

The Art and Philosophy of Jonas Boda

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Jonas Boda is well known for his hard-core criticism and sense of humor. But what most people didn't know is Jonas is an artist.

He does most of the comics for *The Lumberjack*. Even though most do not understand the comics sometimes, they represent Jonas' personality.

Jonas is a very complex person. He loves to discuss politics in great detail, collect vintage memorabilia and moderate on his favorite website just to name a few things.

"Art to me is just another form of thought." Jonas

stated. "It is a way to get the voices out of my head." He also added. When asked about why he is not taking up art as a major he had this to say, "I'm taking writing as a major. I find I can express better with words than I can with a picture."

Well, whatever Jonas does whether it is writing or drawing, he has a very unique way of expressing himself.

And he has requested that his website be plugged shamelessly, check it out at www.cafepress.com/mat4. You can buy official Mat4 (the comic) gear. Created by the one and only Jonas Boda.



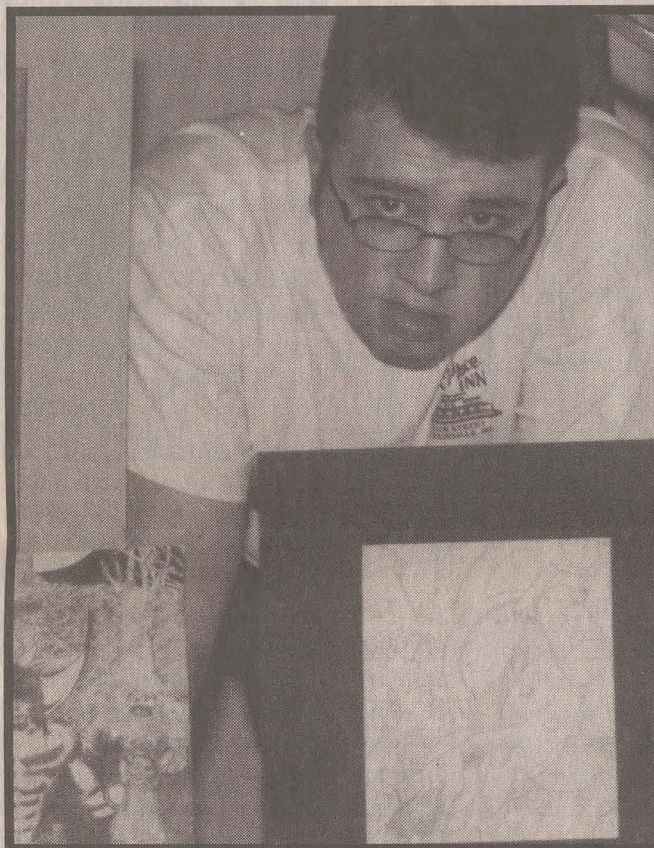
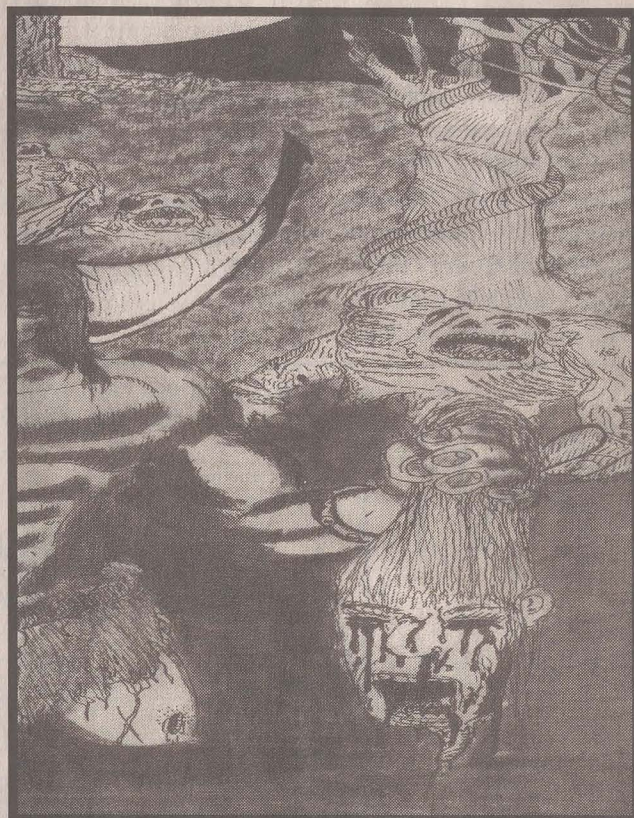
"This is a little doodle or self portrait if you will, that I did in Flash MX. A cartooning program that allows for animations to be produced. I'd really wish I could show you the movies I've done, but if a picture's worth a thousand words, then then I'd guess

we'd quickly run out of room.

I've no major plans for my movies, and they're mostly sideprojects. However, I'm currently trying to get Mat4 syndicated, or get my foot in the door of publishing.

I guess being on the newspaper staff, with such wonderful folks, who ignore my criticism, and still find it in themselves to praise me, that I'm really lucky.

I'm not quite sure what venue of art I'd go into, but regardless, I'd like to stay with in the confines of cartooning, where reality is only dictated by the kinds of lines I define. I'd like that. Complete control of reality.



Jonas posing with some of his art. "I'm really impressed with the drawing directly underneath me (also on far bottom right of this page). I was accused of taking the pose

from a comic book, but cooler heads prevailed. The accuser realized that I actually had some skill with a pencil, and said it a great piece. I personally find stealing



be a bastion of current artists. You like someone's style? Fine, but don't get so caught up in the ways others express themselves. You're here to show people what

you feel. All artists have influences, but to steal another's idea isn't just a crime, it's a tragedy."

"I find that the most important thing for any piece of art, is capturing a moment.

As an artist, it's your obligation to draw the viewer into the picture. You're the only one with any say when it comes to creating art. It's really a matter of personal taste. An artist should never feel

that create a piece of work that doesn't represent some facet of themselves. Art, if nothing else, is an extension of your own personality given form, and molded to your personal desire."



"I've always felt strongly about the war in Iraq, and the actions of the Bush policy. The problem and blessing of being a political cartoonist is your views can be showcased to a larger

audience. However, I personally try not to attack a single regime and place it upon my self in maintaining a balanced criticism of all sides involved in anything."



"The piece shown here (to the left) is entitled *The Hag*. There's kind of a funny story behind it. Originally, it began as a stilllife of two horses meeting over a clock.

The thing is, that our medium when this was made was charcoal. An incredibly messy substance, but still quite useful in expressing a variety of textures.

The problem with charcoal is that it is charcoal. Incredibly dark, no matter how light you press. Already, in art class, I'd earned the nickname 'Prince of Darkness' due to the fact that when I drew, I pressed down hard on the paper. This resulted in quite a few pictures of less than good quality. In fact, some were down right bad.

When it came to drawing the stilllife of the horses, I

immediately found that there was another picture waiting to be drawn, and ignoring the description of what needed to be done, I went at the drawing. The picture in the end won out, and I was thoroughly impressed by what was dubbed 'a female Yoda'.

The picture taught me that charcoal isn't about drawing with it so much as using it as a subtraction medium. Taking away what isn't needed, and only leaving what need be shown.

I guess that line would come up my art philosophy."

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