

MUJER
MANIFESTO
ZINE

VOL. 05
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F E R A L

UNRULY,
UNGOVERNABLE,
ALIVE: AN
EXPLORATION
OF WHAT IT'S
LIKE TO EXIST
— BEYOND —
THROUGH THE
PERSPECTIVE OF
TWENTY
ARTISTS

The Gallery ATX is a woman-powered Austin, Texas based fine art collective devoted to exhibiting original and profound works of art from a carefully curated group of artists. Our mission is to impact new audiences through creative collaborations, popup exhibitions, and brand partnerships. By providing a platform to display our artists' message, we connect a community of diverse creators and collectors.



Mujer Manifesto is a Texas-based feminist zine committed to celebrating the voices of women and nonbinary creatives.

In highlighting varied narratives, we attempt to challenge the conventional binaries through critical social inquiry while striving to be an inclusive space to all. We

highlight Texas-based artists, writers, photographers, and multi-media creatives.

We've published five volumes and have been featured in the Lone Star Zine Fest.



CREATED IN TANDEM WITH
A Group Exhibition at
Contracommon

GALLERY LOCATION
12912 Hill Country Blvd F140
Bee Cave, Texas, USA

EXHIBITION DATES
August 16 - September 14, 2025

CURATION AND PAGE DESIGN
Shannon Elder

FRONT + BACK COVER
Redland — Sabina Guardado

THIS IS AN EXPLORATION OF WHAT IT'S LIKE TO EXIST BEYOND...

domestication, beyond the constraints of obedience or optimization. The theme invites artists to explore what lives outside of our control: instinct, desire, identity, and expression that refuse to be smoothed or subdued. Feral is a return to the raw and the real, a celebration of what cannot be contained. In a world that demands discipline and polish, Feral dares to live untamed, unbothered, and unapologetically alive.



It's a combination of Blender & Photoshop. I've been trying to do something like Francisco Goya's black paintings, but maybe kind of more so exploring how it feels to grow up as a woman. I want this work to feel kind of like looking in a mirror, which is something femme people spend so much time doing, feeling like you have all these eyes on you and all of those eyes are reflected in yourself, and looking at yourself and thinking there's always something wrong. But it's also kind of funny, like maybe I'm this gross hairy eyeball monster with too many legs. I think there can be something comforting or cathartic in feminine horror.

– MARNIE SHICK, *BLACK PAINTING 1*, DIGITAL

Growing up in my church-three-times-a-week hometown only allowed me to imagine one kind of life. It is hard to trust yourself when you are taught that you were born inherently sinful. I spent a lot of time afraid and trying to be perfect. My life today would shock my younger self and my church community. I trust my instincts & know they are good. I don't owe anyone obedience. I love being queer. In my piece, being feral is being free to create my life. I belong to myself. I never needed the threat of hell to do the right thing.

— ROBIN JACKS, *HOLD STILL, WRITTEN WORK*

I am holding as still as I can in the metal folding chair. If I move, the chair will squeak. If it squeaks, people will think I'm fidgeting. Uncomfortable with the message.

My youth pastor stands on stage with a crisp \$1 bill. He rips it. He balls it up. He stomps on it. I know where this is going. I sit in these chairs a lot.

He holds out the crinkled bill. Do you want this? Would you want to give it to someone else? No matter what, you can't get it back to how it was before.

He wants me to know the dollar bill is me. My virginity is my value to my future husband. My value to God. I won't want to try to explain rips and tears I have. I'm obedient. I'm small. I agree. I'm quiet. I still feel like I don't belong.

I cut my hair and move away and let my body grow.

When the sun hits my legs, my shoulders, my stomach, I only feel warmth.

Sunday morning is laying in the grass. I listen to the birds, I read, I wave to my neighbors. My girlfriend kisses me. No one stares.

This is the life they feared for me. I'm not an object. I don't exist to be valuable and pure for others. For men. I belong to me.

I don't have to hold still.



In this series, I've included the photos I captured using Kodak Porta-160 color film of a wheat pasting project I completed in April of 2025. The life-sized paintings of a wild dog, barred owl, and a dead white-tailed deer were hand painted on a roll of white gift wrapping paper and then pasted onto the walls of the abandoned Kaiser Longhorn Cement plant using a mixture of water, flour, and tacky glue. My goal for this project was to create powerful imagery of spiritual totems that would stand out against abandoned structures, specifically in an overgrown vegetative environment to complement the overall sense of life left untouched. In a world obsessed with overconsumption, profit and war, those in power have stripped the earth of its resources through extraction and overdevelopment. Species go extinct, habitats are lost and waters are poisoned. With carelessness, they destroy an all caring Mother. My artistic vision speaks through the voices left unheard and forgotten. The wild dog seen in this first photo holds a slain dove in its mouth. A natural process of predation, often seen as a 'sad' sight by humans, who for some reason, hold sympathy for the prey. Wild dogs struggling in urban environments often fight starvation and habitat loss. They resort to preying on livestock and pets, which leads to them being hunted and killed for an instinctual natural to them. In the scene, a spirit-masked figure holds out its hands in offering. The spirit mask was created using paper mache and acrylic paint. The six pointed star on its forehead matches the dog's, representing a similar divine energy that flows between the two creatures.

CALLI RECORE – PREY – KODAK PORTA-160 COLOR 35MM FILM

The Longhorn Cement plant was founded in 1929 by Alamo Portland and Roman Cement Works along other sites operating throughout San Antonio. Cement production was at its peak during World War II due to its important commodity. However, this specific location was abandoned sometime in the late 1980's to early 90's and has been left, for the most part, untouched by the city since then. A lot of graffiti artists and urban explorers have taken advantage of the unique site and its lack of security for years. I was attracted to the overgrown state of native vegetation at this site. In the photos, you see large trees, vines, and cactus growing onto and around the old building structures. The white cement walls were a perfect canvas for my large poster paintings and hopefully due to its location, will be left untouched by authority for the foreseeable future. The greenery acts as a natural framework for the posters, as it also adds a message that our Earth and its processes will always prevail. The perseverance of backyard species and native vegetation reassure me that this planet will continue to adapt... that it is really the human race digging its own grave. I chose the barred owl for this second painting due to its association with Native American folklore. Many tribes believe the owl is a powerful creature of the night, one that represents death and the afterlife. Some tribes believed the bird wasn't an actual bird, instead a mystical shape-shifter or a restless spirit brought back from the underworld. On the other hand, for some tribes, the owl is a protective spirit that acts as a guardian with ancient wisdom and guidance for brave warriors. To me, the owl is a powerful representation of mystic wisdom, a messenger of natural transformation and trustful intuition.

CALLI RECORE – SPIRIT – KODAK PORTA-160 COLOR 35MM FILM

It is the rich history of wheat pasting techniques that helped me decide how I was going to bring this vision to life. Wheat pasting is most popularly used for advertising and political campaigns on urban streets, however graffiti artists and punks of the early 20th century revitalized the technique as a form of self expression and defiance. With a simple mixture of water and flour, the paste is extremely cheap and accessible to make. Artists like myself resonate with the creative installation process that encourages powerful imagery and messaging to be seen by all. It is not always promised that the works will survive in the urban landscape, but the possibility that your art may impact at least one passerby is exhilarating enough. For this project, I mixed a gallon of paste in a bucket and used an old plastic broom to paste the posters. The dead deer actually consists of two posters glued on top of each other for a larger horizontal size. I think the wheat pasting technique itself speaks to the message of resistance, as it's largely illegal to paste onto public buildings and structures and, in Texas, can lead to felony charges. To me, the authentic message and artistic expression will always significantly improve an urban space, especially if the canvas is abandoned and forgotten by the city. The deer in this painting was a real deer found dead by a friend of mine on the side of the road, attached to its antler, a balloon that says "Feel Better". I wish I could include the original film photo I used as reference because it is truly an unreal sight. It's the defacing of roadkill that somehow created an artistic message of peace that comes after death, especially to one that is most vulnerable in an unnatural world of streets, cars, and an ever-growing human population.

CALLI RECORE – DEATH – KODAK PORTA-160 COLOR 35MM FILM

I'm curious about the intersection of my long lost girlhood fantasies with reality's shadow in my adulthood. In Year of the Snake, I utilized vivid LED lights to dramatize the pre-existing and inevitably permanent expressions of (otherwise unrelated) plastic kid's toys, creating an imaginary scenario of a horse encountering a snake. The narrative implied by the staging comes to life in the same way it would when playing with these objects as a child, yet has added layers of meaning when presented in the form of a traditional still life painting. It is both familiar and absurd, just like a memory held of my youth. A child's nature is to be wild, but too often we become tamed and trained by the years of conditioning imposed by our outer worlds, and we ultimately forget how to



live freely and imaginatively. By interacting with and these play objects from my present perspective, I seek to rebel against the harsh truths of life and what it means to "grow up," and instead embrace the feral little girl inside of me who just wants to have fun. As Albert Camus wrote, "every act of rebellion expresses a nostalgia for innocence and an appeal to the essence of being."

JORDAN ALYSE – YEAR OF THE SNAKE – OIL PAINT ON WOOD PANEL





This piece is a collaboration between 3 LGBTQIA+ Houston artists. The illustration was drawn by Kylie Sivley, the poem on the left was written by Leana Longoria, and the poem on the right was written by Benny V Richard. This work encapsulates the nuanced dichotomies, of both being and being perceived as feral, found within each individual. Ferality is an insatiable primal need to act on impulse. That starving desire can rear its head in many different physical attributes and sensations which vary greatly from person to person. With 3 artistic perspectives in one work of art, it brings the viewer closer to the multiplicities found with in the lived feral experience.



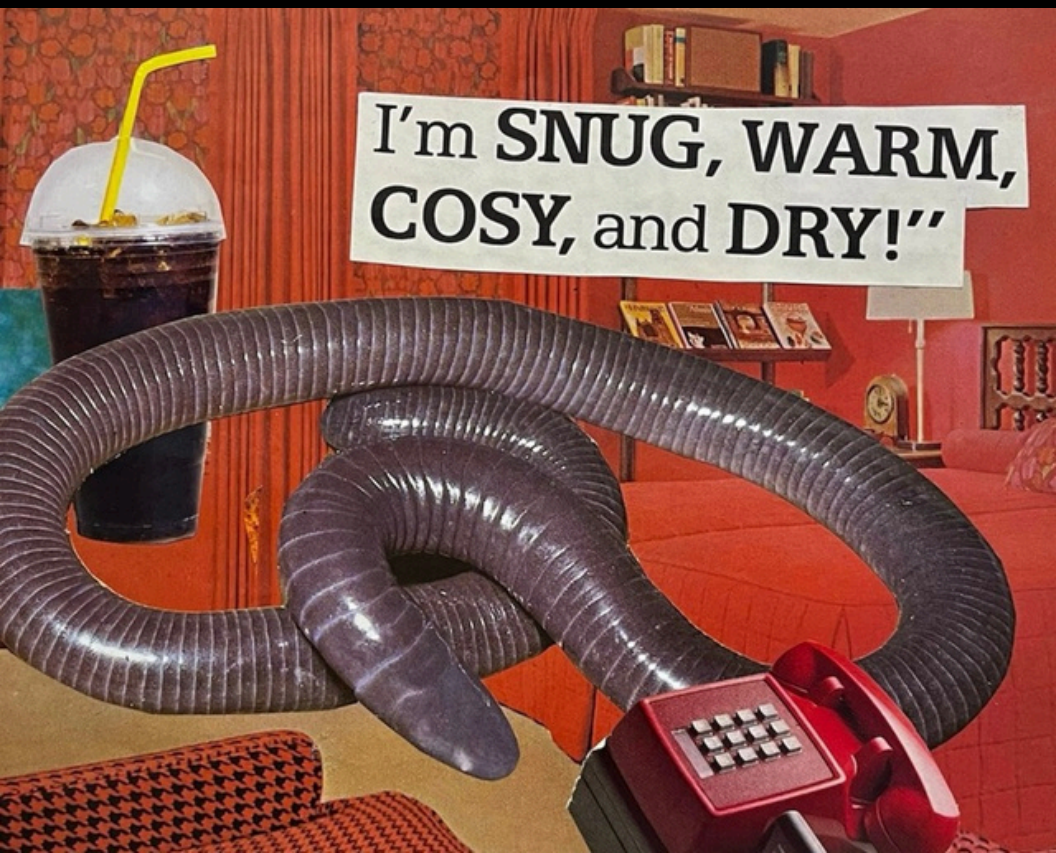
This piece, *Army of Me*, is inspired by the feral power of a woman scorned. A true "scorched earth" vision, an explosion of fury and fire.

ALEX WARD – ARMY OF ME – ACRYLIC, GOUACHE, PENCIL & PEN

DEFERRED SALVATION –
BRUNHILDE –
MIXED MEDIA



DEFERRED SALVATION
– COMFORT
– ANALOG COLLAGE



I want to go to Appalachia and sit
Where my grandmother sat,
The day she dropped out junior year
To care for her little sister
After Pawie's mining accident.
Had her maternal bones always been there,
Dormant, eager to nurture
And cherish and provide,
Or had they been forged
Right then and there?
I don't want children,
I don't think she'd mind that.
I want to go to Appalachia and mourn
Where my grandmother mourned,
The day twenty-six of her classmates
Were swept into Big Sandy River,
Never to resurface.
She should've been on that bus,
But had stayed home sick.
Did she realize my survivor's guilt
When I was the only one freed
From my father's iron grip?
I want to go to Appalachia and love
Where my grandmother loved,
The day she partnered up with
My grandfather for a biology lab.
She did the writing,
He did the dissecting.
I too prefer to keep my hands clean,
Narrating the mess that lies before me.
I see her in my mother's laugh,
My sister's dimples,
But not in the bathroom mirror
As I prepare to face the day.
Maybe when I go to Appalachia
I'll catch a glimpse of her,
Stoic and determined,
In the reflection of Big Sandy,
Right before she swallows up
The stone I'm skipping.

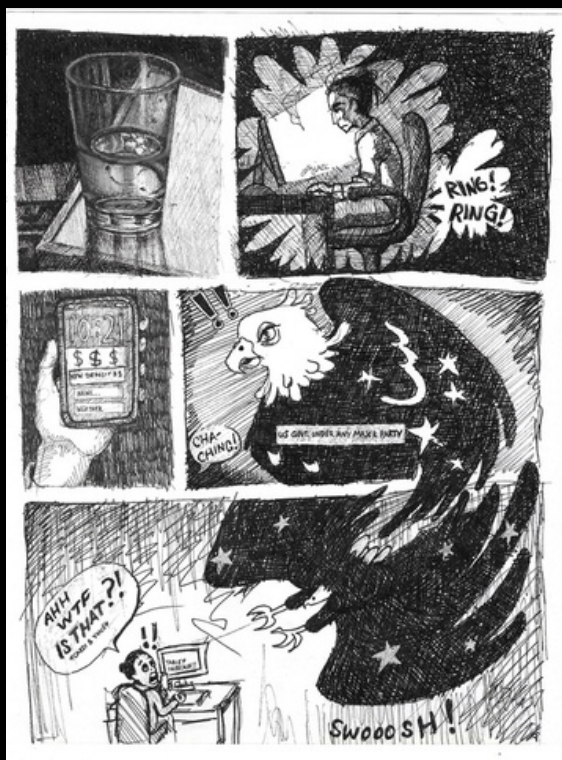
DEFERRED SALVATION
- I WANT TO GO TO APPALACHIA
- WRITTEN WORK

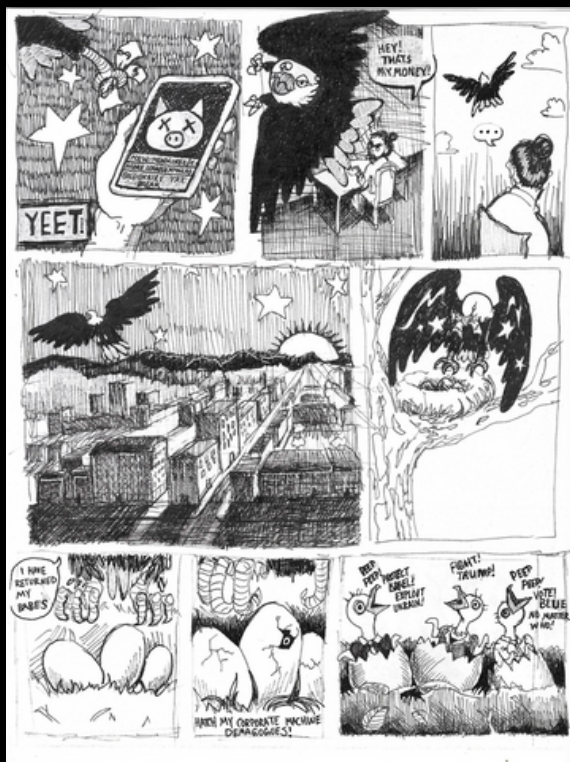
Be feral as in become ungovernable.

Igniting Feral Futures means igniting loving futures that center dignity and self-determination for all bodies. Como dicen los Zapatistas: un mundo donde quepan muchos mundos. "A world where many worlds fit."

Be feral, ignite loving worlds. Worlds that center that bell hooks kind of love that comes with action and commitment. Be feral, nourish ecologies of care to keep our people home and in relationship with their collective, emotion, ancestral, physical bodies—and the bodies of earth, water, flora, fauna.

**CESIA DOMÍNGUEZ LÓPEZ –
CONTRA TODA AUTORIDAD MENOS MI MAMÁ
(TIERRA) –
SILGREEN**





This is a short political comic that I wrote and illustrated myself. The piece is a satirical commentary on law-makers who virtue signal while accepting dark money. These demagogues then sow division in our society and are the reason we have an ongoing genocide in Gaza.

ETHAN ISAIAH
- LIFE CYCLE OF A DEMAGOGUE
- PEN ON PAPER

There are those who thrive on division, using politics, cultural identity, race, and sexuality as weapons, even condemning the very origins of our bloodlines. They push us into corners, stripping away our shared humanity until we no longer recognize ourselves.

Over time, this relentless pressure seeps into our minds, leaving us exhausted, anxious, paranoid and hopeless. But the barriers they build are illusions, fragile constructs that only hold power if we allow them to. The truth is, the world will keep turning, with or without our participation in its chaos. Our power lies in reclaiming ourselves, in choosing to show up, not just for our own survival, but for each other.



Throughout history, civilization has only thrived when people come together. We flourish when compassion is extended to us in our moments of need. We find strength when we are reminded that our existence matters. And we heal when a hand is offered, not just in times of tragedy, but in simple acts of love, support, and lifting one another up when we fall. So when ever you see someone else in need, reach out and say, "I got you."

BEAUTIFULLY CHAOTIC ART BY MANNI – I GOT YOU – ACRYLIC ON CANVAS

Sweet repast, my repose--
Unquenched hunger ever-satiated.

To think I thought of taste
As strictly oral hitherto!
(Though I may be convinced so yet,
My peach,
When drinking from your
Unabating well
Or siphoning the saccharine

Declarations pouring from

Your tongue)

No! Flavor lives and dies in
Your totality,
The facility with which you
Transform senses:
I smell your syrup sweat
On my lips,
Licking lyrics from your moaned
Rendition,
Revealing colors otherwise unrealized,
As I listen to your eyes

Echoing in mine
And feel your voice against my skin,
'Til what I knew as taste
Is unequivocally replaced
By tensions eased across my being.

I leave my sustainer sleeping
In the squall-subsidied sunrise,
Storm-survived and satisfied.

For K
9/25/23

*This piece represents a
melding of the senses
with which we interpret
all stimuli. The
language is meant to
assign a knowing voice
to the unknowable loss
of cerebral limitations
in favor of total
presence and delight.*

**BLAKE THOMPSON –
UNTITLED –
POETRY**



The deer are feral in the most literal sense, wild animals. First-time visitors to my home ooh: "Deer! Look! It's amazing, they get so close!" Neighbors consider them pests, since they gobble up garden beds and shit on driveways.

They settled in when five houses across the street were demolished, and they found grassy lawns well-watered, away from the coyotes that stalk the hills nearby.

They became brazen. They'll mosey across the street, unbothered, despite honking. They wander off alone, unafraid, even into fenced backyards if the gate is left ajar. A fawn fell asleep for an afternoon behind the bushes in front of my house, its spots blending in with mottled brick and dappled sun.

That's not to say they are domesticated - bucks will still charge at you, they'll scatter if you get too close, little white tails flagging danger.

But they do not freeze in the headlights. I've met many people who are more startled by a camera's flash than the deer.

One followed me alone for four blocks, in the dead of night.

I could not let it know where I lived.

**KATE NUELLE –
A HAUNTING, THE TWINS I, CLANDESTINE CLIQUE –
PHOTOGRAPHY**





"I Crave to be Flesh between Teeth" was born from my need to hone in on the feelings that come with unconsenting sexual attraction. The idea of being "chased" in an animalistic sense kept being parallel with the idea of "chaste" in a sexual purity context. I wanted to confront the darker thoughts that would take over when I could receive unwanted sexually driven attention from older white men. Their approach is similar to hunters shooting a doe, subtle at first to lure me in, lower my guard, then lock in on their intentions. Finally "shooting their shot" and hoping for a kill. I used collaged elements such as a painting of raw steak in the shape of a heart, a deer drawing, and a photograph of a male torso to try and capture the feelings of being both prey and predator. Toeing the line between the disgust and intrigue that would pass over me in these situations.

ARI BORAZJANIAN – I CRAVE TO BE FLESH BETWEEN TEETH – WATERCOLOR, INK & PHOTOGRAPHY COLLAGE WITH FOAM SCULPTED FRAME



This piece is about spirit animals. How do the spirits inside us help guide our decisions?

SOFIA CANESTARO –WOLF AND COYOTE – GRAPHITE



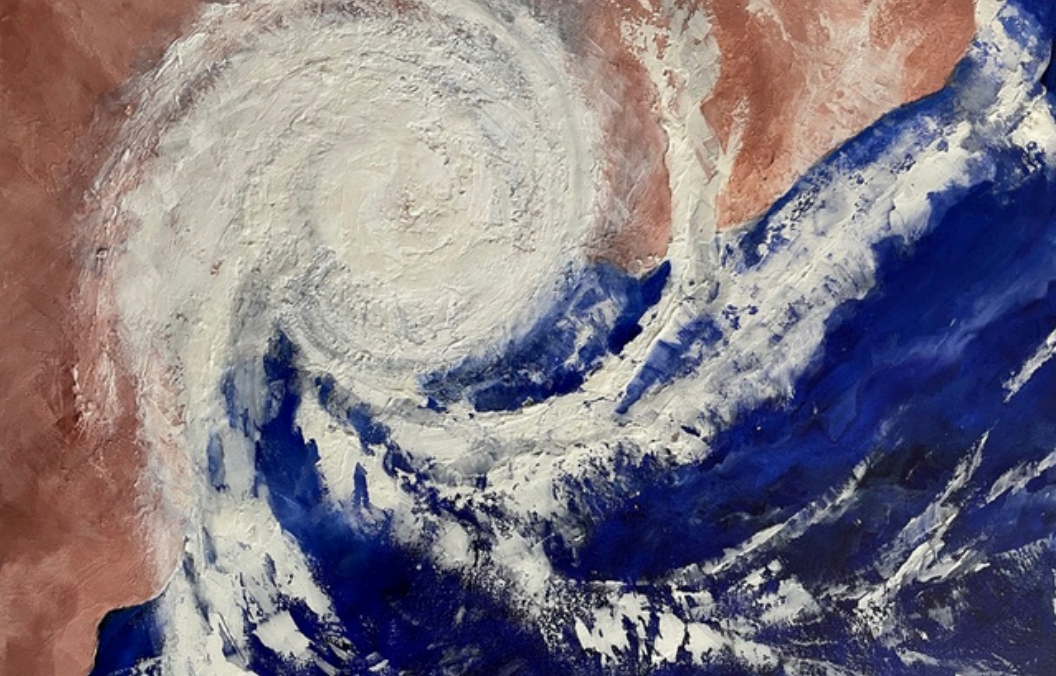
I was born feral. Adulthood domesticated me, or I chose to live in the many pre-defined confines that adulthood demands. I learned to be ashamed of my naked body, at times being so good at being ashamed that I treated my breasts as foreign objects. Now, they're rarely adorned, pushed up, or anywhere near the same size. But they are utilitarian, they are working girls, they are feeding my child. I will whip them out any place, any where, without shame. I don't cover up.

In the beginning, I propped up my baby with pillows that are designed for the specific purpose of breastfeeding. I'd wear my nursing top and nursing bra and carefully unbutton one side at a time while balancing my 8-pound-infant.

I quickly adjusted to standard bed pillows, which felt more natural to me.

Now, a year in, I caught a glimpse of myself in the mirror, carrying my daughter attached to my breast, wearing only my jean shorts.

LAURA BLEWITT – GLIMPSE – SELF PORTRAIT



Cynthia Kahn believes artists bring beauty into being where nothing like it existed before. Her unique style translates the textures of nature into three dimensional paintings. Viewers become transported into the landscape and experience the power within the scenery.

CYNTHIA KAHN – HURRICANE HAPPENING – ACRYLIC MIXED MEDIA

Nature can be dark and beautiful, but we all know that anything can happen in the dark.

CYNTHIA KAHN – MOONLIT MOUNTAINS – DRYWALL-BASED ACRYLIC MIXED MEDIA

Fog and darkness create an eery quality to the night landscape.

CYNTHIA KAHN – FOGGY COASTLINE – DRYWALL-BASED ACRYLIC MIXED MEDIA



In this photo I wanted to represent a moment of aliveness outside of the law. The photo was made during New Year celebrations and shows a person holding a firework while other fireworks explode around them. Fireworks are usually illegal and dangerous in populated areas but the presence of blurred trash cans and cars imply a residential setting. The person's relaxed posture in this situation implies defiance and ungovernability.

The scene itself is turbulent as the fireworks create messy streaks and high contrast across the image. The photo's blurriness adds to the wildness and imply movement and spontaneity.

Here, the entire scene is feral as the subject is captured in a blur, casually setting off explosions to celebrate the passage of time.



This piece explores the deep, intertwined connections between women and earth. I see so many parallels in our experiences—our resistance, our resilience, and our desire to grow freely, even when the world tries to contain us or harm us. Across the collection of pieces, silhouettes of women are entwined with roots, tree branches, and/or plant vines, symbolizing a shared refusal to conform and a relentless drive to thrive—sometimes through struggle, sometimes with ease.

This piece channels divine rage and refusal to conform. A woman's silhouette, entwined with branches and blooms, rises amid flames and red—fierce, untamed. In one corner, blue suggests forces that try to contain or quiet us. The piece speaks to the tension of deciding how—and where—to resist.

This work embodies the spirit of the feral: bold, instinctual, and ungovernable. It rejects conformity and celebrates the raw power of resistance, joy, and collective liberation.

ASENETTE RUIZ – DECISIONES – MIXED MEDIA



lexbunni

Showing the raw organic side of a woman's nudity and natural beauty that comes from Mother Earth. Especially since a woman's nudity or showing skin in any way is highly sexualized or condemned.

LEXBUNNI – CHRYSANTHEMUM – ILLUSTRATION

Alex Ward (she/her) is a painter and illustrator working in Austin, Texas, since 2005. She is inspired by fantasy, sci-fi, and graphic/comic art and spent a decade absorbing the rich aesthetics in every movie possible while working at I Luv Video, an Austin indie video store mecca. Alex's art style ranges from portraits popping with neon color and movement, to careful fine line pen and ink work. Though she mostly paints on canvas and wood panels, she has also been exploring painting on leather and fabric.

THE FEATURED ARTISTS

Ari Borazjanian (they/them) is a multidisciplinary artist from Houston, Texas and studied printmaking at University of Texas San Antonio and resides in Austin, Texas. Ari's work varies from sardonic mixed media portraits, highly detailed prints, to installation works that emphasize archetypes and trauma through a lens of dark humor and bold colors palettes.

Asenette Ruiz (she/ella) is a facilitator and creative engineer working to bridge art, STEM, and justice for herself, others, and collectives. She focuses her work on environmental justice with intersectional approaches that consider the impacts of gender, race, education and more. Asenette currently works at trubel&co, a tech-justice nonprofit championing youth to learn technical skills for community advocacy. Asenette has also engaged in local advocacy efforts in Florida focusing on channeling her artistic visions to support environmental justice priorities. She's exploring how to bridge her artistic side with her commitment to justice and STEM background. Asenette grew up in Houston and often connects her "climate story" of what got her into environmental justice to this experience, remembering how the creek surged next to the mobile home he grew up in during heavy rain, how water crept up the driveway during Ike and Harvey, or walking through as

flooded parking lot during heavy rain in high school. She recognizes that this, and many more environmental issues, are only magnifying which drives her commitment to addressing environmental injustices. Asenette is a proud first-generation graduate, with a degree in Mechanical Engineering from Brown University and a certificate focused on environmental justice. To center joy and peace in her life, she loves to hammock, be outside with her plantitas, and enjoy a nice cup of tea.

Beautifully Chaotic Art (he/him) is by Manri Mora. He is a mixed-media artist, producer, and curator of exhibitions. Creator of Portal into the Mind: The Starseed Experience. Originally from Laredo, Texas, he has been based in Austin for the past 12 years. His work has been featured in Canvas Rebel, Voyage Austin, and Almost Real Things magazine. He previously served on the board of Raasin in the Sun and completed an artist residency at The Blue House Project. Currently, he sits on the advisory board for PietschHouse, a music and art production company. As an artist, he loves blending multiple genres and styles, working across abstract, surrealism, pop art, and multimedia. He enjoys challenging himself and make statement pieces that helps start a dialogue or help people reflect. Beyond his art, he is a passionate mental health advocate, collaborating with organizations that support both local and statewide.

Blake Thompson (he/him) is a multimedia artist and author based in Austin, TX, perennially fascinated by the unbridled beauty of this absurd world and often disheartened by the ways in which humanity continues to deny its true nature. However, he believes creativity and community reconnect us with this essence we're all dangerously at risk of forgetting.

Calli Recore (she/her) is a 23-year-old self-taught artist based in San Antonio, Texas. She grew up on the Northwest side of the city, where she studied Environmental Science at the University of Texas at San Antonio. Just before graduating in May of 2023, she launched an independent art vendor business "Created by Calli". By investing in her own photo printer and scanner, Calli was able to build a large and diverse inventory of prints, hand-pressed pins, and zines. Her graphic painting and mixed-media styles

grew in popularity, and over the past two years she has vended at multiple market events at Brick at Blue Star Arts Complex, House of Trends Co, and Beauty Haus SA. In November of 2024, Calli was involved in her first gallery show, titled "RIOT" curated by The GalleryATX, where her message of resistance was showcased for 30 days at Moontower Cider Company in Austin, Texas. Her 'FREE PALESTINE' block print poster was included in Mujer Manifesto's Zine Vol.4. It was here, that she found her voice in gallery spaces, as she was also accepted by the Brick for their one-night Valentine's Day gallery show titled 'Intimate Stories'. She showcased two acrylic paintings titled "HEART OF SELF" and "WALK OF BALANCE" that expressed a personal experience with self love and divine compassion. Most recently, she has learned to publish her own zines, where she distributes them in her community. Her zines consist of personal writings, sketches, and photography. She has been apart of the San Antonio Zinefest (2024) and the San Marcos Zinefest (2025). Without professional art education, Calli strongly believes that her success as a local artist is achieved through her strong DIY [do it yourself] mentality. Her resourceful creative processes are complimentary of her desire to connect with the collective using impactful imagery and divine messaging.

cesia domínguez lópez (they/she/ella) is nonbinary, cuir Ñuu Savi (Mixtec) death worker, artist, and somatic practitioner cultivating care ecologies for Black and Indigenous communities to florecer (to blossom). Rooted in their ancestral life-affirming cosmovisión, they experiment with care technologies to materialize more aliveness, pleasure, and self-determination for all bodies.

Cynthia Kahn (she/her) has been creating art her entire life. She was the only Business major in her college Advanced Drawing classes. Post college, Cynthia continued her art education through classes at the Multnomah Art Center in Portland, OR. Cynthia enjoys traditional oil and acrylic painting, but she also loves expanding her art with non-traditional mixed media. Cynthia moved to Austin from the Pacific Northwest, where her

work was regularly displayed at art shows throughout the region. She's now an active member of the Austin art scene.

Deferred Salvation (she/her) is full of love and intensity! She is a queer, Latina, femme, mid-twenties, woodland-dwelling Radium Girl who seeks out classically unloveable stuff, loves new wave music, and kicks it in strange places. She like insects and vigilantism and probably have asbestos poisoning from the abandoned fridge company on Commerce. She is back in her hometown and throwing things at the wall to see what sticks!

Ethan Isaiah (he/him) is an artist located in Riverside Austin. He has a background in the hospitality industry but he has always had a passion for creating art. He is influenced by social/political events but also by sentimental moments with his friends or cats.

Jordan Alyse (she/her/they) is a multimedia artist currently located in Austin, TX. She received a BA in Art and minor in Graphic Design from St. Edward's University in 2013 (where she now teaches Visual Studies courses) and her MA in Critical Theory & Creative Research from the Pacific Northwest College of Art in 2017. Her work has been exhibited at galleries in Oregon and Texas. When not making art or teaching, she can be found co-writing/producing a weekly live, comedy and variety show called Signing Off, which happens every Friday night at Fallout Theater in downtown Austin.

Kate Nuelle (they/them) is an artist born, raised, and based in Austin, TX. They are a graphic designer by day, and express themselves through film and digital photography, and illustration. Their work has been shown through The Gallery ATX, the Michael and Noémi Neidorff Art Gallery, and ICOSA, as well as published in High Noon, Blisters Mag, Verses, Glaze and other independent publications. They received 2021 The Frances K. Hendricks Fine Arts Award.

Kylie Sivley (she/her) is a Houston based artist and photographer. She received her BFA with minors in

education and art history from the University of Houston Clear Lake. In the years since, her photography has been shown in the multiple galleries, she has illustrated 3 books, and collectors continue to acquire her original paintings for businesses and homes alike. She is currently booking photoshoots and commissions for acrylic paintings and book illustrating!

Laura Blewitt (she/her) Laura is a writer and musician who began singing in church choirs and playing piano as a child. She gave up performing music in college to pursue a career in journalism, and later worked for Bloomberg News and published articles that were syndicated across the Chicago Tribune, Seattle Times, Dallas Morning News, Boston Globe, and more. In 2007, Laura began taking photographs to accompany her news stories while she interned at the New Braunfels Herald-Zeitung. In 2008, her photographs were published in the UT Austin Liberal Arts Honors Echo Literary Magazine. She rekindled her creative practice in 2018, around the time she ended her career in journalism. Songwriting is now her primary creative outlet, and her lyrics were published in Mujer Manifesto Zine in 2024. This is Laura's first foray back into photography in some time!

lexbunni (she/her) is located in Dallas, TX. Her background is in Graphic Design but she's pushing towards Illustrative Work focusing on natural elements and political issues, while writing her own poetry that talks about the environment, relationships, and personal healing. Accomplishments are creating work that speaks for her and finding her voice outside of traditional "accomplishments."

Mari G Hernandez (she/her) is a photographer and videographer residing in Austin. Originally from San Antonio, she graduated from St. Edward's University with a degree in PhotoCommunications. Focusing on celebrating diverse cultures in Central Texas, she documents festivals, music and performances. She is currently a multimedia specialist at the Emma S Barrientos Mexican American Cultural Center in Austin and a contributor to Austin Vida.

Marnie Shick (she/her) has a B.F.A. in Animation from Savannah College of Art & Design (2023). She is currently a resident

animator at Jersey House Studio, an animation studio focused on climate justice, & she does graphic design work for Sunrise Movement Houston, & various stuff on the side. As an artist she likes experimental art & animation and is sort of a jack-of-all-trades, but she likes working with Photoshop and Blender. She wants to create dirty, feminine, & politically-conscious art.

Robin Jacks (she/her) is a Queer, Southern, artist that loves to lie. Currently based in Austin, she primarily creates mixed media pieces and zines through her project Last Donut Studios. She is self taught, but often credits her creativity (and most positive qualities) to her grandparents.

Sabina Guardado (she/her) is a native East Austin artist currently pursuing a Bachelor of Arts in Studio Art at UT Austin. She focuses on expanded media and video art that challenges labor, human-environment relations, and family oral history. Her work has been displayed at the Visual Arts Center, TedX showcases, and various local, independent house shows.

Sofia Canestaro (she/her) mostly likes to create art that connects us to nature. :)



Over the last three months, I have been documenting the Austin Wastewater Treatment Plant, which also serves as a local bird-watching site. My collection of photographs interprets the location as a clash between subdued, man-made nature and feral resilience. The artificial ponds, composed as a reference to naturally occurring waterholes, are intended to serve a human, urban populous. But they are instead overcome and retaken by the land. Birds, fish, and rodents have reclaimed the treatment area as their home, unburdened by humans' futile attempt to bend nature to their will. I imagine this space as a suburban enclave of Austin entitled 'Redland.'

SABINA GUARDADO – REDLAND – VIDEOGRAPHY/PHOTOGRAPHY

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