

VOL. 1

RADICAL SELF-LOVE

**M U J E R
M A N I F E S T O
Z I N E**

©2021 Mujer Manifesto Zine
A program of The Gallery ATX, Inc.
Printed by Copydotcom, Inc.

All text and images represented in this catalog are copyrighted by The Gallery ATX, Inc. and the individual artist and may not be reproduced without consent.

The Gallery ATX Presents

Mujer Manifesto Zine

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. As content producers, self-made artists, and change seekers, we have discovered a need for collective empowerment through our interconnectedness. We aim to cultivate a safe environment where discussions on intersections of identity are maintained and allow space for reflection and practice.

www.thegalleryatx.org/zine

Volume 1. Radical Self Love

We started the 2021 pandemic year with a communal need to funnel resources to the people that need it most. We ended the year finding ourselves facing a pervasive aloneness felt worldwide.

We knew we had a platform, and most importantly, a drive to empower artists to organize for their local community and implant awareness of our global interconnectedness.

We asked ourselves: what have we come to find while working together for the sake of representation in the arts?

Through identification of our generational traumas and baggage, what kind of predesignated understanding do we have of radical self-love?

What are the ways in which radical self-love is practiced and expressed?

Together with the help of 22 talented collaborators we explored this theme and found some resolution within each of our varied experiences and perspectives.

Thank you to all the contributors that supported this project and continually personify Mujer Manifesto's mission!

1

THE BODY

The vulva is the origin, the beginning, the alpha. We all emerge from it. It's time to flourish and bloom. The time has come for the vulva to be celebrated and worshipped in pop culture. the aesthetics of the vulva and the flowers have a lot in common, both have secret layers and petals of velveteen textures. Both come in all shapes and sizes. The vulva gives life, pure joy and orgasms. The flower is pure life and beauty. Viva la vulva! Love your vulva, love yourself!
-Vanessa Leissring













Traditional medicine kit for women.

Some medicinal uses of plants are for ailments of women, such as the fallen womb, cold, menstruation, infertility, abortion, childbirth and during breastfeeding. They are used as baths, teas, clean or temazcales.

Based on my experience in learning traditional Mexican medicine, I have made a small garden at home that has allowed me to get closer to the contemplation and care of plants and that of close people and mine. The commitment is not only to preserve these cultural practices, but also to protect local and organic flora and seeds.

The information has been recovered from the Atlas de las Plantas de la Medicina Tradicional Mexicana of the Universidad Nacional Autónoma de México and from the Medicinal Gardens course taught by the Colectivo Sembrando en Comunidad del Huerto Tlatelolco en Ciudad de México.



Botiquín medicinal tradicional para mujeres.

Algunos usos medicinales de las plantas son para padecimientos de las mujeres, como la matriz caída, frío, menstruación, infertilidad, aborto, parto y durante el amamantamiento. Se usan como baños, tés, limpias o temazcales.

A partir de mi experiencia en el aprendizaje de la medicina tradicional mexicana he realizado un pequeño huerto en casa que me ha permitido acercarme a la contemplación y cuidado de las plantas y al de personas cercanas y el mío. El compromiso no solo está en preservar estas prácticas culturales, sino también proteger la flora y las semillas locales y orgánicas.

La información ha sido recuperada desde el Atlas de las Plantas de la Medicina Tradicional Mexicana de la Universidad Nacional Autónoma de México y a partir del curso Huertos Medicinales que impartió el Colectivo





My body
is a lineage keeper
A confluence
of blood

Maps across
my face
Constellations across
My back

I stand on the
shoulders
of ancestors

And from my
womb
my descendants
will be birthed
to stand on mine



Their feet
rooted
in my
stars and scars
-Tiana Traffas



In May 2021, I collected my entire monthly bleed in a jar and spent a day with it, trying to get closer to understanding a 'period'. These shots in 35mm film are some of the results. I held, smelt and observed the blood, I painted myself with it, I wore it, I danced with it. Finally I threw the whole thing onto a canvas and it became an action. The canvas remains in my room, my relationship with it continues, its total meaning perpetually evading me.

The fourth image is of a stuffed toy I made in the image of a cervix, uterus and fallopian tubes removed by hysterectomy. I wanted to consider this system in my body, a source of so much internal and external pain, a system that society is obsessed with controlling. Cuddling this toy, sitting with my blood, I take rebellious comfort and joy in these aspects of my body instead.

The last image is of a precious embroidery hoop. The image is of my own cervix, photographed during one of many traumatic internal examinations. The journey of making this piece is as important as the piece itself. Beginning with the components of pain, anger, a t-shirt and thread, I set out to rebuild my relationship with my cervix: a pain-centre. Every push of the needle reopened a wound, every pulling of the thread reclaimed and consolidated the pain. The process was an act of love and hope, it brought me back into harmony with my body, with my cervix as a pleasure-centre.

For me, self love is an action, an affirmation. I hold myself and my pain in the film of a camera in an act of worship or ritual. I sew - and each stitch reopens and reconciles every intrusion and violence myself and others have enacted on my body in the name of a perceived womanhood and heteronormativity. I am acknowledging pain and I am enacting a healing. These interactions can appear shocking, maybe disgusting, maybe indulgent, but really represent an attempt to create an avenue for dialogue with my base, raw, animal self. A radical act of selfhood and self-love that allows me to claim power for myself and no one else.

Because we live in such atomised societies, self-love is largely conflated with narcissism. Part of 'radical' self love is to embrace self-love as a natural human instinct. To feel wonder, gratitude and compassion for ourselves, others, and the world around us is something we are born with and are repeatedly ripped away from. Dissatisfaction, intolerance and hate serve the hegemonic neoliberal oppressive agendas that dominate our societal institutions, so to embrace self-love is radical in itself. It is also the path to humility, compassion and active love towards others, love that is rooted in nurture, empowerment and holding space.

-Emily Roach Osborne

2

REFLECTIONS



a kiss on all 4 of my
 bedroom walls for hold-
 ing me best from 10
 years old until now
 for every breakdown,
 flood and blood pact

my bedroom has been

a sanctuary; practice
 grounds

here are all the trials
 and errors of a woman

in love, scorned, un-
 done, put back togeth-
 er

by my own hand

i learn who i am

who i can become

i learn my body is a
 weapon

that has started wars
 by men that only want-
 ed to see how much de-
 struction a bomb could
 cause and called it col-
 lateral damage.

i learn every war has been
 started by a man

i teach myself to become a
 field of honor

i am both the biggest thing
 in texas and the smallest
 thing on earth.

no one place has my name on it

no one place can

hold a woman meant to live 1,000
 different lives

i stop trying to

shape shift for

space other people created

some time ago i stopped worrying
 about the time that i couldn't get
 back and only thought about the
 evolution that came after

how i learned

how i learned

my own name in my bedroom af-
 ter crying over it for years

how i hated how it sounded

how i can finally look in the mir-
 ror now

and welcome who i am

who i've been

who i'll become

-Ericka Grajeda





MANUFACTURING FEMALE

Manufacturing Female is a dance and art film exploring the various pressures placed on women and the adaptations acquired in response. This work shares the experiences of four female-identifying individuals being shaped by their environments through movement and painting. From a young age, society whispers into the ears of girls how to behave to be successful or admired. As we age, we discover what we truly desire and admire in other women. Being a woman does not look like or mean the same thing for everybody.



Scan
me!

This work aims to reflect the process of finding what this looks like for the four individuals. They each connect to different nuances in their femininity and masculinity as a complex being. Together, they express the strength, resilience, and adaptability as women. Through collaboration and reflection, this creative film was born to voice not only the strength of women but the pressures they endure on their path to self-realization and acceptance.

-Sarah Wales & Audrey Williams





Crocodile Smile

We grew up with crocodile teeth, arched and smooth, leaving crimped patterns down the flesh of our forearms. We -

like so many before us - we could not tell our bite from our bark so we chewed our words with studied purpose. "With relish".

Our mother was an architect with a nail file. She sanded and sharpened and some days it felt like we would whittle away to

dust in her hands before she turned us loose on the world, piercing the skin of our own lips so that we could we better understand

the damage a pointed word could do. We learnt that love was a full cupboard. Love was an easy apology. Love was when you

broke even and kept on paying.

The last time I saw you was in a bathroom stall. It had been some time, some significant time but I recognized the sting of your smile

pressing into my skin. My apologies ran red and easy. "I'm learning to fill the cupboards myself" I said "I'm learning that we should never have swallowed the filings from our own teeth, cut open our insides just so that we could do less damage to others. I think that we shed so much of ourselves that we could only get warm by burrowing into the coats of others. But I'm growing myself out again. I'm chewing more carelessly, I'm spitting out the bones. With relish.

-Amy Rigg

3

HEALING





LEARN TO LET
GO WHAT DOESN'T
ALL YOU
GROW

I WANT A LOVE THAT LISTEN

To Do

- Cry when I need to
- Stop all crying
- Stop all crying
- Keep still
- Make up a journal
- How to draw people or faces

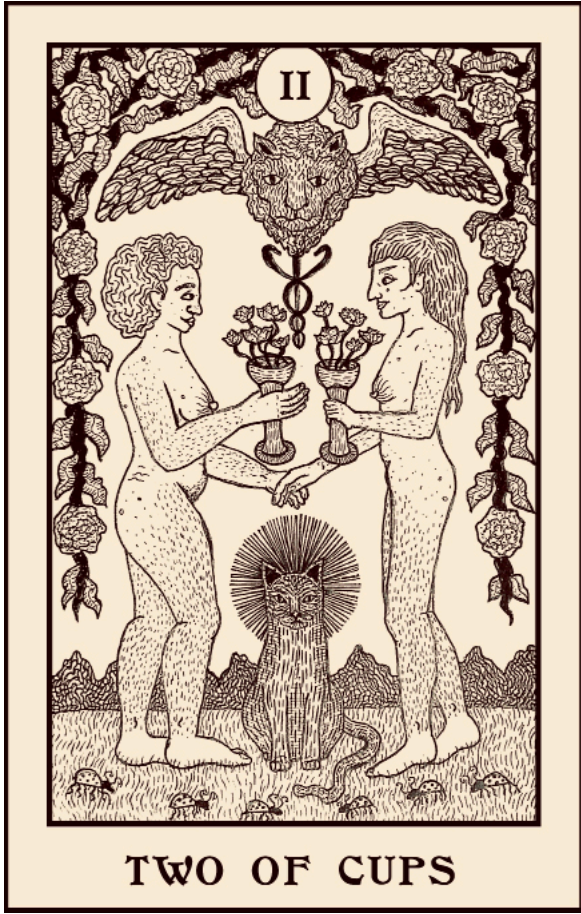
To Do

- Buy more yarn
- Buy more needles
- Find a way to change things to make the world a better place



These two pieces focus on the lessons that we learn as we grow in a society and in spaces that required sacrifice, that hold baggage of generational trauma and extremely tough love. Spaces where people have no understanding what it means to love gently and unconditionally because they have never seen it themselves. Rossana is giving you access to her safe spaces in her journal, in her rooms, her lists of how to forgive her self and others and how to practice radical self love by writing down these lessons and finding the different ways she wants to be loved. She sows her self together from all the times she has been ripped apart and unpacks memories from boxes that seemed forgotten or locked in the very back of the vault until they are triggered. Acknowledging every trigger, teaches her how to forgive and love herself, while allowing room for unconditional love and unlearning the manipulative and unhealthy ways she was taught to love.

-Rossana Romero







This sculpture was made to help with the healing process of sexual trauma. Making sculpture is how I radically love myself by practicing healing and coping skills.

My sculptural work explores emotional responses of loss and attachment. The figures and objects I create reflect sensations of unease, oddity, and a recognition of something that was or could have been. I incorporate contrasting materials and textures to show the different sides of human nature. Soft and smooth against rough and raw. These contrasts communicate moments of change and moments of reflection.

Interested in casting as a conveyance of temperance and transition, I utilize the process to communicate the importance of reflection in honest self-expression. I bring my creations to fruition using reactions to changes, adaptations, and transformations as influences I encounter in my own life. I value cast metal and its process for the relevance of perseverance.

The casting process is long and tedious. It requires the transition of one material to another through a series of molds. Each mold opens to a new and changed object which is then perfected in the final piece. This process relates to the ever growing and changing that exist within ourselves as humans. Every 7 years our entire body has rebuilt all of its cells. We are literally a new person.

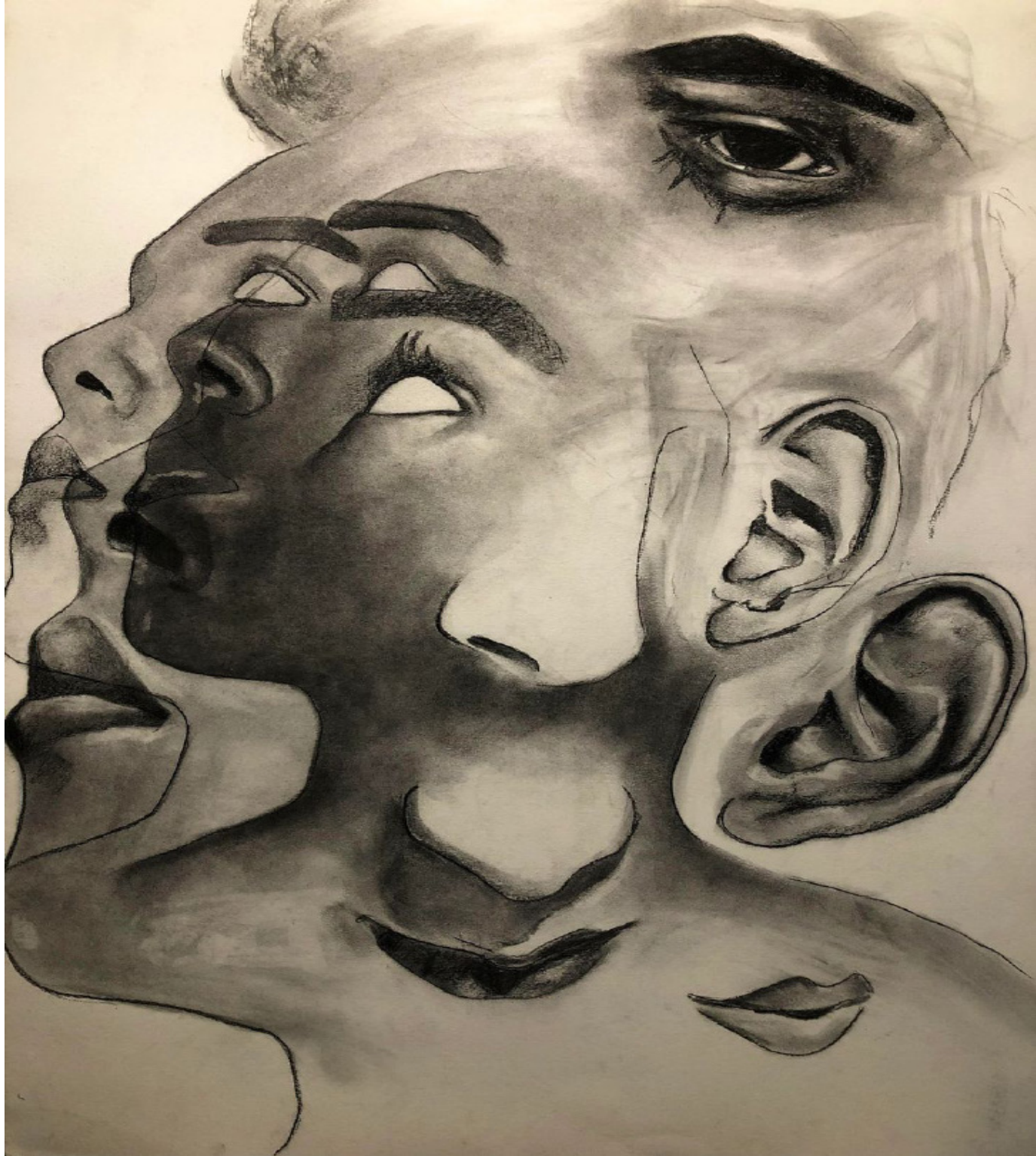
My work incorporates the human body and common everyday objects to inspire relatability. Forming a connection with the viewer by capturing a moment in a feeling, the piece becomes a conversation of the human struggles and victories that we experience daily.

-Julie Slattery



4

THE SELF GAZE





Self-Love Poems by Lisa Watts

in this short story,

you will witness a young lady flourish.

she is fairly similar to the ones you have written about.

you may want to befriend her, but on her journey to greatness

she has discovered how little your presence is needed

in her new life.

l.w.

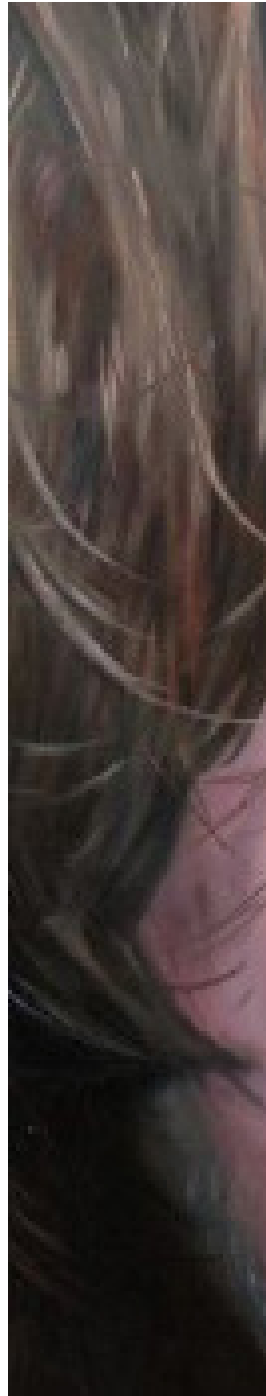
i broke the person that i used to be.

i shattered her existence

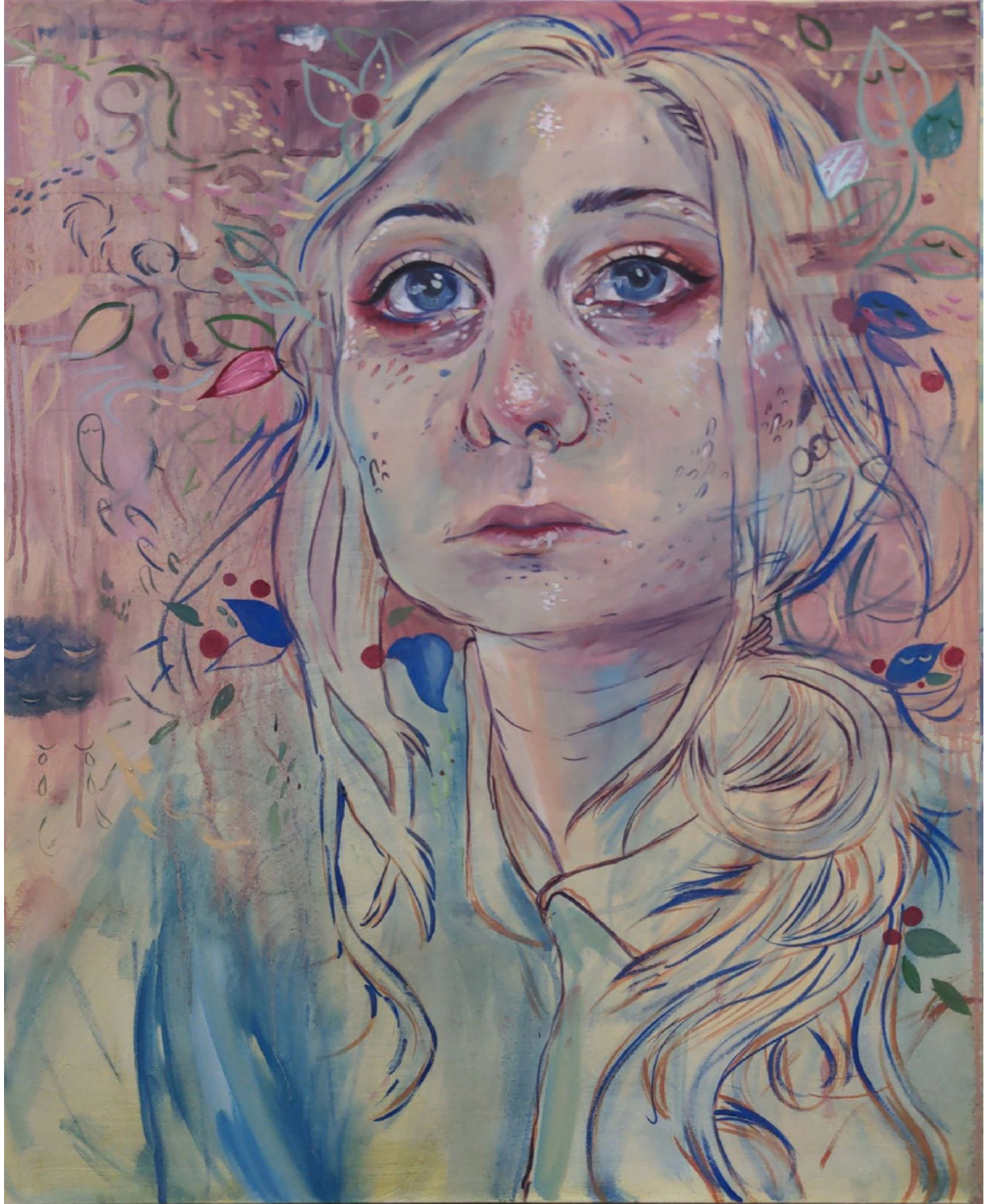
to make room for who i am now.

it was the best thing i have
done, in a really long time.

l.w.









i do not remember my roots

No, no, I don't want one, you pleaded. As if you had a choice. Are you sure? Your hair will be so long, she insisted. You heard beautiful, and were confused. You were not sure, you were adamant. The stupidity of her question left you dumbfounded. Don't put your hand on active stove eyes, don't look directly at the sun, don't set fire to your hair.

Didn't your mom get you a perm

Child, you got some thick hair

Your hair is too nappy

Didn't your mom get

Child, you got

Your hair

Didn't

Child

Mommy, I want a relaxer, you said. You did want one, your desire was genuine. You listened to their lies and deceived yourself. Later, you would learn, you just wanted the words to stop. Beauty hurts, but assimilation sears. As your hair ignited, the words burned too. The beautician's chair was the kind of plastic that screeched with every minute movement you made. Your hairdresser spewed garbage and contributed to the salon's cacophony of untruths.

By the time you reached 7th grade, you thought your hair had stopped growing. You didn't realize it was your psyche that was stunted. Stunted, but alive. Living paycheck to paycheck was surviving. Your mother wanted you to thrive. Language was another crucial role in your assimilation. Your mother taught you ebonics then banned it. This language could not be spoken at home, and soon you forgot how to speak it. A mirror reflected your chalky image. Your mother beamed. A perfect fit.

Your mother taught you life emerges from flames. Each day was scalding. You set your identity ablaze and poured it into a porcelain mold. The remaining hours were spent asleep. Racism and discrimination were like the murmur of a television show on low volume. The Star Spangled Banner was deafening. Racists were rednecks in rural towns. The Confederate Flag was in textbooks, not your middle class suburbia. When prejudice came from a black person, your porcelain shattered.

At lunch, when your friend asked you what classes you'd be taking the next semester, you replied with honors this, and honors that. The cafeteria: where belly laughs and smacking mouths masked the segregation. A stranger with a stranger posse strode past the whites only sign, and stopped at your table. She blurted you taking those white people classes? You're like an oreo, black on the outside, white on the inside. Each smug syllable was accompanied by a swish of her waist length braids. You heard an insult, and were confused. You heard high academic performance wasn't in the definition of authentic blackness, you heard your experience wasn't valid, you heard you couldn't exist without sacrificing your skin. Well, ain't you got something to say, she spat.

A millenia elapsed, and, still, you didn't have a response. She extinguished your internal hellfire in that small eternity. The bell rang. The moment whizzed by. You tried to relight your fire but were left with embers. You attempted to pour yourself back into porcelain. You remembered the mold was beyond repair. You couldn't recall what else occurred at school that day. At home you rushed to the bathroom mirror. You rubbed off the chalky exterior. You severed all your scorched strands. You marveled in your reflection. You stopped wishing you were white. You wish you could've told the girl with the long braids, "This is what a black girl looks like".

-Kaylin Moss

i planted myself,
deep under-
ground,

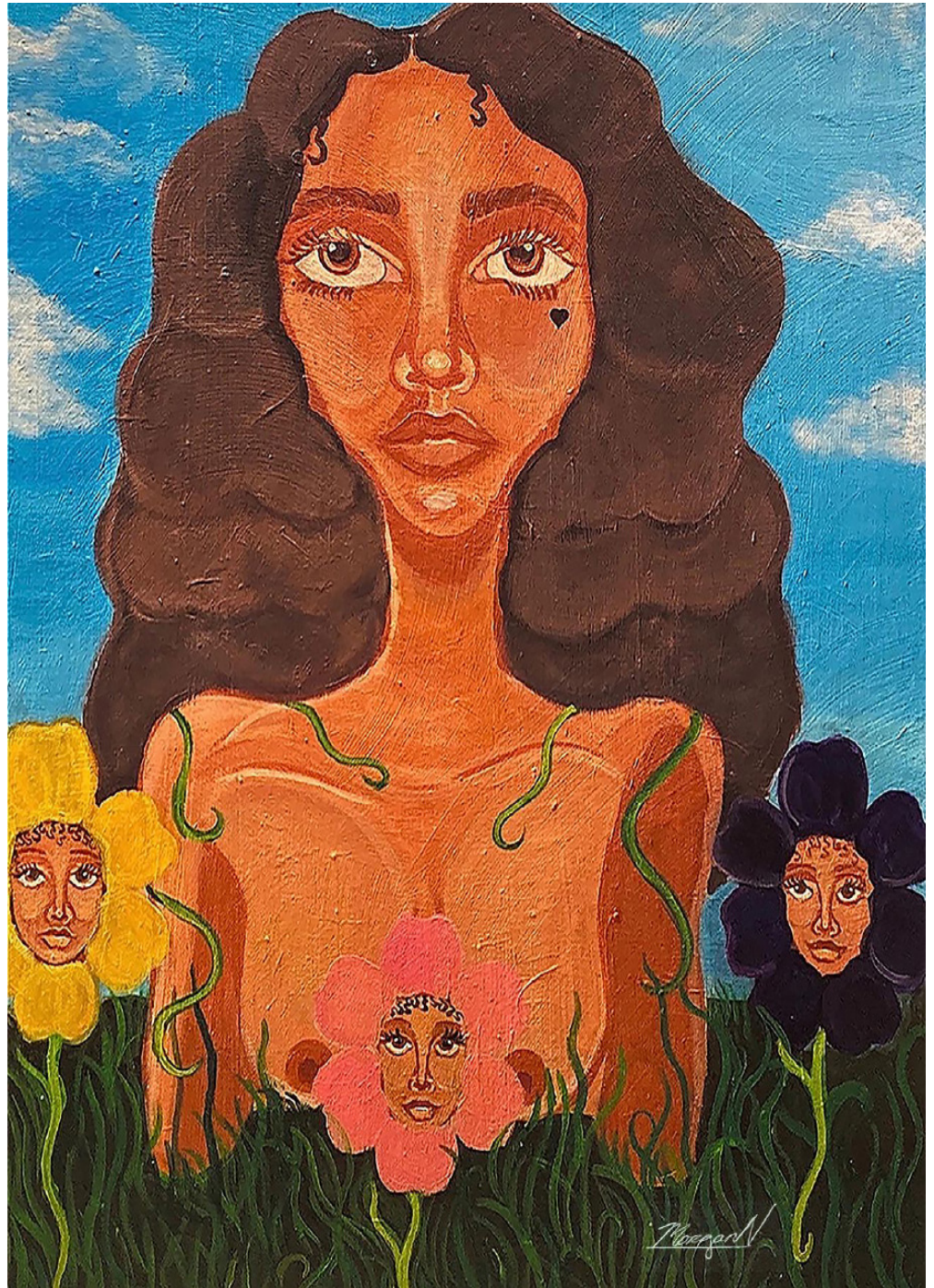
hoping to
sprout,

waiting to live,
dying to blos-
som.

if you want to
grow,

you have to wa-
ter your own
garden.

I.w.



CHAPTER 1: BODY

pg. 5-7 Vanessa Leissring (she/her) and Stefanie Haslberger (she/her)

Origin of Blossom, 2021

Still Life Photography Series

In the project the origin of blossom, the two artists have joined forces and created a collaboration. Casiegraphics stands with her, mostly black and white graphic work, for patterns and themes that find inspiration in nature. Vanessa's photographic work is characterized for a minimal, colorful style that is often oriented to pop culture. In this work both styles and approaches mix and create something new.

Vanessa Leissring is a Dortmund based photographer. She understands herself as a hybrid between art and commercial projects. She photographed for Frame Magazine, NRW Bank, NRW Invest, Universal Music, Wallpaper Magazine..She walks the fine line between these two worlds, capturing moments, evoking feelings, raising questions and encouraging dialogue. After her diploma in photodesign at FH Dortmund she has been interning for artists such as Martin Parr, as well as making a name for herself by bringing international projects to life. She lived in Berlin and London and founded her own studio in Dortmund more than 10 years ago. Her main focus is people and still life photography.

In 2015 she started teaching as well. She continues to pass on her knowledge to students at two universities; FH Dortmund and Alanus Kunstakademie in Bonn. Her subjects include composition, critique, analysis and the history of photographic styles. In her own photographic projects, she deals with contemporary issues and questions them. A recent project is about queer life in the 2020s, queer identities and gender bending.

www.vanessaleissring.com

Instagram: @vanessaleissring

Casiegraphics is the moniker of Stefanie Haslberger, a Munich based Illustrator & Artist.

In 2010, after completing her Degree in Illustration and Visual Communication at the University of Augsburg and London College of Communication, Stefanie embarked on her freelance career.

Since doing so she has worked for a number of national and international clients and has exhibited across the world. Stefanie takes much inspiration from nature, the botanical and animal kingdoms and drawing such is and always has been her passion. Stefanie's grandfather was part of the German after war informal art movement in the 40's and 50's. He played an instrumental role in her life.

The distinct drippy and colourful experimental abstractism of his work is something which Stefanie has strived to sustain in her own art. Her graphic elements and use of bright and bold colour are an extension of this and a result of many years spent experimenting with techniques.

www.casiegraphics.com

Instagram: @casiegraphics

pg. 8 Aleena Sharif (she/her)
Self respect, 2018
Oil on canvas
NFS

pg. 9 Aleena Sharif (she/her)
No Longer Available, 2020
Oil on canvas
Price: \$ 5000

I work with oil, acrylic, drawing, sculpting and all that but I mainly focus on oil painting and almost exclusively paint nude female figures. The kind of overall scaffolding behind my work is to confront issues of negative connotations around the female body and body image, and work to normalise confidence and move away from this unforgiving stereotype against women.
Instagram: @aleenasharif_art

pg. 10 Rewon Shimray (she/her)
Series: self-intimacy
felt, 2021
Graphite on toned paper

pg. 10-11 Rewon Shimray (she/her)
Series: self-intimacy
held, 2021
Graphite on toned paper

pg. 11 Rewon Shimray (she/her)
Series: self-intimacy
laiden, 2021
Graphite on toned paper

These drawings represent the ways I have embraced my body, gained comfortability in my sex-

uality and found companionship within myself. Rewon Shimray is an Asian-American artist from Austin, Texas.
www.rewonshimray.com
Instagram: @rewonderful

pg. 12 Elizabeth Casasola Gómez (she/her)
Serie. Botiquín medicinal tradicional para mujeres
Título. Ajenjo
Descripción. Ayuda al parto se toma la infusión de las hojas.
Lugar. Azcapotzalco. Ciudad de México, Agosto 2021.

Series: Traditional Medicine Kit for Women
Title: Wormwood
Description: Helps with childbirth, leaves are infused and consumed.
Location: Azcapotzalco. México City, August 2021.

pg. 12 Elizabeth Casasola Gómez (she/her)
Serie. Botiquín medicinal tradicional para mujeres
Título. Albahaca
Descripción. Se usa en casos de hemorragia nasal o vaginal
Lugar. Azcapotzalco. Ciudad de México, Agosto 2021.

Series: Traditional Medicine Kit for Women
Title: Basil
Description: It is used for nasal or vaginal bleeding
Location: Azcapotzalco. México City, August 2021.

pg. 12-13 Elizabeth Casasola Gómez (she/her)
Serie. Botiquín medicinal tradicional para mujeres
Título. Cempasúchil

Descripción. Utilizada para la inflamación del vientre, frialdad, cólicos menstruales, embarazo-

das y baños posparto para que baje la leche. También es considerada abortiva.
Lugar. Azcapotzalco. Ciudad de México, Agosto 2021.

Series: Traditional Medicine Kit for Women
Qualification. Cempasúchil
Description. Used for inflammation of the belly, coldness, menstrual cramps, pregnant women and postpartum baths to lower the milk. It is also considered abortive.
Location: Azcapotzalco. México City, August 2021.

pg. 13 Elizabeth Casasola Gómez (she/her)
Serie. Botiquín medicinal tradicional para mujeres
Título. Manzanilla
Descripción. Provoca el menstruado y el parto. Ablanda, abre y relaja, calma el dolor y baja hinchazones.
Lugar. Azcapotzalco. Ciudad de México, Agosto 2021.

Series: Traditional Medicine Kit for Women
Qualification. Chamomile
Description. It causes menstruation and childbirth. Softens, opens and relaxes, relieves pain and reduces swelling.
Location: Azcapotzalco. México City, August 2021.

pg. 13 Elizabeth Casasola Gómez (she/her)
Serie. Botiquín medicinal tradicional para mujeres
Título. Ruda
Descripción. Se utiliza para regular la regla o provocarla, en dolores menstruales, baños para parturientas para un parto rápido, recaída de señoras, es decir; una intoxicación que sufre la embarazada. También para casos de esterilidad. Para entuertos, que son malestares después del

parto. Ayuda para la falta de leche. Es una planta considerada abortiva.
Lugar. Azcapotzalco. Ciudad de México, Agosto 2021.

Series: Traditional Medicine Kit for Women
Qualification. Rue plant
Description. It is used to regulate the rule or to provoke it, in menstrual pains, baths for women in labor for a quick delivery, relapse of ladies, that is to say; an intoxication suffered by the pregnant woman. Also for cases of sterility. For wrongs, which are discomforts after childbirth. Help for lack of milk. It is a plant considered abortifacient.
Location: Azcapotzalco. México City, August 2021.

Elizabeth Casasola Gómez is a Phd student at Visual Arts Universidad Nacional Autónoma de México with a focus on Photography and Artistic Projects .Her visual work has been exhibited in Mexico, Argentina, Peru, Germany, Portugal, Spain, Italy, Japan and Australia.
Instagram: @eliiicasasola

pg. 14 Tiana Traffas (she/her)
Animal Body, 2021
Watercolor and pencil on paper

pg.14 Tiana Traffas (she/her)
Soft Power, 2021
Pencil on paper

My radical self-love is practiced in the adornment, the orgasm, the reflection, the self-portrait, in my love for my daughter. Self-love is often a few steps forward and one step back. In a culture that profits off your insecurities, when you are surrounded by individuals and institutions that exploit you from those insecurities it is radical to love yourself.

love yourself. My relationship to my body-love was awakened in a series of events but the catalyst for total upheaval was birth. Your story may be different but the work is the same.

I create work that is centered around the psychology of motherhood, taboos, and personal experiences. I explore the body as a way to reveal the tender emotions held within. The major sources of inspiration for my artwork include taboos, biophilia, and Neolithic goddess cultures. My street art explores the expression of freedom at the intersection of witchcraft, herbalism, feminism, and animism through a mythic lens. My mixed-media paintings are part of a series that addresses the personal toll of institutionalized motherhood in a patriarchal society. I wish to highlight what goes unseen and to weave these personal experiences with collective and arcane symbolism.
www.tianatrafassart.bigcartel.com

pg. 15-16 Emily Roach Osborne (she/they)
Radical Self Love, 2021
Photography Series

Emily Roach Osborne is an artist based in Plymouth, SW UK.

The intentions of liberation, honesty and rawness really resonate with my practice and my personal values. My recent work has been focused on addressing raw emotion, the 'raw' material of my body, and trying to find my way back to inherent 'being'. By interacting with my body and my blood I attempt to identify and transcend the trauma enacted by socially restrictive notions of identity, gender and sexuality. By interacting with these basic elements of self, I negotiate a 'safe' or 'true' space to explore myself, and discover that these

notions are in reality nebulous, fluid and liberating. In embracing this I find freedom, I heal and I reach a clearer understanding of self and of others, a truth that hopes to challenge the expectations of the viewer and edify self-examination.

Instagram: @emilyroachosborne

CHAPTER 2: REFLECTION

pg.18 Aleena Sharif (she/her)
Easy, 2021
Acrylic on canvas
\$2000
Instagram: @aleenasharif_art

pg. 19 Ericka Grajeda (she/her)

Ericka Grajeda is a poet based out of San Antonio, Texas
Instagram: @erickatree
Twitter @erickrenne

pg. 20 Jaina Cipriano (she/her)
Paula, 2020
Photography

pg. 21 Jaina Cipriano (she/her)
Tess, 2019
Photography

This work explores the emotional toll of religious and romantic entrapment through immersive sets and emotional performances that mirror the subconscious. Digging to our center, past all the filth put on us through shame, is the bravest act of self love I can think of. I am on a journey of facing all my darkness so that I can know who I truly am. Jaina Cipriano is a Boston based artist working with photography, film and installation. Her work explores the emotional toll of religious and roman-

tic entrapment through immersive sets and emotional performances that mirror the subconscious.

Instagram.com: @jainasphotography

Twitter: @ciprianojaina

pg.22 Sarah Wales (she/her)

Manufacturing Female

Dance Art Film, 2021

Production Assistant: Audrey Williams

As a maker, I create to process my anxieties that are formed in response to the world around me. My anxieties exist in the context of this world and are influenced by the systems and expectations established by society. These are the same systems that reinforce white supremacy, heterosexual norms, and gender hierarchies. By moving through my anxiety, I am also processing my contextual world and what I desire to see change. Art, specifically dance and movement, is the vehicle in which I pursue change. As a female artist who identifies as a part of the LGBTQ community, I desire to shift and widen the audience's perspective. I believe in creating space for others to share their perspective and story, as seen in Manufacturing Female. Through this film, we can challenge our own biases and perspectives on gender performativity and society's role in development.

Sarah Wales is an emerging artist in her fourth year at the University of Texas at Austin studying Dance and Exercise Science. She has performed with companies such as Dance Repertory Theater, SoulEscape, and Bombshell Dance Project. In addition, she has presented her own works at the Cohen New Works Festival, Moving Forward Dallas Winter Fest, and Dance Action's Students Exhibiting Experimental Dance. Sarah relies on movement to go through her anxiety rather than around

it, creating the space it is not given in everyday life. By tapping into her anxiety through movement, she also processes her contextual world and what she desires to see change. As a dance maker, she relies on embodiment and art practices to understand herself and others more deeply.

www.sarahwales.com

Instagram is @sarah_waleess

pg. 23 Anna Rabko (she/her)

Self Love, 2021

Digital Painting

Instagram: @happytoborders

pg.24 Amy Rigg (she/her)

Instagram: @devineinspirational

pg.25 Lindsay Laser Smith (she/her)

Green, 2021

Acrylic on Canvas

www.linsmi.com

Instagram: @my_art_beats4u

CHAPTER 4: HEALING

pg.27 Rossana Romero (she/her)

How to - To do, 2020

Digital Painting

pg.28-29 Rossana Romero (she/her)

Allow - Unlearn, 2020

Digital Painting

These two pieces focus on the lessons that we learn as we grow in a society and in spaces that required sacrifice, that hold baggage of generational trauma and extremely tough love. Spaces

where people have no understanding what it means to love gently and unconditionally because they have never seen it themselves. Rossana is giving you access to her safe spaces in her journal, in her rooms, her lists of how to forgive her self and others and how to practice radical self love by writing down these lessons and finding the different ways she wants to be loved. She sows her self together from all the times she has been ripped apart and unpacks memories from boxes that seemed forgotten or locked in the very back of the vault until they are triggered. Acknowledging every trigger, teaches her how to forgive and love herself, while allowing room for unconditional love and unlearning the manipulative and unhealthy ways she was taught to love.

Rossana Romero is a Colombian - American visual artist based in Brooklyn. Her work reflects themes of family, the history of her culture, migrations, laws, politics and intimate details of her personal life and relationships. Using portraits and landscapes with oil paintings and sculptures, she draws inspiration and explores the stories and folk tales of South America and the United States creating an experience of nostalgia and memories.

www.rossanaromero.com

Instagram: @rossanaromero__

pg.30 Ayshe-Mira Yashin" (she/her)

The Two of Cups, 2021

Fine liners on paper

pg.30 Ayshe-Mira Yashin" (she/her)

The Three of Cups, 2021

Fine liners on paper

pg.30-31 Ayshe-Mira Yashin" (she/her)

Strength, 2021

Fine liners on paper

pg.31 Ayshe-Mira Yashin" (she/her)

The Four of Cups, 2021

Fine liners on paper

pg.31 Ayshe-Mira Yashin" (she/her)

The Five of Cups, 2021

Fine liners on paper

Each of these pieces explores radical self love as a queer woman. These cards are all from the Sapphic Enchantress Tarot Deck.

Ayshe-Mira Yashin (she/her) is an 18-year-old illustration artist from Istanbul, Turkey, and Nicosia, Cyprus. She is based in London, England, and is an art foundation student at UAL (Camberwell). She is of Jewish and Muslim heritage, and is a practicing witch. Themes of the occult and spirituality are often incorporated into her art, one of her most recent projects being the Sapphic Enchantress Tarot Deck, a tarot deck representing queer and femme bodies, exploring divine femininity. You can find the tarot deck, as well as her other zines, handmade notebooks and art prints, on her independently managed shop, or on Etsy (see links below). She is currently working on an illustrated poetry zine, to be published by Zines and Things (Portland, OR) in 2022. Her art has been exhibited at The Holy Art Gallery (Hackney, London) and at M. A. D. S. (Milan, Italy). She was awarded the Power of Creativity award (by Contemporary Art Creator Magazine) in 2021.

www.ayshemira.com

Etsy: @theillustrationwitch

Instagram/TikTok: @illustrationwitch

Facebook/Upwork: Ayshe-Mira Yashin

pg.32 Tink Castillo (she/her)

Miss Ma'am, 2021

Hand Cut Paper Analog Collage

This is a non binary/woman inspired collage representing people in all walks of life being who they want whenever they want. There are no apologies to being yourself.

Tink Castillo is a collage artist based in San Antonio, Texas.

Instagram: @tart_collage

pg.33 Julie Slattery (she/her)

Memories, 2019

Bronze, Iron, Copper, Steal

Julie Slattery was born and raised in Binghamton, New York. She received her BFA in sculpture from Alfred University in 2014. After undergrad, Slattery moved to Santa Fe, New Mexico to pursue her casting career. She worked in several bronze casting foundries including working as a metal chaser at the world famous Shidoni Bronze Foundry. After her time in New Mexico, Slattery moved to Solsberry, Indiana to volunteer and live at the Sculpture Trails Outdoor Museum for a year. She now resides in Asheville, North Carolina.

www.julieslattery.com

Instagram: @fishbowl_soul_

CHAPTER 5: THE SELF GAZE

pg. 35 Jacob Garcia (they/them)

Seasons In The Abyss, 2016

Charcoal on Watercolor Paper

pg. 36 Jacob Garcia (they/them)

Hardwired to Self-Destruct, 2017

Charcoal and Watercolor on Watercolor Paper

www.artistsourced.com/collections/annihilatia

Instagram: @annihilatia

pg.37-38,44 Lisa Watts (she/her)

Lisa, also known as l.w. through her poetry, is a writer from a small town in Ontario Canada. Just turning 21, she has now been writing for roughly 7 years. Lisa, or l.w., turned to poetry when she had no other escape from her inner struggles, and now not only still writes for that purpose, she also hopes to be that escape for someone else.

Instagram: @l.w.poet

pg.39 Audrey William (she/her)

Self Portrait, 2019

Oil on Canvas

pg.40 Audrey William (she/her)

Fester, 2020

Oil on Canvas

pg.41 Audrey William (she/her)

Sleeper, 2020

Oil on Canvas

The work I produce is a counterargument to the pressures and demands that modern culture imposes, as well as the ones we inflict upon ourselves. I create portraits of the mundane, the ugly, and the boring, celebrating and memorializing these ideas as truths. I attempt to undo some of the damage done to young people in an anxiety-ridden, information-saturated world. My inspiration for my oil paintings is often drawn from the self-image of myself and others. My experiences with trichotillomania and OCD cause imperfections to be highlighted in my perspective.

In my work, I explore these flaws and combine my own experiences with mass media and society's

general impositions that young women face on a daily basis. In my Insecurity series, I explore single features of individuals they proclaimed were their worst. In these works, I amplified the flaws of the features, such as pores, cuts, bruises, and asymmetry. These works were not an attempt to find beauty in the ugliness, but to celebrate ugliness and imperfection as truths and concepts of their own.

The message of these works is that nitpicking and blowing up single features or insecurities is a meticulousness no one else will undergo- encouraging viewers to let go of some of their self-consciousness. As a young woman with the ability to produce realistic representations of the human form, I feel compelled to create an alternative to the mainstream images we are force-fed through popular media.

I am a painter and printmaker based in Austin, Texas. I am a graduating senior at the University of Texas with a BFA in studio art. The work I produce is a counterargument to the pressures and demands that modern culture imposes, as well as the ones we inflict upon ourselves. As a young woman with the ability to produce realistic representations of the human form, I feel compelled to create an alternative to the mainstream images we are force-fed through popular media. I draw inspiration from contemporary media's representations of women, as well as the ever changing and fabricated images of the self that we all wrestle with.

Instagram: @audreyxine

pg. 42-43 Kaylin Moss (she/her)

Kaylin Moss is a poet, photographer, and model. She grew up in Charleston South Carolina and is

studying computer science at Marist College in Poughkeepsie, New York. Her writing focuses on identity, conformity, and freedom.

Instagram: @justchillkay

pg. 44 Morgan Newton (she/her)

In Full Bloom, 2020

Acrylic on Canvas

My name is Morgan Newton and I am a visual artist from Houston, Texas.

My series is titled The Freedom of Being : A Series on Self Acceptance. This body of work was created from a place of healing to show up and accept who I am. It also highlights the never ending journey to love me and every version of myself. In Full Bloom, Taking Up Space, and Evolution symbolize the phases of me accepting and advocating for myself.

www.artbymorgan.shop

Instagram: @artby_morgann

