

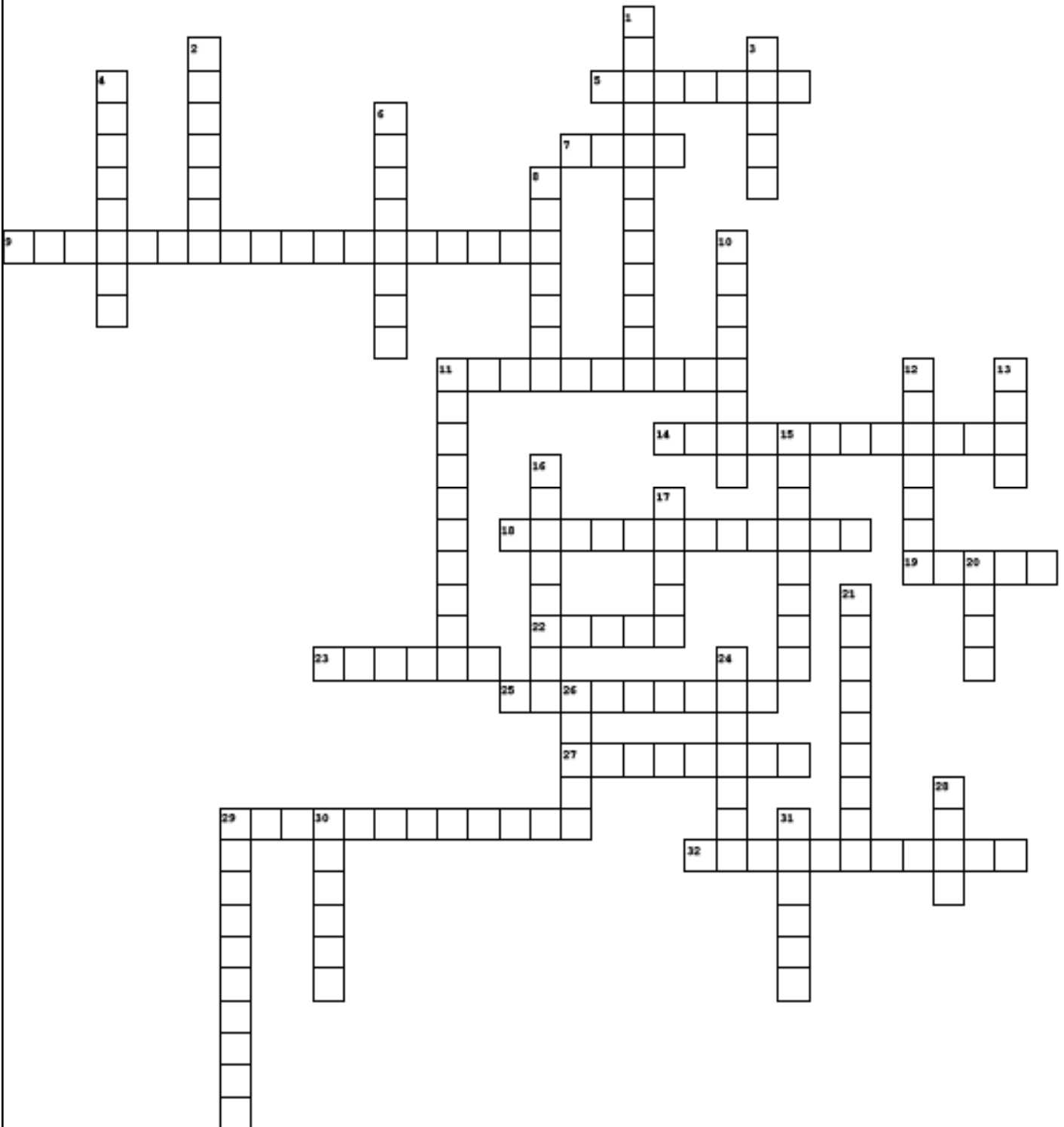
RatRock Magazine



ISSUE ONE

Fall **2022**

RATROCK CROSSWORD



Across

- 5. comedy-drama TV series where the main character famously breaks the fourth wall
- 7. Jordan Peele's new science fiction horror film set on a horse ranch

Down

- 1. technique involving shredding pigmented paper to create an image
- 2. painter of Guernica
- 3. artist with great brows

9. Army of thousands of life-size clay figures created to protect Chinese Emperor Qin in his afterlife
11. an iconic TV show set in the Upper East Side
14. Defacement of famous artwork by climate activists
18. first science fiction novel, and song by Rina Sawayama
19. artist who loves ballerinas
22. Dancer and choreographer who created the prominent modern dance theater and company named after them.
23. contemporary artist who loves polka dots and pumpkins
25. Tim Burton's newest show focused on the daughter of a notorious family
27. a group of rats
29. created a famous naked David
32. 2022 album and period that cultivated a new change in art and culture
4. breed of rat that can go without drinking water its whole life
6. TV series on the British royal family
8. medium used in many of Degas' works
10. Broadway show and building on campus
11. Art museum and UNESCO world heritage site designed by Frank Lloyd
12. Toni Morrison's haunting bestseller
13. book that inspired the movie Clueless
15. new drama starring one of the Normal People leads as a father
16. Famous NFT collection, ownership of which functions as membership to a yacht club
17. Architect wh
20. lifestyle brand of the star who famously stated "I'd rather smoke crack than eat cheese from a tin."
21. music album and time of night
24. French fauvist painter who created the series, Blue Nudes
26. a domesticated breed of rat named after its unusually big ears
28. famous award for distinction in Broadway and musical theater
29. Popular AI program that can generate unique high-quality art from a few keywords. Art from this program recently made news for winning an art competition.
30. realist oil painter of Nighthawks
31. Satirical graffiti artist

Alejandra Gheresi's musical catalog under the name Arca is and has been revolutionary both musically and corporeally. Arca's body of work thus far is unarguably queer, from the lyrics in "Piel" to the single "Nonbinary" to her unapologetic presence as a Venezuelan trans woman. Combining sound and visuals, *KiCK iii* creates a queer mode of existence that encapsulates just a fraction of what it means to resist being.

Arca is a multitude of things—a collection of self-states, or distinctly different versions of oneself, that come together to create music that exists across genres, without bounds. Arca's five-part electronic epic traverses these self-states with each entry into the *KiCK* universe that Arca has carefully crafted since the release of *KiCK i* in 2020. The *KiCK* universe embodies transformation and the process of becoming, with *KiCK i* coinciding with Arca publicly coming out as transgender. The name "kick" in all its different capitalizations comes from the prenatal kick that serves as the first instance of individuation from the parent. The following four albums were released consecutively over four days in late November of 2021, each album exploring different genres and moods, ending with the introspective piano of *kiCK iiiii*.

KiCK iii is a jolting wake-up from the robotic introspection of "Andro" from *KiCK ii*, starting with the explosive noises of "Bruja" and ending with the ethereal beauty of "Joya"—it is perfectly unpredictable. Through listening, we catch glimpses of other states of being, of what it feels like to be Electra Rex, and what it feels like to traverse a range of self-states. The very concept of self-states, first introduced to us by the lyrics of "Nonbinary," embraces the idea of the multiplicity of the body and self, especially with regard to the transgender experience. Gender is constantly shifting—there are no set standards, only a continuously changing experience of our inner and outer lives. It is in this way that self-states embrace the process of reckoning with gender and oneself, confronting the variants of us among our past and present selves.

Article by Korrin Lee



Korrin Lee's wall full of Arca imagery

as Deviant
the Queen

FROM THE BLOG

Kick iii creates a statement of multiplicity both sonically and visually that refuses to be categorized, that is quintessentially Arca in every way possible. From the album artwork to the sonic landscape to the various self-states that the listener traverses, Kick iii is a call toward a new imagining of what it means to occupy the body and the mind. Instead of limiting ourselves to one fixed identity, Kick iii creates the space for multiple iterations of the self to exist, to embody the contradictions and fleeting sentiments that we know but cannot name.

Arca's concept of self-states presents a mode of being that rejects the singularity of a cis-het hegemony and encourages self-exploration in its purest form. Queer existence as plural and without shame is a threat to power structures that function off of the production of shame and the continued shunning of those who are different. Through the lens of multiplicity that Arca puts forth in Kick iii, the body, in various different forms, acts as a vessel through which we can project our truest desires, even if those desires are intangible at present.

ation of r Body

Read more at
RatRockMagazine.com

As someone who identifies as trans, this concept of multiple selves particularly resonates with the ways by which my younger self fractured off into separate identities for protection. My online identity was a means by which I was able to break free from the femininity that was forced onto me. Reflecting on my many selves throughout the years, I can now appreciate each one's purpose in building the person that I am today. So, let us abandon the static of one identity and venture towards new possibilities and what it means to exist across space and time as multiple people, honoring every part of ourselves in our construction of the queer body.





Photos by Amelia Fay



Anaïs Mittelberg



*Her eyes are watching them.
Through the lens, two sets of eyes, thirteen years apart.
The photos are for her now, for them someday.
The youngest was eager to see her portrait.
She furrowed her brows when she told her she'd have to wait a while.
The oldest never liked photos of herself.
Yet she was her first portrait.
The trees watch as she walks with her sisters.
They see moments of rare harmony when they can all be in the same place.
1091 miles erased with the click of a shutter.
Her eyes watch a budding passion amongst artificial waves and water droplets.
You could name an abundance of eyes, if you tried.*



Photos by Frances Cohen





Photos by Grace Li



oscope ratroscope ratroscope ratroscope

capricorn

december 22-january 19

stop looking for love at adp house,
you will not find it. please seek else-
where.

aquarius

january 20-february 18

you will have a fated meeting by
the action station in ferris booth
commons. hopefully, it is not
baked potato day.

Pisces

february 19- march 20

your chances of being afflicted
with a biblical illness are high.
dress warmly and take care of
yourself.

aries

march 21-april 19

your ability to self-reflect is high
right now. you will either discover
you are the best person ever or the
worst person ever (no in-between).

taurus

april 20-may 20

let it go. you have to learn how
to forget. please. everyone is
begging.

gemini

may 21-june 20

your potential to slay goes up by
10% every time you eat john jay
breakfast. do with that what you will.

oscope ratroscope ratroscope ratroscope

ratroscope ratroscope ratroscope ratroscope ratroscope ratroscope ratroscope rat

cancer

june 21-july 22

being silly will not patch the gaping hole in your heart right now. it's time to find new ways to grow (listen to lady gaga? buy some new plants?)

leo

july 23-august 22

you are in your bella swan era. be careful where you step and beware of men who are sparkly and brooding. ((caution emoji) the volturi live among us)

virgo

august 23-september 22

you have a high likelihood of regressing back to your high school or middle school interests right now (derogatory). do not reopen your tumblr account.

libra

september 23- october 23

your creativity is flourishing right now, nurture it by spending ungodly amounts of hours in dodge. also submit your work to ratrock.

scorpio

october 23-november 21

you deserve a little treat every single day. dining dollars are not real money and never have been. disclaimer: this content is for entertainment purposes only and should not be construed as sound financial advice.

sagittarius

november 22-december 21

entering this new year of your life, beware of oncoming existential dread. do NOT think about how time is unforgiving and every second, every minute, every hour of every day you are approaching your inevitable demise.

ratroscope ratroscope ratroscope ratroscope ratroscope ratroscope rat

We

Bearer of deadly diseases and dweller of the dirtiest places, the Rat, infamous four-legged, medium-sized mammal, has earned a very bad rep throughout mankind's history.

To

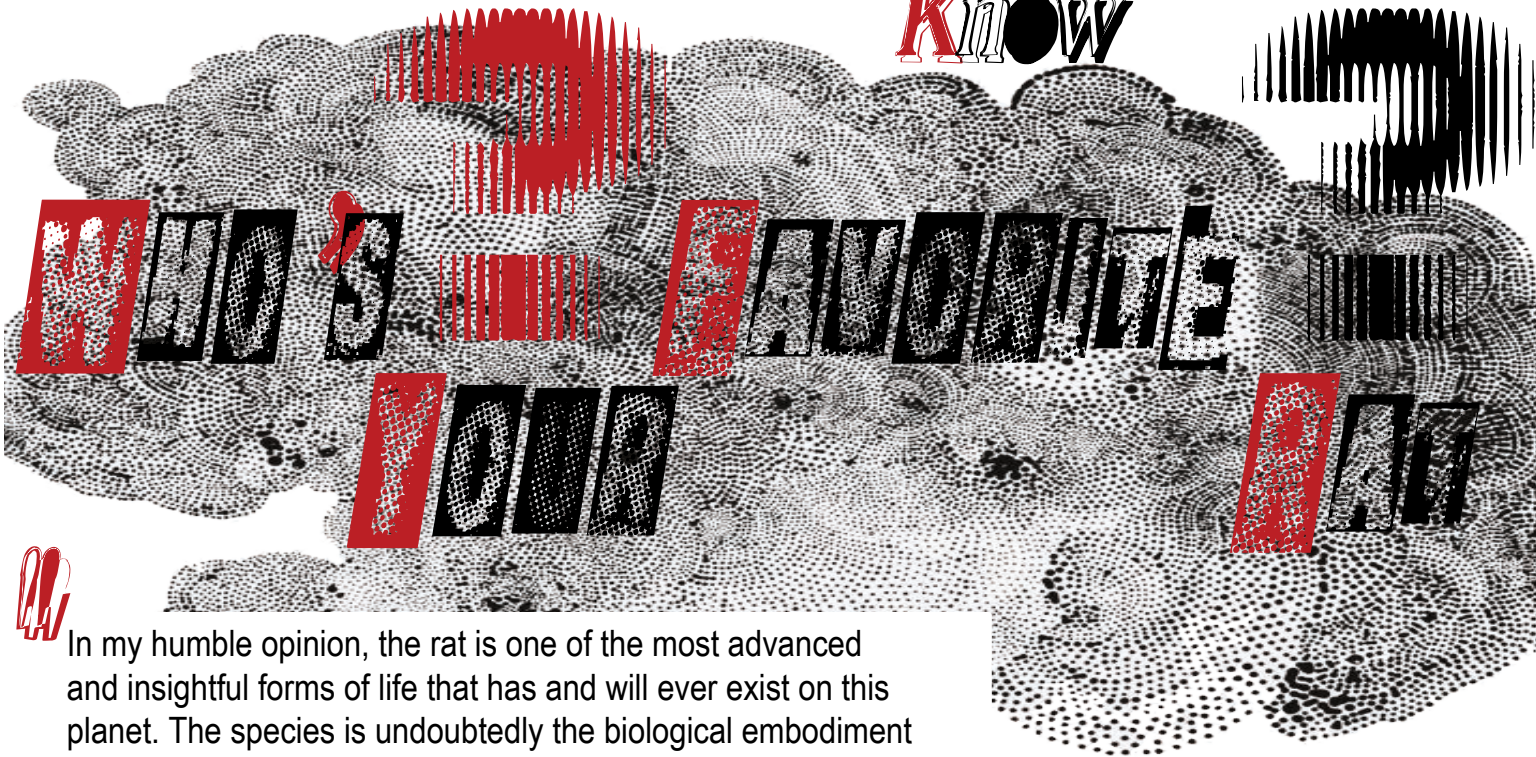
But rather than looking into ways to get rid of our rodent friends—or even worse—to simply forget about their existence to live our meaningless existence, we should rethink our relationship with the creature that we have involuntarily domesticated.

Want

RAT

Who's Your Favorite Rat?

Know



!

In my humble opinion, the rat is one of the most advanced and insightful forms of life that has and will ever exist on this planet. The species is undoubtedly the biological embodiment of urban excesses and modern-life selfishness. To expand the city by an extra block, to throw that stale slice of pizza on the ground, to leave that untied trash bag on the sidewalk, it's our own active inaction which fuel their passive proliferation. Human conscientious and thoughtful decisions meet the rat's sheer natural instincts. If it seems clear that our relationship to Rats highlight the contradictions that rule the human psyche:

WHAT DOES YOUR FAVORITE RAT SAY ABOUT YOU?

From the wise words of our very own Victor Trollet

RO

IT

EMILE: Ratatouille



You could have picked Remy but no, you chose Emile. You were probably an iPad kid before that was a thing. Your passion for food is unmet — you worship Gordon Ramsay and spend your Friday nights applying to become the first physical audience to the Great British Baking show.



Eric Adams' biggest fear — the NYC rat. You go from a population of 2 to 1,250 individuals in a year. You are pure garbage. You rarely shower and hang out by Atlas kitchen when you're not wandering the subway in search for whatever seems edible. Is it food? Is it plastic? Who cares, as long as it fills the void that expands inside of you a little more each day.

The Dia gRAT

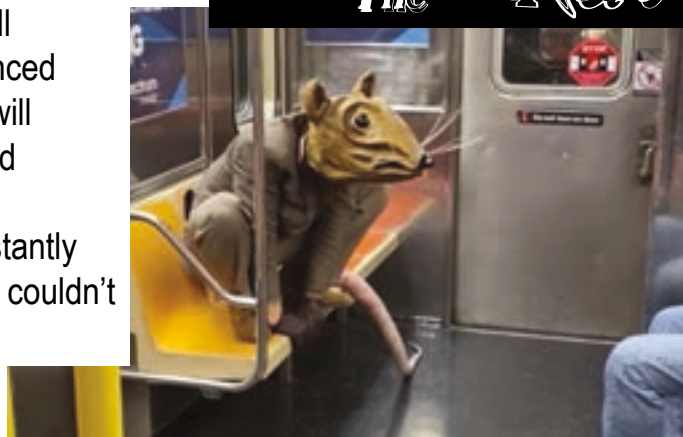
Buddy The Rat

Who's Your Favorite Rat?

C

K

Your failed attempt at landing this dream Broadway part will not stop you — you're convinced your theatre-kid personality will get you through the highs and lows of Morningside Heights. The world stares at you constantly with inquisitive eyes, but you couldn't care less: you're free.





Rattata

You love Pokemon and you need people to know. You were the first person in your hometown to download Pokemon Go and the last one to still have it on your Android phone. You're probably from the Midwest, you think Budweiser should be subsidised by the federal government and your typical Sunday morning starts with eating McDonalds breakfast in your bedroom to cover up the alcohol vapors from the night before. You're feral. Seek help.



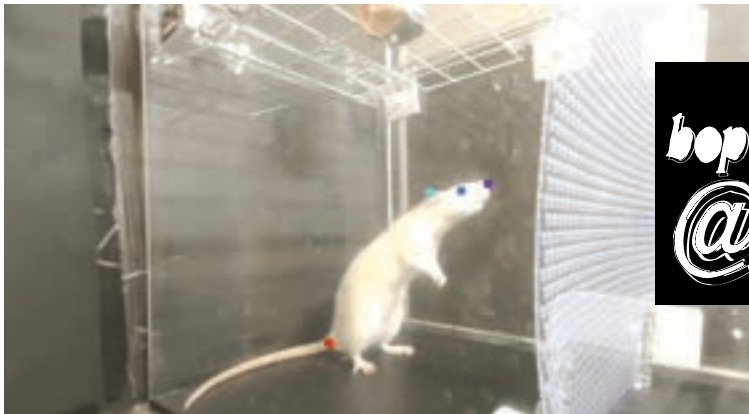
Your swagger radiates across the room. You're effortlessly charismatic — you don't even have to try. Dirt doesn't bother you (in college, you were probably part of a fRAT). You feel like you will forever be misunderstood. And that's exactly why, you will most likely end up single. NO, adopting a turtle won't make the unbearable lightness of being more bearable.

Master



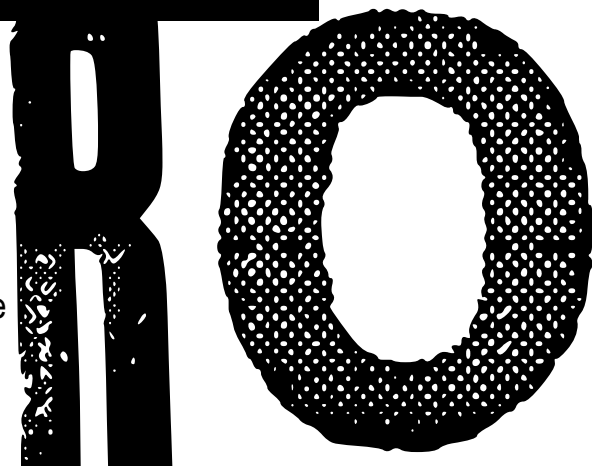
Splinter

Who's Your Favorite Rat?



bop to the beat *Rats*
@ University of Tokyo

You groove better than anyone else and you want people to know it. Yet, those sequin flare plants are begging you for a dry cleaning pit stop. You have a gold membership to Gimme Gimme Disco at LPR. Naturally, you skipped your Oceanography midterm for a one last change to dance to Lay all your love on me. You're the shit. But, remember, in the end, we're all just rats.



AT

Who's Your Favorite Rat?

Rats @ the Council



A Jean de La Fontaine's classic. You're overly passionate about European politics and took multiple trips to Paris to deepen your love for Napoleon Bonaparte, and so what? You want to raise your kids in fast-paced, multicultural, and multidisciplinary environment so that they can take advantage of the American meritocracy. You Venmo request your colleagues for White Claws you brought to the afterwork. Your worst fear is government market interventions. You logically love Thatcherism. You will probably end up in jail for insider trading.



Bill Meyers' Rat Princess

If you identify with Bill Meyers' Rat princess, you're (in your own rabies-infested eyes) the perfect combination between traditionalism and modernity. You're a refurbished Brooklyn brownstone sold by Corcoran for 4,500 monthly minimum wages: you underwent a massive rebranding after realising life was so much sweeter when dressed in Celine, Acne Studios, and Van Cleef & Arpels. You'd rather be on the brink of emotional collapse in the passenger seat of a Ferrari than happily smiling on a Citi bike. You run this world from your weekly Vogue columns. You love blue cerulean.

CK

Bansky's Love Rat

Your love for others will be the reason for your own demise. You cannot save everyone on this cursed planet. Save yourself first.



Em Sieler

is a staff photographer for Ratrock Magazine. They joined Ratrock to be more involved with the arts community on campus and to have an excuse to take photos. They love the idea of doing a photoshoot to express the featured artist's personality, and enjoy helping the feature come to life. They cite shooting Julie Kim's featured artist photos and shooting their own photos with Gabi Levy as their two favorite Ratrock memories.

Art holds a coveted place in Em's heart: They cite it as the one interest they keep coming back to even after trying many different things in college. As a double major in Computer Science and Visual Arts, Em is interested in the intersections of the physical and digital space. They talk about their recent fascination with The Sims. The video game has made them reflect on what it means to create a virtual avatar of yourself and play out your fantasies. One day, they want to recreate themselves in the virtual world and perform as an avatar.



Photos by Gabi Levy

When asked who they would choose if they could invite three artists (living or dead) to dinner, Em listed Lynn Hershman Leeson, Nan Goldin, and John Yuyi. As a new media artist who uses technology in their art, Leeson has been a strong influence in Em's personal art journey. Goldin is the photographer that inspires Em the most — specifically her raw, emotional portraits of her friends and community in New York. Em is especially excited by the prospect of talking to a young artist like Yuyi whose work plays with the role that social media holds in our lives.

Em recommends art enthusiasts in the Barnumbia community to visit Printer Matter.

Located in the Chelsea Arts District, Printed Matter sells artists' books. To those unfamiliar, an art book is a catalog of pictures of art, whereas an artists' book refers to when the book is a form of art in itself. With most works between \$5 and \$50, Printed Matter provides an accessible means of art ownership. Em most recently bought a book of pink pixel-like drawings.



Em dressed up as Hello Kitty for Halloween this year. They profess an adoration for the character.

They are looking forward to making a sculpture out of their 100 Hello Kitty mini figurines: a collection which includes custom rhinestone specials. With this love for imitation gemstones, it's no wonder Em chose rocks when asked to identify their allegiance between rats and rocks.

If you want to read more about Em and their practice, visit www.ratrockmagazine.com and check out their featured artist article from the last academic year!

Em Sieler



Photos by Grace Schleck





*To trust in others is the ultimate trust in yourself.
To allow yourself to be a part of a unit is the ultimate test of independence.*

Adela Schwartz

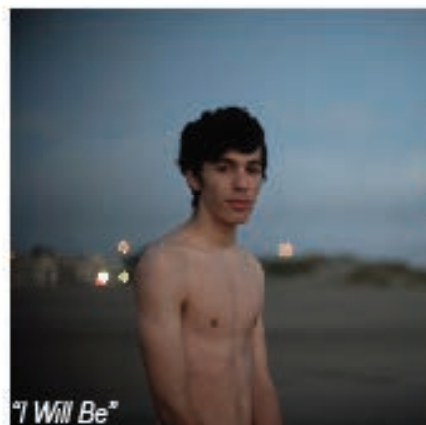
Interview by Sophia Ricaurte

is a film photographer whose work spotlights meaning between subject and artist.

Interested in what is earnest and vulnerable, she transforms personal perspective holistically. She is a first-year at Barnard from the Bay Area.

When asked about her influences, she is shaped by the heartfelt: "That's a hard question because I think I always go back to my family. My style for a long time was based on my brother, who is super cool. His stuff is really amazing. He picked up photography in a high school class and continues with it now. He taught me how to use a film camera—a little connection moment with my brother—and then I kind of went off on my own and started to develop my own style and dive deeper into the connection portion of portraits. In terms of thought processes within my work, I think about my dad and my mom. Something prevalent in my work is looking at things from a new perspective, which my dad has always encouraged. My mom is really curious, so that makes me look at the world in a different way too." Her film photography is a rotation of the real. A wavering of the real, quite literally sometimes.

She hones her creativity outside of school, saying, "I didn't really see myself as an artist until eighth grade because it was very much about copying things, and to me, it was like, why would I want to sit here and do that?" Following that year, she flourished into the artist label even more: "Going into high school, I went away to New York for a summer. I was fourteen, and it was for a photography class. That was when I got into portraits. That was the starting point."



SEPTEMBER

Featured Artists

Some of Adela's work plays on a 1:1 scale. She is interested in how people conceive of themselves insofar as her art can help bring more awareness and confidence to their self-image. Her work is a mode of caring. There's a certainty in her art's social effects because her subjects can be deeply involved. For one project, she says, "I interviewed people on what they felt insecure about. Then, we worked together to reframe it in a different light. There were five people involved in this project and two photos per person. One was a portrayal of the insecurity itself and the other was its reframing. For example, one person said 'I feel insecure that I'm so thin,' and so I asked, 'Well, what's something that you like about your body?' And he said, 'Well my body works. It works for me.' That's where that shot came from." The camera as mediation is more olive branch than it is distancing. Futuristic sites, abstract and physical, for unfamiliar and positive associations to sprout.



"Will I Ever Be?"

Adela adds, "Each photo, when I presented it, had a quote. So I would have a quote about the insecurity and a quote about the reframing. I left it in their words. I didn't want to add anything else because it wasn't really my place."

Photos by Emily Lord

PA: Sungwon Lim,曹舒敏, Anushka Kulkarni

You can find more of her work at adelaschwartz.com!

Her photography carries a strong devotion to visibility and its power. These are careful acts of recognition, not just after an amalgamation of aesthetic choices, but also oriented towards a kind of therapy. Each photo is an outstretched humanity, an elastic tally of intimacy. The work is interested in the true life of its subject as much as it is interested in artistry. Adela's art is in medias res and refuses to neglect the before and the after.

ADELA

SEPTEMBER

Featured Artists

Ashley Jao

is a senior at Columbia College. Her primary mediums are drawing, painting, and a little bit of collage/printmaking/ceramics
Interview by Claire Kiltain

I would describe my current body of work ultimately as an exploration of form, seeking to highlight the ecstasies and energies underlying quotidian life. Focusing on themes such as bodies, inferiority, and domesticity, some of my works also lend a quality of absurdity, playfulness, and humor to the lone figure. As a queer Asian-American woman, my projects allow me to interpret my inner world of subconscious fears, desires, shame, catharsis, and strange intimacies. I am currently focused on capturing this "beautiful strangeness" through techniques involving materiality, markmaking, pattern, and negation (i.e. playing with blankness; the confusion of object, figure, and ground). There is a tense, uncomfortable thread that runs between my works, but they are quintessentially human. I hope that viewers will recognize themselves and each other in my works. I want them to be comforted.



Photos by Frances Cohen, Will Park

ASIA

SEPTEMBER

Featured Artists

Can you describe the headspace you are in when making art?

Art for me, even though I work in lists and steps, is still so, so emotional for me. Honestly, in the past, every time I've talked about my paintings, I've cried because it's so deeply emotional to me; it's a place that feels rooted in spirituality, and the metaphysical aspects of making a painting. My mom is a big influence, not only in my art, but also in my life. I've always kind of been told that there was a higher power, or something above us to believe in. When I'm painting, I'm in a spiritual, metaphysical realm. I view crying, and being emotional, as part of this. Art is deeply personal to me. It makes me feel like I am part of something, part of my highest self, maybe. It just feels right and necessary for me to be making images and painting.

You can find Ashley's work on Instagram: [@ashleehouse](#)

Is there anything you wanted to talk about that we haven't gotten to?

It's taken a while for me to find myself as an artist, or at least get to the stage where I feel such a pronounced love for this process of thinking of and creating images. If I could talk to myself a year ago, I would just basically say, "be patient with yourself," in terms of finding a visual language. Feeling inspired all the time is definitely not something that always happens, but it does come through making and creating more, learning from other artists, consuming as many images as you can and just noticing what interests you in the world—it doesn't have to be anything big. I feel like making art is very affirming to me. It feels necessary for how my brain works, because a lot of the time I feel like my self expression is blocked through verbal expression. This is the truest way for me to express my deepest self to other people—the permanence of paintings and art acts as a documentation for me because I am a very forgetful person. It is nice to have a record of what I was interested in at that time and be able to visually map my change and growth. Art for me is just so sacred and unexplainable.

ASHLEY



SEPTEMBER Featured Artists

Lauren Lee

Interview by Julia Tolda

a senior at Barnard, majoring in Visual Arts and Art History. She is a Scorpio sun, Leo moon, and Aquarius rising, originally from Malaysia. We meet at Cafe Armita on a chilly fall afternoon. She orders hot chocolate, and we have a conversation about how she rarely drinks coffee. Stuck in her head is a line from Semi-Charmed Life by Third Eye Blind, that goes:

"When I'm with you, I feel like I could die and that would be all right."

Why did you start photographing?

I got into photography because I'm an introvert. At parties, I would be too nervous to talk to anyone, so sometimes I would bring my camera. And once you have a camera, you kind of blend into the background. You can deflect conversations by asking people if they want a photo. You take it and then disappear. A lot of my photography started out as this kind of "wallflower photography". I like it when people pretend I'm not there—not invading—but rather capturing moments they'll want to remember or are important to remember.

Most of my work has to do with themes of being this weird, foreign body, occupying foreign space. When I first moved to New York, photography was a method of looking into this whole new culture. The photos I take here are not like anything at home in Malaysia.

You can find Lauren's work on Instagram:

@laurenpoohlee

PA's: Will Park, Mori Liu

Photos By Amelia Fay

LAUREN

SEPTEMBER

Featured Artists

Lolo Dederer

Interview by Phoebe Sarah
Dittmore Klebahn

is a junior in Columbia College studying Architecture. She is a multimedia artist with a special interest in watercolor, acrylic paint and the use of found and gathered objects. Her work focuses on collecting emotions, moments, and physical items into cohesive images that inspire self reflection in their viewer.

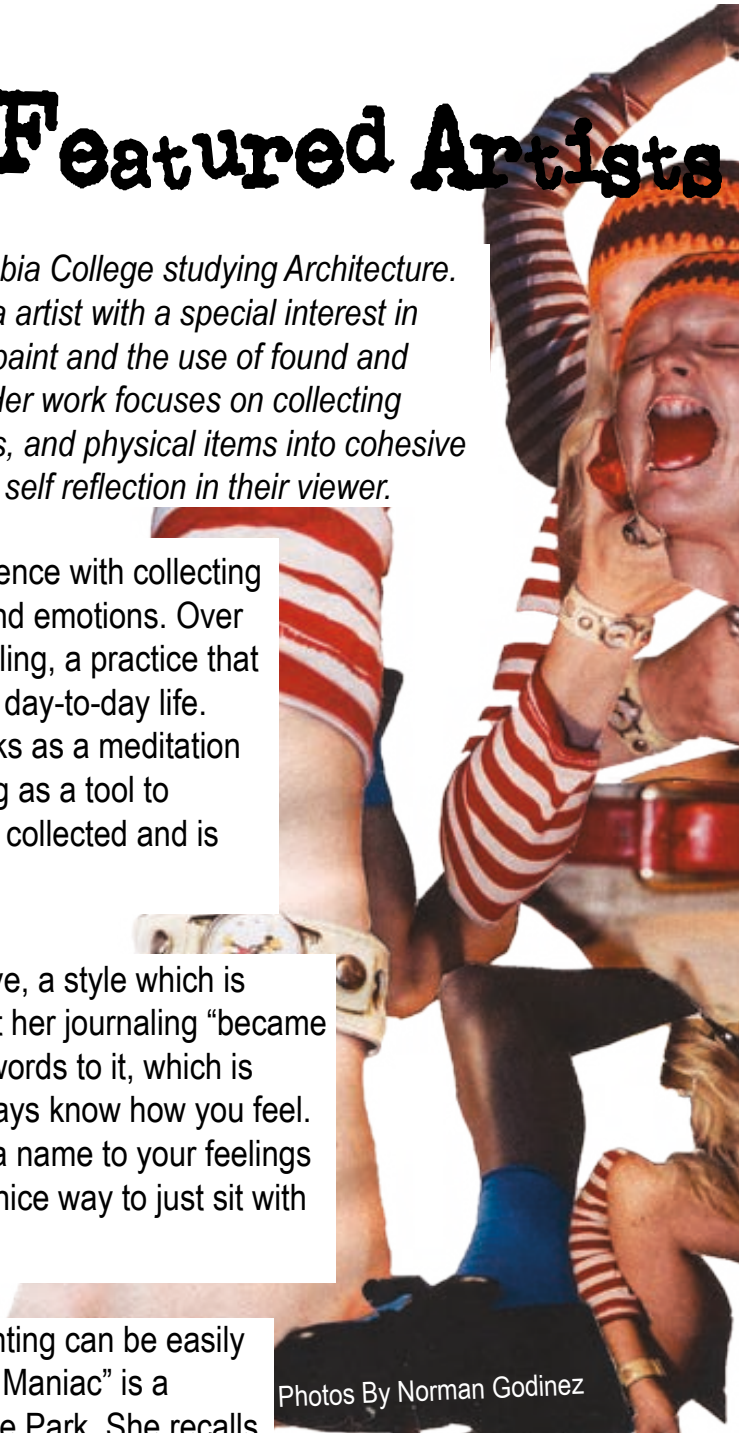
Her current creative process draws on both her experience with collecting physical items and her desire to preserve memories and emotions. Over the pandemic, a friend encouraged Lolo to start journaling, a practice that allowed her to capture moments and feelings from her day-to-day life. Lolo's journaling evolved into drawings in her notebooks as a meditation on transitory emotions and events. She uses journaling as a tool to "remember and attach myself to something that I have collected and is sitting in the back of my brain."

Up until a few years ago, Lolo's art was more illustrative, a style which is still perceivable in her current portfolio. She states that her journaling "became a way to almost meditate on a feeling without putting words to it, which is something that we all can work on: not needing to always know how you feel. One of my friends always says 'you don't need to put a name to your feelings because not everything has a name.' [Artmaking] is a nice way to just sit with things, and get away from obsessive journaling."

Her direct, spontaneous approach to drawing and painting can be easily seen in her figurative drawings. The piece "Egotistical Maniac" is a "portrait of self reflection" drawn after a run in Riverside Park. She recalls her process for the piece: "Sometimes you feel like your brain is all over the place. I had this really strange experience after running when I went home and said 'okay I'm gonna draw myself.' Sometimes when I do these drawings, I think about how egotistical it is for me to be sitting here drawing myself, thinking about myself.' Trying to figure out the proper way to perceive yourself is kinda tricky." This self-reflective tendency is echoed in Lolo's choice of creative space, as she primarily likes to work alone in her room. She tells me that she prefers to create art in "a little cocoon to think and make."

Photos By Norman Godinez

Lolo





Featured Artists

Lolo is generous with her art and her creative process, hosting art making events for her friends in her dorm room. She and her roommate gather people together to create exquisite corpses—collective drawings where one person draws a tiny portion of a picture without being able to see what anyone else has drawn before them. She also volunteers with Artists Reaching Out, a club on campus through which artists teach art classes in elementary schools in the surrounding neighborhood.



In teaching and sharing her art with others Lolo emphasizes going "a little crazy! I feel like taking the pressure off yourself in making art is important. Playing is important." She strongly believes in the value of art—regardless of style, quality, or perceived "goodness." "I'm a big proponent of whatever you make, as long as you are making things and you make enough of it, it's valuable."



When asked about the future of her art practice, she answers that, "I hope to always have some kind of creative practice just for the sake of fun. I hope to be involved creatively, whether it's creative directing, architecture, or at a design firm." Lolo's free spirit is palpable in her art work. It is impossible to witness without feeling a profound respect for both her and her artistic journey.



You can find Lolo's work in Instagram: [@trinkettuvr](#)

SEPTEMBER

Featured Artists

Macy Sireich

Interview by Cathleen Luo

is a sophomore transfer at Columbia College, studying Visual Arts. She explores ways to continuously experiment with multimedia in her art and uses surrealist imagery to express her inner world.

Macy's work is youthful and yearning, dreamy in a way that understands what it's like to be trapped in one's head. As a multimedia artist dabbling in acrylics, graphite, and watercolor, she draws inspiration from personal experiences, specifically about growing comfortable with her own loneliness and solitude. Coming out of the pandemic as a high schooler, Macy's art directly speaks to her experience during isolation.

"Sky Fellows 2"



When asked about self-portraiture, Macy finds that much of her work ends up unintentionally being both a symbolic and literal self-portrait. Young painters, like Macy, often don't have easy access to models so they rely on photos taken of themselves to create references for poses. This occurs in "Sky Fellows" as well as her other pieces "Self Reflection" and "Who What Where When Why?"

This sort of ultra-contemporality struck me when I first saw Macy's work. When asked about her intentions with this youthful energy, she responds, thoughtfully: "I never realized that I might be perceived as youthful. But I guess that makes sense since I am a young person painting the things that I see in my life." In her other pieces, there are chocolates, lighters, Dr. Martens, lipstick, and Nike sneakers. The clothing items and accessories which so frequently show up in her paintings exemplify Macy's love of fashion. She says, "Through these items from my everyday, I can symbolically represent feelings or periods in my life."

"Self-Reflection"



MA

SEPTEMBER

Featured Artists

Some of her other pieces are more surrealist and absurd. Macy explains that "[Surrealism is] a good way to represent vulnerable feelings without making it so explicit. I don't necessarily want to make art that's directly telling you I am sad. I want to make art that's nuanced, subtle, and open to interpretation. And maybe that also has something to do with me not wanting to talk about things directly." This surrealist absurdity can be seen in her pieces "Joy Ride," "Time," and "Wealth," which have seemingly random items scattered around in the painting, like turkey dinners, cars, and geodes, as well as moments of architecture referencing classic Surrealist painters like Giorgio de Chirico.

Macy's art reflects a place of transition that many of us can understand: the distraction, turbulence, restlessness, but also joy of figuring out college. As a transfer student, Macy is now majoring in visual arts and taking her first drawing class at Columbia. In class, she hopes to take "little bits and pieces of things from museums or libraries and daily life to make art with."

You can find Macy's work on her website and instagram:

website: <https://sites.google.com/view/macysinreich/fine-art>

instagram: [maybe.macy.s](https://www.instagram.com/maybe.macy.s)

She says: "I'm a lot happier here, but it feels very much like I have a lot of momentum. And I just can't slow down. I think I'm finally breaking into a more conceptual space and loosening up and stylistically expanding."

Photos By Kendall Bartel

PAs: Eva Abrego, Sungyoon Lim, Cas Sommer

C



Featured Artists

Alison Siegel

Interview by Iker Veiga

is a conceptual artist based in New York City, from Denver, CO, studying Art History and Visual Arts at Barnard College. Alison considers their studio a laboratory in which they incorporate unorthodox organic and geological materials into their experimental photographs, sculptures, and installations. Today we discussed the scientific method, growing up, and going back to our roots.

What does your art tell us about your personal story?

I am from Denver, a big city, but I was lucky enough to grow up being able to go skiing or hiking very often. It is something really important to me, and I feel spiritually connected to (especially) the Rocky Mountains: I feel most at home in the woods. There is still nature in the city, but it is not the same. In natural, unspoiled ecosystems, trees form mycorrhizal connections through the fungi in their roots and send messages to other trees through these networks. When you're in a forest with an active network that is living to its full potential, you feel that. And the trees in the city feel really lonely and disconnected. My art explores how I coexist with that loneliness.

In what way do you question these moments, or traces of nature in the city, and use them to advocate for environmental justice?

A lot of what I am working on now only started last year, and is still in development. So I'm not sure about the role my art plays in climate justice advocacy, but I do like to raise awareness about it—although I wish my work did that more, to be honest. I just love the freedom of audience interpretation of my work, and presenting my pieces as facts would make the relationship of the viewer to my art very stiff. Therefore, instead of directly advocating for a change, I think a lot about how to reimagine spaces, and how to reimagine my own interactions with nature in the city. There is something fascinating about that to me—how human society has been constructed to be opposed to nature. There is a huge binary opposition that we all grew up accepting and is not true: things grow and live around us constantly, in weird moments relegated to cracks, sidewalks...

You can find Alison's work on Instagram: @alison_siegel



OCTOBERA Featured Artists

Not long ago, I started to notice that a lot of garden beds and landscaping choices have hedges that are really flattening, especially on campus; Columbia has a really aesthetic landscape on purpose, exemplifying the idea that you can manipulate plants and that gives you power as an institution. On the other hand, if you walk around 135th and Broadway and look at the plant beds up there, they are not as kempt. My intention is to make the viewer notice these differences, not necessarily as an act of intervention, nor as a challenge of the status quo.

How do you want people to re-engage with your art and these topics?

I want to create art that brings concepts that would normally not coexist together in an unexpected way. I want my art to foster curiosity and imagination in viewers. To me, everything is a composition which is completed by the effect it has on my audience. There is a tactile aspect to my art that I find really important. In spite of growing up surrounded by technology, I have always felt like an old soul, and it terrifies me that we are completely moving into these abstract environments where everything is digitalized. There is a lot of the human experience that is completely lost by fully engaging with those worlds. I want to emphasize the need to stay open and imaginative as a key part in any process: making art, writing a paper, maintaining a friendship with somebody... Beyond classroom spaces, people are always afraid to touch my objects. And I'm like "Please! I'm serious!", because it is OK; it is a part of the object: they have a history of their own too.



GRABER Featured Artists

Chandler Jong

Interview by Noa Cazenave

is a first year Master's student studying Quantitative Methods. He finds beauty in life's mundanity and enjoys capturing thoughts and memories.



His photos range from breathtakingly cinematic to incredibly personal and undeniably human. In one particular photo taken in Japan, although I've never been there, Chandler captures a familiar experience—the hustle and bustle of a train station, endless crowds, and the feeling of solitude within a big city. “It isn't intentional, but it would be nice to have people who view my photos feel as if they're there themselves. Because when I review my photos, it feels like I'm reliving those moments. And if someone can kind of do that, too, that'd be nice.”

His advice to other photographers is to “just do it.” He's a self-taught photographer, who got started by watching YouTube tutorials and taking photos on his flip-phone in seventh grade. While he admits that being able to buy nicer equipment after graduation is what helped kick off his photography career, he is adamant that expensive equipment should not be the only key to taking good photos.



NOVEMBER Featured Artists



"Even if you have only your cell phone, your cell phone is enough to take really good photos too. Don't let your camera be the only thing that stops you from taking your photos. Just do it."

The flip-phone is what catalyzed his passion for photography. "That's when I really began getting into photography, just taking photos of things that I thought were pretty, and then seeing things from my perspective... I just wanted to share what I thought was pretty with other people. It turns out other people think it's pretty too." Again, he returns to this idea of capturing the beauty of human interaction in his work. "It's even more amazing to find that moment that will never happen again. This is a once in a lifetime interaction between two strangers. And I think those kinds of instances—you're capturing a concept, not just a pretty picture. That's really beautiful."



Photos By Caroline Cavalier

NOVEMBER

Julia Tolde *Interview by Mara Toma*

is a senior at Barnard studying comparative literature. She had arrived earlier than I had at Cafe Amrita, having settled herself at a recessed outdoor table. Much like our conversation, this choice of seating enjoyed some form of serendipity: the loud honks of transiting trucks were not mere background noises but rather a selection of well-timed intermissions (necessary for aimless laughter, tangential conversation, even a little bit of uncertainty). After setting my bag down, Julia handed me a folder with some of her works. Maybe it was then, seeing her work not as a whole but also as details in between, that I understood her art as a need to capture a beauty complicated by the fleeting present. Her art boldly seeks that kind of beauty, navigating and modeling its interactions with fate, time, gaze, body, and love.

Why Collage?

Some things are best captured by other people. I'm not a photographer but I have a good eye for design, curation, and putting things together. I like collaging because it helps me process things that exist in the world and put them together in a way that makes most sense to me—as opposed to going out and photographing or painting. It's a way to take up space that I find really intriguing. It's bizarre because I'm using other people's work to create something that's mine, but isn't that all art?



CUTABE Featured Artists



Photos By Jane Mok



A lot of your collages evoke a feeling of nostalgia, but not necessarily directed towards something of the past. What is it that you find compelling about the past? What about the present?

In Portuguese, we have this word called saudade. It means a nostalgic longing for something. And the interesting thing about saudade is that you can miss something which is there. It's about missing what's passed. It's about missing what's gone, but it's also about a love so strong that it almost breaks your heart. That's how I feel about both the past and the present. I have a love for beauty and I have a love for the moment and I want to crystallize them so bad that I know that it's so impossible and ephemeral that it hurts.

Your instagram tag is @maggiecollages—that's a beautiful name. Is there a story behind it?

I had a very lovely person in my life call me "Maggie". Folktales say that they love shiny things, which is not exactly true: they love new things, but they are also scared of the new. They're also smart animals and lovers of beauty. They also can replicate human voices perfectly, and I guess there's a bit of me that feels

I'm replicating humans. When I make art, I feel like a made up person. I guess everyone feels that way a little bit, you know, like they're making things up on the spot. Maggie collages exist because if I were an animal, I'd be a magpie. There's an episode of Madeline (a french show for children) where crows steal things from the children in the episode, and all of them start to fight because they think that they're losing things or that someone else stole it, but it's the birds, it's the birds the whole time. At the end of the episode, Madeline looks at the bird's nest, and finds clothes, socks, and hair pins, and all these beautiful things that crows took and created something new with, which is what I do. Magpies are just beautiful birds, and they're so smart. I'm a bird person, clearly.



Featured Artists

Penny Shapiro

Interview by Sahai John

is a freshman at Barnard College. With spiral motifs and abstract images, Penny contextualizes abstraction by connecting her multimedia works of art to ruminations on nature, self-worth, and the world around us.

"All That Inspires"



Photos By Orla Meehan



Featured Artists

You present many repeating patterns, like the spirals that come up in many of your works. What is your connection to spirals?

It's my trademark. It began when I first started drawing. My mom had said that she used to draw spirals all over her notebook and I thought, 'That's so cool!' I felt so inspired. I was initially drawn to the pattern aesthetically, then as I thought about it more philosophically and I became fascinated by the fact that spirals exist everywhere in nature: snails, seashells, whirlpools, DNA double helix, the galaxy, the fibonacci spiral, our fingertips. So many spirals!

I took this environmental history class in high school and it made me think about cyclical patterns and how nature can be so regenerative. Cyclical patterns are inherent to the natural world, yet modern society tends to be so linear. These "linear" systems, such as industrialism, consumerism, and extreme capitalist ideologies are proven to be not sustainable for life at all. They are hurting us so much. It's upsetting to me how Western societies have bent over backwards, trying to control and implement these linear systems rather than mirror society according to nature's intrinsic patterns. These are things I think deeply about. And I want my work to be a reflection of my contemplations—What can we do better? How can we rethink our relationship to nature and each other moving forward? How can my art inspire circularity?

You've talked about journaling as a way of conceptualizing your art. Is that how you develop meaning to your work?

This is a process that I usually do for my sketchbook works. I'll create them while watching TV, listening to music, or riding the bus, generally while doing more mundane activities. These works are even less thought out than my paintings, so I love to journal after I make them in order to contextualize their abstractions. And honestly, sometimes these journal entries aren't even that deep. They could be about the simplest experiences from that day, the small things, the big things I've been thinking about in the world, things I've been learning in classes, or the things I've discussed in conversation with friends. To provide context for what I'm thinking about at the time of creation helps me process my own work. Thinking about the world and our existence is what influences the abstractions.



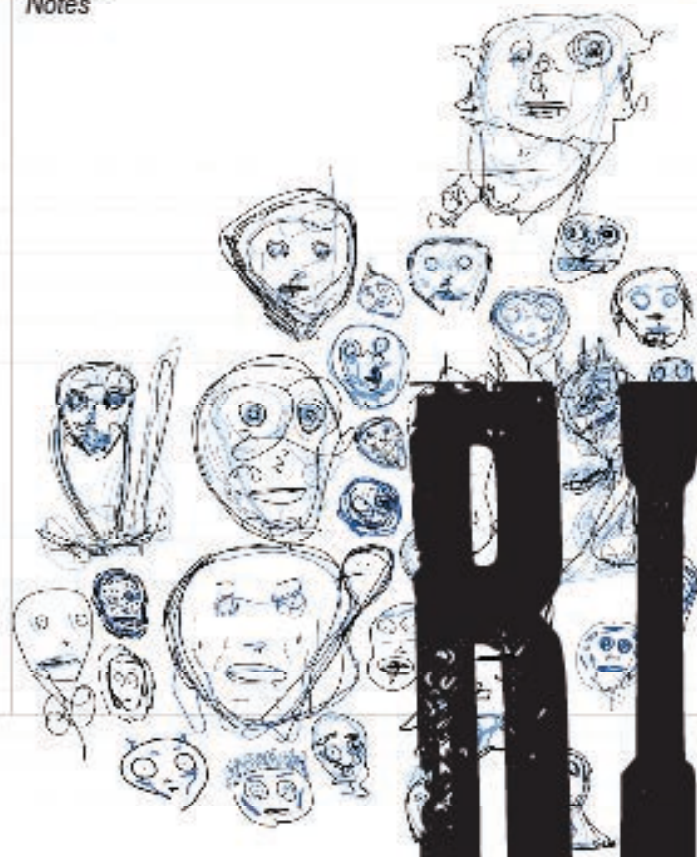
COLUMBIA Featured Artists

Richard Lee

is a senior at SEAS. His primary mediums are photography, digital sketches, electronics, interaction/sound art, and collage.
Interview by Claire Källain

Hey, I'm Richard, a senior studying Electrical Engineering. While I never really identified as an "artist", per say until recently (to that point I didn't even think of myself as an "engineer" until around the same time, realizing how they can be synonymous in many ways), I've been into photography since I got my first smartphone in 7th grade and fell in love with ways of capturing and manipulating artificial light. From there, I got really into collages to piece together both my own photos and aesthetics that caught my eye over time. When I got to Columbia, I held onto my camera but wanted to branch out to interests in architecture, sound installation, etc, but COVID got in the way, so I turned to making VR simulations, music visualizers, and hoooots of doodle art as I zoned out in class. Ultimately most of my work became embedded in human-computer interaction research (I pretended to be a robot for a whole summer), but that gave me a really strong appreciation for linking electronics - what I study - with art in installations and interfaces. Now, I'm really looking forward to making more electronic music and sound art as my time in a cappella comes to an end within the year. 🍷

"Notes"





Featured Artists

Just listening to you talk, it sounds like space and community is so central to what you do, whether it's talking about going to a concert and wanting to capture a moment, or being in a space and seeing this amazing light show going on or even just trying to construct a virtual space.

When someone interacts with a piece of art that you've made, if they're looking at it or they're literally experiencing it, what sort of experience do you want them to have?

Do you want them to come away with anything?

Do you want them to feel any particular way?

What made me fall in love with concerts and those shared spaces was that feeling of communal empathy, the feeling of, 'I'm a part of a group of people that are all immersing ourselves in what this feels like, and running with it and flowing with it.' One big piece of what I would look for in someone trying to experience my art, per se, would be perspective - what do you see in this work? And yourself?

And what is being reciprocated? What might you see in an artist's work when you're doing that? Because we go to concerts, and we hear people sing deeply personal things, and you resonate with them. We flow, and we dance, and we sing along. It's them sharing and us sharing back, it's a constant transfer of energy and light. I would hope that by sharing our own works we also share insight, that level of mutual understanding or introspection.

Photos By Haley Cao

ARD

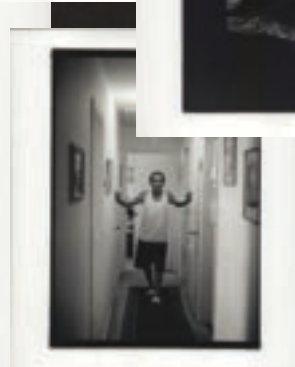
Photo by Jasmine Wang





Sungyoon Lim





"Do you want me to get a jacket? I think I look too skinny and weak."

"Whatever makes you comfortable, Poppo." He thinks for a moment, but then shakes his head.

"I think I will be too warm if I wear a jacket."

"You look stylish right now, already."

"Did you take the picture?"

Caroline Cavalier

I tell Poppo I'm going inside to get some water. In the kitchen, I catch him peering over the picket fence toward the street for a brief moment before meeting me back inside. I walk in and out of each room of the house with him. He sits on the bed I used to crawl into when I was small enough to cuddle in between both of my grandparents during slumber parties. He turns off the television that he watches the news on every morning, which was accidentally left on for too long. He eventually flicks off all the lights and walks back to the kitchen.

I find myself staying for dinner. Ada cooks me jajangmyeon and Poppo eats spicy soup that never seems to be spicy enough for him. Ada hands me the paper bag of fresh vegetables from her garden and tells me to give it to my mother.

They come out to the driveway with me and wave goodbye as I drive away like they have done since I was a baby, strapped into the backseat of my mom's old Acura. I wave and blow a two kisses like I used to, but this time, I'm in the driver's seat.

When I get home, I send Poppo a text to thank him for spending the day with me and letting me photograph him. He texts back two minutes later.

"You welcome! Anytime, any kind help . Careful always be , safe . Care for yourself health, ! Do not skip any meal , Drink lots water ! We are missed you already ! Love you, Poppo."

- Caroline Cavalier

Eva

Article by

Taylor Elizabeth Bhajji

Brander

Blackhawk

**FROM
THE BLOG**

On a chilly Thursday morning, Eva Brander Blackhawk answers my phone call with an enthusiastic hello. Her energy radiates despite our virtual connection, and we immediately jump into conversation. Through our hour-long chat, we take a deep dive into her artist work that reveals her identity as a woman, environmental activist, young adult, and Native American.

When asked about the role art plays in her life, Eva emphasizes the significant part that art plays in exploring and understanding the different facets of her identity that often complicate her self-perception. She explains that every aspect of her identity may not be so apparent in her art pieces or serve as the centerpiece of her artwork, but her art is inextricably linked to who she is.

Eva believes that “we are in this age where we are constantly reminded of this impending doom caused by humans that has led to climate change, pandemics, racial oppression and globalization. We are left treading water hoping to not drown from all of this ominous information.” She is constantly asking herself questions about what to make of our government, how does her Native American identity fit into the future of our nation, and what does it mean to be a woman right now. Luckily, art has become an outlet for her to process today’s world, to reflect on the past as well as envision the future.



FROM
THE *Blog*

Read the full blog post @ *Eva*
RatRockMagazine.com

Brandier

Blackhawk



Eva's main medium is collage, which she describes as a process of creating small unique worlds that allow her and her viewers to envision how they want the world to look. Collage can either serve as a form of escape or blueprint for a better place. She first encountered collage in her senior year of high school. She says that she was captivated by Life magazines from the 1960s that her school had. "I saw a repetition of women being objectified and placed in a box as the 'housewife,' and I saw little to no indigenous representation. These are still issues that we see in the popular magazines of today." She is interested in where our collective consciousness as a society has progressed and what has remained the same.

When discussing the content of the magazines, Eva emphasizes that she has struggled quite a bit with the fact that there aren't really Native Americans in the magazines. She notes that she has only found three ads including Natives in the hundreds of magazines that she has looked at over the years.

One of her recent projects utilizes the few images of Natives that she found. One Life magazine reported on the 19-month long Occupation of Alcatraz by Native Americans in the late 1960s and early 1970s. During the occupation, Native American people from all different tribes came together and occupied Alcatraz Island under the Treaty of Fort Laramie that says that unused federal land must be returned to the Native Americans. Eva says it was a momentous moment in history for Native Americans that made national news. "Even the fact that it was covered in Life magazine is amazing because that's something that rarely happens for Native Americans."

THE RATS DON'T



RUN THE CITY



UNDER CONSTRUCTION!
COME BACK NEXT YEAR

They are
a good
people

They are
at work.

Saying

"we do"

Times
Square



Zoom out
and see
Corporate guy
in a stage
like a puppet
while rats control
them from top

CROSSWORD ANSWERS

BANKSY - Satirical graffiti artist
ECOVANDALISM - Defacement of famous artwork by climate activists
BORED APE - Famous NFT collection, ownership of which functions as membership to a yacht club
MIDJOURNEY - Popular AI program that can generate unique high-quality art from a few keywords.
TERRACOTTA WARRIORS - Army of thousands of life-size clay figures created to protect Chinese Emperor Qin in his afterlife
MISCHIEF - a group of rats
DUMBO - a domesticated breed of rat named after its unusually big ears
PASTELS - medium used in many of Degas' works
PULP PAINTING - technique involving shredding pigmented paper to create an image
KAHLO - artist with great brows
PICASSO - painter of Guernica
MICHELANGELO - created a famous naked David
DEGAS - artist who loves ballerinas
KUSAMA - contemporary artist who loves polka dots and pumpkins
GOOP - lifestyle brand of the star who famously stated "I'd rather smoke crack than eat cheese from a tin."
EMMA - book that inspired the movie Clueless
FLEABAG - comedy drama TV series where the main character famously breaks the fourth wall
THE CROWN - TV series on the British royal family
FRANKENSTEIN - first science fiction novel, and song by Rina Sawayama
BELOVED - Toni Morrison's haunting bestseller
RENAISSANCE - 2022 album and period that cultivated a new change in art and culture
MIDNIGHTS - music album and time of night
AFTERSUN - new drama starring one of the Normal People leads as a father
GOSSIP GIRL - iconic TV show set in the Upper East Side
KANGAROO - breed of rat that can go without drinking water its whole life
HAMILTON - Broadway show and building on campus
WEDNESDAY - Tim Burton's newest show focused on the daughter of a notorious family
GUGGENHEIM - Art museum and UNESCO world heritage site designed by Frank Lloyd Wright
HOPPER - realist oil painter of Nighthawks
TONY - famous award for distinction in Broadway and musical theater
NOPE - Jordan Peele's new science fiction horror film set on a horse ranch
GEHRY - Architect whose buildings' facades feature sweeping (or could say huge) disjointed pieces of curved steel.
MATISSE - French fauvist painter who created the series, Blue Nudes
AILEY - Modern dancer and choreographer best known for choreographing the piece Revelations

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