

20x2 Chicago Zine!

Twenty speakers. One question. ^{One page} ~~Two minutes~~ each.



20x2.org/chicago

Welcome to the second 20x2 Chicago Zine! This wasn't supposed to happen twice.

Normally, 20x2 Chicago is a live stage show. Twenty interesting people each have two minutes to answer one question in any way they choose. It's a fast-paced show, fun and creative and heartfelt. The speakers feed off by the reactions of the audience.

As COVID-19 began to make its gravity known in China and Europe in March of last year, we were nearly ready to announce the April show at Schubas. We started to get a little nervous. Then it arrived in the US, and things really looked bad. After some deliberation, we decided that the right thing to do was cancel — and soon after we did so, Illinois put a stay-at-home order into effect. So instead, we put out a zine. Twenty “speakers.” Each gets one page in which to respond to the question in any way they like, provided it's reproducible in a printed document.

A year later, we still can't do an in-person show. Rather than try to coordinate a 20-person Zoom performance (you know by now how well that goes) we decided to put together another zine. The question we gave everyone is “**What's good?**” The answers we got range in style, substance and subject matter. Taken together, it's as close to a 20x2 show as can be possible in print.

We want to give a big thanks to all our speakers, to the Schubas staff (we miss you!), and to you — yes, you! — for reading. Stay safe and as sane as possible during this challenging time, and hope to see you live and in person sometime soon!

Andrew Huff & James Allenspach

20x2 Chicago
20x2chi.org
@20x2chi



LaShawn Williams

I need to shop for the perfect "I Survived 2020" t-shirt...

The clock has ticked, the calendar has flipped and the proverbial ball has been dropped.

2020 is OVER.

Last year, as the saying goes, was "one for the books."

It was a year filled with ugliness; from political puerility to civil unrest to of course, the stress of the ongoing COVID-19 pandemic, I think I can safely speak for just about everyone when I say, "Whew!"

Speaking of books, we're now in a new year and it just feels great to have closed the final chapter on the least enjoyable book ever!

The year 2021 is a new book—and it is one I'm excited to crack open. For me, reading a new book is always refreshing and stimulating, and the joy of turning every page, anticipating plot twists and turns, is everything to me.

I won't dwell too much on the past, though; instead, I'll just wash the stubborn stench of 2020 off me and reflect...

- ❖ Working from home is...*different*. *Extremely* grateful to still be employed, though.
- ❖ The OfferUp app is EVERYTHING. Through my bargain bingeing, I proudly profess that my pandemic purchases have resulted in over \$2,000 worth of handbags for under \$200—WINNING!
- ❖ So long, student loan! That sucker is paid in full! The *freedom* of it all! Hotdamn!
- ❖ I now dabble in doodling—who knew crayons, pencils and a sketch pad from the local dollar store would be so therapeutic?
- ❖ My arts & entertainment blog is finally "under construction"—baby steps, folks...
- ❖ Haven't packed on any pounds—a remarkable feat, indeed.

**No complaints—I'm blessed beyond measure—so what's good?
*Everything. Everything, indeed.***



Anne Petersen

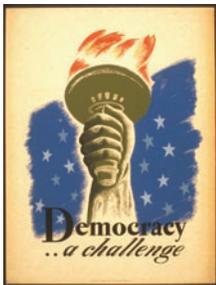
Small pleasures. A lit candle. A roof over your head. An intact and functioning democracy. Are those small now?

Progress towards many types of justice. Small since not much has been made. Still, some.

Consequences.

Music. Art. Nature. Sleeping dogs. Birds. The orbits of heavenly bodies.

Tiny things, the smallest. So much we took for granted before. Think how much we'll value all we can do—when we can do things again.



Right now, this moment, on this 319th day of March, this moment is waiting. With no small amount of fear. Trepidation, even.

It's limbo. Not the fun kind—people encouraging each other to slip through without contact—but the kind where you can't see the edges so you don't know how far you have to go. And we have to go.

So what's good? *Hygge*, maybe: that funny Danish word, a verb you can do on your own or with others. Also an adjective and a noun, for flexibility.

Supposedly untranslatable, the closest one-word English equivalent is *comfort* or *cozy* or *convivial*. Distantly related to our “hug,” that action I barely know how to do anymore. But none of these rough analogies are even close to how it's used over there, where it's a verbal spice liberally distributed. Compound words abound: *hyggepants*. *Hyggenook*. *Hyggemusic*. Real/raw-*hygge*.

It also has an opposite: *uhygge*, which means *scary* or *frightening*.

Right now much of the *uhygge* is out there in the wide world. Most of our *hygge* is at home for many of us, those who have homes at least. A privilege we don't all have.

So, if you can, take in some *hygge* at home. While we go that distance, wind out this time. Together, alone. Light that candle you've been saving. Cuddle into your *hyggenook* with an escapist book. Sing along with that sea shanty stuck in your head since no one's around to hear you. Or even if they are. Watch that bird flit or that dog sleep or that hella big (or small) moon traverse. That democracy work, when it works. That justice. Those consequences.

Treasure the small things. They're what we've got.

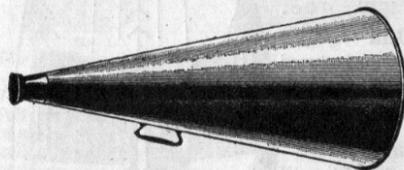
Kim Bellware



Kevin Guilfoile

CAUTION TO THE BASE BALL BOYS OF 1912

Because of your youth and inexperience, advantage is frequently taken of you base ball boys, by the so-called "Just as Good" dealer, who tries to palm off on you some of his "Just as Good" Base Ball goods, made especially for him by the "Just as Good" manufacturer, when you call for the Spalding goods. These "Just as Good" manufacturers endeavor to copy the Spalding styles, adopt the Spalding descriptive matter and Spalding list prices, and then try to see how very cheap and showy they can make the article, so the "Just as Good" dealer can work off these imitations on the unsuspecting boy.



The Spalding "Long Distance" Megaphones

Are made of a fiber board, scientifically prepared and shaped to increase the resonant qualities, and chemically treated to retain this feature under all conditions of weather. On the water or shore, or in any open country where there are no obstructions and no local sounds to interfere, it is not difficult to talk and hear to and fro over a distance of a mile with our "Long Distance" Megaphones, while a loud call or hail can be heard about two miles. Voices and other sounds from a distance, which would otherwise be inaudible, can be heard with great distinctness when using the instrument as a receiver.

distance, which would otherwise be inaudible, can be heard with great distinctness when using the instrument as a receiver.

Morrill Nose Mask

(Patented Sept. 29, 1891.)



None genuine which do not bear the name of Morrill and the date of patent. Morrill's Nose Mask is made of the finest rubber and no wire or metal is used in its construction. It has become

a necessity on every foot ball team, and affords absolute protection to the nose and teeth.
 No. 1. Regulation style and size. Each, 50c.
 No. 1B. Regulation style, youths' size. " 50c.
 No. O. Full size, with adjustable mouth-piece. Each, 75c.
 No. OB. Youths' size, with adjustable mouth-piece. Each, 75c.

See Pages 98 and 99

Spalding Head and Neck Attachment



Illustrating Method of Fastening Head and Neck Attachment to No. 5 Chest Weight Machine.

No. 3. Well made of heavy cowhide, Ready for use by simply snapping to one of the handles or both. Each, \$1.50

The Spalding Automatic Abdominal Masseur

A safe and sure cure for Constipation and other kindred ailments

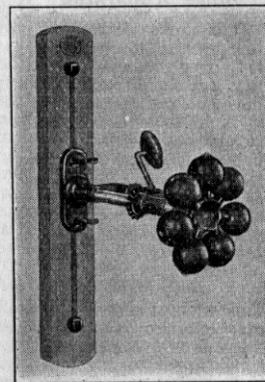
The Automatic Abdominal Masseur is offered the public for treatment of constipation, based upon the principle of muscular contraction (the force which nature uses), and, by its mechanical arrangement, it effectually applies force in the same direction that nature does, and will gradually discard the use of cathartics. So promptly does the Automatic Abdominal Masseur excite the muscular contraction of the intestines, that only a few moments' use at the proper time is necessary before its effects will be felt. Its action upon the liver and stomach is equally as prompt and effective, and derangements of these organs are speedily remedied.

N. E. cor. 15th and Locust Sts., Philadelphia, Pa.
 A. G. SPALDING & BROS. May 24th, 1906.

Gentlemen: I have used the Spalding Automatic Abdominal Masseur in my practice for over fifteen years. I have found it of great benefit in chronic constipation and indigestion. Your improvement increases its value.

Very truly yours, WALTER A. FORD, M.D.

The Spalding Automatic Abdominal Masseur. Equipped with Japanned Detachable Gear Cover. . . . Complete, \$10.00



All selections taken from Spalding Sporting Goods catalogues published between 1909-1912.

Keidra Chaney



In a rough, ROUGH year, where very little made sense and even less made me happy, it was my humble collection of k-pop plush dolls that brought me light in 2020. Tiny animal and fast food themed avatars of my favorite Korean pop performers, they are fan-created, lovingly designed, and exist for no other reason than to put smiles on faces.

I started collecting k-pop plush dolls shortly after discovering them during a trip to Japan there years ago. (Fans bring them to k-pop concerts) I was drawn to them because of my shameless, unironic love of all things small, soft and adorable. But having been relatively isolated for most of 2020, they became avatars for me as well, a way to share my personal updates: what I'm eating, what I'm growing in my garden, etc. so I often shared my goings-on on Instagram through them. These Lil Guys have shared my joy to those I can't connect with in person.

So, for no other reason than to share joy, a softer side of 2020, through the eyes of me and the Lil Guys.

– Keidra Chaney



Don Washington

What's Good?

The measure of any society's values is how it treats its prisoners, poor, outcasts, minorities, immigrants, dissenters and refugees. So, what's good? Us. We're good and that depends on who's us and what's good. So, who's us and what's good? We're the same people who've persisted no matter how hard the principal value of capitalism, greed and our country's core identity of white supremacy have worked together to eradicate us and make a killing while doing so.

We're the survivors of chattel slavery, living in the shadows and the gallows of Jim Crow and the ongoing tide of the systematic evil of racism. A racism that is enforced at the end of the baton, the gun and remains durable in the law and customs of the only country we have ever known. They are us and until our lives matter and the fight to close the value gap between black lives and "all lives" is what's good.

We're what remains of the native people who whose genocide created the wealth and territory of the country they are now internally colonized, marginalized and trapped in. They are us and the fight to protect water, sacred locations and the defense of native sovereignty is what's good.

We're the descendants of people who are the harvest of empire. We are the immigrant/refugees from places in Central and South America and the legacy of people who have been "bombed into the stone age" in South East Asia, Africa and the Middle East in the endless twilight war on terror, that keeps coming home to roost with as violence against them. We are them because America has spent two centuries empowering the violence of capital's organized money, over the virtues of organized people all over the globe. We are the people who have risked everything to come to the shores of the place that made them refugees. They are us and the provisioning of refugees, the defense of immigrant's rights but most of all a world where our military is not slaughtering people to feed the bottomless consumerism that creates refugees is what's good.

We're the children and the children's children of the hounded, whose sexuality and gender identity had them labeled as insane and slandered as everything from child molesters to worshippers of Satan... to be considered broken people with stunted souls... They are us and an attack on LGTQIA rights is camel's nose under the civil rights tent. How conservatives treat them is how they want to treat all of us and defending their humanity is what's good.

We're the next generation of workers who have survived being shot down, beaten down, locked in camps and starved and now face a conservative movement that wants to devour us whole. That's who we are and fighting for labor rights and the power of organized working people over organized corporate greed is what's good.

So, what's good, us. Our opponents are not evil, they're human, but what they want is.

Jessi D



LOVE FRIDGE




 BILLS THAT I WAS ABLE TO DEFER AFTER BEING LAID OFF DUE TO THE PANDEMIC WERE STARTING TO COME DUE, AND I NEEDED HELP. I SAW THE *love fridge* ON INSTAGRAM, AND LOVED THAT LOCAL RESTAURANTS WERE IMPACTING THEIR COMMUNITIES IN SUCH A DIRECT WAY. THE DIRECTIVE IS SIMPLE:

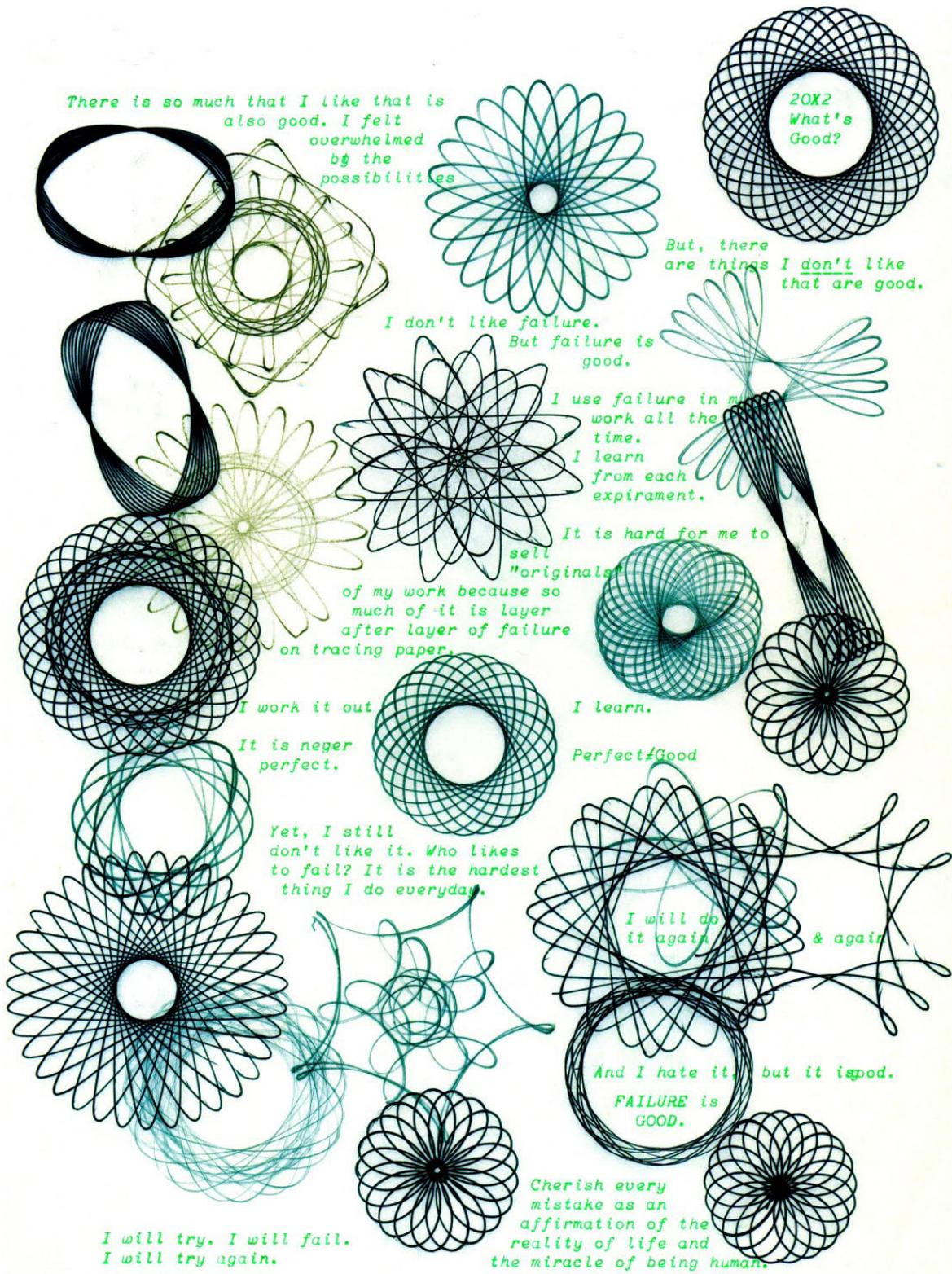

 take what you need ♥ leave what you can.

I WAS ABLE TO FEED MYSELF AND GIVE BACK BY VOLUNTEERING TO RUN DONATIONS AND CLEAN FRIDGES. GROCERY STORES, COLLECTIVES, CORNER SHOPS, AND EVEN A BOOK STORE SET UP THEIR OWN FRIDGES ACROSS CHICAGO.


 MY JEWISH PARTNER SUMMED THIS ACT OF MUTUAL AID UP THE MOST SUCCINCTLY, SO I'M JUST GOING TO QUOTE HIM: "the *love fridge* IS AN EXAMPLE OF THE HIGHEST FORM OF MITZVAH WHERE THE GIVER ACTS ANONYMOUSLY AND HAS NO KNOWLEDGE OF THE RECIPIENT AND THE RECIPIENT HAS NO KNOWLEDGE OF THE GIVER. IT THEN BECOMES DEFINED BY MORE THAN WHAT'S PUT IN IT, IT'S DEFINED BY THAT ACT OF PURE SELFLESSNESS THAT MAKES IT POSSIBLE. IT'S ESSENTIALLY EHOLESS."


 → thelovefridge.com ♥ @thelovefridgechicago

Donovan Beeson

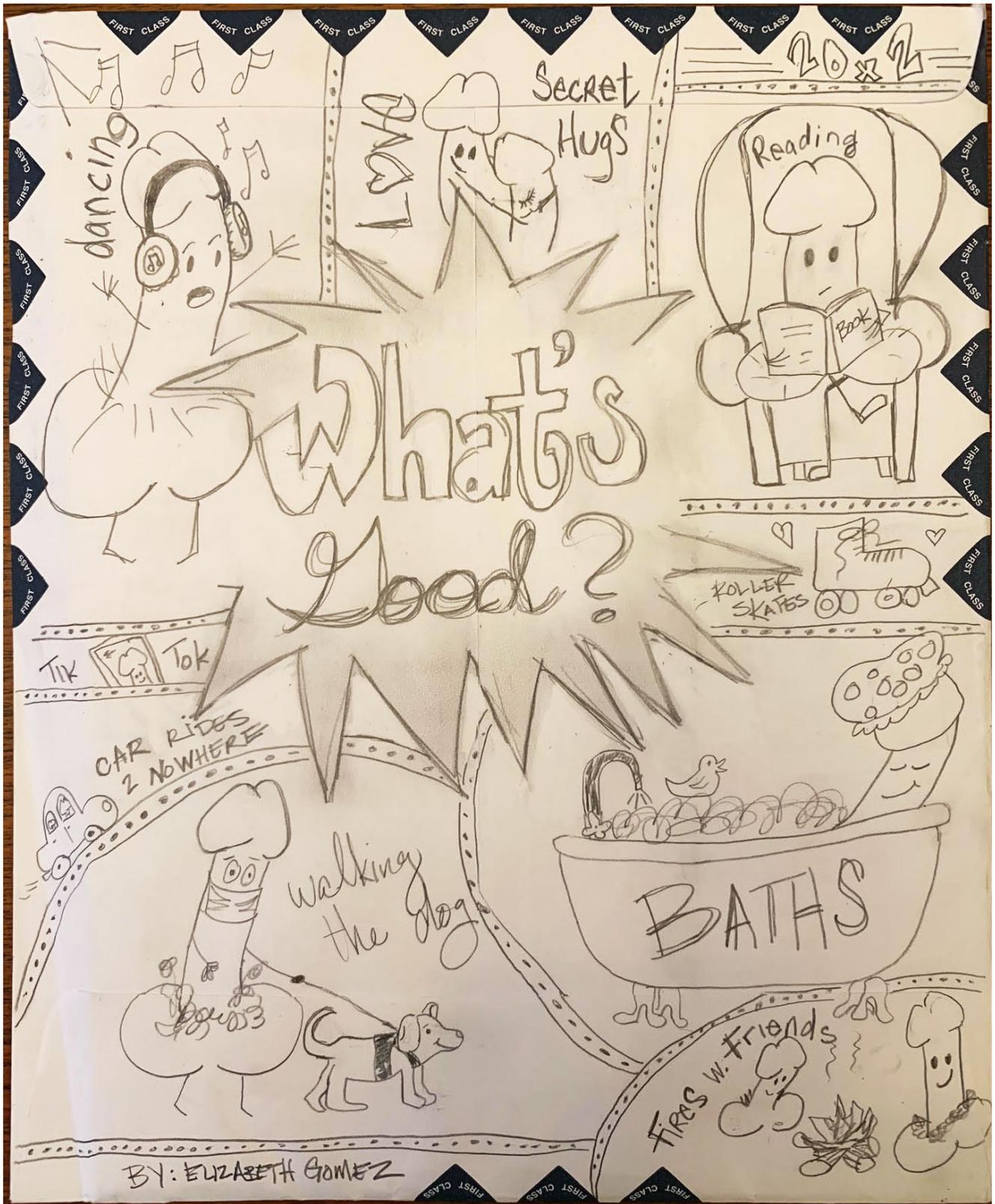


Donovan Beeson

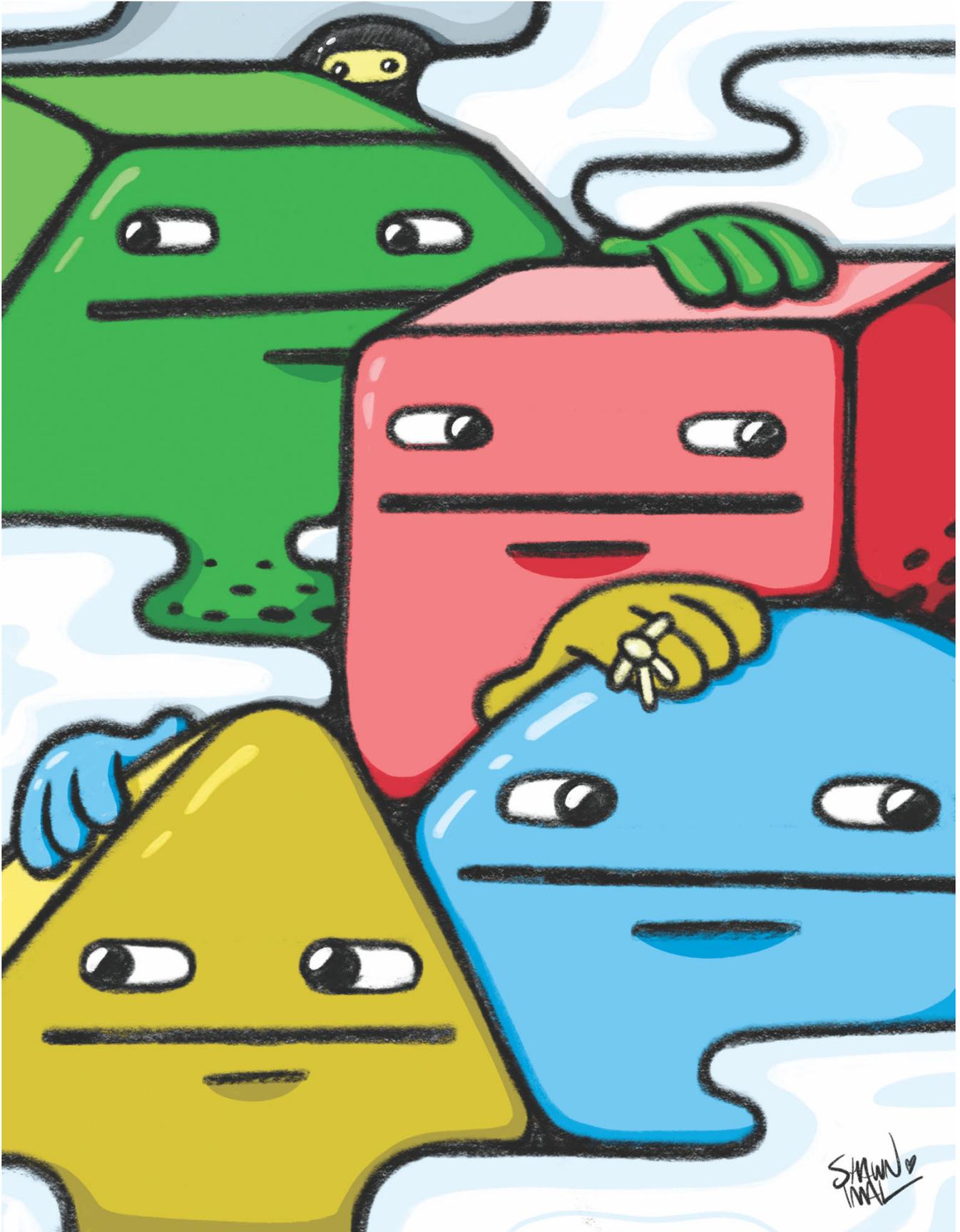
Antonio Garcia



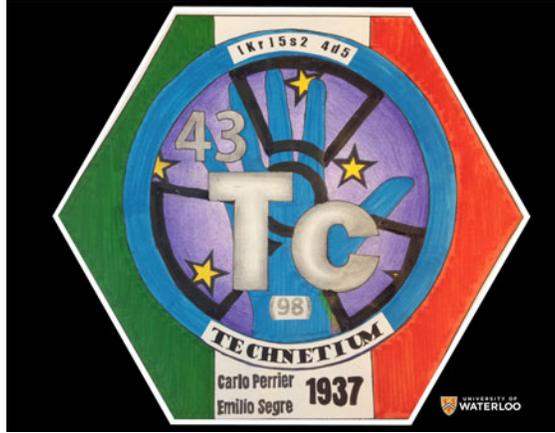
Elizabeth Gomez



Shawn Smith



Rayshauna Gray



[Eka-manganese](#)
[Technetium](#)
[Masurium](#)

When Dmitri Mendeleev was conceptualizing what would become the periodic table, he carved out a space for a then-undiscovered element.

He did not know its name and full nature, but -

Dmitri, sight unseen, knew where it belonged. In the table, it would hang on Manganese.

Eventually nestled between Chromium and Iron, this mystery element would go undiscovered for decades -

...until one day when Masuria and Walter Noddack offered up their response to Dmitri in the form of Technetium. Eventually, this name remained and the language for its anticipation and discovery took a backseat.

...but periodically,

I think about Dmitri and Walter and the land that would respond to their wonder and hope.

I think about how subtle shifts can require changes in language.

I remember that there is language for so many things yet to be observed ([Technetium](#)), language for all that upon which it depends ([Eka-manganese](#)), and language for the discovery ([Masurium](#)).

...and I remember that it is good.

Theo Hahn

It's possible to acknowledge the fierce, unsentimental love of my immigrant parents, who wanted the best for their children and themselves, and left everything they ever knew and cared about behind to get it, and acknowledge their sacrifices, and feel grateful for it – while simultaneously regretting their total lack of knowledge and interest in the art of buttermilk biscuit making.

My first biscuit came out of a Pillsbury tube, purchased at a suburban Milwaukee grocery store, and bore as much resemblance to a homemade buttermilk biscuit as a plate of junior-high cafeteria spaghetti resembles my friend Natalie's homemade linguine dressed with shaved truffle butter. Both are delicious but one could hardly be mistaken for the other.

For us, those golden brown, mechanically laminated, symmetrical, uncannily flaky rounds were a taste of the constant torture we experienced walking through bong-clouds pulled from freshly baked pastries in kitchens whose mothers were well versed in the versatility and charms of expertly manipulated butter and flour.

It's been more than 30 years between that first pan of store-bought miracles of modern kitchen science and the recipes I'm making now, specifically for my future stepdaughter, who possesses a boundless love of warm, pillowy biscuits. She's a baker, and understands better than most how care and heat is applied to dough to make something delicious, and marvels, as I do, at the way technique, cold fat and leaveners allow us to build tiny sweet or savory structures scaffold-

ed by butter that then magically melts or steams away, filling the spaces that remain between minuscule layers with flavor and flakiness.



Good ones in restaurant settings and home kitchens are increasingly rare, as our culture continues its self-flagellating war on carbs (2020 notwithstanding.) Which is why even mediocre ones often conjure up the first instance of the singular pleasure of a biscuit's exquisite disintegration on the palate.

Their rarity increases my concern that the biscuit makers themselves are in decline, and that eventually, they'll be reserved for extra-special occasions, instead of what they should be – the regular indulgence, and a treat accessible to everyone. Especially me, with fried chicken.

Erin Watson

"Nature is healing, we are the virus" was a mimetic joke of the early plague year, before the pandemic wore on and became too grim to joke about. The phrase was paired with absurd pictures of the not-quite-natural - lime scooters in a shallow river, Furby's in a bare tree. But what's good is nature, real nature. Birds really did show up in cities in greater numbers, made bolder by decreased pollution. In the quieter streets, I noticed their calls and their little round bodies more than I have in any other time of my adult life.

I grew up familiar with birds. My grandparents snowbirded on Sanibel Island on the gulf coast of Florida. Every Easter vacation of my childhood, my family would road trip down from Tennessee or North Carolina to this semitropical place. We'd visit the Ding Darling Wildlife Refuge, frequented by such outstanding avian specimens as roseate spoonbills and black-bellied plovers. More than I remember any particular bird or day there, I remember feeling wonder. Sure, some of this was the wonder of childhood or whatever, but also birds are strange and lovely creatures. Anything with wings is special: birds are a compelling metaphor for freedom, grand perspective, and so on. But they're also special in themselves, these small resilient things.

there

are

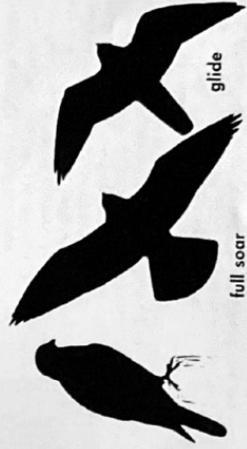
birds



Birders talk about their "life lists," checking off sightings like they're shopping nature's supermarket. I'm just happy to see the common flash of a redwinged blackbird, the juncos in the backyard rooting around for seeds. I don't care what's rare. I want to see what's real, what's alive, what's here. Birds' constant observation of their environments reminds me to be present, to notice my own breath, my own posture, and what's right in front of me. It's a route out of the anxious churn that fills my thoughts.

I've started making myself look out the window first thing in the morning to see if I can spot something living before I pick up my phone and start scrolling through Twitter. I don't always succeed at watching some sparrows before I engage anew with all the difficult information the world has in store for the day. But it's good to be trying. The winter will pass. The birds will come back again. Everything will change in ways we can't imagine, and that strengthens me.

FALCONS have long, pointed wings and long tails. Their wing strokes are strong and rapid.



glide

full soar

Bilal Dardai

What's good?

Dogs.

The answer is **dogs.**

I've spun the question

around in my head
for hours upon hours upon hours upon hours

and each time it landed the answer was **DOGS.**

I wanted to say it was science or arts

or text threads with friends

or cheesecake

or justice

but there are minor flaws in each of these tapestries
a thread out of place or a color that clashes

so all I am left with is **dogs.**

We adopted a terrier at the start of the lockdown.

She had been saved by the shelter
from a previous life
of straying and
scrounging and
scavenging.

When she entered our lives she had just been neutered
after birthing a litter
and contracting heartworms

and there were two tiny bullets lodged in her chest
from an incident she can never tell us about.

But she follows us closely and nests in our laps
and naps with our child

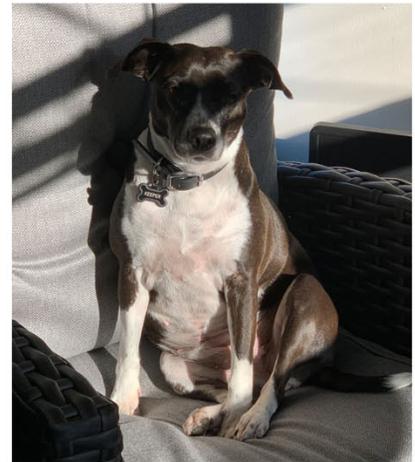
and trusts us to love her
against much better judgment.

So it's **dogs.**

What's good? It's **dogs** that are good.

(Even the bad ones.) (Especially the dumb ones.)

I have no other answer but **dogs.**



James Allenspach

YOU KNOW WHAT'S GOOD? THE

ATARI PUNK CONSOLE

THERE'S THIS I.C.
(INTEGRATED CIRCUIT)
CALLED THE



555 TIMER



IT'S USED FOR PROJECTS
WHERE YOU NEED A TIMER, AN
OSCILLATOR, OR A PULSE.



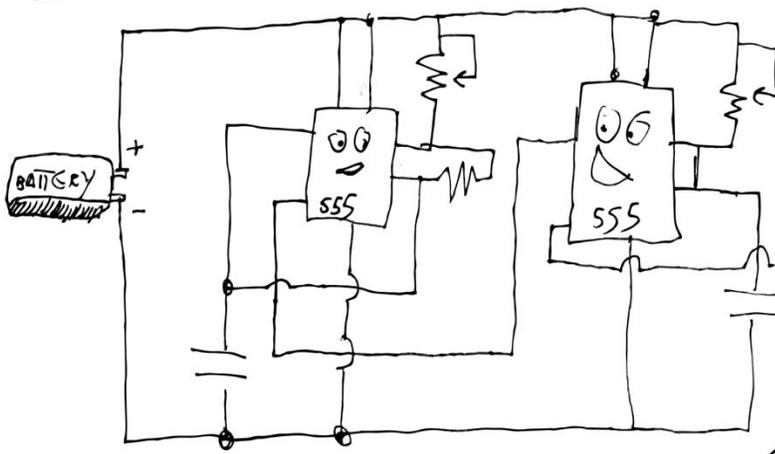
SOUNDS BORING SO FAR,
RIGHT?



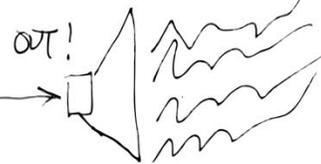
WELL, IN 1980 AN ENGINEER
NAMED **FORREST MIMS** WROTE
A BOOK OF PROJECTS FOR THE
555. ONE OF THE PROJECTS
WAS WHAT HE CALLED A
"SOUND SYNTHESIZER."

THE PROJECT WAS REDISCOVERED
IN THE 2000s BY MUSICIANS,
SLIGHTLY REVISED, AND WAS
RENAMED THE

ATARI PUNK CONSOLE.



THIS IS A SCHEMATIC
OF THE CIRCUIT. TWO
555 CHIPS ARE HOOKED
UP TO INFLUENCE EACH
OTHER IN UNUSUAL WAYS!



AND WHILE THE NOISES IT MAKES
ARE DECIDEDLY :LG=FI: IT'S
SURPRISINGLY SIMPLE TO MAKE,
FROM SCRATCH OR IN
KIT FORM.

SO! I ADVISE YOU TO
GOOGLE "ATARI PUNK CONSOLE,"
PERUSE THE WIKI AND
SCHEMATICS LINKS, AND TRY
YOUR HAND AT MAKING MUSIC
FROM A VERY SIMPLE
CHIP.



Shannon Downey

COMMUNITY. RV LIFE. PANDEMIC-SAFE TRAVEL. ZOOM. WALKS. DOGS. SUNNY DAYS. ART.

EMBROIDERY. HARD CONVERSATIONS. CHANGE. LAUGHTER. COFFEE. SLEEP. SNUGGLES. BOOKS. ZINES.



VACCINES. ADVENTURE. RISK. HARD CHOICES. FRIENDS. MAKING. KAYAKING. SEX. EXERCISE. WINE.

SOFT PANTS. PILLOWS. SHOWERS. AN EMPTY BLACK TANK. SURPRISES. MAIL. COMPLIMENTS. BAKED GOODS. NETFLIX. DATES. CAMPFIRE. HUGS. STARS. PLANTS. ROAD TRIPS. SAYING YES. AND YOU!

<3 SHANNON DOWNEY AKA BADASS CROSS STITCH

Lucianne Walkowicz



Britt Julious



Tanner Woodford



Speakers

Jim Allenspach has been co-hosting 20x2 for longer than you've been alive, as long as you were born after October 2016. He recently started his own podcast called The James Allenspach Songbook, a collection of the random melodies and songs that pop into his head throughout the day. Find it wherever you download your podcasts.

Donovan Beeson is an illustrator and postal enthusiast with an obsession for doing things the long way. She is allergic to free time and has a soft spot for derelict office equipment and forgotten art supplies. She frequently makes mail art live on her Instagram, which one viewer described as "Not entertaining at all, in the best way." SELVAGE is her Patreon site for postage stamp experimentations, works in progress, and other strange creative pursuits. Find it at patreon.com/selvage.

Kim Bellware covers national and breaking news for The Washington Post. She previously worked for the Chicago-based civic journalism lab City Bureau, The Huffington Post and as a freelancer for the New York Times, Rolling Stone, Vice News and other outlets.

Keidra Chaney is a communications professional at a national reproductive justice nonprofit and publisher of pop culture website, The Learned Fangirl which takes on pop culture fandom from a scholarly perspective. After hours she plays bass, rages against machines and yells about music disability rights on Twitter @kdc.

Jessi D has lived in Chicago for a decade as of 2021 doing a wide variety of things. She has spent the pandemic rediscovering her kitchen, becoming reacquainted with her sewing machine, enjoying the green spaces her neighborhood offers, maybe getting a little too tipsy on Zoom hangouts, drinking a ton of coffee and doomscrolling, participating in mutual aid, wearing a mask, and believing that Black Lives Matter.

Bilal Dardai is a Chicago-based playwright, performer, audio dramatist, husband, and father. He can most often be found fretting about the number of projects he agreed to take on.

Shannon Downey, better known as Badass Cross Stitch, is a community organizer disguised as a fiber artist and craftivist. She blends her politics, activism, and art into projects that are designed to inspire others to take action, think, discuss, engage with democracy and their community, and find some digital/analog balance. She is the instigator behind #RitasQuilt #MakeDontBreak + @BadassHerstory. She teaches at Columbia College and is founder of Seriously Badass Women.

Antonio García is a design leader, illustrator, public speaker, educator, yearly marathoner, occasional beat selector, and creator & host of the Dadwell podcast. For more of his illustration work, check out soopaqoot.com or instagram.com/soopaqoot

Elizabeth Gomez is a Chicago based comedian, writer, and storyteller. She established the city's first all-female roller derby league, The Windy City Rollers, in 2004. She is the founding writer of a writing collective called Drinkers with Writing Problems and editor at Heaux Magazine, spends her days working for an alderman on Chicago's city council, and spends her nights trying to learn all the dance moves from *Magic Mike*. You can learn more about her ridiculousness at thatelizabethgomez.com.

Rayshauna Gray enjoys daydreaming, making lists, and being creative in her roles at Harvard, the Cambridge Historical Society, and her burgeoning company The Gray Area. She loves Chicago, her mother, and constantly striving to be the very best version of herself.

Kevin Guilfoile is the bestselling author of the novels *Cast of Shadows* and *The Thousand*, and the memoir *A Drive Into the Gap*. He is also the co-screenwriter of the film *Chasing the Blues*.

Theo Hahn, when not working as a graphic designer, cooks and eats everything he can get his hands on and writes about it all at The Eighty-Three Thousand, a food blog and newsletter. Yes, he loves to talk about recipes and food science and finding deliciousness in Chicago and around the world. No, he will not react well when white folks come up to him while he's waiting in line for coffee and give unsolicited advice about how to make kimchi.

Britt Julious is a writer and essayist for publications like the Chicago Tribune, New York Times, Vogue, Bon Appetit, Esquire, ELLE, and others. The Chicago Reader named her the Best Local Writer Who Excels at Social Media and BuzzFeed named her one of the Best Role Models for Ambitious Twentysomethings, and she is the recipient of the 2019 Studs Terkel Award for journalism.

Anne Petersen (they/them) leads designers, writers, and strategists in a federal office working to improve how the government serves the public via technology. They serve on the Council of Design Museum Everywhere and live and work in Bridgeport with a fairly sassy dog.

Shawn Smith is best known as the artist and designer behind Shawnimals and Ninjatown. Beyond his designer plush toys, he is primarily focused on fine art, and creates a wide variety of colorful, playful, and symbolic illustrative works in the form of drawings, paintings, and murals. His "All Shapes" body of work explores ideas of friendship, community, diversity, inclusivity, and celebration. When he's not working in his studio, he works as the art director for Threadless and spends as much time as possible with his wife, son, and adorably grumpy old dog Remmy.

Lucianne Walkowicz is an astronomer, artist, and activist. They work at the Adler Planetarium, where they study the search for alien life, and the ethics of human space exploration. The rest of the time, they can be found writing, making music, and hanging from the ceiling in the circus.

Don Washington has over 20 years of doing research, investigations, training, organizing and political strategy. He's won some AP Awards, written some good plays and he used to be hilarious. He remains a noted Tragic Action Hero with a notoriously tiny, clever heart that's weak from lack of use.

Erin Watson is a Southern person living in Chicago. Her poems have appeared in the chapbooks *Breathtaken* and *No Experiences* and in Entropy Magazine. Erin cohosts Other People's Poems at Uncharted Books (and online, while it's unsafe to gather and declaim poems). She also makes zines that you can find at Quimby's, Uncharted, or online.

LaShawn Williams is a Chicago-based arts and entertainment freelance writer who, despite three well-known comedians telling her she is funny, will never actually be brave enough to pursue a career in stand-up comedy. Her work has been featured on several publications including GapersBlock.com, Chicago Defender, ComedyHype.com, SoulTrain.com and more. Follow her on Twitter @MsWilliamsWorld.

Tanner Woodford paints optimistic, typographic, and larger-than-life murals. He is founder and executive director of the Design Museum of Chicago. As a designer, educator, and entrepreneur, he has taught, lectured, and led workshops on design issues, social change, and design history in classrooms and at conferences.

20x2 Chicago

Twenty speakers. One Question. Two minutes each.

What happens when you take 20 handpicked creatives and luminaries, give them each ~~two minutes in front of a live audience~~ *one page of paper* and the same (fuzzy) question to unravel? That's the premise behind the **20x2 Chicago Zine**. The results can be as varied as the emotions and reactions they evoke. This edition's question is "**What's Good?**" You'll laugh, you may cry, and you might even come away inspired.

featuring:

| | |
|-------------------------|---------------------------|
| James Allenspach | Kevin Guilfoile |
| Donovan Beeson | Theo Hahn |
| Kim Bellware | Britt Julious |
| Keidra Chaney | Anne Petersen |
| Jessi D | Shawn Smith |
| Bilal Dardai | Lucianne Walkowicz |
| Shannon Downey | Don Washington |
| Antonio Garcia | Erin Watson |
| Elizabeth Gomez | LaShawn Williams |
| Rayshauna Gray | Tanner Woodford |

20x2 is an ongoing project that exists to showcase the creativity that lurks in each of us. Writers, musicians, filmmakers, web geeks and other bon vivants are asked to take two minutes each to answer the question of the day. The results can be as varied as the emotions and reactions they evoke.

Launched in 2001 during SXSW Interactive, 20x2 has grown to an ever-expanding pantheon of participants. Founded in Austin by Kevin Newsum, Chicago's own Andrew Huff produced the first permanent satellite 20x2 Chicago show with technical director James Allenspach in 2013, with shows now happening quarterly — or at least they *were*, until the pandemic shut everything down. Keep up with what we're doing at **20x2chi.org** and **@20x2chi** on Twitter, Facebook and Instagram!