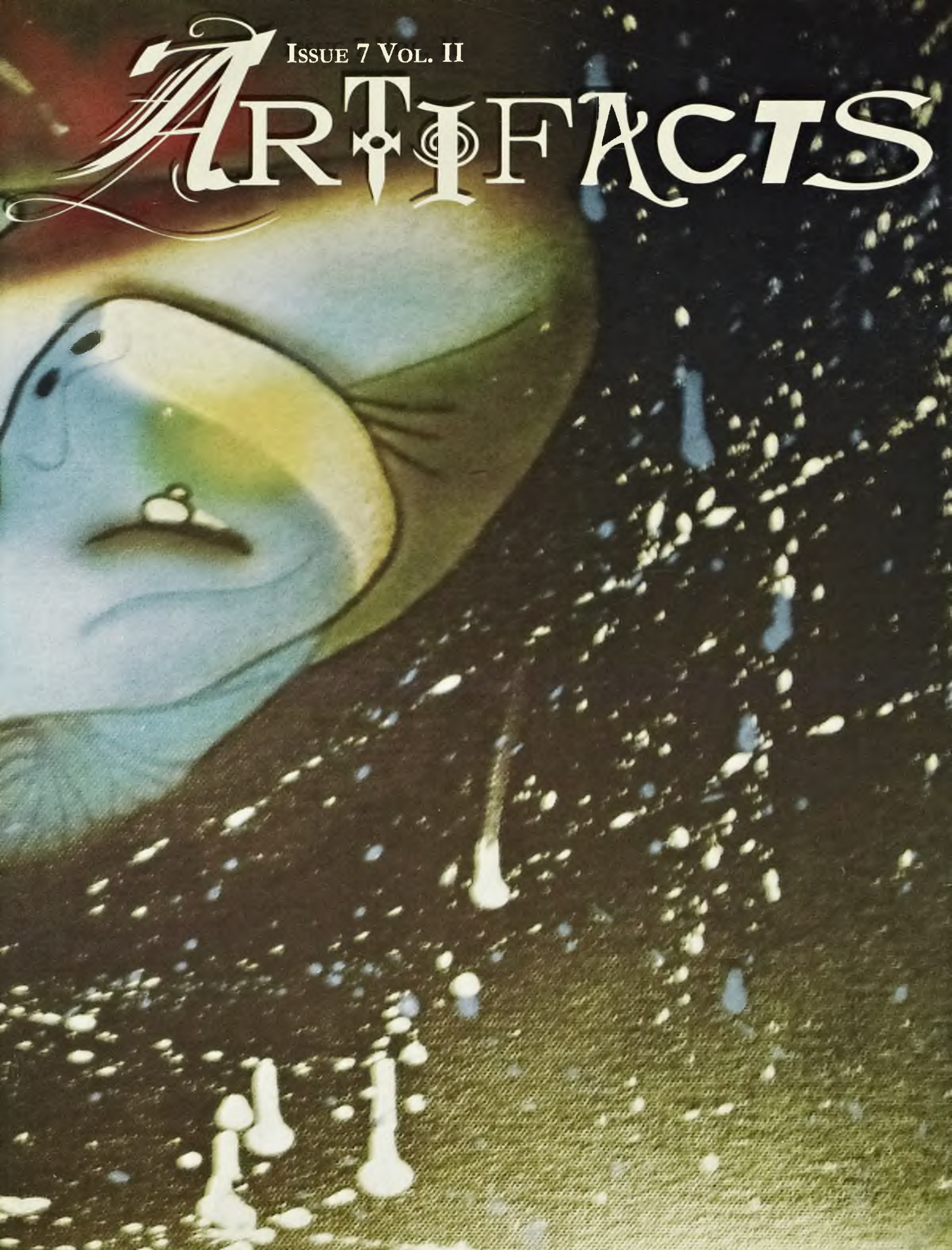



ISSUE 7 VOL. II

# ARTIFACTS





Dear Readers and Viewers,  
Welcome to another issue of *Serpentine/Artifacts* magazine!  
We got some new and exciting  
stuff featured in this issue.  
The *Serpentine* staff went to  
this years ComicCon to get  
interesting interviews from  
artists to comic creators.  
We hope you will enjoy it all.  
I would like to thank Alicia, Andrew  
and Amanda for layout  
and I thank all those who contribute.  
Keep them coming guys!

Lots of Love,

*Stefanie Candelario*

Art Director

# TABLE OF CONTENTS

## CENTERFOLD ART

### “HEAVEN?” BY STEFANIE CANDELARIO

PAGE 4 - DEAR SERPENTINE

PAGE 5 - “SCOOTY THE RACoon” & “SLIM THE WEASEL” BY MIKE BEYER

PAGE 6 - NEW YORK COMIC-CON REVIEW

PAGE 8 - “COMMUNICATION” BY STEFANIE CANDELARIO

PAGE 10 - “THE BEARER OF DARK LIGHT” BY CHRISTOPHER CUCCIA

PAGE 11 - “I DON’T KNOW” & “HAPPINESS” BY KATIE SELUGA

PAGE 12 - “UNDER THE BIG SKY” BY LIZ ZERILLI  
“MINGLED” BY CHUN CHI HOM

PAGE 13 - INTERVIEW WITH DAN COTE BY ANDREW OPPENHEIMER

PAGE 14 - INTERVIEW WITH ERIC MARUSCAK BY ANDREW OPPENHEIMER

PAGE 16 - “DERANGEMENT” & “BEAUTY IN THE CITY” BY AMANDA GONZALEZ

PAGE 17 - SERPENTINE CAPTION CONTEST

PAGE 19 - “DEAD LIFE” BY DAN GAETA  
“KYLASH” BY ANDREW SOOKRAM

PAGE 20 - “APPLES” BY ALICIA REBELO

PAGE 21 - “FLOWER” BY ALICIA REBELO  
“REPAIRED COAT RACK” BY ANONYMOUS

PAGE 23 - “DON’T EVEN THINK ABOUT IT” BY HEATHER ANNESE

# DEAR SERPENTINE

SERPENTINE MAGAZINE

IT HAPPENED IN STARBUCKS

...  
IT WAS WHEN I FIRST STARTED MY OWN INTERNET BUSINESS.

[HTTP://WWW.REALLYLONGLINK-TOASITEYOUREALLYDON-THAVEANINTERESTTOCLICK-TO.COM](http://www.reallylonglink-toasiteyoureallydon-thaveaninteresttoclick-to.com)

-PATRICIA

DEAR PATRICIA.

WHAT?

FROM, SERPENTINE

SERPENTINE

AS I SIT HERE WITH EVERYBODY I JUST WANT A TEE-SHIRT SO HERE IS THE CAPTION I THOUGHT OF, "YOUR NOT THE GREEN FAIRY?"

SENT FROM MY VERIZON WIRELESS BLACKBERRY

-DAN KANE

DEAR DAN!

YOUR WISH HAS COME TRUE! YOUR CAPTION HAS BEEN SELECTED AS THE WINNING CAPTION.

CONGRATULATIONS!!

-SERPENTINE

HEY CUTIE,

ARE YOU STILL SINGLE? THIS IS ELLEN FROM THE OTHER NIGHT...

SORRY BUT, I LOST YOUR NUMBER THE OTHER NIGHT AND THE ONLY WAY I KNOW HOW TO GET BACK IN TOUCH WITH YOU IS THROUGH THIS EMAIL....

HERE IS A LINK TO MY PAGE  
[HTTP://WWW.WHOGIVESASHIT.COM](http://www.whogivesashit.com)  
VIEWING MY PAGE IS FREE (PLUS IM USUALLY ONLINE)

CATCH YA LATER BABY

XOXO !~ELLEN~!

DEAR ELLEN,

YOU MIGHT REMEMBER ME BUT I DON'T REMEMBER YOU. SORRY...YOU'RE PROBABLY NOT THAT CUTE ANYWAY.

SUCKS TO BE YOU,  
~\*SERPENTINE\*~

DEAR SERPENTINE

I KEEP HEARING THAT YOU'RE DEAD, AND THAT THE MAGAZINE IS BEING REPLACED BY OTHER ONES. PLEASE TELL ME IT'S NOT TRUE!

-JOSE

DEAR JOSE -

WE ARE PLEASED TO INFORM YOU THAT THOSE RUMORS ARE UNFOUNDED. THIS MAGAZINE IS NOT ONLY GOING STRONG, BUT IS TO DATE ONE OF THREE PUBLICATIONS TO MEET THEIR DEADLINES THIS TERM. THAT'S PRETTY SOLID, IF YOU ASK ME.

NO, WE'RE NOT DEAD. WE'VE HAD GRADUATIONS, STAFF REDUCTIONS (AND THEN SWELLS, WHICH IS PRETTY SPIFFY), AN OFFICE MOVE, COMPUTER PROBLEMS, PRINTER PROBLEMS, ATTEMPTS AT SABATOGE, INSULTS, AND OUR NAME DRAGGED THROUGH THE MUD OVER THE PAST FOUR YEARS... BUT WE'RE STILL HERE.

WE'VE EVOLVED OVER THIS TIME, RISING FROM THE ASHES OF A PAMPHLET THAT COULD BE EASILY LOST IN YOUR PANTS INTO A FULL COLOR, FULL BLEED, FULL CONTENT MAGAZINE. WE COVER ART, LITERATURE, VIDEO, AND THE LIVE EXPERIENCE OF ALL THINGS.

WE'RE NOT DEAD.

WE COULDN'T BE MORE ALIVE

-SERPENTINE



Drawing and Character Design by Mike Beyer

# NEW YORK COMIC CON

Each year, New York Comic Con invades the Jacob Javits Convention Center, overflowing with almost anything that our average reader could ever ask for: Comics, video games, chicks in costumes, free stuff, chicks in costumes, guys in leather pants, celebrities, artists, writers, chicks in costumes and other amazing sights you'd never see again in your life. You are there, you soak it in.

While fans and patrons number in the thousands, you can only feel the crowding in certain spaces through the convention. The event is evenly split between exhibitors and dealers, many times being one in the same. You wander by 10 Gauge comics, turn the corner, and find yourself suddenly staring at the Joker, conversing with Rorschach. You know the writer sitting at the booth next to you.

You were bewildered by the

enormous entryway, and the statue from Masters of the Universe blocking your path. You screamed at the Marvel booth with amazing ferocity



when they offered a classic, valuable comic to whoever wanted it the most. Your jacket is covered in the DC pins, and the goggles you bought from the display weapons dealer are clinging tightly to the top of your head. You look absolutely horrible, but that's alright. You just saw Joss Whedon, and were so caught up in

your own fandom that you didn't hear a word he said.

Your friends meet you in the back, by the huge chalk drawing Eric



Michael Maruscak has been working on all weekend, show off to each other your inevitably huge swag-sacks, and gape that they had their comics, albums, and Metro Cards signed by a rock star. You're jealous that your friends have unique work from SNAFU artist Dave Stanworth, but are satisfied with your rare copy of the Bag Online Adventures issue 1. You remember the RPG themed energy drink you spent too much on, refresh yourself, and continue through the convention.

You play the early version of DC Universe Online, realize that your character is cooler than any other game hero you've ever played as, and move on to the Wizards of

the Coast booth to watch people play games you've never learned, but find fascinating none the less. You're one of the lucky few to get into the Robot Chicken panel, and are amazed at Seth Green's professionalism and sense of humor.

While waiting at the end of the day for an autograph, you meet one of your heroes walking around the convention, and remember that this is just as much a vacation for them as it is for you.

You can't find the words to fully describe the weekend, there's just too much to say.

By the end of the weekend your feet and back hurt, but you know it was worth it. You decide immediately that you're going next year.

We will see you there.





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contact Ben at the NYPIRG office for more information:  
rm: 1C-218, (718) 982-3109







"I Don't Know" Photography by Katie Seluga



"Happiness" Drawing by Katie Seluga



# INTERVIEW WITH DAN COTE, CO-CREATOR OF ZEN: INTERGALACTIC NINJA

New York Comic Con 2009, we are near the front of the convention. It is Sunday, the last day before this festival is gone for another year. We wait anxiously for the fans to clear the booth of autographs and merch, when finally we talk with Dan Cote, the co-creator of Zen: The Intergalactic Ninja. He is excited from the weekend's events, yet calm enough to approach us with the same level of professionalism we would expect from a legendary comic's creator. His name is lesser known than other legends of the field, but there's a good chance that you've encountered Zen at some point in your life. The following is insight into the life of Mr. Cote.

Serpentine: Would you like to tell us who you are?

Dan Cote: Yeah, I'm Dan Cote. I'm the co creator of Zen: The Intergalactic Ninja. I'm the artist-half of the creation team, and Steve Stern is the other part, he's the writer. We both reside in Los Angeles now, but we started here in New England. Actually, Steve lived in Long Island. We kinda started out here in New York.

Serpentine: You've been in the industry around twentyfive years now at this point, are there any unique difficulties you've encountered as far as staying independent goes, having to deal with publishing problems?

DC: Well, you know - It's been a really interesting ride. We've had three or four publishers in our run. We've been doing this for twenty-one years. Publishers have come and gone, I think a lot of people that are independent get discouraged by that. We've hung on, because when we lose a publisher because they're not getting the kind

of numbers they want, we just carry on and do a couple of books a year, just to get our presence out there. Keep it goin'. Next thing you know, someone else comes along and wants to publish it. That's kinda been how it's worked out. I think even if you're not making money or doing big numbers, persistence is required. It's gotta be a labor of love, it's personal.

Serpentine: Yes.

DC: You've gotta love what you're doing. I think most people do, but they give up when it gets too costly. Ya' know, can't afford it anymore ... but we just kinda soldiered on, and as a result, after the first decade we had a pretty good core audience of like three-thousand or so people who would really, really buy what we put out. That would help to pay for it to keep it going. Of course, you know, everybody's going for the big prize - you want to make that movie, you want to make that big deal that'll empower you to do it forever. And were still chasing that carrot. You've just gotta hang in there.

Serpentine: Hope you get that break soon. Have you found that over the time you've been doing this that the style has changed, or has it been pretty straightforward - still doing what you want to do, the way you want to do it?

DC: [Laughs] I love that question! I love that question because we are so fiercely independent that we don't care about lineage, we've bounced in so many directions that it's really funny. If you look at them sequentially, you'd say, "These guys are SO ADD." We're just constantly changing him, constantly. I think that's what makes us truly indie. Because we can, and we don't care, so we can! It's actually

been more fun because of that. I'm not the only artist; we've had many different artists along the line work on it. Give them free reign to interpret it their own way. For most creators that's a real ego killer, but for me it's been exciting. They bring new elements to it, they think of things I'd never thought of. It's been really cool. Look at this cover - [motions to an early issue of Zen] this is how I'd draw him, the stealth ninja, [motions to the most recent cover] while this guy is obviously on steroids. I think it's cool, I don't mind that. Different people respond to different approaches to it, it's awesome.

Serpentine: Do you have any advice for up and comers who'll eventually try to do what you're doing?

DC: What I've encountered a lot with young artists is that they're waiting for some point where their artwork or their story is perfect. I look back at my first book and if I analyze it now it's embarrassing! ...But I did it, and people responded to it. Some people liked it, some people hated it. Didn't matter, it was out there. Here I am, twenty-one years later: I've got more skills, I'm a better storyteller, and I make no apologies for any past screw-ups. You just keep going, soldier on. The other bit of advice I'd give is to do as much work as you can in advance. If you're going to publish a monthly, build a graphic novel before you try to sell it. Nothing will kill you faster than missing deadlines. Distributors are really hardcore, they want to know that they're going to get the product when they're promised the product. If you're late, you're dead. So do as much work in advance as you can. Love what you do, definitively.

# INTERVIEW WITH ERIC MARUSCAK AT NEW YORK COMIC CON

THE FLOOR IS PACKED. NEW YORK COMICCON IS NO SMALL VENUE, CONSUMING HALF OF THE JACOB JAVITS CENTER ON ITS OWN. CHALK ARTIST ERIC MARUSCAK IS HARD AT WORK, DOING WHAT HE DOES BEST. HE DOES IT SO WELL THAT HE BECOMES ONE OF THE MAIN ATTRACTIONS, WORKING ON A SCALE BIGGER THAN ANYONE ELSE AT THE CONVENTION, OR ALMOST ANY OTHER FOR THAT MATTER. TAKING A MUCH NEEDED BREAK FROM THE WEEKEND LONG ENDEAVOR, HE IS GRACIOUS ENOUGH TO GIVE AN INTERVIEW IN HIS DOWNTIME.

TIMES I RECREATE A DRAWING FROM ANOTHER ARTISTS WORK, USUALLY SOMETHING RELATED TO THE CONVENTION. IN THIS CASE, THIS WEEKEND I'VE BEEN RECREATING DAVE GIBBONS' DRAWING FOR THE WATCHMAN IN ANTICIPATION FOR THE MOVIE.

**SERPENTINE:** MAKES SENSE. WHAT IS THE SCALE THAT YOU NORMALLY WORK ON?

**SERPENTINE:**

FIRSTLY ON BEHALF OF SERPENTINE MAGAZINE, I'D LIKE TO THANK YOU FOR GRACIOUSLY GIVING US AN INTERVIEW. FOR THOSE WHO CANNOT BE HERE WITH US COULD YOU PLEASE STATE YOUR NAME AND TELL US A LITTLE BIT ABOUT WHAT YOU DO?



**ERIC:** IT VARIES. NORMALLY THEY'RE ABOUT 9' WIDE. HEIGHT ALWAYS VARIES DEPENDING UPON THE PIECE. THE ONE I'VE BEEN WORKING ON THIS WEEKEND IS THE BIGGEST PAPER ONE I'VE DONE. THIS ONE IS ALMOST 17' TALL. THEY AVERAGE ABOUT 9'x14' SO THIS ONE IS A YARD OR SO BIGGER THAN I'M USED TO.

**ERIC:** SURE, MY NAME IS ERIC MARUSCAK

**SERPENTINE:** NICE TO MEET YOU.

**ERIC:** NICE TO MEET YOU TOO, GOT A LITTLE CHALK ON YOU THERE. (LAUGHS)

**SERPENTINE:** THAT'S FINE, I'VE HAD FAR WORSE. (LAUGHS)

**ERIC:** TO ANSWER YOUR QUESTION, BASICALLY I DO CHALK ART. I GO TO A LOT OF CONVENTIONS AND I DRAW MURALS AT VARIOUS CONS, SUCH AS COMIC CON AND ANIME FESTIVALS AND OFTEN

**SERPENTINE:** HOW LONG HAVE YOU BEEN DOING THIS AND WHAT INSPIRED YOU TO DO IT?

**ERIC:** I'VE BEEN DOING CHALK ART IN GENERAL FOR ABOUT 6 YEARS, AT CONVENTIONS ABOUT 3 AND A HALF YEARS. I STARTED OFF IN MY HOMETOWN. THEY HAD AN ART FESTIVAL AND THEY ASKED ARTISTS TO COME AND DO STREET PAINTING. I ENJOYED IT SO MUCH THAT I WENT TO OTHER FESTIVALS. EVERYONE WAS DOING RENAISSANCE PAINTINGS AND NATURE DRAWINGS. I DECIDED I WANTED TO DO SOMETHING DIFFERENT. SO I THOUGHT TO MYSELF 'I LOVE COMIC BOOK ART WHY NOT THAT?' AND I WAS WORRIED

THAT EVERYONE WOULD LOOK AT IT AS NOT THAT ARTISTIC, THAT IT WAS CHILDISH. BUT COMIC BOOK ART IS PROBABLY ONE OF THE MOST UNDER APPRECIATED FORMS OF ART OUT THERE. THE ILLUSTRATORS WHO WORK IN THIS INDUSTRY ARE FANTASTIC. I WAS NERVOUS UNTIL I DID MY FIRST ONE. WHEN PEOPLE SEE THEIR ICONIC FIGURES DRAWN TWICE LIFE SIZE, GIGANTIC, PEOPLE COMPLIMENT ABOUT IT 'OH, THAT'S SO COOL.' AND IT'S JUST BEEN POPULAR EVER SINCE. ABOUT 3 YEARS AGO I BROUGHT MY PORTFOLIO TO SEVERAL CONVENTIONS WITH PICTURES OF MY SUPER HERO PIECES I HAD ALREADY DONE AT ART FESTIVALS. I WAS AT WIZARD WORLD PHILADELPHIA WHERE ONE PERSON ASKED ME IF I COULD ACTUALLY DRAW THESE AT SHOWS. I SAID I PROBABLY COULD AND AS IT TURNS OUT HE WAS THE GUY IN CHARGE OF WIZARD WORLD'S TOUR AT THE TIME. AFTER A BUNCH OF PHONE CALLS AND EMAILS I ENDED UP DRAWING AT WIZARD WORLDS 10TH ANNIVERSARY IN CHICAGO IN THE SUMMER OF 2006 AND I'VE BEEN DOING IT EVER SINCE.

**SERPENTINE:** VERY NICE. WHAT DIFFICULTIES DO YOU FIND WITH WORKING WITH A MEDIUM SUCH AS CHALK?

**ERIC:** WELL, IT IS A SLIGHTLY EDIBLE MEDIUM. YOU HAVE TO WORK FROM LIGHT COLORS TO DARK COLORS. IF YOU TRY TO DO IT THE OTHER WAY AROUND IT NEVER WORKS OUT IT TURNS TO MUD. SO I WILL WORK LAYING A WHOLE SERIES OF

LIGHT COLORS DOWN, COUPLE OF DIFFERENT TONES. IF I'M HAPPY WITH IT I'LL LAY THE DARKEST COLORS DOWN. FORTUNATELY WITH COMIC BOOKS, IT

LENDERS ITSELF TO IT. THE INKING WOULD GET LAID ON AFTERWARDS SO I CAN LAY DOWN THAT THICK BLACK LINE LAST AND IT MATCHES PERFECTLY. YOU LEARN TRICKS THE MORE YOU DO IT. SOMETIMES I



COME ACROSS A CERTAIN SECTION OF A PIECE WHERE I CAN'T WORK ON IT ANYMORE AND HAVE TO MOVE ON. I'VE DONE SOME PIECES, MOST PIECES I'LL LOOK AT IT AND WISH I COULD

CHANGE A LITTLE SECTION ON IT BUT I JUST HAD TO MOVE ON.



**SERPENTINE:** MOST ARTISTS ARE SATISFIED WITH THEIR WORK BUT WISH

THERE WAS A LITTLE SOMETHING THEY COULD GO BACK AND CHANGE.

**ERIC:** ABSOLUTELY. ARTISTS ARE THEIR WORST CRITICS. THEY KNOW SOMETHING IS WRONG WITH IT BUT NO ONE ELSE NOTICES. IT'S TRUE WITH MY OWN ART. I'LL BE DOING A PIECE AND AFTER WORKING ON IT FOR SO LONG ALL I SEE ARE LINES. I CAN'T JUDGE ANYMORE, I HAVE TO GET AWAY FROM IT. FOR EXAMPLE, A PIECE LIKE THIS, I HAVE TO KEEP WORKING WITH ONLY ABOUT 35 HOURS TO WORK ON IT AND TO BE AS ACCURATE AS POSSIBLE. SO, IT'S A REALLY GREAT PRACTICE.

**SERPENTINE:** SO, ON AVERAGE, IT TAKES ABOUT 2 DAYS TO FINISH A PIECE LIKE THIS?

**ERIC:** YEA, IT TAKES ABOUT A COUPLE OF HOURS IF IT'S ON PAVEMENT WITH CHALK ERASERS, THAT'S ONE OF THE TRICKS WE USE. THE PAPER ONES, BARE MINIMUM YOU'RE LOOKING AT ABOUT 20 HOURS, BIGGER ONES, 25-30 HOURS OR EVEN MORE. YEA, IT'S A TIME CONSUMING PROCESS.

**SERPENTINE:** THANK YOU VERY MUCH FOR SHARING THIS INFORMATION.

**ERIC:** HEY, NO PROBLEM, THANKS FOR COMING DOWN.

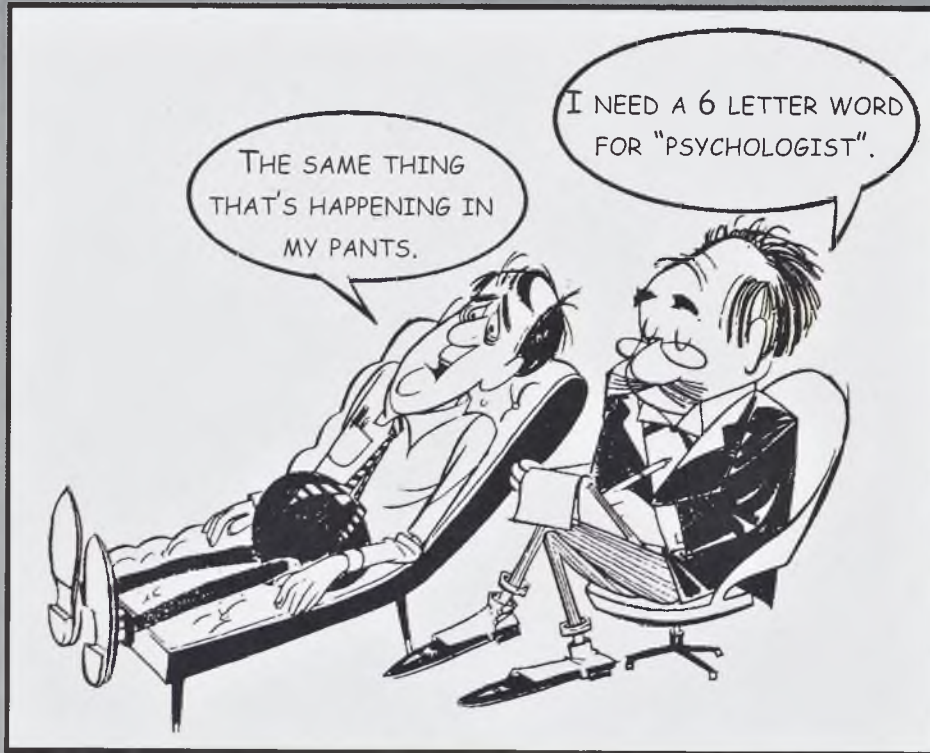
YOU CAN FIND MORE ABOUT ERIC MARUSCAK ON HIS WEBSITE.  
[HTTP://WWW.PEPPERINK.COM/](http://www.pepperink.com/)



"Derangements: Photography by Amanda Gonzalez



# SERPENTINE CAPTION CONTEST



THINK YOU CAN CREATE A BETTER CAPTION?  
IN AN EMAIL, SEND US YOUR CAPTION FOR A CHANCE  
TO WIN A SERPENTINE T-SHIRT!

MAGAZINE.SERPENTINE@GMAIL.COM



CONGRATULATIONS  
TO DAN KANE, WINNER OF SERPENTINE'S  
CAPTION CONTEST FOR ISSUE 6 VOL 2.

"YOU'RE NOT THE GREEN FAIRY?"



# Serpentine Magazine

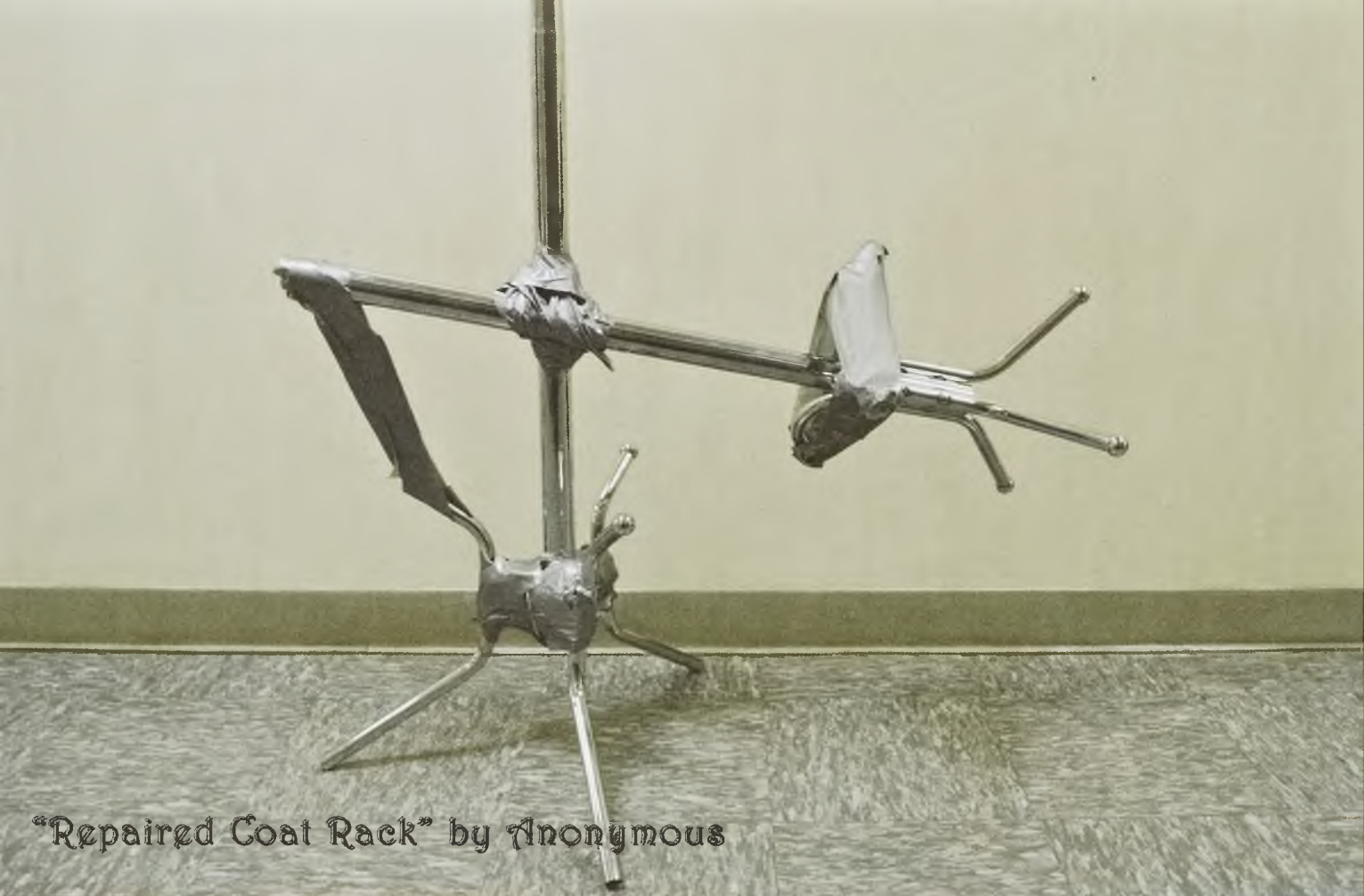
Art.  
Literature.  
Awesome.

Submit at [magazine.serpentine@gmail.com](mailto:magazine.serpentine@gmail.com)



*Andrew Johnson* Kylash





"Repaired Coat Rack" by Anonymous



Flower - 18x24 Pastels on Newsprint by Alicia Rebelo



**Coming (back) soon!**

**THE PSYCHEDELIC TOASTER SHOW**



