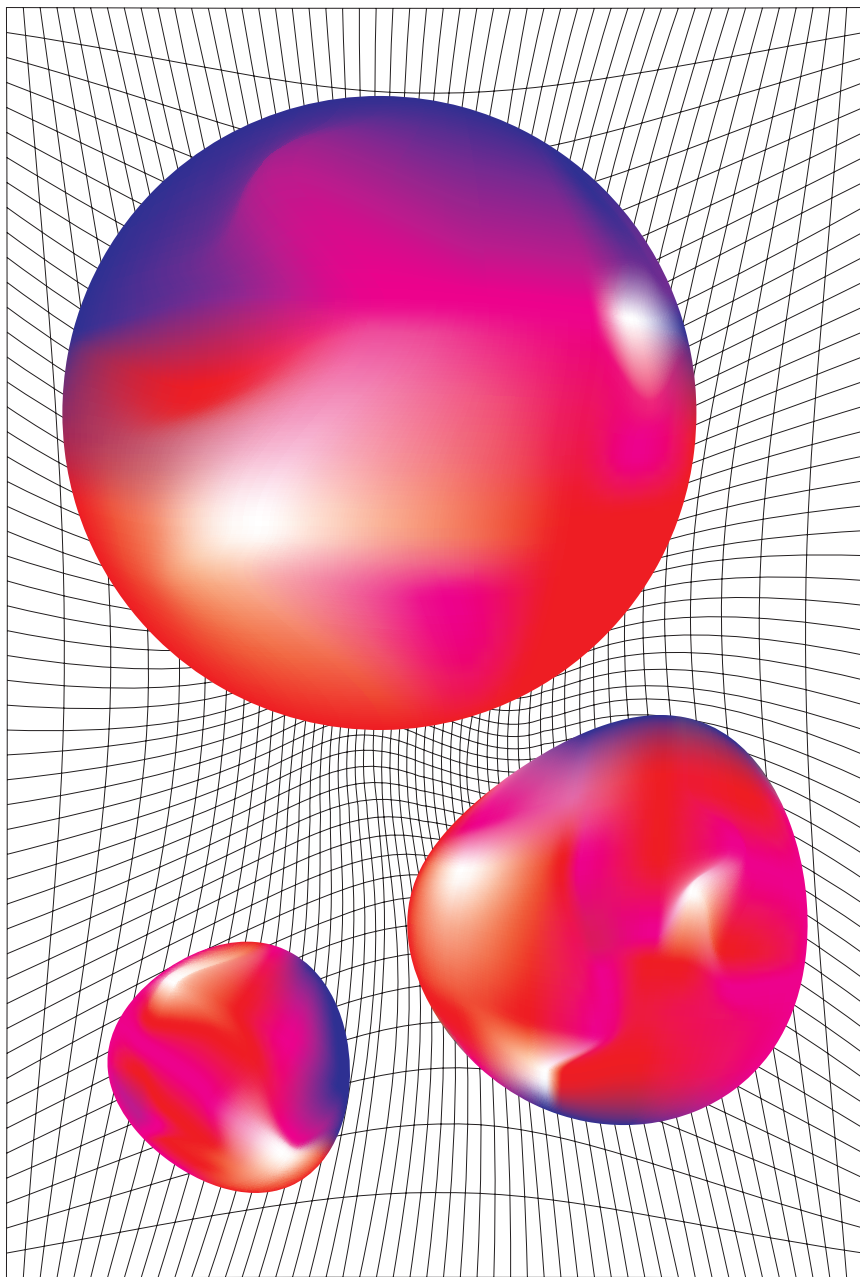


ART + T Y P E



Dear reader,

We are pleased to welcome you to our first issue. Many months ago when we imagined what Art and Type Magazine could be, we were just a couple of friends and art students daydreaming, and our first issue seemed ages away. This has been a process that is very new to us but we have loved every bit of it, from launching our online presence and promoting emerging artists, to reviewing hundreds of individual submissions from all over the world, to interviewing our finalists, and designing the content and layout of each page that you will flip through.

We are so excited to share the work of twenty visual artists and five writers who we have proudly worked with during the past few months. Each of these extremely talented individuals have different artistic visions and stories to tell. We invite you to get to know the featured artists through the many interviews we are honored to share in this issue. The featured works focus on themes of community, place, family, relationships, and much more, with each artist offering us something new.

Although this is our first issue, it is only the beginning of our journey as an independent art publication, and we can't wait to see how we continue to grow. We are eager for you to meet the many artists and creatives that will be introduced to you along the way. Community support is at the crux of our organization, so all proceeds made from the sale of this issue will be evenly distributed among all of our contributors, and we thank you for your part in making this happen! We hope you enjoy the issue and the beautiful works of art within it!

Art and Type Magazine
Co-created and made by Susan Behrends and Natalia Palacino

In August of 2020,

we opened up the submissions for this issue. Despite this being our first ever open call, we were amazed by the number of submissions and the uniqueness of each one. Here is a recap of our submissions pool:

289

submissions

over 1200

images + poems

from people aged

16–76

from over

150

locations

are just to name a few...these

Chapel Hill, NC. Bali, Indonesia. New York City. Colorado Springs, CO. Monterrey, México. Vancouver Island, Canada. Los Angeles. Fort Lauderdale Florida. Delhi, India. Amsterdam. Seattle, WA. Nigeria. Buenos Aires, Argentina. Ann Arbor, MI. Dallas, Texas. London. Salt Lake City, UT. Washington DC. Rosario, Argentina. Moscow. Chicago, IL. Istanbul. Peterborough, Canada. Galway, Ireland. Bosnia and Herzegovina. Berlin, Germany. Panamá. Atlanta, Ga. Belgrade. San Diego, California. Paris, France. South Africa. Guatemala. York, United Kingdom. Leeds, UK. Porto, Portugal. Brighton, United Kingdom. Nairobi, Kenya. Dortmund. Warsaw, Poland. Sao Paulo, Brazil. Cantabria, Spain. Cambridgeshire, UK. Portland, Maine. Scotland. Montreal, Canada. Glendale, California. Toronto, Canada. Ipswich, Suolk, UK. Nuremberg, Germany. Napa, CA. Novogradok, Belarus. Poland. Italy. Ukraine. Rotterdam, The Netherlands. Queens, NY. Florida. Australia. Ontario, Canada. Israel. Switzerland. Bangkok, Thailand. Pakistan. Colombia. Edinburgh, Scotland, UK. New Mexico, USA. New Orleans, Louisiana. Vermont, US. Montevideo, Uruguay. Tehran, Iran. South Korea. Guaynabo, Puerto Rico. Manila, Philippines Mumbai. Maharashtra, India. Winnipeg, MB, Canada. Pittsburgh, PA. San Francisco, California. Córdoba, Argentina. United Arab Emirates. Santos, Brazil.

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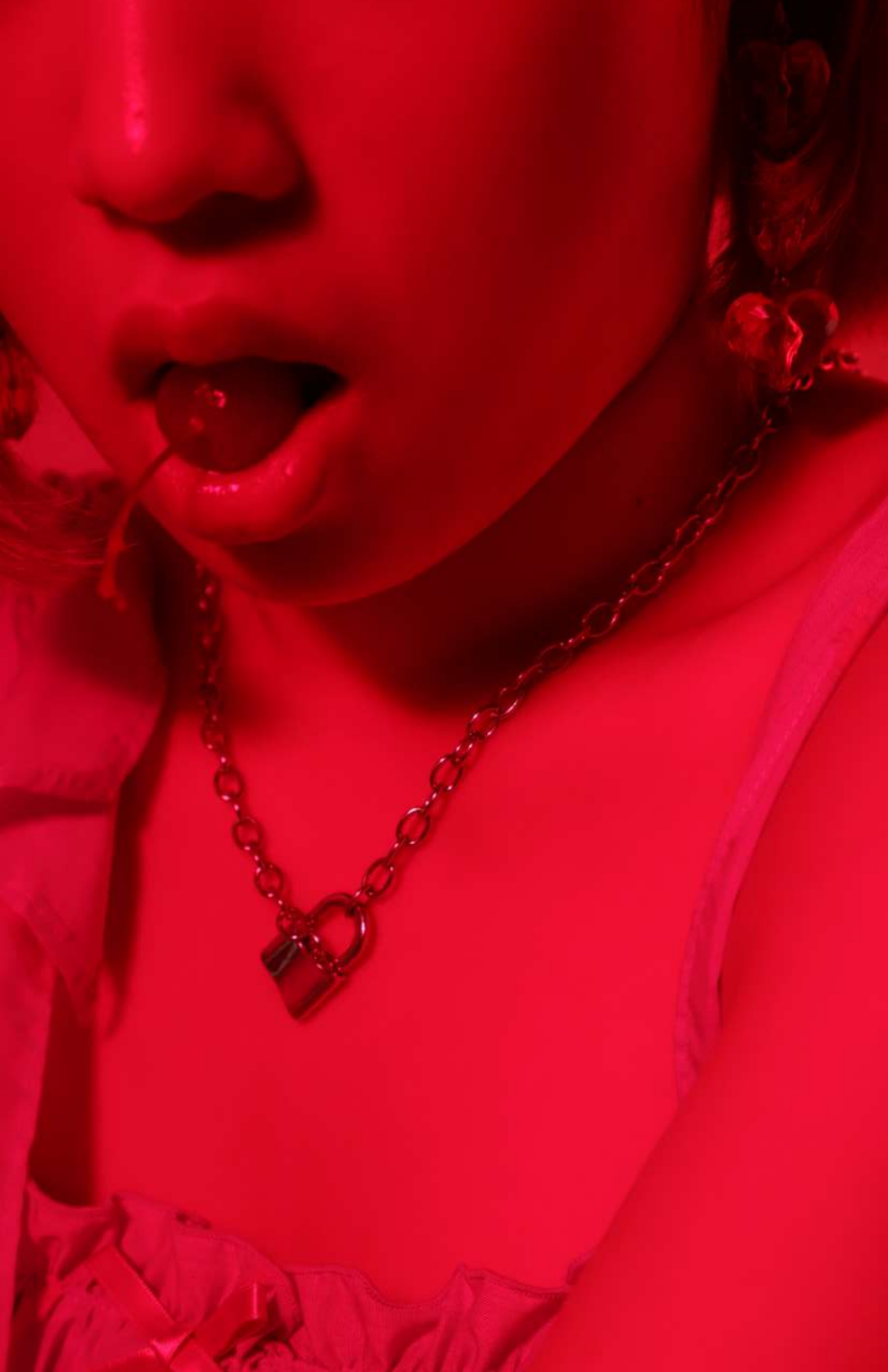
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RAGE

Rage is a quiet thing
You think that you've tamed it?
You think you got it under control?
Is it in your veins?
Is it inside where that monster resides?
I guess you gotta feel it in your face when
you least expect it
The inner you telling you to give in
Control
Peace be still
Trying to maintain a straight face while fighting a war inside
How to draw the line between wrath and mercy?
Solace and peace?
Rage is a quiet thing
When dealing with thee
If he seen his reflection
As something more precious
He would've never speak on something,
Something so reckless
and if needed protection
From a pain that lies inside
I know a pain so deep, that's buried inside
I will slay it like a dragon in the sky
Without a doubt
Never question the mind
But rage is a quiet thing
You think you got it under control?
Is it in your veins?
Where the blood flows

— D'anna Aaron



BEATRICE MAI

Beatrice Mai is a filmmaker and production designer based in New York and China. She enjoys taking photographs of her friends. Mai grew up in China and traveled a lot with her parents as she grew up. Regarding her intentions, Mai says,

"I try to capture the tenderness of women. I just think that we are beautiful in so many ways."

When did you start working with photography? *I grew up around cameras since my dad is a photographer. He gave me a DSLR when I was in middle school and that's how I started playing around with cameras. Then I got into film a few years later and realized I prefer shooting on film! It's almost like a lottery. You never really know what the photos are gonna look like until they're developed. The thrill is the best part.*

How does the body play a role in your photography? *It's inferior; it's tender; it's alive; it's beautiful. It's the living breathing thing that makes my work alive. I try not to give too much*

direction. Since my subjects are not professional models, I give my best effort to create a comfortable and safe environment.

How has your experience growing up in China affected the way you create art? *Growing up, my mom always made me go to art academies. I took piano and ballet lessons. Almost every Asian kid does extracurricular activities. It's nothing new. I remember when I was in a drawing lesson, everyone in my class drew the same thing. I was like, why am I doing this? So I quit.*

I guess what I learned was that it's okay to not follow rules.

There's nothing wrong with my wiggly lines and weird proportions. Do your own thing. No one gives a fuck. I'm also thankful that my mom forced me to take all those classes though. I got to explore with different mediums and that shaped how I work now.



How has it affected the way you view women? *I grew up with a bad bitch, aka my mother. I'd say she's the most open-minded Chinese mom I've ever met. She made me wear leather pants and leopard tank tops. But my grandma put me in dresses and in all kinds of pink. There was a lot of dynamic between them.*

While my grandma told me to close my legs and sit like a girl, my mom gave me the 'idgaf' attitude.

I'm grateful for both of them, but I'm more like my mom. I see everyone as individuals.

You say you have traveled a lot, do you consider yourself a citizen of the world? *I'd say so, though I still don't really know where I belong. I don't think I have to find an answer for that question.*

Red seems to be a predominant color in your submission, does it symbolize something for you? Or is it a purely aesthetic choice? *Both! I want colors to lure and penetrate my audience. It's aggressive. It's affectionate. It's seductive. It can be so many things. But my favorite part is that red slaps you right in the face. Maybe that's what I want my work to do.*

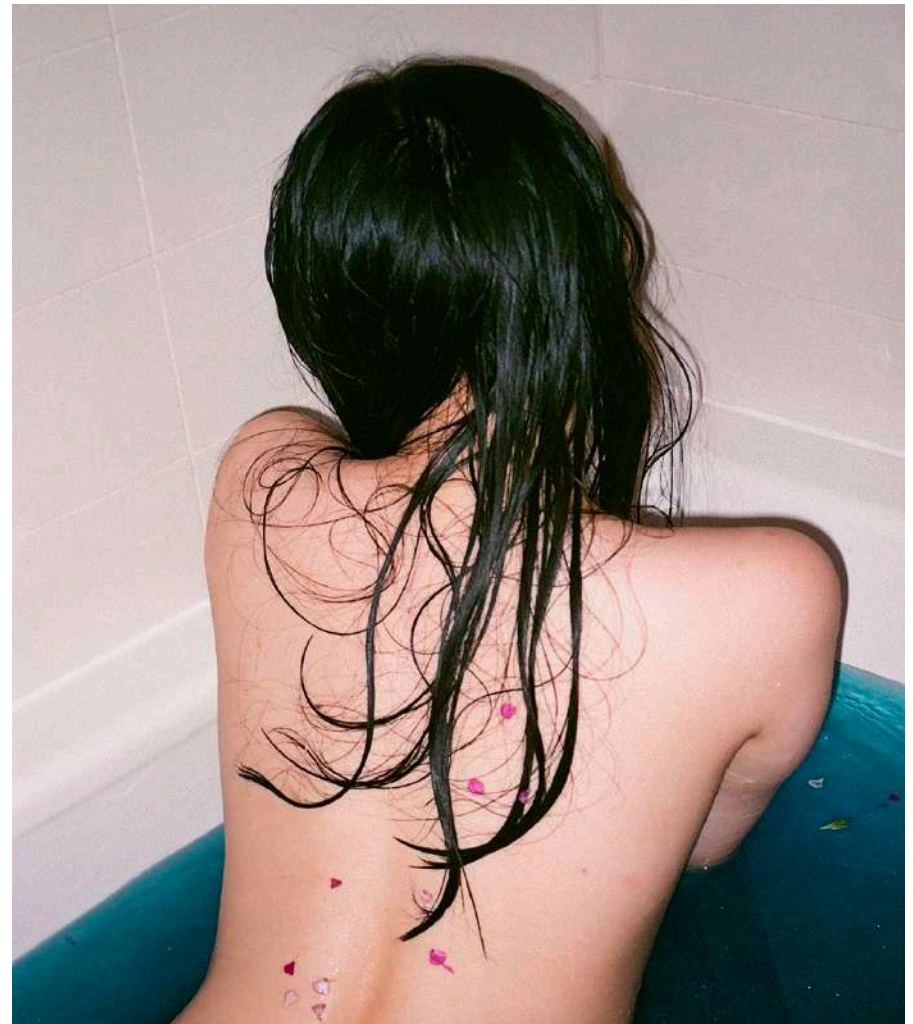
Who are your biggest influences?

Definitely my mom. My recent favorite artists are Nobuyoshi Araki, Eiko Ishioka, Luo Yang, Ren Hang, and Leslie Zhang. I like their use of color and how their subjects interact with them/ the camera. My friends definitely influence my work. Their aura attracts me and affects the way an image is composed.

Our conversations spark thoughts in my brain. In a way, they force me to look and think differently.

How has moving to New York affected the way you do art?

I see all kinds of people on the street. It's a big change but it's what I love about this place. I'm still trying my best to absorb what I see and what's around me.



DANIELA GUZMÁN

Daniela Guzmán is a 27-year-old Mexican textile artist. She started embroidering on paper three years ago, and since then has collaborated with brands like Givenchy, Doctors Without Borders, Elle Magazine México, and has been published in several Mexican magazines. Her work focuses on subjects like the past, memory and women.

Who taught you to embroider?

Or what led you to work with embroidery?

It's kind of a funny story, textile has always been a part of my life because my grandmother used to take me to the markets and we would knit together for hours. Then I got to college and I decided to study textile design. There I had an embroidery class and my teacher always told me I wasn't a good designer and I was bad at embroidery. She always told me this and I remember every Monday we had to present our embroidery and all the students first had to choose which of them deserved a 10/10 grade. We had to rank them from highest to lowest and mine was always

the lowest. I didn't want it to stick with me but it kind of did because my whole career I avoided embroidery because I told myself I wasn't good at it. I focused on fashion illustration and that was what I thought I wanted to do. Then when I graduated from college I moved to Mexico City and my grandma died and I found a drawer in her house full of photos and postcards, I found out there was a whole history of my family that I didn't even know. I realized that my grandmother was an embroiderer too but no one knew, it just stayed in her drawers. After finding the drawer I wanted to be a part of a story that I didn't know, I wanted to connect with all of these people that were in the drawer that I didn't know. My grandma left a lot of thread too and I thought, "I need to do something with this." I still had the idea that embroidery was not for me, but I saw the work of Gimena Romero, another Mexican artist who works with embroidery on paper, and I always loved her work so I thought maybe I should try to do something like that.



Do you consider your work “feminist art”? Yes, the thing is that when I started embroidering I also started questioning a lot about being a woman and getting into the feminist movement, so inevitably my work has feminist ideas. I believe that your personal life and how you feel affects your work. I’ve also used embroidery as a way of healing because this journey hasn’t been easy, and we have wounds to heal.

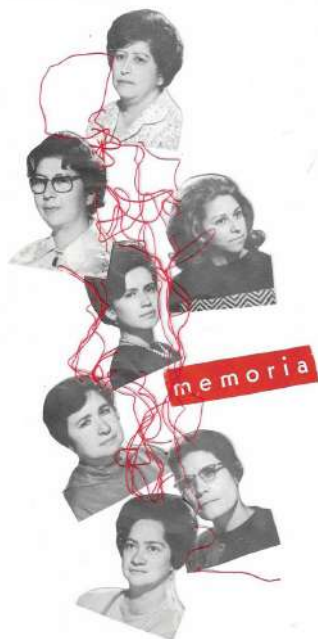
The stitch and even the texture of embroidery is kind of like a scar, and where there’s a scar there’s healing...

so that is what embroidery means to me. I do think feminism reflects in my work because in this part of my life that’s what I’m going through.

How does the image play a role in your work? Do you use found images or do you work with your own photography? Or both? The role of the image is pretty important, I use embroidery only as a way to express what is already there. I think that every tangible thing, every object has its own story and

it’s not that I want to invent that story, it’s already there. I just have to have the patience for it to tell me what its story is. The fact that these are old photographs that I found means that once you use them there’s no way to go back. These photos deserve to have their time and respect, and that’s why I don’t use my own photographs, because I try to seek this sense of forget and not letting the photos die or end up in oblivion.

Would you say you have a specific aesthetic? I guess I do. I’d like to think that I don’t because I’d like to think that my work is in constant change but I do. I always return to the same materials and colors but I do like to think that I am in constant change.



How has your experience living in Mexico affected the way you do art? Living in Mexico, for most of us, is like a toxic relationship. Mexico is amazing and I love it and each city I have lived in has amazed me in different ways, but it is also a country that gives so much pain. Right now it is a country where ten women each day get killed just for being women and that leaves a lot of scars and a lot of hurt. It’s a mixed feeling because I love this country but at the same time you feel like this country doesn’t want to see you alive. I am very lucky because I am alive and all the women I love are, but it does leave some personal scars and it affects my work. But in embroidery I have found sisterhood and hope, and that’s the part that I try to emphasize in my work. We are not alone, there are



women out there fighting for me and I will fight for them. I believe that the embroidery movement in Mexico uses embroidery as a way of healing all this pain that is involved in being a Mexican.



How does collective memory play a role in your work? I do think that memory is my biggest inspiration. Since I was a kid I’ve been obsessed with the past. I think collective memory and individual memory go together and the sisterhood I’ve found, not only in Mexico but in Latin America, gives me the same feeling. We all have the same feelings and hopes and I think embroidery is a way of materializing all these memories.

NICO MAZZA

Nico Mazza is a fiber artist currently based in Rosario, Argentina. She has exhibited in New York, Los Angeles, Chicago, Buenos Aires and many other cities. In 2014 she was an Artist in Residence at Proyecto A.C.E. in Buenos Aires. Nico fell in love with the city and decided to uproot from Brooklyn to Argentina. She works with embroidery, hand dyed fabrics and paint to create figurative works.

How is being an artist in Argentina different from in the U.S.? *I'm not sure that my practice has changed but it has become much more focused.*

I've always been a very obsessive maker. Whenever there is idle time I am working on something.

Embroidery is great because I can take it with me anywhere. My most productive time has always been in the middle of the night. I'm a nocturnal animal. When I moved to Buenos Aires, Tango

and milonga took that time away from me. I would come home at 6 am...get up at 9, work for a few hours, sleep, work, repeat. It was really exhausting. But like I said, I'm obsessive, and my practice (and tango) was more important than sleep. About two years ago I moved to Rosario, about three hours from Buenos Aires. It's a smaller city with less night-life so I'm usually in my studio Monday-Friday. Covid of course changed everything because we were put in a very strict quarantine that lasted longer than any other country that I'm aware of. It was/is difficult but it's allowed to be very productive in the studio. The other thing about being an artist in Argentina is that materials are ridiculously expensive. I usually stock up (especially on embroidery thread) when I go home but because of Covid I couldn't make my trip back. This turned out to be a blessing because this limitation forced me to experiment with fabrics and dyes and machine sewing. This process is completely new to me so I still don't know where it's going, but I love the reactive and unplanned nature of it.





How do you know when a piece you're working on is finished?

Whenever I get frustrated and I fold it up and put it into a closet. Haha. With the embroideries it's easier to feel when a piece is finished because it can start to look really busy. With the fabric paintings (especially because I still don't know what I'm going for) I really will get frustrated, put it away and move on to something else. I'll come back to it at some point with fresh eyes. Sometimes this involves me "finishing it" and other times I'll cut it up and use the fabric for something else. My partner cannot believe that I do this. He always says, "Don't you want to think about it, save it for later?" And my answer is usually the sound of scissors stabbing into the canvas.

My work may look traditionally pretty, but there is darkness there. Sewing is an act of mending something that has been ripped apart. There is violence in that.

Do you tend to have a strong plan in mind for each piece or what does your creative process look like?

For the embroidered pieces, absolutely. The process of embroidery begs for this although I like the idea of breaking that structure in the future. The fabric paintings are quite different. I have an idea of the overall image and use an underdrawing to pin the fabric where I need it to be, but it always turns out looking different. I love how the fabric and the machine sewing distorts the image. These pieces also allow me to react more, to sew something down and decide how to proceed. It's a more unexpected process than embroidery.

You mentioned you hand-dye your fabrics, what does that process look like for you?

I have piles and piles of fabric in my studio...I should mention my studio is TINY and I have been making pretty large scale works. It's quite a challenge. I usually have an idea of what color family I'm going to use so I mix paint or fabric dye in a big tub then dunk my fabrics in and let them soak. I hang the fabric out to dry but often manipulate it but scrunching or tying it. I love the way the color pools in these crevesasses as it's drying.

LOTTA STÖVER

Lotta Stöver is an artist who works with media and technology while pursuing a Master's in Media and Technology at the University of the Arts in Bremen. She is inspired by the way we interact with technology and her work includes installations, electronics and publications.

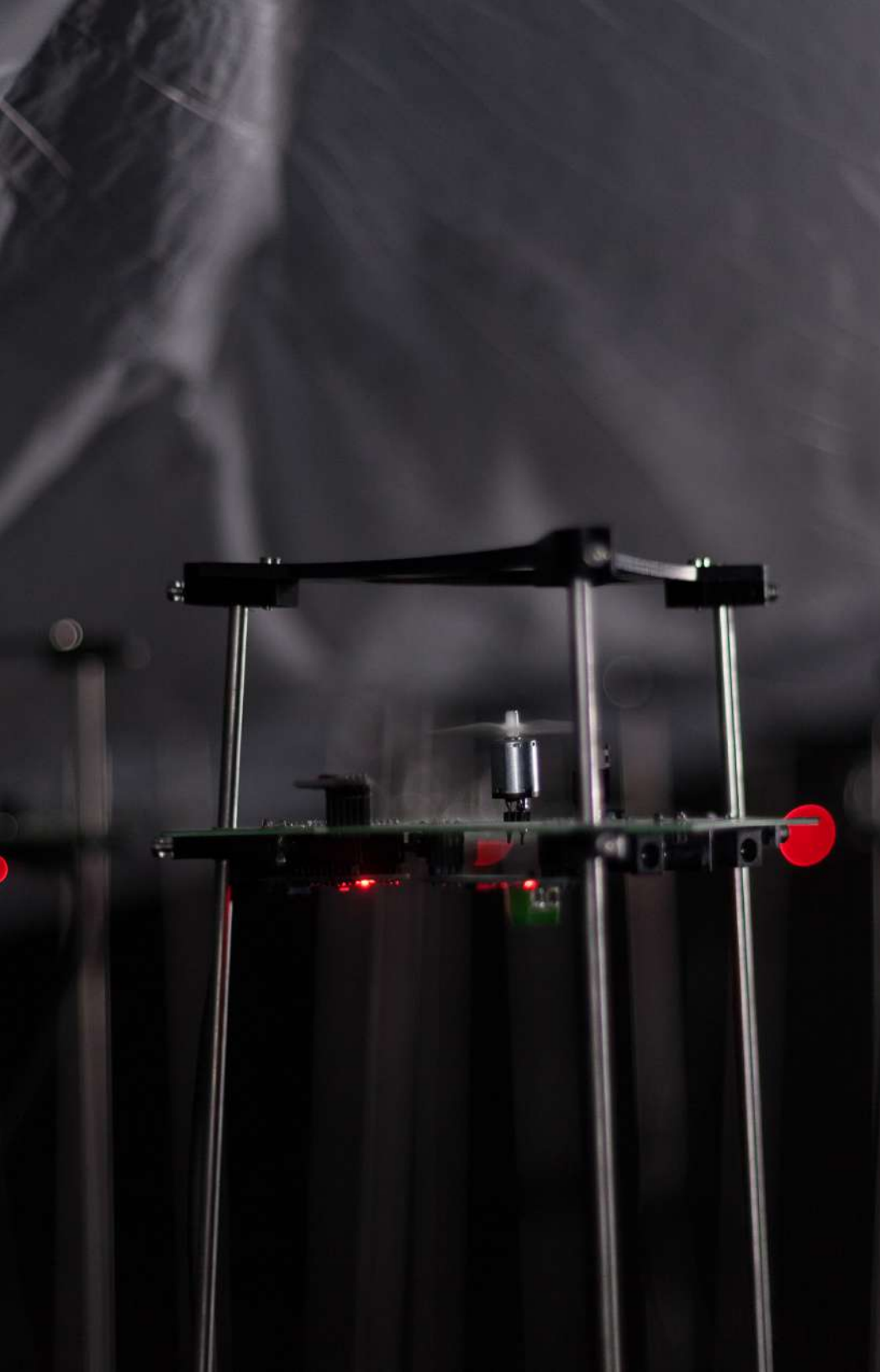
What drove you to focus your work on technology? *Media and technologies are important structures in everyday life and have always been fascinating to me. Before studying at art school I worked as a web developer, and also through my study program, which has technologies as one of its main focuses, I learned to engage with technologies more in-depth. Through theory, I also learned a lot about the technologies from non-humans, like the birds' architectural practices of nest-building, or about bats' ultrasound-based navigation. So, without wanting to romanticize it, 'doing' technologies is also for me something that ideally should be about participation in nature.*

If you could work with someone from a different area of study which area would it be and why?

I would love to collaborate more with other people, especially with people working more in-depth in geology or oceanography, but also I would be interested in an exchange with people in eco and feminist activism. The current development of the music genre eco grime is a beautiful example of how ecological concerns and sound art / music production can inform and grow into each other.

What made you pursue your master's in Digital Media?

During my bachelor studies, I developed my interest in electronics, installations, and working with theory. So in order to have more time to thoroughly research and map out future works, I decided to continue my Digital Media studies in Bremen.



How would you describe your work?

*Indisposable investigates the spatiality of plastics and the politics they hold in spaces as partaking materials. The installation consists of a plastic sheet and multiple wind-producing machines from below. Together they enact the plastic sheet's wave-like movements. The installation is conceptualized and built around concerns of plastics' influential role in the realms of contemporary geology and ecology and aims at amplifying their own powerful spatio-political agency. Along with the production of undulations, *Indisposable* focuses on the spatiality of plastics at the example of bodies of water.*

What led you to create this piece?

In the fields of researching the geological within media technologies, there has been a great investigation on rocks and minerals, but not so much on polymers. Semiconductors that are built around silicon for example have been covered by many theorists and artists, but plastics as insulating components received little coverage. Like many other products of everyday life, our standard consumer electronics depend on plastics as packaging materials.

*This was my starting point, even though in the end *Indisposable* became a more general inquiry into how humans relate to plastics.*

How would you describe the connection between technology and your work?

Technologies are usually part of my methodology when I work on something, but they contribute to the themes and concerns of my works just as well. For me, media and technologies hold approaches towards the world and the realizations of influences towards myself.

Technologies can help me for example to visualize and understand certain processes or phenomena, but at the same time, they also are processes themselves.

So it is a lot about realizing different levels or aspects of involvement through technologies. I try to reflect this in my work, where my installations often perform technological processes to make these tangible.



Waste

The deep red hunk of fruit finally gives in,
splits open under the pressure of the knife blade.
I greedily gather my share of pomegranate seeds,
letting some slip through my fingertips, tumble out of my grip,
plop one by one onto unwashed dishes in the kitchen sink.
She tells me I'm damn messy,
letting so many red rubies slip away.
She plunges her brown hands
into the steaming dish water,
gently gathers up the drowned seeds
in her newly stained palms,
deep purples and pinks.
The tiny, plump fruits breathe new air,
glisten like swimmers reemerging from a dive.
She turns to look at me, her eyes squinted.
"You're the most careless person I know."

— Chloé Joseph

ALICE CUNNIFFE

Alice Cunniffe is a 22-year-old artist who recently obtained her BA in Fine Art at Arts University Bournemouth in June 2020.

Hopefully I am learning a lesson right now, but it's hard to be honest.

Is color important to you when making your art? Is there a cohesive color palette? The color is the main thing people notice about the work, but it happened naturally. It was never a decision. The paintings all started to link through the color. I see color more as a visual experience, so when the paintings are displayed all together the color created an experience for the viewer, rather than having a deeper meaning for the individual color.

Do you prefer to work from memory or from reference? What is your inspiration when creating this imagery? It's a bit of both to be honest. I start with

photography and pictures I take with no artistic intent, of things I find interesting. Then I think compositionally about what will work around the objects. The objects then start to play with each other and speak to each other in the paintings. The inspiration comes from the everyday and in my head, a bit of both.

What is your favorite and least favorite part of painting and why? My favorite part is getting the objects into the painting. I love that part because I can just go for it, there's not much decision-making and it's kind of just free without contemplation. My least favorite part is the preparation and priming, I just want to go as soon as I have the idea.

Describe a bit of your creative process. I use the photos from my phone, make drawings or collages to come up with the imagery or composition. For a lot of the paintings in this series I looked at religious paintings because I find the shapes very interesting, like the arches that appear in my work.





How did you first get into art and what made you choose painting as your main medium?

I've always enjoyed anything creative for as long as I can remember, and it was always sort of the only option, I was never really into anything else at school or anything. I didn't always paint though. In my foundation year I was making these sculptures and installations but it was because I thought painting wasn't very contemporary or cool anymore and I wanted to be this edgy, cool

artist. But I was making really rubbish work and I hated it because I wasn't making it for the right reasons. I contemplated dropping out of the degree at the start because of the rubbish work, but my friend told me to just paint a picture of my friends for fun and that was it, it worked, I haven't looked back since. I've been painting since that day and I think that is what I was meant to do, but I was trying to force myself in a different direction.

How was your experience in art school? And what is the most valuable lesson you have learnt about art outside of the classroom?

In the beginning of school I thought everything I was making was bad and I didn't know if art was what I wanted to do, but by the end of it it was the best experience and I miss it loads, I wish I was still in art school. I had really great tutors and technicians and I think the technical skills I learned were super valuable, they were things I couldn't have learned on my own. After art school... Hopefully I am learning a lesson right now, but it's hard to be honest. I don't have much space to do work

like I used to so everything is downscaled loads. The work will change because of the space I am making it in, and it could be a good change, but I miss art school a lot and I am hoping there is a lesson I'm learning now with this struggle to make work. I work in a pub right now pouring drinks, which isn't really what I want to do, but I graduated into a pandemic, which is pretty hard. I'm doing that and making work when I can. I'm trying to sell some work myself and be in contact with commercial galleries and the school I attended. I'm also playing with the idea of doing a masters degree but I'm not sure yet.



TAYLOR STEINBECK



Taylor Steinbeck is a 26-year-old artist and digital illustrator based in the Bay Area who enjoys creating feminist illustrations that empower womxn & folks of marginalized backgrounds to

cultivate a practice of radical self-compassion. Her passions lie in the intersection of social justice, mental health awareness, and the femme aesthetic.

When you first started your art Instagram account (@shegotthepink), did you expect it to grow in the way it has? How has it felt for it to do so? *I definitely wasn't expecting for my page to grow like it has, but it's been so fun having this platform and it's given me a lot of purpose in a year that's been super shitty. Like many others, I lost my job this year and so I've really turned to making and sharing my art as an outlet, especially when I'm feeling low.*

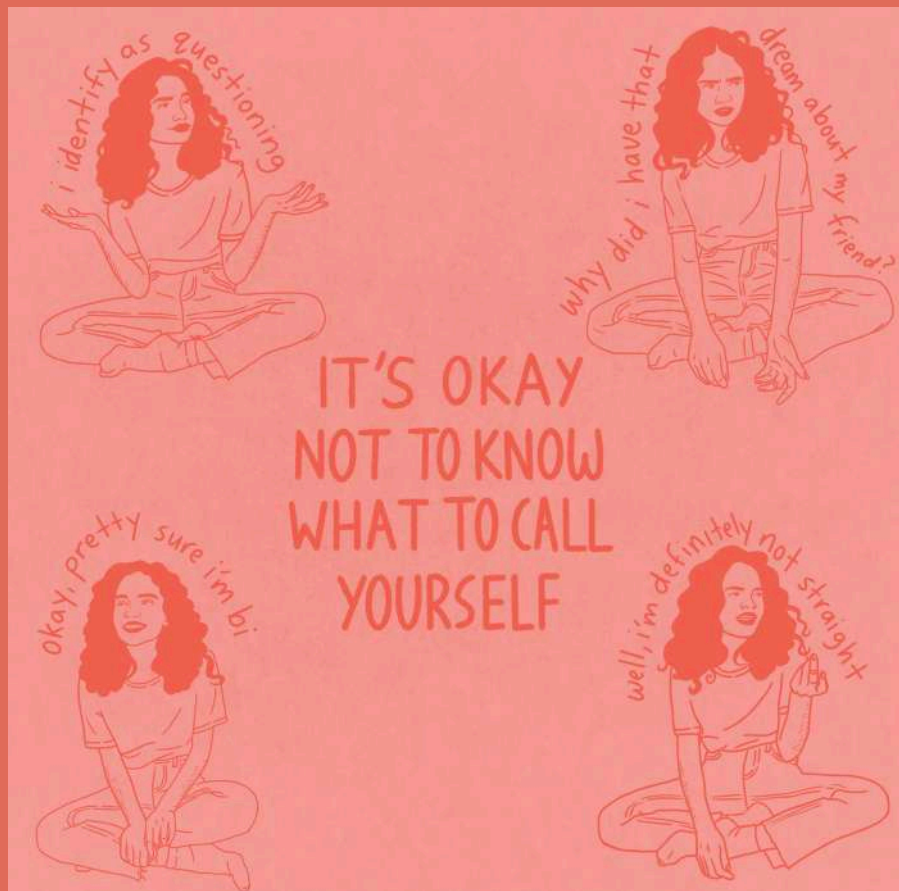
How did you get into art? Have you always been a digital artist? *I first started drawing when I was really little. My favorite toy growing up was this magnetic drawing board thing called a Magna Doodle and I would just spend all day telling stories to myself while I drew little Lizzie McGuire cartoons. Throughout middle school and high school you could always count on me doodling in the margins of my notes and I used up countless sketchbooks. Once I got to college, drawing fell out of my life and I started spending a lot more time with other artistic media like writing and theater. At the beginning of this year I gifted myself with an iPad Pro and I got to try out digital art for the first time. Obviously, I fell deeply in love. I so wish the Apple Pencil and Procreate existed when I was a teenager—I would've*

been even more obsessed with making art than I already was!

How has creating art about self acceptance and community changed or solidified your view of these topics? How do you think people who view your work online react and how do you hope they would react? *When I first started going to therapy in 2018, it completely transformed my life. Social anxiety used to prevent me from living the life I wanted to live and I had such low self esteem. I try to funnel everything I've learned from therapy into the art I make. My hope is to empower those who are in a similar position to how I used to feel.*

Many folks have messaged me to let me know that seeing my posts on their feed has been uplifting for them, and that's all I could really ask for.

It's an honor to know that something that came from my brain, that I made with my hands, can have an impact on someone.



Have you faced backlash or excessive criticism? How have you dealt with this? Being an account that posts a lot about human rights and social justice issues, I unfortunately do receive a lot of hateful comments on my posts. In terms of my self-esteem it luckily doesn't affect me very much, but it does make me worried that folks of marginalized backgrounds in my community may see the hateful comments and internalize them. I used to try to delete them, but I recently found out that you can limit your comment section to only followers, and this option has completely flushed out all the racist, misogynist, fatphobic comments seemingly overnight!

What do you wish people knew about your art? About digital art? If it's okay I'm going to alter this question a little bit because I don't have much to say about what I wish people knew about my art or digital art, but there's a lot I wish folks new about art in general. I wish that everyone knew that they're capable of making and enjoying art. I think gatekeeping is infuriating and creativity is a concept that unfortunately has been made out to be something only certain people of certain skills can have access to when that's not true at all! We all have a creative muscle just waiting to be exercised.



RONI NOVA

Roni Nova is an art student living in Jerusalem, and a member of the Slutwalk community. This piece is in honor of Slutwalk, and is made with acrylic paint and Posca markers on a reused political candidate's sign. The signs depicted in this piece read "Clothing isn't an invitation to rape", "Religious women get raped too", "When people are used to privilege, equality feels like oppression to them", "No = No", "I believe you", "Slut", "Enough", "Silence does not equal consent", "It's not your fault".

As a member of the slutwalk community in JLM, do you think it's important for artists to find community through activism like this? How has the slutwalk community affected you and your art practice? *I'm one of the lucky ones. I haven't experienced extreme violence due to being a woman. But I have many friends who did, and ever since I developed feminist awareness I've been angry. It's an all consuming fury that leaves me burned out and desperate, scared that my friends and I will never be safe, never be equal, never be allowed to simply exist. I always cry while marching. The first and only meeting we got to do before Covid hit, we went*

around in a circle and shared why we came to volunteer. When my turn to share came I said that it's because I need somewhere to share my anger, to turn it into energy and to cause change. I received many smiles and nods and felt like I belonged. Afterwards when we had coffee I was told by the more senior volunteers— "Thank you for being with us". They said that to everyone and

I thought wow, they do appreciate me for what I am. One angry woman. I'm among friends.

I think that's precisely why artists should seek an activist circle. The nature of our craft is solitary. We seek inside ourselves and put out art and ideas. But being part of a community of any kind—be it an activist one or even just a group of people who share ideas—it expands your mind, your capabilities. It's also a place to test your art on an audience, see what works, what provokes which reaction.



What has your art school experience been like in Jerusalem?

I didn't grow up here. I grew up in the more liberal, secular, sea-side Tel Aviv. They are only a 40 minutes drive away from each other and yet they are completely different worlds. Moving here for school was a shock- Jerusalem is split up between many different communities, some of which truly do hate each other. It is the seat of government, as well as the most sacred place in the world to multiple religions. In the days before Covid it used to attract innumerable tourists too. It's not an easy city to live in. You feel it all, the history, the conflict, the injustices, the hostilities.

Liberals and conservatives, Arabs and Jews, Christians, Muslims, orthodox Jews and secular Jews, feminists, Haredis, Neturei Karta, Palestinians, the LGBTQ+ community, and countless more communities. All these groups live side by side with each other. Sometimes it's a beautiful lesson about setting our differences aside, but a lot of the time it's a city where you feel all the conflicts of Israel in their purest sense, like a pressure cooker.

What is your favorite thing about doing art?

This one's easy. It's when I put something out and someone nods and says "Yeah. I get this". Or even better, when they say it helped them in some way, or gave them comfort.

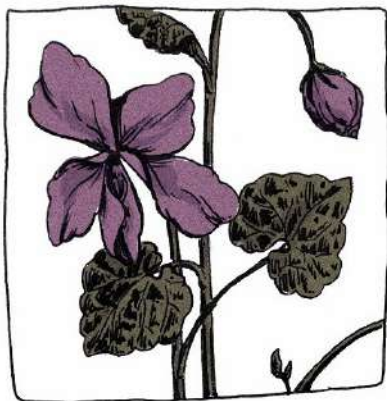
Nothing humans make is forever, thank God.

But in this moment, this human took comfort or felt joy because of something that I produced. What else could I possibly ask for?

If you could change one thing about our current world what would it be? *Only one? Hard choice. I think I'd start with making people realize climate change is real. Then after we deal with that we'll have more time to deal with all other problems we have with each other. But refusing to accept climate change is real only gives us less time to deal with the other issues that we face.*

GEENA KADE

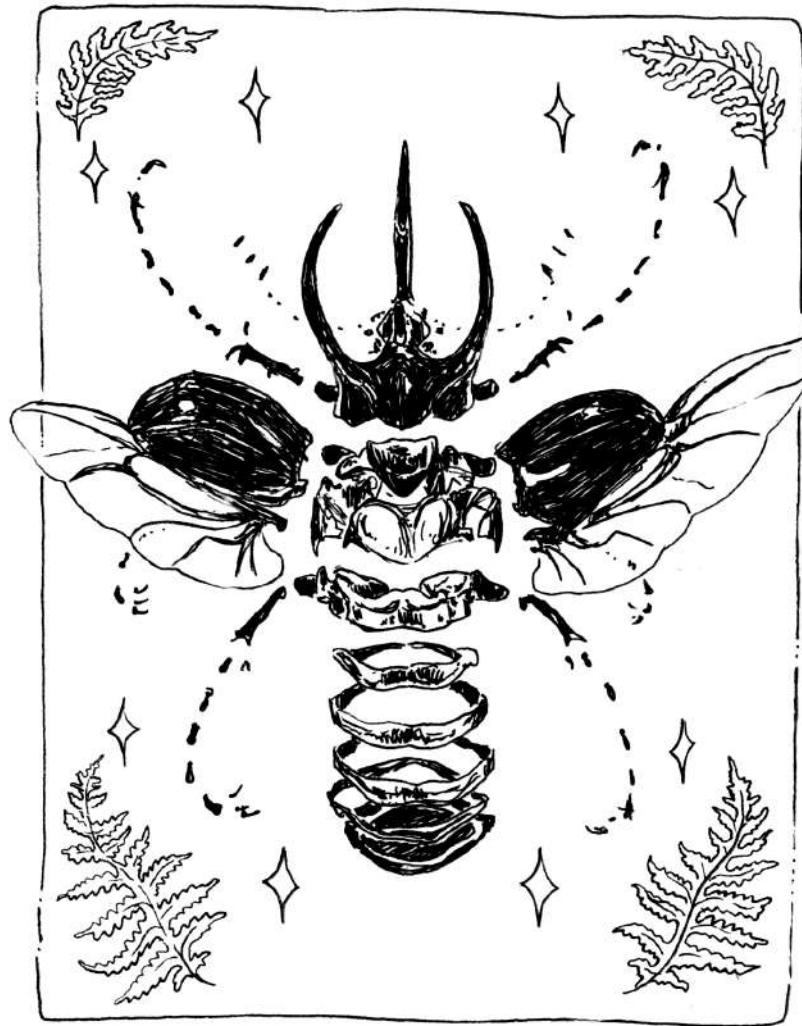
Geena Kade is a 23-year-old queer artist from Germany, who is currently studying design with a focus on illustration and graphic design. At the moment they are working on a zine about queer symbols and their history for their bachelor's degree. Kade's illustrations are mainly done with pen and ink, but they also want to get more into block-printing. Kade loves making zines and in their experience, zines are an interesting place to find underground artists and also to learn about topics that are not well covered in mainstream media.



What first inspired you to get into making zines? *I started "properly" making zines when I started changing up my process. I really needed to get out of that head-space, where I thought everything needed to be perfect, and all the lines needed to be straight. So, I started making little comics in my sketchbook, which were a mix of fictional scenes, and what I saw/did that day. No drawing was supposed to be perfect; my goal was to get them done, put them in order, and print them. And it worked! It changed how I saw my art, and also what I valued in my illustrations!*

When working, do you prefer to work from specific references or are you more inclined to work from imagination? *I love working with references, especially when it comes to elements of nature, but I avoid copying exactly what I see. When I can, I try to use real-life references instead of pictures, because you get a better idea of what you're drawing, and that way it's easier to incorporate some fantastical elements. That is something very important to me since I want to convey a feeling rather than just the object I'm drawing.*





What is your artistic process?

I used to make tons of sketches, mostly digitally, until I moved on to inking an illustration. But I realized that I barely ever finished anything, so I changed up my whole process. Now, when I have an idea, I try to sketch out a quick thumbnail in my sketchbook, try to find references if I need them, and make the sketch and then the final inked drawing in my sketchbook again. I bound my sketchbook myself, so I could have the paper I wanted, which needs to be suited for sketching and inking. Then, if the piece needs to be colored, I mostly do that digitally on my iPad. I feel like my new process takes away a ton of pressure to be perfect all the time, since I trick my brain into thinking it's just a sketchbook drawing, instead of an illustration on some fancy sheet of paper.

How do you decide which topics to make zines about?

For me, zines are kind of a way to make whatever I feel like. After my uni application, I didn't make any zines for a while, but the first one after my long break was a project for my illustration class. The assignment was to illustrate a story of some kind, and I chose a song that's very important to me. I chose that song not only because I love it, but because I tried to illustrate it before I even applied to my university, but I never finished it. So to finally illustrate it was to prove to myself how far I've come. Other zine projects were really just things I was interested in at the time and wanted to share, whether that be cooking nice vegan food with my partner or getting angry about unnecessarily gendered products. I think it's important to me to make zines about what I personally enjoy, and make that into something I can share with others.



flowers for my mother

my mother has always had a fascination for flowers
i wonder, is this why she's so fond of flowery language
because bluntness might make her realize
that her walmart bought roses have an approaching expiration date
i still make sure to give her a dozen for her birthday,
mother's day,
and any other holiday deemed appropriate –
appropriate to show my affection
a dying plant that was killed for her satisfaction
i often think,
does she need them because
no one ever sacrificed for her like flowers or even offered
another's sacrifice in their place.

– jenna fliesen

AYESHA KAZIM

Ayesha Kazim is a 21-year-old photographer based in New York City. Having grown up between South Africa and the United States, her international background informs her desire to depict multi-layered narratives within her art. Through image-making, she is able to portray people of color in positions of strength and power, while also evoking a sense of vulnerability and softness.

What do you want to communicate with your art? *I'm still trying to figure out my niche since I've gone from documentary, to fashion, to portraiture, but photographing people has always been my main constant. For me, first and foremost I want to uplift women of color, so that is a constant as well. But it's constantly evolving and it might change in a couple weeks or a couple of years, so I don't want to constrict myself to one niche at the moment but that's where I am at right now.*

Who or what are your inspirations? *Initially I thought I wanted to be a cinematographer, so watching films really inspired me. I take a lot of inspiration*

from that, and look at independent films. But then again with social media, a lot of inspiration now comes from contemporaries and photographers who are within my same generation. For this project I was first inspired by another photographer, Renell Medrano.

The collage aspect came from posters at the hair salon, things you always see no matter if you're in a braiding salon or a barber shop, and incorporating that felt like I was adding something that a lot of people could relate to.



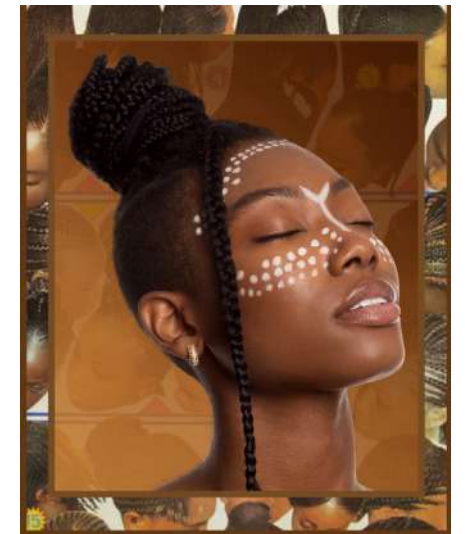


What do you wish you knew about photography when you first started? *I wish I had known to try other things. I think it's easy when you're starting out to see whatever your main genre is as what you should do and just sticking to it, but I think a lot of the people who "make it" in the industry are people who have gone outside of that norm and try a bunch of different stuff and realize that they've created their own niche.*

If you had unlimited resources to create something, what would you create? *I've been thinking about, and it's sort of in the process right now, creating some sort of network of female photographers who can meet weekly and do lectures and shoot. If I had unlimited resources that would be really great. Although there are some more networks of that kind-starting to show up now, it would be something that allows people to have access to different equipment and workshops without worrying so much about funding but rather about making art.*

Your work feels contemporary but also influenced by other eras of fashion or aesthetics like the 90s? Is that a time that influences you? What past art movements and eras inspire your work? *I think my work is very contemporary, and during a time I was very inspired by surrealism and dadaism, but now I'm also trying my best to be sort of avant garde.*

My work will evolve and change as I make it.



DENISE RIQUÉ

Denise Riqué is a sociology student from Mexico City who makes collage works out of found objects. While she only recently has considered herself a creative person, and is hesitant to call herself an artist, Denise's work speaks on its own and deserves to be seen.

What do you wish you knew when you first started making collages? How has your work changed over time and do you see it changing in the future?

It's only very recently that I have lost the fear of just doing things. I don't have to make a masterpiece. Especially with paper, you cut it and it's done. I'll never be able to do it again. A lot of times I would stop myself from pasting things down, but now I know it doesn't matter. I used to think I only had one chance, but now I know I have a lot of chances.

I also wish I knew that it's fine to rip books, nothing is sacred.

Some people get offended by that but to me books are something I work with and it doesn't bother me. Sometimes people get offended or think it's almost sacrilegious to rip up an encyclopedia or use family photos.

Where do you find the images and elements for your work?

I use images from encyclopedias, and take things that people throw away. Books and encyclopedias from the thrift store are in a bad state and people don't want them anymore, but I steal them and use them. I started doing this a few years ago and I still have things from when I started, books under my table, over my table, in my living room, everywhere. I like the idea of recycling things, which is why I don't do much digital collage. I even do it with clothes, I like to wear second-hand clothes. Everything I use is used things or things that were not in a good state, except for the occasional flyer or thing I save and use.

I like using things that have already been used or have had a different purpose before and I can repurpose them into something new. That's what I find appealing about making collages.

Your work feels very nostalgic and dreamy, do you have a narrative in mind when creating your works or is it more of a spontaneous thing? I almost always have an idea in my mind.

I usually do collage for Mother's Day or things like that. I almost never do something just because it looks good. It's really just now that I'm into playing with composition and I do more things just because they look pleasing, not just because they mean something. Because sometimes, I think everything means something and then people don't get it. The idea often changes as I am doing things but I always have an idea of what I want to say first.



renfe

Billete + Reserva
Combinado Cercanías: JZHEH

YSAR

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Fecha: 18OCT13

Salida: BCN-SAN

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Tren: 03180

Coche: BCN-MAD

Plaza: 6

Fecha: Coche:

Salida: al tren 2 minutos

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013 TARJETA DORADA

Precio

Gastos gestión

TOTAL:

TAR

PRECIO

TOTAL:

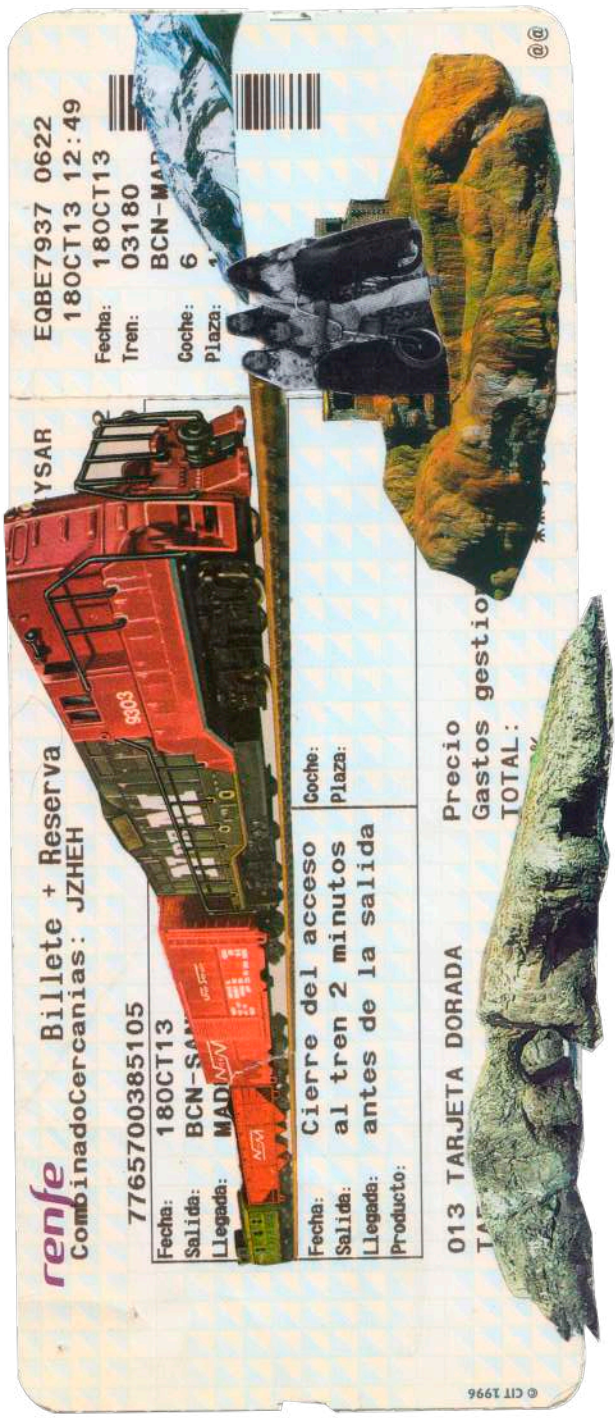
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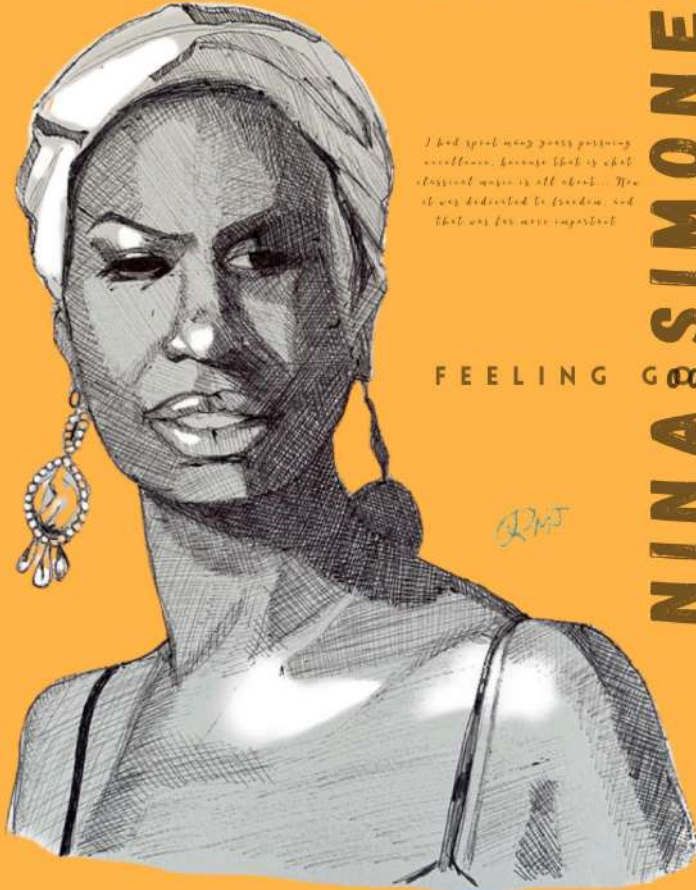
TOTAL:

© CIT 1996



TO BE YOUNG GIFTED AND BLACK

There's no excuse for the young people not knowing who the heroes and heroines are or were.



I had spent many years pursuing excellence, because that is what classical music is all about. Now it was dedicated to freedom, and that was far more important.

FEELING GOOD

NINA & SIMONE

KAYLA MARY JANE

Kayla Marie Jane is a 20-year-old artist and actress from Toronto, Canada. Her featured work focuses on addressing figures of the Black community that have inspired her, through her series "Art and Letters." This series came as a result of the civil unrest of 2020, and the social movement Black Lives Matter, that has gained massive popular support. She says that at her core, she creates "proud Black art."

Do you plan on creating more series like this? What type of work have you been doing since this series? *I do not plan on it as this series came to me at a time when I felt I needed to feel empowered and that others needed to also feel empowered. If I feel I need to again explore, research, and express through my writing I do welcome it!*

My blog was immensely therapeutic for me and has really helped me to learn, discover, release and push forward.

How have the events of the past year changed the way you do art? *It has brought forth this responsibility of artistic integrity. The purpose with which my art has.*

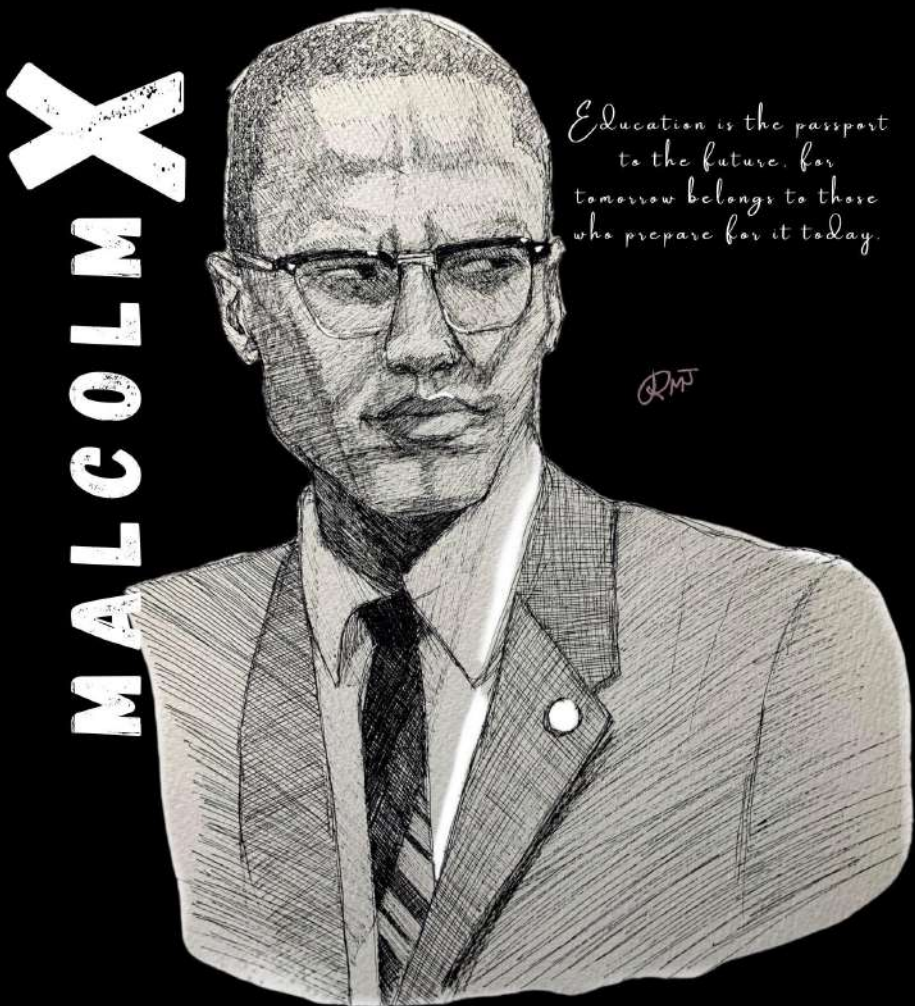
This past year has allowed me to see the great power that art can yield...the impact it has had on life as we know it, and the progression it fosters.

THE FUTURE BELONGS
TO THOSE WHO
PREPARE FOR IT
TODAY.

"BY ANY MEANS" NECESSARY

*Education is the passport
to the future. For
tomorrow belongs to those
who prepare for it today.*

DM



If you could meet any of the icons you have drawn, which one would you meet? What would you ask them? I would truly want to meet all of them as they are all incredible. However, who I must meet would HAVE to be Malcolm X, Tupac, and Maya Angelou.

Malcolm was a fiery man who was very articulate in the pain and unjust we had to carry as a race and, however debatable his approaches were, he really spoke to ENOUGH IS ENOUGH.

Tupac Shakur was such a bold personality and his stance on the things that matter through his music and screen acting are legendary and life changing. Maya Angelou's strength and ability to capture the essence of her

subjectivity has such an impact on my outlook in life. Her message of standing strong and proud as a Black woman really is an everlasting statement of her life. I would ask Malcolm what brought about the change in his approach when he came back from his pilgrimage and what the implementations would have looked like if he had indeed lived out his life. We were robbed of his new ideologies upon his arrival back to the states and my mind continues to grapple with that mystery. I would ask Maya Angelou how she was able to afford those who inflicted pain unto her forgiveness. It is the hardest act, to truly forgive someone. I know what seems to lie behind that door of forgiving but to have this conversation with her would be one of true self discovery. Tupac is such an inspirational force in my craft and my journey as a person growing confident in what my voice has to offer. Much like Malcolm, I would want to see how (through his music) he would continue the conversation of the problems within our community that go unaddressed. His outspokenness really is the driving force for how I wish to use my voice and craft. To be unapologetic!

VANESSA LEISSRING

Vanessa Leissring is a Dortmund-based photographer whose work is influenced by fine and commercial art. She has worked in her own studio in Dortmund for over ten years, and has taught photography at a university level since 2015.

How has your commercial work influenced your personal projects? *There are parallels between my commercial work and my personal projects. Often, my personal projects are informed by the advertising aesthetics of my commercial work. Sometimes, I also find inspiration in terms of content in it. In a way, "Polyflowers" goes back to work I did for a Ministry of Environment that included visits to plastic recycling facilities.*

How does this project relate to your past work? *Earlier works include reflections on how we deal with nature and what we leave behind for next generations. "Polyflowers" focuses on those matters more closely.*

What is the idea behind using this mixture between natural elements and plastic? *In this body of work I combined materials with widely different characteristics:*

Flowers are part of the natural cycle of matter. They grow, bloom, wither, eventually decompose to serve as basic material for the emergence of new life.

Plastic is synthetically produced material. Most synthetic polymers are designed to withstand aging. They do not fully decompose under natural conditions. I found these opposites fascinating.



You say portrait is your main focus, what made you want to submit work that lacks this element? How is the human element still present in these images? *Even though the work is a still life series, it deals with topics of "man", specifically transience and legacy.*

In Europe alone, almost 50 million tons of plastics are added to the product cycle each year. When turned to waste, a lot of it gets exported to developing countries which thus are bearing the consequences of our throwaway societies.

Does color play an important role in your work? *The directed use of specific color always plays a big role in my work. In "Polyflowers", I designed an artificial world of colors, using colors that would not occur in nature but rather are found in the world of polymers. Through color blocking, plastic and natural colors and materials are juxtaposed.*

What would you say to the new generation of artists? *Each generation needs its own images. Take a look at the time you are living in and try to see ahead. Look at everything from the outside and do not live an isolated life in a bubble.*



The Act of Disappearing

plain jamdani sarees
hang from a drying rod

beside blouses printed
with shekhawati paintings

of nal damyanti *undressed*
along a riverbank

bleeding kesari and mahua
into the dog-eared corners

of a vernacular newspaper
headlined with details

of a missing
wife/mother/daughter in-law

orange light flows into the room
outlining:

a stretched form
covered in a kameez

a pair of silken hands
pumping a borewell

sounds leak from beneath
the door:

a whispered reading
of vallana

a limb pushing
against fabric

all drowned
by the domestic

orchestra of telephones
and steel spoons

and stitching machines
sewing seams into

white undergarments
pulling a thread

from between the parted lips
of a mouth that *tastes*

like a decaying rubai
tucked under a *dry* tongue

that does not remember
the name of a stranger

who sleeps beside her
on cold sheets a stranger

who does not know
her face a stranger

who does not speak
her language a stranger

who remembers her as a
wife/mother/daughter in-law

instead of a *woman*.

—Alolika A. Dutta

LEANDRA BRANDSON

Leandra Brandson is a queer artist based in Winnipeg, Manitoba, who is pursuing her Honors at the University of Manitoba in Large-scale Ceramic Sculpture. She is looking for ways to merge her physical work with her digital pieces. Creating allows her to manifest emotions into a visible body that allows communication beyond words.

I like to use visual art as a projection and exploration of the self that is accessible to a larger audience than what I can put into words.

As of late she has been making pieces about identity and is very interested in how the physical body relates to internalized identity and how that is constructed as a result of lived experience.

How does queer identity come into play in your art? *As a queer artist, growing up, I spent about four years in high school identifying as a trans guy and that was a period of my life that wasn't very good. I was in a dark place emotionally and so I think identifying as trans and as a man helped me to cushion what I was dealing with internally. So not only does my identity as a queer woman tint my lens so that when I see things I am looking at them from the perspective of a lesbian, but it also influences and informs how I take in and digest information, and how then when I make art it influences how I put that into words. It is just another part of my language when I work on things.*

What made you want to do more digital work? *Right now I am working on merging my ceramics and digital work more. I am experimenting with applying my drawings to my forms. The digital aspect allows me to cut things apart and stick them together with a lot more finesse than what I am used to.*





Do you think art has forged your identity? Do you see yourself as an artist? Why or why not? *I do see myself as an artist, I think everyone has the capacity to make and enjoy and love art, but I'm just going another step and saying this is my career now. I think art is very much in conversation with identity, and when you're in a conversation your ideas come to form as you're talking. As you're making art, that art can be something that is life-changing and*

explorative and it can tell you how you feel about certain things without necessarily having to directly confront it. Depending on your comfort level. I also think that the community surrounding art has very largely influenced who I am, so it's a multi-leveled thing. Making art is a demonstration as well as a learning experience, and presenting, showing, and talking about art is also a demonstration and an experience.

Why do you think it is important to have a platform that represents women in art? *I think it's important to have a platform representing women in an intersectional way too, considering every single aspect of what makes every specific woman a woman and the building blocks of who they are. It's important to give people something they can look to and give people a voice. While there is traction for women in spaces, it's often white cis women. We have to create space for all women to be comfortable existing and being because that is still not the norm. I have a professor who is one of the first women to exhibit in the galleries here in Winnipeg, and she is not old by*

any means, so why is it that in these professional environments that there are only men? Why are women then expected to perform as if they have had support every step of the way when that's not the case? The institutions that we grow up in and the careers that we take on are often surrounded by men, and so men are often more likely to support other men that they feel comfortable around. So women are then squashed and expected to perform. If you are a woman in a professional field you have to be there working your butt off every single day because you are THE woman. It's important to have women represented in art because where else will we find space to grow and to be people, collectively?



EYEROLL

YUKARI BECKER & ADDISON LLANOS

Eyeroll is a publication and community founded in 2019 that shares a love for art and celebration. It was founded by its two creators, **Yukari Becker** and **Addison Llanos**, who met as freshman in college in an introductory art class. Since then they have been best friends who have journeyed through the ups and downs of life while making art together. They started Eyeroll because they wanted to do something big, and share it with the world. They conceptualize and execute their photoshoots together, with Yukari styling the models and Addie photographing them. They have designed, printed, and assembled each page of their zine side by side!

It is a true labor of love, but Eyeroll is our baby.

How did you decide you wanted to be a collective and what brings you together as artists?

Y: *On a surface level I would say we both like weird shit. Both of us have accumulated collections of unique objects that bring us joy.*

A: *Our school was right outside of LA so we made traditions of going to warehouse sales, craft fairs and thrift stores regularly. Our shared love of whimsical things definitely translates into Eyeroll's aesthetic and gave us a tangible launching point. As for working together it felt really natural. We were used to working alongside each other on our personal practices, so it just took a little shift to start making something together.*

Y: *It was something we always talked about and dreamed of, but the summer going into our Senior year I really wanted to do the damn thing. That's when we really started to sift through ideas and landed on a zine. Initially it was supposed to be a single publication, but we had a surprising amount of support so we have been able to grow it into something bigger.*





What drives you to run Eyeroll?

A: One thing that drives us to run Eyeroll is the idea of making something that genuinely reflects our world and community. Eyeroll exists as a publication and art community, two areas that we feel need revision. Both industries have histories of racist, sexist and classist action, so a lot of our drive is to challenge what has been done. With that as our basis, we hope to create a space that inspires wonder, creativity, and a community that feels valued.

What are the challenges of it?

Y: Since we are still small we have to find time outside of our other jobs to create, plan, and do all of the work that comes with

Eyeroll. Also COVID-19 has distanced us, so we have to operate from opposite coasts, which is a huge bummer.

What are the greatest benefits of running Eyeroll?

Y: The community - as cliché as it sounds we truly have been surprised at how we have grown and how loving our community has been to us - we never planned to keep going past our first little zine, but with the support we've received we feel like we are able to do so much more.

How do you source the models and concepts for your photos?

Y: Our concepts come from so many areas, sometimes things we see, things we love, or through experimenting. It has been important for our process to try things impulsively because that is where some of our best photos have come from.

A: We both are planners, so we always went into shoots with a vision in mind, but with each photoshoot we got less rigid and let the space inspire us. Most of our photos were taken in art classrooms so there was a lot of creative energy and objects we were able to incorporate.

Y: As for models, we asked our friends or people we admire - and they have been so generous in showing up and going along with our wacky ideas.

A: Going forward we plan to open it up to our community, and others that are interested. We really want our publications to reflect real people, especially those who don't often see aspects of themselves represented in the media. We don't do any retouching to our models and don't require any prior experience. We have a "come as you are" mentality, which is a major part of the ethos of Eyeroll.



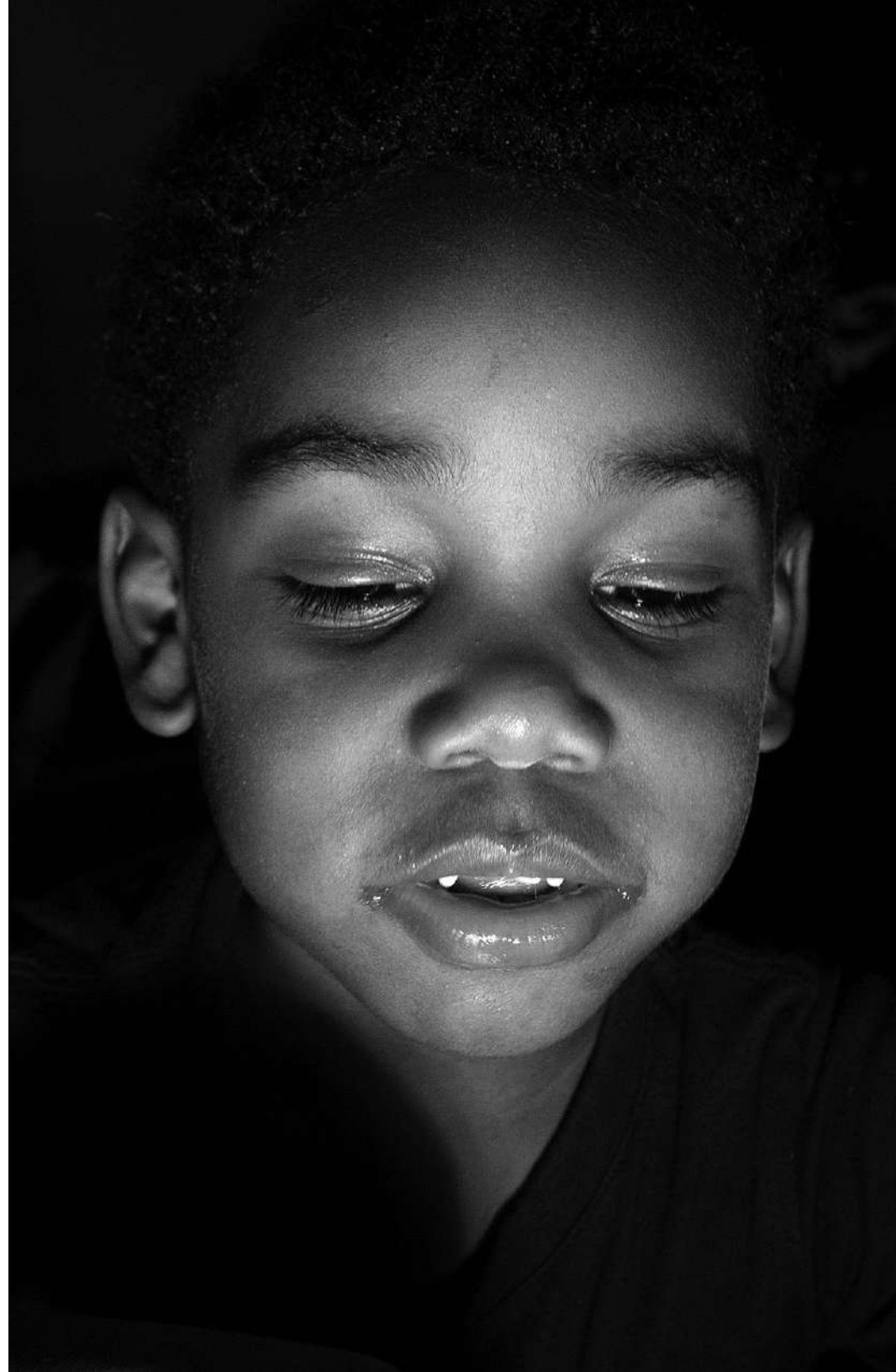
TOI RAMEY

Toi Ramey is a photographer from Stockbridge, GA. She is currently pursuing a BFA at Georgia State University. Her photography explores her identity through family and everyday spaces.

Who is the biggest influence on your work? *My biggest influence is a Black photographer named Tyler Mitchell. He recently just released a book called "I Can Make You Feel Good," that focuses on the visions of a Black utopia. I love the way he documents the Black community, and in a way, I'm doing the same with my nephew.*

Do you consider your work to be intimate? *Absolutely! I'm always on the lookout for those moments when I'm doing work geared toward my personal life. Part of my goal as a photographer is always to make work that has elements of intimacy in it.*

**I want
the audience
to connect
with it in
a nostalgic way.**





What does it mean to you to be a Black creator?

It means that I have meaningful stories to tell based on my experiences and the talent to express it in a way that can be shared with the world.

It's amazing how many opportunities I see Black artists receiving that weren't available before now. I feel honored to be

a part of a group of Black diverse artists dedicated to creating meaningful and impactful work.

How does photography help you know more about your friends and family? *Photographing friends and family helps me to understand their likes, dislikes, and how to better communicate with them. It can be difficult at times which is why my latest projects focus on one of my nephews. He's at a good age where I can photograph what he's interested in without him giving me too much of a fuss.*



POPPY COWAN

Poppy Cowan is a 19-year-old artist from Plymouth, UK who recently graduated with distinction from their foundation diploma in Art and Design.

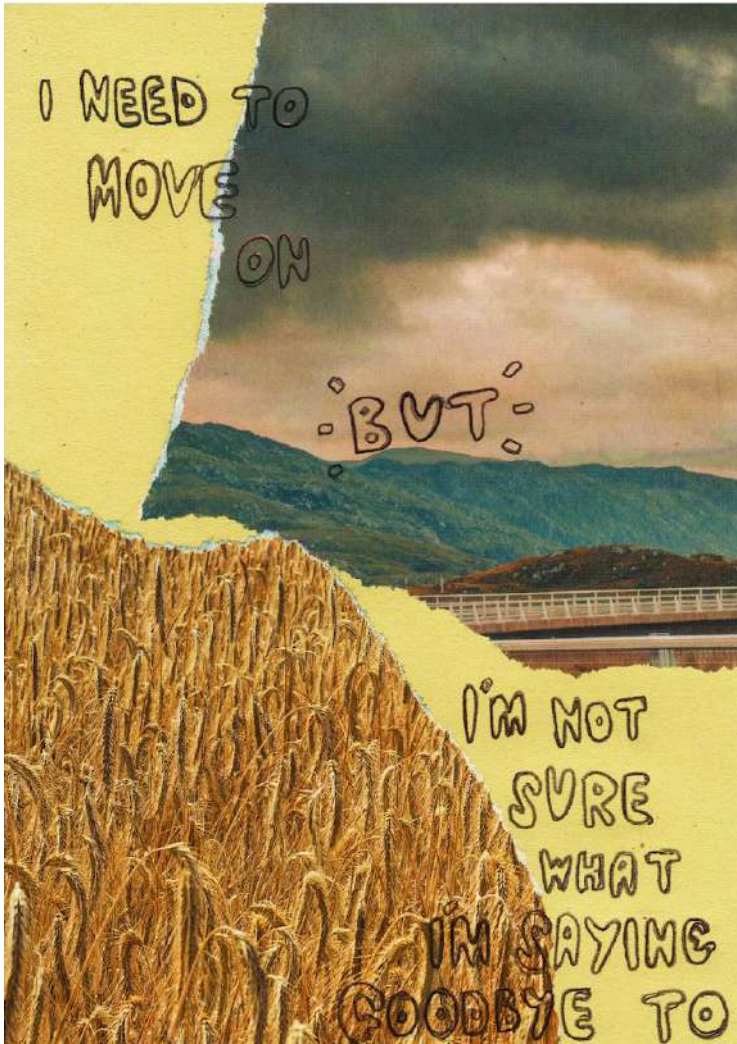
“I have always had a passion for creativity and movement, I thrive off abundance and joy.”

Cowan is currently exploring the worlds of crochet, collage, poetry and murals. Some of their previous work is permanently installed in a very public space in Plymouth which was a very surreal experience for them. Poppy's work revolves around mental health and the human condition. They hope that their viewers feel understood and seen when looking at her work. Cowan loves forming connections with people and knowing about their lives. Right now they're working on a series of collages based on anonymous confessions they've been sent via Instagram.

Would you consider your work romantic? *I think I myself am a romantic and that channels through me into my art, I use my creative practice as a way to express what it's like to be alive, including all the bad mixed in with the good. I have romanticized the world around me and have fallen in love with the experience of being alive, it truly feels like a privilege to experience a conscious existence. I only hope that others feel the same emotions when they view my art.*

Do you believe in the idea of the “tragic suffering artists”? Or do you think joy is what inspires you to create? *I do not believe that to be an artist one must suffer but I do think suffering brings a certain level of understanding otherwise not achievable. Highs are a lot less powerful without lows to compare them to. As art is often overlooked and underfunded, unfortunately, many artists do suffer before ‘making it’. Their pain perhaps pushed them to ensure that they succeed as an artist. But I am no more inspired by joy than I am pain. I am fascinated with life as a whole and the flux of emotions we as humans experience, called the human condition.*





Do you think human connections are fundamental to the development of human qualities?

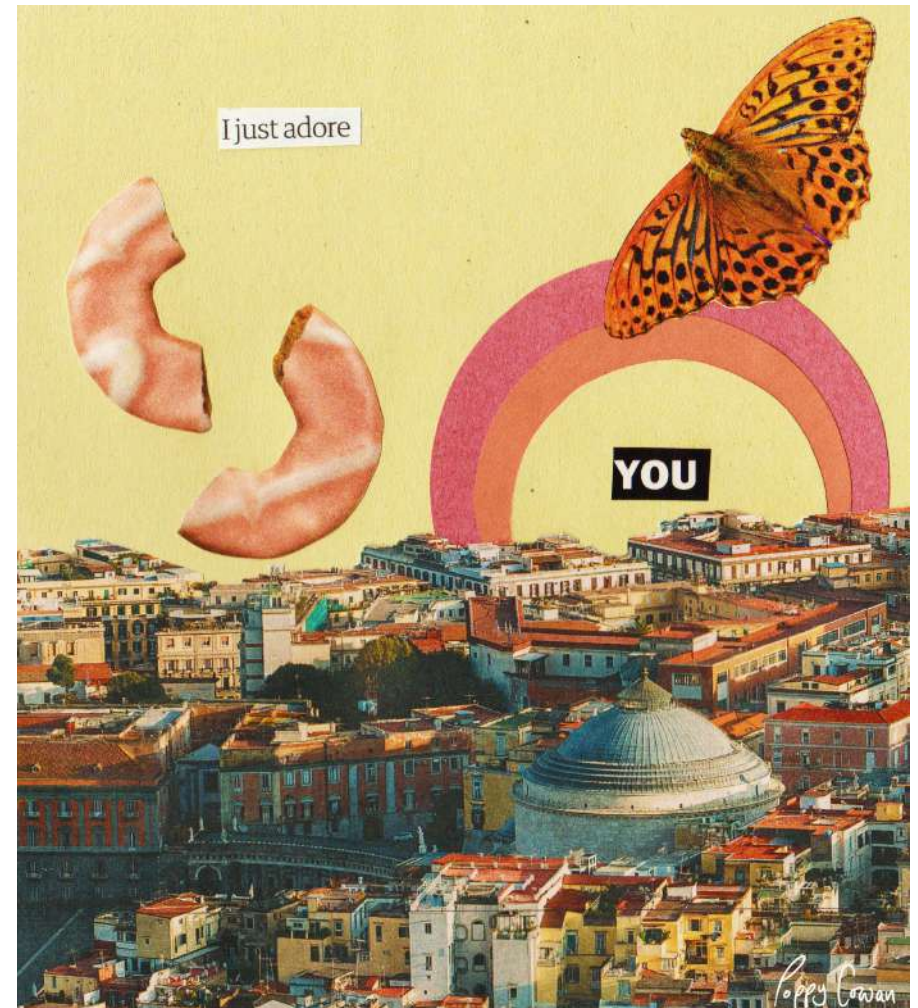
Human connections are my life source. I do believe in the power of being okay in your own company but I have never felt such joy then when I am accompanied by those I love. It is essential that humans learn from each other and tell each other stories, play games,

and communicate. Without these interactions, not much of life can be lived. You can not develop when there is no one to guide you. the sharing of experiences and knowledge are crucial for ensuring that past mistakes are not repeated, this way we can further ourselves and grow into a new and better global community.

How does art help us connect with each other? Art has such power to connect so many people from all backgrounds, as art isn't always explicit in its meaning it leaves space to be interpreted by many eyes from all walks of life. more people are able to connect through art and feel seen. It is also a powerful tool for bringing about conversations, it stirs thoughts and creates experiences.

A piece might even teach you something new about yourself

Would you describe your work as youthful? Yes, as my work is often very bright and colorful. The energy achieved by bold colors is related to youth and playfulness, and I still feel like a kid at heart. I never want to grow old but if I do I will always have my art to play and experiment with.



overgrown

thinking about my childhood bedroom, about the smaller section of a shared small section of a shared larger thing that was mine. thinking about how small it would feel now, and about how my hands and feet would be too big to traverse the space where I made a sweeter home within my home, about how I would be too tall for the bunk bed where I dreamt of funhouses and heffalumps and polka dot handkerchiefs tied to the ends of sticks. about how me from now would be shooed out by me from then because that sanctuary was 'girls only,' because that was the only handle I had on my identity. about how someone else is filling that space with a childhood right now, about how my childhood is now occupied by strangers, about how I am powerless to help the kid who now calls that room theirs from the violence of what will always be schrodinger's broken home. about how I will never know if the childhood overwriting my save file is a better one, a softer one. about how I will never know if there is an older version of that kid writing about that very same room with fondness, the fondness of a person whose nostalgia doesn't lie to them, a fondness so different than too-big hands still holding on to a small

room, the hands big enough and the room far away enough now that they could cover it completely, like a caterpillar cupped tightly between palms so it can't wriggle away. thinking about how I'll never have a place like that again. thinking about how all the shirts and pants on that floor from then would be doll clothes to me from now, about how all those clothes are now being worn by different kids whose parents shopped at goodwill in their own rooms or sitting in the dark or discarded or forgotten. thinking about how in my dreams that take me back there it's a three-walled tv set, about how I am in the audience of my own childhood. about how I was always in the audience, about how I was always in a folding chair behind a painted line in the grass, always at the plastic table in the basement, always watching everyone else grow up from the window of that room. about how that was the only bedroom I've ever had that didn't have a mirror in it. thinking about how then, I was a body moving around inside that small room, and I have become that small room moving around inside a body.

— t.v. heeb | 7.18.19

GABI MAGALY

Gabi Magaly is a 27-year-old artist who works across media but has found a love for combining feminist, anti-machismo messaging with textile work.

We love how your work takes a medium that is so often associated with women and domesticity and flips it on its head. What inspired you to subvert the connotations of textile work in this way? Growing up as a first generation Mexican-American woman I always saw doilies at my grandma's house and saw a lot of grandma stuff that you would see like that. Sex wasn't really talked about in my family... I decided to put these sexual things [like the clitoris] that should be discussed with our daughters on these doilies because if it's on these personal, intimate things that you would see in a house, hopefully it becomes normal just to see our anatomy and go "this is my anatomy and his is something to be proud of." I want to be able to do that. I want to start that conversation to educate our daughters what our body is capable of.

Have you ever faced backlash for using items associated with the home and tradition to convey

feminist messages? If so, how did you deal with this? Not particularly with this work, but I was very scared to do my saint series in which I dressed up like Catholic saints, because I was scared my very religious grandma would get mad at me. I was terrified because my mom invited her to one of my solo shows, and that was one of the only times I was scared because I didn't want to offend my grandmother. My grandma loved it though and she gave me her blessing, she said "ay mija they're beautiful" and I went "oh thank God!" Obviously when I create my work I don't mean it to be mean and ugly, I still love and respect our culture but I still want to subvert it and challenge it and see how we can move forward. Some of my uncles get uncomfortable with my work because it's very much a "fuck you" to machismo, but it's not to men, that's another thing want people to know: I don't hate men. I have an amazing boyfriend who respects me, and respects my very feminist views and thinks we are both equal. I believe there are beautiful, respectful, loving men, but then we have machistas, and that's who I am addressing. I've had my uncles and other men



roll their eyes at my work, walk away, or even get really mad at it... It's very interesting to see how certain men react to it.

**Yo no nací
para aguantar
a nadie.**

**I wasn't born
to put up
with anyone.**

What do you wish people knew about your art? I wish they knew how toxic machismo is. I know it's not just in the Latin community, every culture has it to a different extent, but in our culture it is very toxic. I just wish we could talk about it more openly and not feel so intimidated by it. It affects not just little girls but little boys and girls very equally and we start to raise kids to experience it and think it is okay. Unfortunately they practice it when they have their own kids and that's something I wish my work could bring awareness to. Machismo is something very toxic and that needs to be broken. We can't pass it along to the next generation.



Why did you pick this work to send to us? With my graduate thesis show work, the blanket series, I wasn't able to have a real thesis show due to Covid, so I wanted it to go out and have as much press and eyes on it as possible. I feel the message of the work deserves to be heard and we need to be discussing these things. The phrase "Yo no nací para aguantar a nadie" or "I wasn't born to put up with anybody" just came to me when I was in my feelings, writing in my journal, because the young Latinas are always told "aguántate, aguántate" and what the hell? Why do we have to put up with bullshit? It's unfortunately

very sad and why do we have to put up with so much? If we can just break the cycle of having to put up with men's bullshit, let's start this off at a younger age.

**Quando crees
en tu misma
te ves más bonita.**

**You look prettier
when you
believe in yourself.**



Are you the artist you expected to grow up to be when you were younger? I look back at it and I am very very proud of where I am now because I never thought that the little brown girl from that small town would make it out and be in a lot of shows that I've been working hard to get into, have her

masters degree, and be a full-time instructor at a college. I am very proud of where I am right now and I want to go much further. I'm proud of myself! It is very hard to say that humbly, but if my 10 year old self could look at me today she would say "I'm gonna be a badass woman when I grow up!"

LIDIJA RISTIC

Lidija Ristic is a Serbian-American interdisciplinary artist working between New York and Belgrade. She received her Master's in Studio Art from New York University in 2020. Ristic is interested in textures, food, comfort, and breaking the barrier of access for young artists and others.

How does experimentation play a role in your artistic practice?

Really the core of my practice is experimentation, not just because I'm always trying new materials, but also because I really try to cultivate and foster experimentation in my studio environment. If I plan something out like a blueprint I lose interest. That's a finished piece, I no longer feel the need to make it or to go through those motions because then it feels like all the questions have been asked and answered. So I've really tried to be loose and experimental with the materials and the ideas and just let things happen spontaneously. The pieces just come together more fluidly and that maintains my engagement with it. The work that I plan more is usually what I end up not liking but the ones that I sort of just let happen are the ones that I keep coming back to because I can read those

pieces back to myself like a journal and go over what happened. I can learn from the end result and I think experimentation is key and the best way to work.

What was your intention with this project [pictured on the left]?

When I started undergrad, I really had the intention of incorporating video into my work. Photography was always there but the moving image was always something very interesting to me. Video felt like the next step from 3D to 4D and there's also a sound element to it, so you can push not only the visual part of the experience but also the sound. The work is almost alive and the proportions of the work are almost like a human, but also like a smart phone so it's kind of playing on those things.

Digital life is fascinating to me. This work is very much a reaction to how much time we spend in these sort of digital portals.



What has been your favorite show in which you have been part of?

My last show, "Mess" has been my favorite because I love collaborating with people and I'm always looking for ways to do that.

The collaborative aspect, working with food artist Salimatu Amabebe, was so inspiring and really pushed my work to new places. We really emphasized comfort, and breaking down the barriers of what an art show or opening is supposed to be.

We had these long tables and bean bags...People came to the opening and we facilitated people to explore the mixture between art and food. They were really in the work, I don't like the type of sterile and on-a-pedestal type of interaction.

This work was installed in the gallery for about three weeks on its own, and the food was added for the night of the opening so this is the work pre-food. But the goal was to create an environment with a lot of engagement and comfort. The colorful strip hanging down the side of the pedestal is made from a 3D-scan

of a lollipop...There's a lot of sort of folding of hard things in this work with not only the lollipop but also the beanbag is made out of this stone-print fabric. I was playing with melting and molding things and playing with the softening of edges.

Who or what inspires you and who do you hope to inspire?

Materials are the first thing that inspires me. I have always been very intentional about my materials, and as much as I am drawn to them they're never arbitrary. When unlikely materials come together, that's when I feel inspired...I'm not one of those artists who really directly talk back to the art world. People in general are a very interesting species and how we treat each other, and the objects and idols we make are incredibly interesting to me...I really would like to inspire young femme creatives because working in sculpture, I know that woodshops and metalshops and all those places can be very closed off to women and feminine people. The most rewarding thing about teaching undergrad while at NYU was getting to break that fear and show other young artists that there's no reason we can't be doing simple things like using power tools.



SKYLER NOBLE

Skyler Noble is a self-trained artist who works primarily with Procreate and a variety of Adobe other media. Noble is currently a student at UNC CH minoring in studio art and she has worked with student organizations and clubs to tell their stories through graphics. While working with start ups in down town Chapel Hill, she has painted several murals on the interiors and exteriors of their store fronts. Noble also had the honor of designing the flyers used to announce several Black Lives Matter Marches which drew crowds of thousands of peaceful supporters. Currently, she has a fellowship with the Fight4Her campaign and has illustrated some graphics and social media posts for their movement.

Do you hope to inspire change with your art? *I would love to inspire change with my art. Specifically, I'd like to help normalize more diverse and inclusive character illustrations. Growing up, I always had characters who looked like me whom I could relate to...I know that seeing these characters go on adventures and pursue their goals had a positive impact on my confidence and ambitions.*

Every child deserves to find stories and characters who look like them.

In all my art, I do my best to work with different body types, races, ethnicities, abilities, and ages. I also had the honor of creating the flyers for several Black Lives Matter marches in downtown Chapel Hill and would love to continue working with the amazing trailblazers in our communities.

What is your favorite project you have worked on? *My favorite project has been the development of my own little character. I am currently working on an extensive travel journal, where I fill out a page each day, and the experience has really helped me gain a grasp of how to illustrate facial expressions and body movements. It's been extremely enjoyable to make little cartoons and depictions of my everyday activities and to memorialize the little adventures I've taken. Having this outlet to express myself in a new medium has helped me, not only artistically as I branched out into a more comic/cartoonish style but also in regards to mental health through the pandemic.*



Do you consider yourself a role model? I would consider myself a role model in some ways. I believe that my siblings will always look up to me, no matter what I do or what decisions I make, which is a big responsibility. They are strong and amazing people who are still trying to figure out who they are, as we all are. I try to make sure they know that I am always here for them and that

they feel supported. I know that I don't always succeed, but I try my best to be the most authentic version of myself and to not apologize for that. Among my peers, I hope that some of them look up to me because I know that I look up to them. I like to surround myself with people who I admire because we all push one another to be the best we can be.



What other media do you like working with? The first time I used oil paint, I fell absolutely in love with it. The feel and the blending of it is unlike any other medium and I wish I could do it more often. Apart from that, I really like messing around with new materials and mediums whenever I get the chance. I took a very experimental sculpture course last spring where I spent my semester making artwork out of tissue paper, toilet paper, and paper scraps... My final project, which I had an absolute blast with, was a large cardboard and paper monkey-like creature covered in scales.

If you could change something about the current world situation what would it be? With everything happening right now, it feels nearly impossible to choose just one problem to solve. I personally find myself constantly learning of new, relevant issues that I've never heard of or have been ignorant of. One change that could have the most substantial impact in the long run would be to help minimize bias. By ensuring that people are properly educated on the issues of the modern world, our history, and what they can do to make things better, we could avoid many unfortunate situations that arise from human ignorance.

SANAA EL HABBASH

Sanaa El Habbash is a Palestinian artist based in Ireland. She works in graphic design and fiber arts. Her current work focuses on Palestinian embroidery, dress, and culture and she enjoys the process of research and collaboration that goes into making such work.

What inspired you to create this project? *For my thesis I was focusing on traditional dress worn by Palestinian women so my final projects were really focused on Palestinian women since no one really hears much about them, but they are brave and they try to keep the culture alive so I really wanted to focus on that. Many of the things they create are completely handmade and even though I am Palestinian I didn't really know much about that. I thought it was very interesting, especially how all of the different embroidery patterns have different meanings so it's kind of like the embroideries are communicating with each other without actually saying anything. People can wear what they feel or wear their stories and that's really interesting but it's something people don't*

really focus on. Through working on this project I met many interesting people and I learned how to cross-stitch and sew.

**Hearing
Palestinian
women's stories
and seeing how
they illustrate
themselves
inspired me... it's
something that is
so close
to Palestinian
women, and I
wanted to tell my
story through a
medium that
is Palestinian.**





How does living in Ireland interact with your cultural identity of being Palestinian? *I was born and raised in Ireland but I am Palestinian so I kind of live with two cultures. But the people here in Ireland tend to be very open and Pro-Palestine. They show a lot of solidarity, so it is easy to make art that is not only Pro-Palestine but just shows a different culture as well. People are really interested in knowing more about you and your family life, they have a great interest in unique cultures and I really like that. Some of my artwork combines English and Arabic writing, showing those two aspects.*

How does your art allow you to create this idea of a home you have never visited? *For a lot of my projects I have contacted people that are born and raised in Palestine but have left, so through talking to them I feel like I have a stronger connection to Palestine. I kind of have a stronger idea of what to expect and I've learned from the locals about the foods they eat and about their everyday lives. Those small details really help paint the picture of what it's actually like even if it will probably never compare to actually being there. Doing this allows me to see through their perspective.*

What do you aspire to achieve with your art? *I definitely would like to keep creating interesting pieces that inspire people and aren't just for decoration but are more for sharing part of your culture...Right now I am working on another project involving plates, and for that I am interviewing more people and getting their stories told. I want to share it with more people, not just Palestinian people but people of different cultures as well. I just got a grant from "Create Ireland" which is a thing where you can get funding for the research and development of a project.*

Dear reader,

We want to thank you for supporting our independent publication, 100% of the proceeds from this issue will be distributed among the artists who were kind enough to submit and share their work with us and you! We are incredibly grateful for all of your support and we are excited to continue to share our work with you in the future. As we continue to grow our community we encourage you to follow our Instagram page @artandtypemag and to submit your art or writing for our next issue.

Thank You!
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