

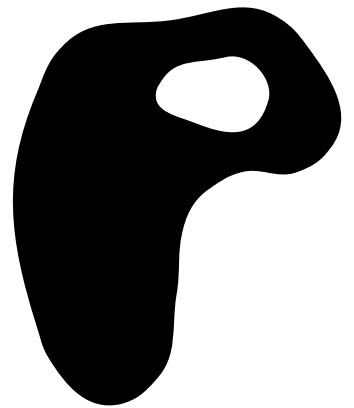
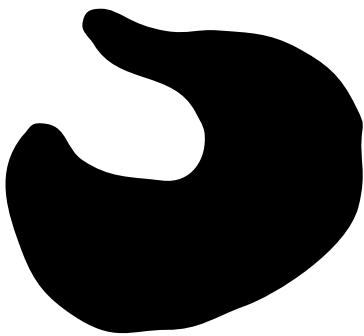


SNÖPER

magazine

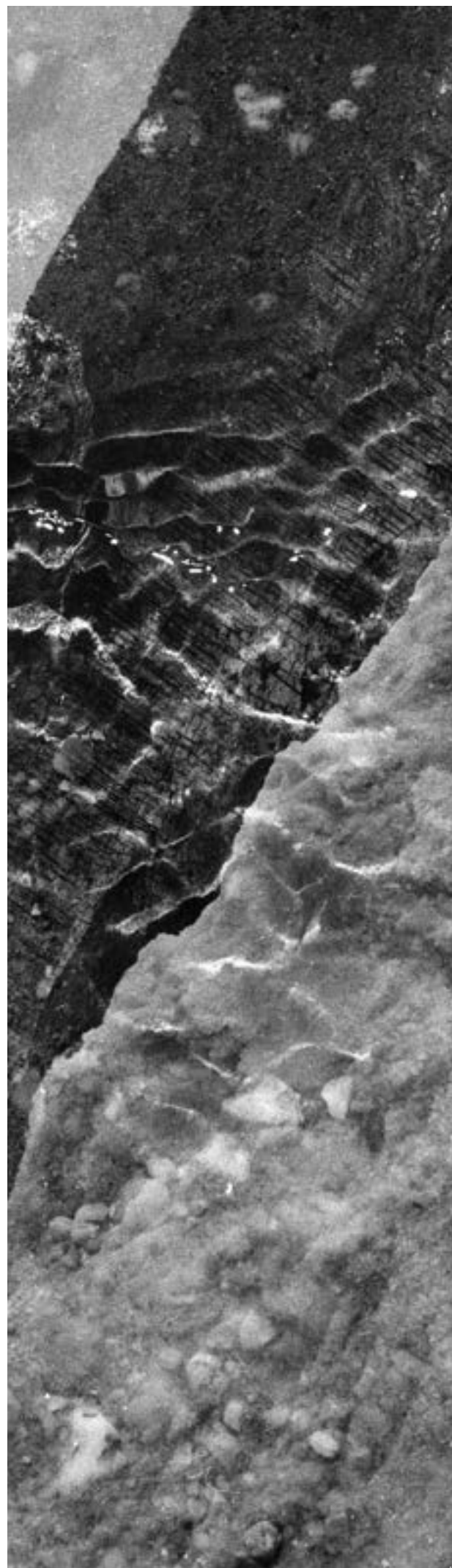
issue 001: summer 2021

obi agwam / zachary ochoa / the show must go on! ft. nashville's snöoper
stussy revival / drug influence in fashion / dropping out of school



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drugs in fashion

text by dylan salgado

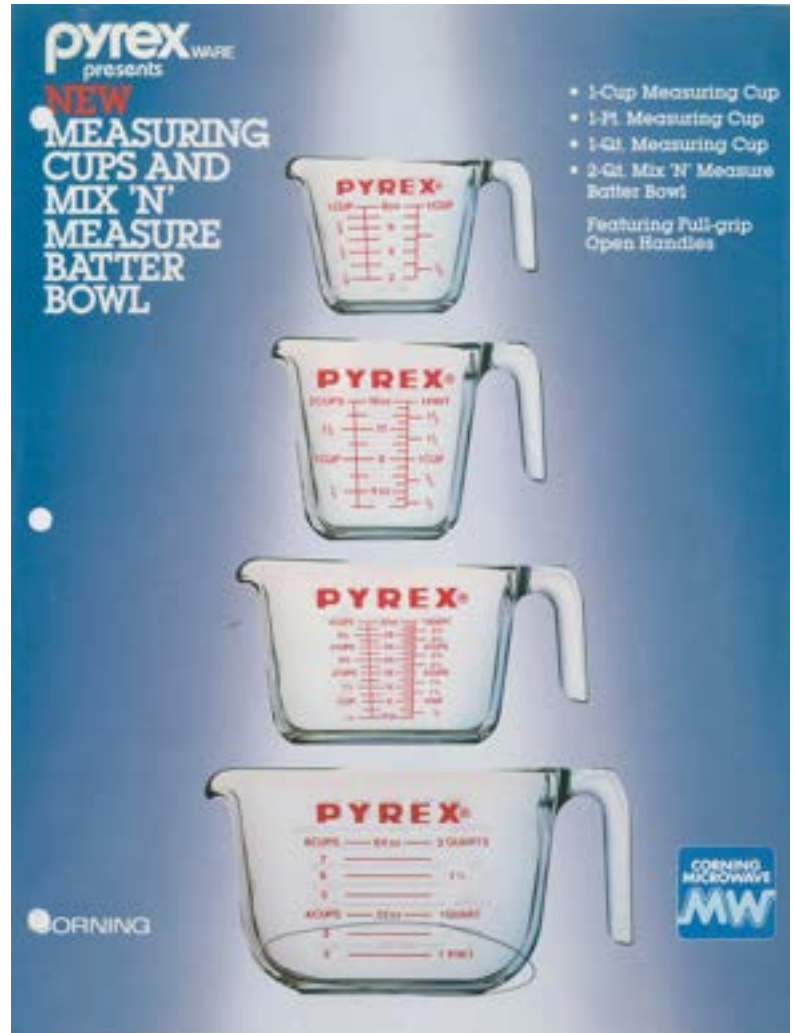
For anybody in Gen Z, the relation of drug use and fashion is tentatively intertwined. Rappers wear designer clothing they bought with money made from selling drugs or making music about it. Brands sell accessories to make drug consumption even more fashionable, and hell, brands even spring up out of stoner culture. This has not always been the case, as the relationship between clothing and drug use is long and complex, penetrating all levels of the “style” world.

First, a disclaimer: buying certain clothes and doing certain drugs to be “fashionable” is wack, and drug abuse is a definite danger to those who are inexperienced, addicted, or anywhere in between. Always test if you can, don’t use alone, and make sure to see what can and can’t be mixed. For those experientially lacking, basically crack is wack, if you’re doing coke you’re not vegan, and acid isn’t for everybody. Being a hardcore straightedge bro who appreciates fashion is always a possibility, just know that nobody is showing up to your show once quarantines over.

That being said, drugs have their benefits for many people who enjoy them recreationally, and of course the fashion world, from designers to models to moguls, has a loving relationship with drug use. Whether you’re stashing your weed in your Muska eS shoe pocket and signaling everyone that you’re sick as fuck with your Huf socks (R.I.P. the G.O.A.T.) or transporting your designer pills in a Prada glove that let’s everyone know they’re poor, fashion has adapted its very form to accommodate peoples’ lifestyles and drug use. This leads into the tough bit to chew on: why are drugs referenced so readily, but punished so harshly especially in America? And why is some drug use more stylish, and others disparaged? If you’ve been paying attention to the world, the U.S. specifically, you’d know. Or maybe some high school classmate who you missed on your last mass unfollow spammed your Instagram with some infographics to fill you in that America is racist.

The evolution of drug use in clothing seems to be a modern phenomenon stemming out of fuck you counter-culture attitudes more than enlightened experience; though clothing to denote shamans and spiritual leaders have existed much longer, the thing we're talking about here is some 25 year old bro in Off-White who sells coke.

From often referenced subcultures such as punks, mods, goths, hippies, etc, came the inclusion of drugs onto clothing. Growing up in a modern world where drug policy was inconsistent and inconsiderate at best, a burgeoning group of young people came to adopt drugs as both a tool of self-medication but also self-expression. Before you could screen print or patch on some edgy logo onto your jacket, being a drug user was seen on your body and in your face. Now, every fifteen-year-old can let you know they smoked moonrocks in the high school bathroom just by wearing a bucket hat and a sweater with Bart Simpson sipping lean on it. This evolution is not so much fashion specific but comes from the fashion industry feeding off mid-century to modern day culture. Before there were prescription pill handbags from Moschino or weed printed suit jackets there were flannels printed with PYREX, the brand of glassware commonly used to cook crack, which is what you had to have been doing to afford any of this shit in 2017. Before there was



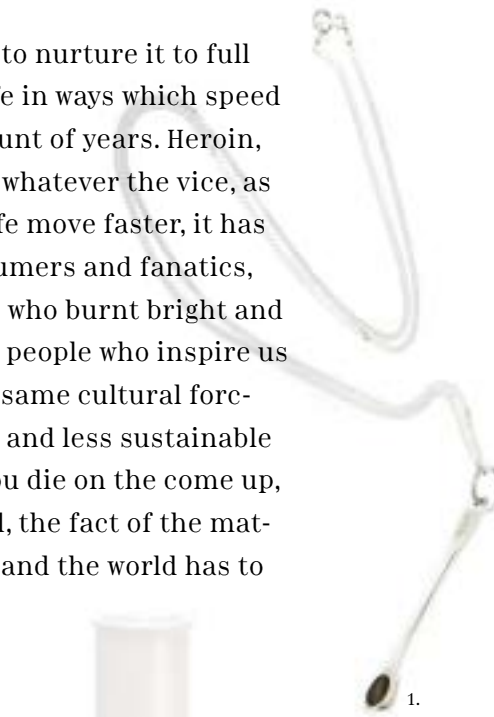
“heroin chic” or “stoner” culture, there were young addicts in subcultures who would never receive any of the benefit of their “style” becoming mainstream.

Fashion, for better or for worse, has benefited from a trickle-up system. Influence from the bottom gets fed up to the top, but mostly the top is who benefits from it. Drugs in fashion are no different; your favorite designers and artists gain insight and inspiration from street drugs, but how much of that money goes back into the streets, and who gets fucked over when things go south?

Fashion's tendency to siphon energy from youth culture seems to have sprung out of the invention of youth culture. Leather jackets, for example, exist as a counter culture cliché now but were a staple in youth fashion in the 1950s, a period of time where disillusioned youth were coming together and the concept of a teenage or youth movement could be created. Titans of style and streets such as River Phoenix, Davide Sorrenti, Harold Hunter, and so on, all left their own impacts on the fashion world but in a way were consumed by it. The fashion world is one that covets youthfulness

and imagination, but does not care to nurture it to full growth, partying and celebrating life in ways which speed life up and pack it into a small amount of years. Heroin, cocaine, ecstasy, prescription pills: whatever the vice, as long as it makes the art good and life move faster, it has had a place. We collectively, as consumers and fanatics, worship at the altars of young stars who burnt bright and quickly, yet fail to realize how these people who inspire us are being pushed and pulled by the same cultural forces we are, only at a more breakneck and less sustainable pace than the rest of us. Whether you die on the come up, at the peak, or on a downward spiral, the fact of the matter is your work and life ends there and the world has to move on without you. Not everyone gets to be the shooting star who burnt out so bright you can't stop but watch, not everyone gets to be Basquiat or Cobain, sometimes you're just the homie that's always going to be missed in one way or another.

Some might say it's not all bad, I mean in California you can buy weed for recreational use at 21 and in true LA fashion you can spend hundreds of dollars on knits made from the stoners at Camp High or designer bongs you can pick up at the Mister Green



1.



5.



2.



4.



3.



(PUCK THE CLINTONS)



6.



7.



8.

store. While your original weedman is still in Riker's, there's recent developments in New York that'll bring your own variant of hundred dollar weed printed knits. Or if you were born with a silver spoon in your mouth and love disappointing your rich father, you can opt for the ERD .925 silver coke spoon to hang around your neck, like a badge of daddy's little dishonor. Or if you only "partake" every weekend because it helps your "art", you can look into some of the CDG archive and find some psychedelic printed suits to wear at your next gallery show, whenever the fuck that'll be. What I'm trying to get at is that as the world opens up to the idea that lots of people do drugs and the war on drugs was a failure (unless you were a cartel or Reagan), remember that your drug use will be commodified and sold back to you. It will be artsy, it will be cleaned up, and in a worst case scenario it'll price you out.

At the end of the day, money is what makes both the real and fashion world go round. Money for drugs, money against drugs, money made by drugs, all of it has a way of trickling back up. For example, the Carlyle Group that bought Supreme (every young drug dealers first piece) for a small \$500,000,000 back in 2016, also have a stake in selling jetfighters to Saudi Arabia, a country where you can receive the death penalty for drug trafficking. You can spend hundreds of dollars on designer ashtrays, lighter accessories, pill carriers and whatever counter-culture iconography you want, but a fair warning is that money is most likely not coming back to the streets that made it in a meaningful way. Whether you think drug use is fun or overrated, it seems that we need to rethink "fashions" relation to drugs and youth culture and how certain people are celebrated for one drug use style and most are punished for the other (i.e. crack landing you a 5 times longer sentence than cocaine, gram for gram). You just need to do your research and stay safe, remembering that fashion isn't the real world, drugs are close to the real world, someone is always trying to sell you something, and you better know who is selling it and what its laced with.

- 1. Enfants Riches Deprimes Spoon Necklace.....\$350
- 2. Mister Green x Summerland Bong.....\$250
- 3. CDG Homme Plus AW01 Psychedelic Suit.....\$1,000+
- 4. Camp High Hoodie.....\$160
- 5. Moschino Leather Pill Bottle Crossbody Bag...\$950
- 6. Old Pal T-Shirt.....\$45
- 7. Mister Green Psychedelics Sweatshirt.....\$100
- 8. Enfants Riches Deprimes NA Sweatshirt.....\$760





Obi Emmanuel Agwam

text by amiri ponce
photographs by patrick no

Despite the fact Obi is fresh off a very successful & sold-out first solo exhibition, it's safe to say his new cat "Mo" is what he's most excited about right now. But that isn't to say that the NYC based artist isn't busy. As a full time student at FIT & a full time artist with multiple projects lined up, dull moments are not a common occurrence in Obi's life. Still within this occupied lifestyle, he finds the time to use his successes to not only elevate himself, but also constantly shout out his constituents with his new platform. It's this open-minded focus that makes Obi Agwam such an interesting artist to follow socially & artistically. The Lagos-born artist did us the honor of gracing the first cover of Sap Magazine & I got the chance to catch up with him to discuss his recent success, his favorite anime, and the experience of the "black artist".



AMIRI PONCE: You were born in Nigeria right?

OBI AGWAM: Yessir in Lagos, Nigeria.

When did you move here?

It would've been around, an early age. Like 2 or 3. I came from Philly, then I lived in Brooklyn, then Queens, now I'm in Long Island right now. So I moved around a lot as a kid, but yeah I was born in Lagos.

That means you've seen a lot too. From Brooklyn to Queens, everything is different. Whole type of different environment.

It's different but the same kinda? There's a lot of things that are slightly different, but at the same time there's a lot of shared experience stuff. Everyone who lives in the city knows about (sound cut out here

The first time I saw your artwork, it reminded me of the few children's books I had as a kid about black stories in general. I know Ezra Jack Keats was white, but he was putting out some bangers if I'm being honest. Are you familiar?

No, I actually did not read a lot of kid books growing up, so I could not even tell you. People have told me that before, so that's dope. If anything, I watched more cartoons, maybe that's where it comes from. I didn't read much at all. My parents were always telling me to read, and I was like, "Nah I don't wanna do it." If I wanna do something, I'll do it, but if you tell me to do it, I don't wanna do it anymore.

At the beginning, you mentioned that you loved to watch cartoons. Did that influence your artistic journey?

Absolutely, aaaabsolutely. That's a majority of what I did. My parents didn't let me go outside, they were like "Oh it's dangerous." And just certain things about my neighborhood. It made my mom just not be with what was happening. I rarely and seldomly would be able to go outside. Since I was inside most of the time, the thing to do was just to watch TV. I was both watching stuff on Nickelodeon or Cartoon Network. I spent a lot of time watching that and then I later switched over to anime.

That's interesting because your work is so much more detailed than the shows that were on during that time period. Did you start drawing by drawing cartoons that you were watching when you were younger?

Yeah, kinda? My mom drew. She's a clothing designer, not as a profession, that's just what she did. So that's how I started. About the cartoons, what I can see with the work,

is the expressiveness of the characters or sometimes the relationships come out of a cartoon. Or it could be the way the characters sit on the page. Even though the characters are 3 dimensional, sometimes the compositions are really flat. Kind of like a scene from a show or something. Kinda like these characters are made up characters with exaggerated features and what not. That comes from cartoons, specifically racial cartoons. Racial in the sense of those super old cartoons from the 1960's,



like Disney cartoons and Tom and Jerry. They would depict a black figure or people in a degrading way. They would give them exaggerated features, make the skin ultra dark, lips ultra red. I would take from those features, and rip off it, to make characters that take that same energy, but flip the script. These are features that are stereotyped as negative, let me take these features and bring it into a new light and make it more digestible for people to look at. If I straight up painted blackface, sure I could make it work, but at the same time I don't want to directly have that conversation with people. That would be the first thing they go to.

I think the mystery of it pushes the conversation forward. Specifically for your Soulection cover I remember seeing Instagram or Twitter comments saying "This look like blackface! Who approved this?" and you were saying, "I'm a black artist." The conversation

was happening, it was all up to interpretation.

I've had many, many, experiences and comments like that. Most of the time I ignore it. I've had many instances where people are saying, "this is blackface!" in a negative way. They always say, "Why are you doing that, this is weird!" It's not even just cartoons that inspire me. There's a couple black artists that talk about the same subject matter, like Kerry James Marshall. That's a big influence, he deals with blackness or that subject. He paints black figures with black skin, and that's another big inspiration for me and my work. So, I incorporate that into it, because I'm not always thinking about making a statement on something specific around that subject. There's nothing left to say on it, in my opinion, so it just happens to come out that way.

I noticed that there is still a lot of thought even in the simpler paintings. You use a lot of recurring motifs. The grin, the stars, the gold tooth, you care to talk about that?

I still hold technical skill, because I feel like that's important. Even right now, my main goal with this new series of work for my new show this year, I'm mixing the same visual motifs with more technical skill to create even better work. As for the motifs, sometimes I would just throw stuff in there, and then peo-

ple draw their own narratives from their thesis. Which is good, which is always good. Sometimes there's not even an explanation to it. But I know like, certain things come from artists that I look at, artists that I study. Like if I'm not painting or taking a break, I'm usually looking at artwork myself. If I see a fine artist that's relevant to me and they do something cool, I'll take it, and then transcribe it in my



own way, process that, and put it in the canvas. I notice that I'll do this almost consciously. Some people will say, "Ay, that's a rose from this artist" or "Oh were you referencing so-and-so's work?" and I'll be like "No!" But it comes off that way because maybe I have seen the imagery before.

I showed my friend your work, and specifically on the Tamika one,

she said, "What stands out in your work is that I can't figure out if the grin motif is either menacing or is really happy." I think that touches on what you said earlier, where you take inspiration about how black people were portrayed decades ago or even in the racially charged cartoons that you were mentioning before. It was menacing then, but now you're pushing the conversation forward, like you said before, "flip the script."

Also, the smile came from Kerry James Marshall. Specifically, from the piece "A Portrait of the Artist as a Shadow of His Former Self." So, you can see correlation with that and my grin, but I took it and did my own thing with it. It's evolved into its own thing really, some people call it my brand or whatever. I sometimes internalize it and think, "Oh, it's my brand" and put the smile wherever, even when it doesn't even particularly fit. Now I have moved past that. I'll still use the smile when it's relevant but now I won't force

it, when there's no need for it to be there. Maybe an example is "Bayside 2015." I put the smile in there, when it didn't really need to be there. It could've just been the 2 girls. In my head, I was internalizing that if I just put this portrait out there of these 2 girls, without any of the fantasy that I usually put, people won't know that it's by me. So I just threw those

smiles in there. Now I know that if i worry about what people say too much, it'll make the work suffer. So now I'm trying to balance that.

I think that's ironic. I think the best use of the smile, in my opinion, is in "As Long As It Sells."

Oh yeah, that's where I literally talk about that. Yeah, in that piece the smile is the center and the tears coming from the smile are blooming flowers. I'm painting these smiles when I'm not particularly happy, but it's getting attention and all this praise and what not. So, I'm gonna keep it as long as it sells. Now, I've grown past that. If I keep that mindset, I'm not gonna grow. Now, I take ownership back from the smiles and I'm only gonna use it when it makes sense, I'm not just gonna force it just because people like it. Before I had even started getting attention from the work, I never used to put the smile at all. I don't even think I have any old pieces with it.

The further I go back, the less I see it. In "Me and My Dog #1," no smile.

Yeah, that was a straight blackface when I was first getting into that subject and dealing with it.

When I look at your work, it's nostalgic but it's also something I've never seen before.

Yeah, everybody says that they feel something. Which is crazy because I'm fairly new to painting in general. I've always kinda drawn, but this is only my 2nd year? About to be my 3rd year painting, ever. I've always drawn, but I could never afford paint. I started painting when i went to college. I'm still fairly new and I'm still figuring out the mediums, and I feel like just now I'm finally getting

into the groove of the things. The fact that the artwork has gone so far to reach so many people, is so crazy.

Not only are you good at it, you've found a good amount of success in it. But still, ONLY TWO YEARS?! You're still in school now correct?

Yeah, I'm tryna finish up. I'm tryna get out of here. I go to FIT.

Are you studying painting?

No man, they ain't let me. They ain't even let me. I'm in illustration. I wanted to transfer to fine art, but they were like: "If you wanna transfer to fine art, you'll have to take an extra year" I was like, "Nah, y'all buggin' right now, I'm not taking an extra." I already had taken a year of community college, because no colleges accepted me, then I transferred to FIT. I did illustration because I thought I wanted to be an illustrator. Then i switched to fine art in 2019, then i tried to switch and my program was like "yeah you gotta take extra year of classes just to graduate." I thought no way, I feel like I can learn a lot by myself. So yeah 3 years as a painter.

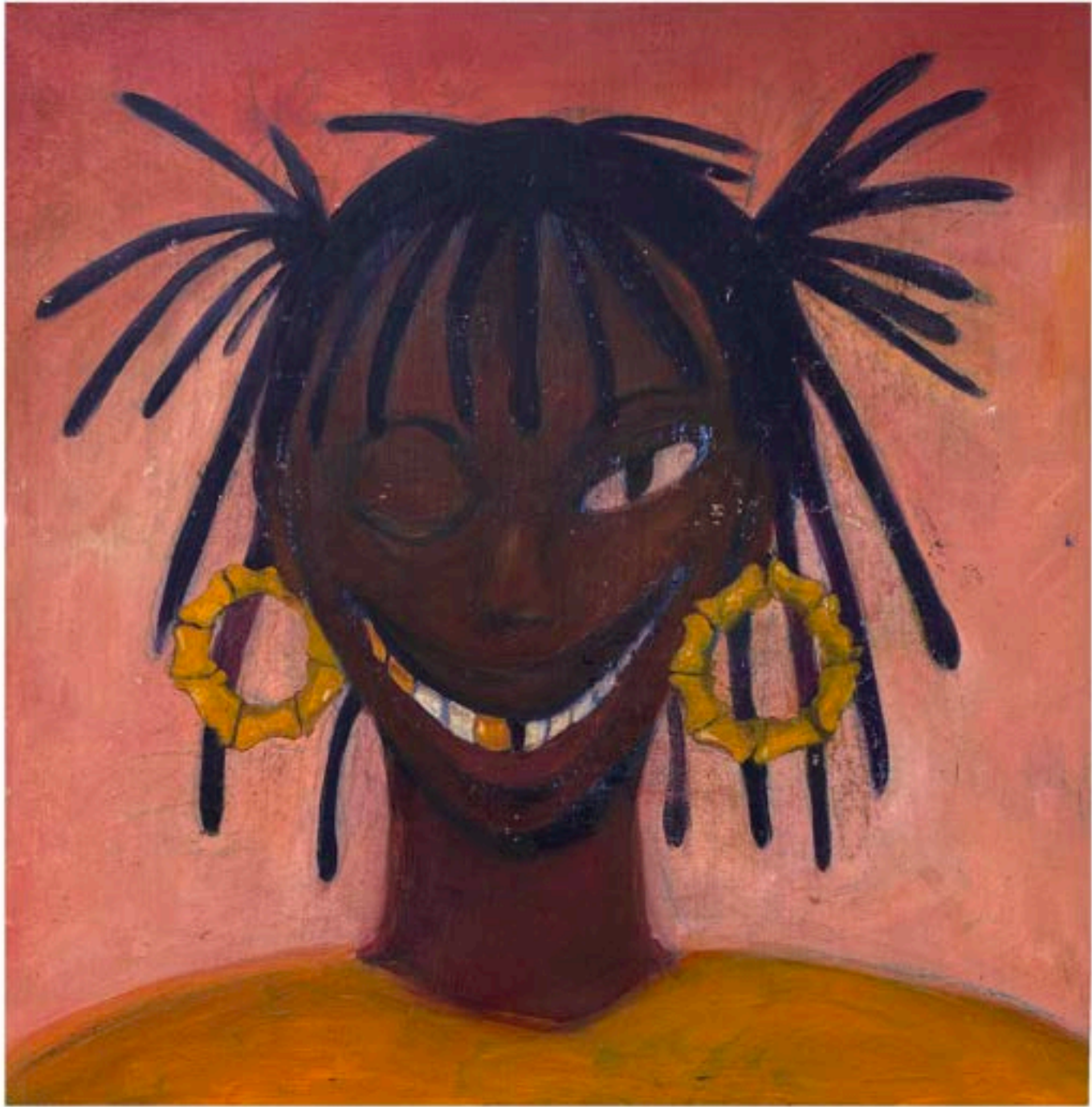
I don't want to just outright ask, "How does it feel to be a black artist?" Being a black man in art, people are so quick to put labels on that or put you in a certain genre. Especially you talking about your time at FIT, I'm sure that happens to you a lot. What's been your experience being a black artist for the



past 3 years?

Imma keep it real with you, the last three years of school have just been me breezing by. I don't really pay attention to the professors or what not. A good majority of them are not teaching things or subjects that are relevant to me. Most of the time we're not even learning about black artists, we're learning about American centered, white, upper middle class artists. It's framed from that perspective. You could feel really, really, really, left out in the conversation, if you care to join it. Instead of me feeling left out, I'm gonna explore my own subject matter and do my own thing. I'm just gonna use school for this degree and I'm finna bounce. That's the plan. And as a black artist, I never consciously thought about what that meant, or the context of that statement until the start of quarantine. Calling yourself a black artist, some people don't like that term. It creates a narrative that black people are not a part of the art world or a narrative that we're our own





separate entity. It's a more sensitive or weird question for some people. Like, why does it have to be called black art? Kerry James Marshall talked about this. He was reciting a statement from an artist saying something along the lines of: "I don't want to be called a black artist." What he really meant is: "I don't want to be alienated from the art world. I really should be seen as an equal, not a separate thing." So with me and my experience, I kept that in mind. I kept in mind that if no one is gonna tell these stories or represent black people properly, I'm gonna do it. Because who else is gonna do it? Maybe last year, I really came into the subject of representing my people the best and most interesting way possible so it really engages all kinds of crowds. So that's what I'm thinking about. People have asked me that question, "How does it feel?" [To be a black artist]. There will be moments or little things where I'm reminded of my race. Kinda like how you just deal with racism in any workforce, it's no different in the art world. I was talking to people who find it amazing that I'm able to speak about my art to this depth. I was talking to a lady 2 weeks ago about the work and she asked me, "How are you so well spoken? How are you able to articulate yourself like this?" Like, why wouldn't I be? It's little things like that! Or they bring up my name, as part of a conversation, and they'll bring up other black artists instead of other white artists. I've yet to really be grouped with white artists or anything, really. I had this guy on an email for a show and he wanted my work to be in it. I asked what theme or narrative the show would be and he said that he wanted it to be a "urban, street vibe." Like, dog. uhhmm. There's still weird interactions with these people sometimes. The way that people talk to me, is completely different from how they would talk to a white artist. I just became a full time artist. I know my starting prices for my works are way lower than my white counterparts. Someone told me that, straight up. I just hit the art market, not so long ago, like 2 months ago. Little things add up, it makes me hyper aware. Like, "oh. I'm black. Damn."

I know exactly what you mean, man. I didn't even want to say, "What's it like to be a black artist?" The question is so much deeper than that. What you touched on with KJM, he didn't want to be referred to as a black artist, because it separates him from the art world. It seems like it instilled that confidence in you think that you're an artist and I'm here to use this platform to tell black stories.

Yeah, if we as black people don't do it, no one else is gonna do it for us. And historically, our history has been erased in so many ways, even now. It's up to artists to preserve stories and narratives that are important, or to start a new conversation with people.

Absolutely. We all have to do what you did at FIT. We're not really taught about our history. We're taught our history by people who aren't us. We have to go back and pick up the scraps for the history that's even recorded for us.

I had an African American history class and my professor was white. Every time I had an African American or African class, the professor was white. He was cool though, so imma let him slide, but in general that's weird.

He never said any wild stuff? (*Laughs*)

Nah, the ones before, they were weird. But this one was cool. He gets a pass. He not going to no cookout or nothing, but he gets a pass.

Oh wait, okay there's one thing I want to say about being a black artist. This is an experience being black at FIT. Almost every professor thinks I'm high. I don't smoke bro. I don't smoke at all. If I got a dollar for every time I've been asked if I was high, I don't even gotta joke, I'd just be rich bro!

What?!

Yes! I've had multiple people ask me: "Did you smoke making this?" or "Are you high?" I don't know why people are obsessive over this. Even when people who aren't black will look at me and be like: "Yo, you probably smoke don't you?" or "You tryna smoke?" Like, no bro, I'm good.

I think I've seen you talk about this on twitter. People always ask what drugs inspired a certain piece.

Yeah, something like that. I've almost gotten in trouble with school. They took me out of the class because they thought I was high, when I don't smoke. Maybe I should at





the time could wear down on one's confidence. How one sees themselves. Like, "Damn. How does the world see me?"

Mhmm!! I get that completely. I feel all black people deal with that, one way or another, whether they know it or not. Or their self worth is questioned. I know with me especially, from my art journey. My art has been kinda blowing up, relatively speaking out of nowhere, especially after the protests of last year. I was questioning my worth, thinking "Damn, do I really deserve all this attention I'm getting?" I'm not too big on every piece I make. I kind of felt not deserving of it when the attention was coming.

Over the span of the year, I

this point, because like, I don't get it! (laughs). That's probably the reason I don't smoke, because everyone always thinks I'm high already.

That's how I am too. Literally, that's exactly how I coped with it. To what you just spoke on, where they literally took you out of class, I think it's people misinterpreting black body language. Especially in the art space, they'll be confused on why you aren't interested in the class about 100 year old white artists. Bro its because this shit's trash!

Fact, fact! My voice is very monotone, I'm just chilling most of the time. So I kind of get it, but you don't have to ask me. It's very inappropriate, especially as a professor.

Exactly, exactly.

One time I was in an elevator with one of my professors and he asked me, "Oh you about to go smoke?" I'm looking at him like he's crazy. What are you asking me bro? He insinuated that he was talking about weed. No officer, I won't smoke.

The police, brother. All the police!

That's what it feels like, yeah!

For some people, being asked those questions all

went from like 500 followers to, I think 5,000 followers. All in less than a year and I would only post on IG and twitter.

You were my portal into that and now I see the politics that happen. I don't know if i want to talk about this because it's a rabbit hole, but the whole NFT situation.

I'm so against it in every way. That shit is fucking stupid dog, that shit is dumb. It's so dumb. It's a cash grab. I was putting blame on the artists and I feel like you should. At the same time I also blame the system, just for the way it's set up. They're really taking advantage of people. You know, it's a pandemic, It's tough out here. Even when people think I'm successful right now, no, it's still tough. I get it, I get why one would want to put their work up there because it seems like it's easy money. And for the most part it is. But at the same time if your art is not standing for something, digging in yourself, then why are you creating? You put in the work that's basically saying that, "Oh I'm okay with perpetuating the systems that have been destroying the environment, my people, and my class for the past 200 years." You're just keeping the system going. A lot of people who they criticize, are

people in higher positions, who ignore the people and put their self interests first. You're putting money first, over the environment. I've yet to see a good NFT art piece. I don't like any of it. It's just bad art, in my opinion. Most of it is just bad and everyone's just getting into it for the money. I had to unfollow a bunch of artists over that stuff, because I now know that they're the type of person who wants to do terrible effects on the environment, and is still gonna post. Block! Somehow there's still that conversation going on and I'm not entertained.

I noticed that recently, everyone was talking about it for the first couple weeks. I remember you said that you were totally off it. Before that, you were involved in constantly shouting out and acknowledging your other black constituents who had talent. How did this affect you being social in the art community? I noticed there's a rift there, did that disenfranchise you from social altogether?"

The first thing, now I'm just busy. I used to have a lot more free time just tweet stuff or retweet stuff. Now I don't really do that and I'll be on for a little bit and then I'll get off. I have a show coming up in New York, so that's what I've been doing with my time now. I'm actually painting for the show as I'm talking to you right now. AND I'm a full time student, so that's terrible. Before this, I did commissions on top of this to get by and eat, but now I've stopped since I've been so busy. So now I don't really have time to tweet or argue on twitter. If you feel some type of way because of what I say on Twitter, that's alright. Most of the time, I'll just delete my tweets because I don't wanna see it or I don't want someone to hop in on the conversation like 2 weeks later when it's done. I just don't wanna see that on my phone.

To bring it back to your show, was the show at New Image Art your first exhibition?

First exhibition ever, no. First "solo" exhibition, well it was kind of like a duo exhibition, but regardless. First "solo," yes. That was my first introduction into the fine art world.

How did the show come about? What happened and how did you get it? Say as much as you can or should say.

I'll try to break it down. They saw my work on Instagram and then the owner's son followed me on twitter. NIA needed new artists and the owner's son was like, "Check this guy Obi! He going crazy on twitter." They shadow

watched me for a few months and then they hit me up asking me if they could get a piece in a group exhibition. I was like, "Hell yeah!" Unfortunately, I didn't get to go to that group exhibition. Then a few months later they asked me if I wanted to use the galleries' back room for a solo exhibition there. I eventually got the solo and basically all the new art pieces you've seen are from the show. The show did really good. I think every piece sold within 2 weeks, and the show ran for a month. Which is crazy, still unbelievable. I don't really pay attention to every person who follows and who doesn't, sometimes it's too much. They were like, "Yeah, some curators or people we know already follow you." So I was already somewhat familiar, in that sense. They never even saw my work in person, but they still invited me to do the show. I never even got to see it.

Yeah, because it was over here in LA right?

Yeah, it was in LA and Covid in LA was going crazy. There was a crazy statistic, I think it was something like 1 in 3 people in LA had Covid. I think I got something else in LA for you coming soon.

That's what I want to talk about next, but is that all you want to say about the NIA experience?

They are cool people. I'm really grateful for it and it was crazy for them to take the chance to do it, considering they didn't even know my educational background. I came out of nowhere, you know. I didn't really have any underlying connections to that part of the art world. Even the assistant was like, "Yeah the owner's kinda crazy for this. But fuck it right?" So, shoutout them. I think I'll be working with them again sometime soon.

It sounds like it was a learning experience, at least.

Yeah. I didn't think I could do so many pieces so fast.

How long did it take to make those pieces?

I had to make 12 pieces in the span of 2 months. As a full time student. Yeah, I'm never doing that again. I was down bad, I was having hand problems, dealing with school, failing school, still failing school right now. I'm dealing with it now. Lost like 20 pounds. It was hard trying to balance it all. Most people think that I completed school, but nope still here. Kinda wish I did.

Damn. 12 pieces in 2 months! For your process, the titles of your work are so fitting that I feel that you come up with the concept before you actually paint it. Am I wrong for that or is it something you preceive?

Sometimes. Let me see. The one with the two girls [Bayside 2015], and the third piece I posted on Instagram [Everybody Loves Tamika], those are examples of pieces where I had a sentence, phrase, or thought in my head and I made the piece off that. The girl in “Every body loves Tamika” came from a conversation with someone in the neighborhood about a girl named Tamika. The person I was talking with didn’t like her. I was like, “Why don’t you like her? Everybody likes Tamika. She not doing anything, why you hating?” So, I just took that phrase and did the portrait based on that. A good majority of them are portraits, but they’re not of anyone specific. I’ll mix different features of people or I’ll just make it up on the spot.

The price of the brick, is it going up? What’s up next? What’s coming to LA or New York?

(Laughs) What I can say, I got a show coming to New York sometime this summer. It’s going to be about 14 pieces, maybe a sculpture if I can get it done, and it would be my first in New York. I hope everyone can come to that. As for LA, I’m trying to get something done again. Apparently, an art advisor told me that my work is very “LA.” I don’t really know what that means, but sure. A lot of times, about opportunities, you can get pretty far by asking. A lot of people are too scared to ask, or get rejected once and then that’s it. Like nah, you can just ask again, there’s nothing wrong with asking. A lot of these galleries have someone that will give you a response. Yeah, it’s a complicated process but you can get pretty far by just asking around, or there’s someone out there that’s willing to help you get there. Especially if it’s good work. Good work will move by itself.



3

Dropping Out of School

**Text and Illustrations by
Fatou Seck**

- 3-1** There is typically a big, defining moment that happens to a person when they realize what they are doing is wrong.
- 3-2** You can look at someone or something, and suddenly it just feels so different.
- 3-3** There is no longer an excitement or a rush that flows to your heart.
- 3-4** You look back with disgust and confusion. How could I have possibly felt that way?
- 3-5** But the answer is rather obvious....

Every Second Counts

How many seconds until you graduate... or dropout? The concepts in this article will help you find and use the answer's to big questions such as this one!



MEMPHIS STATE UNIVERSITY—STUDENT SCHEDULE AND REGISTRATION RECEIPT

INSTRUCTIONS: Print name and SSN clearly. Consult with adviser and fill in schedule IN PENCIL. Secure adviser's signature. Revise schedule as necessary after obtaining class cards. Keep validated schedule in your possession throughout the semester.

NAME: WARTHEN, D BRADLEY ADVISER'S SIGNATURE: [Signature]

DEPT.	NUMBER	SEC.	FROM	TO	DAYS	ROOM	HRS.	ISSUED
JOUR	2112	1	8:30			116	3	3/12/74
JOUR	3111	1				Quid	3	7/12/74
HIST	3200	1				305	3	7/12/74
PS	1161	004					1	7/12/74
POLS	3306	1				413	3	PP
ENG	3322					307	3	SP

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RESIDENT: 174.00
 OUT-OF-STATE: _____
 DORM. RENT: _____
 MUSIC FEE: _____
 SPECIAL FEE: 174.00
 TOTAL: 174.00

JAN 14 1974
 5P74

As soon as we are born, we absorb all the dense information that surrounds us. We get sent away for eight hours so our guardians can go to work and provide for us, and then go back home to spend more time practicing what we just spent most of our day learning. It seems like an endless cycle of sitting and being told what to do and when to do it. Then, for most people, when you turn eighteen, you must magically concoct a plan for the next forty or some years to come. If you are like most college students, you take out five to six figures in student loans which puts you at even more of a disadvantage. All before the age of twenty-five, you leave a place where it is required to ask permission to go pee, and now you owe your school more money than you will most likely ever make in a year's salary. Your plan after high school has to be foolproof. This plan has to make you money, whilst contributing to society in some way or else you are just not going to make it. Or, at least that is what it feels like to me and many people that did not go with the traditional route of graduating from a four-year college with a bachelor's degree.

The pressure to go to college after high school forces a lot of students to make a major decision that often-times they do not have one hundred percent faith in, causing them to change their mind after experiencing it. This is a totally normal reaction for someone that is potentially deciding what they want to do for the rest of

their lives, all while still going through the middle stages of brain development. In recent semesters, stepping away from college to take time to explore other options has become more and more common. The time off has allowed people to discover who they are outside of an educational setting. The ages between eighteen and twenty two are extremely formative. Rather than being expected to go right back into another institution after high school, these years should be spent partaking in self exploration and new adventures that garner emotional growth.

Since last year most schooling has been entirely online and many students agree that because their college education has changed they do not feel like they are learning or even in a real school. Even though it has already been a year of this situation, it is important to note that there was never a break for college students. We were just supposed to log on to Zoom and act like everything was the same meanwhile the college experience has taken a complete turn, and most would say for the worse. Almost every week there is a new viral post online exposing the way teachers and administrations are mistreating and overworking their students. A lot of universities pride themselves in having a wide range of students from around the globe, but their pride was not enough to ensure their international student's safety and wellbeing when corona forced them to leave cam-



pus. Now, a student from Shanghai who was enrolled and living in New York has to start their school day back home at 2AM via their laptop. Cheating, cramming to turn your assignments in on time, sleeping through class, or ignoring it all together are becoming all too familiar to the people in online school right now. When you are treated like a robot there really is no other option but to do the best you can while trying to maintain your sanity. There is no wonder why people are so fed up and feeling abandoned by their schools. The now very popular decision to take time off stems from our hope that the future of higher learning will not be through our screens and there will be some change and a sense of normalcy soon.

Historically, the basis of most school systems in America are designed for only a select few of students to succeed. There is no consideration for those that learn in ways that do not involve timed tests, memorization, essay writing etc., A lot of the time when a student learns differently they are ostracized for not being able to perform as well. This forces a divide between one another; leaving a person no choice but to look at what the “acceptable” students are doing to criticize themselves. Students become so lost in trying to meet and exceed expectations that their sense of self is left behind. Personally during my second and last semester of college I had to ask myself, Would I be here if it was completely up to me? Of course the answer was no and

I wish I realized that earlier. Part of the reason for me feeling okay about leaving school was because of my older brother, Fallou, who had tried college years ago and then decided it was not for him. “I’m not paying for doing something that I know I’ll hate,” he said when I asked him to look back on his experience. These words resonated with me a lot, and I wish all the students that tried college and left could have heard that before indefinitely signing up to be in debt. Fallou looks at it like this:

“This school shit is so unnecessarily expensive even at the cheapest option. Everyone so happily signs their CHILDREN up for massive amounts of debt which will affect literally the rest of their lives (the parents’ lives too if they decide to take the loan out themselves, some could say that’s an even worse burden). All this considered, if you are unsure of what you want to do in school and the rest of your life, maybe taking a few to figure life out wouldn’t hurt. In the least, give us a fucking year or two to figure SOMETHING out. 18-year-olds are just 14-year-olds with IDs. If everyone had time to figure life out a little and work in the real world, college would be uti-

lized way more effectively. It's not fair to have to make a massive and life-changing decision at such a young age."

Is there a future where it is completely normal to take two, five, or even ten years off of college to find yourself? I hope so, but I do not think it is in the foreseeable future. As long as a bachelor's degree is being marketed as the golden ticket to success then people will sign up. A friend of mine, Rhiannon, who I met while in school last year is still getting notices nonstop about her money owed to Temple University. She said, "I do not feel supported at all. I do not have the money to pay for my semester but I keep getting all the emails and fees. It seems all they care about is the money. It feels hopeless some days". Why should getting a worthwhile education come with such a heavy price to pay? Why should someone under thirty be worrying about if they are going to be able to support themselves after school is over? She explains, "I don't think college is for everyone, and going to college is especially draining now, mentally and financially". Especially at a time like this where online school seems to be a new permanent mode of learning. But students are still expected to treat school the same, turn in a plethora of unnecessary assignments, and get billed the same amount all while unable to use any of their university's facilities.

It is important for those graduating high school to know the importance and value in doing research to find things that are enjoyable and fun for them. Even though the future feels like it has to be linear after college, there are other ways to learn about the world and make money that are not talked about enough. A popular alternative to university has been certificate classes that teach you essential skills and training for a specific job field. Websites like Domestika and SkillShare are booming in popularity and are helping people to learn and seek out new hobbies and abilities to flesh out. For centuries, education has been gatekept by money exactly like food is. It is seen as something you must work and strive for rather than a necessity that should be accessible to all. These new ways of allowing people to learn on their own terms about things they are genuinely interested in are not far from revolutionary. Due to the current lack of support educationally and monetarily, people are noticing more



than ever before that there are other options out there to explore.

This pandemic has proven to those still in school that as long as you are enrolled there is going to be a price to pay; whether that be mentally, physically or emotionally. The mistreatment and blatant exploitation of student's capacity to participate is what is killing our desire to learn. It seems as though everyone is worried about people being in school and not if they are actually enjoying themselves and are happy with their life. The future for education may look grim but this upheaval of our system has given us an opportunity to question and change what we have always been told is the right way.

THE SHOW MUST GO ON!

**BLAKE
TRANEL**



MAY 2021

INTERVIEW WITH

NN

SNOOPER

DRAHLA

FREE

REFILLS

WRITTEN BY SOPHIE COBB

"I think women are natural anarchists, because you're always operating in a male framework," says Kim Gordon of the legendary rock group Sonic Youth in an interview about her 2010 visual art exhibition, *The Noise Paintings*. The counter-cultural essence of punk and its emergence in the UK during the mid 1970s empowered women to assert their place within the scene, unlike the male-dominated spheres of rock and heavy metal at the time. I'd argue that historically, women contributed to some of the most important developments within punk on a global scale, enabling future generations to infiltrate and deconstruct male-dominated structures. Bands like X-Ray Spex and The Slits used their music to reflect on the socio-political changes they observed in the world with an avant-garde flair. Poly Styrene, founder of X-Ray Spex, wrote the quintessential feminist punk song, "Oh Bondage! Up Yours!" She's regarded as one of the most unconventional leads in rock history: a mixed race woman sporting dental braces and odd outfits while resisting the sexualized female archetype of the time. Kathleen Hanna of Riot Grrrl band Bikini Kill has noted that Poly Styrene paved the way for Bikini Kill to exist. Their contemporaries include the effervescent Siouxsie Sioux and the Banshees, The Raincoats, the overlooked Au Pairs, Lydia Lunch of Teenage Jesus and the Jerks, Gaye Advert of The Adverts, and vocal powerhouse PJ Harvey. Some famed Riot Grrrl bands include The Breeders, Bratmobile, 7 Year Bitch, and many more. Riot Grrrl, born in the early 1990s, is a subcultural underground feminist punk movement that came out of Olympia, Washington, parallel to the bursting grunge scene at the time. Feminist ideologies of 70s and 80s punk rock laid the groundwork for the Riot Grrrl movement to dissect more than just surface level sexism in music. It quickly expanded to an international scope, generating political discourse and even being credited for aiding in the rise of third-wave feminism. The Riot Grrrl movement famously employed independently published, DIY zines as a means of community building and fostering dialogue. These publications challenged traditional and hierarchi-

cal conceptions of power by rearticulating and displaying female bodies in disharmony, as discursive textual bodies, while reconceiving the body as a chamber of resistance and pleasure.

Unfortunately, mainstream media outlets grossly misrepresented the Riot Grrrl movement as "a teeny-bopper little girl fashion thing," according to a riot grrrl zinester in 1993, via *American radical feminist periodical*, off our backs. During this time, an editor at the D.C. City Paper refused to publish one woman's article about Riot Grrrl because it was "too friendly." The incessant trivialization of the movement subverted their resistance toward sexism, bias, abuse, and apathy (among many other issues), that ultimately led to their diminished effect toward the early aughts.

The 2010s saw an influx of women joining the rock landscape. The Pussy Riot collective, formed in Moscow, Russia, in 2011, is a feminist protest punk group. They often stage unsanctioned guerrilla acts in public, provoking the government with themes of LGBT rights, feminism, and opposition to President Vladimir Putin. Notorious for their 'punk prayer' that included the line "Mother of God, Virgin Mary, drive Putin away," police escorted Pussy Riot out of Moscow's Cathedral of Christ the Savior in 2012. The performance scrutinized the leader of the Orthodox Church for supporting Putin during his election campaign.

Three group members, Nadezhda Tolokonnikova, Maria Alyokhina, and Yekaterina Samutsevich, were arrested and charged for 'hooliganism motivated by religious hatred,' and were ultimately sentenced to two years in prison.

There has been a resurgence of femme punk projects in recent years, as well as a more genuine recognition of them.

This could be traced back to the punk pioneers like Poly Styrene, Viv Albertine, Belinda Carlisle, and so many others. Here are some current favorites of mine that you need to know about, including an interview with the electrifying new act, Snöoper.



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Lix of online venue SPP420, and Carter Mullin, professionally known as Blank Body, together form California based electronic punk duo, free refills. In-your-face noise-pop, their 2019 debut album Raw Steak Black Coffee gave synth punk a whole new life with pulverizing catchy confidence. However this isn't the pair's first time collaborating. October 18th, 2016 saw the self-released of "Birthstone," their first experimental electronic production under the name GEM

Released at the tail end of 2020, *Braindead Full Moon* sees more live sounds incorporated, adding screeching guitar and crashing cymbals into the mix. Track two of three, "Cold Frosting," immediately struck me: "What more is there to you than what you have or what you want?" The song continues to critique vanity, a consistent theme throughout the EP. Its first track, "Voicemail," details declining someone's phone calls repeatedly, refusing to give away one's attention or accept the cellular device as an appendage. "What you consider free time, I consider occupied." Third and final track, "Cancel Plans," reeks of discontent, defiance, and frustrating dissonance.

"Cause I got better things to do than watch the television
I just wanna do my thing without your supervision
All these plans you made for me just ain't no apprehensive"

free refills' 2021 single, *Rocket*, sees them approaching a more easy-going sound while still maintaining their dissonant charm. Unlike previous releases where Lix's voice carries in this irate monotone sort of way, this song finds her soft vocals melodically filling the space while a jingly lead riff and crunchy rhythm guitar converse in the background

SNÖOPER

Snöoper is a duo from Nashville, Tennessee composed of Blair Tramel and Connor Cummins. The duo deliver self-assured angular post-punk with a hint of no-wave reminiscent of acts like Bush Tetras. Recorded on tape, the sonic textures warmly embrace you into their vast soundscape, while clever lyrics mirror the musical energy, complementing the overall delivery of vocals and instrumentation. Their first EP *Music for Spies* came out in 2020 via Computer Human Records, preceded by a cover of Electric Light Orchestra's "Don't Bring Me Down." Pod, the first single off their anticipated 7", was released in November 2020 on a 26-song compilation album put together by Sweet Time

label founder Ryan Sweeney. Sweeney also runs Sweet Time Booking, having organized two Sweet by Sweet Time summer rock festivals in Nashville. The compilation ensued when the festival's third iteration, set for August 2020, was hindered by the pandemic.



What new with Snöoper?
The self titled EP is out now. Look out for the 7" releasing in June on Goodbye Boozy Records. You can hear the rest of their discography on your music streaming platform of choice.

NEXT PAGE

AN INTERVIEW WITH BLAIR TRAMEL

FROM

SNÖÖPER

Sophie Cob: Tell us who you are.

How and when did your band come together?

BT: I'm Blair! I started playing drums about two years ago. I always went to shows, been super into music, and thought, "Dang! I wish I could be in a band." My boyfriend's a musician and plays just about everything. He plays in a band called Spodee Boy, which is kinda like egg punk, a really fun band. So once I started to learn and play the drums, he would be like, "Play with me, play with me!" We started to write and play together and that's how Snööper came about. We made a couple songs. The first one was "Neon Drums" and he did the rest of the instruments. Then he suggested that I throw vocals on it, and it worked out. First of all though, I do animations mostly.

SC: Yeah, I saw some of your work! Really cool.

BT: That's my main thing really, I really like animating and doing music videos. So, we made this one song and my boyfriend suggested that I make a music video for it. I was like, "heck yeah!! I should!" So we made a music video for it instantly and we put it out and a bunch of people were really stoked on it. After that, we were like, "We should do more!!"

SC: Yeah!!

BT: At this point, I mostly do vocals and I make a music video for every song. I also will occasionally do drums or work on a drum machine too. We talk about the music, discuss how we want the song to feel like and my boyfriend does most of the other music. It's been so fun though, the process has been awesome. In regards to lyrics, I actually think about what the video is gonna be like before I write the song.

SC: Mmm, interesting.

BT: I'm like, "Hey, I want this video to be about spies or whatever." That's how our

first record came about, *Music for Spies*. I wanted it to be about spy school or whatever. It's fun to think of the vocals in terms of the music video already.

SC: Yeah, that's so cool! Did you have a vision from the beginning? You have a very confident sound that feels organic and grounded. So you have a theme you want the music to follow, and then you write the lyrics?

BT: Yes. Sometimes it's kinda tricky to write the vocals unless I have a concrete idea, for example, "I want to make a video specifically about somebody lifting weights or whatever." We have another 7" coming out in May, and that song will be on that release. I definitely have to have a video in mind before I write the lyrics.

SC: Your latest single, "Pod," is a pretty sweet critique of societal wasteland, and "Running" off your EP *Music for Spies* is a wonderful expression of this kind of restless yearning. At least that's how I read it.

BT: Totally. It was all recorded over quarantine and during the pandemic. We made the first song right before March of 2020. We got a band together, started playing and practicing, had maybe three practices, then everything happened. The world stopped turning. A lot of our songs were influenced by pandemic times. We thought, "What can we record or film inside the house?" We did all the music videos just with things around us. "Pod" was about everyone being in a pod at that time. Like, "Will you join my pod? Will you be a part of my pod?" (laughs). "Running" was because we were going on runs all the time. We had nothing else to do really.

SC: I totally get that. Right before Covid, my band had achieved a stable momentum after some setbacks, then it all happened.

BT: We had this joke about being like the



Gojillaz. Maybe we'll never play live shows and be mysterious." (laughs). It's funny because I do feel like people who are real musicians are all about the live show. I'm so into the way the music looks. I'm a much more visual person. I care a lot about the artwork and the videos and all that. My boyfriend is like, "let's just play a show!!" Once we're able to we will.

SC: I feel like it's so easy to get caught up on an image or artwork. Or making sure that you're attached to it and it feels organic.

BT: It's so important, though. A big motivation for Snööper are the conversations we have about how sick I am of going to shows that are just a bunch of dudes. You know, one on bass, one on guitar, one on drums, and one singing. The music is probably awesome, but I can't even hear it because the show is so boring. I'm there thinking, "oh my gosh!" I'm tired of seeing the same setup. For us, it's all about the performance aspect. You want to go to a show that's fun to look at.

SC: Oh yeah, and the energy.

BT: People can put on the record if they wanna hear you play perfectly. When people go to a show, they want to see something really cool. There should be more props used in shows. Like live DEVO performances. It's like "okay, that was weird, that was cool."

SC: Bring back props! I feel you. I think the four piece male band is so overdone at this point. What are they bringing to the table? (laughs).

BT: Impress me, please!!! Put just a little bit of energy into impressing me.

SC: Where did the name Snööper come from?

BT: My boyfriend and I were walking through a back alley and saw a huge broken down crane. We walked up to it thinking, "what is this?" On the side of the crane, it said Snööper, in the exact way it looks. It looked like 2 little eyebrows, but they were tildes. So it's kind of like someone is snooping on you.

SC: How would you describe your music? Who are some of your inspirations or influences?

BT: It's definitely evolved. At first, we wanted to be more punk. Now, since it's such weird times, we want to make music that's fun, something you might dance to, or feel angry to. We love Ween. Lyrically, I think Ween is so out there. On the new 7" you'll hear a song called "Fruit Fly" that's totally a stand-out on the record. It's my favorite song we've done. Musically, Ween will do a very intense song, then a drum machine song, they're kinda all over the place. That's what we want, to be free. We have fun making this, and we like it, and it doesn't

adhere to any specific genre.

SC: Yeah, totally. Just allowing yourself to be eclectic.

BT: Yeah! We're starting to become looser. Whatever we think sounds cool we'll just go with it.

SC: What can you tell me about the Nashville scene?

BT: I started booking shows pre-covid which was so fun. For a while there was a dry spell in Nashville. The youth weren't really coming to shows. It started to become the same old, washed up, punk people going to the same shows (laughs). Now there's a bunch of new, young bands. I booked this one band and I had no idea how old they were. I thought they were 19 or 20. I got them some vodka and baked a cake. I offered them something to drink, and they were like, "Oh... ummm... I don't know. My mom is picking me up after the show." I was shocked!!! They were high school sophomores. Antihuman is what they're called, and Engine IX. Punk is for the youth. It's so important that there's so many more young people and young bands into it.

SC: That's so sweet!

BT: Nashville is a funny place. It's "music city." Before Covid, there weren't a lot of punk or local bands. When most people think about going to a show, it's going down to Broadway, a country show, honky-tonk. The underground music scene isn't super predominant. I hope that changes, with the young people! There's a lot of new all age venues that popped up over the past 2 years, one of them being DRKMTR.

SC: Let's talk about animations! How long have you been doing animations? Can you tell me more about that art practice? Would you say that the way you approach animation and music are similar?

BT: Since college, about 10 years now. I do all physical animations, it's all stop motion. I don't do any drawing or digital animation, it's all in person. I started with clay, but now my favorite method is to manipulate physical objects. I still use iMovie. Everyone's like, "Oh my god, iMovie?!" It works! I've gotten into paper mache in the past two years, which has played a big part in the animations too. I like to create my own props for videos. I've been incorporating more green screen work, like in the "Pod" music video. It's become a really easy hack for me in my video process.

UNLIKE THEIR SWAGGERING SOUND, DRAHLA HAVE MADE A RELATIVELY SILENT ASCENT SINCE THEY FORMED IN LATE 2015. I DISCOVERED DRAHLA DURING MY FRESHMAN YEAR OF COLLEGE, AROUND THE TIME THEIR ALBUM, *USELESS COORDINATES*, DEBUTED IN MAY 2019. THE FIRST TRACK I HEARD WAS "FICTIONAL DECISION" OFF THEIR EPONYMOUS 2016 PROJECT. THE SINGLE INCLUDES FUZZY B-SIDE, "DOG COLLAR GUILLOTINE."

THE UNCOMPROMISING LEEDS TRIO, MADE UP OF GUITARIST AND VOCALIST LUCIEL BROWN, BASSIST ROB RIGGS, AND DRUMMER MIKE AINSLEY, BRING A FORMIDABLE FIERCENESS TO THE MUSICAL LANDSCAPE, MERGING BROODING POST-PUNK WITH ABRASIVE ART ROCK TO CREATE THEIR HYPNOTIZING SOUND. CRITIC DEAN VAN NYUGEN SAID IT BEST IN HIS GUARDIAN REVIEW OF *USELESS COORDINATES*, "EVERYTHING FEELS PRIMAL AND INSTINCTIVE, CHAOTIC BUT CONTROLLED."

THE ALBUM'S POLITICALLY-MINDED LYRICS PAIR WELL WITH THIS CONTROLLED CHAOS. CLOSING TRACK "INVISIBLE SEX" IS A PERSONAL HIGHLIGHT IN ITS RIDDLING OF GENDER:

"GIVE ME A GENDER, A PROFILE TO ASSIGN TO
A GLORIOUS REFLECTION TO ELEVATE MY DNA
VISUAL EXTERIOR FOR OPINION
VISUAL EXTERIOR FOR SUBMISSION"



"STIMULUS FOR LIVING" IS THE BIG SINGLE OFF THE ALBUM. WHEN ASKED ABOUT THE MUSIC VIDEO IN AN INTERVIEW WITH *THE FADER*, DRAHLA EXPLAINED: "CREATED BY THE BAND, 'STIMULUS FOR LIVING' IS A VISUAL COMPOSITION THAT REFLECTS THE LYRICAL CONTENT OF THE TRACK. BASED UPON ABSTRACTED IDEAS AND THOUGHT, CHALLENGING STANDARDISED FORMAT AND PERCEPTION." THE VIDEO ITSELF BEGINS WITH THE THREE BAND MEMBERS BUILDING A SET WHILE STRAINED AND REPETITIVE INTERVIEW AUDIO PLAYS IN THE BACKGROUND. THE GROUP'S SOCIALLY CONSCIOUS AND ARTFUL CONVICTION GIVES THEM AN EDGE IN THE PUNK SPHERE. EVEN THE ALBUM TITLE, *USELESS COORDINATES*, MAKES A COMMENTARY ON WHERE SOCIETY IS, DEMONSTRATING HOW WE CAN USE ART AS AN INQUISITIVE BLUEPRINT TOWARD ACHIEVING UTOPIA.

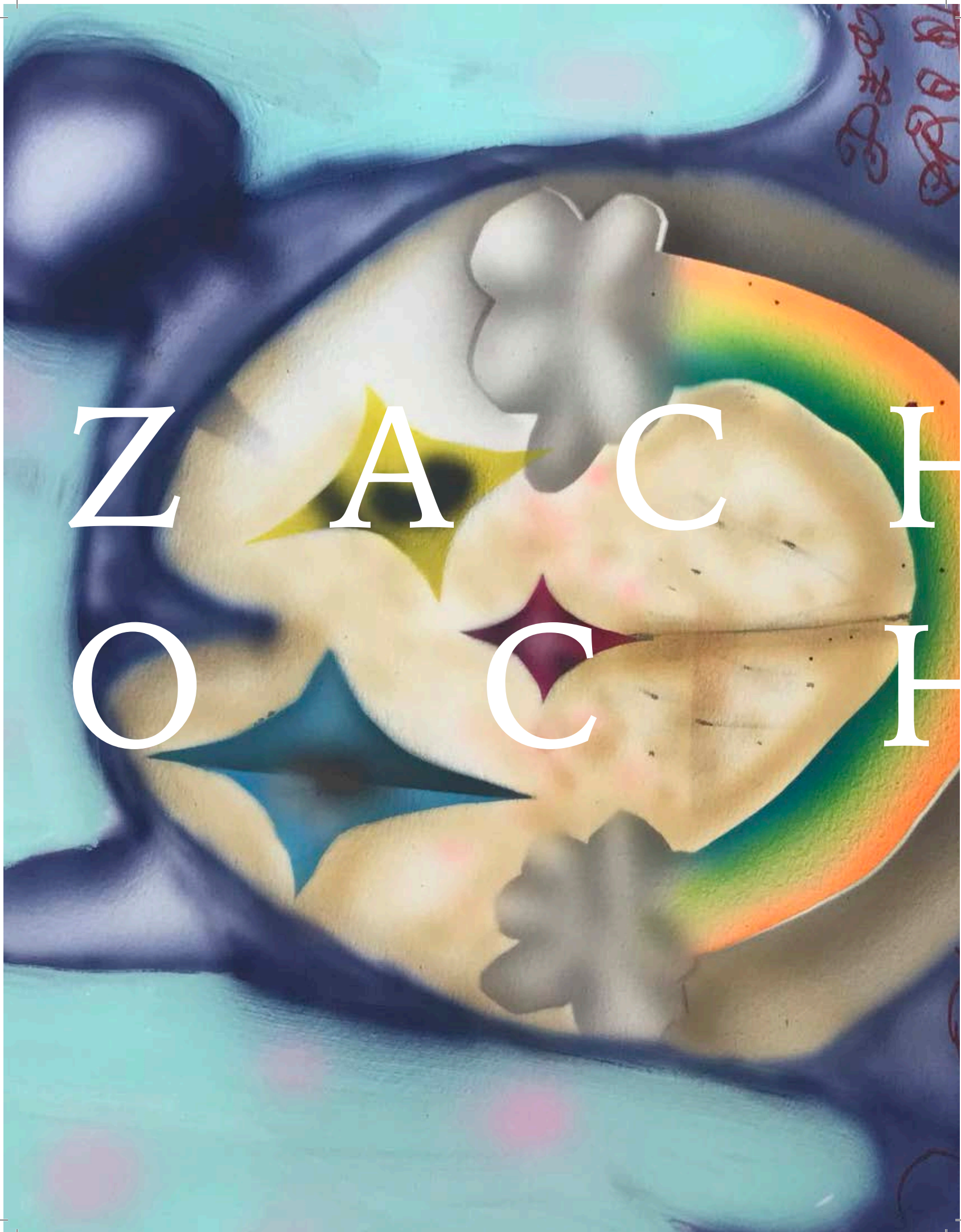


DRAHLA HAVE A REPUTATION FOR DELIVERING ARDENT LIVE PERFORMANCES, WHICH AT THE REQUEST OF ROBERT SMITH, EARNED THEM A SPOT AT MELTDOWN IN 2018, AN ARTS FESTIVAL IN LONDON THAT CHOOSES ONE ESTABLISHED MUSICIAN EACH YEAR TO CURATE THE EVENT. THEY'VE SHARED STAGES WITH THE LIKES OF PARQUET COURTS, METZ, OUGHT, BUZZCOCKS, THE CRIBS AND MORE.



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2021

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text by max burkeman
photographs by lisa torres

An abstract painting featuring a complex composition of colors and textures. The background is a mix of muted blues, greens, and yellows, with prominent splatters of red and orange. The foreground shows organic, flowing shapes in shades of blue and green, interspersed with thin, dark lines and small, scattered dots. The overall effect is one of dynamic movement and layered depth.

HARRY HARRY

“You mind if I smoke a joint?” says Milwaukee based artist Zachary Ochoa during our Zoom interview. Zachary, also known as “EvilGirl2005,” has been hunkered down throughout quarantine grinding out works that evoke a strong sense of childhood, as well as death. Throughout our conversation, I get the chance to talk to Zachary about what’s important in their life Kung Fu Panda, finding beauty in the simple feelings, Lisa Frank, embracing clicheness, and reclaiming your childhood.

Max Burkeman: Are you originally from Wisconsin?

Zachary Ochoa: No, I was born in Aurora, Illinois. So it’s 15 minutes outside of Chicago. Then I came here for my undergrad, but been [in Wisconsin] four years.

You’re just kind of kicking it then? How long do you think you want to stay there?

It’s a weird thing. I really like Milwaukee and it’s really, really relaxing. It’s also affordable and I’m able to access a lot of things I wouldn’t have if I was in a major city. But I’ve been thinking about the future and I don’t really ever want to just stay in one place. There’s places that I’m like “oh yeah, this would be cool to be here” but nothing’s really ever felt safe, comfortable.

Totally. You only call a place a home when you truly feel comfortable. I’m curious, because I’ve never been, what is the art scene like in Wisconsin?

Wisconsin’s pretty interesting. There is a really rich community of art. You think of Wisconsin and you think of a very white and non-diverse population. But Milwaukee is this insanely diverse place. It has the same sense of Chicago or New York. Wisconsin is very underfunded in terms of art. It allows this really interesting kind of dynamic where people make art just because it comes from a genuine place or, I think it ends up being really genuine because there isn’t any reason to make art besides passion. There’s no reason to make art unless you really want to, there’s no money grab.

I was gonna ask because of the lack of funding, does that tighten the community?

Yeah, definitely. I think there’s a greater sense of community because people aren’t stepping on top of each other, I guess because there’s really no reason to.

I’m guessing you started really getting into art

in Chicago, so, when and how did you really get involved with the arts?

So as a kid, I was really into drawing manga and shit like that. Then I also was really into graffiti. Then I just kind of stopped and I got really into choir and music. I was all over the place. Towards the end of high school, I didn’t know what I wanted to go to school for. I guess I just kind of decided that being an artist made the most sense. I just started painting in my sophomore year of undergrad and that was really where it kind of all started. Really diving into making art seriously. My background in art is very minimal and in a lot of ways, I felt very insecure about it. The way that I grew up, and the city that I lived in, it’s kind of a crazy place. It’s the second biggest town in Illinois, so we get a lot of people from Chicago who can’t afford to live there anymore because of gentrification. They come to Aurora for work. Honestly, I didn’t even really know about art. I was really ignorant to it all then. Then going into the art world, I was just so consumed by it all.

I feel like your style has such a defined childlike element. You said that you started drawing anime and manga which I have noticed a lot of emerging artists started with as well. Was your art always playing on these elements? Why?

It’s really funny, actually; I’ve always gravitated towards childhood and innocence and encapsulating that feeling of being a child and approaching art in that way. My work and my style kind of changes a lot. But yeah, this innocence or playfulness is really important to me. It also points to my feelings of being insecure about having this kind of ignorant history and understanding of art and feeling really kind of like an outsider. I’m talking to people or working with people who’ve come from lines of backgrounds of art, and they’ve been going to museums as kids. My dad is



an immigrant from Mexico, and I grew up really poor. So it's just this really weird kind of feeling that I'm faking it but also feeling that I am being really sincere about it.

There's a lot of characters that come up often in your art, like Mickey Mouse and Link from Legend of Zelda. I'm assuming you watched a lot of cartoons as a kid, which ones stuck out to you and influenced your work and why?

You know as a kid, if I'm being honest, a lot of things really scared me.

(Laughs) Me too!

Honestly, I would love to say that I was one of those kids who was really into a bunch of cool anime and stuff, [but] I would watch the same things over and over as a kid because I had a lot of anxiety. So, I re-watched Dragonball Z, all the time.

There's a sense of security in just watching the same thing over and over. It's like, "Oh I can relax cause I know exactly what's going to happen"

Yeah for real. I also didn't have someone who's really showing me these other animes and cool shit, I was just really into the most popular stuff. More than anything, I've always loved animation movies and children's family movies. I'm just a really anxious

person. I think I just need that comfort.

Is there anything that really sticks out that really is your comfy place?

Okay, Kung Fu Panda is everything to me. I could talk to you for an hour about Kung Fu Panda. It's just amazing. It's a whole thing in my life. I love Harry Potter. I think as I'm getting older, there's things that I never really got to experience as a kid, like Zelda and different anime. Things that I was scared to do. Now, I'm getting back into them and it feels like I'm reclaiming my childhood in a way. In a lot of ways, I have a lot of empathy for my younger self. I feel like I owe it to myself to be really into these games or be inspired by them, and have that directly reflect into my life. I think I'm always trying to be open to the really cliché or simple things I have in my life, just stuff like movies or video games. I'm like wow, that was really beautiful. I think I just want to paint about that feeling.

Is that how some of your paintings kind of come to fruition? You're just watching Kung Fu Panda or playing a game and it hits you like "Oh, shit, I gotta do something with this."

I get a lot of inspiration from movies, video games and screenshots of ASMR videos. I love watching ASMR. When I'm having these moments of inspiration, I'm more so moved by ideas. I'll be watching [an] animation that will be about friendship, so I'll write down, "Oh, yeah, friendship," and just think about how cliché or how important that is. The images that I come up with are me trying to show this feeling that I had. How can I replicate that or represent that feeling? So if you see "Death" on a painting or something like "Romance" it's really just me thinking about these simple moments. I don't think I'm having very profound epiphanies about life and death, or romance or whatever, I just want to make this thing sacred. It's almost like a little kid. Little kids see and they draw. They only have what they have been able to obtain through the media and their eyes, right? So they'll draw their mom and their dad, and then draw like a T shirt or something (Laughs). Maybe there's Sonic on the shirt because they really only ever watched Sonic. That's how I wanna approach my art.

That totally makes sense. Sometimes those cliché moments are not taken seriously, but they're important. It doesn't mean anything less because





of its cliché-ness.

Right, right. Yeah. I think corny shit happens and corny things are really special. I want to be celebratory about those situations and try not to have shame for any of the kind of simplistic feelings I have.

You said you put “death” and “romance” and these feelings in your work. You like to ride this fine line of playful and sinister. At first glance, your work can be really inviting, and then you look at the details and you notice blood splattered on a face or death scribbled in the background. Why do you like that line?

For me to make these intimate or beautiful moments, I can't just have it be only good. I have to put in these disgusting, nasty, grotesque things, because that's the only way I feel I am being genuine with whatever idea I'm trying to express. It's the idea of my work playing with marginalized people and femme utopias and what it is to be a free person, a free woman, a world where a woman is free, or a feminist liberated and what does that look like? I think it's really easy to make something beautiful, make something [for the] design and aesthetics, or whatever, but I don't think that art should be an easy exchange. If people are demanding something beautiful, or wanting to see something that moves or touches them,

I think that they should also be reminded of [my humanity] and the residue I leave, this kind of nastiness. You can say you love someone or love something, but you also have to really accept the parts that are not so great.

Where did the name Evilgirl2005 come from? When I saw your Instagram, that was the thing that first drew me to it.

I got out of this relationship and it was really kind of crazy. I was homeless for a while, and I felt very victimized and I felt really isolated. I really thought about being non-binary and I grew into identifying as femme and owning that. It plays into this idea of “the evil girl” or “you're an evil girl.” I'm always thinking how a person is viewed or depicted wrongly. I don't think I'm an evil or mean person. I mean, I am kind of bitchy, and a little cocky, but I don't think I'm a bad person. I think it's reminding people that I have these multitudes and you know I might be vengeful, or I can be messy. With 2005, I'm just obsessed with dating things.

I was about to add, because the 2005 totally reminds me of a MySpace username or something. This might not have any connection to you, but does music play a role in your work? How important is music to you?

I mean, music is super important. You mind if I smoke a joint?

Oh, no, go ahead.

Okay, cool. So, okay, I love Joanna Newsom. I actually make music and I'm in a band. I'm also a producer. I can't ever talk about the fact that I'm a producer without bringing this up because it's just so crazy. I was making little stupid beats when I was 18. I sold a beat to this Thailand rapper for \$50 and it ended up blowing up and he became really famous. It has 50 million views on YouTube, like a smash hit in Thailand (Laughing). I'm not even joking. You can look it up. I have over 60 million produced views and producer credits.

(Laughs) **That's insane.**

I don't have a direct correlation between art and music and how music influences my practice, but I am very weird about what I listened to in the studio.

I noticed that on the pieces that I bought from you, you signed on the actual art, a seemingly random date. What is that? Why? And what date prompts you to certain things?

Yeah, it's still something that I'm figuring out in my practice in a lot of ways. I was born in 1998. So my conscious mind really is only from 2004 to now I guess. When I think about my childhood and my work, often it is about the nature of childhood, I am kind of relating back to my innocence or that time period. What's sacred to me are things that were made in 2004, 2005, 2006, 2007, you know? That's the only observable timeline I've had watching an object age or an idea grow, it really has only been since then.

It also kind of goes back to what you said your pieces are based on you, so that makes sense that you are preserving that time for each piece. So is each date just what you feel towards that piece then?

At the end of the day, it's this intuitive mark and also comes down to the visual aspect of it and what number would work. Thinking about serving my inner child justice. I felt like I've always had these ideas about life and I didn't have the tools or the craft or the ability to make them, but now that I do, I feel like in the way that I want to heal myself, I want to heal my inner child. I think when I make a painting about love or romance or something... I'm a very roman-

tic person. I'm always in some bullshit. I have these feelings or these sentiments. I'm like "Oh my god, I feel like I'm fucking seven years old". This feeling that I'm having is not a complex one and I've always known this feeling, and I think that's what I want to reflect. Trying to make these feelings sacred.

Ones that you've known but never maybe processed.

Right? And I just want to approach these ideas or these feelings in the same way that we would as a child. Being open to them and exploring them and being refreshed by them and reminded by how important they really are. We start to gloss over them because they are easier lessons to learn.

Completely out of left field. What's with the Lisa Frank stickers? Why do you put them on your work? You seem to just stick them on.

I was actually thinking about this tonight, too. I've tried to use other stickers. This person sent me some and sent me a little package. And they're just... I dunno...

It's not the same.

(Laughs) Yeah, something about other stickers is just not it. I guess it's part of my understanding of trying to relate to my younger self, my experience of my gender identity and what I thought of as girly. I was thinking about things like TVs or doors that are covered in different stickers and to me that's the most holy kind of object. I was always like, "Oh, that's perfect." Also Lisa really blurred the lines of fine art and illustration. And this public persona was just something I idolized in a lot of ways— just the whole aura of Lisa Frank. That cultural history is really significant to me. And I think there haven't really been other stickers that I've felt that same way [about]. Lisa Frank stickers have this really kind of weird, stock sticker feeling. They feel like they are a standard of when you think of a sticker. Also the way little kids will do their drawings. They're like: "Alright, let me throw in four stickers that have nothing to do with this drawing at all". That's so fucking cool to me. I want to do that too. Because it's such a honest or gesture of really wanting to possess something,

Lastly, it seems like community is a really important aspect of life, just the idea of being in a community. It might seem like an obvious answer,

but why especially now, is community so important to you?

I view community as a space where I can grow and get better and learn more. If I have a strong community, I'm in these spaces [where] I'm spiritually growing, and meeting new people and learning from them, naturally. Also being able to participate in conversations. I think I'm a pretty social person. I like meeting

new people and having new experiences. So I think as much as I love art, I also just love interacting with people and learning. I think that's why community is really important to me, because I see the value in having people around and getting help, and learning. I always want to be open to that. You can be in a community, but if you don't click with it, or don't fuck with it, it's kind of backwards.



THE STUSSY REVIVAL

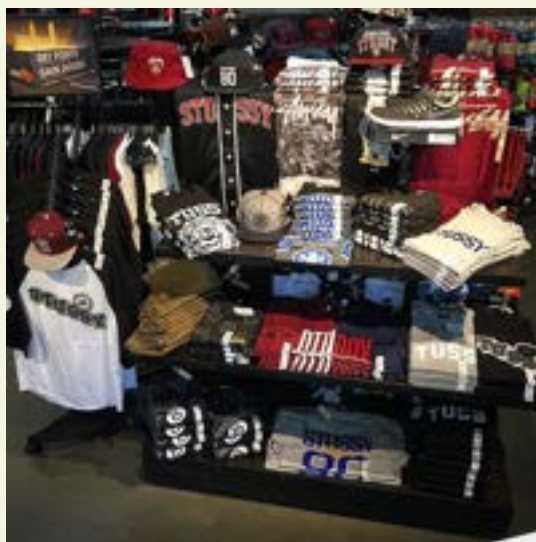
THE FORTY YEAR OLD BRAND CALLING FOR A LIFELINE

text by patrick no

For the kids and young adults that are in our late teens or early 20's, hearing the word 'Stussy' might remind us of going into an Urban Outfitters or a Tilly's and seeing some gaudy logo-fied tee shirt or jacket. And trust me, I know. I had one of those gaudy tee shirts back when I was around 12 or 13. Maybe you actually had the classic coach jacket with the logo on the back, or a worldwide tee that you eventually gave to your younger brother. Or maybe you remember looking at the price tag of said coach jacket and thought, "sheesh... \$80? yeah right..." Stussy has completely thrown away that era of themselves and are trying to make it seem like it never happened. Their earliest lookbook on their website was in 2019, even though this brand has been a staple in fashion culture since the 1980's. Hmmm... I wonder why. This brand went to complete ass for more than a decade and is now trying to come back into conversation.

I'll give a brief summary of Stussy history so you can get up to speed: Shawn Stussy created the company by making and selling surfboards with his signature last name during the early 1980's in Laguna Beach, CA. He eventually started selling tee shirts, hats, and shorts with the logo as well. In 1984, he partnered up with Frank Sinatra Jr. (not related to the Jazz man) and

they started to take the brand global. At the end of the 1980's, Stussy was now selling in New York, Australia, Tokyo, and London. In the early 1990's, Stussy was now a symbol of hip-hop and was now far from it's origin story. It became arguably one of the first street wear brands in existence, branching from rappers, skaters, surfers, DJ's, musicians, and artists wearing the brand. It all took a turn in 1996, when Shawn retired and sold



his portion of the company to Sinatra. He opted for the family life and wanted to stay at his Hawaii home. 1996 had a \$14 million drop in sales and it seemed like the brand was really taking a toll. After Shawn's departure, they experimented with having a skate team, making a womenswear collection, and opening more stores worldwide. By 2001, Sinatra was rumored to sell out his portion to Diesel Jeans. Yeah, DIESEL FUCKING JEANS. He never did end up

selling to Diesel and kept on rocking. That is, rocking bad design...

At this point, it's fair to say that Stussy was going down the drain and losing it's audience. Two of the many reasons they really went down the shitter is, at least to my generation, due to the fact that they went wholesale and had trash design. They cashed out. They were reusing designs from the 1980's. In 2015, Shawn

called out the brand for reusing a style of tee shirt from 1987 and exclaimed that “the freshness date is way past expiration on these things I did so long ago...” All a sudden, their lookbooks look like they casted a white dude who chews dip or they have a guy who’s sporting a Penny board with a fit that needs no explanation of how terrible it is. Stussy became a brand that was in malls all across America and the world. Retailers consisted of Zumiez, Pacsun, Urban Outfitters, Hot Topic, ASOS, Tilly’s, etc etc etc. They were the brand of clothes that were worn by the douchebag in your 7th grade history class or by your friends’ “cooler” older brother who somehow had a \$200 vape when he was 16. Maybe it’s because Stussy was associated with that “Tumblr-EarlyInstagram-SWAG-ChicagoBullsSnap-back-ToungeOutInThePicture-DOPE” era that absolutely no one enjoyed.

Among current surf and skate culture, Stussy is still not quite in conversation. Maybe when it comes to actual surfboards, but I highly doubt anyone who’s reading this could throw a couple grand on a surfboard literally made by Shawn himself. Over the past year or so, skaters haven’t been wearing Stussy a lot as well. So, who’s the main audience of Stussy-wearers now? Skaters, surfers, rappers, DJ’s, ravers: now what? It’s catered to a different type of customer. Stussy has created a complete makeover by marketing the company as a *higher-brow, semi-skate, semi-surf, California lifestyle brand*.

Yuuup, I know, I know, I said the L word. It’s extremely apparent that they’ve been trying to make their audience someone who has a little extra cash simply based on their previous collaborations with other clothing companies. Within the past two years Stussy as collabo-

who approved this man



SS 2009



FW 2011

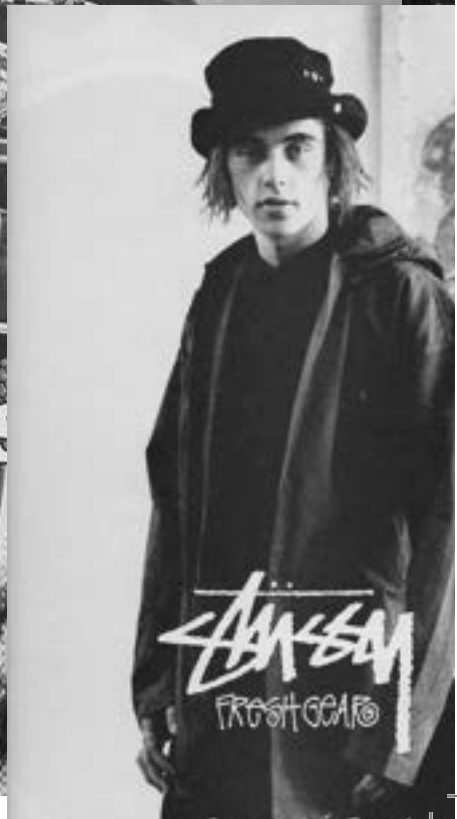
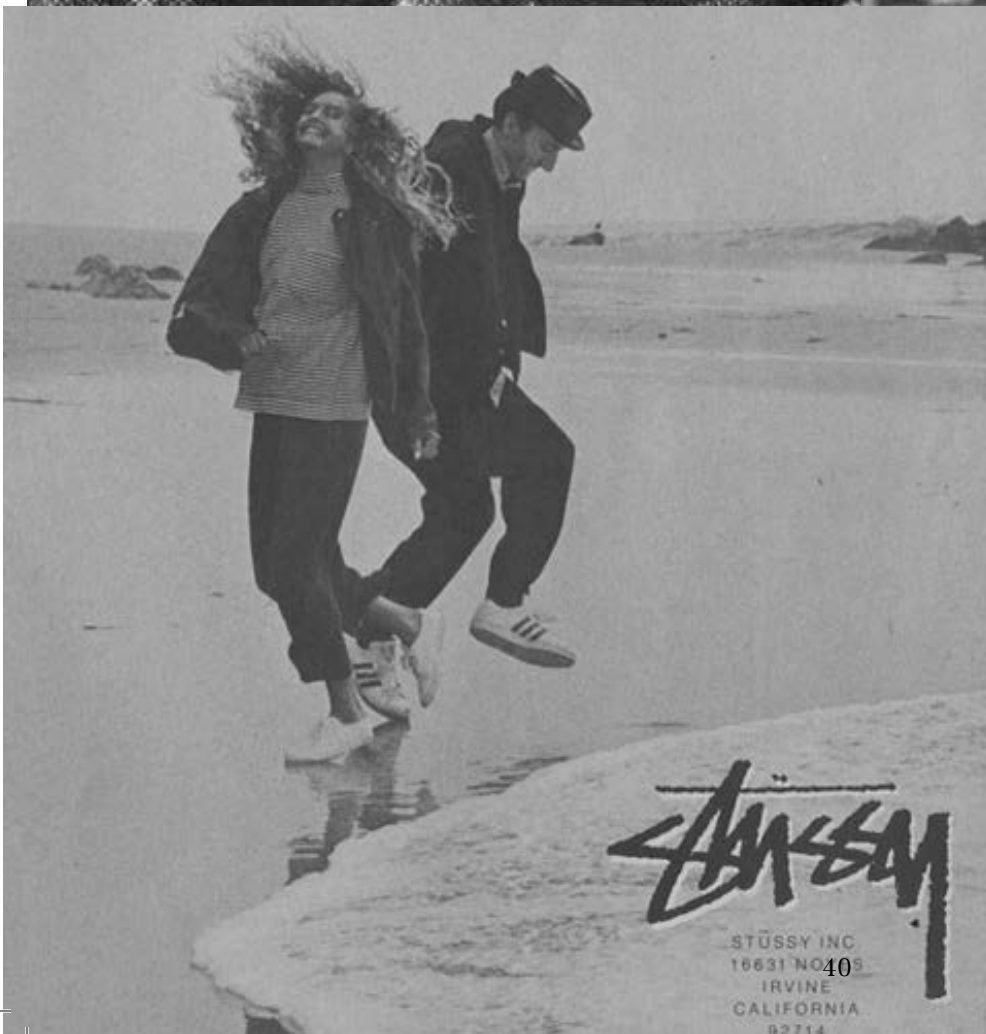


FW 2012





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IN
THIS
GREAT
FUTURE...
YOU CAN'T
FORGET
YOUR
PAST



rated with dozen of brands ranging from luxury perfumes with Comme Des Garcons, even more luxurious Loro Piana fabric, and high-end Our Legacy. Stussy has created a completely different look trying to keep the flame alive. Take a look at the chart to see who they've worked with.

DATE	BRAND	RATING
7/4/19	Cactus Plant Flea Market / DMSLA	<i>4/10 america isn't that dope & CPFM is torched</i>
7/19/19	Carhartt WIP / DSMLA & DSML	<i>7/10 would rock the overalls right now</i>
10/4/19	Clarks Wallabees	<i>5/10. Clarks arent my thing</i>
10/4/19	Patta	<i>the last time i heard of patta was like 2014</i>
11/1/19	Woolrich	<i>5/10 mid</i>
12/13/19	Doc Martens	<i>4/10 would not wear</i>
12/20/19	Harris Tweed	<i>what is harris tweed</i>
1/15/20	CDG	<i>7/10 photos are better than the jacket imo</i>
3/27/20	Nike	<i>6/10 mid</i>
5/15/20	Nike	<i>4/10</i>
5/22/20	Gramicci	<i>????????? no.</i>
5/29/20	Matthew M. Williams	<i>8/10 purely bc of Loro Piana</i>
7/24/20	Nike	<i>8/10 pretty clean</i>
8/21/20	Birkenstock	<i>7/10 photos are better than the shoe imo</i>
8/21/20	Our Legacy	<i>8/10 very nice</i>
9/25/20	No Vacancy Inn / ASAP Nast	<i>8.5/10 very nice</i>
11/13/20	CDG	<i>7/10</i>
11/20/20	Rick Owens, Virgil Abloh, Takahiro Miyashita, Marc Jacobs, and Martine Rose	<i>5/10, same logo tee shirt nothing too wild besides the name drop. 40th anniv though ill let it slide</i>
12/11/20	Nike	<i>6/10 not a big AF1 guy</i>
12/18/20	Harris Tweed	<i>what is harris tweed</i>
1/29/21	Nike	<i>5/10 mid just mid</i>
2/5/21	CDG Parfums	<i>it prolly smells nice</i>
2/12/21	Nike	<i>4/10 nononono</i>
4/2/21	Oakley	<i>Kinda cool, like a 7/10</i>
4/9/21	Our Legacy	<i>9/10</i>

All of that, even disregarding that Shawn Stussy himself worked with Kim Jones on a whole entire collection for Dior Menswear for Fall 2020. My opinion on the collection is that it was almost all terrible. Almost as in, the only good pieces were like 5 coats and the hats. Even saying that is giving it some undeserved value to be honest. I can respect the concept of a collection by Dior and Shawn Stussy, but not everything has to be created.

If you take a look on their website or go on the Stussy Instagram, you can immediately tell that they're going in a more serious approach. Lets be real, street wear is (and has been) a damp towel being rung out every year, getting drier and drier as new trends come along. Their newest collections are pretty damn good if you ask me. A lot of muted colors, with hints of both prep and work wear. There's items that are also currently trendy such as: fleeces, use of mohair, and statement button ups / camp collars. One of the best decisions that the company has made is purely the fact that they've been using the same photographer for literally all their campaigns, collabs, or lookbooks. Shout out Liam MacRae one time, honestly. They've finally adapted to current trends and it's not that bad! And honestly, if we took a broad glance at the fashion world for the past 2 years, it's a fact that the 90's are back in style, and the 90's would have to include Stussy as well.

It's clear that the new consumer isn't the original Stussy customer. Is their main customer base in North America? Asia? Europe? Is it aimed for young teenagers or people in their twenties? I couldn't really tell you to be honest. I feel like this re-brand is basically just a west coast / southern California version of Noah, with less emphasis on suiting and a tier down or two on the pricing. It's totally possible to skate in Stussy, but skating in a knit that's \$120, man I'd have to think twice there. I think if they stay on track, only sell it at select boutiques, skate, or surf stores, there could possibly be a bigger rise for Stussy in the future. Will this re-brand cement them into another decade of great product and design or will it last a couple more years, only for them to fall off once again? As for me, I might end up getting a jacket or a cut & sew piece from them in the future. Tee shirts, fuck no!



Summer Berry Trifles

by: Talia Lanning

These individual summer berry trifles with mango puree and vanilla bean whipped cream are wonderful and can easily be made into one large trifle if you're feeding a crowd. Lots of trifle recipes involve custard and need to be chilled for long periods of time before serving, but I wanted something less complicated. You can find all of these ingredients in pretty much any grocery store. It's a flexible recipe, so I encourage you to try different flavor combinations if you want.

For 4 individual trifles:

- 1 package of lady fingers (they will be in the cookie aisle)
- 1/2 cup whole milk
- 2 tbsp cane sugar
- 2 tsp vanilla bean paste/vanilla extract
- 1 package each of strawberries, blueberries, and blackberries
- 1 cup of mango chunks (you can buy whole mangos and cut your own or buy pre-cut chunks)
- 1 cup of heavy whipping cream:

Note: I make a mango puree because I think of it as a quintessential summer fruit, but this recipe would be easier and equally delicious if you used lemon curd or perhaps raspberry jam instead. You can buy both of these at the store and it reduces some clean-up. Either way, one of these ingredients is necessary to cut through the sweetness of the whipped cream and lady fingers, so make sure to include one!



1. Start with the mango puree. In a food processor or blender, add the mango chunks and pulse until it is pureed. Taste and add sugar if it is much too tart for your liking, but remember this will be a crucial element of this dish as it balances out the sweetness. Scrape into a bowl and set aside.

2. Rinse and dry your berries. Cut the leaves off the strawberries and cut into coins (see photo for reference), cut the blackberries in half lengthwise, and leave the blueberries whole. You can cut some blueberries in half to garnish if you'd like. You will definitely have leftover berries, so use them in a smoothie, oatmeal, muddle into a cocktail, etc.

3. Combine the heavy whipping cream, sugar, and 1 tsp of the vanilla into a large bowl. Whisk by hand or with an electric whisk until stiff peaks form, but don't whisk beyond that point or you will start to make butter! Set aside.

4. Then, make the vanilla milk mixture we will use to soak the lady fingers. Combine the milk and remaining teaspoon of vanilla into a shallow bowl, and mix. Now we can assemble!

5. You'll need 4 wide-rimmed glasses that aren't too tall. You can also use wide-rimmed cocktail glasses or even small glass bowls if you have them. Break up your lady fingers into thirds, and dip them in the vanilla milk. Soak on each side for no more than 2 seconds; they begin to absorb the liquid and will break apart in your fingers if you leave them in for too long. Layer the soaked pieces into the bottom of each glass until you have filled all the gaps. You may need to break apart smaller pieces of lady fingers to fill some holes. Spoon in a dollop of whipped cream, enough to cover the layer of lady fingers with half an inch. Spoon over a tablespoon of your mango puree/lemon curd/jam, and add a layer of berries on top. You can do layers of one berry or a mix of all three, it's up to you! Continue layering until you've reached the top of the glass. Make sure not to soak all the ladyfingers at once, only start soaking them when you're about to start that layer. Garnish with more berries and serve immediately! Enjoy with your friends in the sun (safely, of course).

To make one big trifle, double the amount of cream and sugar, and layer components into a large glass bowl.



2021 Slang

Crossword

A
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S

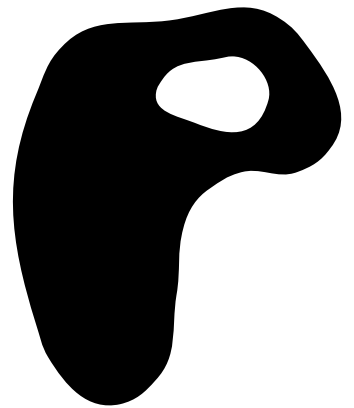
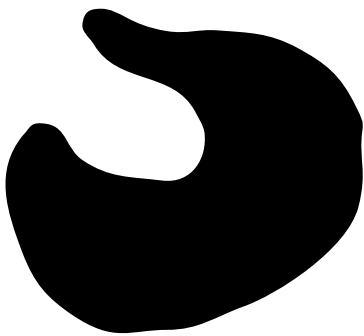
D
O
W
N



1. Hairstyle, business in the front party in the back
2. "These pretzles are making me..."
3. How english people say sex :)
4. XD
5. Harold and Kumar's fav restaurant
6. Workwear that is worn by people who don't work
7. Shes got riding boots and countryclub membership
8. Stunned or amazed by something
9. The place to find both a free couch with bedbugs or get your dick sucked
10. A psydoscience used to predict your future based on location of space rocks
11. Lower back tattoo
12. Please Excuse My Dope Ass Swag
13. For your horses crippling anxiety
14. Lil' huff of nitrous oxide
15. "Yo pass the ___"
16. Your skater ex's favorite beer
17. The new jersey of Cigs
18. (.) (.)
19. Dumb ugly



Across: 1. Mullet, 4. Rawr, 6. Carhartt, 7. Horsegirl, 9. Craigslist, 13. Ketamine, 15. Axx, 16. Model, 17. Newport, 18. Boobs, 19. Chopped / Down: 2. Thirsty, 3. Sheg, 5. Whitecastle, 8. Gagged, 10. Astrology, 11. Trampstamp, 12. PEMDAS, 14. Poppers



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