

ART + TYPE



Hello!

Welcome to

issue three.

The process of putting issue three together was a little different than our usual process. Working on our past issues and getting to know all of these new artists, we realized that sometimes the visual arts excludes some media. When we first started Art and Type our aim was to create a community that would include everyone daring to be bold and passionate about their art. We have gotten the chance to work with artists from all over the world with all different backgrounds. With this issue, we wanted to not only highlight the diversity of what it means to be an artist, but how diverse art media can be. We wanted to include all those who in the past have been told that their art is not art. “Crafts” has often been a term labeled as a “hobby” or “kitschy”, and in our past issue on camp and kitsch, we realized how often crafts media are not part of art conversations. This issue aims to incorporate all of these media and show a different side of art and publications. Therefore, we have decided to include the work of over thirty artists! We invite you to read the mixture of interviews and short format introductions. We hope that you get inspired and you go on and support all creators who have been so lovely to share their work with us. This issue is a special gift to all those crafters. All our proceeds will be going out to The Lower East Side Girls Club and Diné College.

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

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A Language of Love and Care

By **Carlos Hernandez**
Art and Type Contributing Writer

Craft: an occupation, trade, or activity requiring manual dexterity or artistic skill.

What is Art? In 1923 Mataichi Miya poignantly reminded us “the thing that looks Art to a person who thinks that it is Art, is Art.” To understand the value of the work within this “Craft and Creative Expression” issue of Art and Type, it is important to complicate the history of “crafts”. Within the context of the United States, many become accustomed to the differentiation between “arts” and “crafts” through education and socialization. I vividly remember teachers in primary school using these terms, yet rarely did I notice the connotations that were being developed. Art was described within specific mediums—drawing, painting, sculpture, and prints, while other processes like weaving, embroidery, ceramics, etc.—were assigned as crafts. These differences were reverberated by the galleries and museums we visited as crafts were rarely addressed outside of their manual and historical contexts, seen as objects—not art. As such, if a craft is not art, what is?

In this spirit, the artists in this issue have created work that underscores how the material conditions affect the way we think about and process their work. From Izzy Kurkulis’ embroidery that explores self-perception, to Elijah Chavez’s sculptures that use their materiality to question structures of power, identity, and space, this issue compiles a group of inquisitive artists. The aesthetics of their work are equally valuable to its motive. As such, they teach us their art practice is one of care, purpose, and in many ways one of looking back at the ways they’ve been loved, shown love to themselves, and loved others.

Pilar Cerón’s *manualidades* encapsulates the way that quotidian art making acts as a love language. An image from Cerón’s First Communion is centered on the page. The image depicts Cerón as they stand with their hands in prayer form, dressed in full white, with an intricate veil to top it all off. A bold brown text surrounds the image. As they share way

their grandmother's creations—such as the dress worn within the central image—touched them, they reveal how “these pieces were sacred objects not because they were expensive or lustrous, but because they were made with a high level of care, tenderness, and reverence, toward the materials, process, and final product.”

Candace Harrison's images exacerbate this relationship of care and art. A Navajo mother of two, her images depict warm moments of her life. A self-portrait with one of her children shows Harrison crouched while embracing her child whose face exudes excitement as they gaze to the right side of the picture plane. Located within a large field with houses, cars, and animals in the distance, the background aids in making the world around them seem grand. Harrison immortalizes these moments of everyday life. No longer simple memories, these images serve as documentation of her family's history. In a world that has violently hurt, displaced, misrepresented the Navajo nation and Indigenous communities at-large, Harrison's

work is an act of care for her community.

I grew up surrounded by makers. Their crafts and everyday fashioning of the world around them were a result of the need to be resourceful. They adapted to the scarcity that surrounded them, using unordinary materials in innovative ways. Issue three of *Art and Type* explores these approaches towards art. Moreover, they help us deconstruct the barriers that relegate some craft mediums as low culture, underscoring the ever-apparent reality of art consumption and elitism. By reminding us that art is our life in ways outside of the museum, book, or even a magazine, they concurrently show us how art has taken care of us. Whether it is the images in our photo albums, the earrings passed down through generations, or the paintings on the museum wall, art is fundamentally tied to the way we express ourselves in relation to each other. Thus, these artists remind us that art and creative expression are in more ways than one, a language of love and care.

1 Merriam-Webster, s.v. “craft,” accessed January 18, 2022, <http://www.merriam-webster.com/dictionary/craft>.

2 Miya, Mataichi. “What Is Art?” *The North American Review* 217, no. 811 (1923): 829–33. <http://www.jstor.org/stable/25113044>.



SUBCONSCIOUS SPACES: READY-MADE MAGIC

AN INTERVIEW WITH DEJA DŽANKOVIĆ

Deja Džanković, a multidisciplinary artist based in Belgrade, Serbia, has been developing her artistic practice in the last six years. The core themes that interest Džanković are identity and fragmentation, and she explores these via video, performance, installation, photography and poetry. She is currently in the process of obtaining her second MA in New Media at the Faculty of Fine Arts in Belgrade, while her first MA was in Visual arts as a graduate of Sabanci university in Istanbul.

How does your identity play a role in your artwork? *My identity plays a key role in my artwork, because I have come to realize that my artistic practice and creative expression are the closest I will ever get to knowing my true self. I have gone through some very painful and dark chapters in my life, and experienced bouts of anxiety attacks, hysteria and depression, and I can safely say that art has helped me understand and free myself from these states of mind more than anything. I view my artistic practice as an exploration into my subconsciousness and innermost fears that sheds a light of awareness and acceptance*

and helps me grow into a better version of myself, as a person and as an artist. However, the more I grapple with this idea of identity, the more I've come to find that my aim is to actually transcend the individual and dismantle the collective identity which is holding all of us prisoners in a way, especially in this post modern, post-capitalist, post-whatever mess of a world.

Why is space important in your work? How do you fabricate your own spaces? *Space is important in my work because it represents a framework or a boundary in which the narrative develops. I never really knew what the origin of that was, but I always got inspired predominantly by a space whether it be a neighborhood, a street or a window sill. I could always imagine what was going on there or what kind of things could go on there by the impression I had and the feelings that space would arise in me. It is something I wasn't even aware of for a long time, until I began creating site specific works and installations. Every space or object carries a certain energy and I believe a good artist will be able to recognize it and create pieces that correspond to it.*

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What is a narrative that you have been working on lately?

The narrative I've been working on lately is about creating disruption and challenges to what we perceive as our day-to-day reality. I am doing performance pieces during this period of my MA, and they all focus on the relationship between the performer and the spectators, where I get to pull the spectator into somewhat of a game in which they participate and relinquish their usual ways of interacting and thinking.

What have you learned from a career in art?

I've learned how to develop a tough skin, how to be receptive to ideas and life in general, and the value of playing and experimentation.

How do you find your objects and how do you select them?

I usually hunt for my objects in flea markets mostly in and around Belgrade, and during my travels abroad. I wouldn't describe flea markets in Serbia as equivalent to those you have in the US, they are much more messy, unfiltered and unpolished here. They do not really offer a curated experience, usually it's just piles of different stuff, and sometimes you will come across trash, sometimes treasure. You never really know what to expect, and therein lies the excitement. The selection is quite an intuitive process, I basically choose the object that resonates with me. Sometimes I know exactly how I can use it, and sometimes I just put it on display in my studio until I know the story it belongs to.





Do you think memory ties into your work? Since many of the objects you use are ready-made or used, do you think about the past-life of these objects? *Memory ties into my work heavily, but I tend to assign my own memories to the objects I choose rather than thinking about the past lives they might have. The objects that become a part of my work tie into my own narrative, not the other way around.*

How does the process of creating the set for a photograph compare to taking the photograph itself? Which process do you prefer? *I prefer the process of creating the set, because that's where the storytelling is. As I envision and build the space, the story unravels in front of my eyes. Taking photos is just the end result, but it's the process here that I value more.*



“I am a photographer! I shoot fashion and portraiture. I use color and mostly shoot on film. I like to push the boundaries with what is accepted in society.

This is my series *Movement and Separation*. I focused this project on women and the idea of leaving somewhere and also staying in one place. Life changes us and our location affects us. I feel like this project fits into the theme as a woman who wants to learn who she is and express her identity.”

CoCo Hubbeling | New York, NY | 22







“I work in costume, so everything I do creatively is built on that. Art wise, I’ve always been obsessed with the details, the patterns that can emerge when you focus on small parts of life, nature or architecture.

My brand FLUID is all about sustainability and size inclusivity, but my style is always historical in shape or pattern and then made modern with more gender/body shape fluidity. For instance, the photos shown here are called the Regency collection, as the style is inspired by bodices in the Regency era. I like to take rigid styles such as corsets and bodices and create more relaxed, comfortable pieces of clothing that are fluid between body shapes and sizes.

My work is made using upcycled curtains which have a beautiful arts and craft, tapestry print. I took this inspiration and created clothing which can be a creative expression for all identities and bodies. The ribbons adjust and change the top to fit the person and each top can be bought in any size.”

YARN TUFTING MEETS FASHION: WEARABLE RUGS

AN INTERVIEW WITH AUDREY CIBEL

Audrey Cibel is a multi-media artist who currently studies photography at New York University. She is passionate about everything from fashion photography, to 3D modeling, to most recently, tufting and rug making.

When did you start making art? And when did you become interested in textiles? *Art was always a safe space growing up, and I was always encouraged to express myself through it. Photography was the first medium I started getting recognition for in high school as I began applying to colleges. Textiles came later during the quarantine when I began searching for something to do in my spare time. Digital photography is so instantaneous and accessible, whereas textile art is a layered and detail-oriented process that I knew nothing about. I spent the majority of the pandemic studying this process and eventually attempting it myself while allowing as many mistakes as necessary. I became my own professor, student, and also a boss, and an employee. There is still so much I can gain from studying textiles as an artist, and it has widened my skill set and confidence as a multimedia*

artist floating between digital and analog.

When did you come up with the concept of wearable rugs? How has that influenced your photography? *I have always loved unconventional and unusual fashion while studying 'Avant Garde' art history I liked Rei Kawakubo's asymmetrical pieces that have such interesting formalities and volume. The concept of wearable rugs came from experimentation with sewing rug patches onto clothes and realizing I could create anything I wanted entirely out of yarn. I thought of it similarly to this small art movement in the early 2000s called 'yarn bombing' where people would put their crochet or knit creations over statues or trees. I wanted to experiment with putting rugs over all my objects and then move on to fashion. Photography for me has now shifted into a way to promote and highlight my rugs. I lost my focus a bit with improving my photography as I was putting all my efforts into my rugs and rug photography. I am hoping that next semester I will balance that.*

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How does pop culture play a role in your work? *Rug making has become a popular craft just now becoming more mainstream. Through social media, artists, rug traders, collectors, and fiber fanatics online I have been able to be introduced to so*

many different tufters and rugs creations. Rug making has a very global history to it but this new reclaiming of the craft is still growing and advancing. It's really cool to be able to jump on this bandwagon, so early on in the popularity of the medium.



Who in your life influences your work? *I am very influenced by my grandmothers who taught me how to craft at a young age with yarn hobbies and sewing. My Abuelita taught me how to knit and my Yiayia taught me how to sew. In modern times I see a lot of grandma-type hobbies becoming more mainstream and it really inspires me to spend my downtime making something with my hands and passing down a long line of tradition. The pandemic really sparked my interest in my grandma's lifestyle. My best friend Rix was a performing artist and multimedia artist. She would model for me and we would draw, sew, dance, and sing together which are some of my fondest memories. She passed away last year which left me in a really low place in which I felt artistically blocked.*

Recently I have been writing down the projects we were working on as a collective and finding ways to continue them. Everything I create reminds me of her and is now for her and I have been embracing this and giving more love and meaning to what I do.

Do you wear the rugs you make? How do you style them/how do you recommend styling them?

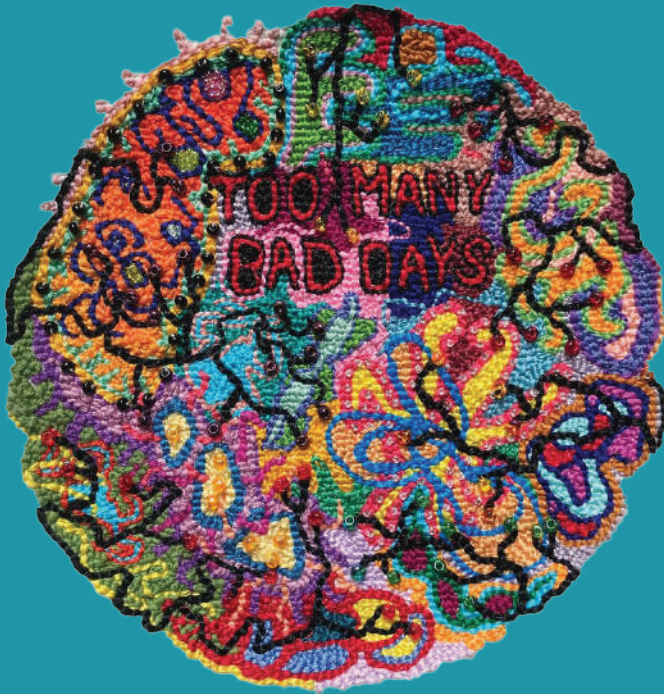
I wear the two rug vests that I made! I usually wear them with jeans underneath. Currently, they hang on my wall as decoration. Since they were my first attempts at making rug clothes the proportions are a bit wonky, but I am excited to make more now that I have a better understanding of the process! I recommend styling them as a statement piece with basic staple clothing underneath.





"I am currently a senior at the NYU Studio Art bachelors program and plan on going to graduate school for art therapy.

I consider myself a craft artist, specifically in ceramics and fiber arts. Most of my art centers around my view of self and current emotions to be expressed through visuals. I believe creativity to be the ultimate form of expression and I emphasize that in my work."



PROCESS, MATERIALITY, AND SOFTNESS IN SCULPTURE

AN INTERVIEW WITH SHAYNA KIBLIN

Shayna Kiblin is an installation and fiber artist based in Rochester, New York. During the past three years she has worked primarily with fiber and textile processes like embroidery, rug tufting, quilting, and more, exploring themes of lesbian identity and comfort in her work.

Why is materiality important for you? *I have always been drawn to art that has tactile properties, and specifically ones that engage with the viewer and ask to be touched. The connection between the viewer and the art is so much stronger when senses outside of the visual can be used. With craft there is a specific level of familiarity everyone has with the tactility of the materials. My sculptural works really embrace that idea, and use form and the materials themselves to emphasize the physical properties of yarn. Making work that embraces the crafty look synthetic yarns have and inviting the audience to touch allows me to connect the viewer with the materials in a new context.*

How do you construct your work? What process do you go through when you create? *Most of my work starts with small sketches, either literal drawings or*

just ideas that I have written down. I have a sketchbook that I use for everything so I usually start just scribbling something down before coming up with a more formal plan. When I get to the actual process of making, I tend to have a relatively detailed plan for how I will take something from start to finish. With my soft sculptures especially, I have to have everything patterned or measured before I start to work on the surface of it, so the production is pretty straightforward by the time I get to actually making something.

How does color play a role in your work? *Working with bright color palettes is something that really drew me to wanting to work more with textile and fiber arts. The pre-dyed shades that acrylic yarn comes in are the same colors I would use in arts and crafts projects during my childhood, so there is a certain level of comfort and familiarity to them that pulls me to work with them now. Lately I have had an interest in using colors associated with femininity and girlhood, working almost exclusively in different shades of pinks and purples. Working with these color palettes has given me a way to work through the stigmas*

that surround hyper-femininity. The color palettes I use are pulled from campy depictions of femininity in pop culture, especially films such as "But I'm a Cheerleader" that approach femininity through a

queer lens. Finding comfort in being a lesbian has given me a newly found appreciation for the different ways that femininity shows itself, and I've been reclaiming it in different aspects of my life.

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Photo by Sari Oister

Why do you make art? *There is a compulsion I have to keep making work, and the labor intensity of craft work is something I am specifically pulled to. Knowing a piece will take me weeks or months to finish gives me more incentive towards working on it everyday, rather than making something that could be finished in a day. Process plays a huge role in my work and why I make it, so finding all of these processes that I'm excited about really plays a huge role in why I continue to make art.*

Who are your artistic inspirations? Where do you think you fall in terms of the often masculinized realm of sculpture? Do you find your work pushes up against that? *I think we have come to a time where people have a better understanding that sculpture can*

be so many things. The idea that sculpture is cold, metal forms is something that many artists have worked against to get us to the place we are today. Seeing crocheted nets, quilted forms, or yarn installations in a gallery isn't something that is questioned anymore. My work is specifically feminine by design, as I work with soft, organic forms that relate to the materials the work is made out of. The nature of my work being based in craft processes and materials might make some relate it more to the domestic space, but there have been so many artists, and specifically sculptors, who have been pushing for craft to have a place in sculpture. Sheila Hicks, Do Ho Suh, and Yayoi Kusama have all had a big influence in how I think about fiber and installation.



What do you hope to achieve in the following year? *This year I will be finishing up my MFA and my thesis work, so I'm mostly focused on that for the next few months. I'm hoping to get a residency for*

a few weeks this summer to have a place outside of academia to focus on my work. I'm so focused on making work and researching right now it has been hard to think of anything past that.



Strawberry Legs

By Simran Bhakta

You say it like it's an insult
My mind is still young only aged a handful of years still
Suspended in that state of constant expansion and
I still have not learned that I am
Supposed to be ashamed of things I can't control
I sit alone in the childhood playground
Sweat trickling between my furrowed brow
Because why is it a bad thing
Strawberries are delicious

We pass down these scars generation to generation
My strawberry legs become your wrinkles
From mother to daughter woman to girl
Like it's written in our genetics
engraved in our bones
The festering wound hidden
Beneath recipe cards and jewelry
like these ancient desires
Like an ancient curse

This curse ends with me
One way or another whether
I stand at the end of my bloodline
Or not I'll press these flawed strawberry legs close and whisper
"You're fine just the way you are"



Cicatriz Raw II

By **Natalia Palacino Camargo**
Art and Type Co-Founder

Cicatriz-Raw II is a textile art piece focused on experimenting with materiality and craft techniques. Conceptually it aims to defy societal preconceptions around grief and mental health. The creation of this textile was a therapeutic method to deal with the loss of family members, friends and the past self. A quilt of memory and release generated as a catharsis post a worldwide pandemic. I aim to start a conversation of how we deal with grief and how we can heal through art creation. *Cicatriz* translates from Spanish to the word *scar*. This quilt-like work is a type of abstraction that assembles several smaller collages of fabrics meant to mimic scabs. These scab-like pieces were created in an organic manner using different colors and textures to replicate the process of scabbing or closing a wound. The smaller pieces representing scabs employ the layering of several fabrics, crocheting, felting and embroidery. The color palette is meant to mimic flesh and blood

employing red, pink, yellow and cream hues. I decided to create this work as I needed to heal myself after a long amount of pain and trauma. The project itself was a self healing exercise while representing this idea of healing from the inside. When we cut or hurt ourselves we bleed at first and it hurts like nothing else. A rush of pain that is overwhelming and it seems like it's the only thing we can focus on. Through time the wound closes, the scab is formed and the exterior is hardened. The exterior hardens into this shell-like thing while inside our own body generates new cells to close and repair the wound. Once the cells are done regenerating the tissue and healing the scab falls off and the only thing that remains is a small scar. While some scars will always be part of our body, time lets our body heal them. Like a scab forming this giant quilt is meant to be seen as a piece that covers and embraces me like a security blanket while I heal from the inside.

"I received a BFA in textile design in 2009 and have been cultivating my studio practice ever since. Four years ago I acquired a multi harness loom which has allowed me to develop a style and technique to create work that reflects my inner world."



"I am a tapestry weaver exploring social & emotional landscapes through abstract mark making and textures. I'm led by color and materials, using yarn to convey forms that float through my consciousness."







"I am a visual artist and I use different forms of representation. From photography, to instruments that I collect on trips, or moments that attract my intuition.

I observe my environment as a feedback to my constant questions about what I am, consciously or not.


I have been an artist since I was little, art for me is a process of healing and personal encounter. The way I process images, objects or feelings is always connected by the way I feed my environment.

Art to me is the most coordinated process to experiment without

words, but with the object. Art is my need, my devotion and my conviction.

It is personal but I believe that every artist should be able to project their ideas or processes through craft, writing or intuition.

The best way to make art is the one that is in constant communication with the work, it is a kind of ritual. For me, in my work, the process of handling materials, instruments or objects is the most important, the most intimate. It is in this process that I experience something that I cannot put into words."



Sin sonido
sin luz
sin olor
sin sabor
sin el bulto
de las cosas.

No había cielo
ni estrellas
ni agua
ni tierra
ni fuego
ni dioses.

Solo existía
el silencio
y la sombra
que forjaron
de sí mismos
las palabras:
Todo
y Nada.

"I'm Nahal, a writer and illustrator originally from Lahore and currently based in Amsterdam. Interested in South Asian and Middle Eastern narratives, my stories cut through issues of culture, ethnicity, gender, race and power structures. I follow the digital collage aesthetic buried in layers and meanings. My work was featured in *The Push 2021* virtual exhibition about anti-Asian hate crimes, The Desi Collective's *Shackles* digital magazine issue, and I often draw editorial illustrations for *Candid Orange Magazine*, *Rehabilitating Earth Magazine*, and *Spacebar Magazine*. In my free time, I love digging into the history of human species to map our collective roots!

Artisanal work in South Asia has a deeply historical and culturally rich embedment; something you can't extract out of the region. While many try, leaving mostly female artisan workers with low wages and close to no recognition for their creations, the roots of arts and crafts remain strong. Belonging to Pakistan, crafts can be found in a variety of things from your clothes, to your furniture to the hanging on your bedroom wall. This collage represents this variety and gives us a gentle reminder to the importance of South Asian cultural artisans, their lives, and our connection to them."



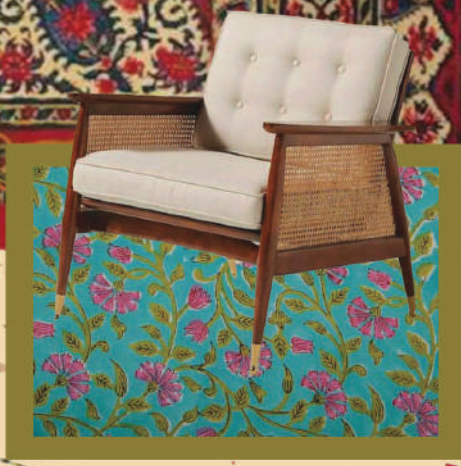
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PAKISTAN FABRICS.

CHINTZES.

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FOUR WOVEN IN ONE PIECE.

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"I am an emerging contemporary ceramicist and arts professional currently living on Treaty 2 Territory in Brandon, Manitoba, Canada. My work utilizes concepts surrounding home, familiarity, land, and environmental theory to comment on the climate crisis and my relationship to the planet.

My recent body of work, *Detritus* foreshadows humanity's fate in the context of the climate crisis. Mosses, liverworts, and fungi — all ancient organisms that have lived far longer than we can imagine — consume human figures in grotesque, fantastical ways, reducing them to a state of detritus. The figures beg the question of our fate amidst a collapsing environment: perhaps an untimely death to humanity is closer to destiny than it is to destruction — maybe that is what it means to be human.

I am interested in the permanence of ceramics: the works in *Detritus* will continue to live for thousands of years after my death. They are, compared to the average human lifespan, immortal. By using ceramics, my work exists on what many would consider the borderline between art and craft. However, I consider the two to be virtually synonymous so as not to uphold the colonial beliefs that originally separated the two."

Melanie Barnett | Brandon, Manitoba, Canada | 23



"I am an interdisciplinary, multimedia artist studying Studio Art and Public Policy at New York University. Born and raised from Albuquerque, I was influenced by American, Mexican, Spanish, and Native American cultures. My passion for art and social justice was nurtured through my time at Working Classroom, a non-profit youth art organization in Albuquerque where I also participated in theatre programs. Growing up low-income and a closeted gay man had motivated me to leave home and be the first in my family to attend college.

Art has always been my way of survival and navigating the world. Over the course of the pandemic, I have reflected on my queerness since I have come out to most of my family. When reflecting on my art and queerness, I realized how much of art was a performance protecting and hiding my queerness instead of embracing it. In a way, I feel my art is very much connected to my queerness, and one cannot live without the other. I am the oldest of two with separated parents, and being the only boy in my family with a dad as a Cholo proved difficult for my queerness to be nurtured. I always felt out of place, but I realized art was a way of receiving validation from friends, family, teachers etc. to compensate for my sexuality which I had feared rejection and unacceptance.

I consider all my work to be my own creative expression from a queer experience and the material conditions of a capitalist society. My interests lie in a variety of mediums or willingness to learn new methods and techniques. My work tends to be an amalgamation of different materials of what is readily available to me or what I think the work needs. In my undergraduate education, I am learning new mediums such as ceramics





and glass, which has been traditionally seen as a craft. Many of the men in my family have learned trades of carpentry, construction, plumbing, welding, etc. that I would see and help with when I was a kid. I have come to appreciate their labor despite previously feeling like I could never fit in to the strong machismo role they perpetuate. Learning these skills have helped me in my own creative expression and to begin a new cycle of queerness within spheres of industrial and physical labor. In my work, I alter found and family photos by painting over, burning, or cutting out figures in order to reconcile familial relationships and trauma. Colors are saturated and inverted in images to represent the complexity of queerness within a digital age. In my sculptures and installations, found objects from this environments are arranged to create altars and liminal spaces to remember and commemorate my Latine upbringing. Gold and silver spray paint accent this work, often arranged with coins and money to form a dialectical conversation with my art and notions of wealth and power. Through my practice, I am able to process ideas and feelings of family, religion, cultural assimilation, addiction, death, debt, and hyper-sexuality of my experience. “

There is something sacred about the way my abuelita pulls the strand of yarn through the very last loop, closing the stitch to reveal a blush-colored sweater, a communion dress adorned with bows, or any of the other countless hand-knit creations I grew up watching her create. I quickly learned that the way she transformed a ball of yarn into a brilliant frilly dress was nothing short of a holy ritual,

observed with the utmost veneration. that pieces sacred not they were or but they were with a level of tenderness, reverence the process,



one to be with the

I learned these were objects because expensive lustrous, because made high care, and toward materials, and final

product. It was in special moments like these - moments in which she was fully focused, brow furrowed as she went carefully stitch by stitch - that I had the privilege of witnessing my abuelita be autonomous, creative, brilliant. After all, there are few things more revolutionary than using anything and everything to unapologetically express yourself within a system that tries robbing you of your personhood.

“Hi! I’m a creator, writer, photographer, fashion creative, and student (both in and outside of school). I use art and media to explore how we, as people who hold various marginalized identities, can use art and media to authentically tell our stories in a world that casts our stories aside. I often create artwork in response to my coursework, as well as just a part of my daily practice and routine.

I am obsessed with the idea of DIY, creating things by hand, etc. It all ties back to finding ways to tell our stories in our most authentic way! I am particularly inspired by my grandmother, who has dedicated her life to making things by hand: food, crafts, clothes, etc. My submission explores this, and attempts to honor my grandmother and the radical power of “manualidades” (loosely, “crafts”).”



“I have a background as a fashion designer, but have always been very fascinated by art, without daring to fully step into it myself - before now. To me art is freedom. To freely express myself without any rules and to be able to evolve with my art, always finding new and interesting ways to create.

My work revolves around textiles and I make quilted pieces. Lately I have been experimenting with textile pieces that both can be put on the wall and be worn. I love the idea of taking something down from the wall to dress up.”



Third Eye (dress) and *Portal of Life* (dress and wall hanging)
Photos by Anne-Line Bakken

THE ABJECT MEETS THE AUTOBIOGRAPHICAL

AN INTERVIEW WITH CHIARA MILA JASON

Chiara Mila Jason is an Argentinian Jewish artist based in Germany. Their preferred media are video, performance, poetry and photography. Since she was 13 years old she started making self-portraits with her camera. Since then her work has always been based on autobiographical narratives and physical presence as a form of protest. Right now she studies performance at the Academy of Fine Arts Leipzig.

How does the autobiographical narrative influence your work?

Autobiographical strategies offer other forms of rupture with the visibility chain. Many times in the history of our society diaries, memoirs, and collections of notes are marginalized to prevent people and voices from gaining a place in the arena of visibility. These are formats often used in works by People of Color and women as a subversive strategy, shifting over the opposition between the public and the private. Autobiographical forms do not necessarily imply narcissism, and the personal becomes communal. Thus autobiography in my work, with its singular and collective character, is a way of constructing history and rewriting new narratives.

Since you started doing art how has your relationship with your body changed? *I use the body as a medium because the body is the immediate agent through which our perception occurs. In my creative process, it is very important to experiment through my senses and experiences. To embody these experiences is a way to comprehend the themes or situations I am working on. For me, the language of the body is where I feel most comfortable and where I can communicate best.*

How do disgust and repulsion play a role in what you make?

The use of excessive hair, bodily fluids and nudity create an image that can be quite grotesque. I felt the need to break beyond beauty when I started working with performance. The creation of the grotesque is freeing from restraints I have felt in the past. For me, the use of these mundane and grotesque elements helped me to break out of certain roles or postures which I adopted throughout my life. These roles and behaviors have distanced me from my nature and essence. For this very reason I had the need to connect with my most primal energy and thus re-experience the real and authentic part of my being.

CONTINUED ON PAGE 41



Photo by Jazmin Calcarami

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What is something about your own history that you would like to share? How does that change the understanding of your art?

My father disappeared seven years ago when I was 16 years old. So I had to take care of many things by myself from an early age. This has left a deep wound in me, which has also allowed me to access places of pain and vulnerability. Creating for me is a way to heal and transmute. I think this situation has allowed me to look inside myself more honestly and directly.

Which artists influence what you do? Why? *Marina Abramović, Cindy Sherman, Ana Mendieta and Francesca Woodman had*

influenced my work a lot. What inspires me about these artists is how they touch those places of deep darkness and then bring light and transformation. This is something that really resonates with my work: the ability to go to uncomfortable places to heal and understand. I also really relate to the fact that these artists put themselves at the center of their work and become the material. Staging their own role not only as makers but instead merged the “I” of the artist-subject with the “it” of the object. These artists were at the forefront of feminist questions about the relationship between production and representation.



What was the process like for creating the self-portrait with the masks? Are you wearing a cast of your face? What materials/objects did you use? When I had to take the first aid course to get my driving license there were some dummies to practice mouth-to-mouth breathing with masks that looked like human skin. I used

some of those masks for the self-portrait and also a silicone mask that was molded with my face. In this self-portrait I counted with the collaboration of two artists. The silicone mask was made by the special effects artist Dopamina and the makeup and photography was made by the artist Jazmin Calcarami.

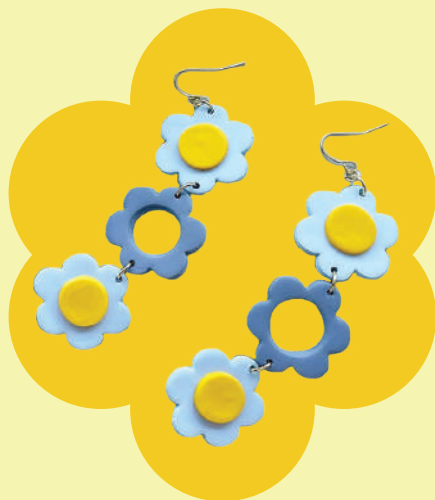


Photo by Jazmin Calcarami





"I'm Andrea, a 28-year-old Colombian from NYC now residing in Western New York (for the time being). I've always had a connection with art and have explored many different mediums throughout my childhood into adulthood to try and find what gives me the most passion and excitement to continue creating. I've been a registered nurse for the last 5 years, and art has always been an outlet for the stress and grief I experience on a day to day basis, even more so within this last year. Right now my current love is working with polymer clay, along with several others during the pandemic, I picked it up to try something I've never done before and found myself easily inspired and excited to create.



I primarily focus on making earrings as I find the experience of making wearable art incredibly enjoyable. Being able to wear my art makes me feel like I can express myself in a way that is new and fun for me. I consider what you wear to be an important part of your day, I like to tell myself: if you look good, you feel good, and you'll do well. Creative expression is just that to me, being able to show my creativity (on my ears) on a day to day basis."





“I am a multidisciplinary artist with concentrations in visual art and poetry. No matter the medium I pursue, I strive to turn pain into beauty. My identity as a young Black woman from Chicago shapes my work. My experiences of suffering, injustice, poverty, pain, and the overcoming of these things are what have developed my artistry. I am fearless in the avenues I seek in order to create the emotions painted in my heart. The world is my canvas, as well as my muse.

I launched the company “Early Metamorphosis” to personify an evolution that I was constantly experiencing. This particular body of work is crafted and hand painted by me to express vulnerability, strength, and change. My brand resides in the hope that we will all become ourselves, for ourselves, before we destroy ourselves. This tote bag is reflective of a collective experience of struggle and pain that can be overcome through vulnerability.”



"I never thought I would be good at art because I was never good at drawing, painting, or even penmanship. I had tried knitting several times throughout the years, but it never quite clicked. When I gave crochet a try about 5 years ago, that's the one that clicked and I've been stitching ever since.

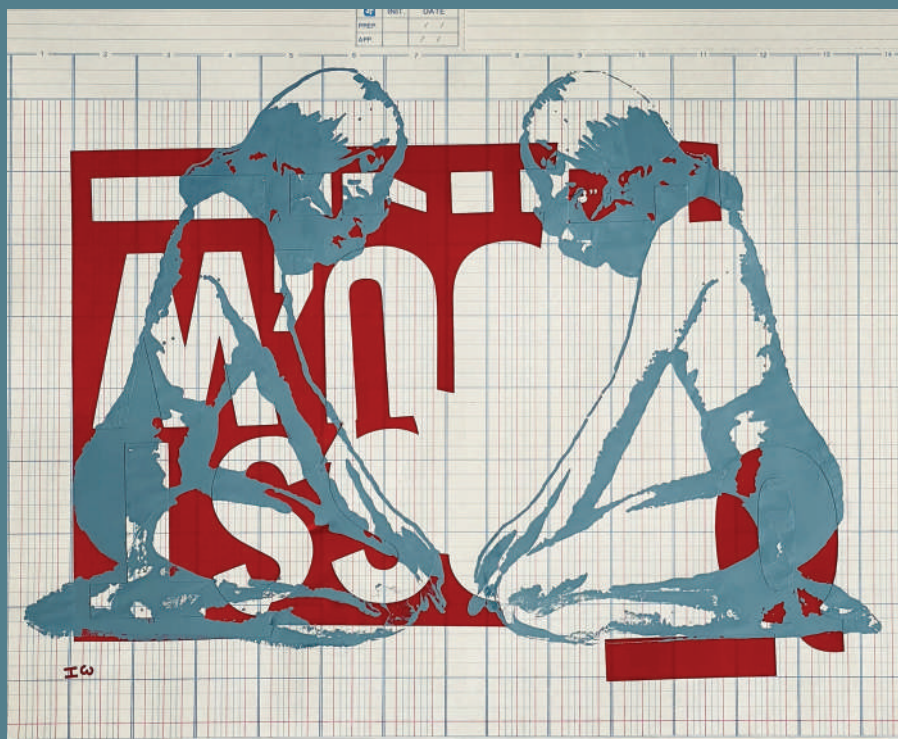
Although a lot of garment designers tend to sketch their designs before executing, I tend to just go with an idea that's in my head. Crochet is so forgiving, if an idea doesn't work out, I can unravel it and use the yarn again - nothing wasted. While I tend to stick to neutral colours of grey, cream, black when I get dressed, I still LOVE colour! Crochet is how I can see it, touch it, be surrounded by it...I'm just not a huge fan of wearing it."







"I am a Montreal based collage and screen printing artist...a printmaker I guess! Through screen printing and collage, I articulate some feelings and thoughts."





“Jaina Cipriano is a Boston based artist communicating with the world through photography, film and installation. Her works explore the emotional toll of religious and romantic entrapment. Jaina creates her photographs in built sets, forgoing digital manipulation because she believes creating something truly immersive starts with the smallest details. A self taught carpenter, she loves a challenge and her larger than life sets draw inspiration from the picture books and cartoons of her childhood. Jaina also writes and directs short films that wrestle with the complicated path of healing. She studied at The New England School of Photography and has been exhibited in numerous group and solo exhibitions around New England.

These works communicate the complex grief of growing up as a woman in a culture dedicated to stifling authentic emotion and communication.”

This is especially precarious for those of us who fear abandonment, as it is easy, in our search for love and connection, to get caught in a web of codependency without any means of emotional salvation. I am interested in creating a space where people with similar trauma can feel witnessed by others as the first step to liberation from this cycle of silence, the facade of isolation. My pieces depict cut-off subjects struggling to escape liminal spaces. When they realize no one is coming to save them, they seek the strength to save themselves."



Yelling at (g/God)

By Demiana Rizkalla

I haven't been able to write in four years

The words have dried up in my throat

I begin again

I fill the pages with dust and nothing

Pages and Pages of nothing

Here I am reflecting on nothing

After wordless years

I go back to the first things I learned about poetry

First thing I thought of was

Some biblical allusion about floods and droughts

Elijah and God

Girl shut the fuck up

Have you lost your way so bad you can only talk in shit metaphors
and bad poetry

Lost your way so bad you can only talk to god through some

Derivative

Bullshit

Invoking His prophets name

As if his name is more holy than your own

More real than your own

Deserving to be in your divine scripture of nothing

More than your own

At least when you were angry you yelled straight at god

You didn't need to go through some prophet

Whose story remains in memory like chipping paint

Strips that stay not out of love or faith

But remnants of trauma years couldn't contain

Because when there was anger there was something
And you could yell I am Who I am
I have sent myself to you
Waiting for you to explain
For leaving me in the rain
And you did it with all your audacity
Because there was something
But now there is nothing

You have to remind yourself of the capital G
Don't you know only children fear sins like that
And remember
You decided God had bigger things to worry about
But the drought has dried you out
Has you back to the first days when you were begging for floods
And the clouds open up
Giving you permission to open your mouth
Yelling in shit metaphors
And bad poetry

And you really love writing in circles huh
Cus here you are first time picking up a pen
Yelling at yourself once again
Yelling at god
Yelling at God
Yelling

Creating more anger like you did then
To last you the next drought
Til you discover rain again

Painting With Carpal Tunnel: On Grappling with Health and Creative Expression

By Susan Behrends Valenzuela
Art and Type Co-founder

Last Spring I found myself feeling a sensation I had never felt before in my wrist. Normally, cracking my wrists and knuckles would be a nervous habit of sorts, but suddenly I couldn't even bend my right wrist the slightest bit without sharp pain. This unfamiliar discomfort sent me down a Googling spiral, and led me to spam-text my sister who is a physician. I soon found that I had developed carpal tunnel. Art school and all the typing and computer work of the pandemic had finally caught up to me.

While carpal tunnel is common, causing pain and inflammation in the hand and wrist, daily tasks involving my dominant hand became daunting. As a painter, doing what I loved most felt exhausting and sometimes impossible.

As Summer came, the pain in my wrist persisted, and I begrudgingly agreed to start wearing a wrist brace when performing activities involving my affected hand. I painted with

a wrist brace, practically forcing myself to be creatively productive, even as my body kept telling me I shouldn't. I had to manipulate my hand into strange angles and positions in order to make it work.

I tried desperately to continue on with my life, and my art, as if my wrist would miraculously heal itself. The pain continued to impact me through Fall, and now that it's Winter of the following year, I have been having less frequent pain but I can't say I've fully recovered. I have some weeks that are better and others when the pain returns. Sometimes even sleeping can worsen my wrist's condition if I accidentally sleep in the wrong position.

I haven't painted in several months, both because of the wrist pain and the exhaustion I now associate with the clean up processes involved in oil painting. I've focused more on digital media like video, performance, and digital art, which all require a degree of movement in my

wrist but are still media that are easier on my body than painting on the floor for hours at a time. Because of my forced distancing from painting, I've also had to reckon with the idea that being too attached to a specific medium can take a toll on your health. Being attached to the label "painter" and the associations craft, and "skill" that may come along with it, is something I feel many painters deal with. I have found that focusing on other forms of art rather than forcing myself to continue painting is quite liberating.

During this past year of dealing with carpal tunnel, I have learned that forcing yourself to constantly produce work and to exert yourself in order to make your art is often what's applauded, but it's dangerous. I may still be itching to make more paintings and more physically taxing work like I did before, but my resistance to doing so has been one of the only reasons my wrist has leaned towards improvement. I encourage anyone who has a complicated relationship with their art and their health to explore new ways of being creative, and to find ways to detach themselves from artistic labels you may be putting on yourself. Your future self will thank you.

COLOR COLLAGES: WOMANHOOD AND CHANGE

AN INTERVIEW WITH MARCIA SOLIS GUZMAN

Marcia Solis Guzman is a designer and collage artist from Chile. She started expressing herself through collage art (analog and digital) during the pandemic. Solis Guzman works with collage because of the limitless opportunities to depict her emotions as a woman and to create a voice through repurposed images and materials. Every piece tells a story about women discovering and expressing their feelings, leading the way with a loud voice in their different spaces and communities.

What inspired you to start making collages? *Ever since I was a little girl, I've been fascinated by printed paper. I became a collector of images, textures and colors that I found in magazines, books, napkins and stationery. Printed art usually has a limited life: it is printed, read, it gets stuck in time and/or becomes disposable; so my goal was to create something out of all this precious material. I discovered the art of collage as a language to express myself through repurposed paper.*

How does womanhood play a role in your work? *I think that womanhood plays a fundamental role. I try to tell some*

stories to laugh a little, cry a little, be angry sometimes... all around the fact of being a woman, our bonds, our perspective on political and social issues, and our daily struggles.

How do nature and the body interact in your collages?

I try to talk about the connection between human beings and nature; we are born, live and die in it. Modern life has parted us from the origin that is our relationship and bond with nature. In my work I try to portray this undeniable link as a reminder that nature shouldn't be taken for granted, we have to appreciate and care for our environment now, tomorrow will be too late. Nature is beauty and life and we can't go on without it.

Why is color important for you to communicate a narrative?

For me, light and color are directly related to emotions both in their emphasis and in their absence. This is essential to create an atmosphere where the images of the collage interact around the message that I want to deliver.

CONTINUED ON PAGE 59



Maria Sol

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How have the events in Chile in the past years influenced your work? *Precisely, I began to express myself through collage a few months after the events that occurred in Chile in the context of the October 2019 Uprising. Our country as we knew it changed radically. I understood that it was*

necessary and urgent to have the courage and speak out for social justice and fundamental rights of our people. I belong to a generation that grew up never questioning authority and with a fear of repression, probably inherited from the country's dictatorship that our parents suffered.





The fear was overcome in October and we all came together to raise our voices and leave behind the injustices and inequalities of the dictator Pinochet's Constitution, and start the process to create a new one. That fracture of fear inspired me to stop hesitating and start creating and communicating through art.

How has art-making influenced your life? *Art and specifically collage for me is the language with*

which I translate my emotions and have understood my processes of growth, maturity, motherhood, love, friendship, being a woman in a patriarchal and demanding society. With collage I try to answer my many questions and share them. I have also met many people who work in this craft who are very generous and supportive. We help and encourage each other. This solidarity and unity in people who make art is a very nice thing to experience.



"I'm a Cambodian-American film photographer working in both the fine art and commercial industry. My most well known clients include *Parade*, *Rolling Stone*, and *Bellesa*.

My work is an exploration of topics concerning liberation, intimacy, celebration, and womanhood."

Kannetha Brown | Providence, RI | 21





"I studied Costume design for 3 years, where my work was not only a reflection of myself but also a reflection of art of the past. Working in an art gallery throughout university meant I engaged with art of the time, and could transfer this into my work. I always felt costume deserved to be treated as art and placed in a gallery setting, so I began to create in this way. Previous to this course I studied an art foundation course where I explored all of the arts and what they meant to me, this is where I found art as a release for my mental health and used it as an expression for what I was feeling. Art made me feel a part of something and still inspires my costume today. Currently dealing with M.E. and having to move home has allowed me to realise how important art is to me and many, it keeps me sane and keeps me passionate always an inspiration for what I am doing.

Minnie-Lupin Isles | Somerset, UK | 23



Creative expression was what drew me to the theme as a result of all my work being an expression of who I am as a person. This project was based on my experience with mental health issues and body images related disordered eating. I felt as though my experience was connected to many other women and I wanted to create a feminist performance art piece relating to the female experience. I interviewed 10 women from different walks of life and asked them the same questions concerning body image, mental health and their experiences with men. From this I began to design and make with the creative expression of not only myself but also the women who I interviewed. Looking at feminist art of the 70's allowed me to connect with artists and understand the importance of the second wave of feminism."





“While visual art has been my greatest passion for as long as I remember, I’ve been practicing art seriously since I was 12 years old, exhibiting my work in traveling shows for students from the Illinois Arts Education Association and to the Scholastic Art and Writing Awards throughout middle and high school. I am currently enrolled in the Studio Art program at New York University and I am planning to graduate in the fall of 2022! Since my early schooling years, my practice has transformed from efforts in realism to the deconstruction of and commentary on the fundamentals of this practice. Recently, I’ve become intrigued once again by the

technical aspect of art making and look forward to exploring it more fully in my final year as a student.

This work is titled *Memories of Her* and is created using canvas, tulle, beads, natural fibers and dyes. *Memories of Her* is an expression of my own reckoning with the evolving meaning of womanhood and the exclusivity that the term “woman” evokes. By implementing materials used historically by those assigned female at birth, I wanted to explore the tension between the historical privilege of being recognized as “woman” and the social and economic barriers that this label imposed on those to whom it was assigned.”

MOTHERHOOD, HEIRLOOMS, AND DOCUMENTATION

AN INTERVIEW WITH CANDACE HARRISON



Candace Harrison is a Navajo mother of two and photographer. These two parts of her identity often intersect in her work, as she captures moments with her children. She sees these moments as a way of combining art and heirlooms. Harrison hopes these images will remind her children where they come from with.

When did you start working with photography and what other media do you like working with?

I started working with photography about four years ago. When I got my first camera, I would go to the Navajo Nation fair and capture movements our people were protesting about like the Dakota Access Pipeline. I would take landscape images around the Navajo Nation, and I would also take portraits for family and friends after. Years later, I am capturing my family and our moments. Other media I enjoy working with are drawing and painting every now and then, but I enjoy photography the most.

How do you think motherhood influences your art? Do you think art glamorizes the experience of motherhood or not? *Becoming a mother is what made me more aware of the importance of Navajo language and traditions. Navajo language is not spoken as much during this generation, so it has become*

my priority to make sure my children are learning their culture and their language. In the matter of art glamorising motherhood experience, I think of maternity photos. If so, then I do think art glamorize the experience of motherhood as it should. Carrying a child for nine months isn't easy on the body and you have so many emotions during this journey and to have some photos will help remind a mother how beautiful and strong she is.

In the future, would you like to share the art you make with your children? *Yes, in the end, it was all for them.*

Do you like staging your pictures? Do you do them more for documentation? *I try not to, but sometimes I will stage them. Most of the time I'm capturing our traditional attire when we are dressed for the day. In the end, it's something that makes me happy to see my kids dressed and in a way, they are used for documentation because you would know how a Navajo dressed. Every other day I'm dressing my daughter in skirts, trying to normalize Navajo attire hoping she would continue wearing them. For my son, I already have plans to have his hair grow out so he and his sister will wear traditional hair buns.*

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How does it feel to share these intimate moments with your family with the world? *Sharing these intimate moments with the world has me feeling nervous. I've always doubted myself when it comes to art. As in, if I'm confident enough to show my very own creation and I think that's how it is in the beginning. But in the end, it makes me extremely excited to show my love for my children and my culture.*

Do you ever want to keep these moments for just yourself and your family? *Sometimes. It really depends because some photos are personal which I*

would keep just to myself for my children's privacy. Some intimate photos I capture I want to share so my own and other Indigenous communities will have gratification and comfort when they see Indigenous love toward our kids.

What are some aspirations you have for the future? *Some aspirations I have for the future is to resume capturing my family growing. To capture more beautiful landscapes on the rez and to keep creating. My family and camera make it possible to enjoy the little things and to be happy at home.*



“I am a self taught artist. My preferred medium as of late has been beadwork.

This piece relates to craft and creative expression through the use of beadwork. I wove gold and royal, blue beads into a shape symbolic of DNA that is connected through the Ayin Hara (evil eye.) This beaded network of protection amulets and ancestral connection is seen here worn in the shape of headphones by a heartbroken teenager.”



Dante's Cafe

By Isla Mclaughlin

I'll miss Tuesday night movies the most. Even if you always demanded we watch those stupid foreign films. The ones I claim to hate, but watch with teary eyes as soon as the warm and fuzzy music cascades over the Italian Peninsula and the subtitle reading *WAVES CRASHING* appears. I'll miss Dante – mmm, Dante. And his ability to make anyone swoon.

I don't think even Dante could save me. There was no honour to defend, nor wheel to grab hold of, or even a masked man to fight off. There was only *one to three good months left*.

The dermatologist told me, that just like Dante and Maria's summer romance, we were meeting our end. And the mole on my shoulder that you would kiss every chance you could was my ticket home. But I wouldn't be able to stand beneath the apartment windows and beg you to let me stay. Nor could I come back years later to find you'd never taken another lover.

If only we had seen you sooner.

If only. Then, I'd spend every night, not only Tuesday's, watching movies with you. Even *Dante's Cafe*. Even if you wanted to watch it everyday for the rest of our lives. Until we had the words memorized, and we could no longer tell the difference between their love story and our own. I wouldn't fight about wearing our matching pajamas. I would let you get a cat, no matter how allergic I may be, and even let cat-Dante cuddle with us every movie night.

You always cry at the end of the movie. Every. Single. Time. When Dante tells Maria she can't stay, and he'll never leave, the waterworks begin. You're soft. How could I tell you our ending would be more tragic than theirs ever was?

I saw you in the kitchen window, dancing to classical music that could be heard from the street, and I knew I couldn't tell you. Not when you were popping a bowl of popcorn and turning on the heated blanket. Not on Tuesday night.

I would hold your hands to my lips, placing kisses on your knuckles, as you held me from behind. The melodies of string instruments would begin and the terra cotta roofs would go on for miles, and I would ignore your planning about our trip to the Italian Peninsula. The tears would fall onto your arm, making you shiver. You wouldn't say anything, only kiss my forehead and pull me closer.

"The movie's just really sad," I'd say.



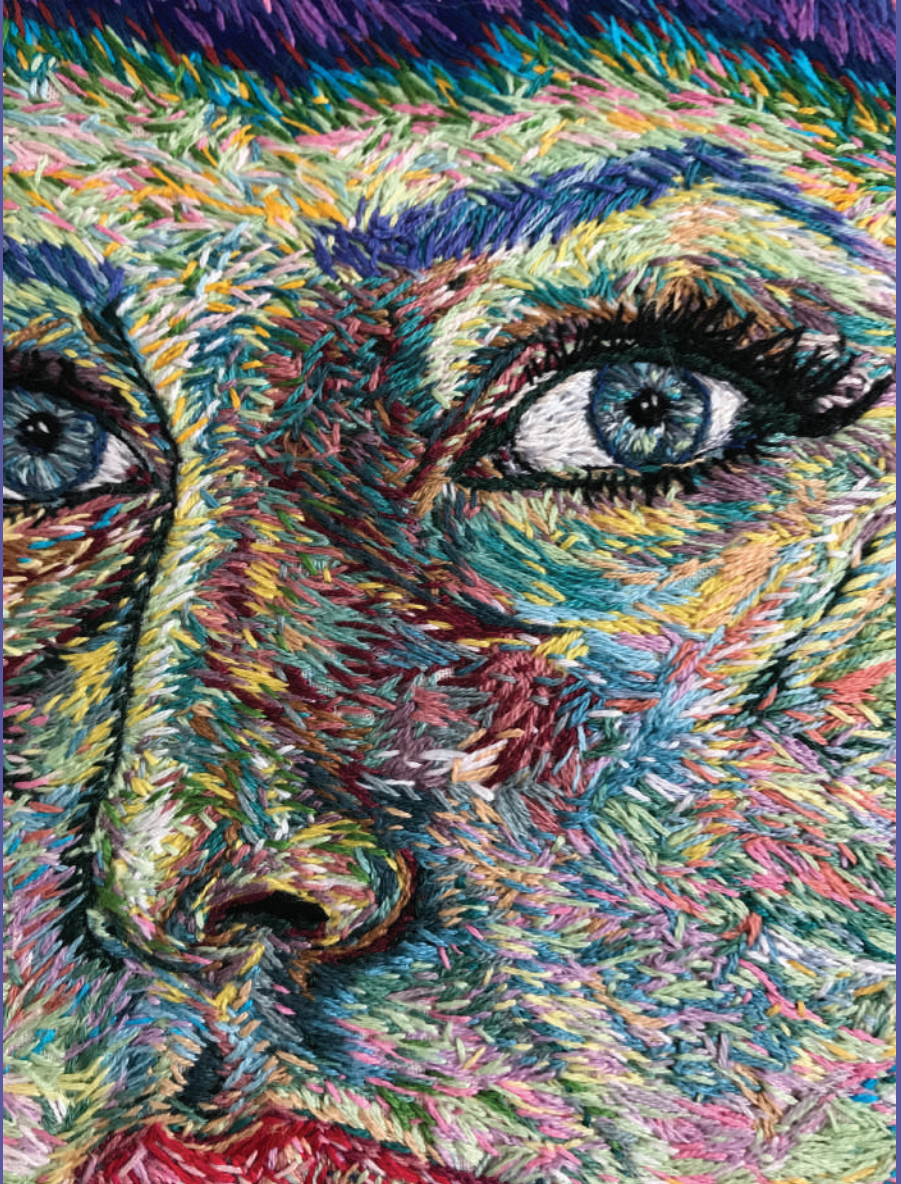


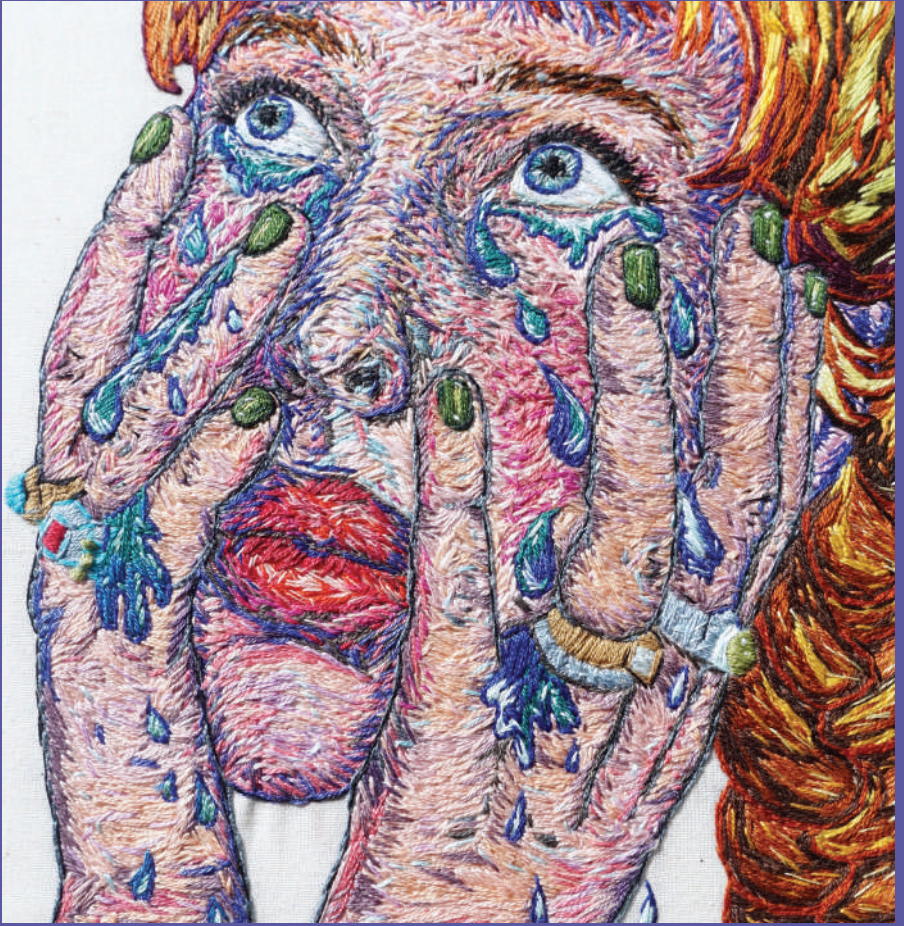
“Hey, I’m Alicia! I don’t really know where to begin in regards to my experience with art, I guess it’s just been a huge part of who I am my entire life! Creativity seems to run in both my mum’s and dad’s families and my siblings and I have always been encouraged to pursue our artistic and musical passions. Making art allows me to express myself entirely without someone being able to look at what I’ve made and tell me that it’s either right or wrong. The process of creating and painting relaxes me. Making art is where I feel comfortable and peaceful.

I love to work in all kinds of mediums such as painting, printmaking and clay but I’ve recently found so much joy in painting pre-loved clothing! I’ve always dressed in bright colours and bold (often clashing) patterns. My sisters always take the mick out of me for my unusual outfit choices! What I’ve realised is that the way I dress actually affects how I feel, so when I wear lots of patterns and colours I genuinely feel happier. Painting on clothing allows me to express myself creatively through painting all the ideas that come to my head and then it allows someone else to express themselves by wearing it, which is what I love about using clothing and shoes as a canvas. Fashion is a huge form of creative expression so by using clothing as a canvas not only does it allow me to express myself but it allows the people who wear the items I paint to express themselves also.”

Sorrell Kerrison works predominantly in textiles and complex hand embroidery, yet she has created pieces in various media as an extension of her process.

“My work straddles the line between craft and fine art. I love the utilitarianism of artisan crafts. Use is very important to me and maybe that is why I gravitate more towards tactility of textiles and functional mediums.”





She has created four hand embroidered portraits as commissioned by the Bolton Museum, Greater Manchester, UK. The pieces are housed in the Chadwick room as part of their permanent and are also archive as national heritage pieces with ArtUK. Kerrison has more recently won 1st prize in the Hand & Lock Art Open 2020 for a self portrait which she hand embroidered: "I created the piece when I found out I was pregnant. It was a cathartic way of exploring how I felt about my changing body and sense of self." The piece was exhibited as part of the 2021 show in the OXO Tower on Canary Wharf, London.

Kerrison is currently working on a body of work that concentrates on the journey of M/Otherhood and the procreative choices which we face and experience. She is also in the process of launching a new zero waste label called 'GoodLuck Workshop' in 2022.

THANK YOU

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THANK YOU

Thank you so much for spending time with this issue and with these artists. Our contributors make our issues what they are, and we appreciate them endlessly! We also appreciate our readers and the support from our community not only with this issue, but also our past issues.

In highlighting a great variety of artistic media in this issue we hope to have shown the vastness of “craft and creative expression”. While lines have historically drawn between “art” and “craft”, we aimed to blur these lines and suggest that these two things are not so different. This issue also gave insight into various processes and forms of creative expression, and we hope this issue will make fellow artists think more about their own ways of working. Hopefully the work in this issue also made you feel something, whether that feeling is inspiration, intrigue, or any other emotion.

If you have thoughts or reactions about this issue to share with us, please email us at artandtypemagazine@gmail.com.

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

Thank you so much to our contributors, go support them!

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