

ART + T Y P E



home.
image by Mona Sharma

issue 4

Hello!

Welcome to

issue four.

Before getting into this fourth issue we wanted to first thank all our readers for continuing to support our independent magazine and community. When we first started Art and Type our hope was to create an art community that would invite creatives from all backgrounds to have a platform to share their work. Through our first three issues—and our self-portrait mini issue—we have gotten the chance to join in conversation with a group of diverse artists and writers who share a passion for communicating their reality through artistic media. Art continues to be a tool that allows people to connect no matter their background, where they come from, what they believe in, or what they identify as. Therefore we wanted to emphasize the range and creativity in not only many different mediums but in our concepts of the familiar and the home. This fourth issue focuses on the personal and how we can share a piece of our local communities and where we call home. We hope that you enjoy this work as much as we did and that you join us on a journey across the world, as we learn what home means to these 25 creatives.

Enjoy,
Susan Behrends Valenzuela and Natalia Palacino Camargo
Art and Type Magazine

where do you call **home**?

Jeju Island,
South Korea

Belfast, UK

Armenia

Portugal

China

Guatemala

Junagadh, India
New Dehli, India
Bandsaur, India

Dallas, TX
Wichita Falls, TX
South Texas

Chicago, IL
Elgin, IL

Alfred, NY
Brooklyn, NY
New York, NY

Berkley, CA
Bakersfield, CA

Baltimore, MD

Cincinnati, OH

Portland, OR

Kansas City, MO

Asheville, NC

Our fourth issue centers around the home and local communities, featuring 25 visual artists and three writers.

ISSUE 4 CONTENTS

Alex C.	2
Amy Yoshitsu	6
Arion Davis	8
Aurora Abzug	12
Bharat Dodiya	14
Brianna Lee Wilson	16
Claire Lednicky	20
Deanna Barahona	22
Deb 정인 Kim	24
Felicia Murray	26
Gina Vitale	28
Hannah Zimmerman	30
<i>The Proper Use of Honey</i>	34
by Jordan Nishkian	
Kris Waymire	36
<i>Omnipresence</i>	40
by Melody Cheikhali	
Mona Sharma	42
Natalie Pivoney	46
Ruairi Fallon Mc Guigan	48
Sarah Griego	50
<i>Anti-Landscapic</i>	52
by Sonal Dugar	
Taylor Rowland	54
Viicki Verde	56
Yin Lu	60
Zhenyuan Christina Shi	62
Zihao Chen	64

Alex C.

South Texas | 26

“

I'm a lesbian oil painter working in South Texas. As someone who's lived half of my life closeted due to growing up in conservative Christianity, the definition of "home" has changed alongside my personal growth. Recently, I've finally fallen into a position of feeling "safe" — living in an accepting community with the support of my girlfriend.

My most recent work directly reflects this. As I'm growing into my identity, I'm still grappling with ideas of internalized homophobia vs living in my current happiness as an out lesbian.







Amy Yoshitsu

Berkeley, CA | 34

“

These 3D collages—built through sewing photographs I took in locations in which I lived and visited—visualize the variances in the materials, aesthetics and definitions of shelter; corrosion and states of disrepair; office buildings, factories and mom-and-pop storefronts as markers of personal means of survival and the shells of capitalism’s many engines/victims. I photograph these sculptures in (mostly) public locations in my hometown area, thus creating my own psycho-geographic maps that synthesize and locate my privileges and concerns within our mazes of power structures.

The specific images I have submitted feature locations that relate to the ongoing building and gentrification of the Bay Area and a view of the Bay that I have been visiting since I was a child. The pieces I have submitted visualize systems that specifically influence my day to day and are within a seven mile radius of where I live.



Arion Davis

Chicago, IL | 28



Finding Beauty in Bentonia Through Photography

Arion Davis's body of work represents a microcosm of individuals, communities, and cultural spaces. Committing to the arts, he studied at Columbia College Chicago, receiving his bachelor's degree in photography. Davis focuses on portraiture and the individuals of their community.

How has your community shaped your work?

I'm constantly inspired by community. Community not only shapes my work, it has shaped my identity. With it, I'm able to explore my history, different cultures, and new perspectives. I apply that same approach to my art because through my work I'm continuously learning from that environment.

Why do you tend to work with the youth in your community?

What is the most important value to teach them? *Our youth is the future. The more knowledge that they have, the more prepared they will be. I enjoy introducing knowledge and ideas to the youth within my community*

plus the energy that I'm met with while working with them is always refreshing. Authenticity is the most important value at that stage in life.

How does your family history influence your photography?

It plays a huge role. Through this project I was able to learn more about my Great-Great-Grandmother's history after enslavement. I was able to understand the value of our land and the importance of generational wealth.

“

Beautifully in the mundane way, Bentonia is dear to my heart, because my family history is rooted in this place. This revisit birthed how much Bentonia is a part of my identity and lifestyle no matter the time spent away. Although everything has been abandoned and left with less opportunities, I missed this place.





Aurora Abzug

New York City, NY | 24

Aurora Abzug received her BA in Studio Art from Bard College, and additional training in academic painting from The Ridgewood Art Institute. She has exhibited at venues like The Salmagundi Club, New York, NY; San Francisco Art Institute, San Francisco, CA; New York Academy of Art, New York, NY; Richard Gray Gallery, Chicago, IL; Annmarie Sculpture Garden & Arts Center, Solomons, MD; among many others. She is a 2019 AXA Art Prize Finalist, and a 2015 American Artists Professional League Future Art Master. She is based in the NYC metro area.



“

The paintings I submitted are part of a series documenting my home life during the pandemic lockdown. They comment on the ways I strove for connection, both digitally and physically during that time. Featuring still life and portraits, these oil paintings of scenes from my bedroom depict my cat, my boyfriend, and my personal affects – the elements that made up not just my home but my entire world during lockdown.



Bharat Dodiya

Junagadh, India | 28



“

The symmetrical detailing and almost painstaking process makes each of my work a throwback to the times when art was a vocation as a passion and a lot was expected of an artist beyond just a few brush strokes.

My concerns are about what touches the everyday life of a person and the cycle of nature, the transport, the travel, the spiritual seeking and the difficulty of earning a living as well as the joy of making a living out of agriculture, all of these diverse strands can be glimpsed in my work.

Brianna Lee Wilson

Brooklyn, NY | 35



Cakes, Childhood Homes and Faux Frosting

Brianna Lee Wilson is a visual artist who works in photography, installations, and sculptures. Her work focuses primarily on themes of nostalgia and Americana iconography through a feminist perspective.

How were you able to create this ambitious project? What was the process like for you?
I live in Brooklyn and didn't have the space I needed. I was fortunate enough to go back to my childhood home in Pennsylvania for a couple of months to create and construct this installation.

Listen, I deeply value art and I believe in my work. I will sacrifice and arrange my life in whatever ways I need to, but I'm not going to take myself too seriously. The process was comical. It's summer 2020, I've just spent months isolated inside my tiny apartment. I'm in PA where I have much more space and can be outside without having contact with others — get some actual fresh air but instead I'm sitting in my parents basement piping faux frosting, for weeks and weeks.

It was certainly a bit of, "what the fuck am I even doing?" But I think a lot of projects can feel that way.

Why are you interested in exploring the history of cakes?
I read a blog post after I finished this installation that I think illustrates my interest. A woman wrote that she sends her sister, who has a family of her own, a cake every birthday because otherwise she wouldn't have one. And in the comments plenty of woman stated that they don't get a cake on their birthday unless they provide one themselves or another woman in their life gifted it to them.

Cake is really just one example of the many ways women spend energy to bring emphasis and joy to other people's lives. So that someone else knows and feels that their existence is important.

Simply, women are often the ones that remind us that our life is meaningful.





Claire Lednicky

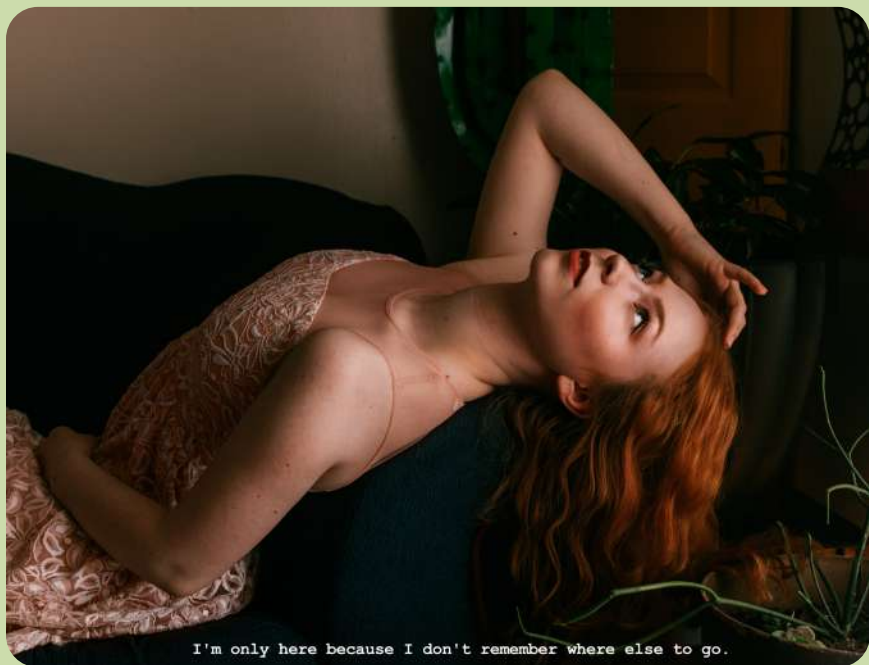
Kansas City, MO | 25

“

Home, a place that can change constantly. As someone who's moved around a bit and has had to make new places into a "home," the need to belong and make yourself adjust to this new home can be overwhelming. You start over at a new place and build a new sense of self and create new memories in this unsettling and unfamiliar location. Some who live in apartments have roommates who could possibly become like family and therefore become a home to them. However, living alone is often where you have to become very comfortable with getting to know yourself. You are by yourself for the entire day. Your thoughts and life can get to you. The loneliness of a new place, new people, and the expectations you've placed on yourself build up. Sometimes home is trying to turn into yourself as a support system: your body and your mind a comfortable place to live in. Due to being alone we often try to find a home in other people, places, and things. I use narrative-driven photography to capture the essence of an inner monologue one has with oneself. Utilizing book excerpts, lyrics, poetry, and other written prose I pluck out and place them onto my images.



I'm thinking of how to unpack myself into a house that feels much too big for me.
Let's place my heart on the bedside table, my seven-thirty smile on the shelf.



I'm only here because I don't remember where else to go.

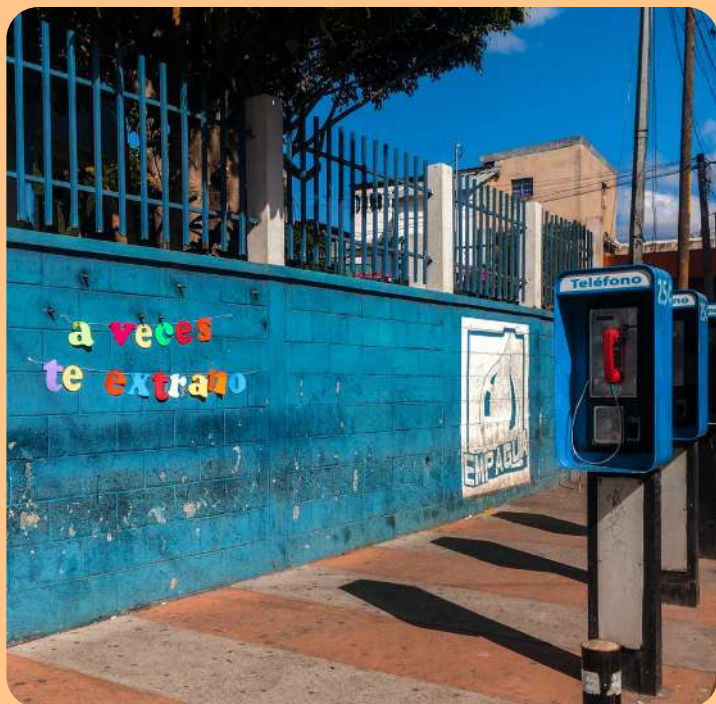
Deanna Barahona

Bakersfield, CA | 24

“

These are documentation of installations taken on the streets of Guatemala. These phrases come from a forum I created in 2016 and I translated them to Spanish to make sense in the area. Phrases that were once used from a person are now being used to describe my love for my mother's homeland.





Deb 정인 Kim

Jeju Island, South Korea | 31

“

We went at the worst time for the mandarins. Big uncle showed me how to hold a huge spider in my hand, my worst fear. Small uncle took a picture of me as I walked through endless green tea leaves, my favorite kind. I don't know Grandma's name and I'll never forget my aunt's. Jeju was 3 years ago but I still remember the loud crash of waves, the softest little wildflowers. Maybe it was the blues and greens, maybe it was the strangers I call family. But in these moments so many motherlands away, I found a place I know as home.





Felicia Murray

Portland, OR | 25

“

This art installation titled, “Art is Home”, represents my healing from childhood trauma and how I have used art to mend my wounds and let my inner child shine. Art has been my second home and my safe space over the past few years as I have dealt with mental health problems and trauma healing. This project and its intuitive process captures my inner child and the freedom of empowerment.





Gina Vitale

Asheville, NC | 29

“

A home made of all stained glass and solder. This piece represents a sacred space. A safe, and colorful place that lives inside of me.





Hannah Zimmerman

Cincinnati, OH | 30



Navigating Space and Home With Still Lifes

Hannah Zimmerman

earned her MFA from the Massachusetts College of Art and Design and a BFA and BS in Art Education from Miami University. Her work has been shown regionally and nationally and she is currently in her eighth year of teaching visual arts at a public high school.

What role does your home space play in making your work? *My studio is located within my home, which is definitely my preference. As an introvert who has always been a devout homebody, my home plays a crucial role in my overall happiness and well-being. Having my studio within my domestic realm brings a sense of comfort, security, and ease to my artistic practice that I have found difficult to achieve elsewhere. Additionally, because my work deals so heavily with personal experience, it also makes more sense to me that my creative process is interwoven with my daily life. One of the added benefits of this arrangement is that my cat,*

Greta, provides the most charming distractions, which I find to be just as necessary as anything else.

What does interior space symbolize in your work?

I utilize interior spaces in a few different ways within my work. Metaphorically, I use interiors to explore internalized feelings, expectations, and memories. A room, especially one that is being inhabited, mirrors the enclosed space of one's mind. In both situations, an individual is most often in control of guarding the boundary of what is public and private in each respective space. For me, interior spaces allow me to both invite people in and maintain some distance as I share pieces of my space and self. As someone who is very introspective by nature, I use interior spaces to think through my own lived experiences. In a more literal sense, I use these shifting, familiar interiors to record the passage of time, signify identity, and to document my creative process.

Are your paintings based on real places? Where do you find your source materials?

My work is rooted in observation, however, I work from a mix of tangible objects and found imagery. Collage has become an important part of my practice as a way to think through color and space and as a way to bring playfulness and spontaneity into my process. Most of the found imagery I use comes from vintage magazines and books found either in antique stores or in the treasure trove of my grandmother's basement, but some also come from contemporary home decorating magazines. These found images then find their way into collages that I recreate in paint, loose-form piles that I depict, or as two-dimensional objects within a three-dimensional space. When I am setting up my more traditional still lifes, I use small objects, furniture, fabric items, older artworks, doll furniture, bits of collages, and other sundry items to create a three-dimensional collage in my home studio space. Whether working with a collage reference, still life, or some mix of

the two, I am constructing spaces so that they can become real.

What do you find the most challenging about making your work?

Creating work that is tied to my identity and experiences requires a certain amount of vulnerability. This act of sharing my innermost thoughts with others can be both thrilling and terrifying, especially knowing that no one else could ever know the full story behind each painting. By working with objects that have an endless number of personal memories and associations tied to them, it would be impossible for someone else to completely understand every aspect of what I am trying to say. Sometimes it can be challenging for me to let that go and allow others to bring in their own memories and associations so that the work can exist beyond myself. This is something I am continuing to think about within my practice as it allows me to break down and reconsider some of my more familiar thought patterns.



The Proper Use of Honey

by Jordan Nishkian

Armenia, Portugal, California | 26

In younger days, my mother taught me
about the proper use of honey.
From the time clumsy fingers
could lift my eyes above the kitchen counter,
I remember the line of golden jars
(each wrapped in its own colored ribbon),
sun shining through them like stained glass.

Of the five,
I knew four well.

Every Sunday afternoon, she called me
to the counter, with a teaspoon
of the green jar and lifted it to my lips.
My tongue would stick to the roof
of my mouth until it was loosened
by the cold glass of milk she tucked into my hand.
When warm winds rolled
through Santa Ana, kicking up dust
and cracking my throat,
she tipped the purple jar until gold rippled into
a hot mug of chamomile—
and after my hair transmuted
from straight lines to unpredictable curls,
she dipped her hand into the yellow
and mixed it with olive oil, calming each
coil above my neck and behind my ears.

She used the blue when I was wounded,
to seal cuts and silence scars—
the night of one Fourth of July was spent
covering my hand,
speckled by blisters from a sparkler,
with honey bandages—
leaving a faint cluster I only see in certain light.

The jar wrapped in red
evaded twenty years of questions.

On my first day of heartbreak, eyes swollen, head heavy,
she greeted me at the counter with a rose
she was growing outside the window,
and twisted open the lid
through the crunching of crystals.
I watched her paint each point,
sweetening the edges with her finger.
“It’s time that you know,”
she said as she passed me the stem,
“the best parts of life
are licking honey off a thorn.”

Kris Waymire

Baltimore, MD | 23

“

This ceramic and metal installation, “Shoes,” is about Indian Boarding Schools. Boarding schools for Indigenous children were an attack on the home by disconnecting generations from each other through abuse.

These schools were run by the Catholic Church and funded by both the United States and Canadian governments. Operational between the 1860s and 1997, their aim was to “kill the Indian and save the man.” Forced assimilation to Euro-American Culture was done through beating and sexual assault. It was an attack to weaken Indigenous nations and to steal land.

In recent news mass graves have been found of children who died at Residential Schools. The TRC estimates 4,000-6,000 children died in Residential Schools in Canada. In May Deb Haaland, United States Secretary of the Interior, announced upcoming investigations into Indian Boarding schools and at least 53 sites of unmarked burial grounds have been found. Searches for missing children from the schools are continuing in Canada and beginning in the United States.







Omnipresence

by Melody Cheikhali

Brooklyn, NY | 31

I am homesick for a life that was told to me in stories by my parents.

Why can I feel myself walking the streets of Syria as a child,

With the scent of jasmine tangling itself in my hair?

I miss the Mediterranean Sea, as if that was where I learned to swim,

And not in the Atlantic, in a place miles away from my grandparents' garden.

I can almost feel my teti placing her hands over mine,

Rolling grape leaves, humming to the rhythm of boiling water.

Was it me that went to Friday prayer at dawn with my jodo?

Was it not our tradition to eat our favorite sweets after spending the morning with God?

I cannot fathom religion in a life where hijabs are seen as a symbol of violence.

In late summer, I can feel almond shells between my fingers, as I picked them off trees,

Eating, picking, eating, picking, eating,

My siblings throwing pieces at my head to wake me from my daydream.

I can taste the black tea between meals, and the
meals that would last hours,
With a plate that could never be empty—
“Yalla, take another spoon of this and that, it’s
your favorite.”

I remember falling in love with a man who owned
a record store,
I remember falling in love with a woman who
passed me on the way to university,
I remember falling in love with a rebel who joined
the national army,
I remember falling in love with a gardener by the
sea,

I want to remember the way my roots were woven
together, in a life far away from mine,
In a place that can only exist in words, handed
down, and handed down.

Mona Sharma

Mandsaur, India | 24



Capturing Moments of Rest Through Painting

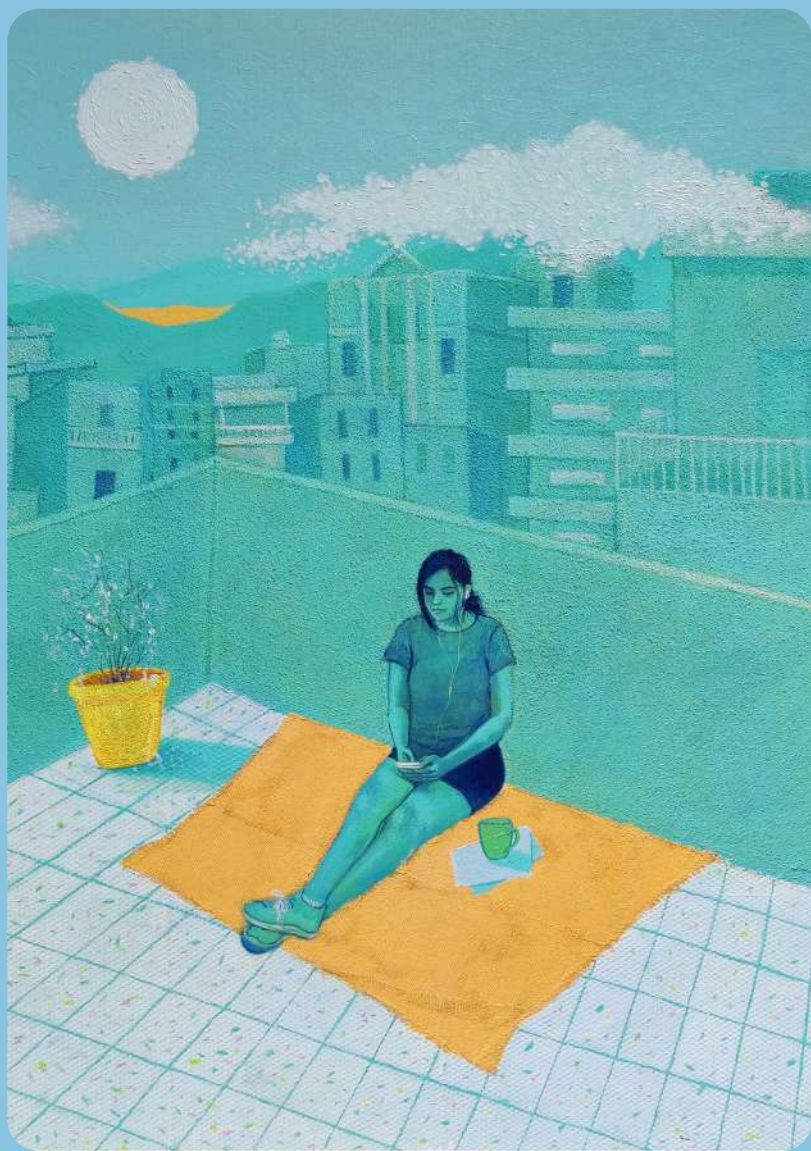
Mona Sharma's practice is primarily rooted in painting and explores themes of surroundings, personal lives, memories, and people around her.

How does your relationship with your home affect your artistic work? *Home has always been an important part of my life. But when we sold our family home where I spent my entire childhood, I suddenly questioned the importance a home has in our lives. I have shifted in many homes, but the feeling of home is an emotion and memory. It is so important for me because the feeling of being home is so pure and being at home makes me calm and comfortable. I displayed these emotions through creating a space which makes me feel all those memories and emotions. I wanted to show the homes as I see them in my own way rather than how it actually is.*

How did Covid-19 and isolation transform your relationship with your home and your work? *During lockdown I felt most close & near to my home, or I may say*

homes. With everyone being at home, it created a kind of atmosphere which helped in understanding each other & the space where we live in better. We share a small space in our house which is hard for a big family. While staying all day at home and after experiencing the value of a space. I started analyzing & questioning what is a home? What does "feeling at home mean?" What makes a home? Walls? Furniture? People or our presence? What connection do I have with the space and my existence in whole? I missed the old homes and tried understanding the present one.

What role does color play in your art? *Shades of blue in my paintings make one feel a certain calm and balance, like sitting near water. Colors evoke an emotion in one's mind. But my approach with colors is a balanced one. I want my paintings to be stable & balanced. Which doesn't create clutter in the viewers and my mind.*





Natalie Pivoney

Elgin, IL | 32

“

These paintings represent actual places I have lived in and represent a very transitional chapter in my life — college. I studied full time at 3 different universities for 9 years during my 20s, receiving my MFA in 2019. I currently teach art in Elgin, IL.





Ruairi Fallon Mc Guigan

Belfast, UK | 29



“

I am Belfast born, London based artist who commonly creates works on theme of memory, dreams, alternative living and northern Irish politics. The submitted large scale painting are from my recent solo exhibition with Unit 1 Gallery. They are dream scapes of the cottage (a small house in northern Ireland where I spent a lot of childhood and still returns to today).

“

I realised recently that the cottage aside from the more visceral memories of adventure had marked me in much subtler and deeper ways. I have always felt comforted by the smell of the sea and been proud of my comfort in its icy cold waters. A city boy but not so thoroughly that I felt out of my depth when I ventured away from it. The cavalier approach to domestic living at the cottage with the absence of electricity, home built, home fixed surroundings meticulously invented and curated through the very particular gaze of my mum. This has influence my attitude greatly as I have left home and made my own homes and spaces.



Sarah Griego

Wichita Falls, TX | 22

Sarah Griego is a multimedia artist from Wichita Falls, Texas. She is a candidate for a Bachelors of Fine Arts with Teachers Certification at Midwestern State University. Her work stems from the value of time, relationships, and exposure to everyday life. Growing up in Wichita Falls, with little activities to do, socializing at someone's house was always the plan for the night. Sitting down in a bedroom or living room and talking the night away became a ritual when wanting to spend time with someone. The inspiration for the work comes from life itself and how every moment is fleeting.





“

I often wish I could stay in these moments longer and remember every minute detail, but time passes and eventually, I will leave. The mark that was left by our time together will be cleaned. These pieces reflect the wanting to capture these rooms and moments that are temporary even though it does not feel that way.



anti- landscapic

by Sonal Dugar

New Delhi, India | 20

i'm sitting on my bed and I imagine a beautiful landscape
to give you what i suppose *you* want

i'm sitting cross-legged, trying to type a beautiful scene
into the screen:

the wind brewed, the rain scattered, the leaves curled up
like a question mark?

it's dark outside but i'm in my room, sitting cross-legged
on the bed

and I refuse to get up and describe to you what outside
looks like

i'll tell you what this looks like instead:

the door is ajar and the fan runs on three
the study table, it's an L-shaped wooden slab

there are two leather swivel chairs,
one slightly worn out,

the other slightly more

i'm bored. i guess that is why we need landscapes where
our fantasies brew like the

wind, and the sky is an endless blue, and clear streams run
down the hill.

maybe i don't know how to do it.

i like conversations, quoting people, catching something
peculiar they say.

if i were you, i'd like that.

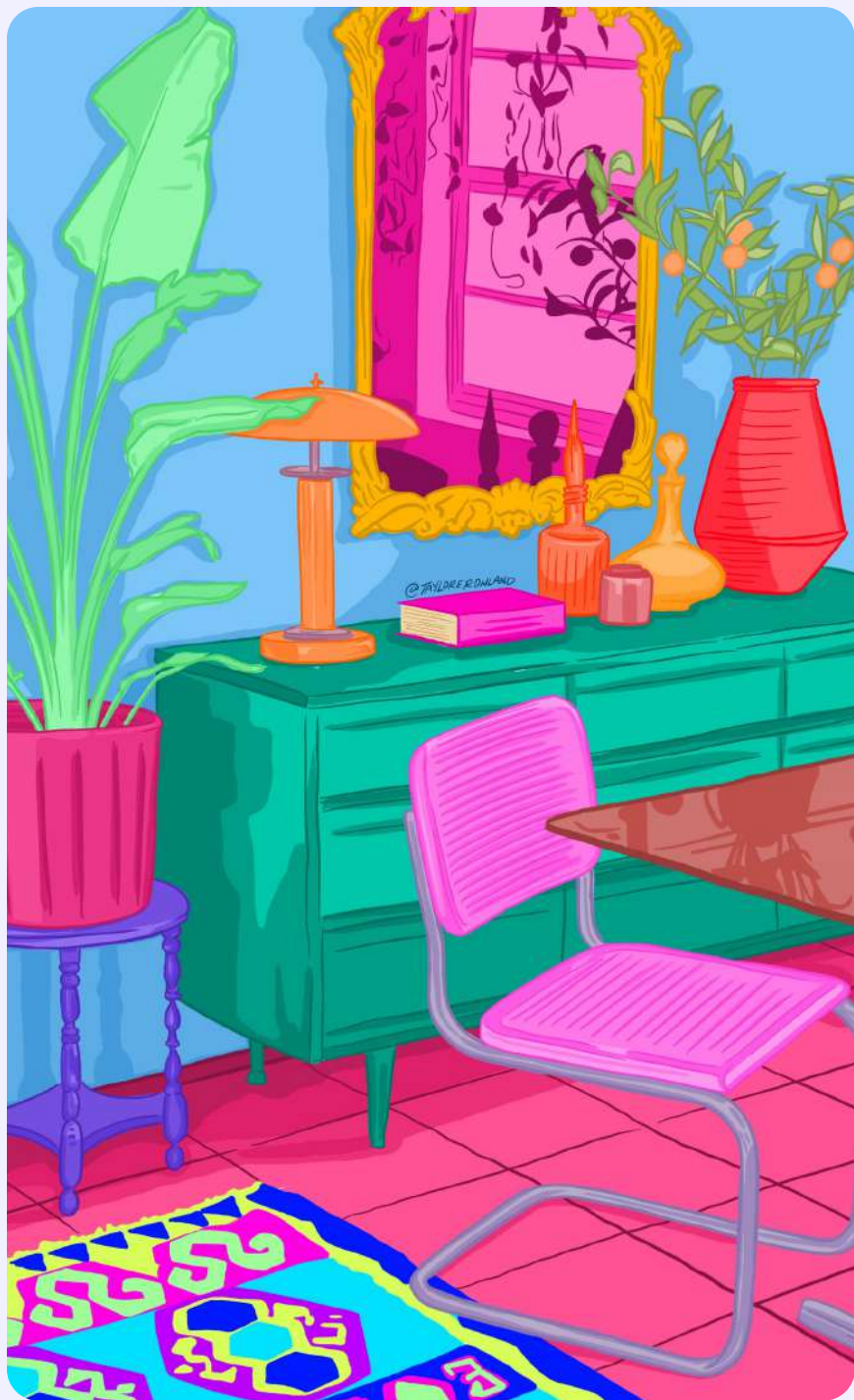
Taylor Rowland

Dallas, TX | 26

“

My work in this series is about navigating the feelings of what could have been. What could be a happier time in a brighter place.





Viicki Verde

Chicago, IL | 26



Chaotic and Surreal Collages of Home

Viicki Verde is a mixed media visual artist from Chicago. Her collages illustrate what home is to her, it's where she can "shed the troubles of the day" and the place that welcomes her in all forms and moods.

How does your mental state affect your work? *My mental state tends to drive my creative process as a whole. I spend a lot of time inside my head and my work is a tangible reflection of everything I've got going on up there. A finished piece from me is meant to evoke whatever energy I was in while making it.*

What is your favorite thing about your home? *My favorite thing about my home is how prevalent my personality is in it. I've put a lot of energy into creating a space for myself that feels safe and inviting. In my current apartment, I'm lucky enough to have my art space separate from my bedroom, which gives me a lot more room to sprawl out and work and I love it.*

How is the space of home represented in your work?

For me, home is a place to cleanse and rejuvenate and my work depicts what that process can look like. Sometimes healing means ignoring the mundane messes around you to zone out in different parts of your apartment for hours at a time.

Where do you find the images you use? What does that process look like? *The images I use are usually from old secondhand magazines; mostly National Geographic and any interior design mags I come across. I also get random magazines from friends every now and then.*

How does pop culture influence your collages?

I think pop culture heavily influences the meaning we attach to different images and objects. My work uses a lot of symbolism and so I kind of have to use pop culture as a tool when choosing my materials in order to get my point across.





Yin Lu

Brisbane, Australia | 25



“

Making this piece is like decorating my window back in China. I am reconnected with my dear family who I used to live with. The above window commemorates them with their zodiac animals. All of these are painted as paper-cutouts to express the artform's purpose of being hung on a window.

These windows also represent the combination of Eastern and Western civilizations, back to the time when the Guangzhou Manchurian windows adapted the Western stained-glass technique.

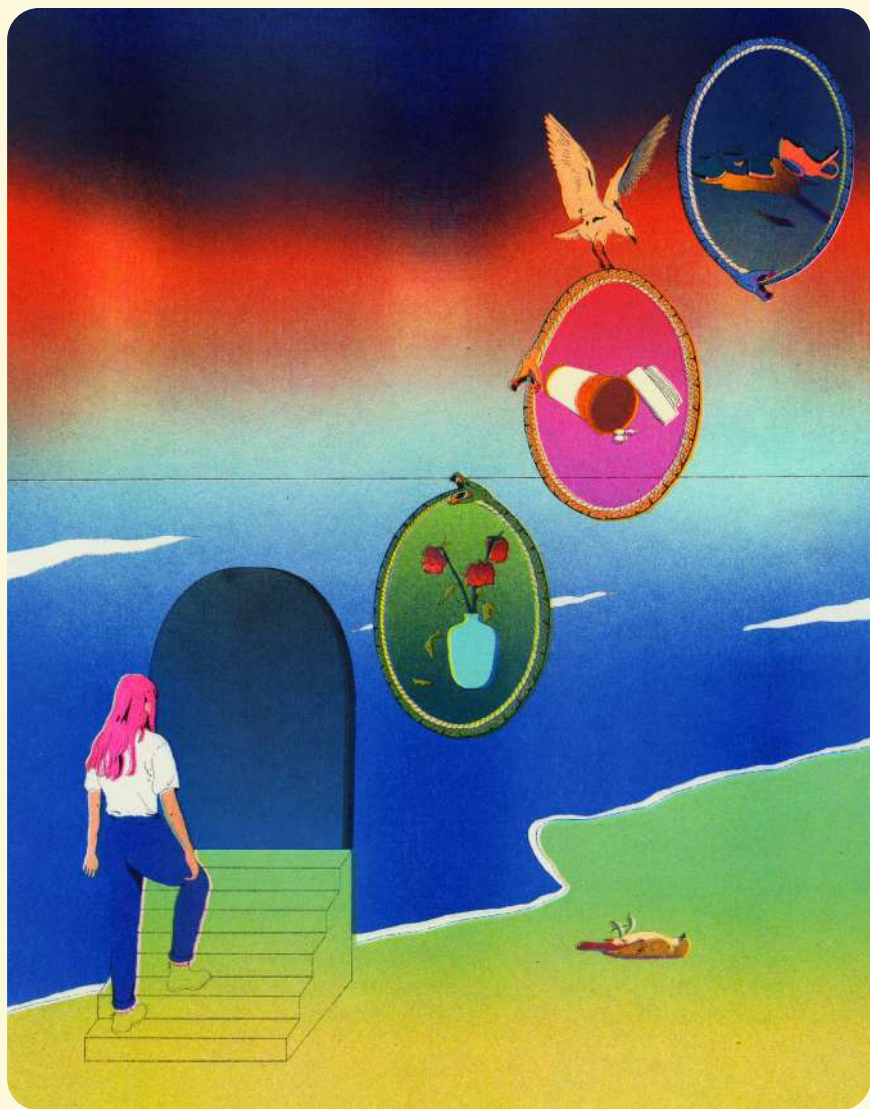


Zhenyuan Christina Shi

New York, NY | 25

“

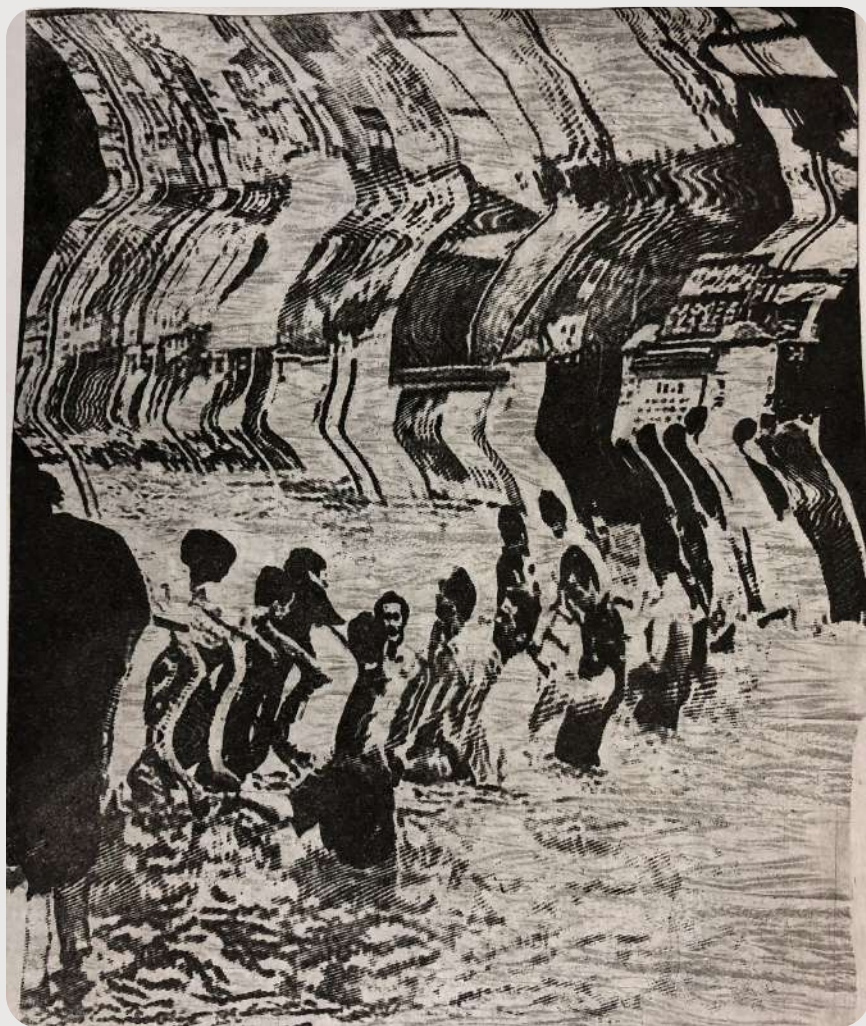
As someone who has moved from another country to the United States for 8 years, I have complicated feelings towards the term “home.” I lived here long enough to consider my place in the US home, but it still lacks the emotional connection that I have with everything back in my home country. Withering flowers, spilled medicine, and broken plates symbolizes how heavy “home” can feel when one is an immigrant.



Zihao Chen

On Landscapes and the Awe of Nature

Alfred, NY | 26



Zihao Chen is interested in art and the environment, drawing on images of floods from the Internet and public memory. Humidity, rain, wind, rivers, and flood directly participate in the composition of their artistic visual language, and they are reflected in their gestural marks.

Why do you think you are interested in flooding and elements of water?

I was born in a place that is full of water. The south of China is full of streams and rivers; my city is also called a water city. Sometimes it rains continuously for more than a month. Water has always been an essential element. It can be a metaphor for softness and calmness, but it can also create terrifying disasters. Flooding is another side of the water. I am afraid that many people who have experienced the flood will have difficulty forgetting the visual and physical impact. When floods submerged my city, there was not much people could do. Even though I was very young, I remember people being overwhelmed. These experiences gave me an early sense of awe for this natural force beyond human control.

How has art transformed the definition of home for you?

Making art is like a root-seeking process. I always ask myself to be very honest with my art. I find in my paintings that my connection with my hometown in China is the climate and the natural environment. Floods, typhoons, and rainy and humid conditions are unique to southern China. The fantastic thing is that the moment of discovery took place thousands of kilometers away in New York. At the moment when the “home” of artistic language is connected with the real physical “home,” I understand that home is in my subconscious through my artistic journey. So it’s ok that artists become wanderers. In reality, I left my hometown and “wandered” alone overseas, but I have always carried my hometown.

“

Jumping out of my native home environment allows me to objectively examine my past and culture. There is a Chinese saying: Those involved in the matter are easily blinded to the truth, and those not involved can see things. How many people care about the same road they walk home every day? After moving away, I have more perspective on myself.



What does your etching process look like? *I first use the photo-etching method to reflect the photo on the metal plate and then reconstruct it with the traditional etching technique. I utilized the characteristics of the etching techniques to make the images appear random and include unexpected changes with purpose because they are based on the time of soaking in acid and the different operations, such as overlapping, covering, and abnormal light exposure, etc. Therewith my technique underlines my concept, the images from the public realm interfere with my personal images, they are transferring for each other and permeable. What I want to create is a palimpsest, the images of my artworks are containers for the overlapping of private and public memories*

How do public archives and Internet images affect your perception of your own experiences? *The medium of photography is a perfect carrier for my interest in personal memories, in particular those of natural disasters. This clue led me to trace back to the photos on Internet websites and relative information of two severe floods in 2006 and 1998 in my hometown. The familiar landscape of the flooded city shocked me. At that moment, my memory connected to the public memory. I was the one who witnessed it, and I became part of the audience at the same time. This subtle experience inspired me to collect these images and use them for printmaking because printmaking has rich possibilities for experimenting with image processing.*

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

Alex C. @jackalnope

Amy Yoshitsu @bloobzmoon

Arion Davis @ariondavis

Aurora Abzug @auroraabzug

Bharat Dodiya @bharat_dodiya93

Brianna Lee Wilson @campwilson

Amy Yoshitsu @bloobzmoon

Claire Lednický @onaclairedayphotography

Deanna Barahona @deannabarahona

Deb Kim @iamdebset

Felicia Murray @felicia_murray

Gina Vitale @Lavidacita

Hannah Zimmerman @hrzimmermanart

Deanna Barahona @deannabarahona

Jordan Nishkian @wordsbyjordan

Kris Waymire @kris_waymire

Melody Cheikhali @harmless_melodies

Mona Sharma @mona_shaarma

Natalie Pivoney @NRPart

Ruairi Fallon Mc Guigan @ruairifallon

Sarah Griego @saritagriego

Sonal Dugar @sonal.dugar

Taylor Rowland @taylorerowland

Viicki Verde @viickiverde

Yin Lu @yinniebun_artzone

Zhenyuan Christina Shi @possumpress

Zihao Chen @ziho_chen

@artandtypemag