

ART + T Y P E



camp. kitsch. wonder.
image by Lee Jameson

issue 2

Welcome to issue two, we are so happy you're here.

While reviewing the many amazing submissions we received for our first issue, we noticed that many of them were quite whimsical and campy. Noticing this pattern inspired us to incorporate these themes in issue two. This issue is all about “camp, kitsch and wonder” and the idea that art can be fun, unconventional, and whatever we want it to be!

The artists and writers featured in this issue are among many creatives around the world who have been kind enough to share their work with us, and we cannot wait to share it with you. We invite you to read through the interviews and writings within this issue, and to soak up all of the incredible artworks you are about to see. Art can help us imagine, create, and convey new realities, and these works and artists certainly do that.

Enjoy,

Susan Behrends Valenzuela and Natalia Palacino Camargo.

Art and Type Magazine

ISSUE 2

Issue 2 centers around the themes of kitsch, wonder and camp. It features twelve visual artists and three writers, as well as some special articles on Kitsch and Camp.

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The Power of Camp Art

by **Susan Behrends Valenzuela**
Art and Type Co-founder

While the “Camp” aesthetic is often elusive and difficult to encapsulate in words, you surely know it when you see it. Camp is loud, boisterous, in-your-face, and most importantly, unapologetic. As Susan Sontag famously states in her essay “Notes on Camp”, Camp is rooted in theatrics and extravagance, it is over-the-top and asks to be seen.

Camp is Lady Gaga’s 2010s fashion, neon colors, Dollar Store feather boas and glitter jars, Effie Trinket, Billie Porter at the Met Gala, all-pink bathrooms, oddly specific and cheap theme hotels, fake flowers and much more. It is ever-present and impossible to put your finger on, but when you see it you recognize it as such. Camp transcends socio-economic boundaries and it can be wherever we may find it.

Since Camp is so obvious but so difficult to quantify, making “Camp” artwork on purpose seems counterintuitive, but engaging with artwork and objects that we

find to be “Campy” can provide a necessary departure from the severity and intensity of other artistic sensibilities. In a time in which artists are breaking away from the starving and troubled artist tropes, The Camp sensibility, with its whimsicality and funky kitsch aspects, allows art to feel enjoyable, exciting, and vibrant.

Camp is all about the love for things that are eccentric and otherworldly, and by embracing Camp sensibilities we are able to create our own alternative worlds and spaces. When the art world banks on artists mining their personal (and often traumatic) histories for their art, engaging with Camp sensibilities and creating work based on alternative realities that artists create, can allow artists a necessary distance between the artist’s reality and the work they want to create. It also allows space for creative expression and escapism, and to enjoy work that is not only engaging and meaningful, but also fun and bold.

LET

ART

BE

FUN

Kitsch, Postmodernism and the Consumer Society

by Natalia Palacino Camargo
Art and Type Co-founder

Kitsch has often been understood as the production of objects that appeal to the masses and in aesthetics it is the antonym of “high art.” Kitsch in art theory is described as “low brow,” it is regarded as sentimental and extravagant. However, kitsch and Camp are intrinsically linked to each other as kitsch can have a self-awareness and irony that brings humor to this “popular” art. A superficial art that cares for no one and no one’s taste but that is simultaneously made to appeal to the public. Beyond being poor taste, offensive or purely aesthetic, kitsch can be understood through the lens of postmodernism and the consumer society. Postmodernism can entail all arts, and its complexity can essentially be explained by two things. First, that most postmodernism finds unity by being a response “against the established forms of high modernism”, which were once shocking but are now established (1). Second, that postmodernism erases boundaries,

specifically between “high culture” and “mass or popular culture”, and that this effacement can also be seen in contemporary theory (1). Both of these elements are ones that we see in kitsch. Postmodernism is a concept that correlates the new elements in culture with the emerging economic order and new ways of social and life, often understood as the “consumer society”. In kitsch, the consumer society has affected the production of art, from Jeff Koons’ highly marketable art to Andy Warhol’s Campbell Soups. This new capitalism dates back to the key transitional period of the 1960s, in which this new way of creating faced external and internal resistance.

Postmodernism became a new expression of capitalism embodying different elements; such as the element of pastiche, which explains the experience of space. Pastiche, like parody, imitates a unique style, but it is a neutral practice of mimicry with no sense of humor. In pastiche, we

see the end of individualism and postmodernism. Personal identity becomes a thing of the past and individuality is ideological, art becomes a mimicry. This idea consists of two arguments. Either that individualism existed but now in the age of corporate capitalism it no longer exists or, the more radical post-structuralist position, that the bourgeois idea of the individual subject is a thing of the past and it is a myth, that wanted to persuade people that they possessed a unique personal identity. In other words, we either no longer have any individuality due to consumerism and mass production, or we never had a unique identity. Many artists and critics have thought that this brought us to an aesthetic dilemma as it is not clear what the role of the artist is anymore, since they are no longer able to innovate. This lack of innovation leads to Pastiche, as all that is left is the imitation of dead styles, and therefore art is about itself and its failure to create something new.

Kitsch can be understood as a form of pastiche imitating not only art but life. Kitsch does not care for conceptuality or fine art, but rather it imitates life in a way that for some is about merely creating for the joy of creating. It makes art not something that has to be understood but simply something that we can enjoy looking at. Kitsch was and continues to be deemed as radical because it transcends social classes and the

idea that art is for the bourgeois. Art then comes to the public not to be perceived and understood but for it to be enjoyed. Kitsch is a radical practice that dismantles the preexisting notions of society. This deconstruction is not new at all, but rather postmodernism is an issue of periodization. The radical and defying acts between periods do not generally involve complete changes in content but they restructure how we understand these topics and a certain number of elements already given. Kitsch takes what is already in existence in the consumer society and turns it into art. These elements previously existed but become something new as they are now the central features of cultural production. It is the relationship between cultural production and a social life that repositions these ideas as high modernism and its dominant aesthetics are now established as academic by a new generation. Postmodernism not only replicates or reproduces the logic of consumer capitalism but more importantly it resists that logic. Arguably, the real irony is how today kitsch art sells for millions, becoming a luxury item for only the wealthy. What was intended as a defying art form that opposed the elitist art world, has now made art a luxury item of the consumer society.

Sources:
Fredric Jameson, “Postmodernism and Consumer Society”



LEE JAMESON

Lee Jameson is a Los Angeles-based, creative portrait + fashion photographer and founder of Prismatic Studios LA. Her work primarily focuses on highlighting intersectional feminist subjects and spaces in Los Angeles. She's worked with creative spaces such as Junior High and Vidiots, fashion brands such as Magic Society, and talent including Dana Donnelly, Molly Lambert, Atsuko Okatsuka and Ashley Ray. In her "Stay At Home" Series, she aims to playfully showcase the inner anxieties and external vices of womxn stuck at home during the Covid-19 lockdown through camp.

Why do you think intersectionality is important in feminism and art?

Intersectionality is important because it takes into account all overlapping identities – including race, class, gender identity, disability, size, ethnicity, religion and sexual orientation – and how they impact the ways someone experiences oppression and discrimination. It's important to be inclusive and to take

different experiences and challenges into account when approaching any work. I've dedicated my work to supporting femme creatives and entrepreneurs in LA because I want to use my platform to let them and their work shine – not only for one subset but for all femmes.

For this "Stay at Home" series, why did you choose Camp as the way to communicate women's anxieties and voices in regards to Covid-19?

I chose to use Camp as a vehicle for this project because it felt like the best way to heighten the subject matter to a cartoonish level and make an impact. We are living in such bizarre, unprecedented times and I wanted this shoot to reflect that absurdity. Dressing up and performing a different version of yourself for others is something most people didn't get to do over the past year, so it was fun being able to channel the external performances we all participate in but in a heightened way and in the context of isolation.

Makeup: Faina Rudshiteyn. Styling: Magic Society. Models: Zen Ander, Michelle Fang, Bosé Robinson.

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How did you pick your subjects for these series and how did you incorporate their stories?

My subjects for this shoot were a mix of performers I admire, clients, models I discovered on Instagram, friends and femme entrepreneurs in Los Angeles. Everyone was really down to get messy on set and play with the props in creative ways, it was so much fun!

When did you start working with photography?

I majored in filmmaking/visual media arts and minored in photography in college. Then I spent my 20s producing events and programs for indie film festivals. It was deeply rewarding but I reached a point of burnout and illness that forced me to take a step back and reassess my career path. It's been so meaningful connecting with a community of creatives and freelancers to work with that have supported me along the way.

What advice would you give to your 20-year-old self?

What advice would you give to younger artists? *To my 20-year-old-self – don't let comparison poison your work-life balance. If you don't take care of yourself and give too much of your time and energy to work and others you will pay the price later on. To younger artists*

I'd say one of the most important things that you can do is to carve out unplugged creative time each week to brainstorm, sit and think, read, self-educate, etc. Hide your phone and dedicate just one hour a week – even just 30 minutes a week can really add up and pay off creatively. Make it part of your routine.

How does your space in LA inspire your work? And how did you come to found Prismatic Studios?

The main way that my studio space inspires my work is that it allows me to take the time I need to cater to each project, instead of being restricted by being on the clock. If I need to spend 24 hours setting up an elaborate set, that's possible without paying a rental studio overtime. I also get to share the space with two photographer pals and it provides a nice little community for us and our clients, as opposed to working solo. I founded the space because I wanted a home base for my work that also offered something more – an affordable rental studio to the public, a shared workspace and a collective of femme photographers and creatives.

Any upcoming projects?

Yes, I'm working on a branded cowgirl themed shoot in the next few months, I'm super excited!



KATE TATSUMI

Kate Tatsumi graduated with a BFA from Art Center in 2017, and has since been exhibiting consistently while teaching preschool, and creating work in her studio in California. Her practice in interactive sculpture, video and installation, questions and explores feminine stereotypes by utilizing feminist language and irony. By challenging the culturally normative sexualized female body, the work lies between essentialist and constructivist feminism. White feminism and the prominence and problematics of the white female world star in western culture are themes she is currently exploring.

What are your favorite themes to incorporate into your work?

Feminism has been a really big part of my practice for a very long time. Instead of calling myself just a feminist though, lately I have been moving toward calling myself an “eco feminist” because I think that term encapsulates a lot of my values: thinking about the Earth and the people and creatures on it as a whole. It’s not like I wouldn’t call myself a feminist, but I would just add “eco” to that and I want to talk more about the environment in the future. I make

a lot of work about bodies and body positivity, and it doesn’t just have to be for women but bodies in general. I like making things with nipples because nipples are things that most people have, and it’s kind of a universal thing.

How and when was this project made? How does it relate to your other works?

I made California Tit Tub when I was still in college, so that was in 2016. We have this thing at my art school called “mid-program review” where the student creates a body of work and they show it to a panel of teachers. So I was in the process of starting a different project but I was just sitting with it and feeling stuck, and I met with my teacher and she told me I should make something I was really passionate about because it was an important time in my educational career. I started brainstorming, and I have always been a seamstress. My grandma taught me how to sew, so I have been sewing a lot throughout my life and artistic career. I started sewing some pillows, and I came up with a boob pillow and really liked the design of it, it was really fun.





What role does color play in your work? *Pink plays a huge role in my work. I first became interested in pink because I noticed that some people loved and hated pink, and it was so funny to me that there was so much tension around this color. As a kid i really loved wearing it, I would wear kids ball gowns to nursery school, loved pink and hyper-feminine stuff. My art school was a design school so a lot of other students were making work that was either white or black or very clean, so I almost felt out of place. Then I realized, well fuck it, if I want to make this over-the-top work then that's what I'm going to do. I started to unpack pink, and I still am. I made my own shade of pink, and I've been wanting to brand it for a while but that's a whole different story. I just really love kitsch and tacky stuff. I love accepting tackiness and questioning what makes "high art" and "low art."*

Many of your works are immersive, wearable, or very tactile. How do you feel about people interacting with your work and is there something you wish they would take away from your work? *I love for people to interact with my work. Going to so many galleries and museums growing up, where the paintings are on the wall or the sculptures are on the pedestal and you can't touch anything or get close, that's fine but I like making*

work that people can let their guard down with. With California Tit Tub, when people immersed themselves in it, it became much more difficult for them to sexualize the objects and I really like breaking down that wall. That's also why I like making installations and things that people are supposed to sit on or wear. Sometimes at protests before Covid, I made a lot of wearable art and sometimes people would ask to take photos with it and try it on. I just wish that when people interact with my work that they open their minds a bit and expand to different ways of thinking, that's the best scenario.

A lot of people say that we are such a progressive society, but I think even though we have made a lot of strides, we still have a long way to go, and that pushes me to keep going and it lights that fire in me to keep making work.

SUSAN BEHREND'S VALENZUELA

Susan Behrends Valenzuela is a Mexican-American interdisciplinary artist and designer, studying Studio Art and Media, Culture, and Communications at New York University, and is one of the co-founders of Art and Type Magazine. Her passions lie in the intersection of art and publications, and building artistic communities. Susan's art is influenced by popular culture and feminist media analysis, the Internet, personal symbolism, and whatever her current fixation or source of inspiration is.

How would you describe your artistic process and your relationship with creating art? *It's really dependent on whether I'm in school or on break. If I'm in school, my art process runs on a rotation of pumping something out every two or three weeks, for every studio class. When I'm not in school, I can allow myself more time to ruminate on different projects and ideas and go at my own pace. In terms of actually making the art itself, I find it a bit difficult to allow my art to take up space, like with big paintings and even small sculptures like these, I am always thinking about where my work will end up if*

I move, and how much physical space it will take up, so I find it a bit hard to begin a project when I have that in the back of my mind. Once I can convince myself that making my art is worth it, I start working and I try to always finish projects. I am a completionist in the sense that if a painting or something is taking up space in my room, it needs to eventually be finished, I don't want to stare at an incomplete piece forever.

How does your work relate to memory and feminism?

As a woman and as a feminist, of course many of the things I think about and show in my work are related to those aspects of myself. In terms of memory and feminism, my memories of growing up as a young girl and the endless array of pink products we are bombarded with as children have really come into play recently in my work. In some ways I miss that era of my childhood and almost romanticize it. But I think now that we've entered the 2020s, more and more people are looking back on the 2000s and analyzing the pop culture, aesthetics, and



the iconic women of that time, and I find it all super interesting, even if that time was not the best for women or feminism, it's sometimes interesting to revisit a specific time and immerse yourself in it. I feel a strange combination of comfort and discomfort when I think about that time. It's comforting because that decade was my childhood, but it's discomforting now realizing how messed up pop culture was back then compared to now, and how women in the media were portrayed back then.

You tend to use a retro aesthetic with very bright and fun colors, how would you describe your style and why do you tend to use this aesthetic? *I'd like to think that the style I create in my work is almost a bit like creating an uncanny and slightly uncomfortable experience for the viewer. Sometimes my work is influenced by the aesthetics of other eras and personal nostalgia, but I also want it to feel a bit unfamiliar at the same time, almost like some sort of distorted memory.*

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Using bright colors and fun elements with sometimes sad subject matter helps in creating that eerie feeling.

How do the object and gore come into play in your sculptures of body parts?

I don't really see it as gore, but I do see some object aspects in my work. I like to take object themes and imagery and combine them with very soft or feminine colors and textures. That juxtaposition is something that I love, and I love seeing how people react to it as well. Many feminists artists

have played with this combination, and it's also common in film, so I like paying homage to that and indirectly referencing feminist art and media that influences me.

What is something you hope to achieve with your art practice?

I hope people will look at my work and feel something, whether that feeling is joy, discomfort, or perhaps both, I would much rather someone dislike my work than feel nothing when they see it. Apathy is the worst.

MIA DOVE

Mia Dove is a 22-year-old collage artist and print-maker, often working in the intersection of the two art forms. She just graduated from the University of Arts London, and she creates collages in order to document the world around her, through newspaper and magazine clippings.

When did your artistic interest begin and how? *Like so many people I loved being creative as a child and at school, but it wasn't until I chose what to do at sixth form that my passion for art really rocketed.*

At the time, I wasn't in a great place and the course I chose allowed me to study and make art full time. I quickly became dedicated to my work, filling a ridiculous number of sketchbooks and spending hours making work at home and in the studio.

I had felt very cut off from other people my age, but the course gave me something positive I could focus on. Looking back, I think it was the best decision I could have made for myself.

Where do you source the images for these collages? *In my most recent project, I have focused*

on using images from current magazines and newspapers.

I like that by using these images I am somehow documenting the time I am making the work as well as using materials that would have otherwise been thrown away.

I also began to collect my own imagery to collage with. This would involve taking photographs of my surroundings like found objects on the street which I would then cut up and piece together.

I really enjoy this way of collecting imagery, as you find strange, unexpected items which can be really inspiring. Some of these objects will be things I pass every day when I walk around Peckham and I quite like that this not only documents what is around me but also records my walk.





What do you wish people knew or took away from your art? From exploring my work, I wish that people would know that although collage looks easy/simple, a lot of time and thought goes into it.

I feel that too often people look at more simplified works of art and they completely write it off before reading into it. A lot of time goes into experimenting and building on ideas just to create something which appears relatively simple.

What is your thought process for creating collages? Do you go into it with an idea in mind or is it more spontaneous? When creating collages, I try not to overthink what I am doing and let things come in a more spontaneous way. Often when I think too much before or when making, I overwork

an image or end up really disliking what I have done. More recently I have found myself feeling inspired by the composition of my photos or by the object themselves. Once I have a rough idea of what I want to do, I try to run with it and quickly put different pieces together until it feels more finished.

What were some of the most important things you learned from attending art university? I learned a lot from attending art school. Although it has been tough, I am glad to have completed it. Here are a few things I have taken from the experience:

How to be fully independent – Art school forces you to be organised and plan what you want to do. You are fully in charge, and you get out as much as you put into it.

Be friendly to those around you and help each other out – if you support others, they will support you. Your art community is so valuable!

Remember to rest and take breaks – you need to recharge otherwise you will not be the best version of yourself when making work.

Take every opportunity and if you can't find any, make your own.

NATALIA PALACINO CAMARGO

Natalia Palacino Camargo is an artist and aspiring curator from Bogotá, Colombia. Currently she is obtaining her BFA in Studio Art and BA in Philosophy from New York University, and is one of the co-founders of Art and Type Magazine. Her interdisciplinary practice involves a wide range of media her favorite ones being video, performance, painting and textile art. Her work focuses on exploring topics of intersectional feminisim, queerness and body politics. While a great amount of her work turns a critical lens in her Colombian background and experience living in the US, she likes creating humorous and fun things that allow her self-expression.

How did you begin doing performance art? Is it something you've always done? I began doing performance art when I got to college, it had been something I always wanted to do but never dared to. I have always thought of it as such an interesting medium, but felt that back home, it was something that a lot of people, including myself, could not understand. When I create art I have always been interested in the process, the expression behind the work and with performance

everything is part of the piece. Since I started doing performance work and learning more about it, I like to think that life is a performance. We repeat these actions and we tend to give them meaning and with any medium of art. I truly believe that it's more than what your end result is, but how you got there. The relationship between the artist and their artwork is something truly special that no outsider can understand. The artist literally births the piece and I just think that with performance I have been able to express this desire of my art being a moment and a concept more than an end product.

What role does the self and the self portrait play in your art? I have always said that there is nothing I dislike more than a self portrait, but then I think every and each of my works is a self portrait in one way or another. In college a lot of what we do is centered around the self and our identity. Although I tried to avoid my work being particularly about myself I do like to focus it on issues and experiences I have gone through. As a performance artist I don't believe that I am the focus of the work I make, but rather that my body is a tool to create what I want to.

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Because a lot of my performances and video work involves using my body as the medium to create, people tend to think of my work as a self portrait. I think our bodies can just be vessels of our ideas. While in some of my paintings I tend to do self portraits, most times because its part of an assignment, when it comes to my other work I try to make it not about myself as Natalia, but as myself as a an artist, woman and queer individual.

How does nature influence your work (aesthetically or conceptually)?

Being born and raised in Colombia, nature has always been a big aspect of my life. I live in the capital, which, similar to New York, is a big city with high population density. However, Colombia is truly a magical place where nature is very much alive. I have always felt a big connection to nature, especially plants and animals, and I think this is because of my background. Most of my childhood was spent on my farm, in nature or with my grandma who has a big love for plants. My house was always filled with plants and I have a really big love for all animals. While my work tends to focus on bigger concepts, I also think it's important that I can relate and connect to it personally. Nature and the body is what tends to ground my work. How I

relate to nature and the environment connects me to the roots of my land and to my body. Aesthetically I just love incorporating bright colors but I think that the true beauty of color is seen in the nature of our world, my desire for supersaturation is not focused on a synthetic aspect but in a desire to really show how I view all these colors found in nature.

How has making art in New York/ college differed from making art in your home in Bogotá?

In New York I am more free to express myself and my thoughts, but making art back where I grew up makes me feel more connected and grounded to who I am. Having such freedom of expressing myself starts becoming an alien experience as it feels like nothing really grounds me since there are infinite possibilities of what to create. There is a very big art scene in New York that inspires me and at the same time overwhelms me.



A Lovely Day

What a lovely day to be yourself.
The astonishing beauty in your eyes,
The way the sun shines on your perfection,
Your personality crafted beautifully,
Your smile casts spells of everlasting flawlessness.
It would be a shame,
If you decided to put your originality to rest,
In exchange for manufactured standards.

Everlasting Beauty

I laid my eyes upon a beautiful soul of ebony,
Her aura with the sweet scent of a newly bloomed Hyacinth.
Every morning, I watch her from my balcony,
Roaming through the maze of my own mental labyrinth.

She frolics in the depths of my consciousness,
Peeking from the crevices of my psyche.
Her voice echoes with melodious welcomeness,
Her presence strikes me with clemency.

What are you supposed to do,
When perfection invites you into her heaven?
Respectfully admire the beauty before you,
And thank her for the company given.

With her essence of terrene invitation,
An interaction as true as fiction.

VINCE IBAY



Vince Ibay is a London-based artist whose primary medium is video. He loves all things kitsch and shiny, and his affinity for pop culture, music videos, the Internet, and technology, are all seen in his work. Vince hopes to make the genre of “techy art” more open to those without a technology background, through the use of social media and his vibrant 3D-modeled characters.

How does the word “kitsch” describe what you do? *I always go for a more popular approach...kitsch came at a time when loads of people got more access to stuff. Kitsch art isn't considered high art, since everyone has access to it, and obviously Tiktok has made everything accessible through video.*

I think video is one of the most powerful languages right now in terms of passing things on. This work is kitsch, it's garish, it's not fine arts-ish

Why do you think art should be approachable? *If my mom went into the typical techy or interactive art exhibition, her brain would just turn off. I always see my work from my mom's point of view and think about whether or not she will actually engage with it.*

Making anything approachable is all about making it engaging as well, and using Tiktok will gather new, younger audiences too.

How do you intend to create a positive impact with your work and how can you do that through technology?

I think when people relate technology to art, I think they think of really minimal and sophisticated stuff. I wanted to make it a bit more approachable for people who aren't that into technology. I took more from social media culture like Tiktok, and I amplified it through these visually appealing characters. I just wanted to make someone's day a little bit better with my videos. It still has kinda dark, anti-capitalist undertones, but if you're not really into that stuff, it's fine too, you can still enjoy it.



How has the change in human interactions due to the pandemic been reflected in your work?

Video as a language has become so powerful, everyone wants to copy what they see. With dances and trends, people learn it. My work is a reflection of how we coped during that time with really ridiculous stuff.

How do you create your characters?

I actually use photo photogrammetry. I would use a 3D scanner but I don't have one, so this is the cheaper alternative: I stand in the middle of a room and go around taking lots of pictures of someone, from the top, middle, bottom, and then I insert it into a software that will stitch all the

images together to create a mesh. Usually the head isn't very detailed, but it will have your silhouette and everything ready, so I will 3D scan the head also and then I stitch it together in Blender and color it in.

Why did you want to feature your work in this Issue and how do you hope to inspire others? *I just want to get my work out there, and your theme really fits so well...I also want a bigger outreach with my work. Hopefully people will be inspired to get more into CGI art and be interested in technology but without having to know all of the tech jargon. People turn off when they hear those things.*



YOUJIA DUAN

Youjia Duan is a freelance illustrator based in Paris. She loves using bold colors and combining them to express emotions and stories. Youjia graduated from Camberwell College of Arts, UAL, with an MA in Illustration, and has collaborated with organizations like Tate and London College of Fashion. She has also participated in group exhibitions in London and Shanghai multiple times.

How did Ball culture and drag inspire these series? *The variety of beauty and confidence is shown by the drag community when they try to challenge society's traditionally polarized view of gender, which inspired me to create this illustration series.*

Who is this character with the cube head? What role do they play? *I prefer using TA (it means she and he and it in Chinese) to call this character. The gender of this little person is not important in this series, TA is an outsider. TA accidentally arrived in this city and witnessed what happened to the drag community in this weird and crazy city, TA leads us to see the dark and the bright side of this city.*

How does your work relate to your own identity? *My personal work always related to my own identities, I am a queer, I am a woman, I am an*

Asian. In this patriarchal world, there are a lot of people who are not very gentle to the people who have those identities, we are treated differently and unfairly very often. So I like using my work to speak for myself, to show my support to my community.

How is it different from creating art in London during your Masters and creating art in Paris? *I think the biggest difference is when I was in London, I had more people to ask for their professional advice because I had so many talented classmates and amazing tutors. It's wonderful to be able to talk to those geniuses face to face, so I could make improvements very fast. But Paris is a very charming city and very different from all the cities I lived in, so I have a huge curiosity about this city. Even though I came to this city alone, I am still getting a lot of inspiration from Parisians' interesting daily life and the city itself when I am just walking on the street.*

How did you come to develop your visual style? How would you describe your art? *I tried a lot of drawing styles I liked after I decided to be an illustrator, then the more I drew the clearer I realised what I like and what I don't like. How can I use the drawing*

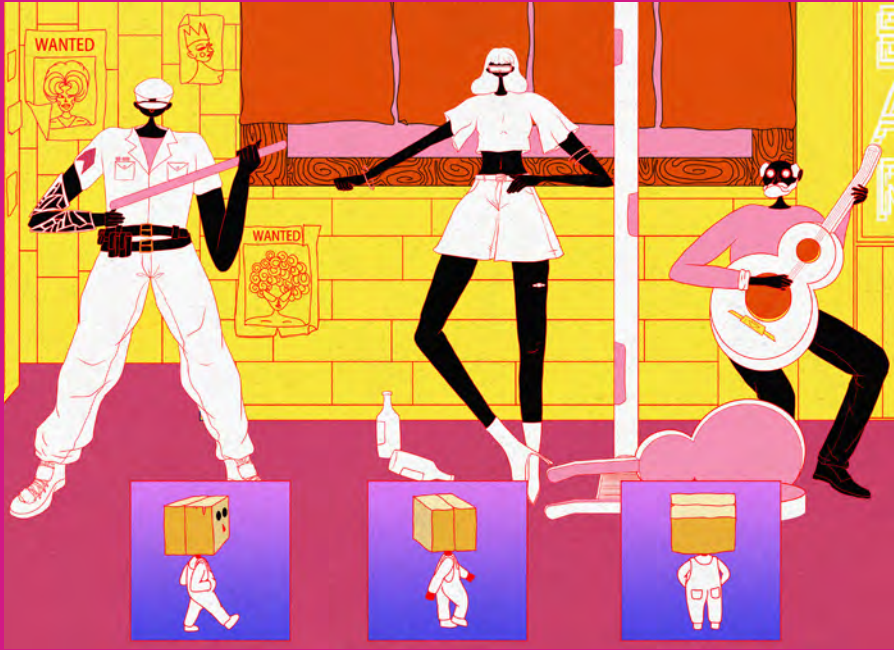


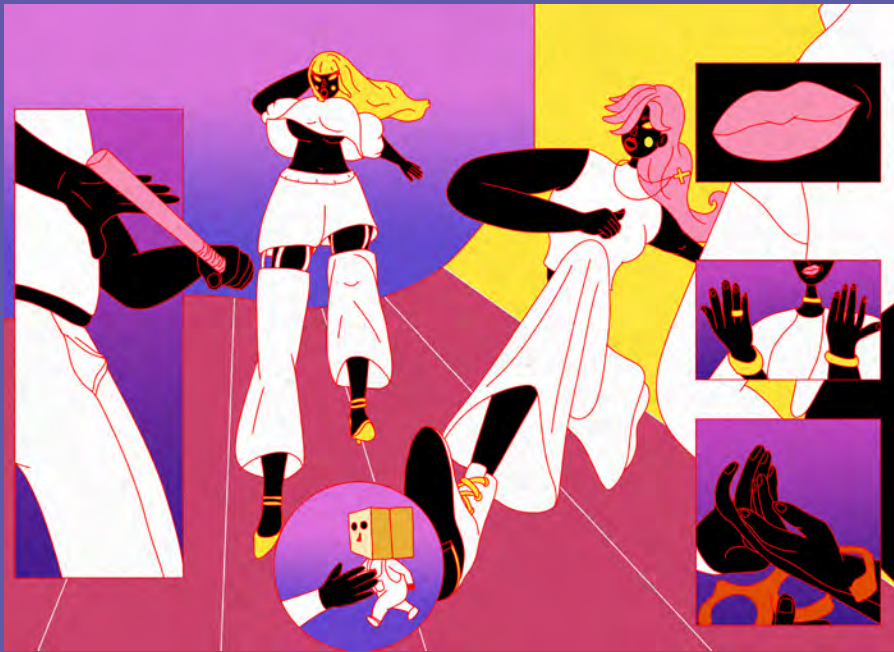
technique I am good at to tell a story in a better way? Overall, I just draw a lot and do a lot of reflection. My art is my other twin, we have some similar personalities but also have a lot of differences. For example, I am a very simple person, a Minimalist, so is my art, simple lines combining with simple colours. On the other hand, I don't like to show my sadness or anger in front of people, but my work has very strong emotions, and they are shown to everyone.

How do gender and sexuality play a role in the work you created? *Gender and sexuality are what bring the trouble to those main characters in this work, the drag queens, the little person. The one thing I want to tell in this series is if we could pay more attention to those*

beautiful things created by people instead of caring about the gender of the creators that much, the world might be more peaceful and lovely.

How is movement and dance important in this work? *Based on my research, drag ball is a very important part of drag culture, and the vogue dance is one of the iconic things in the drag ball, also it is one of my favourite parts of drag culture. So everything in this illustration series is happening around the ball scene. If I have some very strong feelings about some events, anger or happiness, I like using illustration to express my feelings, to show my support to some people like the drag community or Asian community, to tell my opinions.*







MARZ

Marz is a 22-year-old self-taught photographer based in Philadelphia and New York. Marz has been practicing photography for over a decade, and they are also a videographer. Themes of their work include other-worldliness and alternate realities.

When did you pick up your first camera and what drew you to photography?

To be honest, I don't know. It's so weird because I didn't grow up looking up to any photographers. Didn't even know they existed until, probably, high school, really. I was always just in my own world. I got my first Nikon, I think, for Christmas in 2010. Before that, I was taking pictures with my old ass iPhone 5.

If you could describe these photographs in a few words how would you describe them?

Ethereal.

Who is your favorite photographer and who inspires your work?
I don't have a favorite photographer. I honestly can't

even think of one off the top of my head because I still don't know photographers that well, is that bad?

How do you think your work fits with the themes of "Camp, kitsch, and wonder"?
Because my work can be over the top and colorful and whimsical, but yet tell a story.

How do you edit your photographs and how would you describe your aesthetic?
I have no set way of editing. I love to experiment a lot. I just play around in Lightroom and Photoshop until I create something I love.

My aesthetic is definitely ethereal and otherworldly. I'm almost always trying to create an environment that doesn't look like Earth.





QUEER ALIENISM

by **CARLOS HERNANDEZ**

Carlos Hernandez is an interdisciplinary artist based in the greater New York City area. In their photo shoots, they wear many different hats, from makeup artist to set designer and of course, photographer. This series, *Queer Aliensim*, illustrates Carlos' connection to queer relationships (romantic and otherwise) and shows his storytelling abilities and camp sensibilities.

Since submitting your work, how has this series, *Queer Alienism*, expanded? *When I submitted the series I had done four or five shoots, but it's expanded a lot and I know it's going to expand beyond that. A lot of what I have done has been very relationship based, and not that I'm not going to continue that, but I don't want it to just be romance. Thinking about the long-term implications of the project, I'd like to make this into a visual representation of queer experiences. I look up to artists like Gregory Crewdson, the way that he has formatted his projects about suburbia and nothingness inspires me to think about people within space, and I'd like to get into depicting queer joy in group settings and such. I also want to explore more queer*

CONTINUED ON PAGE 45

sexuality due to the taboo that it has. I don't think queer love and attraction should be negatively connotated or shameful. Since I submitted the early stages of this project, the series has elongated and I'm working towards building out different chapters of this experience, because it's really based on what I am living.

How does queerness play a role in your art? And why do you think queer art is important?

Queerness is my art. Our work is an extension of ourselves, and every facet of me is in some sense related to that, so queerness is completely tied to what I do.

There's also a whole question of authority and who gets to tell whose story in photography.



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So as a queer person I get to say what I've experienced. There's also an additional global context within my work. As an immigrant to the U.S. there's much nuance in how I position both myself and my work. I feel like when people think of "queer art" as a concept, it feels very American or Western, but I do think my work is more about queer people as a global concept.

People also like to say that we live in a post-modern or accepting society, but the truth is we don't, and we need more work that pushes people to discomfort and shows queer love.

Queerness is like positioning; existing as a queer person in the world teaches you to question everything that you know, and that ability to question something is one that people aren't ready for, or haven't had to do. Even though that ability is largely a coping mechanism, I think it's also a superpower, to be comfortable with being uncomfortable, or not settling.

Could you describe the set for your photo shoots? Are there other people on set or do you play multiple roles?

I'm kind of a "master of none" but I do it all. I often have other people on set to assist, and if I'm lucky I'll have a makeup artist and stylist, but it has largely been a self-responsible situation. Honestly it is something that I like though, I am putting my hand in everything. I've done the

makeup for eight of the nine shoots I've done for Queen Alenism, and usually I'm doing the styling or collaborating with someone on it. Finding locations is often the most difficult part of the process. It's honestly wherever I can find or wherever I can think of. If I'm lucky, I'll see a place and know that it's it, but resourcefulness and adaptability are some of the main components of being a photographer.

Any words of advice for those who want to get into photography?

It's important to try out a lot of things, but don't be afraid to just be comfortable with what you're comfortable with. I've had conversations with many people and they tell me to do certain things that my work isn't about, and I think about how that critique may or may not shift the

With BIPOC artists specifically, I think it's important to be confident in what you have to say, and to know that no one else can say what you want to say in the way you want to say it.



Glass Table Girls

The green ladies tiptoe
into the operating room

to make me
their Hollywood girl.

My mind recoils
at the thought

of them ruining me.
By routine,

they whip out their stryker saws
to gain exposure to the dura.

Assaulted in their hands,
my wrinkled pink brain folds into silence.

Once they pry it from my skull,
they prick and poke

until every connection I have left
is severed. Stark naked,

they circle my unfavorable limbs
and tisk at the oddness:

too flabby, too hairy
too different.

They collect their reward
and once they fix me up,

the ladies come out,
blood dripping from their boots. Now,

I am perfect.

Zombie Dust

What a strange part of town
we've got here.
Black shadows and the yellow-green
moon stars –
I can't explain the vibrations of this place.

I can't slow down now,
there's too far to go.
My head smacks the table and I follow
the pretty stars to mars
or someplace where you can't follow.
I can see this world is not for you.
So, just let me run into the galaxy
on my own.

ANGEL DAVILA

Angel Davila is a 21-year-old artist and painter based in New York who says his audience would describe his work as “humerous with a dark twist”. Angel’s work consists mainly of oil paintings and drawings, and covers topics such as body and body image, relationships, the self, and more. His paintings can be found not only here, but in various artistic spaces in New York City.

What role does the idea of the self portrait play in your work? *Initially the self portrait was supposed to be a symbol about my own community. For a gay man like myself, if you don’t fit into a certain cookie-cutter mold that gay men have for themselves... you are cast aside and not thought of or loved. You will think that you won’t succeed in a healthy relationship. So with men like us, we are often victims of sexual abuse because it feels like it’s the only way that we can experience love...After a really hard breakup, I went through this really toxic routine of having random sex with men...I was led to keep going with this pattern, and that’s why you see the little kiss marks in the painting.*

I also watch a lot of cartoons, and if you recognize the birds and stars [in the self-portrait], that usually occurs when a character is hit really

hard. They’re delirious, confused, hurt, and I just put two and two together and “Dizzy” was born.

Has creating self portraits changed your perception of yourself? If so, how? *Just being a fat person, you find it really hard to love yourself and love the body that you are in, especially as a gay fat person, that’s something that I want to break within myself. I use a lot of myself in my paintings.*

In a weird, therapeutic way, seeing my own body and my own fat rolls, scars, and stretch marks in art, makes me feel better about seeing it in myself. Painting myself has changed a lot about my perception of myself.





How do you find inspiration and who inspires you? *I make art for my own community, mostly, which is plus sized men, and that inspires me...I find inspiration in everything, nature for example, but my main goal is to make art that looks like me.*

Much of your work uses very vibrant colors and unique lighting, what role does light and color play in your art? *In an academic way, no not really. I just love color! I love experimenting with shapes, flat colors, and I've just recently started to use magenta in a lot of my work, and it has quickly taken over. Help me, haha. It just brings me so much joy and I love it. I don't like gray, boring paintings, they don't give me the drive to continue working*

The works you have submitted all have whimsical and surreal elements, how do symbolism and surrealism influence you? *I'm like the dumbest artist you'll ever meet. I like to say I use symbolism in a very articulate way, but I don't. I do what speaks to me, personally, and of course*

symbolism matters in artwork because it brings together groups of people, and I guess I have been using a lot of symbolism in my work lately because I want to present my work in a bit more of an academic way. Symbolism is something that I sort of will make up on the way, but that people seem to really enjoy.

I want someone else to feel represented when looking at my paintings, and body positivity is a main source of inspiration and expression for me. I use everything that's natural in the human body, hair, rolls, scars, everything.



What do you think your work says about humans? *I think it says that they are dreamers and consumed by their emotions in both good and bad ways. I also hope that it says each and every one of them is valid and they don't need to be special to justify their existence.*

How does "kitsch" and "camp" inspire your work and how do you turn sketches into finished work? *As a kid, I used to love telenovelas, strong colors, and other so-called cheesy stuff which growing up was not easy to admit as it was seen as "uncool". So around my art peeps, I sometimes felt like an impostor. When I started to incorporate this in my work as not so "guilty pleasure", I think I became more honest with myself and it inspired me to open up and speak in my work about anxiety, depressions, and other feelings. My process of turning sketches into finished work varies. Sometimes the sketch could be in the form of writing and creating the finished work directly from there. The most common process though is to make a quick sketch that is quite indistinguishable to other persons, and then from there if needed I'd take some photo references of myself or do other research to make sure my memory is not betraying me and start with the final drawing, followed by traditional inking which*

I then scan, edit and color digitally.

What other media do you like to use? How did you develop your visual style? *Right now I am using a lot of acrylics and watercolors as well. The quarantine gave me the opportunity to reflect more and start painting bigger scale illustrations that I am used to and take breaks from the digital world. I did paint quite a few murals, not very big ones but enough to experiment with spray, acrylics for exteriors, and Posca markers, and this as well influenced my visual style. I think street art, in general, has quite a distinctive representation in arts and this influence added a lot to my visual style and process as I was saying before.*

I love colors, colorful things, and color palettes. And even though I do not always use colors, I believe I can express a lot through colors as they bring harmony to the artwork.

JULIANA NAUFEL

Juliana Naufel is a 25-year-old artist from Santos, Brazil. Naufel is a mixed media artist with a BA in Visual Arts, as an emerging artist she has been a part of incredible independent group shows in Argentina, Belgium, Brazil, Canada, England, France, Mexico, Portugal, Spain, Portugal and the USA. These shows have been mostly organized by women and have focused on concepts of art & feminism! She is also one of the co-founders of Photo Trouvée Magazine, an art publication that highlights the works of contemporary artists who use found photographs in their works.

What inspires the sayings and phrases that you feature in your work?
I've always liked to read and write so I've always liked textual art, even when I was making paintings I would add text elements, or I would think about the title of the works. Text has always been important to me. The text I use comes from things that I read or things that I am feeling personally in my life, sometimes it comes from things that people say to me. I have a notebook with hundreds

of quotes that I might use. Most of my work is about us connecting to each other and showing affection and love, so the text is connected to that too.

How/when did you start embroidering?

Embroidery came into my life in 2016. I have a Bachelor's Degree in visual arts and studio practice and it's all kind of intertwined. I had to create a lot in university and I got really overwhelmed because I had painting, sculpture, and engraving classes, and you had to create, create, create! It came to me that I had to do something for myself and I wanted to learn how to embroider as a hobby, so I could chill and create something for myself and spend some time on my own without the pressure of having to make something pretty or that the academy would validate as an art practice. I fell in love with embroidery and it was very healing for me to embroider these memories that I had, and to process this trauma that I couldn't talk to anyone about. It was really moving to me, so I decided to start working with textiles.





Since you have an MA in Art Therapy, could you explain a bit about how you became interested in Art Therapy and how it has influenced you?

When I was a teenager I was very sick and very depressed, and during my treatment, one of the things I did was art therapy. I was around fourteen years old, and I had multiple art therapy sessions, and it was really good for me to express myself without using words. When I had to choose what I would study, I was still not in a great place and there was a lot going on in my personal life. My mom had cancer and I was taking care of her while I was still sick, and art therapy was really there for me. In 2019 I realized that my practice

was healing me because I would stitch these memories and give new stories to them and suture my own past as well. I found in my own practice a very powerful healing tool for embroidering photos, and when I was unable to attend a different MA program at NYU due to Covid, I got accepted into an art therapy program here in Brazil. So I think now is the time to study art therapy for me. My main passion and mission here is to share embroidering photos as a healing tool for people. It is amazing how we can stitch a new story for ourselves, or honor our past, relatives, or friends. Embroidering photos really brought me to art therapy. It is a coping mechanism that I haven't heard people talk about.

What role does feminism play in your work?

When I was 17 I was sexually assaulted and this had a huge impact in my life. From the very start of my undergrad studies I felt the need to talk about gender violence and what it is like to be a woman in our society, especially in Brazil because it's still a really sexist country. I was going through a lot and I got really interested in learning more about feminism. Of course I grew up with feminist models in my family but I didn't know they were feminists, we didn't talk about feminism until my undergraduate studies and that incident, when I started thinking about sexism and what it is like to be a woman. There is so much violence against us. My earliest works were always feminist works and I would try to share not only my experience but also data on what is going on here in Brazil. In my earliest embroidered photos I would

talk about being a woman here and I would use feminist quotes. I listened to other women who started coming to me to talk about their own experiences, and for me it was also giving back the voice to every woman who was silenced before, and giving them back their role as the protagonist in their lives. Last year, or even in the last bit of 2019, my work shifted a bit and became more about embroidering and using messages of hope and affection as resistance. I'm not sure if you know what's going on here in Brazil, but I found a way to shift the narrative to "love as resistance" and to be affectionate to other people in our day-to-day as resistance as well. It's not something that the government wants us to do, to be inspired and create a safety net with other women. Feminism definitely has a role in my work. I want to show that we can thrive as women artists and reclaim our own stories.



Variations on a daydream

stupendously and naively do i dare wish
on the first light of day like candles at a birthday
party. when my heart drops to my feet like an
ignited match into water, it feels as if everything
has been extinguished, leaving me with
nothing but smoke in its wake. i rely
on hope to swoop me into the air with
its ivory coat of feathers, its lullaby
softening the roar of these plastic cities and
concrete dreams. whisk me away on silver clouds
where the thorns have all blossomed into lavender,
bottled into canisters of aerosolized ecstasy. lay
me to rest in a riverbed where the currents sweep
me somewhere downstream, into lush valleys
topped with mountain peaks like frosting on angel
food cake. i want to have all the breath stolen
from my lungs in the most glorious heist in
history. render me speechless with words so
sweet i can only pause to savor each syllable
like the finest caviar from the Caspian Sea.
play me a tune that plays with my heartstrings
and glissandos off the tongue like a '67 Bordeaux
wine. paint me a picture so vibrant that it reaches
inside of me and unravels everything i've deemed
to be proper. show me a singing forest filled with
larks that have never heard a single war cry.

meet me in the place where the sun
never sets and a crimson moon bleeds across
the sky staining all the stars in her husky hue.
meet me where there are no ends of rainbows
because here, the world steeps in pigments like
a prism catching every colour in heaven or hell.
take me somewhere where sleep is no longer
a commodity when velvet dreams stroll up and
down the boulevard, stopping to teach you
how to dance the foxtrot. i want nothing else
than for these bright and bubbling visions to
overflow into the sombre reality of life, blurring
the lines between hunger and starvation.

**What the hell is
good art
anyway?**

**I am brave enough to
fail at something new.
My work only gets
better if I try.**

**My work is valuable, and is
important to someone, even if
that person is just me.**

**I support my artist friends, and I know
they will succeed.**

**I define my own success, I
am not perfect, I am where
I should be.**

**Not everything I make
needs to have a set
meaning. Art can be for fun.**

**Thank you so much
for reading, and a
special thank you
to all of the artists
and writers.**

Alexis Beale @alexisbeale_poet

Angel Davila @angeldans

Carlos Hernandez @cmhvisuals

Jessica Zhang @jesszhng

Juliana Naufel @naufss @phototrouveemagazine

Kate Tatsumi www.katetatsumi.com

Lee Jameson @leejamesonphoto

Marz @marzwrldbitch

Mia Dove @mialucydove

Natalia Palacino Camargo @palacinoart @nataliapalacama

Nicolae Negura @nicolae_negura

Shayma Z. @s.zpoetry

Susan Behrends Valenzuela @susan.behrends

Vince Ibay @from.vince

Youjia Duan @abaldalien

Are you interested in seeing
your work in one of our issues?
Submissions open twice a
year and are announced on
our Instagram!

Where to find us:
@artandtypemag
www.artandtype.com

We are an art collective of two Latina artists who have noticed the lack of inclusivity in the formal art world. Although our art education has provided us with the opportunity to meet with different people from all over the world, the number of leadership positions held by women, BIPOC, and other marginalized groups within the “art world” is very low. We believe that instead of making art targeted to the current industry or to have to wait to make it into this market, we should create OUR OWN art space, that promotes inclusivity and creativity!

We are dedicated to not only featuring diverse artists and storytellers, but giving them an equal share of all profits, and giving them full agency over how they are represented in our media through interviews, writing, and discussion. With the purchase of ISSUE 2 you are supporting all creators from this issue!