lyssantamaria.com, instagram.com/lys.artist



I paint with tiny beads called seed beads. Recently, I have focused on portraits but I've also done sculpture, landscapes and jewelry. I use a traditional technique called bead embroidery. I weave each bead into fabric to create miniature mosaics using a needle and thread—there is no glue or machine involved.







It is a slow and meditative process. Each portrait takes a minimum of 50 hours. My biggest piece took about a year to complete. The slowness of this work forces me to be intentional and plan well before starting a piece. If I make a mistake, I can't just erase my work—I have to rip it out. It's a rewarding practice and one that I look forward to pushing even more outside of its traditional use.

ARTIST SPOTLIGHT: JULIA ZIPPORAH ALLEN

Director and Artist: instagram.com/julia.zipporah











ARTIST SPOTLIGHT: EDISON CARTER

Photographer: galacticaustin.com, instagram.com/galacticaustin







ARTIST SPOTLIGHT: JUSTIN DIOSDADO

Photographer: instagram.com/0mmfilm









I see the world in a minimalist way to simplify my life. My visual perspective is mind-boggling, dynamic and inspires my photography and drawings. It guides the process for my work and keeps me pushing to help people see small, simple things in front of them and view a simplified world through my photography.

ARTIST SPOTLIGHT: SAM FRANKEL (SCRIBE 23)

Artist, Illustrator, Designer: jsamfrankelart.com, instagram.com/scribe_23



Materials: Dr. PH Marten's India Inks, Micron/Fiber-Castell Pens, and Beste brushes for color; Gellyroll pens for white line work; Pentel refillable brushes with diluted ink in ROYGBV, black, and water (to blend) for sketching. Most pieces in a series are predetermined with the mediums considered.

HOW THEY ARE USED:

I usually use my ink as a wash, creating a specific range of colors for different pieces by building the piece up with washes and layers, and playing with color palettes. I typically have a short list of colors/color themes that I use per piece. Once the main colors are inked, I do highlights and white ink touches, and fine white line work using a Gel Pen. Then, I go in with Faber-Castell/Micron, sometimes using other colors to define parts that are intended to be softer or less defined.





HOW DOES THE MEDIUM INFORM YOUR ART?

I have very light pencils with room to improvise. Using ink wash allows me to improvise and 'sketch' out other parts of the piece, adding in definitions with my brush or other details I feel that brushwork will do better on. If I do too many pencils, it can get muddled. The vibrancy of the ink plays into my style and the themes/subjects, while the ability to dilute the inks is great for pushing the scene back and subject forward with ease. Above all, they keep their vibrancy and form when scanned into the computer, adding graphics/text as necessary.

ARTIST SPOTLIGHT: RYAN GALLIMORE

Painter: instagram.com/rygart



I generally start with wood or canvas as my base; pencil, pen, acrylic paint, pouring medium, and sometimes texturing. Beyond that, anything goes: bike parts, odd shaped scrap wood, wiring, old paint, and sometimes glue.

I create with layers: starting with a base and messing with it until it's done.







I like acrylic paint because there's always some around and I don't have to clean it with acetone or alcohol, which is the deal with most of my other materials. My material informs my process in that if I run out, I'm almost done. It also depends on the material and if it is structural enough to attach things to it. If not, I use it as a top layer.

ARTIST SPOTLIGHT: RACHAEL DOBOS

Painter, Artist, Spray Painter: walkingongiantteeth.com, instagram.com/gianttoof















ARTIST SPOTLIGHT: BRIANNA VANCE

Painter: etsy.com/shop/briannasartcreations, instagram.com/artby_briannav



WHY THESE MATERIALS?

I really like the abstract flow and how the finished product looks because of the resin. You're never able to get the same thing and it's a constant learning process. A little goes a long way and there are so many chemicals and mixtures to get different effects. I'm extremely new to this type of art and art in general. I just never got into it outside of art class until recently.



WHAT MATERIALS DO YOU USE?

Lately I've been using resin, acrylics, inks, pigments, blow dryer, torch, on wood panels, wood canvas boards, or canvas.



I mix inks, acrylics, and pigments with resin into separate cups, and pour it onto the canvas. I tilt the board, torch the resin to help it flow, blow on it or swipe it with a popsicle stick to create different effects for a unique look.

ARTIST SPOTLIGHT: STEPHANIE ESTRIN

Artist: stephanieestrin.com, instagram.com/stephanie_estrin



I'm always looking for ways to experiment and grow my skills. My large abstract body of work is made by applying paint traditionally with brushes. With fluid art, I have to let go and not concern myself with the outcome; It's both freeing and challenging. The overall commonality between my work

is use of color.



I use fluid acrylic paints and a pouring medium to create bold, colorful artwork that comes out totally unique due to the spontaneity of the paint and medium.







ARTIST SPOTLIGHT: ADRIENNE HODGE

Pen & Ink Artist: adriennehodge.com, instagram.com/adriennehodgeart



I combine various types of inks for a variety of transparent and translucent layers. The synthetic material in acrylic ink, the shellac in my calligraphy inks, and walnut ink that is naturally derived do not always interact well. Using aquabord allows me to lift layers even if it's dried. I use my liner to draw in details and consider most of my works to be more drawn than painted. I collect, apply, and mix vintage inks with modern materials, which also informs the ethereal aesthetic in my work.

45 ARTIST SPOTLIGHT: SHARON YAM SANANES

Mixed Media Artist: sharon1yam@gmail.com











ARTIST SPOTLIGHT: CARRIN WELCH

Sculptor: whatnotgrove.com, instagram.com/4rhota

THE FOUR ROCKING HORSES OF THE APOCALYPSE









While I've explored many mediums—printmaking, painting, photography, graphic design, sculpting—they've all had two significant commonalities: creating with layers and abandoning control to the process.

Topography has a place in my wood sculpture, leaning on the concept of layers; in this case, the layers of plywood. There is an unearthing of history in exposing layers, whether it's the exposed flat planes in the "bones" of the art, or exposing the layers of the plywood through sculpting. Using plywood allows me to work with those archaeological layers and maintain feelings of simple childhood toy forms.



With the newest series, Ancestors & Artifacts, I'm exploring the extinct fantasy world I've imagined for these creatures. The best part is I get to indulge my own curiosity as I pull the artifacts from my dreams.







ARTIST SPOTLIGHT: HAVEN MEADOWS

Bone Sculpture Artist: bonesculptures.com, facebook.com/bonesculptures



We use mostly bones. We like to think that there is something very archaic in what we do. When the first humans were fed well enough that they could begin stumbling around looking for meaning, they began making art with what they could find, binding and manipulating materials to express their interpretation of the world. So here we are, engulfed in high technology, working in the oldest media we know.

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However, since the present purpose and serve as the impetus for urban have determined that this proce itizens and developers

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In this age of fake news, the only thing you can take for truth is printed material. Modern media has become a maze of misinformation without integrity, censorship, or oversight. You cannot trust television. You cannot trust the internet. You cannot trust your government.

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You can find them wandering the stacks of your nearest Natural Grocer. Your local Wheatsville. Your Whole Foods. Wide-eyed, pupils gleaming from the glare of the florescent lights reflecting off brightly colored cardboard boxes which "materialize consumer culture." The free-thinkers, the nouveau hippies, Prius drivers. The few left who truly embody 1960s liberal values. Something about them sets them truly apart from the rest of mainstream Austin society, and it's something about their grocery bill.

Each of these unique individuals commune at food cooperatives, buying the bohemian old Austin lifestyle in overpriced bars of lavender soap and boxes of bran which profess the same morals as their own via the "fair trade" motif stamped on the box. The majority of these shoppers have imported west coast influences, namely all that is green and wide-spread commercialization. These wealthy but liberal buyers purchase their personality through a product and in return they are offered "absolution of [their] excesses," allowing them to reconcile their values and their bourgeois status through consumption.

However, since the present purpose of the free-spirited is to invest capital and serve as the impetus for urban sprawl in Austin, after contemplation, I have determined that this process could be expedited and millions saved by citizens and developers with a very simple dietary augmentation.

There are plenty of poor natives and truly starving artists and musicians clinging to life in pockets on the East and North side of the city. All of whom are grass fed, cage free, and truly organic. Unlike air chilled chicken, which may mislead you on its origins, you can know with self-evident certainty that the meat of natives is 100% hormone-free, pesticide-free, and fresh.

Research has shown that in a matter of 15 years native Austinites will be an extinct species and west coasters will have succeeded in complete colonization of the city. This process could be expedited if Whole Foods shoppers chose to ditch the store and eat food that is truly whole: Native Austinites. Vegans and vegetarians can find solace in eating the local Buffalograss and Blue Grama sprouting in the lawns of locals, and do their part by creating much need parking lots in front of homes before they are converted into brunch spots and yoga studios. Not only will one be literally consuming old Austin culture, the implementation of the consumption of local meats and produce will dramatically cut personal grocery costs as well as catalyze the tide of the gentry enabling it to flood the whole city.

HOW TO SUGGEED AT

BIG MEDIUM'S EAST & WEST TOURS

W.E.S.T.

E.A.S.T.

May 12-13 & 19-20 11am-6pm Nov. 10-11 & 17-18 11am-6pm

CHULA LEAGUE'S CHERRYWOOD ART FAIR

December 8 & 9, 10am-5pm

APPLYING

- ☐ Secure a venue within the boundaries
- □ Artist Statement
- Images of current artwork

E.A.S.T. Open Call: Jul. 10 - Aug. 10, 2018

APPLYING

- ☐ Three images of your work, your logo and a brief business tag line
- Jurors only see the three images. Include image titles/captions and your media/ medium (only select one)
- ☐ Close-up individual product shots, no cluttered group shots
- ☐ Can upload a 4th photo of your booth setup for review outside jury voting

Early Bird Application Deadline: Aug. 15, 2018

2018 Artist Application Period:

Jul. 1 - Sep. 1, 2018

TIPS

- Put your artistic process on display and be open to conversation about your work
- Do demonstrations or have an interactive activity
- Become familiar with artists nearby you and throughout the tour to be able to recommend next stops for tour goers
- Have an email sign up list

TIPS

- Attend Artist Mixer to meet CAF staff, fellow artists and get printed promo materials
- Hand out postcards and posters
- Tag @chulaleague on social media for promotion
- Attractive booth with an open layout (no dead ends)

AUSTIN'S BEST ART SHOWS

BLUE GENIE ART BAZAAR

Nov. 23 - Dec. 23: 10am-10pm Dec. 24th: 10am-6pm

ARMADILLO CHRISTMAS BAZAAR

Dec. 13 - 24: 11am-10pm

APPLYING

- □ Artist statement
- ☐ One sentence description to be used on the website
- ☐ Indicate your preferred display space type
- 6 product photos to show a variety of your work & products

Application Period: May 7 - Aug. 10, 2018

APPLYING

Attend before applying to:

- ☐ Observe merchandise mix
- ☐ Take note of standards of lighting, display and presentation
- ☐ Talk to participating artists
- ☐ Find an experienced
 Armadillo artist as a mentor

Application available online year-round with no application fee

TIPS

- Make enough to fill your booth, plus 2x more
- Shoppers are primarily looking for gifts
- Have a variety of price points
- Let your booth speak for you: who you are, what materials you use, and why your work is special
- Promote the show

TIPS

- Read all handbooks and policies
- Bring enough of your best work (in varying price points)
- Layout capture optimal attention at show from lines of sight & traffic flow
- Display make your pieces easy to see and select
- Lighting enhances your work (we don't have overhead lights on)
- Look the part your dress, posture, and manner are part of your presentation

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Roomify

Technology, E-commerce

roomify.com

Roomify is an affordable and convenient way for students to get everything they need for their dorm room. Select a bundle online, choose vour colors, and have it delivered all in one box.

Employee Wow

HR, BizDev,

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\$1.1m

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GROUND LEVEL FEEDBACK

Employee Wow streamlines communication between customers, employees and businesses by gathering anonymous feedback in real time.

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Find and post opportunities: almostrealthings.com/gigs





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Send your creative work of any genre to be featured in our Artist Spotlight section. Remember: everything is art!

COLLABORATE

Have an idea? We can help complete your vision. We're always looking for talented friends to join us on creative adventures.

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Advertising with us is a great opportunity to tap directly into the huge creative market here in Austin and online. Ask for info at partner@almostrealthings.com

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