



Hello! I'm Van Evan Fuller, a graying Christian post-modernist artist from the pre-digital age. Now I'm venturing from digital art to AI and filmmaking because nobody has made me stop. And some have wanted to.

My gallery at www.vanevanfuller.com offers thousands of original prints, and only five of them are bad. I have also published a peculiar book of poetry called *Janet Does Everything*, illustrated by me. I supplied narration for the audiobook because Orson Welles is dead. You can buy it at [Amazon](https://www.amazon.com) and other fine book-sellers. Also at some shady ones, probably.

My YouTube channel is called Van-O-Rama (www.youtube.com/@vanorama55) and it's filled with original satirical songs, surreal experiments and anything else that seemed like a fun idea.

Family history: One of my ancestors served as ship's doctor on the Mayflower. Also, I had a great-uncle who once lit a cigarette for Bonnie and Clyde. Each of us contributes in his own way.

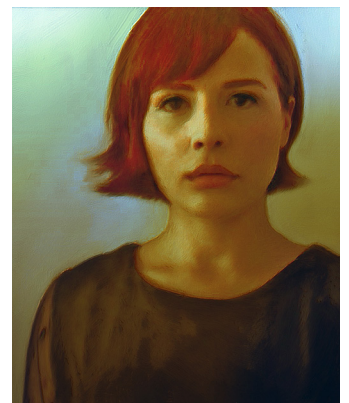
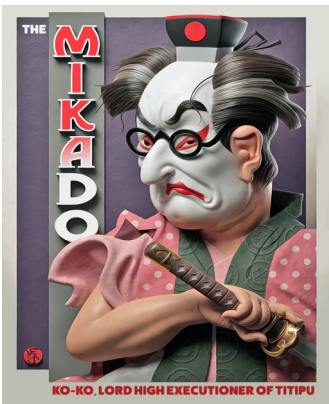
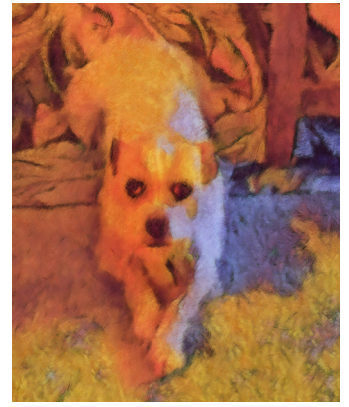
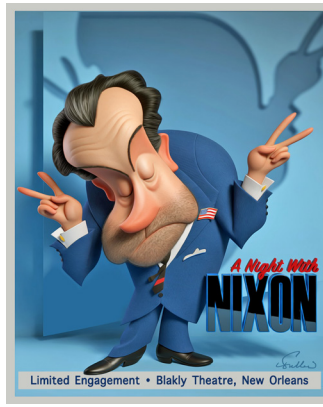
COLORING OUTSIDE THE LINES FOR HALF A CENTURY • DIMIDIUM SAECULUM EXTRA LINEAS

ALLOW ME TO PRESENT MY CARD



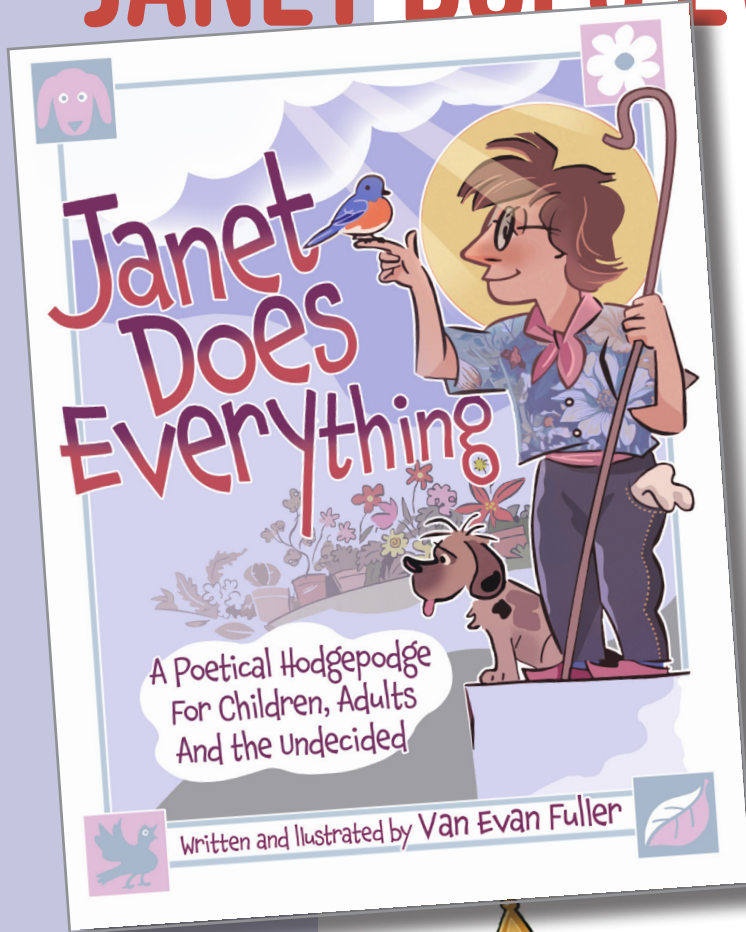
My gallery at www.vanevanfuller.com features artwork in every style imaginable, available as museum-quality fine art prints in a wide range of sizes and finishes. Prints may be professionally framed and arrive ready to display. Every piece is produced to archival museum standards and will last for a hundred years, or 700 dog years.

WWW.VANEVANFULLER.COM



FINE ART • ILLUSTRATION • CARTOONING • ADVERTISING • ANIMATION • DESIGN • LICENSING

JANET DOES EVERYTHING



Here's my book of very strange poetry
for children, adults and the undecided.
It's written in the traditional, intricate
style of Lewis Carroll, Edward Lear,
W. S. Gilbert, Tom Lehrer, Noël Coward,
Ogden Nash and A. A. Milne.

It features faux Shakespeare,
terrified chihuahuas, political satire,
biblical prophets and Vlad the Impaler.

It also features Janet, who does everything. She's downstairs, doing it right now.





THE ARRIVAL OF AI offered more than a vastly wider range of options for the kinds of work I have always created. It offered a way to create actual movies (you know, the kinds that move) without the months—or years—of traditional production and the buckets of money they usually consume. An AI of my acquaintance calculated that one of my AI videos, created for about \$100 over three days, would have required two years and \$1.2 million if produced through traditional means.

A tempting offer, but *no*.

People complain that it's somehow unfair for an artist to accomplish anything too easily. Having done everything the hard way for decades, I understand that vague resentment. But I also recall this remark from the painter Whistler, famous for his mother:

AN ARTIST IS NOT PAID FOR HIS LABOR, BUT FOR HIS VISION

Of course, that's assuming that an artist is actually paid. But that's another matter.



CLICK THE YELLOW BUTTONS FOR MOVIES!

MY INTERVIEW WITH ME

You have described yourself as a Christian post-modernist. What on earth is that?

It's a joke, but not entirely. Post-modernism is—I will do my best here—a philosophy of skepticism, holding that the artist's quest for “eternal truth” is essentially a dead end. Therefore it boldly makes a crazy quilt of history, traditions and philosophies.

Doesn't sound Christian.

No, it's almost nihilistic. But Christianity also dismisses this quest as vanity, regarding Christ as its end. Without that crucial difference, we're just a bunch of hamsters on running wheels. And for this reason, some of my work—and I include the funny stuff—goes to dark places, but is never despairing. There is no dead end. Truth is not an abstraction to discover, but a Person to encounter.

Wow, you're insightful.

I copied all that from a book.

I was thumbing through Janet Does Everything, your poetry volume. When you wrote that, what were you thinking?

I was thinking everything, and most of it is there. When nursery rhymes and Vlad the Impaler appear in the same book—well, there's something for everybody, whether they like it or not. That's post-modernism for ya.

Who's your target audience?

Kids under twelve who are seeking advanced degrees. Grownups who were raised on proper nonsense—Carroll, Lear, Gilbert—and haven't seen anything fresh in ages. Lovers of the language of Shakespeare, Dickens and the King James Bible. Lovers of the Word. In the beginning was the Word. The Word matters.

List the names of some of the artists you admire.

Most of them, except the ones who paint those cozy woodland cottages with candles in the windows. But I'm really an illustrator/cartoonist, and that's a different crowd. I'll mention just a few: Al Hirschfeld, E. C. Segar, Walt Kelley, Maurice Sendak, Arthur Rackham, Al Capp, and everybody at Disney before—well, before they became whatever they are.

You appear to specialize in funny. Tell me about funny.

I don't know much. But nothing is less funny than making an effort to be so. Of course I know when something is likely to make somebody laugh, but it's vital to truly believe it on some level.

The master of this approach was W. S. Gilbert of Gilbert and Sullivan fame. His “*topsy-turvy*” humor involved simultaneously mocking and revering Victorian tradition. The humor was situated somewhere between the two extremes, and audiences were invited to find it on their own. But Gilbert meant all of it.

Yes, the British influence keeps popping up in your work.

It does. When I was very young, I had a cheap copy of *Alice's Adventures in Wonderland* and *Through the Looking Glass*. I became obsessed with it, and also with the Tenniel illustrations. Soon I became an aspiring Victorian, which proved to be a questionable path. But I have never discarded that part of my creative identity: My studio has a Victorian parlor in which I hang one of Tenniel's original woodblock engravings of Alice and the Cheshire cat.

Look, we've reached the second column. How do you think it's going?

Fine, when you aren't interrupting me.

I suppose it's time to address a controversial matter.

Not the Middle East, I hope. Or pizza with pineapple.

No, I mean artificial intelligence, with which you are experimenting. Lots of people hate it because it's being used as a substitute for talent.

Not by me. Yes, that is happening—and yes, we're stuck with that problem. But the validity of any artist's work is unrelated to whatever decisions are made by somebody else. Photography was equally upsetting to 19th-century artists, but somehow people kept painting—and when they painted, they reinvented art entirely.

I have used AI to streamline time-wasting projects, and to enhance existing work in ways that were previously impossible. I have used AI to explore animation and video, which were once beyond my capabilities. AI has made my work more varied and more interesting.

Says you.

May I leave now?



Wait. First I'd like you to explain your work and general artistic philosophy.

Actually, I follow the wisdom of one of our greatest philosophers, who famously remarked: “*I never explain anything!*”

Oh. Who was that?

Mary Poppins.

Moving on. You have started a YouTube channel. Do you really think you need another outlet?

It isn't a question of what I need. It's a question of what my public demands.

They demanded something? Did they send an email? I didn't hear the phone.

I'm leaving. Have to see what Janet's doing.

Janet's doing everything, as usual. That's a nice hat, by the way. But you really shouldn't wear it indoors.

All the more reason to leave. (*I leave*)