

BIRTHING JUSTICE



MUJER MANIFESTO VOLUME II

VOLUME II

©2022 Mujer Manifesto Zine
A program of The Gallery ATX, Inc.

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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, selfmade 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

“The truth is, no one of us can be free
until everybody is free.”
–Maya Angelou

After nearly 50 years of access to safe abortion for all,
the U.S. Supreme Court overturned Roe v. Wade (1973)
on June 24, 2022.

Artists were asked to respond to the current political
and social climate as well as explore themes of
feminism, gender identity, and empowerment. We
encouraged a vision of what justice meant to
submitting artists through the lens of the broad
spectrum of bodily agency and the desire for a world
free from gender constraints.

The Gallery ATX welcomed artists from all creative
disciplines to submit work. We welcomed contributors
from both within and outside the Austin community,
with a focus on folks who identify as women,
LGBTQIA+, and marginalized populations.

OPENING RECEPTION: Sunday November 6th from 4-7 PM CST

ALISON SKINNER

W e l c o m e

t o

t h e

d i v i n e

y o n i

a unifying portal where energy and spirit flows through and manifests in reality,

producing not only the meat suits we use to

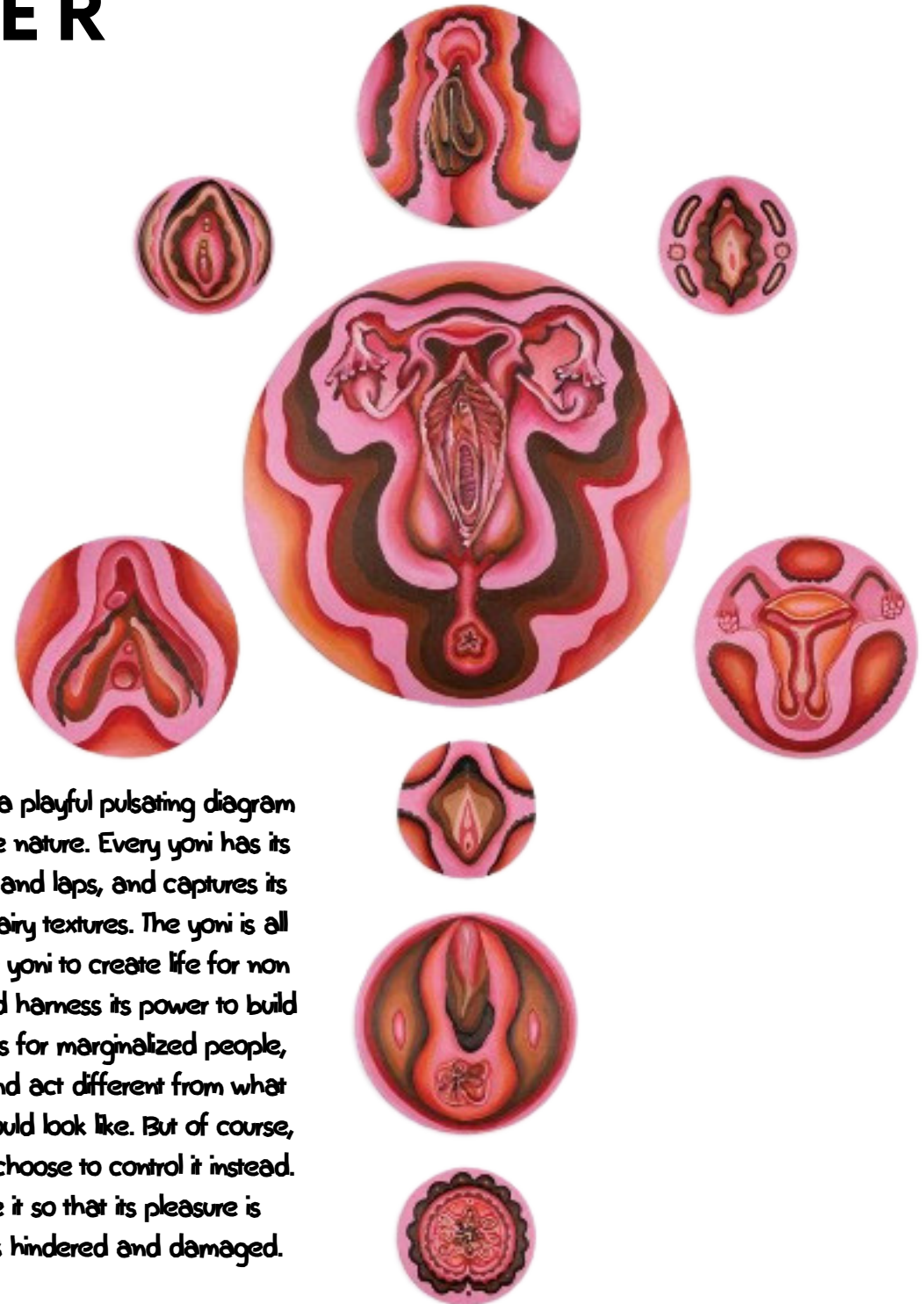
carry out our human lives but is the source of all creativity - creation of everything. Let's not

forget how inspiring it is, who would get on their hands and knees to worship such a

powerful source of creation and pleasure.

This vortex of vaginas serves as a playful pulsating diagram highlighting the power of feminine nature. Every yoni has its unique combination of rolls, folds and laps, and captures its audience with all its gushy and hairy textures. The yoni is all loving and some people use their yoni to create life for non reproductive purposes and instead harness its power to build communities and raise awareness for marginalized people, especially for those who "look and act different from what we think someone with a yoni should look like. But of course, those who can't handle its force choose to control it instead.

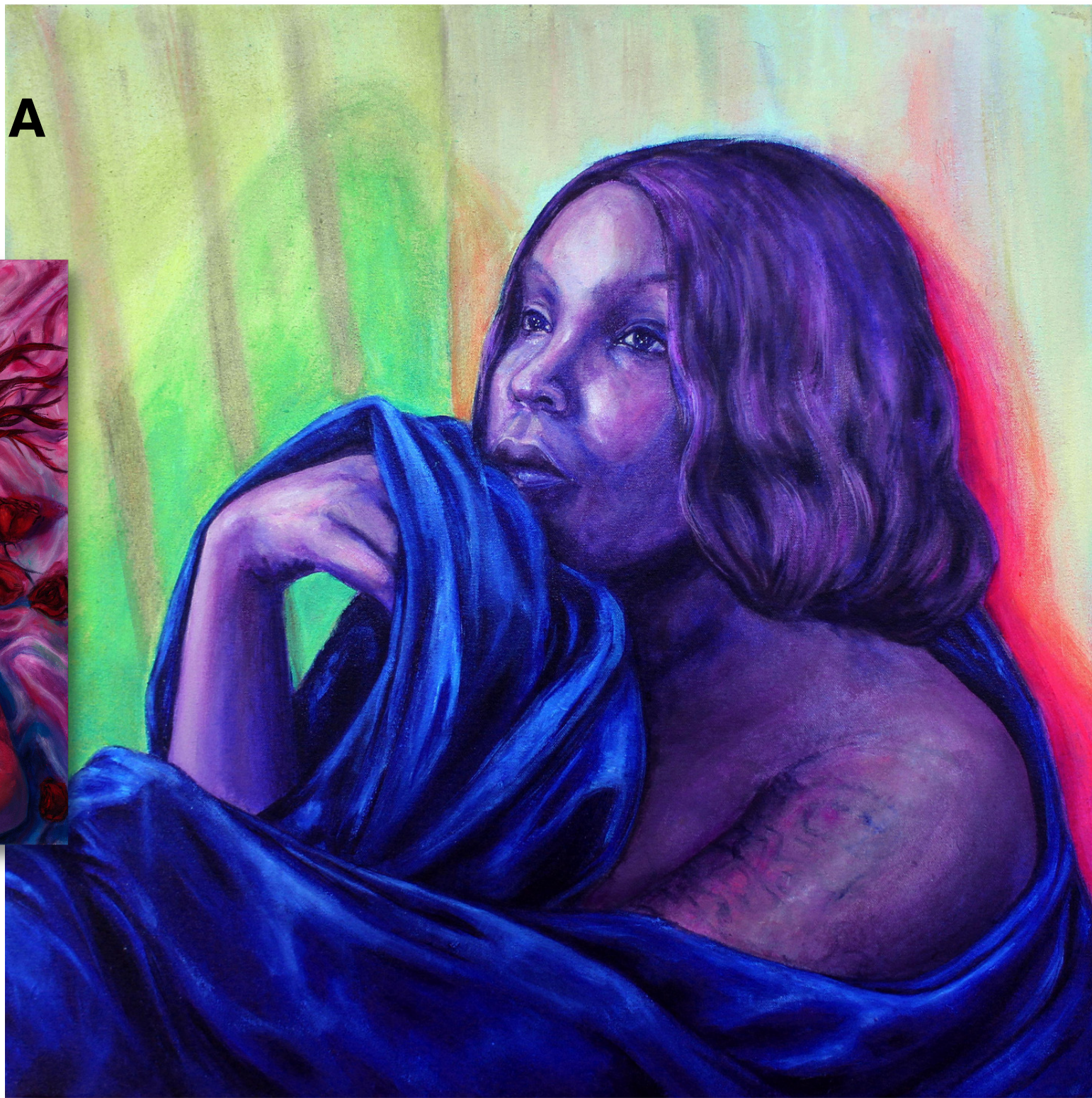
Lock it, mutilate it, and regulate it so that its pleasure is blocked thus its ability to create is hindered and damaged.



ERIN POWER



LILLIAN AGUINAGA

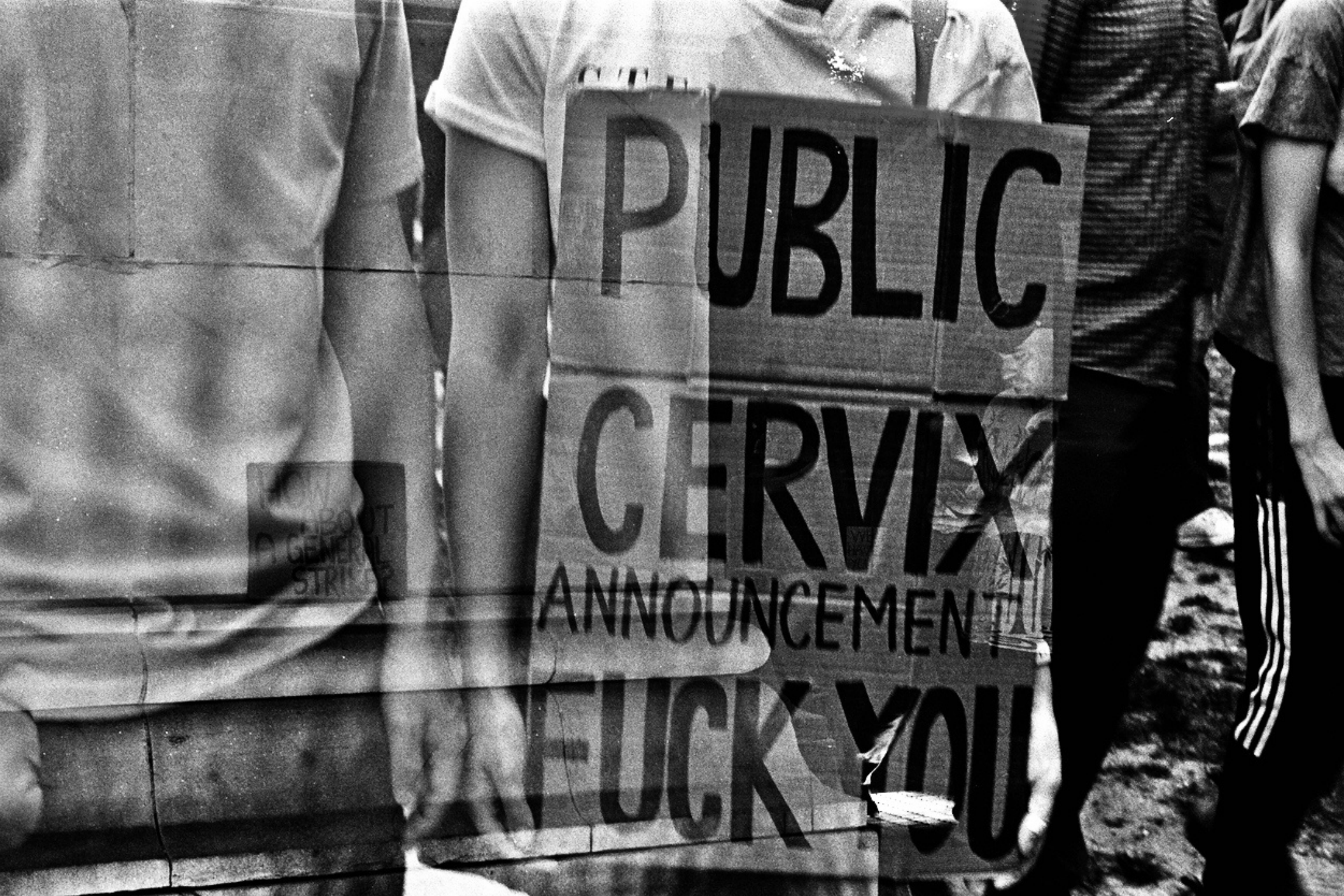


DEJA ROUTH



KATIE CHANCE





KIMBER DEVANEY



QUINCEY SPAGNOLETTI

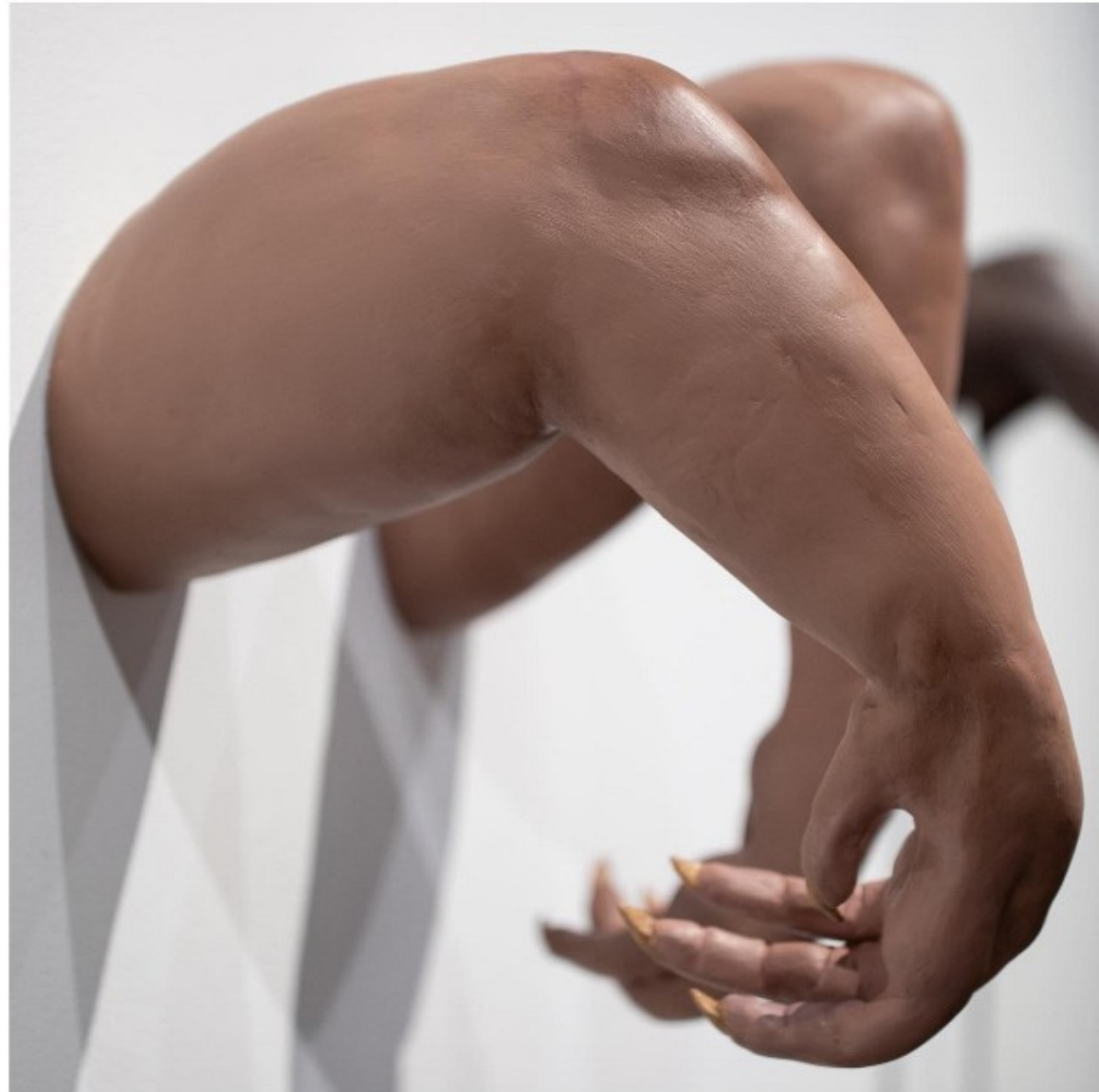


DANIELA RIVERO

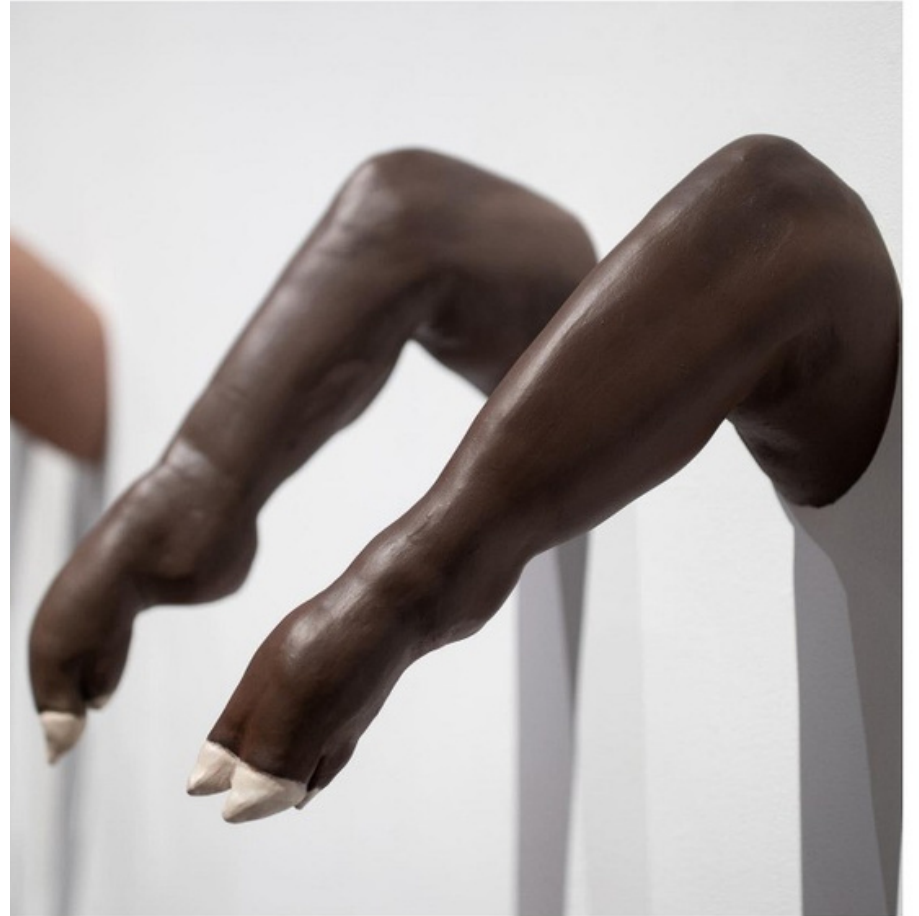
MAGGIE SIMON



Michelle Schulien
"Chattle," 2022, Ceramic, Variable
(each leg is about "32 x 8 x 28")



MICHELLE SCHULIEN



DEBBIE HOLLIS



MEN

**ITALY'S
GREATEST
LOVER**

JEN ŠPAČEK



**MARY HELEN
MCNALLY**



NIKKI SHAH

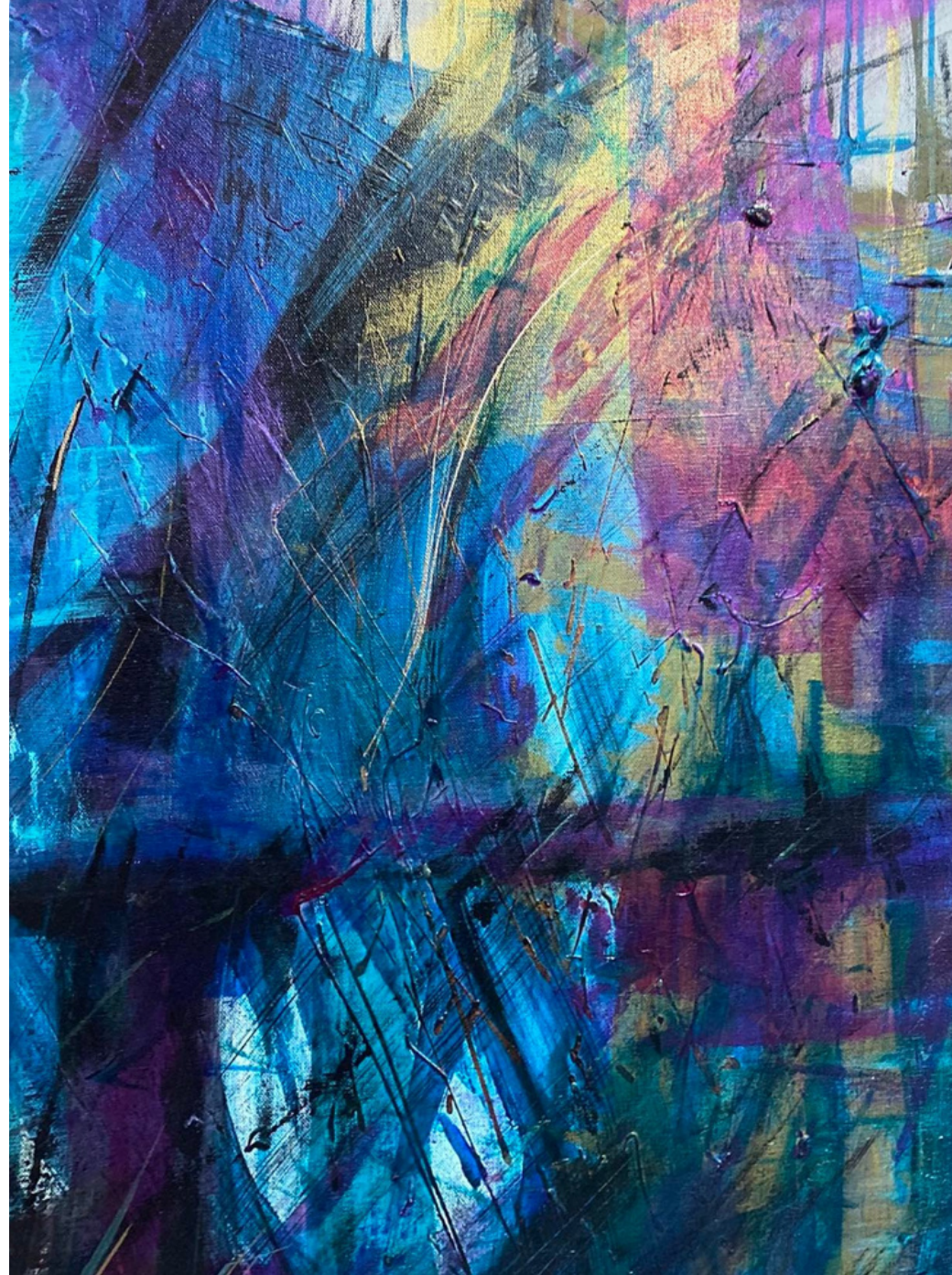




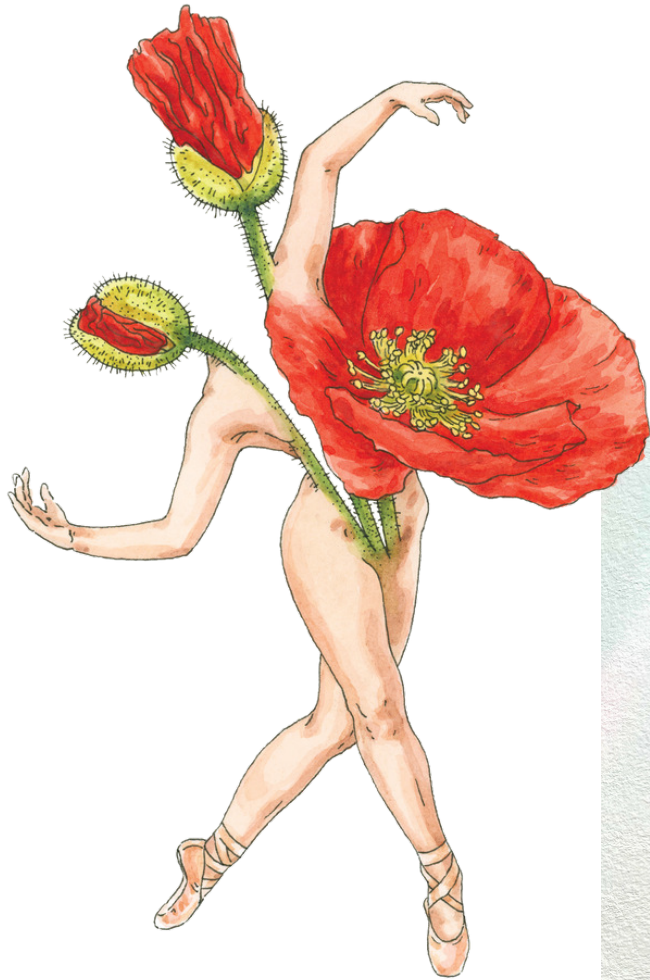
E.L. RODRIGUEZ



KIRSSY NEELY



JENNIFER PATE



ALINA PANASENKO



BEKKA BAKER



**HOLLY
CERNA**



ALISON MCGINTY





MADLINE HERNANDEZ



SCAN TO WATCH

WAR CAME TO LIFE AS I WAS CHOPPING BEETS AT THE KITCHEN COUNTER ONE NIGHT. "I AM LIKE A BEET," I THOUGHT. WHAT DID THAT MEAN, THOUGH? PUZZLED, I BEGAN TO DIG INTO AND EXPLORE THIS METAPHOR THAT HAD BEEN WHISPERED IN MY HEAD.

WAR EXPLORES THE REALITIES OF THE TRAUMAS AND EXPLOITATIONS THAT THE FEMALE BODY ENDURES AND HAS BEEN SUBJECTED TO FOR CENTURIES. FROM PUSHING OUT BABIES TO THE DENIAL OF REPRODUCTIVE RIGHTS, SECRET ABORTIONS, AND ARRANGED MARRIAGES, TO DESTROYING OUR BODIES WITH BIRTH CONTROL, AND SO MUCH MORE, WOMEN ARE ALWAYS FORCIBLY AT WAR WITH THEIR BODIES. IT IS AN EXTERNAL BATTLE THAT HAS ALSO BECOME INTERNAL. WILL WE MARRY AND PRODUCE CHILDREN, OR WILL WE NOT PROVIDE AND BECOME AN OLD MAID? THE INTIMACIES OF OUR BODIES ARE NEVER PERSONAL, BUT RATHER SUBJECT TO THE OPINIONS OF THE ENTIRE WORLD.

ELENA JOHNS

**ASHLEY
BLAZER**





**LILY
DORIAN**



STAFFORD WOOD



STEPHANIE BROWN



KELLIE BORNHOFT

SCAN TO WATCH

GESTRATA OVERLAYS MY EXPERIENCE WITH THE PHYSICAL CHANGES IN MY BODY DURING PREGNANCY AND SLOW CHANGES THAT THE EARTH EXPERIENCES THROUGH GEOLOGICAL PROCESSES. THIS TYPE OF IMAGINING, WHETHER APPLIED TO THE INNER AND OUTER OF LANDSCAPES OR OUR OWN BODIES, IS CRUCIAL IN IMAGINING THE FLUX OF THE WARMING PLANET. IT IS ABOUT THE UNKNOWN OF THE OTHER SIDE AND THE DESIRE TO EXPLORE THROUGH TOUCH. (I.E. WE CAN ONLY GUESS AT WHAT IS INSIDE THE EARTH BY MEASURING THE PULSES OF EARTHQUAKES.) IN AVOIDANCE OF GENDERED AND STIGMA-FILLED EXPECTATIONS OF PREGNANCY, I DIRECTED MY QUESTIONS TOWARD ANIMACY--WHAT IT MEANS TO BE A CHANGING BODY LIVING ON A CHANGING AND SHIFTING PLANET. THROUGH WRITTEN AND POETIC CAPTIONS I PROPOSE THAT INFANTS AREN'T PURELY INNOCENT BLANK SLATES, BUT THAT THEY PERHAPS HOLD MEMORY OF WHAT IT IS LIKE TO BE IN CONSTANT MOTION. CAPITALISTIC WESTERN IDEALS WANT TO MASK THE WORLD AS UNBREAKABLE AND UNMOVING. MECHANISMS ARE USED TO MEASURE-MARK-TAKE BOTH THE BODY AND PLANET, BUT I AM DRAWN TO THE UNMEASURABLE. CHANGING AND SHIFTING FORMS DELUDE BOUNDS. THROUGH MY OWN BODY'S RELATIONSHIP TO THE GEOLOGICAL MAKE-UP OF THE EARTH, I TRY TO GRASP THE SOUNDS AND FEELINGS OF OUR CURRENT MOMENT OF UNRAVELING STABILITY.



APPENDIX

Front cover and page 15

Jen Špaček (She/They)
Divine Autonomy, 2022
Mosaic
9x9x1"

This mosaic is constructed with wood, glass tiles, stones, and magic. If there is a message, it is this: our bodies are divine; body autonomy is a sacred right. The uterus and third eye are portals, bringing forth life, spirit, and connection to other realms; they hold a power that cannot be controlled by others. All of my art has spiritual significance and is made with the intention to connect others to their divinity and to the magic all around us.

Bio:

I am a queer neurodivergent witch artist in Austin, TX. I am a mostly self-taught artist and have been making mosaics for the past twelve years. I also enjoy creating with other art forms such as sewing, quilting, fabric dyeing, screen printing, and stained glass.

Birthing Justice:

Our bodies are divine; body autonomy is a sacred right. Justice requires us to acknowledge and protect the right we each have to make our own individual decisions about our bodies, free from threat, harm, or coercion. This right extends beyond birthing and reproductive justice; body autonomy is essential for trans rights, labor rights, disability rights, sexual rights, and more.

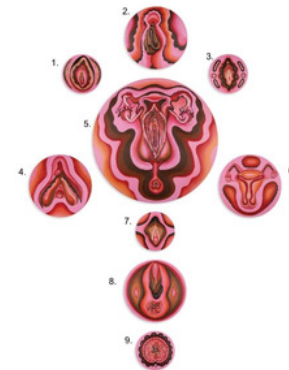
@spacewhalestudio

Page 3

"Alison Skinner (Shey/They)
Divine Yoniverse, 2022
Acrylic on Canvas
38x50in
\$2,000.00 (Full Set) (Each Painting as an Individual Price)
www.alisonskinher.com

My work encapsulates the journey of accepting myself as a colored nonbinary female, prevailing over body dysmorphia and feelings of inadequacies due to racism, xenophobia, and homophobia that have transformed the way I and many other people of color operate within American society. Especially for queer colored females, we tend to maneuver ourselves and make decisions out of a place of fear and how best can we avoid the judgment of others, and I never realized how damaging it was until I couldn't mentally and physically perceive myself anymore. I felt like I wasn't living in my own body because I based my whole personality on other people's perceptions of me, and I fear that this is how most queer people and POCs maneuver through their world. My figural work is a reminder to myself and others like me who've had to sacrifice their natural way of being to be accepted in the world, that cultivating self-love and surrendering the ideals of others means you can freely exist and love your body, mind, and soul without interruption. Figure painting has brought me back to life, and I strive to share a body of work that reflects a deep admiration and tenderness that encourages self-exploration and acceptance toward ourselves and humanity in general.

www.alisonskinher.com
@alisonskinher



The Divine Yoniverse, Acrylic on Canvas, 38x50in, 2022

1. Pulsating Pussy, Acrylic on Canvas, Round 5in, 2022	\$150
2. Puff Puffy, Acrylic on Canvas, Round 8in, 2022	\$250
3. Vortex Vagina, Acrylic on Canvas, Round 5in, 2022	\$150
4. Clit-Oral, Acrylic on Canvas, Round 8in, 2022	\$250
5. Pussy Power, Acrylic on Canvas, Round 16in, 2022	\$400
6. Uter-Us, Acrylic on Canvas, Round 8in, 2022	\$250
7. Flower of Life, Acrylic on Canvas, Round 5in, 2022	\$150
8. Scared Star, Acrylic on Canvas, Round 8in, 2022	\$250

APPENDIX

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Erin Power (She/her/hers)

Behold thy mother!, 2022

Acrylic paint

30x24x.5

\$300

The image depicts a black, pregnant woman in the posture of Christ on the cross. The horizontal brushstrokes are meant to express the way that white, patriarchal, heteronormativity keeps attempting to sweep over and conquer everyone else on this planet, and how it has been queer black folx who have given their lives in resistance.

Birthing Justice:

Birthing people of racial minorities, especially those who are black, are most at risk with this deadly reversal of the right to a safe abortion; yet, it has been their efforts that have moved forward the fight for justice in all forms. As a queer woman, I want to do my part in honoring and acknowledging the sacrifices these people have made, as well as call attention to the irony present in the extremist Christian stance of sacrificing the child-bearer for the sins of Christianity, the way Jesus was thrust in this position for the sins of all humanity. May these cruel people come to understand that they are the Romans in their own harrowing tale of the sacrificial lamb.

@erinkpower

Page 5:

Lillian Aguinaga

Pendulum Looming, 2022

Acrylic on canvas

24" x 24" x 1.25"

\$1300

Seeking Reverie, 2022

16" x 12" x 1.25"

\$740

Statement

Lillian Aguinaga is a Peruvian – American contemporary artist based in New Orleans, LA. Lillian received a BFA in Painting from the University of Louisiana – Lafayette in 2010. Lillian's paintings place to focus on the fear of the unknown and perseverance in the face of great uncertainty. Through self-reflection and observation of others, she examines the transcendence of the self when we overcome our fears, embrace the unknown, and persevere. Her own experiences with hardships as well as the tenacity of the strong, powerful women in her life have an immense impact on the concept of Lillian's work. The intense color schemes capture the spirit of her subjects and evoke the sensation of stillness in chaos for the audience. Her command of light and shadow, influenced by color and lighting effects in cinematography, leave her audience with a sense of mystery and possibility. Lillian also invests fervently in her community. She curates group shows, organizes art markets that provide a space for other community artists, and she organizes fundraisers for causes that are actively fighting for equality and justice within art and education.

@lillianaguinaga

<https://www.lillianaguinaga.com/>

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DeJa Routt

The Grasp on Womanhood , 2022

Acrylic on canvas

14 x 11 x 1 in

\$160

Statement

I typically work with acrylic paints to create my artwork. Each piece reflects some aspect of my emotional state and the experiences I may encounter throughout my life. This piece in particular was created to shed light on the current state of reproductive rights in the United States and to illustrate my feelings towards the choices being made on my and other uterus owner's behalf.

Bio

My name is DeJanelle Routt. I am a Texas City-based artist. My art journey began in grade school and flourished ever since. I have participated in a few Houston art shows this year which has introduced me to a variety of like-minded artists. I work on varying types of canvases to create my artwork which ranges from standard canvas to food trucks and restaurant walls. I strive to impact my audience with each piece I create.

Birthing Justice

Birthing Justice means exposing the wrongs and selfish actions taken to control the autonomy of an individual's reproductive rights through the delivery (labor) of proactive activism and community support. This theme is illustrated in my piece, "The Grasp on Womanhood", through the bloodied, white hands tightly grasping an individual's uterus. This grasp is both firm and jarring to show how deep this injustice is ingrained with the added foliage beside it to signify some sort of hope for the future.

@planted_and_grounded

Page 8

Kimber DeVaney (She/They)

Abort, 2022

Analog Photography

18x12

\$375

@mybegonia

Brooklyn-based Photographer and Multidisciplinary Artist, Kimber DeVaney studied Black and White Photography at Pratt Institute and Arts and Cultural Management at Hunter College. Inspired by nature, science, time, and memory; she is interested in the interaction of nature and urban environments and how that translates to our inner spaces.

kimberdevaney.com

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Katie Chance

Amy, 2021

Watercolor, Ink &Gouache on watercolor paper

11x14

\$270

Bethany, 2021

Watercolor, Ink &Gouache on watercolor paper

11x14

\$270

Statement:

Girls consist of line-contour drawings as she studies sensuous female figures found in erotic imagery. Katie examines her subject and then "blindly" or without looking at her canvas, she abstracts the nude imagery into a continuous lyrical line drawing utilizing ink, chalk pastel, graphite, and watercolor. Katie's intent is that by re-creating these women in grotesquely beautiful and strangely familiar drawings the viewer can step back from the imagery of naked females and reconsider what it means to pose nude for the visual stimulation of others. Her priority as a female artist is to give these women a new pedestal for a different audience, whilst honoring the female body in all its glory. Her artwork gives these women a new soul and through the use of mixed media on paper allows the creations to radiate emergent emotional content, which takes the viewer on an intuitive journey through everything from anguish, seduction, pleasure and mystery.

Bio

Katie Chance completed her BFA from the Savannah College of Art and Design (SCAD). She currently works out of her south Austin home studio. Katie works with watercolor, ink, and gouache and actively shows her artwork across Austin.

Birthing Justice:

To truly empower women we must have a choice of when and how we decide to have children. In my work women are shown in empowered nude poses confronting the viewer with their ultimate feminism. We all come from bodies such as these and these bodies need to have reproductive freedom.

@kd.chance

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Quincey Spagnoletti (She/her/her's)

What to Expect When You're Expecting Nothing, 2022

4x5 negative scan printed digitally

(Unframed) 22in Height x 17in Width Framed 26.5in height x 22in Width

\$500

Statement :

My work in photography has given me the ability to pursue my interests in gender roles and the female form. Inspired by the work of photographer Laurie Simmons, I began photographing the toys and appliances that accompanied my own personal Barbie from childhood. My current photographic series "What to Expect When You're Expecting Nothing," explores society's expectations of women after they reach a certain age and marital status. In these images, I emulate the position I stood in on my wedding day, with my back to the crowd and myself facing forward. Stepping back into my wedding dress, I decorate the train of my dress with my childhood Barbie toy collection. These intimate settings serve as a double meaning; at first, they are an ordinary appliance with an ordinary purpose, but the lines and angles of each shot suggest something deeper. With Simmons' influence I began to riff on ideas and suggestions about how, through such toys as Barbie, females are asked to fulfill their perceived roles. The objects I photographed – small appliances, accessories and figures – revealed something that was supposed to be hidden but is actually there. This photographic series displays my struggle with the reality of being forced into a certain mold and I find myself turning to photography to make sense of it.

Bio:

Quincey Spagnoletti is a photographer whose work explores her interests in gender roles and the female form. She investigates the impact society has on women and their unconscious behaviors made on a daily basis. She recently completed a post-baccalaureate certificate at the School of the Museum of Fine Arts/Tufts University, Boston, MA and recently began her Master of Fine Arts degree this fall at the School of the Museum of Fine Arts/Tufts University. She earned her undergraduate degree from Colgate University in Art & Art History. She was the recipient of the Gary M. Hoffer Prize for Excellence in Photography from Colgate University and her senior thesis "In the Spare Room," was featured at the National Conference on Undergraduate Research, Visual Arts, in Lacrosse Wisconsin. Her latest group exhibit "Hot Babes inside," was displayed this past summer with other members of the graduate program at the School of the Museum of Fine Arts.

Birthing Justice:

As a married woman in my 30s, I am constantly being asked by family and friends when I am going to have a baby and start a family. Society and Catholicism places a large amount of pressure on women to reproduce. I feel fortunate to have access to birth control and decide when I feel ready to start a family and have children. Birthing Justice is freedom of choice and allowing women the time and space to make their own decisions. Not everyone is meant to be a mother.

@QuinceySpagsPhoto

Page 10

Daniela Rivero (she/they/he).

Artemisa Milagrosa, 2022

Linoleum Print on Tracing paper mounted on gold framed mirror

14.5 x 10.5 x 1

\$122

The Rebirth of Venus, 2022

linocut on tracing paper, 11 x 9.5 in

14.5 x 10.5 x 1

\$122

My work is deeply embedded in practices of herbalism, food medicine, prayer, ancestral veneration, interrelationship with nature, community care, queerness, and memory keeping. My three works are an homage, a prayer, and an offering of gratitude to the plants whose medicine is older than this country, older than any government, older than every empire, and will outlive them all.

My two pieces, "Wild Mother Dreams of the Beginning of the World", and "Artemisa Milagrosa" are dedicated to Mugwort, or Artemisia Vulgaris, a wild medicinal that has become naturalized in Eastern North America. Her namesake, Artemis, is the Greek goddess of the moon, wild animals, and hunting. Mugwort grows all around upstate New York, and I have chosen her as my plant partner (or rather, she has chosen me). Her medicine has been used for millennia for dreamwork, connecting with the spirit world, and womb protection. She is, like many medicinal plants including queen anne's lace, an abortive. In "Artemisa Milagrosa", she takes the form of a milagro, a small charm that is customarily offered to a saint in gratitude or prayer for a miracle. In "Wild Mother Dreams of the Beginning of the World", she stands tall, deified, ancient. The altar is meant to be interactive— I invite visitors to contribute offerings, candles, flowers, prayer, or simply sit with it for a while.

The third print, 'The Rebirth of Venus' reimagines the classical feminine deity that dominates the western imagination. She emerges from a maguey plant shrouded in the protective thorns of the desert plants that my people have revered and worked with since time immemorial. Like Raspberry and Rose, this deity reminds us to fiercely protect our bodies and spirits so we may move softly and openly through the world.

Daniela Rivero (any pronouns) is a first-generation Mexican artist, fairy, hag, potion maker, dyke, dreamweaver, and matriarch. They earned a Bachelor of Arts in Social Movements and Latin American

@mercurymovesme and @sailor___mercury on instagram

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Maggie Simon (she/her/hers)

Untitled, Patchwork Piece

Textile

70" x 55" (5.8' x 4.6')

This piece emerged during a recent artist residency, which was a time of reconnecting to myself as an artist, to the other women participating, and to a process of healing from burnout. I embraced an attitude of experimentation, playing with color, texture, and quilting techniques, challenging my residual feelings of numbness, stuckness, and perfectionism. The piece contrasts other work I have done as it is a larger than life expression meant to take up space, to be seen.

The process of creating this piece parallels the work that I do as a facilitator in the field of expressive arts, using art making as a way to (re)center and (re)connect to one's inner resources.

I recently moved to Tijuana, MX after living in San Diego, CA for the past four years. I am originally from CT but have lived and learned in New Mexico, Japan, Germany, and Sri Lanka. My background training in Art Therapy and Expressive Arts Therapy shapes both my artistic practice and community work. Most recently, I worked as coordinator of a women's center for people who have been forcibly displaced, creating a space for advocacy, creative expression, and skill sharing. Some of the projects included creating a community garden space, sewing groups, and caregiver support groups. Over the summer I completed my first two artist residencies in North Macedonia and France. This was a time to heal, explore, and reconnect to myself as an artist, experimenting for the first time using textiles. My previous artistic practice has included drawing and collage as well as video pieces commissioned by musicians and exhibited in the US and Mexico.

To me, birthing justice is a community of access to information and a quality of care (including dignity and respect) that supports people in having the agency to make their own decisions as to what is healthy for their body.

In creating this piece using the patchwork quilting technique, I thought about the tradition of friendship quilts, which were a form of collective creation and community care. Additionally inspired by ongoing conversations with the other women at the residency, themes of body politics, confidence, and taking up space in the world often came to the surface. My piece confidently exposes herself and is a testament to the attention that should be paid to birthing justice.

www.maggiesimon.net

@mags.lou

Pages 12-13

Michelle Schulien (she/her/hers)

"Chattle", 2022

Ceramic

entire installation approx. "84 x 36 x 26 in."

\$350 per set/ \$1,000 whole installation

Statement:

Michelle Schulien is a large-scale ceramic artist with a penchant for shock value. She creates work that is controversial and is a proud liberal feminist. This piece was created as a reaction to the SB 8 law Texas had enacted, before fully banning abortion. It was a prophecy for a bleak future, where women have as many rights over their own bodies as farm animals. Which is to say, none. She created female legs, trapped by the walls that support them, anthropomorphizing into animals of slaughter such as pigs, cows and chickens. They are splayed open, vulnerable, dehumanized and ready to give birth to many more generations who have no rights over their own bodies. After Roe v. Wade was overturned our society came another step closer to this reality. Schulien's work is an accusation against the government who has abused its power. Who instead of protecting women, has subjugated them to more risk. Her art is a war cry for women to stand up and men to wake up to the injustices women are currently facing, and to advocate for greater equality and representation.

Bio:

Michelle Schulien is a sculpture-based artist who creates work targeting controversial laws and social inequities. Her most recent works are influenced by Feminism, and she draws on her own experiences and the experiences of the women around her to gain ideas for topics of debate. She utilizes clay, found objects, and fibers to inspire conversation on hot button issues. Her work is tinged with a satirical hue and gains inspiration from political cartoons. Schulien resides in San Marcos, Texas and earned a BFA in Studio Art at Texas State University in 2022.

Birthing Justice:

"Birthing Justice," to me, means the right to have bodily autonomy. To be able to protect my future and make the best decisions for myself. To have access to basic healthcare and reproductive rights without the fear of legal persecution. My work embodies my horror and feelings of helplessness when Congress overturned Roe v. Wade. It speaks of a dystopian future, where woman are livestock, strung up and used for the profit of men. I want my audience to be enraged and motivated to advocate for change. My work exists to convince others of the atrocities that have already been committed without the protection of Roe v. Wade and what we have to look forward to if those in power are not ousted. "Birthing Justice", to me, means that no man, or government, has the right to meddle in my life for their own political gain. That those in power should not have the authority to make laws that dehumanize woman while profiting off our suffering. Birthing Justice is having the ability of choice and free will, and without it I feel we will all lose our humanity.

www.michelleschulien.squarespace.com

Page 14

Debbie Hollis (she/her/hers)

Italy's Greatest Lover, 2019

Mixed Media

14"x14"

\$150

I lived in Louisiana until I was 50 years old, then I moved just across the border into Texas. Three marriages, two kids, one art degree, and years of therapy later, I choose to produce art that challenges my neighbors to examine their beliefs about Southern life. I also shoot photos of pretty things so I can sell work to genteel Southerners and pay the bills. I've won some awards and been censored often. I am a radical truth-teller. The theme of "Birthing Justice" encompasses my lifelong struggle to understand why, as women, we have to continually struggle to be equal. We keep fighting, and the result is always the same: our efforts are lauded, then quashed again and again. Why do we keep pushing back? Why don't we give up? Why is the default setting always patriarchy? Why do we put our lives on the line for basic rights? When is the bloody fucking revolution?

www.DebbieHollis.art

[@debbie_lynn_hollis](https://www.instagram.com/debbie_lynn_hollis)

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Mary Helen McNally(She/Her)

Medusa, 2021

Ceramic sculpture

9x5x5

\$2877

BIO:

Mary Helen McNally is a visual artist living in Austin, Texas. McNally has been creating professional visual art through painting, illustration, photography, and design for over fifteen years. In 2018 her focus shifted to working with ceramics, and since then she has been devouring knowledge on the medium and techniques involved at every opportunity.

Mary Helen's ceramic art uses stoneware and porcelain to tell stories inspired by nature, feminine energy, and folklore. Her pieces often involve artistic elements branching from her sculptural and illustrative work, bringing together a cohesion and style that can be recognized throughout her body of work, whether it is made with clay, paper, or even digital media.

Mary Helen has been working from her home studio for many years and recently founded the Austin Kiln Club to provide firing services for her local community of home-based artists and potters. Her dream is to eventually grow the project into a brick-and-mortar teaching studio that will focus on empowering vulnerable populations through art.

Birthing Justice

I believe that reproductive rights and bodily autonomy are a cornerstone of individual freedom. Women and child-bearing people can never truly be free or equal while living in a society that supports forced birth. Throughout history, women have been treated as possessions, livestock, and objects, but never fully as human beings. I hope that my work helps to tell this story by touching on themes found in history, folklore, and mythology. Gaia, Mother Earth gives birth to the world, the Selkie who was held prisoner by the husband who stole her magical seal skin, or Medusa, who was punished for being raped by transformation into a monster - these stories tell us much about the female experience in the context of our shared histories, and sadly, contain many themes that are still relatable themes today. Justice for women begins with ending forced birth.

Maryhelenmcnally.art

[@mariamakesgood](https://www.instagram.com/mariamakesgood)

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Nikki Shah (she/her/hers)

Proprietor (what do i owe you?), 2022

Mixed media (acrylic, oil pastel, spray paint)

30" x 24" x 3/4"

NFS

Statement:

Nikki is a self-taught artist, born and raised in Allen, TX, and currently attends the University of Texas at Austin, studying business and economics. Her passion for art started at a young age and has continued to pursue it since then. Nikki's primary medium consists of acrylic paint, ink, and charcoal. Her current body of work represents an intersection between postmodernism and conceptual art, the art consisting of collage-type compositions and a certain "where's waldo" mentality. The inspiration of these works are derived from her obsessive love of music and the role it plays in her life. Each piece is inspired by a certain song or type of music that she was fixated on while creating the pieces, such as "Little Dark Age" by MGMT for "Modern Solutions" and "Maneater" by Nelly Furtado for "1-800-MANEATER". Her previous body of work was based on vectorization and also categorized by a certain degree of postmodernism, these works being more subtle in their musical inspirations, such as "Mia and Sebastian's Theme" from La La Land as the inspiration for "First Dance". To Nikki, these works are visual journaling of her life, each piece intertwined with certain memories and phases, much like the various layering of images in these collage pieces.

Birth Justice:

It feels like, since the creation of modern society, women have been treated as property, and so many injustices have only been strengthened with the certain motto of the unalienable rights to "life, liberty, and property". Women. Property. It only makes sense to pass laws to protect and control your property right? "Birth Justice" is the right to choose on our own terms. No longer should our bodies be the legal playground of misogynistic institutions; autonomy is the key to progression.

These ideas strongly influenced this piece, titled "Proprietor (what do i owe you)," by discussing the notion of women and our bodies as transactions. Autonomy is deprived from property and I wanted to explore this through not only the symbolism of pro-choice vs. pro-life, but also as societal perpetuation body standard and body images, taking inspiration from the life of Marilyn Monroe and early controversy around "Barbie." In this work, I sought to reject these standards and advocate for the right to choose and the unalienable right to simply be an equal person.

[@nshah.art](https://nikkivshah.wixsite.com/website-1)

Page 18

E.L. Rodriguez (She/Her/Hers)

Oil

14" x 11" x .75"

\$550

E.L. Rodríguez

Care for you, care for us, care for us all, 2022

Oil

16" x 12" x 2"

\$2500

My artwork explores decolonization, healing and trauma, and indigenous cultural ideas with surrealist elements. The imagery and symbols draw upon spirituality, folk stories, songs and flora and fauna from what is now considered western central Mexico from where my family is originally. My pieces heavily utilize symbols to tell entire stories. My artwork falls under the surrealist and symbolism traditions.

E.L. Rodríguez is an emerging visual artist raised and based in Tongva and Chumash lands, so-called Los Angeles, California. She had her first gallery exhibition and her first publication this year. Her work has been featured in Modern Renaissance magazine and has been part of several local shows at the Hive Gallery and Tia Chucha's cultural center. She is a self-taught artist with a B.A. in English Literature. She specializes in oil painting and poetry.

Birth Justice:

It means radical bodily and community autonomy. There are many parts of someone's identity that are targeted by systems of oppression and exploitation beyond gender that compound. Class, immigration status and a person's relationship to settler colonial states are often leveraged against people to restrict autonomy and self-determination. To exist within these systems is challenging and can often break us down. Through my art, I provide a way to visualize what resistance and healing can look like while both existing within oppressive systems and beyond them. I believe that artists like myself have an obligation to defy this pessimism and create art that helps us imagine a different world and see the beauty of resistance in our current reality. It is our collective responsibility to keep realistic optimism and imagine what a different future could look like.

<https://elrodriguezart.space/>
@elrod.art

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Krissy Neely (she/her/hers)
Galactic Love, 2022
acrylic and mixed media on canvas
60" x 48" x 1"
\$12500
Colorful Thoughts, 2022
Acrylic and mixed media on canvas
\$5,200

Born and raised in Texas, Krissy hit the road to discover new horizons as soon as she graduated high school, heading for Tennessee and eventually Canada where for twenty years she raised her children while practicing, curating and teaching art. Her life experiences eventually culminated in her creating a community based art cafe in downtown Ottawa called The Daily Grind. The cafe served as an artist hub and community center for people from all over, carving a space in the heart of so many in its downtown, capitol community. Six days after its 4th anniversary, The Daily Grind suffered a fatal fire from a neighboring business that took a hundred year old block of homes and livelihoods to the ground in a day. This sudden, drastic life change sent Krissy onto a whole new trajectory loaded with unexpected adventures and endless creative pursuits. Krissy has now found herself in Seguin, Texas where she lives, practices and teaches and is currently in the process of opening another community based cafe!

@futuristicboheme
futuristicboheme.com

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Alina Palasenko (she/her/hers)
Lina, 2022
Photography
500 GBP
Must we?, 2022
Photography
500 GBP

The body and its view of it are inseparable from the processes taking place around it, from politics, culture, conditions, and contexts. The main themes in my work are sexuality and political issues. also interested in actionism, performance, and new media. During the war, exploring and filming the body and sexuality was extremely important to me. I was interested to understand what form our new life and freedoms took. The body transmits freedom better and more accurately than any phenomenon. Soc. Networks align images of violence and the naked body, mixing and sometimes combining these two phenomena. This raises a certain question for me: does one come out of the other and how are sexuality and violence related to each other? What kind of sexuality does a person acquire during the war, and does she lose it at all?

My works show how external processes affect the body and the attitude towards it. Sometimes we forget the value and freedom we have.

<https://www.alinapanasenko.com>
<https://linktr.ee/alinapanasenko>

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Jennifer Pate (She/they)
Pride of Barbados, 2022
Watercolor and Ink on Paper
10in x 8in (15x13in framed)
\$650
Southern Magnolia, 2022
Watercolor and Ink on Paper
6in x 8in (12inx12in Framed)
\$500
Stages of Bloom (Red Poppy), 2022
Watercolor and Ink on Paper
6in x 8in (12inx12in Framed)
\$500

Jennifer Pate, the artist behind Maridad Studio creates whimsical yet thought-provoking illustrations which aim to combat harmful depictions of the human form in the media we consume today. By reflecting on their own experience as a Hispanic queer female artist, Jenn produced surreal depictions as a way to expand on limiting structures of identity. With a strong fascination for rendering the human form and after studying figure drawing for over a decade, some illustrations are produced completely from the artist's imagination. While flexing that childlike muscle for imagination is fun, Jenn also finds it important to share similar voices and stories alongside her own. Collaborating on creating a unique piece that helps share someone else's story is integral to her job as an artist and creating space for the community.

Caridad Studio, originating in Austin, Tx in 2018 made her debut in the pop-up market scene which was quite small but steadily growing at the time. After graduating from UT in 2016 with a bachelor's degree in Fine Art and a focus on figure studies and oil painting, the artist spent the first two years struggling to find and keep affordable studio space to continue their dreams of being an oil painter. Realizing the transition of working from home meant scaling down her work, watercolors and traditional drawing methods become more accessible and necessary to foster a continuous art practice. Combining her love of food and the human form seemed like the obvious next step when answering the internal question of "what do I want to create?" Producing artwork that brought the artist joy also helped foster a sense of compassion and became a therapeutic response to internal feelings of shame. The artist wanted their work to be accessible and affordable which still remains at the core of the brand's values. Since 2018, Maridad Studio has worked to build connections in their community by representing a variety of subject matter and figures which inspire them daily. Being a part of the local Austin community through galleries like Austin Art Garage, Art for the People, and The Cathedral has been integral to establishing a voice for sharing their original art.

Birthing Justice:

I felt the theme of Birthing Justice correlated so closely with my Femme-Floral series which really began to evolve around the time of the overturning of Roe v. Wade. As a female-identifying artist who had recently decided to stop taking hormonal birth control after a decade of use, I felt extremely judged for this decision, especially during these unprecedented times. Friends, family, acquaintances, but worst off my OBGYN who were all rolling their eyes at my very personal decision to put MY health at the forefront of MY choice. Phrases like "asking for it" and "not my choice" was spiraling through my mind, as a result, it was impossible for this not to permeate my art practice. I began depicting more of the female form including stomachs with flowers stemming from them. The innate desire behind the rare beauty and fleeting nature of a blooming flower, their resilience, and seasonal growth were all reminiscent of my own cycle and development. I believe the interconnection between the rights of child-bearing bodies and flowers is so painfully similar. Within this series, I believe the viewer can ask themselves deep questions about why they are drawn to the idea of controlling, monetizing, and having authority over another body.

www.maridad.studio
@maridad.studio

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Bekka Baker (They/Them)
Death of Us, 2022
Acrylic ink on antique paper
15.5"x9.5"x.5"
\$400

Artist Statement:

I focus on themes of life, death, and rebirth in my artwork. I want to draw attention to human responsibility in the climate crisis and nature's struggle to fight back. I do my best to use sustainable methods in my work, including painting on recycled and vintage materials.

Bio:

I have been working in ATX for the past 10 years but moved here from Beijing, China, where I grew up most of my life. My art is heavily influenced by Chinese artwork: paper cuts, line work, and watercolor.

Birthing Justice:

Those of us with uteruses have the power to create life. I believe there are many who fear this power and want to control it by taking away our freedom to choose. Without the freedom to choose, we are nothing more than machines used to serve them. Taking away our choice and freedom will be the death of us.
us@bekkabakerart
bekkabakerart.com

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Holly Cerna (She/Her/Her's)
Appreciation of the Self, 2021
Oil on canvas
14 x 14 x .5"
Post Panic, 2021
Oil on canvas
14 x 14 x .5"
Beaming, 2021
Oil on canvas
14 x 14 x .5"

Conceptually, my figure and landscape paintings are about the soul, consciousness, and the personal but universal experience of being alive. I reference art historical figures such as Caravaggio as well as use the painting techniques of the Baroque Period in my paintings. The infusion of light during the Baroque Period echoed the sentiments of the religions of the day. I use a more contemporary take on spirituality in my work, where our inner light represents the soul and our collective human experience is God. The relative simplicity of Caravaggio's compositions gives them the emotional complexity that I aim to reference in my own work.

My overall goal is to capture my subjects in a recognizable, naturalistic way while using alternative lighting and color to convey their normally invisible mental and emotional states. I am interested in the emotional reaction that art can bring out in people. The psychology of color and color theory heavily influence my palette in all of my works. Recently I find myself using green, red, and yellow to visually represent the inner thoughts and emotions the subject is experiencing.

I attended and graduated high school in 2016 at the McCallum Fine Arts Program in Austin. I graduated with a BFA at the Maryland Institute College of Art in 2020. My oil and acrylic paintings explore how color relates to emotion and light as a representation of the soul or consciousness. I became a member of Contra/Common, an emerging artist nonprofit organization in November 2021 where my studio is currently based. Recent publications include Issue #150 of New American Paintings and Shoutout DFW.

This series was painted before Roe v Wade was overturned. As the political climate changes, I find that the significance of these paintings has vastly increased.

This triptych was painted to capture female forms experiencing different emotions. The transparent flesh of these figures acts as a foggy window that allows the viewer to witness the emotional state held within the vessel. These emotions include what it might look like when our bodies are filled with acceptance and appreciation as well as what it looks like when we do not feel in control of our bodies. While the emotions are seemingly on display, the trio remains anonymous as well as autonomous.

Autonomy can be described as freedom from external control or influence; independence. It can also be described as the right or condition of self-government. I grew up believing that it is my right as an individual to make my own choices, but I have also had many experiences where I did not feel that I had that control or freedom.

I feel that this series of paintings create an interaction between the art and the observer that reflects but also brings into question how society interacts with women's bodies.

As viewers, we are able to project our judgments onto the bodies but unable to make physical alterations, because it is not our right as viewers to do so. This creates a boundary that does not always exist between individuals in real life.

www.hollycerna.com
@hollycerna_

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Alison McGinity (She/Her/Her's)
Pro-Life Nation, 2022
Mixed media: Gouache, ink, acrylic, BFK, wood
24"x18"x3/8"
\$3500 with \$800 going toward Fund Texas Choice

Statement:

My art is a reflection of the resilience and divinity of the natural world, the preciousness and profundity of life, and the grief and psychic experiences of existing in our contemporary world in the face of collective homicide. In addition to representational art, I draw on modalities and styles used in Western art history, particularly religious art and surrealism.

Pro-Life Nation is a portrait of our country based on crucifixion images from the Middle Ages. Crucifixion images from this time often had skulls, which were representative of Adam and original sin, as Middle Age mythology held that Christ was crucified where Adam was buried, thus completing the story of sin and redemption. The skull in this painting represents the sins of Christian doctrine, which separates humanity from nature, justifies imperialism, and subjugates women, queer, and BIPOC people. The Supreme Court Justices appear in their antiquated robes, oblivious to the grim scene around them, getting off on their power, having exerted their privilege over all female-bodied people without our consent. A parallel is drawn between the degradation of female bodies and the degradation of the Earth and Earth's creatures. Our nation's values are reflected in a landscape of oil fields, prisons, and climate catastrophes that upend communities; suffering from which there is little relief.

Bio:

Alison grew up in the high desert of Northeastern Nevada with parents who cultivated within her a love and respect for nature, animals, and wild spaces. She received a BA in studio art from Grinnell College and an MA in transpersonal psychology and art therapy from Naropa University. She has worked as a licensed counselor and art therapist in Colorado for over 10 years and is currently pursuing additional education in psychedelically-assisted therapy. Her work as a witness to the human experiences of trauma, grief, and healing also informs her creative processes. She has only recently begun pursuing a professional art career, recently winning third place for her work at the Trinidad Art Festival in Trinidad, Colorado, where she lives.

Birthing Justice:

To me, birthing justice means bringing justice into an unjust system, which prioritizes capitalism and the interests of the most wealthy over the general well-being of our communities and the planet that sustains us. The language used by people in power often obfuscates the reality of our experiences. The term "Pro-Life," serves as an example of this, as Pro-Life policies and political belief systems undermine life and quality of life by putting female-bodied people at risk and removing autonomy over our bodies. My painting challenges the use of that term, offering a portrait of our nation where suffering is rife and ignored by those with power; a portrait that is as offensive as the world we live in. Before justice can be birthed, injustice must be acknowledged.

www.alisonmcginty.art (in progress)
@amcgintyart

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Elena Johns (Shey/They)
War, 2021
Video
\$1,500

Elena Johns (she/they) is a Seattle* based fine art artist. Her photography is inspired by the soft features of femininity, juxtaposed by the sharp edges and reality of emotional traumas and burdens. She aims to show that there is beauty even in the midst of calamity. Rejecting the stereotypical male gaze, she portrays femininity in an authentic and raw form. Vulnerable, intimate, lonely, delicate. Tender, lovely, gentle, powerful. The dichotomy of these emotions is what inspires the stories and reality of her photos. As a trauma survivor, queer woman, and neurodivergent, Johns is working to share her story in order to help others feel seen, heard, and validated. It is her hope and goal that people can find healing and comfort in viewing her work.

*Coastal Salish and Duwamish Native Land

Elenamariposa.squarespace.com
@iwasthesea_

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Madeline Hernandez (They)
It's Not What It Looks Like, 2022
Pencil on Paper
7in x 5in x 0
200.00

Madeline Hernandez
Swing Low, 2022
Pencil on Paper
7in x 5in x 0
200.00

Statement:

Bodies are an absurd assemblage of entrance and exit channels. A body is an aggregate of tubular forms. These forms explore what constitutes a body through the rendering of tubular forms as limbs, groping fingers, pendulous breasts, bloated toes, bulging abdomens, and weenies. Portals that comprise these bodies – anuses, urethras, mouths, etc. – are constantly being clogged up, filled up, and choked up. My approach to representing these invented figures exists somewhere between tenderness and mockery.

My work is an amalgamation of potty humor, corporeality, and weenies as I continue to explore the representation of bodies.

Bio:

Madeline Hernandez is a nonbinary artist originating and operating out of Texas. They received their BFA from the University of Mary Hardin Baylor (2018) and their MFA in painting from Texas Tech University (2021). Their work has been exhibited across the United States. Among their residency history, they most recently participated in the FOCCO Artist Studio residency in San Antonio (2022). Currently, they reside as part-time faculty at the University of Incarnate Word. They approach the representation of the figure from a contemporary lens that negates a value system while inquiring what constitutes a body all encapsulated through potty humor.

Birthing Justice:

My current studio practice has always carried my life experiences, with consideration as an afab (assigned female at birth) person. A majority of the work and the images they're comprised of call back to themes of femininity, general corporeality, gender dysphoria, the internal gaze and even an existence free from any and all outside perceptions. While my works do not confront such themes directly or aggressively, they do speak to those experiences while existing freely and honestly. With regard to Roe vs Wade being overturned, and many of us having already been vulnerable, I am excited to enter an exhibition discussing many of the nuances, history, consequences, and experiences had by many and what will later emerge. I believe this to be one step of many for birthing justice.

@sadistsloth
www.sadistslothartist.squarespace.com

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Ashley Blazer (she/her/hers)

Reckoning, 2022
Recycled fabric and acrylic on shaped plywood
Approx. 24"x22"x.5"
\$500

Ashley Blazer is a primarily self-taught visual artist from The Plains, Virginia. Growing up in a rural setting, she established a profound connection to the natural world which now serves as a backdrop for ideological exploration in her work. Blazer spent a year studying on scholarship at the Savannah College of Art and Design before earning a degree in International Studies from Sewanee: The University of the South (BA, 2010). She went on to pursue her interest in international aid and poverty eradication at the School of Oriental and African Studies in London (MSc, Development Studies, 2014). . After relocating to New York from London, in 2018 Blazer embarked on a major career pivot, returning to artmaking with a new perspective on its power as a tool for affecting change. While in New York, she studied Josef Albers' approach to color interaction at the New York Studio School of Drawing, Painting, and Sculpture. She continued her education in visual art at The Art Students League of New York. Blazer's artistic career has since led her from Brooklyn to Austin, Texas, where she currently lives and works.

When I learned that Roe had been overturned, I was reminded of the way I felt when Donald Trump won the presidential election in 2017. Until that point, I still believed in the permanence of the progress our country had made, that certain pillars of our democracy were unshakable. I was overwhelmed with disbelief. How could I have been so wrong? Eventually, it occurred to me that the very thing that anti-abortion legislation seeks to control - the uterus - is on a biological level, untouchable. No matter how desperate the patriarchy, it cannot take from us the power we hold in our ability to bear children. In examining the anti-abortion issue on a scientific level, I recognized mother nature as a protector of women - an ally. Though she, too, is deeply wounded, she is a mighty force, and she has shown us that when abused, she will rebel. As I made this piece, I thought about this idea of inevitable rebellion as representative of an intrinsic power within the female body, a promise that the day will come when the systematic oppression of women will prove detrimental to those who have executed it. There will be a reckoning. And yet childbearing is not an ability that all people who identify as women possess, nor does it stand alone as a defining characteristic of women. True freedom will only be grasped the day that all people - regardless of race, ethnicity, class, or physical ability - are entitled to the fundamental human right to make decisions about their own bodies. Gender constraints on one, in any form, affect us all. 'Reckoning' also stands as a symbol of solidarity, and an ode to our power enshrined in it.

www.ashleyblazer.com

@ahb_studio

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Lily Dorian (she/her)
Call the Kettle Red, 2022
Sculpture (Bronze kettle, glove, beads)
1.5' x 2' x .5'
NFS

Lily Dorian is a mixed-media artist who has lived the entirety of her 24 years in the South. She moved to Jackson Mississippi in 2016 to attend Millsaps College where she obtained a degree in Studio Art and Psychology. In 2020 she graduated at an inopportune time and was thrust into the world as an emerging artist during a global pandemic. Being named a Midsouth Sculpture Alliance Scholarship Recipient in 2020 was a catalyst for her to exhibit in numerous exhibitions. Drawn to creative storytelling, she has worked in the film/ tv industry, producing shows in Los Angeles, Paris, Dallas, and Mississippi. Now she resides in Jackson Mississippi as a full-time artist. With a studio practice focused on experimentation and found objects she is able to create freely and embrace the unknown. As an emerging artist, she is hungry for the opportunity to build her portfolio and learn from other artists.

I have lived for the past 6 years in Jackson Mississippi, in the last few months as Roe v. Wade has been overturned my work has shifted to be my outlet and a way in which I process emotion. I've been drawn to thinking about the physical ways in which this mourning has taken place. With abortion rights taken away in MS, Jackson has lost its beautiful "Pink House", the women's clinic at the center of it all. I have been collecting found objects and assembling them in a 3 dimensional way as I think about both the strength and vulnerability found in being female. This brings in the themes that I am most drawn to (touch, intimacy, and letting go).

<https://www.lilydorian.com/>
@lilyclaredorian

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Stafford Wood (she/her/hers)

Baby Pictures, 2022

Oil

Each is 6" x 9", there are 5 in the set currently on essays could be hung in a 3' grid

\$75 each

Inspired by the assertion that life begins at conception, I wanted to paint new baby pictures for my family.

The social contract requires that we each have a responsibility to the community as well as ourselves. To bring Justice into the world we must all play our part with our whole heart and an eye towards social good.

www.staffordwood.com
@Staffordwoodatx

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Stephanie Brown (she/her/hers)

GTFO, 2022

Photography

20x30 inches

\$350

United Front, 2022

Photography

11x17 inches

\$200

United Back, 2022

Photography

20x30 inches


\$350

A daughter of Jamaican immigrants, Stephanie Brown grew up in South Florida at the intersection of her Jamaican and Black American identities. Broadly her work is a reflection of her internal self/ancestral exploration. The work is a historical yet critical investigation of identity construction and implicit and explicit bias. Stephanie identifies as an interdisciplinary artist interweaving mediums to narrate a greater contextual story rooted in historical research and familial narratives that aim to empower people of color to discover themselves and take control of who they choose to be and become. She holds a BFA in Photography from Savannah College of Art and Design, as well as an MFA degree in Interdisciplinary Art and Museum Studies Certificate from the University of Michigan. She has exhibited internationally in France, the United Kingdom, and Mexico. Nationally her work has been exhibited in Florida, Georgia, Michigan, and North Carolina. In 2019, Stephanie had a debut solo exhibition titled "Do Not Bleach" at the Appleton Museum of Art in Ocala, FL and presented her photography at Prizm Art Fair during Miami's Art Basel. Stephanie is actively based in Atlanta, Georgia, USA.

Birthing justice is identifying and doing the necessary labor to construct and influence the justice we seek and deserve in the world. I've channeled the theme in this work literally and figuratively. America as a nation is a contradiction that continues to revoke rights, access, and opportunity to women and people of color. Justice is and has always been a slow dreadful reality yet to be fully realized.

www.stephaniebphotos.com

@createdbrown



R o e v . W a d e , 4 1 0 U . S . 1 1 3
(1 9 7 3)

a p e r s o n m a y
c h o o s e

TO HAVE AN ABORTION
UNTIL A FETUS BECOMES
VIABLE, BASED ON THE
RIGHT TO PRIVACY
CONTAINED IN THE DUE
PROCESS CLAUSE OF THE
FOURTEENTH AMENDMENT.