

Student
Centered
student zine 2018

A Blog You Can't Delete: Notes on Defining a Zine

By Kendra Greene and Lisa Huffaker, Zine Geniuses

Ideally, you have a grievance. Ideally, you have used a corporate photocopier on company time. Probably it is a folio, folded in half, made of paper and staples and enough ink or toner to say what needs to be said, but maybe also there are stickers or thread. It is part pamphlet, part chapbook, part passport, part calling card. Perhaps there is an element of collage. Certainly it rhymes with lean and mean and kerosene, but also libertine and mezzanine, and Pleistocene and soup tureen. It's both to come clean and go-between. It is high art and low art and Thomas Paine and punk rock. It is theses nailed to the church door. It is graffiti you can put in your pocket and liner notes without music and the logbook of a ship still at sea. It is the most beautiful thing you've ever made, this zine. It is a rebellion against anonymity, scarcely bigger than a note passed in class.

In celebration of 2018 Nasher Prize Laureate Theaster Gates, students from across the country submitted original work responding to big ideas in his practice: space, neighborhood, identity, race, materials, labor and collecting.

Featuring submissions by:

Everett Brown
Stephanie Castaneda
Alison G.
Jaclyn Goldstein
Olivia Hughes
Alex J.
Bella Jurico
Shillpa Kumar
Jordan Lebowitz
Matthew Mahoney
Michelle Malenfant
Tamme May

Karina Olguin
Isabella Olsen-Barone
Tyler Pitts
Kylie Quinn
Aaron R.
Mihir Rai
Saxton Ray
Alex S.
Ethan Tolentino
June Turbeville
Adrien Villeneuve
Kameron Wilkerson

IT'S NOT REALLY ABOUT THE MATERIAL

IT'S ABOUT OUR CAPACITY TO SHAPE THINGS

The artists want
reason want
to have works in
museums is that
we want our works to
seen by as many people
as possible
and we want our to people
be understood
in complicated ways.





May
 we
 all
 be
 equal
 no
 matter
 our
 gender,
 race or
 sexual
 preference.

— Alison

A NATION UNEASILY AWAITS ITS

GREATEST CIVIL RIGHTS RALLY

We all knew the danger was increasing. Threats came daily, cruel and cold and constant, against us and the children. But we had lived with this hatred for years and we did not let it corrode us.

The fact was clear that prejudice among whites and the new impatient militancy among Negroes can have no geographic boundaries.

keys to the southern Negro's future. The first is the ballot box, the second is economic boycott.

In a funny way, the constant threat of death made life richer and more meaningful—it made us more aware of each other, and it brought us closer together. When he left in the morning, I never knew if I would see him again. We never parted in anger, because we couldn't afford to.

LIFE

So I grieve, but I do not regret.

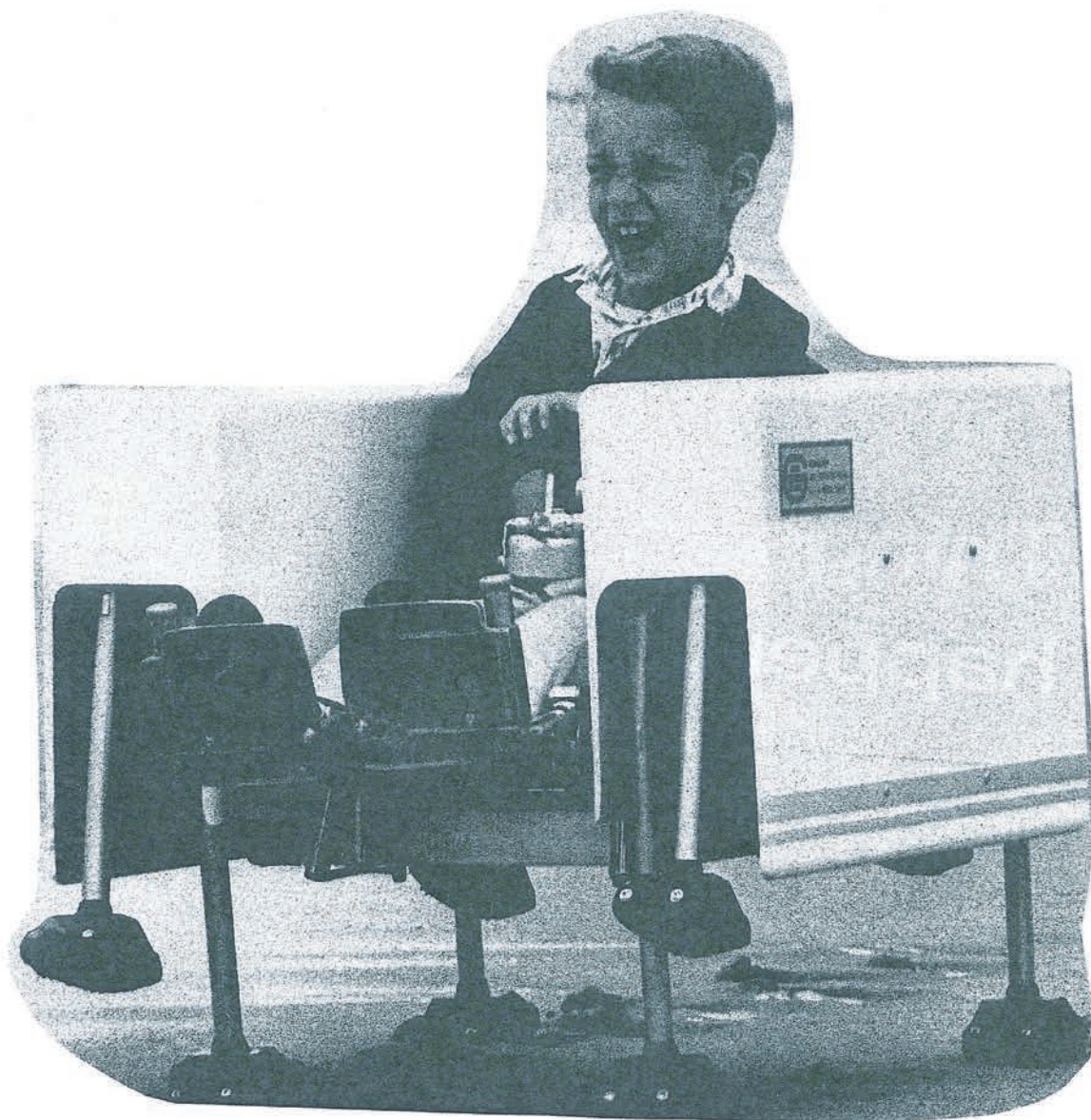
In a series of nightly melees screaming white youths waved Confederate flags, threw rocks and chairs. It took 300 police to restore order.

"If we can get rid of our sense of inferiority," he always said, "we can begin to win our equality peacefully." This conviction that the Negro was not inferior—this was the thing, above all else, that he was trying to get across.

James Meredith—until recently an N.A.A.C.P. hero for having become the first Negro to desegregate the University of Mississippi—was scathingly berated for advising caution and patience in the drive for equality of rights and opportunity.

Other northern cities were getting a taste of the Negroes' bitterness.

hatreds erupt in the north



“Love is not patronizing and charity isn't about pity,
it is about love.
Charity and love are the same -- with charity you give love,
so don't just give money but reach out your hand instead.”
-Mother Theresa

“No one has ever become poor by giving.”
-Anne Frank

“When we give cheerfully and accept gratefully, everyone is blessed.”
-Maya Angelou



Tyler Pitts





Modern Slavery

Aren't we all equal?
2018: Slavery the Sequel
Starring us
Our lives aren't a joke
But that's how the government takes it
U-N-I-T-Y
as we try to reverse the curse
We built this nation on our backs
That's why our blackness never cracks
That was until Reagan gave us crack
We been tryna find our way back to greatness
But we're too strung out and broke to clap back
The culture loves Molly and codeine
But where's the appreciation for God's greatest gift
A strong Black Queen

Oh America?
She ain't hit me back yet
She loves all I can do for her
But she don't appreciate me
But when I stand up for myself
I get a slap in the face
So I'm stuck
In this abusive relationship
But time heals all right?
Cuz we been at it since the slave ship
I've tried many times to escape
That's why my people built space ships
That ain't work, so I tried to escape mentally
But America is so cruel
She took Mary Jane away from me
If I disobey
She locks my hands behind my back
Land of the FREE?
Home of the BRAVE?
America stole me and my culture
And made me her slave



Bella Jurico

WE'RE ALL HUMAN

Spread Love ~ ~ ~

WOMEN

OF COLOR



SPEAK UP



equality



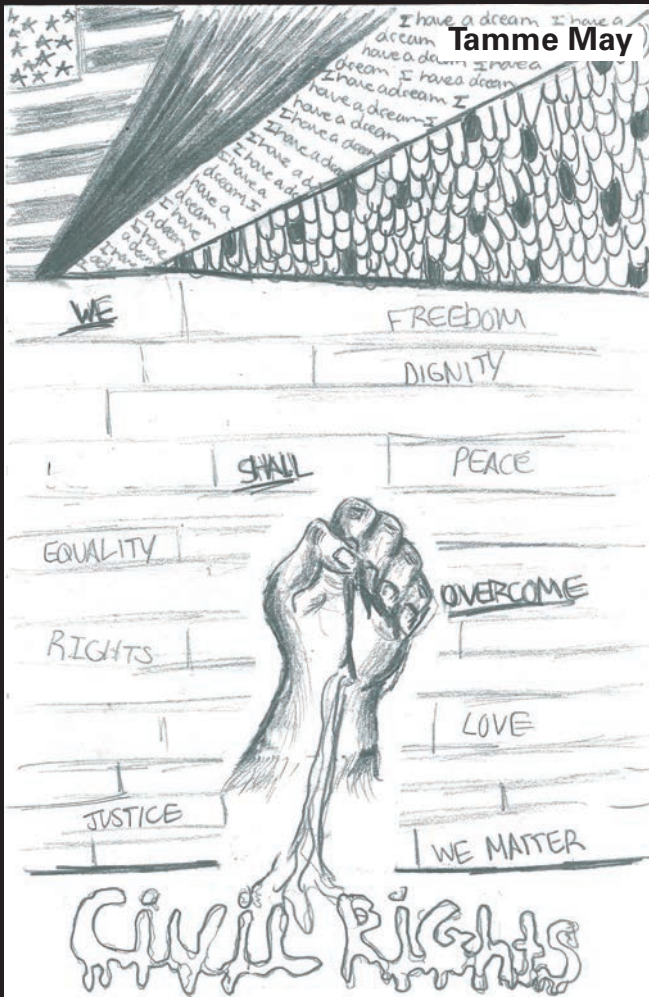
SOMEBODY CAN MAKE A DIFFERENCE

Why We Can't Give Up

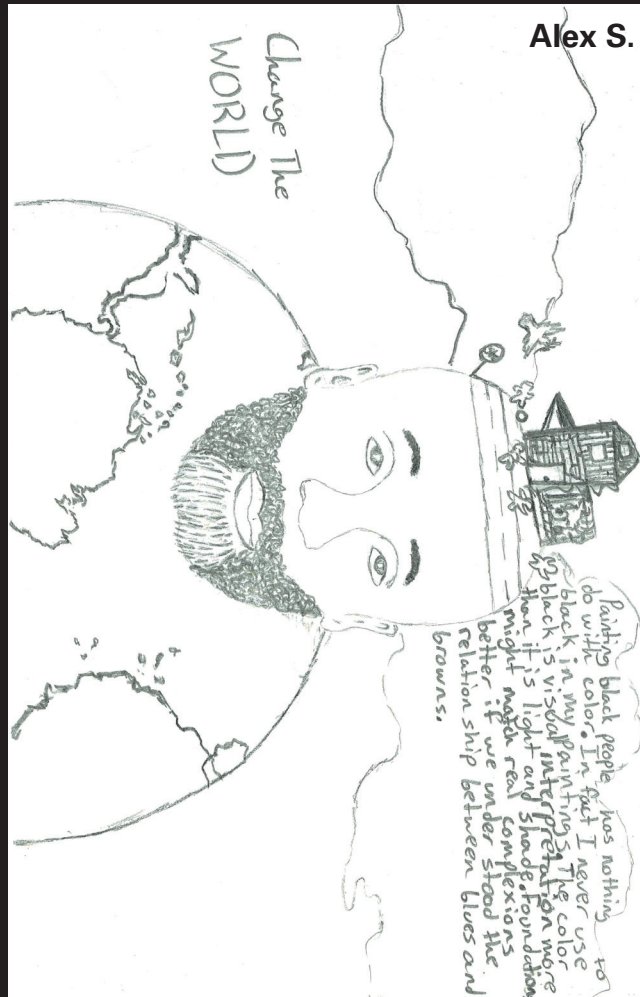


HELP A FRIEND

Karina Olguin



Tamme May



Alex S.

Painting black people has nothing to do with color. In fact I never use black in my paintings. The color I use is light and shade. Foundations here it's light and shade. Foundations might make real complexions better if we understand the relationship between blues and browns.



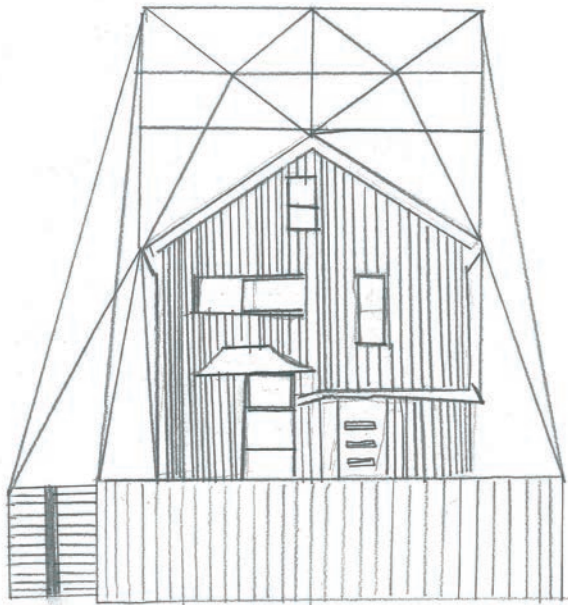
Jaclyn Goldstein



Jaclyn Goldstein



Shillpa Kumar



Everett Brown



Adrian Villeneuve

Matthew Mahoney



Ethan Tolentino

THE **east** ER
gATEWAYS
 ONE OF THE WORLD'S MOST ARTISTS
 Nasher Prize
 HE WON THIS
 Architectural - relating to the art or practice of designing buildings.
 +
 Salvage - to save something valuable from damage, destruction, or loss.



I created a digitally constructed collage from a photo of Chicago. I took the 'environment' of the original photo and changed it to make it more hopeful and effervescent as Theaster Gates did in many of his pieces. The photo repeats itself many times to indicate how Chicago has changed over the past years. I made the image fade from dark to light to represent the darkness that Chicago faces today but also the vibrant communities that can exist there even if hidden by foliage and ruin. The photo shows that Chicago can achieve brightness and vibrancy in these communities once again.



Michelle Malenfant

LAND IS A LAW

Material



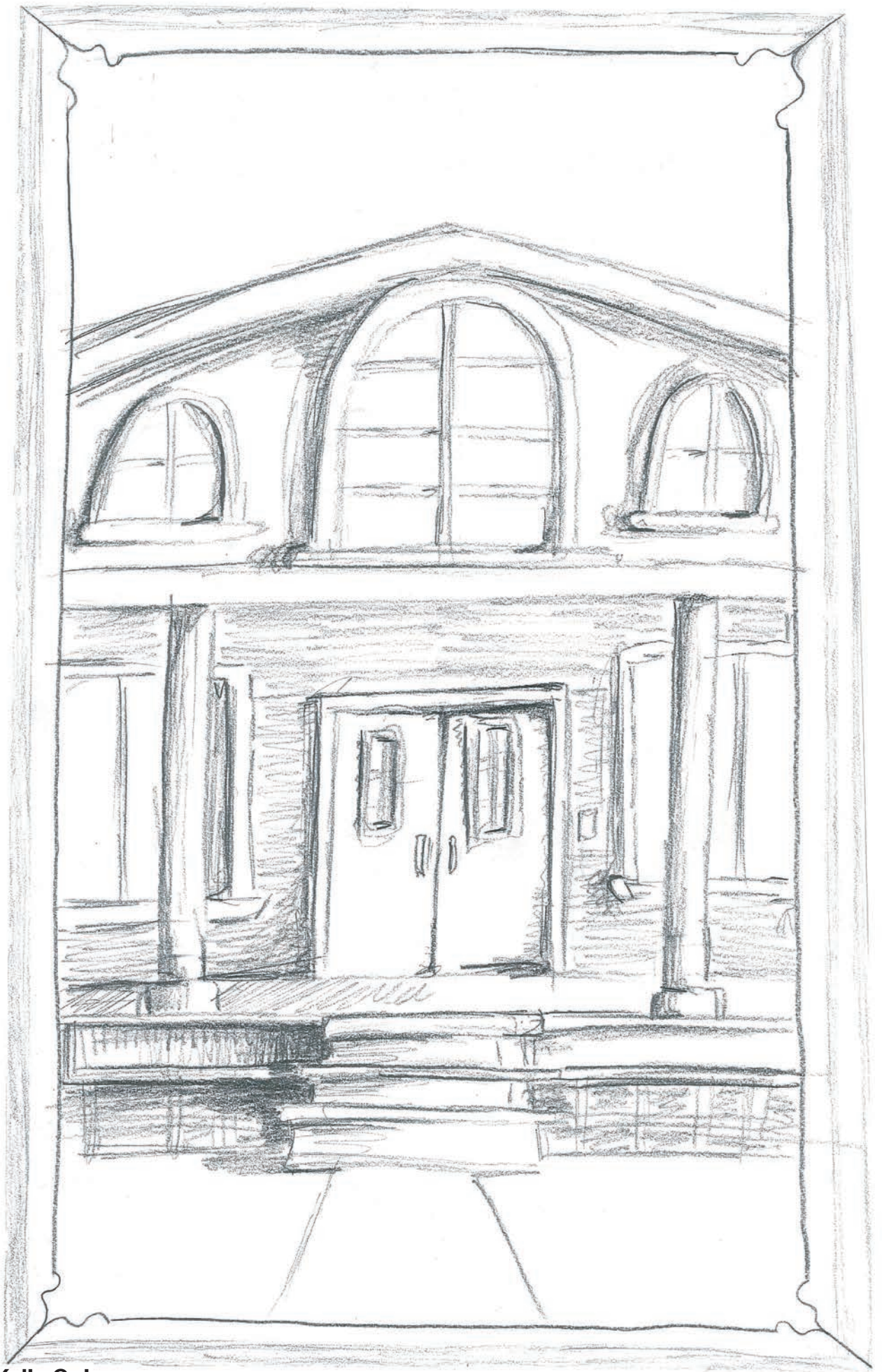
TAKE ONE FORM &

TRANSFORM IT

INTO OTHER FORMS

- Theaster Gates

Isabella Olsen-Barone



Kylie Quinn



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Nasher Prize
Nasher Sculpture Center