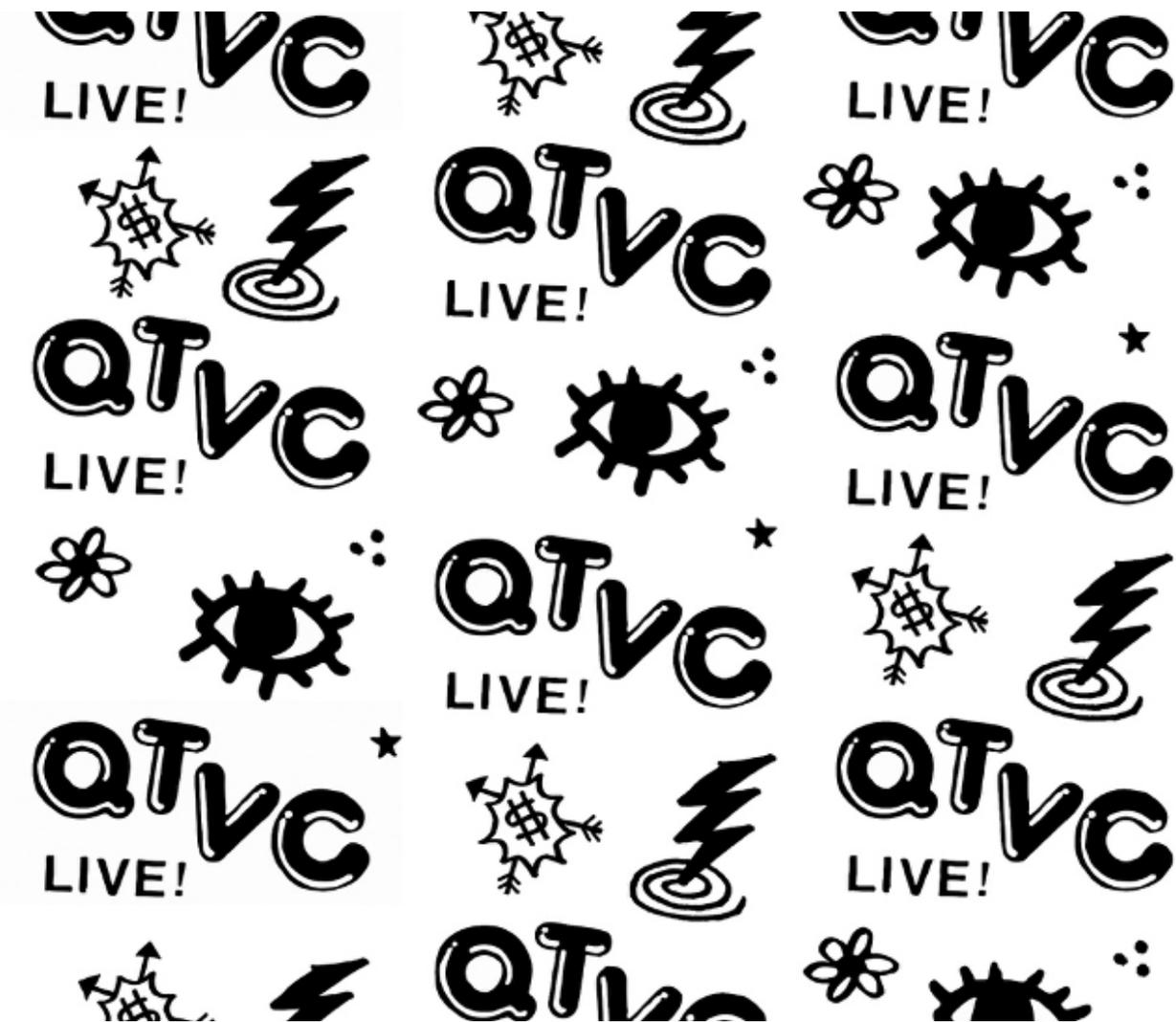


JULIA ARREDONDO

2020 ART & ART HISTORY
MFA THESIS EXHIBITION



Cantonese for Midwestern Wives, 2017-present, 3D Rendering of Desk Design

DEPS ARTIST PROFILE SERIES

MAY 2020 • SERIES 01 • VOLUME 27

2020 ART & ART HISTORY MFA THESIS EXHIBITION

The *2020 Art and Art History MFA Thesis Exhibition* features the works of MFA candidates in Columbia's Interdisciplinary Arts and Media and Interdisciplinary Book and Paper Arts programs. The exhibition, which includes artists' books, prints, drawings, textiles, sculptures, photography, sound, projections, and installation works, represents the culmination of three plus years' worth of development of a cohesive body of work for each artist. This exhibition, taking place at the Glass Curtain Gallery has been postponed to a later date due to the COVID-19 outbreak. This edition of the DEPS Artist Profile Series intends to give you an in-depth look at the work to come as well as a deep glimpse into the artists process.

Participating Artists: Julia Arredondo, Mary Gring, Rebecca Grace Hill, Selena Ingram, Maria VanDyken Li, Skye Murie, and Andrew Shoemaker

The *2020 Art and Art History MFA Thesis Exhibition* is presented in conjunction with the Art and Art History department and Paul Catanese, Director of Graduate Studies for Art & Art History and Professor at Columbia College Chicago.

QTVCLIVE!

Julia Arredondo explores the changing consumer market and responds to contemporary shifts in buying and selling practices. Her work is a playful blend of conceptual design and humorous business strategy. Inspired by startup culture and dreams of the ultimate exit strategy, Arredondo plays the role of artist as entrepreneur. Centering the socioeconomic need for financial success in the creative market that values free labor over career sustainability, she challenges traditional ideas of value within the art world.

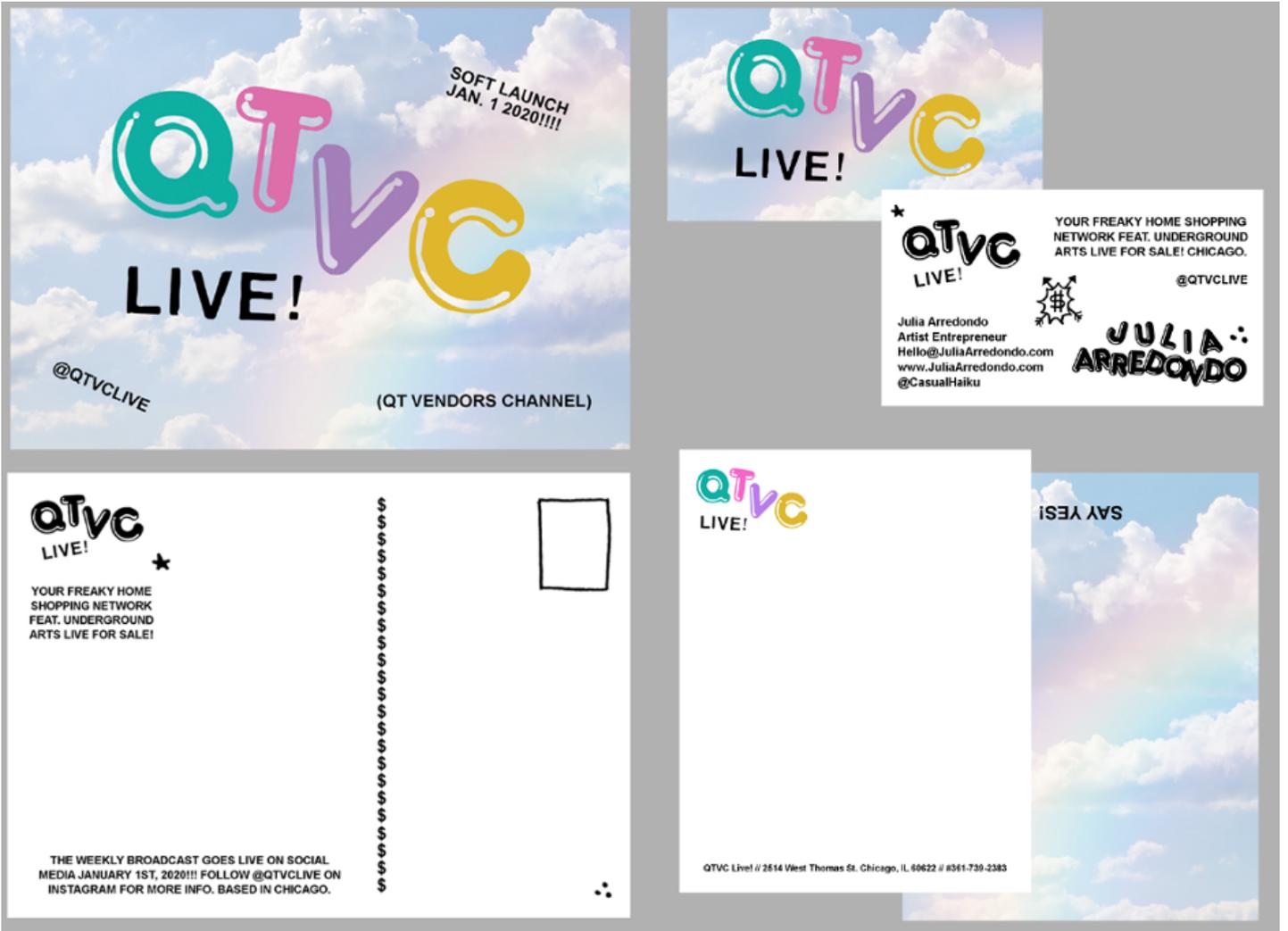
QTVCLive! is a social media-based show that features artists and makers selling their work via a live sales platform. Think “QVC for the Vice Network”; *QTVCLive!* features modern salespeople selling contemporary art objects alongside the actual makers of the products. Each *QTVCLive!* episode is an interview-style broadcast from a DIY studio built in a Chicago apartment. Femmes of color are given priority to exhibit on the show, as historically this is the most underrepresented demographic in the art market to date. The goal for *QTVCLive!* is to gain visibility for underrepresented makers, while exploring new models for career sustainability in the arts.

Julia Arredondo is an artist entrepreneur who is currently concluding her MFA at Columbia College Chicago. Originally from Corpus Christi, TX, Arredondo is heavily influenced by the small, family-based businesses she grew up around. Formally trained in printmaking and specializing in artistic forms of independent publishing, Arredondo founded Vice Versa Press and Curandera Press as her entrepreneurial debuts. She is currently launching an independent media channel, *QTVCLive!*, which focuses on live arts sales by underrepresented makers.

For more information on Julia Arredondo:

<https://www.juliaarredondo.com/>

Follow QTVCLive! on Instagram via @QTVCLive! today.



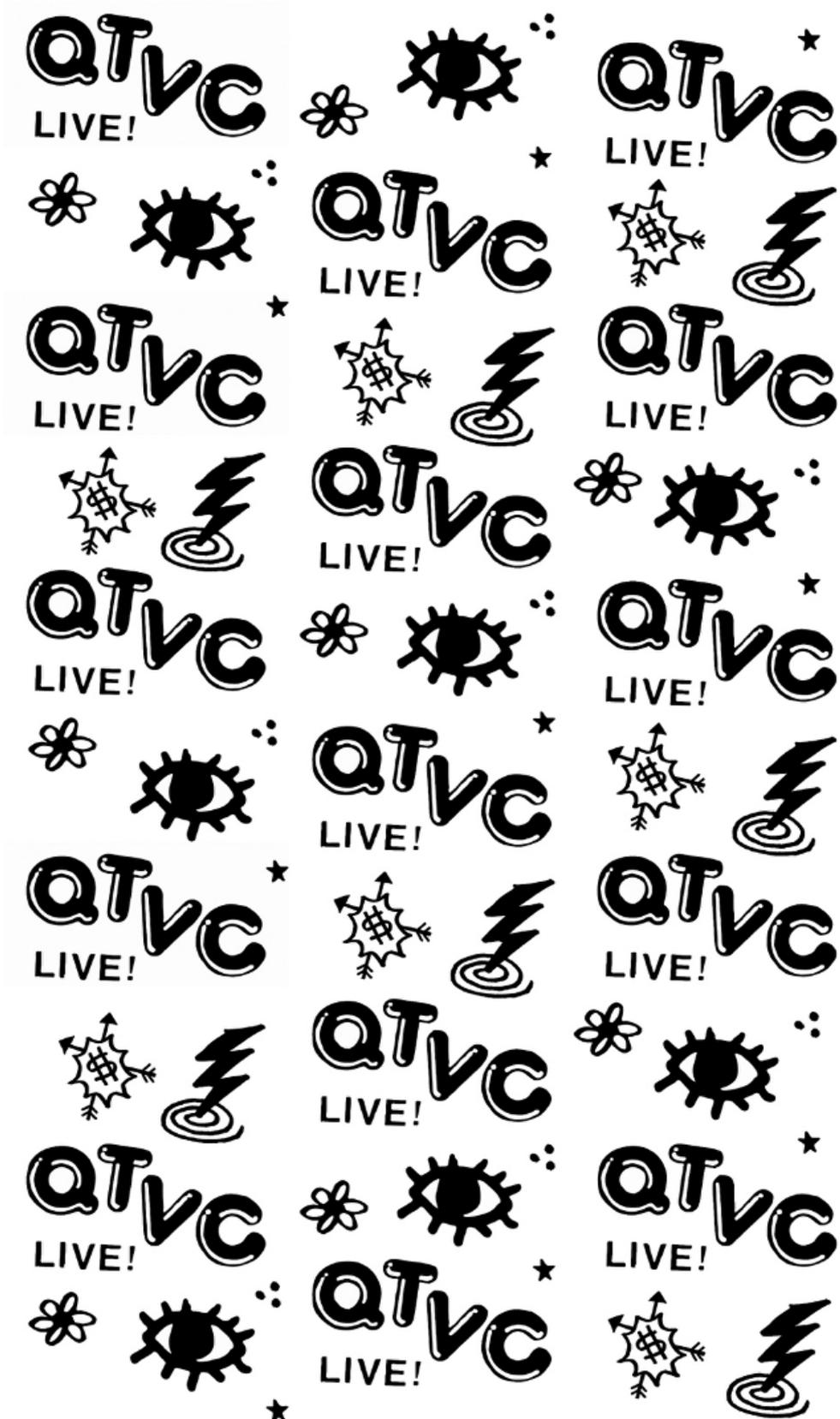
QTVC Ephemera Suite, 2020

Artist Note: This is a collection of mailout material I designed to send out into Greater Chicago to help promote the show. Two rounds of the postcards have been sent.



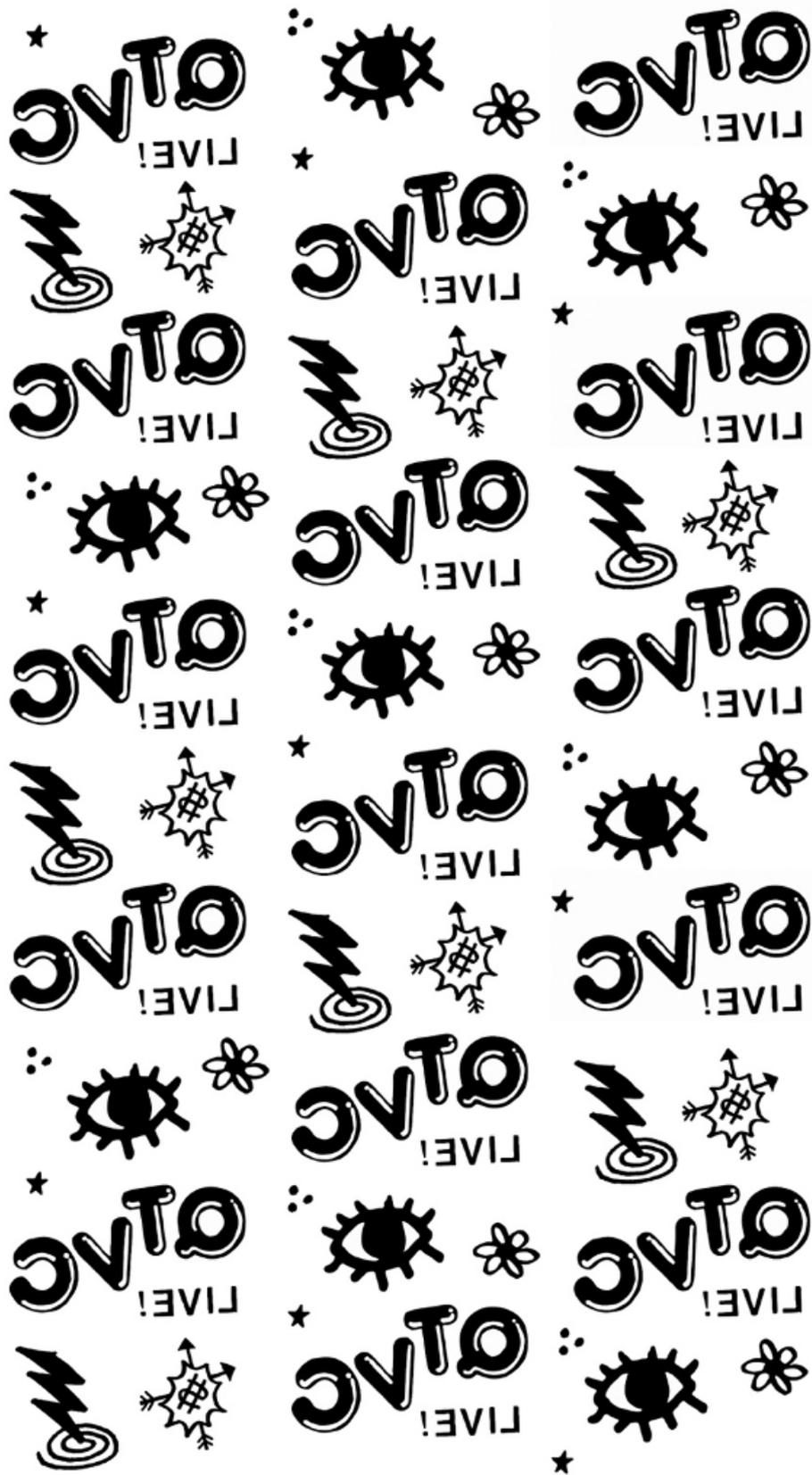
QTVC Live! Logo (cropped)

Artist Note: This is the current logo for QTVC Live! that I designed with crowdsourced feedback via Instagram. The initial QTVC Live! audience of supporters pitched in with critical feedback and essentially collectively helped developed the logo.



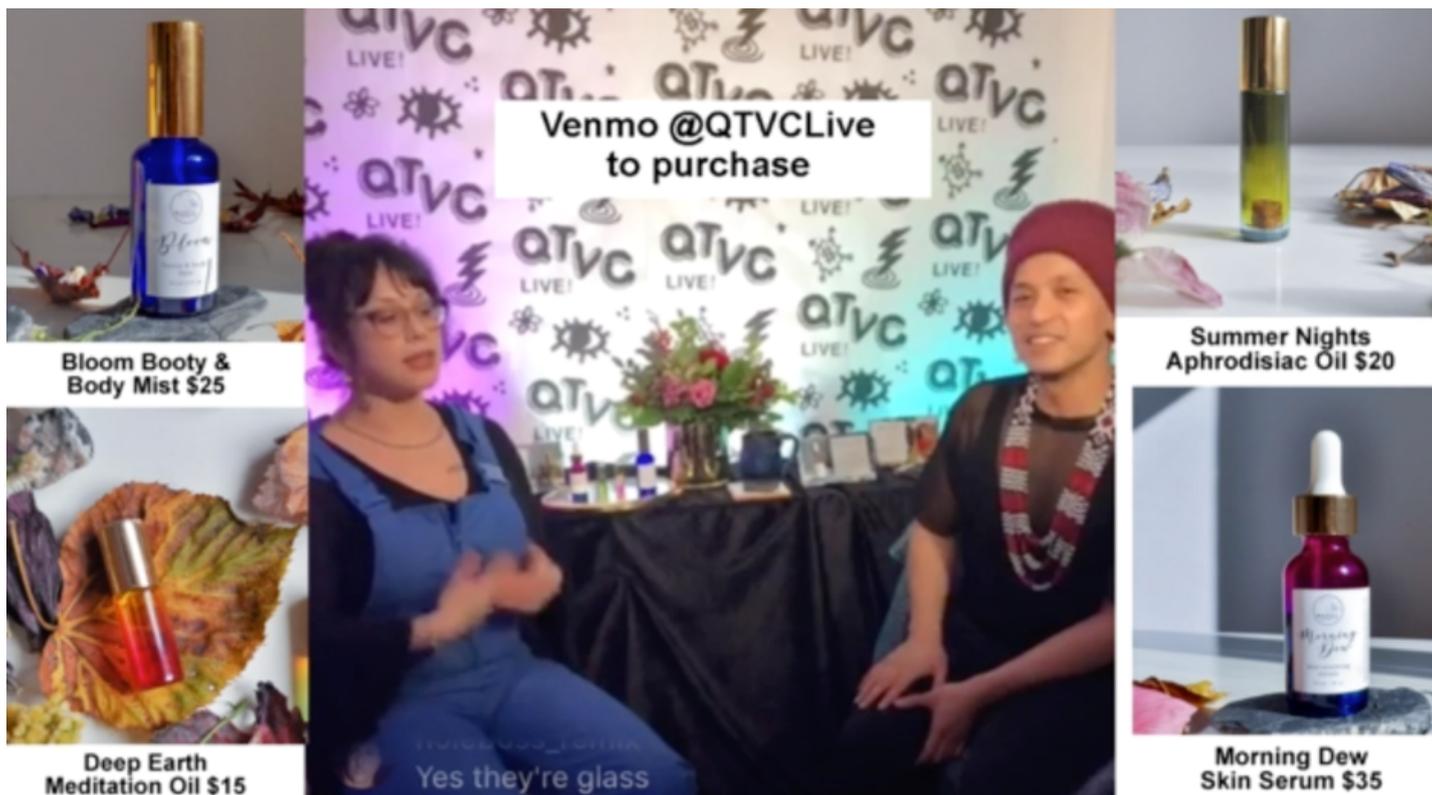
QTVc Backdrop, January 2020

Artist Note: This is the backdrop for the QTVc Live! filming studio that I designed. The QTVc Live! studio is a small extra bedroom in my apartment, and I feel that I've successfully transformed the space into a DIY broadcasting studio.



QTVC Backdrop (reversed), March 2020

Artist Note: Due to the pandemic, I've ceased inviting makers and artists into my home. Instead, we've been broadcasting split-screen via Instagram Live from our own locations. Because this split-screen feature flip-flops what's actually on camera, I've had to hang a new, reversed backdrop in the studio in order for it to appear front-facing.



Screenshot w/ Mahal Healing Arts, February 2020

Artist Note: This is a screenshot from one of my most successful episodes, QTVCLive! Episode 7 featuring Mahal Healing Arts.



Screenshot w/ School of Life Design, March 2020

Artist Note: This is an example of how the episode looks in the time of the pandemic. Makers go split-screen with me via Instagram Live. This episode, QTVCLive! Episode 13, features Ohio-based business, School of Life Design.

QTVCLIVE! X **Melissa
Castro
Almandina**



**Thursday night
February 20th at 8pm
Tune into our IG Live
Stories @QTVCLive**

Promo Example 1, February 2020

Artist Note: This is an example of a social media promotional post. This post acts as a digital flier and features local poet Melissa Castro Almandina for QTVCLive! Episode 8.

QTVCLIVE!



Watch Live on Instagram
at 3pm CST on Sunday
Afternoons! @QTVCLive

April Vendors

**04/05 Chris Escobar
of Worser Beings**



04/12 EMI Topicals

**04/19 LizMarie
AKA Mota Mami**

Look!

04/26 Vanessa Viruet

April Vendors Promotional Example, April 2020

Artist Note: This is an example of another promotional social media post that is circulated to promote guests on the show and to grow viewership.



QTVC Live! Promo Poster, 2020

Artist Note: This is an example of a promotional poster that I would physically post around Chicago and on-campus. I designed it and printed it.



[QTVCLive! Promo Video](#), January 2020

[QTVCLive! Past Episodes](#)

INTERVIEW WITH JULIA ARREDONDO

Conducted by Kaylee Fowler

Kaylee Fowler: How do you find artists who you think are a good match for the *QTVC Live!* model of selling art? Does it matter the kinds of work they are producing, or is it more about the artists themselves?

Julia Arredondo: Most of the artists on this first season of *QTVC Live!* are already acquaintances and colleagues of mine in the Chicago area. I've found that the better our rapport, the more successful the episode is. I definitely take into consideration the types of work that are exhibited on the show. Most of the creatives who are featured on the show have multiple bodies of work, or are interdisciplinary in some way; so I take a survey of their work and make suggestions from there. Each vendor is different, and each episode varies incredibly. Having past experience with web sales and online arts businesses has helped me figure out what would be a good fit for the show. It's a matter of marketing, planning the show out with the artist, and selling it as a whole package.

I'm always open to showcasing creatives who are not a part of my immediate community too, however. Interested vendors should email qtvclive@gmail.com if interested.

KF: As your work questions the viability of the gallery structure, and as the physical gallery structure has been temporarily removed due to COVID-19, do you think more non-traditional art markets will grow in response?

JA: Definitely. But I also think the gallery structure will evolve to fit our current situation. I'm seeing a large influx of web-based art shows and virtual galleries and I actually think that's pretty cool. However, salespeople never sleep on an opportunity, so we're in the midst of what might possibly be a major market shift.

KF: One of the images you have included in this publication is of physical postcards you send out to promote the show; what draws you to this more ephemeral form of marketing?

JA: Back in the day, finding a person's email was easy. Finding the contact for a gallerist, or a museum director was no problem. Now, that's not the case. We're much more protective of our contact information and rightfully so. Physical mailouts allow me to gain access to places (like offices at the MCA or

the NewCity newsroom) that I'm otherwise locked out of. I don't know people there personally, so I send mailouts to hopefully establish the beginnings of a relationship or at least to gain some visibility with a new audience. I'm pretty sure a few of my postcards lead to a recent [QTVC Live! feature in NewCity](#).

KF: How do you plan to promote or grow this network in the future? Do you envision *QTVC Live!* becoming a sustainable model for artists to sell their work?

JA: I've recently decided to move to a seasonal model with *QTVC Live!* because I've just completed 18 episodes over the past 18 weeks, and I am burnt out! I need a break, especially to reconsider what the future looks like now due to the pandemic. I'm going to take some time to rethink the policies I currently have in place for the show and to think long-term as far as scalability and profitability go. Immediately, however, I'm building out the *QTVC Live!* website and webstore so that select goods will be available for purchase while we're off season.

KF: How do the ideas of consumerism in art overlap with the commodification of spirituality to you? A lot of your works seem to involve various spiritual objects such as prayer candles, why are these things you are wanting to explore in the context of consumerism?

JA: I have a background in the production and design of spiritual goods, and much of my Chicago community was cultivated around that practice. Much of my community here also revolves around the evolution of culturally-based spiritual practices and many of us are in constant conversation about healing, self-love and what contemporary and radical wellness looks like. I consider financial stability a form of wellness, and find that having conversations about consumerism and sales within the art context is a practice of wellness for me. To ignore the sale and dissemination of one's work as an artist, is to neglect a major part of one's career as a creative.

KF: How do you balance being an artist who is producing their own work with running a business meant to promote the works of others?

JA: It's a lot of work, yes, but it's my responsibility as an artist with access to hype my community. Running *QTVC Live!* gives me a lot of permission in a way to

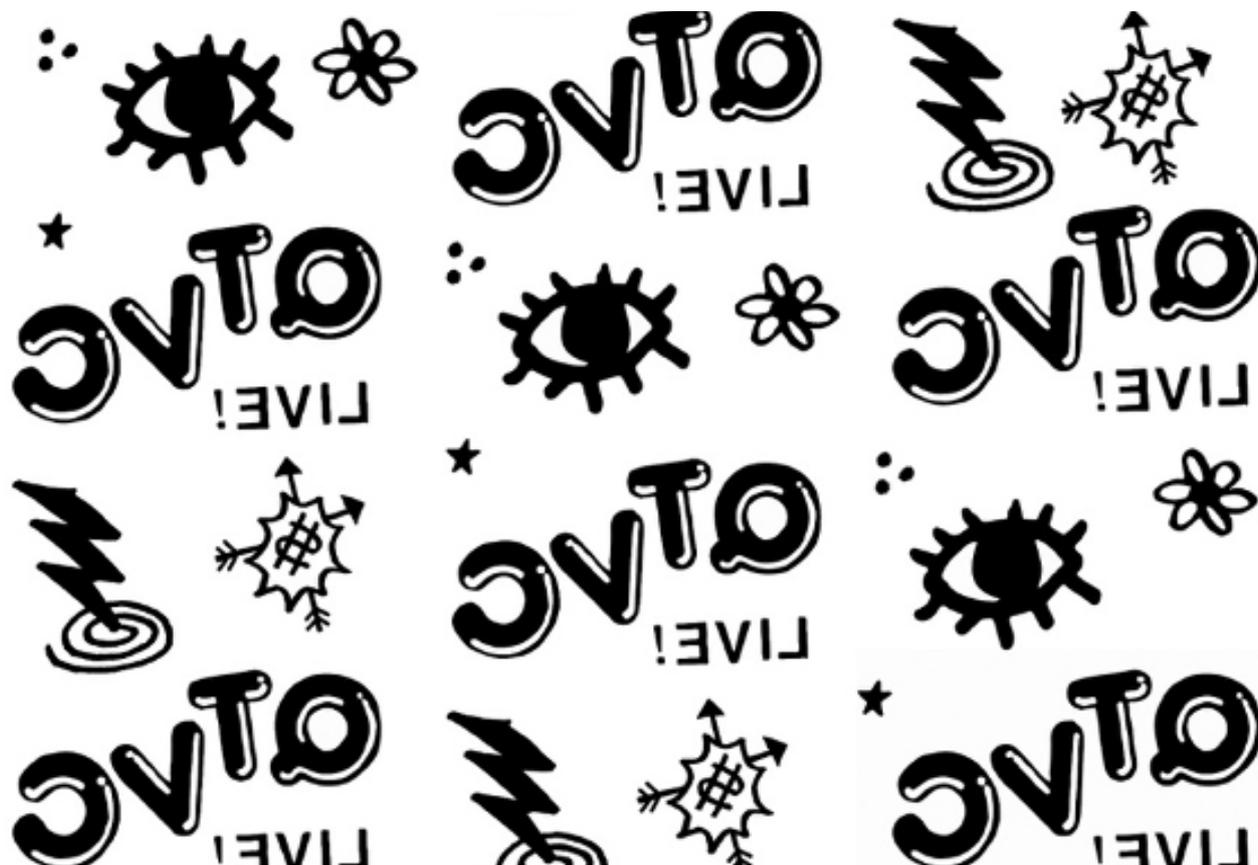
continue to make my own work, to hype my own work, and to continue to thrive. There's no guilt on my part, and there's no silencing others so that I can have an avenue to express my voice. I think hyping each other is really the only way we're going to succeed, gain visibility, and essentially carve out our own niches in the arts... especially as radical, femme-bodied individuals.

KF: How would you recommend artists get involved with various art markets outside of the gallery structure?

JA: Trial and error. Look into the markets you want to be a part of, visit, hang around those folks and see if that's the scene you vibe with. It's really important to find a market that you vibe with naturally. For a long time I was really trying to elbow my way into the art book market, but it just wasn't the right fit for me. Try not to waste too much time trying to fit in where you don't belong. Find the avenue that wants you, hypes you, and has a desire to see you succeed.

Keep your eyes and ears open, and also recognize that not every opportunity is worth your efforts.

DEPS ARTIST PROFILE SERIES



QTVC Backdrop (reversed), March 2020

The DEPS Artist Profile Series, presented by Columbia College Chicago's Department of Exhibitions, Performance, and Student Spaces (DEPS), is a virtual publication on select artists involved with the DEPS Galleries and the Columbia College Chicago community. Our goal with this series is to connect artist and viewer on a deeper level, and to highlight the amazing works and thoughts of our featured artists through interviews, artist biographies, and catalogs of work. Art has always been a way to connect with others, no matter where one may physically be. We hope by presenting the creativity and insights of the people involved in the DEPS Artist Profile Series that viewers may have one more way to stay in touch with and support the arts community.

The DEPS Artist Profile Series is managed by Fine Arts major and DEPS Exhibitions Assistant Kaylee Fowler. Design, animation and illustration by Graphic Design major and DEPS Exhibitions Assistant Gianella Goan.

For more information, please contact Mark Porter, mporter@colum.edu / 312.369.6643
<https://students/colum.edu/deps>

Glass Curtain Gallery: 1104 S Wabash Ave, First Floor, Chicago, IL 60605

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