

John Jennings: I live by the credo artists are here to disturb the peace which is a James Baldwin quote.

Rickerby Hinds: Yes.

John Jennings: I fell like yeah, let's try to agitate as much as humanly possible.

Rickerby Hinds: Welcome to The Creator State where we share stories of social innovation and entrepreneurship for movers, shakers, creators, and change makers. Each episode will celebrate success and failure, ingenuity, and the endless pursuit of knowledge.

Rickerby Hinds: In a world that is increasingly visual, John Jennings has a gift for bringing words, people, and stories to life through his images. In this episode, we'll talk with the award-winning illustrator about his work on the graphic novel adaptation of Octavia Butler's Kindred, about pitching projects on the Comic-Con showroom floor, and the ways in which art allows us to explore how the past continues to influence the present.

Rickerby Hinds: We are recording today's episode at the Center for Ideas and Society at the University of California Riverside. I am your host Rickerby Hinds. Welcome to The Creator State.

Rickerby Hinds: My first question is, if someone was to ask you what you do as a creative, what would the answer to that question be?

John Jennings: That's a great question. I think primarily I tell them I'm an artist. I think the media that I use are very interdisciplinary and varied. I think overall though I was born as an artist, I'll die as an artist. I do writing and editing and all kinds of different creative enterprises, but I'm an artist primarily.

Rickerby Hinds: Okay good. So taking off from the artist standpoint, what is your medium? If I say I'm an artist, my medium would be playwriting. I begin with the word. Where do you begin and what is your zone of most comfort? That may not be the right word, but where do you like to land?

John Jennings: That's an interesting question as well. You're so good at this. Thinking like, when I talk to my students about media and about illustration in particular, I always say, "Stick to what you know and start with what's comfortable." So that's where I start, too. I'm an image maker primarily. I'm really into the iconicity of language. I used to teach classes around applied symbiotic and image making for graphic designers for many years. Before I started teaching at UCR, I was an art professor. I taught design methodology, design history, these types of things around the economy of image. So I think primarily, I'm an image maker, but you make images different ways.

John Jennings: These days I say sometimes my medium is people. Because I think about, I do a lot of "cultural activism" around creating spaces and so these days I've been doing a lot of collaborative work and I really love the fact each person that we meet is like a universe. Each person is an opportunity to make something. So I think the mediation of being a collaborator is something I'm really interested in right now.

Rickerby Hinds: Talk to me a little bit about when you say, "I love the idea of my medium are people." How do you take people and convert them into-

John Jennings: These artistic expressions?

Rickerby Hinds: Yes.

John Jennings: I think that this is something I've kind of picked up from ... Oh what is the gentleman's name? Out of Chicago? Brother that's doing ... He's a potter.

Rickerby Hinds: Theaster Gates.

John Jennings: Yes. So I was thinking about this. I do some work in the community putting together ethnocentric comic book conventions, too. I co-founded probably the largest Afro-centric comic book convention. It was just in Harlem at the Schomburg Center. After I started doing this, I saw this interview with Theaster Gates and Bell Hooks who is one of my heroes. I just met her recently, too. She's a pistol. Love her. Anyway, so he was talking about the value of masters in fine arts. Like how when you're getting an MFA, it gives you a certain set of skills, a certain set of processes, that a lot of times think that you are just applying to that one medium. He's a potter. He's a ceramicist. That's the medium that he starts in, but I think right now his medium is the community. His medium is buildings that he's reshaping. He's still a potter. He's still doing pottery. He's still making vessels, but he's actually utilizing his skillset he picked up as a master of fine arts and projecting them onto these older spaces in Chicago and rethinking them.

John Jennings: So I started thinking about, "Well, I'm kind of doing the same thing." I'm still doing graphic design, but I'm actually collaborating with people, creating spaces, making partnerships with people, and designing or re-imagining black subjectivity to a certain degree; because over the last six years, we've actually created a space where over 40,000 or so children have come through the doors and have seen black independent creators making work, comics creators. Those are 40,000 kids who never have to know what it's like to not be central to a narrative.

Rickerby Hinds: Wow.

John Jennings: So, that's one thing. When I think about this idea of the mediation of people, or people as media, or people as stories, I think about that too. I think we're made

out of stories. If anything, I'm an image maker, story teller, but an editor and a re-mixer, that kind of thing.

Rickerby Hinds: Very whole. So I want to do a rough transition to Kindred. Why Kindred?

John Jennings: So Beacon Press, they have the rights to publish her prose work. So 2008, 2009 or so, they put out a call for teams to do a graphic novelization of Kindred. This is years ago. Black and white, fewer pages. I will still at University of Illinois Urbana Champagne teaching still. This was around spring break and my friend Damion Duffy who I did the adaptation with, he finds this call at the last minute and he's like, "Dude. They are doing a graphic novelization of Kindred, or they want to do it. We have to throw a hat into the ring, don't we?" I was like, "Yeah."

John Jennings: Here's the thing, just like now, I'm always traveling around doing talks and my thing, so even over spring break I had three speaking engagements in three parts of the country. We decided to go for it and so what happens is Damion cobbles together a pitch and puts together a really quick adaptation of the first scenes. I was literally jumping around from city to city, so what I was doing was drawing analog images large, sending them back to Champagne via FedEx when I hit another city and Damion put together the pages in Photoshop.

John Jennings: We were super excited about it and we thought it was great and we totally failed. Totally did not ... We totally crashed and burned. We were so exhausted. I still did fine at my talks or whatever. We were like, okay we failed but at least we tried. So it was decided that this book was going to get made and low and behold a few years later, we're doing a talk about another book at San Diego Comic-Con and we had three other projects we wanted to pitch. I was like ... Damion's in the air. He's on his way to San Diego. I'm already on the floor and I have my trusty iPad and I'm showing images to people and I walk to Abram's ComicArts and I meet Shelia Kennan who was at the time Senior Editor at Abram's ComicArts, and I was like, "Yeah. Here's some things I'm working on. What do you think?" She's like, "Love your work. I think you'd be perfect for this project I'm trying to acquire. Have you ever heard of Octavia E. Butler?"

John Jennings: I was like, "Why, yes I have. Actually, yes. She's wonderful creator. What book are you trying to do?" She says, "I'm trying to do Kindred." I'm like, "Wait. What? What about the other graphic novel?" So what ends up happening is five months later, we're signing a contract to do Kindred with Abram's ComicArts. So it wasn't necessarily like we chose Kindred, it's like Kindred chose us. It circles back around to us, that kind of thing. I think it's one of her most beloved narratives because of the fact that it touches on so many different subjects. It's kind of like alternative history story, it's definitely situation in sociology, women/gender studies, African-American history, science fiction, horror. It just touches on so many different things. That's why Kindred.

Rickerby Hinds: Okay.

John Jennings: We weren't like, "Hey. We're gonna go do Kindred." It's like no. I was actually trying to sell other projects.

Rickerby Hinds: Kindred came to you.

John Jennings: Kindred came to us. Exactly.

Rickerby Hinds: I want to talk a little bit about the choices that you made within Kindred. Just talk a little bit about how those choices were influenced by, clearly, by the novel itself but also by your own experiences and your own visual desires as far as story telling.

John Jennings: Okay. First of all, comics is a medium all to itself. That's weird but it's comics is. And so it's an amalgam of word and imagine. It's sequential in nature. So it's almost like there's a theatrical aspect to it because you are all the characters. I like to image if you're thinking about it like the panels are very similar to seeing a play. You're dealing with all the costume design and stuff like that. It's a really interesting enterprise. It's a very exacting process.

John Jennings: You want to get across the themes of the book as concisely as possible. This is a very important book to people. It's a very important book to us. Her fans are rabid and Beyonce Beehive-like. The sisters that are really into Octavia Butler it's like, "You need to get this right." So it's a lot of pressure.

John Jennings: At first, we wanted to do something that was more memetic, something that was more realistic so to speak, but then the things was how do you get across the effect of slavery and the horrors of these things through the illustrations. Comics are very symbolic in nature and so what I started thinking about was other artists throughout history who utilize illustration to talk about trauma. So I start looking at a lot of people around the German expression of [inaudible 00:10:59]. Particularly I centered a lot around people like Franz [Mazrio 00:11:03], Lynd Ward, people like Kathe Kollwitz in particular who would beautifully do these extremely painful images around what was happening in concentration camps and during the second World War.

John Jennings: I was trying to embody those types of feelings. The images have to be abstract enough that you can project yourself into them. Because like [Butler 00:11:28] talked about, she pulled back on the horrors of slavery. I really don't think we've actually seen a depiction of what slavery was really like, even if you look at something like Twelve Years a Slave. I thought it was actually pretty tame in comparison to the grotesque horrors of slavery.

Rickerby Hinds: It's ironic that you're, just want to jump in, that you say Butler said she pulled back because one of the most compelling and powerful descriptions of what it was like to be whipped I found in Kindred.

John Jennings: The whipping scene-

Rickerby Hinds: That description is the-

John Jennings: ... when Dana is in the bushes hiding?

Rickerby Hinds: Yes.

John Jennings: Yes. And that's ... Actually when I was drawing, that's

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Rickerby Hinds: Yes.

John Jennings: Yes and that's actually when I was drawing, that's an extremely ... That was one of the pieces that we struggled with, too, because how do you get ... And I think it comes across in the graphic novel, too. But while I was making the book, I was weeping onto original art pages.

Rickerby Hinds: This is yeah-

John Jennings: It's very difficult to cry onto your art and try to ... You know what I'm saying? Oh my god.

Rickerby Hinds: Yes.

John Jennings: It's very painful. So much in fact that I saved that part of the book for later to color because ... See people don't realize you're embodying all these different types of emotions when you're trying to give form to-

Rickerby Hinds: Absolutely.

John Jennings: So you start from the sketch, right? So we had to sketch out the entire book first to figure out what it's gonna look like. The entire book has to be broken down into panels, sketched out. Then you draw it. So you're giving it more form. Then you ink it, giving it more form. Then you color. So you-

Rickerby Hinds: So you're revisiting that space-

John Jennings: Over and over again.

Rickerby Hinds: Over and over.

John Jennings: It's a re-traumatization of it. So actually, and this is, don't tell anybody, I have not actually read the entire graphic novel because of that. I read it in pieces and shards and it was a project I had to get through. I read the book many times and listened to it many times. I would actually listen to the audio book while I was drawing. So I was up to my eyeballs in slavery. We were enslaved by the book.

Rickerby Hinds: Wow.

John Jennings: It was an experience.

Rickerby Hinds: But I read also somewhere where you talked about this idea of momentary hope and so I wanted to ask you, transitioning a little bit out of this traumatic place. How important is momentary hope for you in your work and how do you assure that it exists in work that may be otherwise very traumatic, very powerful, very dark?

John Jennings: I do a lot of work around what I call the ethno-gothic. That's my little terminology there.

Rickerby Hinds: Yes. I was going to ask you about the term. Tell me about the-

John Jennings: Here's the thing. So *Kindred*, people keep placing into this term Afro-futurism which has been experiencing a resurgence over the last decade actually. The mainstream's just kind of stumbled onto it. "Wait. What is Afro-futurism? What does that mean?" And we've been dealing with this for a long time as far as the black speculative space, right? I guess what I starting thinking about was like, "Okay, well do you ignore traditional tropes around narratives?" You know what I'm saying? *Kindred* resonates more with a gothic narrative than it does with any kind of futuristic or sci-fi narrative. For instance, there's body horror, there's these weird ancestral tensions around the present and the past and the future, there's the doppelganger. Alice is her doppelganger. There's this twisted romance story that's in it as well. It actually has all these trappings of the gothic. In fact, Butler talks about it as a grim fantasy.

John Jennings: The other thing too is that there's this magical supernatural aspect of it. It's almost like Dana is haunting her own past. It's not like she jumps in a TARDIS or a DeLorean and just takes off and says, "I'm gonna go do a time travel." It's not H.G. Wells.

Rickerby Hinds: Right.

John Jennings: There's an inexplicable, magical, haunted, uncanny connection to the past that draws her inexplicably to the past. That's what's so powerful about *Kindred* is that it talks about the idea of awe or cosmic unmaking of people through this weird machination, this technology called race or racism or whatever you want to call it. It's unnatural. That's what happens with *Kindred*. She's talking about how this actually still affects us today. That's why it resonates with us today because we can see that we really don't want to deal with those particular types of connections to racism in America.

John Jennings: As far as hope goes, as someone who is a teacher I cannot do what I do without hope. It doesn't function. You're really trying to deal with future generations, and you're thinking a lot about what have I learned in my few decades on the

planet and how can I impart that to future generations. That's the thing when I look at out into the, in my students, I need to actually get across the notion of hope because that's what we're working for, the future.

John Jennings: Even in Butler's work she's talking about, particularly in stuff like the Parable series for instance, it's a very dark narrative. It out hungers the Hunger Games, but at the end of the day, the main character wants to save existence

Rickerby Hinds: Yes.

John Jennings: You have to have that. She creates a religion so you have to have that as part of the narrative, even when you're, as Toni Morrison calls it, playing in the dark which for some reason I have an affinity for. I have an affinity for dealing with these darker subjects, giving them shape, but I think that's how you release that so you can get to that Afro-future. You've got to work through that stuff. You have to work through it. You give it a form. You give it a name. You know what it is. Then you can get rid of it. It's almost like the first thing ... It's in magic. It's like Rumpelstiltskin. "You said my name. You've got power over me now." That kind of thing. The fact that Adam named all the animals. That's powerful, right? So the idea of naming and claiming and giving something a reified form, you do that through these magical darker spaces or supernatural things that people are afraid of, that kind of thing.

Rickerby Hinds: Now, let's get into the creative state of mind. In each episode, we ask our guest to share what's been on their minds, something they can't stop thinking about, a new challenge they're facing, or what's inspired them into action recently. We call it The Creator State of Mind.

Rickerby Hinds: What is messing with you right now as far as jumping into your creative space and telling you maybe it wants you to mess with it in the near future?

John Jennings: That's funny because whatever you mess with, it messes with you.

Rickerby Hinds: Yeah.

John Jennings: It's interesting because I think that this notion of unpacking those horrors are actually something that actually I'm kind of obsessed with honestly. Because what's happened is I see how useful it is, the utility of it, and how scared people are to talk about this things and I'm like, "I'm not really scared of that stuff." I think it's because I came from Mississippi where racism is as natural as breathing. You are haunted, metaphorically, by Emmett Till's spirit on a day to day basis and you get really resilient when it comes to these types of spaces. I see it and I feel it. And I'm like so okay I have the proper mixture of weird things happening or very fortunate weird things happening. I think that's something I want to deal with. We're talking about these future spaces and we haven't really dealt with the baggage of the past yet. It's like the Erika Badu song, Bag Lady.

Rickerby Hinds: Yes.

John Jennings: That's how I look at these dark. That's how I look at Kindred. She's like, "We gotta still deal with this baggage before we get to the Afro-future. Wachu talking about?"

Rickerby Hinds: I was going to ask you about your mother because there's a cool thing that I saw speaking about you and your mother watching horror movies together. First of all, I want to learn a little bit about these conversations you would have with her about what scared you and why. It's such a great way to examine these films which clearly have translated into present day questions that you must ask yourself when you're creating something.

John Jennings: It was cool. My mom and my grandmother too to a certain degree ... I grew up, like I said, black, male, and poor in Mississippi, post civil rights era. I was born in 1970. My mom went to Alcorn State University so she was a literature major and she had a lot of books around. I started reading and thinking at a super early age. I was off in the cut. I was in the sticks. Flora, Mississippi is already an agrarian space but I was in the most agrarian of that space. I just had my imagination and my mom was my best friend when I saw her because she was usually working a couple jobs to put food on the table. My grandparents were my main caretakers. My grandfather was my superhero.

John Jennings: So my grandmother was full of what I thought were superstitions but in retrospect were probably belief structures that came from conjure culture or root work, something like that. She probably was a practitioner, I just didn't know it. She was always talking about haints and things of that nature. My mom was always into science fiction fantasy. She gave me my first superhero comics which became an obsession.

Rickerby Hinds: Wow. This was in the 70s.

John Jennings: Yeah. She was buying me, like she bought me Thor and Spider-Man and stuff like that. She said, "Well my kids into art and he reads a lot so he might like these." I got more comics and stuff.

John Jennings: We would watch these ... She was always into scary movies and stuff. I started reading Stephen King too early, Edgar Alan Poe, that kind of stuff. I was really into these darker subjects and I was surrounded, I'm in a forest essentially, with a grandmother talking about spooks and haints and stuff. These things actually started affecting me earlier.

John Jennings: They would show these old school horror movies Friday nights on our ABC affiliate on Friday nights. They even had one of those hosts. They would dress up like Elvira style hosts.

Rickerby Hinds: Yeah, oh okay.



John Jennings: I forgot what his name was. But anyway, he would do these second run horror movies and stuff and we'd stay up together and watch them and talk about, "Why was that scary?" "What did you think about that guy with the one eye?" Those types of things. So yeah she let me watch a lot of probably stuff that I probably shouldn't. But she probably was scared too. But I liked it. Those, in some ways, when I think about horror, I think about the narrative of the comfort of talking to your mom about this stuff.

Rickerby Hinds: Wow.

John Jennings: I think it's a signifier for things that comfort me.

Rickerby Hinds: So your point of reference, horror is a point of comfort.

John Jennings: Maternal.

Rickerby Hinds: That's interesting.

John Jennings: It is. Horror is about us talking about the world, things that we don't want to deal with. Things that we are totally afraid ... Not just visceral horror like one thing everybody is probably terrified of is going blind or losing a limb or something like that. It's terrifying because it's dealing with physical, visceral horror, but there's also these notions of dread that are very difficult to articulate. The thing that gets you in the middle of your stomach like, "I don't want to deal with that." My wife is totally terrified of centipedes. She's like, "That's too many legs for anything to have."

Rickerby Hinds: At least she has a thought out process as to what the dilemma is.

John Jennings: Hers actually, she doesn't have a logical fear. So I was like, "Yeah. Centipedes, they messed up."

Rickerby Hinds: They mad.

John Jennings: So a lot of times I'm talking about how do you talk about racism as a horror story? That's the only thing I think you can talk about it as from a black perspective. So one of the stories I'm working on right now, Box of Bones, which is Afro-centric Hellraiser. It's about these spirits that live in this box that punish people who hurt black people throughout the diaspora. The main character is this black woman named Lindsey Ford who is working on her PhD at Berkeley. She comes across these stories about this box and then she slowly realizes that they're not stories. They're real and she's connected to these stories in some way.

John Jennings: But these spirits, they're based off of black stereotypes.

Rickerby Hinds: Nice.

John Jennings: So what I did is I took stereotypes, which are already monstrous, and

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Rickerby Hinds: Nice.

John Jennings: So what I did, I took stereotypes, which are already monstrous, and limiting, and terrible already, and pushed them to spaces that spooked me out. Like I have this one character called The Burden, that is essentially like one of those ... Have you ever seen those cotton sacks a slave would drag around? So imagine that filled with like arms and legs of slaves. And it inches around as it takes more legs and arms into it. It's about the utilitarian nature, the dehumanization of black people during slavery.

John Jennings: So think about, okay what does that look like? And so these particular forms, I'm like okay. Well, how do I make those real? So essentially Box of Bones is about the Florida Evans moment when she smashes that bowl in Good Times, on the floor. And she said, "Damn, damned it." How do you take that feeling of loss and suffering, in fact, one of the characters is called The Suffering, and put it into a space ... How do you explain that?

Rickerby Hinds: Wow.

John Jennings: Yeah. Yeah. And so art gives us the visual language to try to deal with those issues. That's terrifying.

Rickerby Hinds: Okay. So, John, I understand that you are teaching a course here at UCR on Get Out, the film. I just want to ask you, what led you to deciding to teach a course on this film? And what have you discovered, or where has it led the class itself in your exploration of both the themes of the film it itself, but also themes that are embedded in your work?

John Jennings: Okay. Well, here's the thing. So when I was still at UB, that's University of Buffalo, when I was still teaching there, I was teaching in graphic design, and I taught a class that I created called Applied Semiotics. Right? So I was thinking about the study of images and how you apply them through like a graphic design lens. Right? I always changed the theme. So one year we did this course called, The Medium is the Monster. I was thinking about like monstrosity and the grotesque and different aspects of it. So we talked about things about otherness, about the monster being these internal fears. We talked about the demonization of female sexuality as being monstrous. It was like these really interesting conversations. And we showed these films. It was almost like a film series/class. And they did an art show. I could send you guys some of the images from it.

Rickerby Hinds: Wow. Nice.

John Jennings: So I had been thinking about how do we talk about these things explicitly in a course like that. I'm a huge film buff. I own thousands of films. And I study intently how narrative works it's way out sequentially, so I'm already thinking about these things. So I go to see Get Out, at the time though, I was still at Harvard because it came out in like November. So I had just started really my fellowship. We were blown away by the story. I almost felt like Jordan was inside my head. I was like, these are the things that I think about all the time. Oh, my God.

John Jennings: Okay, for instance, when he picks out cotton and puts it into his ear to protect himself, that's what I'm talking about. Black people have survived in this country by utilizing things that were created to destroy us. Remixing them through our language, and our art, and our dance, and everything, and using art as a system of resistance. And that's what he was showing. He was like you're taking things that are supposed to destroy you and you make it into a liberation technology. That, I was like oh, my God. This is exactly what I'm talking about.

John Jennings: So me and my wife went to eat afterwards, right around the corner from the movie theater, and I was like "Man, I can't stop thinking about this film." I see so many layers to it. I see it resonating in things I'm already dealing with. I went back to my office and in two hours I had written a syllabus. I wrote a syllabus. One of the things about the sunken place that's so fascinating is that race and space have always been conflated in our country. The sunken place is the Red Line South Side of Chicago. I come from the sunken place. Mississippi is a sunken place. You know, the other side of the tracks. I'm in a sketchy neighborhood. Those are sunken places. The prison industrial complex is a sunken place.

John Jennings: Race and space have always been connected throughout our country's history. So when he gives it this designated name, it becomes a signifier for all of those racialized space, to me. And you have conversations about those things. And I was like, I want to teach a course on this, but I couldn't because I was still at Harvard. So I actually didn't get a chance to actually teach it until this past quarter. And so, the students actually had to do a final project that was a critical making project, and a written project about how they would imagine what the sunken place would look like as a cartographic representation, as a mapping system because if you got into the sunken place, you've got to be able to get out of it.

Rickerby Hinds: Yes.

John Jennings: Right? So how do you help this brother get out? How do you get Chris out of the sunken place? And so students just went wild. They actually did these really interesting mapping images. And this is not an art class, but we do some critical making work in MCS. And I was like well, let's work through this as a visual signifier. How do you talk about the visual manifestation of the sunken place? What does it represent to you?

John Jennings: Yeah, but we're talking about how horror has always been a space of catharsis for black people. You know? Or a space where we can actually play around with these things. I talk about restorative justice politics through horror. I talked about the misrepresentation of black, or African [inaudible 00:29:27] religion and horror. Like, stories like Angel Heart, for instance. You know, where voodoo is the devil. You know, that kind of stuff.

John Jennings: I taught Candyman and these notions of how it talks about anti-miscegenation and things of that nature. We had some really, really amazing conversations about these things. It's honestly been one of my favorite experiences because I think the students loved it. It was a special topics course. It was one of the classes that I want to actually get on the books. So it's Afrofuturism and the Visual Cultures of Horror, and Get Out was a central narrative. And so, I'm friends with Erika Alexander who's in the movie, and she's Skyped to the course, and it was great.

John Jennings: I was trying to get Peele to come, but that's around the Oscar rush, so it was a timing thing. But I think that in the future, I hope that he will come and do a talk with us. You know.

Rickerby Hinds: It is always a valuable learning opportunity to take time to reflect. At the end of each interview, we like to ask our guests this. In hindsight what is something you wish you would have known when you were starting out?

John Jennings: That your biggest competition is going to be probably just the amount of time you have. Don't squander your time. I always tell my students, one of the biggest lies ever told to us that time is equal to money. Time is timeless. Time is time. Money is money. Money is worthless. Time is all you have, and so what are you going to do with that time when you're here on this planet, in this particular plane of existence?

John Jennings: The other thing that I would tell my younger self is don't compare yourself to other people. One of the things that actually ... I stopped drawing comics for a while. I hate that. It's embarrassing for me to say that. I always wanted to be a comic book artist, but I was like well, I don't draw like Jim Lee, or I don't draw like Frank Miller. Right? No, you need to actually learn how to draw like John Jennings. You know what I'm saying? That's the thing. And so, once I picked it back up again I realized that you know what? The style is basically a system of decisions that you make. You know? So that's what it is. It's just you're making a system of decisions for a particular reason that is very personal to you, and it comes out as a form. You know?

John Jennings: And so, the forms that I make, I make for particular reasons, and they're mine. They don't belong to Frank Miller. I might be influenced by Frank Miller or Dennis [inaudible 00:31:52], or Lynd Ward, whatever. But I remix those through the meaning that is John, and that's what comes out. I wish I could tell myself that. I'd be a better artist now.

Rickerby Hinds: Wow. Wow, that's cool. That's cool. Listen, this has been exceptionally fun.

John Jennings: Yeah. We should do it more.

Rickerby Hinds: And you know, we'll do it again. This is the beginning. I just want to say thank you again, Man, for making the time.

John Jennings: Oh, yeah. Thank you.

Rickerby Hinds: And we're done.

Rickerby Hinds: Join us for our next episode when we speak with wedding stylist Heidi Marie (Garrett) Villa about the way social media influences the creative process, and how to turn competitors into a supportive community. Thanks for listening.

Rickerby Hinds: Find behind the scenes video and more information about our guest at creatorstate.com. Write us at creatorstate@ucr.edu or find us on Twitter and Facebook at The Creator State.

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Rickerby Hinds: This show is brought to you by the University of California, Riverside. I'm your host Rickerby Hines. Thank you for joining us in The Creator State.

Rickerby Hinds: Man, why did we decide to do this?

John Jennings: I don't know. I don't know why we decided to do anything. I mean, it's like again, I think that you come out with that particular predilection that your function is to be an artist.

Rickerby Hinds: Yeah.

John Jennings: I would be doing what I'm doing anyway.

Rickerby Hinds: Yes. Yeah.

John Jennings: I'm just fortunate to fall into a space where I can support myself and my life, and maybe buy a couple comic books from time to time.

PART 3 OF 3 ENDS [00:34:16]

