

*RATBOCK*

**YEARBOOK FOUR**  
**2021 - 2022**

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# RATROCK

YEARBOOK FOUR



[ratrockmagazine.com](http://ratrockmagazine.com)

@ratrockmag

# MEET THE

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**Karen Cheng**  
Content Editor



**Faith Cheung**  
Webmaster

E



**Cathleen Luo**  
Copy Editor



**Isabelle Mauboussin**  
Outreach Director

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M

# MEET THE

T



**Rommel Nunez**  
Visuals Director



**Bri Schmidt**  
Events Director

E

A



**Victor Trolet**  
Treasurer/Secretary



**Janice Zhai**  
Design Editor

M

# letter from the board



Dear Reader,

We at Ratrock are absolutely thrilled to present to you the 2021-2022 Yearbook. Our last Yearbook was published nearly two years ago, long before words like “quarantine” and “masks” and “Zoom” promulgated our daily vernacular. Though our role as Columbia’s undergraduate arts magazine continued to thrive in a digital space, we couldn’t be more ecstatic to finally celebrate this year’s work in a print format, alongside an in-person launch event.

Since our return to the gates of 116th and Broadway last fall, Ratrock has continued to nourish a bountiful community of artists, designers, writers, and creative-minded individuals on campus. With a staff of nearly 70 students—our largest team yet—we’ve been able to develop multiple new initiatives: our online blog features thought pieces, art reviews, and comments on cultural events; our PROCESS video series intimately documents artists in their creative mindsets; and our media coverage program elects Ratrock photographers to cover performing arts events. We’ve also continued our Call To Artists and Featured Artist series, both of which engage Columbia artists of all ranges of medium and experience. As we look toward the future, we’re so excited to see what’s next.

Despite the myriad ways in which our organization has grown as a publication and a community, our commitments remain the same: we at Ratrock aim to provide a platform for student artists to showcase their work, share the methods and inspirations of selected Featured Artists, and foster an inclusive and accessible network for creatives of all types.

The Yearbook expresses the culmination of all of these values into one endearing booklet. As you sift through the pages, read our words, and view these artworks, we hope you keep in mind that this publication, first and foremost, was made for you.

To all of our collaborators—staff, Featured Artists, friends, and family: THANK YOU!! We mean it when we say that we couldn’t have done it without you.

Sincerely,

The Board:

Karen Cheng

Faith Cheung

Cathleen Luo

Isabelle Mauboussin

Rommel Nunez

Bri Schmidt

Victor Trolet

Janice Zhai

*RATROCK*

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Faith  
Chung

~~Cahlan~~

Abelle M

~~Pat~~

Bri Schmidt

~~Jessie~~

~~Jane~~

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# ARTISTS OF THE YEAR

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## THE TALENTS OF 2021-2022

Are you an artist with a body of work? If so, we want you, and will be accepting applications for Fall 2022! Creatives of any kind—any medium—submit your work on our website and become a featured face and artist!

\*you must be enrolled in one of the four undergraduate colleges of Columbia University

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# FEA TUR ED FAC ES

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### What to do?

1. Respond to our acceptance within two days
2. Upon acceptance, send high quality scans, photos, recordings, etc. of your work
3. Complete an interview and photoshoot in the two following weeks
4. You get a permanent (and updatable) portfolio on our website
5. Collaborate with other Featured Artists to plan and curate an event showcase

CARINA SUN

SEPTEMBER



LUCY BLUMENFIELD

FEATURED

ARTISTS



ANGELA WEI



NICOLAS  
OUPOROV

2021

# CARINA SUNN

Photos by Gillian Cohen



<https://www.carinasunn.com/>  
@carinasunn

## Tell us a little bit about yourself.

My name is Carina Sun. I am a freshman at Columbia College hoping to study computer science with a concentration in visual arts. I grew up mainly in Doylestown, Pennsylvania. It's a pretty small suburb. It's about an hour outside of Philly, but it's a very quaint town. I'm a multimedia artist so I do pen and ink, sketching, oils, acrylics, and I also dabble in pastels. Recently I've been getting into graphic design work, so I've been really looking at animation and design softwares like Adobe. I've been studying art for about nine years now.

## What does it mean to you to be an artist?

I want to put a piece of work out there and have people be able to tell what it is without having to wrack their brains to interpret it. I like to just put everything out there because I believe that art should be what the artists see and how they see beauty, and then they put that on the canvas for other people to imagine for themselves.



## If you had to pick one piece as your favorite, what would it be?

Whenever I asked my art teacher this, he's always like, "it's like you're asking me to pick my favorite child!" So rather than a piece, my favorites would be my collection of originals, which are the first six paintings in my portfolio, the ones that have to do with my Asian identity. That collection contains the topic that matters most to me.



Feature by Jane Loughman

Cherish, 2020

# LUCY

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

@lucyblumenfield

# BLUMENFIELD

Photos by Rommel Nunez

**Tell us a little bit about yourself.**



Self Portrait From Quarantine

My name is Lucy Blumenfield. I'm a junior studying film and media studies at Columbia College. I am a photographer, filmmaker, and director. I work in photo and film medium right now, but who knows what'll happen in the future?

## **How would you describe your style?**

It sounds really weird because all photography is made of light and color but I like focusing on specific interactions of light—how light plays with a subject matter, and also how colors interact with each other. People as a subject matter are also very interesting to me, which is pretty consistent in my work I think. Maybe part of the reason why I kind of stopped photography is that it became harder for me to find subject matter that was meaningful to me and I started prioritizing what I was doing, and not just how things looked.

## **I'm curious about where you usually get inspiration from.**

I think music is a big part of capturing emotions that I'm already feeling, and then I kind of use that to get back into that emotion. Past experiences and remembering the way I felt in those moments is really helpful to me because film, at least for me, has a big focus on evoking emotion. I find it really interesting when people experience art and have a similar emotional response to it. I want to be able to create that emotional response. Listening to music is a way to get me into that.



Feature by Susanna Chang

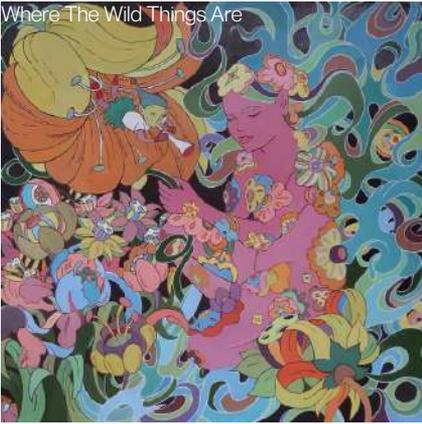
Photos by Rommel Nunez

<https://angelawei.cargo.site/>

@theangelawei

ANGELAWEI

Where The Wild Things Are



## **Please Introduce Yourself!**

My name is Angela Wei. I'm currently a senior at Barnard majoring in Art History with a concentration in Visual Arts. I'm an artist, I guess, and hopefully, I'll be working in some type of creative space when I graduate.

## **Can you walk me through the acrylic series you submitted?**

I've been painting my entire life and doing creative things just because my mom's an artist. She's always been a creative inspiration and I grew up in a very supportive environment. So I've always liked to draw, but I think I began to take art more seriously in college. Especially in the past year with quarantine, I was able to stay home and figure out what kind of style I wanted to work on. I started developing a series of large acrylic pieces that's fantastical, imaginary, and colorful. All good vibes. A lot of the things I draw upon are children's books or fairy tales, but I like to give them a bit of a twist - whether it's something a little bit gruesome, something a little bit weird. And it's been great practice for my thesis project, which is what I've been working on lately.

Feature by Melissa Wang

## **How did you become so versatile in different mediums?**

Because my mom is classically trained in China, which means she values realism and figure drawing techniques, she really pushed me to do a lot of observational drawing when I was younger. At the same time, I recognize that it's important to incorporate your own imagination into your art - the job of the artist isn't to just accurately represent something on paper.



<https://nicolasouporov.com/>

@nic.rso

Photos by Rommel Nunez

# NICOLAS OUPOROV



## Go ahead and introduce yourself.

I'm Nicolas. I am an artist at Columbia College studying Computer Science and Mathematics. I'm from the Boca Raton area in Florida and I have a 14-year background in pre-professional ballet.

## What would you say are the most common threads between all of your current work and dance?

I definitely have an interest in movement. I'd say movement, human and natural forms, are aspects of temporality. A lot of my work is focused on the difference between dance and these other art forms, and seeks to create and establish a connection.



Portrait of a Sphere

Feature by Ranauk Lally

Composition



## How do you find the scientific and analytical parts of your mind influencing your art; does your creativity ever affect the way you approach scientific ventures?

I try to lead my artistic endeavors as a sort of scientific inquiry. In many ways, I seek to understand the concepts I'm representing and try to let my opinion on things evolve as I explore them through art. I think that many of my works build upon lessons that I've learned from technology or lessons that I've learned from medicine, and analyze the ethics of many of the things that we do. A lot of my sculpture analyzes the ethics of medical treatment, whether I give my own thesis on certain types of medicine, like amputations or transplants and prosthetics, or consider what the ethics of that are in a human context. I build upon those technological principles to establish my art.



OCTOBER

BENNY YANG



FEATURED

MAC JACKSON



ARTISTS

JANICE ZHAI



VICTOIRE  
MANDONNAUD



2021

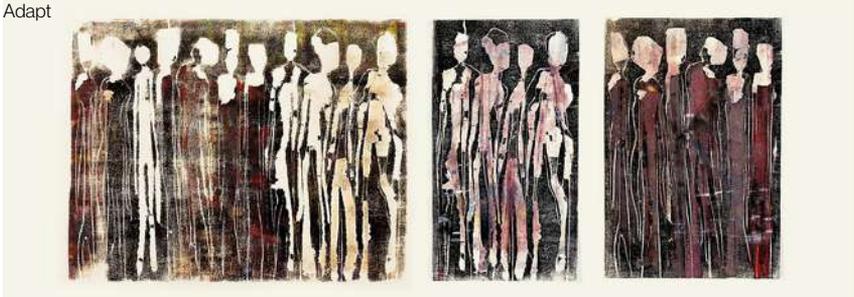
Photos by Jane Mok  
@yangart



**BENNY  
YANG**

Benny described to me a childhood that brought him to multiple locations across the globe. Born in Shanghai, he later moved to Beijing, San Jose, and Wellesley, Massachusetts, before going to boarding school in the Northeast. He described to me how his work has changed less due to his physical location in the world and more according to the time in his life.

Adapt



When the COVID-19 pandemic swept the globe, Yang reacted with the various ways he creates art. With the influx of free time, he “started creating these series of works that would explore one theme using a bunch of different media and have these offshoots of ideas diverting from this one big idea. He describes one example: “During the pandemic, I started a series on the relationship between humans and their living environment. My work explores how the self inhabits the body and the body inhabits society, and different things we run into by exploring through life.”

Feature by Lexi Phelan



Forgotten Paths

By reflecting through his art, Benny describes: “I’ve become more observant of the spaces I’m in. During this pandemic especially, I looked into different living environments and living spaces. I became more sensitive to how a building is created, for example.” New York is the perfect place to observe this phenomenon, being filled with spaces inhabited by a diverse set of backgrounds.

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# MAC JACKSON

Photos by Rommel Nunez

January, 2021



At the beginning of 2021, Mac started a self-portrait project, producing one self-portrait every month. Many were stunning acrylic paintings, one is a paper-mache mask, and another a photo of that mask being smushed by a car. While the project began as an attempt to pin down her artistic style, the process morphed into an exploration of Mac's perspective, self, and much more. "When I was looking at the self portraits I realized that they served as a diary. While I was making it, I kept asking 'Who am I as an artist? What's happening in my life? How do I show that?'"

As Mac tries to understand her own work, she's attempting to get past the need to be understood by everyone else around her. There's a catharsis in putting her work out into the world and welcoming people into that, without prioritizing the need for them to understand her. It makes Mac's work feel incredibly intimate, almost jarring, as the viewer confronts the closeness that she invites people to share in her and her image. "As I try to let go of caring about being understood, I have this extreme response of wanting to be completely translucent and vulnerable. To do that feels cool because I can make art about me where I'm not talking about things that I don't know about, but I'm also not being egotistical. I'm just peeling off layers of skin."



March, 2021

Feature by Leni Sperry-Fromm

July, 2021



Mac celebrates the messiness of this approach: "I don't have it figured out. I don't have a lot of intention, but I do think I'm at a turning point. I do see what I'm making and what I'm experiencing, and I do like it. I don't want to take my art too seriously, but it is so connected to my feelings so there's a level of, not seriousness, but sincerity there. That's important to me. I just hope sincerity can exist alongside being a little bit stupid and figuring myself out."

# JANICE

# ZHAI

@janicedumps  
@jjanicezhai

Photos by Madalyn Hay

## Please tell us about yourself!

I'm Janice Zhai, a freshman at Columbia College hoping to major in something related to the Arts, but I'm still not sure. In terms of my own art, I'd describe myself as a mixed media artist. I'm primarily interested in fashion design, but I've also been getting into video editing.



## Can you walk me through your fashion-based mixed media pieces?

I think that clothes are always a formative experience - they form so much of our everyday lives.

They showcase who you are but

also serve a function. But what I'm really interested in is how we can take fashion—which is always so functional—and make it art. For example, one of my pieces, "The Swan," is a dress made out of old ACT entrance tests. I thought, "I'm not gonna be needing these anymore, might as well make something out of them." I really wanted to experiment with more unconventional material. Out of the paper, I tore a lot of them and folded pieces into origami butterflies. The base of the dress is mostly cork my mom had in her storage closet.



Feature by Melissa Wang  
Ever Wonder Why, 2021



## Is your Asian-American identity something you want to explore in your art?

Definitely. My grandmother is one of the reasons I got into art; she handmakes qipaos, and when I was young she'd show me how the whole dress-making process works. She's probably where my love for fashion comes from.

<https://www.victoiremandonnaud.com/>  
The Victories- Spotify  
@vmandonnaud

**VICTOIRE**

**MANDONNAUD**

Photos by JP Schuchter

Victoire is a renaissance woman who has dabbled in many art forms: “photography is the medium where I feel sharpest in what I want to do,” she says, but she first began with painting at the precocious age of eight. “I grew up around painting materials and in an artistic environment,” as her father, retired by the time she was born, had a house in the French countryside where he kept a studio for pottery and painting.

Feature by Justin Liang



Stopping Oil, 2021

There is a restlessness that drives Victoire to experiment, not only within the arts but across different disciplines. “When I was younger,” she said, “I wanted to be an economist.” She described an adolescent fascination with sociopolitical issues, including the problems of income redistribution and global inequality. These wide-spanning interests influenced her decision to major in anthropology and economics here at Columbia. In her restless need to experiment with different media, Victoire’s wide range of artwork has a searching, restive quality. Yet her photography shows a different side: one more meditative and more at ease in the universe, curious to explore the world and open to its wonders. Victoire’s quest appears far from over, but one might hope it is precisely in the process of being lost that she might ultimately find herself.



CHRISTINA SU

NOVEMBER

FEATURED

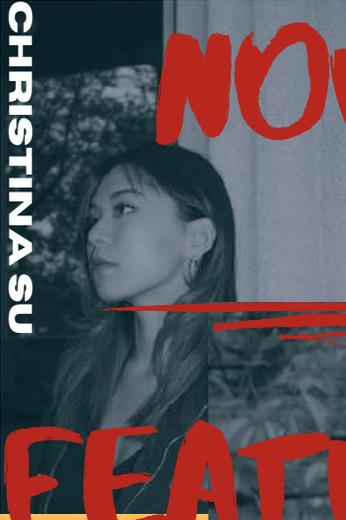
ZACHARY GINSBERG

BILL LIU

ARTISTS

2021

ETHAN GREEN



Photos by Georgia Dillane

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

@artchrissu

SU  
CHRISTINA

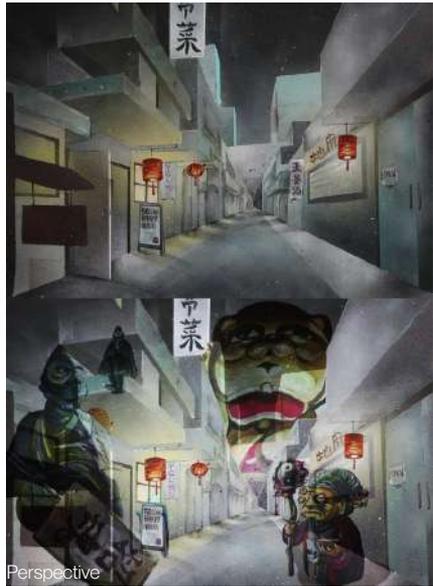


The first thing Christina Su will tell you about herself is that she is Canadian. “I don’t shut up about it,” she says. “Vancouver, where I’m from, has the best Chinese food outside of China.” At first, this bit of boosterism does not strike me as significant: mere banter at the start of our two-hour conversation about her art and career as an artist. Yet only as our conversation continues does it become clear how important identity and place are in her oeuvre.

The immersion in an environment and a strong sense of place that

characterize *In Perspective* is a consistent theme in Christina’s oeuvre. She points to her experience of Gaudi’s buildings in Barcelona as a key influence: “if I were an architect I wish the world would let me be Gaudi... how he creates space in a way that collects light, seeing what someone could do in the relatively rigid medium [of architecture] was really inspiring”. Immersion in a compelling environment is not just a visual experience: it is also, she says, a meditative one. Exterior space can inspire interior states of mind. Though Christina says *In Perspective* has been called dreamlike, it remains rooted in a recognizable urban space that obeys the laws of perspective

Christina, for all of her prolificacy, is just getting started, and there is much to look forward to. Whether continuing to mine the rich seams of her culture and heritage or to build worlds of purer psychological abstraction, her work is



certain to remain rooted in the immersive environments and strong sense of place with which she grew up.

Feature by Justin Liang

Photos by Caitlin Buckley

# BILLI LIND

@license\_to\_chill



Feature by Aditi Kapoor

Bill Liu is an analog photographer from Australia, and a lover of symmetry. In 2021, he moved to New York City as a student at Columbia and has since taken to embrace the compositions offered by the metropolitan, in contrast with some of his earlier works that feature visceral stills of the Australian landscape.



## What got you into film photography?

I began in high school, just as a fun way to remember the final days right before graduation. I would usually bring a disposable camera to most occasions, primarily to take photos of my friends—especially because I knew I'd miss them once we all went in different directions. It felt like a time I'd want to remember. As for the medium of film, there's something about not being able to see your photographs until you get them developed and scanned that makes the experience more rewarding. There was way more nostalgia that echoed from those film photos than from photos I just haphazardly took on my phone. After that period, I kind of just stuck with it. Having a limited number of shots per roll also meant that I was a lot more careful with what I was capturing. Now I bring my clunky vintage camera everywhere.



Photos by Rommel Nunez

<https://zacharyginsberg.com/>

@zachary.ginsberg

**ZACHARY  
GINSBERG**



Women Sitting

## Go ahead and introduce yourself!

I'm Zach, I'm a painter. I study History at Columbia. My main schtick is that I paint and that's what I'm hoping to make my life's project. I like to paint people in my life, I like to paint my friends and my family and people who I run into in the streets. I try to capture their interiority and anxieties and what gives them pleasure and excitement.

## How did you start exploring oil painting as a medium to translate what you notice about subjects into an image?

I've been painting before I could talk, or so my mom says, so it's always been a way that I've expressed myself and been able to interpret the world. When I feel really stressed or anxious, I turn to drawing to ground myself in the world, so it's very therapeutic. For me, it almost makes the world make more sense when you're able to internalize the aesthetics of it and then reproduce it onto the page. I started oil painting in high school—I was painting with acrylics before that. In high school, I started taking classes at The Art Students League on 57th Street, which is a really great school that has a lot of seniors taking classes there, and a few young artists.

Feature by Raunak Lally



Lukas' Room



Julian and Abhi

Photos by JP Schuchter

@4evrdolphinluv



# GREEN ETHAN

## Introduce yourself.

My name is Ethan Green and my pronouns are he/him. I'm a senior in Columbia College studying German and English. I make digital collages.

## What in your practice feels physical to you?

Sometimes you encounter a wacky shape and you can't remove the background easily, so you have to manually cut it out using this little path feature. You click all the way around the image, which takes a really long time. I usually zoom in a lot to get as close to the edges as possible, but this also makes it difficult to discern where one thing starts and the other thing ends, so you get caught up in pixels. You think it would make you more precise, but a lot of times it kind of fucks me up when I zoom in too much. You kind of lose track of what's going on, the boundary of one thing to the next.



## If you had complete control over a viewer's physical circumstances, how would you want them to encounter these pieces?

I like how Instagram has a zoom feature, but it's really shitty because you have to keep pinching and zooming with your fingers. If I could control how people see my pieces, you would initially have to see it on Instagram and deal with all the zooming, the way it reduces resolution, makes things hard to see and blurs stuff in the background. And then somebody would hand you a different iPad with the full resolution image. You can zoom in as you please.

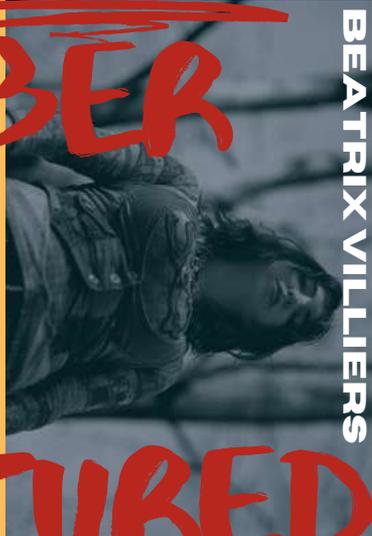


Feature by  
Sophie  
Paquette



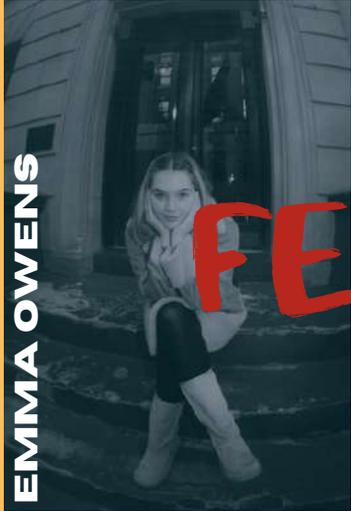
# DECEMBER

BEATRIX VILLIERS



# FEATURED

EMMA OWENS



# ARTISTS



ISAI SOTO

ISABELLE  
D'AMICO



# 2021



**BEATRIX**

@beafcakez

@murpl

**VILLIERS**

Photos by Jasmine Wang

Bea Villers is a digital and animation artist. Using photoshop as her canvas, Bea creates a fantastical world with saturated and contrasting tones that rival



the colors we see in our reality. Inspired by the runway that is the city, Bea displays fashion through a whole new window that dresses her imaginative characters.

## **If you could describe your art in one word, what would it be?**

Maybe “saturated” just because my work is so bright and I use such contrasting tones. I feel like the saturation within my art is such a central part of my work.

## **Can you talk about your choice of using bright, neon colors?**

When I moved towards creating art that was more fantastical, I wanted to use more interesting and contrasting colors and go outside of the traditional color palette of the human skin. I wanted to incorporate more blues and greens because I started noticing the tones of our skins. On my phone I would turn up the saturation of pictures of myself and my friends, and you can see that there are so many different colors within our skin tone, and I wanted to emphasize that in my work.

Feature by Taylor Bhajji

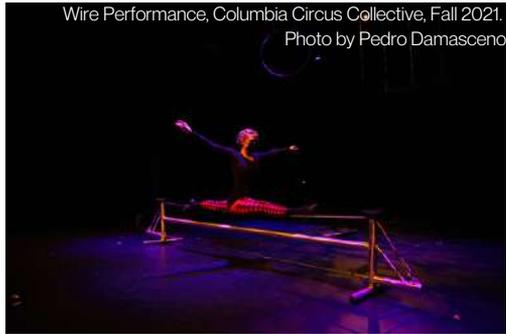


# EMMA OWENS

@columbiacircuscollective

Photos by Jane Mok

Co-founder and President of the Collective, the only recognized circus arts club at Columbia, Emma has practiced circus arts as a performer and organizer, and is even writing her thesis on circus arts. Emma also has a background in visual arts, and Columbia Circus Collective Co-Founder and confidant Sam Landa (GS '22) describes her as having “a special way of making anyone feel like their friend, whether as a person or performer.”

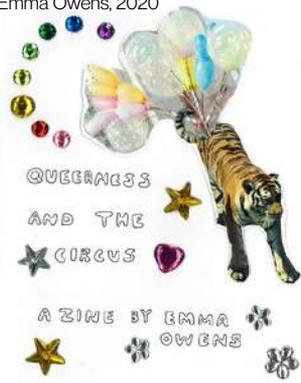


## How would you define circus arts for those who are unfamiliar with the discipline?

It's kind of an infinite amount of things, which is part of what makes it so special, and there are some clear aspects of it that people recognize; if you think of a traditional circus, and you think of a circus tent, there are acrobats, there are aerial artists (like people you see on trapeze or silks), and there are many types of aerial apparatuses, such as lyra, which is a metal hoop. Then there is juggling, hula-hooping, wire-walking, there are clowns and comedians; many circus performers fall into those categories but there are many other categories, such as equestrian circus performing, I mean, that's a much more traditional thing... people also do sword-swallowing, or sideshow acts.

## How did you get into circus arts and what are your areas of expertise?

Queerness and the Circus, a Zine by Emma Owens, 2020



I was told about this circus summer program, Circus Smirkus, and was told to apply by a coach. I also continued to train and do showcases at Xelias Aerial Arts in high school. I started off doing aerial arts, like trapeze, silks and lyra when I first started, then I decided I wanted to try out wire-walking, and I quickly decided that was my favorite thing to do, so my main disciplines became aerial arts and wire-walking and I continued to train in both.

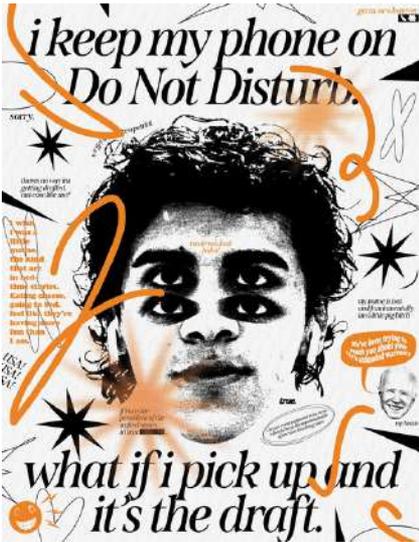
Feature by Hanna Andrews

Photos by Rommel Nunez

<https://saisoto.myportfolio.com/>  
@gemprint



**ISAI SOTO**



Do Not Disturb, digital

Isai Soto is a junior at Columbia College majoring in Anthropology. They consider their pieces to be literal expressions of themselves, incorporating humor and fun into all aspects of their art. They work in graphic design and printmaking, using their skills to make zines, fonts, and posters.

### How would you describe your style of art?

I do a lot of poster work. I love making flyers, and I've recently gotten into making zines and type fonts. I would say my style leans more towards maximalism and a little bit of the punk aesthetic that was used in the London rave scene in the '90s. I call on motifs that are used now in modern poster work, like smiley faces and stars and flowers, for example. Overall, I think a lot of my style is just fun.

### How does humor play a role in your art?

Whatever medium you use, it needs to be fun for you. If you take all the joy out of your work, then this practice that was supposed to be great for you and enriching for your life becomes a detriment. While I think that there are ways to express negative emotions through art, ultimately, by denying yourself the playfulness that everyone innately has, you block yourself off from the dimensionality that you as a person can create. All this is not to say that you can't be sad and playful at the same time—I've been playfully sad a lot of

Hunter @ Met. screprint



times. I think that kind of nuance is able to be recreated through art. When I use humor, I do it just because I want to laugh. Sometimes the jokes don't even make sense to anyone else, but I'll still put them in my work.

Feature by Beatrice Agbi

<https://isabelledamico.com/>

Photos by Madalyn Hay

ISABELLE  
D'AMICO



Isabelle explains that the beginning of her painterly journey started in the early Tumblr days. She was drawn to the indie-pop, rock and grunge aesthetics, which she still sees as formative of her visual preferences. "It was a lot of American Apparel and skinny girls," she explains. "There were a lot of idealized and romantic images of couples and beautiful flowers and impressionist paintings. But it was also darker stuff. Lots of self-mutilation and political anger and depression-related content..." Looking back at her early work, she remembers a really painful sense of self-criticism that went into the process of creating, seeing it as both cruel yet ultimately profound and possibly over-romanticized.



David and His Brother, 2022

As an anthropology and visual art concentrator, Isabelle expressed that she views the two disciplines as deeply interconnected. Her paintings focus on individuals: their bodies, their relationships to them as well as the manner in which their bodies interact with their respective environments—environments which include other bodies as well. Likewise, she finds her own relationships and environment to play a large role in her creative process. She describes struggling to find motivation due to the isolation of the past year, finding an environment with other creatives to be much more conducive than trying to create in isolation.

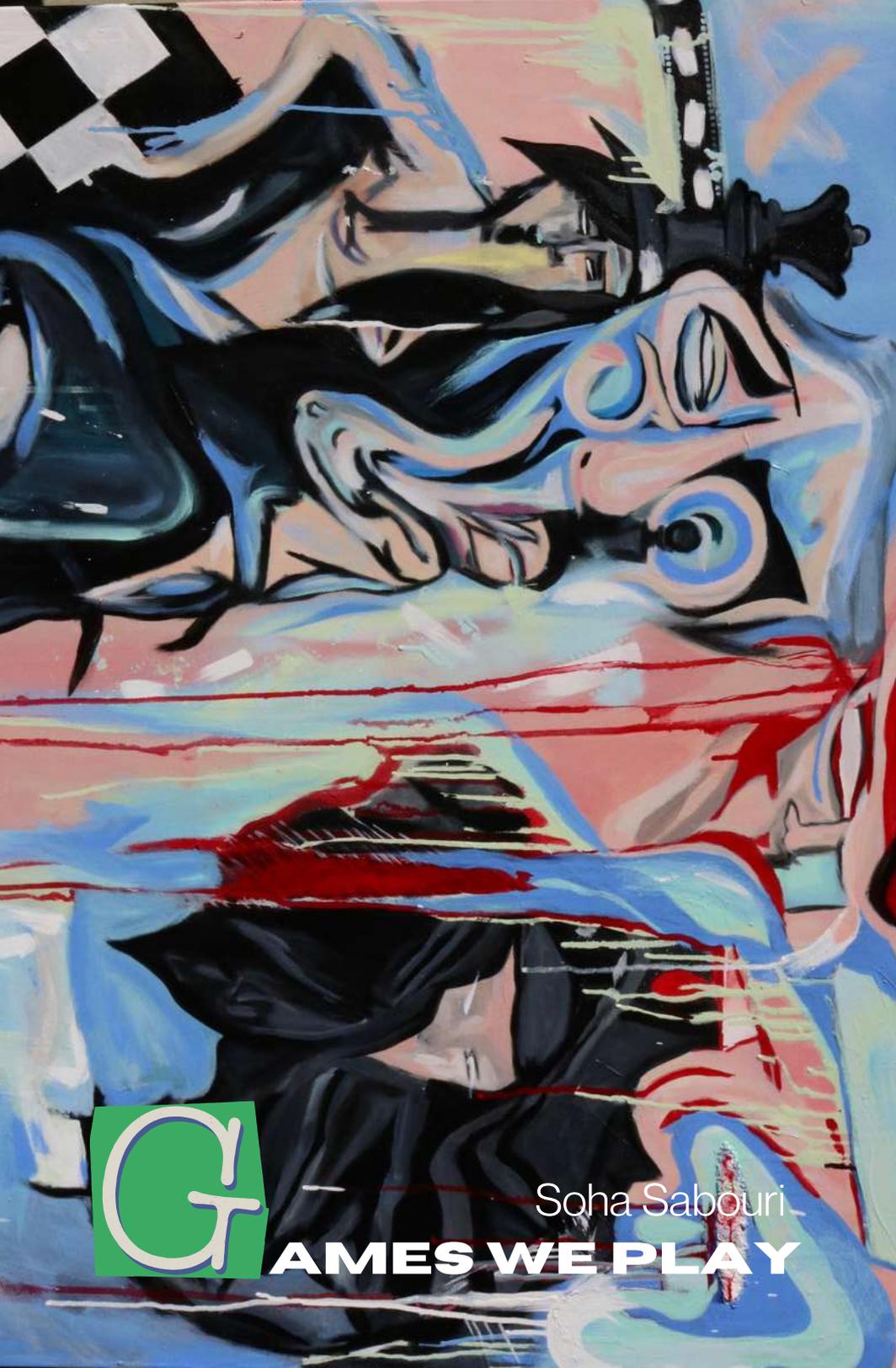
Feature by Alex August

Mother in June, 2020



Another prominent component to her work includes the exploration of domestic spaces: kitchens, bedrooms and bathrooms, all of which have an intimate connection with the bodies that occupy them. As places of both comfort and conflict, these domestic spheres provide a ripe ground for exploring the relationships between community, individuals and art. She describes these spaces as both private and universal, taking special interest in them now that most of us spend the majority of our time in our homes.





Soha Sabouri

**AMES WE PLAY**

Walking home isn't fun anymore I got colder not older In the three days it's been since All the kisses from the sun Faded into nasty bruises

*God I hope they scar*

If I could just ask for one more thing I think I'd ask for light In the night, a spark in the dark Frogs in the grass or crystals in the cement My hands in theirs  
*God I hope, I swear*

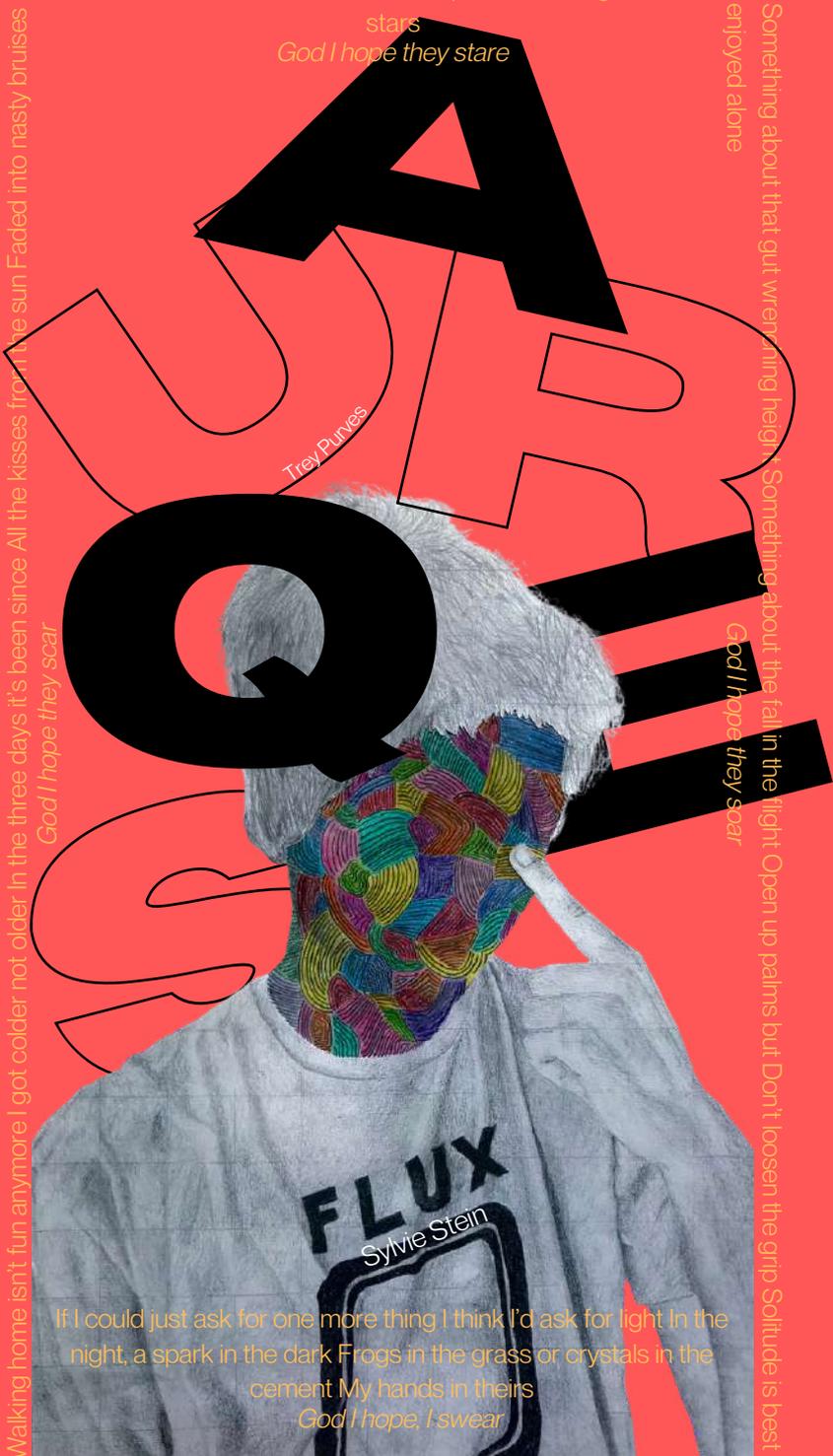
stars  
*God I hope they stare*

Trey Purves

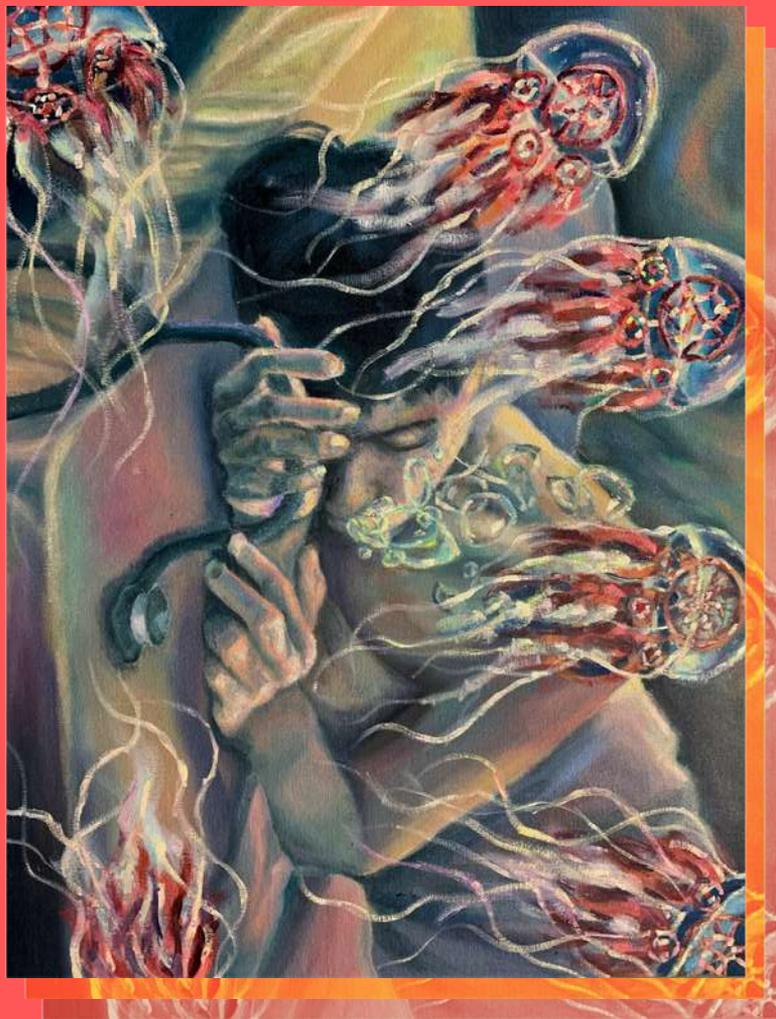
enjoyed alone

*God I hope they soar*

Something about that gut wrenching heighn Something about the fall in the flight Open up palms but Don't loosen the grip Solitude is best



**FLUX**  
Sylvie Stem



**V**  
**R**  
**R**  
**A**  
**S**  
**L**  
**S**

**e**

**DWARD**

**Z**

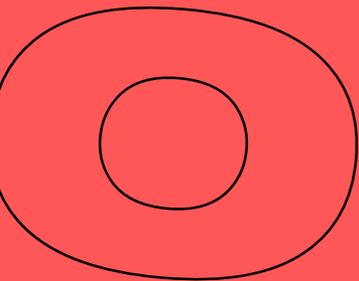
**HANG**



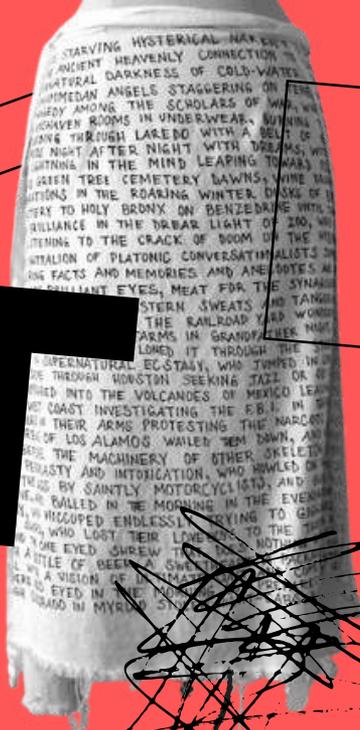
Digital  
Drawing

Sam Gordon

# C



# T



# S L

**ITEM**

**PRICE**

- CHAOS (Textile), Janice Zhai \$100.00
- HOWLING (Textile), Janice Zhai \$65.00



THE  
CAS SOMMER

# ANIMATRON

Static

The Gears and pins

Start to whirl

Drilling into the cyberspace

Hardwiring the freakish obscenities

Of the inner cordial connotations of the

Corridor that stretches until the end

Bits of the novel corroded did we even

Find the code and

I feel lost inside her brain it's like

We keep puncturing the same parts

Searching for the same products of

Quantum equations we haven't mapped out

Yet

Then her eyes turn white I don't think

I can do this anymore where did the door

Go

Stop it.

I don't want to. I said

No.

No, I didn't see that.

I am screaming but it's silent

She is seeing yet I'm empty space

Flickering in the matter and matted hemisphere

We claimed Russia in the arms race

Subdued sublimity never felt so unrefined

In good physics and in good time

What is good but the opposite of evil

How do I explain this to her it's

Hitchcock holding the knife in the shower

But it's my blood down the drain and

Her mind that networks her veins

I found them

I found the memories

HAND IS A VECTOR

ETHAN GREEN

*Can you hear me in the eternal sunshine?*

Fields of lilac  
Images of golden rays shine  
Bales of hay stacked high  
Muddy trails stretch  
The sunroom collects dirt

Rain flows through the crops  
A bounty fit for a king  
A monarchy of nature  
Wealth measured in love  
Unparalleled.

Cedar soaks in rays of warmth  
A collar jingles when called  
The morn signaled with a cry of confidence  
Silence is a commodity  
Iron shoes sit in the barn

A rusted lock sits on a worn red fence  
Imprints of hooves remain  
The farmhouse sits in the West  
Pisa has influenced it  
It sits undisturbed  
A monument to the past

The rooster has ceased crowing  
The retriever of gold is covered with soil  
A broken saddle rests on the ground  
Its chariot gone away

Fields of lilac grow

IS WHERE IT'S AT



MICKELSON

**JANUARY**

**VENICE OHLEYER**



**FEATURED**

**SAMIA MENON**



**ARTISTS**

**TEJASRI VIJAYAKUMAR**



**JULIE KIM**



**2022**

Photos by Jane Mok

**VENICE**

**OH LEYER**

<https://www.veniceohleyer.com/>  
@effervenece  
@veniceohleyer1 /@venicesvagina.



**Venice Ohleyer** @veniceo... · 1m ...  
 So this is me. The real me. I don't look anything like Joe Biden and I hate myself for that. My name is Venice and I'm 21 years old. And I fucked up. I pretended to be the President of the United States.



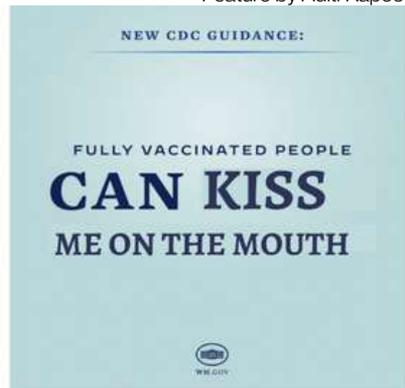
Engendering phenomenons is part and parcel of being a creative writing major. For Venice, writing doesn't always have to be scholarly; it could also be fun! When asked why she chose to pursue comedy—of all things—Venice claimed her love for the art form simmered intrinsically and was propounded at LaGuardia, local-celebrity-churning-haven, where the value of performing arts was never questioned. She recalled the head of the department, “a somewhat devil figure, synonymous to Terence Fletcher from Whiplash, saying: ‘people who are always observing, end up being writers.’” Yet, Venice “didn't want to be a writer,” she explains, “I wanted to perform!” Today, she's found a way to do both.

Comedy is certainly not black and white, if anything, for Venice, it's an expansive palette that allows her to express herself in prolific ways. “It's like when something crazy happens to you, there's potentially a way to turn it into something better or something fun, like ‘oh, I just noticed this person do this batshit crazy thing’ and maybe I can make a sketch out of it.” The best skits, she agrees, are grounded in reality. They are an extension of one's experience in the world. In the same vein as being a creative writing major, Venice looks at curating stories based on the subjects she encounters, or the instances that befall her: “that's why people respond to comedy, because they're like, oh, yeah, the same thing happened to me, I recognize that behavior.” On a certain plane, comedy arouses a shared human connection by demystifying life experiences and celebrating commonality.

Feature by Aditi Kapoor



CDC Guidelines



<https://bysamiam.com/>  
@samia\_mnn

**SAMIA**

**MIENNON**



Photos by Caitlin Buckley

Samia Menon is a junior majoring in Computer Science and minoring in Anthropology at Columbia University's School of Engineering and Applied Science (SEAS). Hailing from the beautiful Cleveland, Ohio ("a shimmering jewel of the Midwest," as she so aptly describes it), Samia creates art that focuses on the intersection of technology and humanity. Her work includes graphic illustrations, data visualizations, and interactive pieces.



Feature by Mel Wang

## **What led you to your major combination?**

In a strange way, I've found myself becoming like Barbie in the sense that I enjoy experimenting with different fields. You know how there's a Barbie doctor, a Barbie astronaut, a Barbie baker, a Barbie artist, blah? That's who I want to be. I also like tweaking technology to fit the needs of people. In a world that's continuously improving its technology, I believe it's important to have people in tech who care about the people they're making the technology for. In the world of tech, it's really easy to forget the human side of things, but I think you can tell amazing stories from data - yield migration, gentrification, redlining, it's all data that represents the human story. I figured that if I could use my computer science skills to do good by people, then that's a life well spent.

## **The tagline on your website is "tech w/ humanity." What does that mean to you?**

It's my motto when I'm coding, really. The tech world is a manipulative one—even in my computer science classes, we're learning about ways to use tech to manipulate people and turn a profit on them. I find that very strange. I know that we're living in a late stage, capitalist era, but we shouldn't lose sight of why we work in tech, which is to make people's lives better.

Photos by JP Schuchter

**TEJASRI**

**VIJAYAKUMAR**

<https://tejasrivijayakumar.wixsite.com/artportfolio>  
@tejasrii



Paati and Tatta, 2020

## Tell me a little bit about yourself!

My name is Teji, I use she/her pronouns. I grew up in Yonkers and went to school in the Bronx. In school, I was mostly focused on STEM; I was the only girl in all my classes for the most part. Outside of school, I did Indian dance and interned at a lot of museums in the city, which got me interested in the importance of art. I also took this class where I read *The Picture of Dorian Gray*, *Orlando*, and *Giovanni's Room*. I became immersed in all these texts and spaces surrounding art.

## You dance, paint, draw, code, the list goes on – do you use a similar artistic approach for each of these facets of your creativity?

There's a lot of overlap between dance and art. I started both in a rigid way. Art started with trying to draw super realistically. Especially when I was younger, it was mostly, Oh, can I draw a really realistic apple? Eventually, I started to loosen things up and make things more my own style, adding my own brushstrokes here and there. It's the same with dance, where I started with very concrete lines and steps. As I got older, I started to deviate from that formality. In dance it's being more expressive, especially with my face. I used to never move my face; I looked angry most of the time. It took until junior year to be able to use my face in dance. Indian dance is very narrative, so facial expressiveness makes it easier to tell stories and put yourself into the character. With computer science, it feels the opposite. A project intuitively makes sense in your head, but then you have to make it so that a computer understands your thoughts. It's going from this abstract idea and making it rigid enough for a machine to be able to compute it. I have this idea of a Cartesian plane, where art is one of the axes and computer science is the other.



Feature by Isabella Rafky



The Metrocard Series

A black and white photograph of a woman with long dark hair, wearing denim overalls, sitting on a stool. She is looking towards the camera with a neutral expression. The background is dark. The text 'JULIE KIM' is overlaid in large white letters across the right side of the image.

# JULIE KIM

Photos by Em Sieler

<https://www.juliekimart.com/>  
<https://readcopy.co/>  
@juliekim



Remembering or holding onto disappearing moments in blue, 2019

Julie first encountered art at a young age, attending classes with a painter in her neighborhood. However, she became serious about art when she began attending Ashcan, a studio in New York, that was just a train ride away from her home in New Jersey. Every day after school, she would spend hours making art. “That was my first experience knowing that art is what I want to do,” Julie says.

Feature by Sabrina Bohn



Cold Shower, 2020

In her paintings, Julie hopes to transcend the physical spaces she depicts, using bright colors and specific color palettes to incite a certain mood. In order to describe what she’s feeling through her art to her viewers, Julie says: “I try to put myself into the zone of the feeling I’m trying to emulate. Sometimes I’ll make Spotify playlists to go along with the narrative of the day. It makes a huge difference having the feeling actively in my chest. This way, I can absorb the feeling of the relationship or the person, and I splash it onto the canvas.”

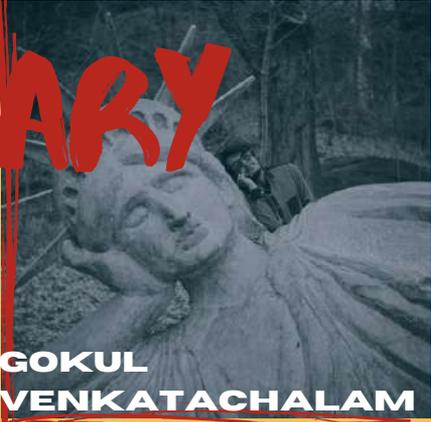
Although many of her pieces include close friends or family, Julie uses her own experience to convey deeper emotions that anyone can relate to. “It would be easy for people to relate and connect more if we were stripped of everything on the outside and just focused on the emotions we feel at our core,” Julie explains. “I think when people are at their most vulnerable state, we’re all so similar; most feelings are super universal. I love tying people together through emotions and tapping into that place you don’t really share with people on the surface.”



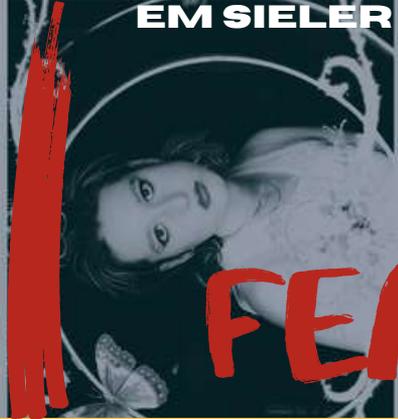
Seasick, Homesick, 2018



# FEBRUARY



GOKUL  
VENKATACHALAM



EM SIELER

# FEATURED

# ARTISTS



LINDSAY  
KORNGUTH



LAUREN ZHOU

# 2022

Photos by Maeve Cunningham

@surfaces.depths



**MENGGOKULAN  
MUKATACHALAM**

Gokul is a junior in CC majoring in Philosophy. They are a visual artist and a poet. They describe their art as a process of “harnessing and interjecting the forces of chaos onto the page.” Gokul’s art is heavily influenced by Islamic art, abstract art, and electronic and jazz music.

To Gokul, their work to some extent is a vessel through which the stochastic and random makeup of our universe is manifested. Chaos and order are coterminous, and their way of drawing is a method to such paradoxical madness that we see in reality. When one looks at Gokul’s art, one sees unexpectedly realistic representations out of the clusters and compositions of geometric shapes. “It’s really interesting that something can resemble something so continuous and compact—very real just out of an assemblage of scribbles or triangles, or tubes and knots,” Gokul says. The random aspects of Gokul’s art are in fact coupled with a lot of intentional choices of form. In their practice, they limit themselves when producing the geometric forms, while always trying to employ negative space and be precise in the types of marks they make. Sometimes, they pursue erratic, even mistaken forms of drawing.

“Art is a reflection or a translation, leading me to split my sense of reality. Maybe a lot of my involvement in the practice of art is just trying to resolve the chasm that I feel between how my thoughts, the feelings are in my head and in my body, and how it is like in the external world. Resolving that internal and external chasm has always been something that I’ve wanted to do. And I think art—drawing, poetry, listening to music—has helped me feel more comfortable in my body, more comfortable speaking, and more comfortable expressing myself. Sometimes there are just a lot of things that I can’t express through language that visual art allows me to do so. As a person who experiences a lot of very rich and nonverbal forms of thought—non-representational forms of thought—It’s my goal as an artist to show why that kind of thought matters.”

Feature by Yao Lin



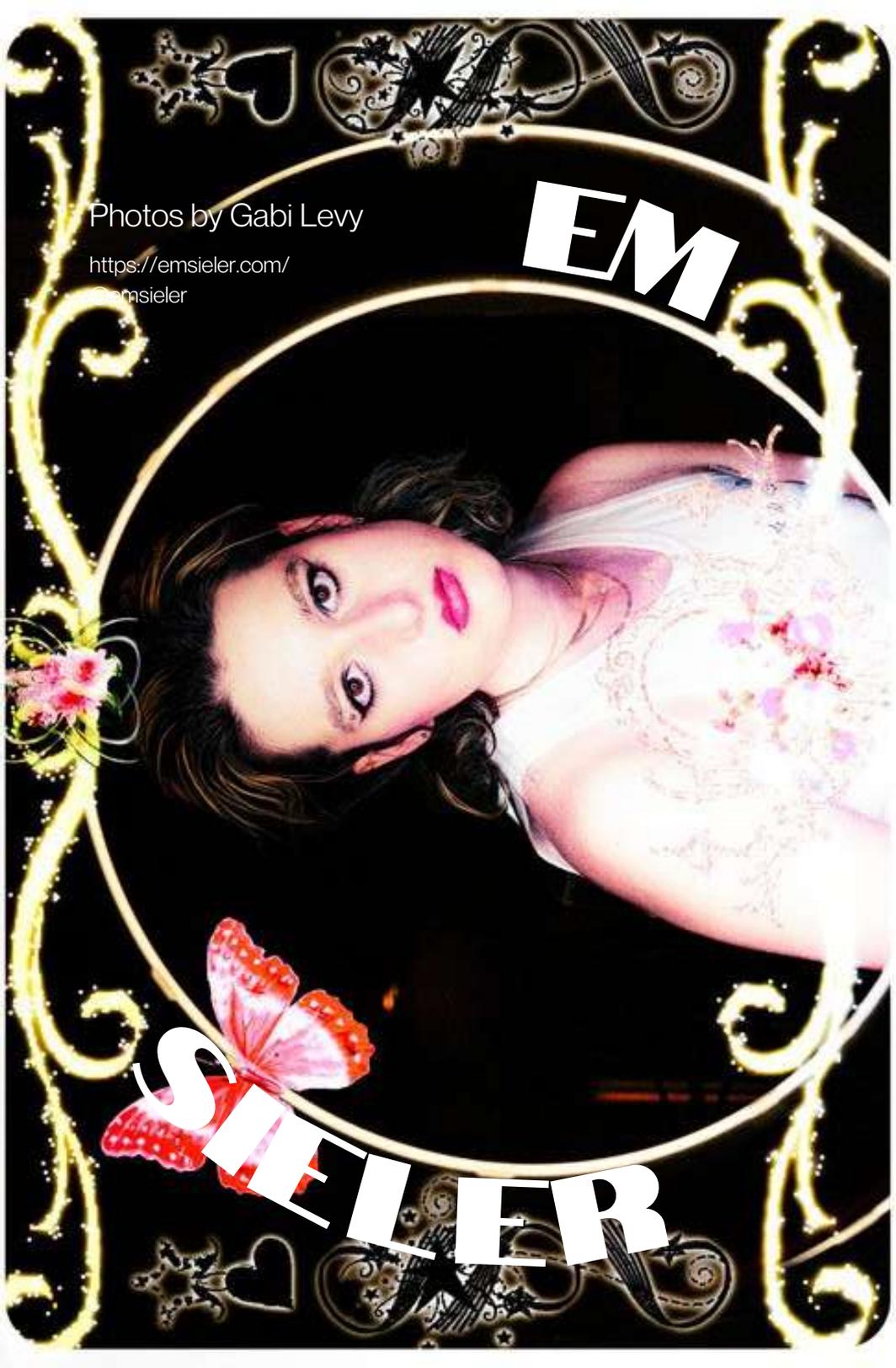
Photos by Gabi Levy

<https://emsieler.com/>

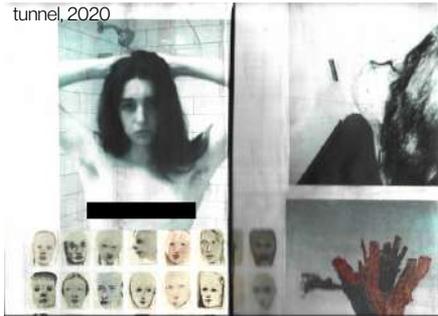
©emsieler

**EM**

**SIELER**



Much of Em's work utilizes themselves as a subject, tapping into the themes of self-image, self-portraiture and self-reproduction. "I would like to control the way my image is shown and consumed," Em tells me, opening up about the way they have experienced their images being circulated and sexualized without their consent. "My body and sexuality sometimes feel out of my control, especially when I am in public. It's something that people feel free to comment on," Em pauses, "for some god-damn reason."



Em is also interested in helping others reclaim their image in a way that feels comfortable and affirming. "I'm happy to be the queer, female-whatever photographer, cause there are a lot of creepy ass male photographers out there" they explain. Em expresses a tension between their own vision and commercial projects in this regard, balancing between the way things are "supposed to look" and what they wish to portray and evoke.

For Em, art requires a careful balance between interpretation and self-expression. They tell me about reading a quote from a studio conversation, claiming "If you need to be understood, you should go see a therapist." Ultimately, they feel like "Art needs to say something, it says whatever is important to the person and that can be closer to home or further away. Mental health is a thing that happens to be close to home and Instagram is a thing that happens to be relatable to a lot of people."

Their work also expresses a belief in youth and the individual creator's ability to construct a counter-narrative. They see the role of the artist as one of reclamation, as well as open communication. "I would like my art to be the thing that starts conversations. I feel like that's so cliché, but if I could have anything, that's what I would want.

When I get messages saying 'Your art made me have a conversation about mental health' or 'It really hit home', that stuff is why I keep doing this," they said. "Don't we all hope that what we're doing has a meaningful impact on people?"



Feature by Alex August



Photos by Maria Shaughnessy

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

<https://soundcloud.com/user-92950257>

@lindsaykornguth

**LINDSAY  
KORNGUTH**

Since developing her skills in portraiture, Lindsay has branched out into animation and graphic design, and now majors in computer science with a concentration in visual art. However, Lindsay's lowest grade in high school was in visual arts. Despite her parents spotting hints of a creative gene in young Lindsay's doodles and sketches and later enrolling her in art classes, her high school art teacher did not respect her work. The teacher wanted Lindsay to make "real art," not "cute" portraits of famous people and characters. Lindsay contests that point of view, and rather, views her work as a practice in perception; she says this herself on her website, which notes, "whatever I end up doing in life, I must somehow express my unique perception of the world."

"I'm making something original. I'm seeing things the way that I see them. When I make portraits, it starts more with a fascination for the art itself, and drawing faces [...] is something that I always found extremely difficult," she says.



Feature by Jane Loughman

As an artist, Lindsay sees no limits to her creativity. She is often questioned about how she has many artistic endeavors, that it sometimes comes across to others that she has "no idea what the hell [she] want[s] to do" with herself. But Lindsay does have an idea: she hopes to employ her drawing skills as an animator, all while keeping up with her many other artistic practices. To Lindsay, artists shouldn't feel limited to one area or medium. Inspiration comes in many forms, and ideas need to have the freedom to be executed in a variety of ways. Making art is like an addiction, she tells me, that surpasses any one medium.

Photos by Dennis Franklin



# LAUREN ZHOU

<https://laurenzhou.myportfolio.com>

@laurenzhou\_



Feature by William Lyman

Currently a sophomore at Barnard, Lauren began experimenting with photography in middle school. She describes photographing landscapes she found pretty, or taking portraits of friends. Eventually, however, she found more meaning for the practice, focusing her efforts on personal photography projects with the aim of storytelling. However, the road to this conclusion wasn't easy. Lauren describes a series of collections that changed her, along with the ebbs and flows of inspiration, finally leading her to now—where she feels more in command of her craft than ever.

Born in the U.S, she moved to the Philippines when she was seven which shaped her artistic journey. “My photography would be completely different if I wasn't raised in the Philippines.” Towards the end of her high school years, the stress of college applications and leaving the Philippines loomed. “I was really anxious all the time. I was waiting on college applications to come back. I needed an outlet for all of my anxiety.” Lauren explained, “so what I decided to do was to just walk around Manila and take photos of strangers I talked to.” This became her first major photojournalism project—interviewing and photographing people she encountered in Manila. The series made her feel a lot more connected to the Philippines: “the photos are a way for me to look back on and remember my home for so many years.” The Philippines - 2019 series was Lauren's introduction to the world of photojournalism, a practice which helped her better understand her city and her relationship to photography. “When I'm in a city, I look for its character and the things that distinguish it from other cities. [In Manila] the people are so bubbly, kind, and welcoming. And I saw that when I would interview people and they would talk about their family.” She remembers thinking: “I'm gonna miss this country so much.”



# MARCH



# FEATURED



# ARTISTS

# 2022



Photos by Caroline Cavalier

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



# SOPHIE PAQUETTE



Sophie Paquette is a filmmaker, writer and student artist in residence at the Barnard movement lab. Her work explores the themes of embodiment, chance and fortune through its playful aesthetics and depictions of radical intimacy.

Sophie greatly values emotional authenticity. She wants her work to feel impactful, coming from a place of real emotional experience. She doesn't mind her work being interpreted as autobiographical, considering this just another component of presenting work to an audience: "It's kind of funny. I performed the reading of this poem in high-school, the poem was from the perspective of a mother and one of my teachers came up to me after to ask me if I had a child. I think people want to find autobiographical meaning to performance. And that honestly doesn't bother me." Even if a piece isn't explicitly about her experience, Sophie still feels like she leaves her own stamp on it through the process of making.

Feature by Alex Avgust  
Self Care

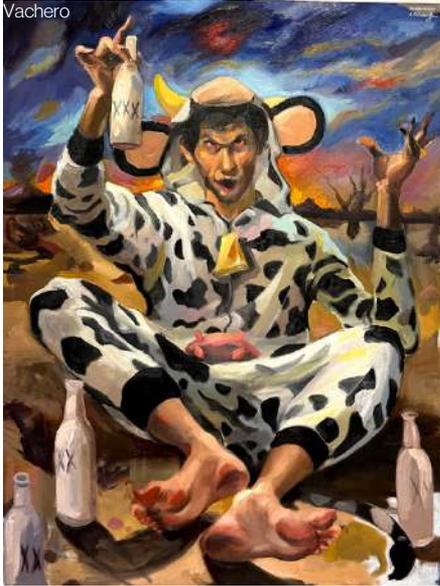


Photos by Gabi Levy

# A PHOTO OF A CARRIOSO

@el\_brochoa

Vachero



Carlos Ochoa, a senior in Columbia College studying Architecture and Visual Arts, talks about the inspirations for his Goya-esque oil paintings that comment on modern issues of gender and social media. Using thick strokes of earth-tone paint, Carlos captures themes of consumption, alienation, and masculinity on his canvases.

Carlos' process adopts this subjective approach in both his painting and digital work. Though he believes that his digital and traditional art practices hardly overlap, his approach to painting traditionally and designing characters are the same. He says: "I don't think people are that creative, we're just good at observing, and then synthesizing those observations." Though he's inspired by movies and video games for his digital art, the personalities he creates are derived from real people. He pulls inspiration directly from his everyday encounters: "If I meet someone that I'm interested in, I'll draw them. I'll try to think from their perspective; what does this person do? How would they react to certain situations?" He never knows exactly why he is drawn to a subject, but he runs with his interest to create an entire persona out of his observations.

Staying grounded in reality is a theme that runs through his work, and it's even evident in the color palette he uses: the traditional Zorn palette. Zorn is a limited color palette of 4 colors, yellow ochre, ivory black, vermilion (which can be switched out for cadmium red), and titanium white. In other words, the effect of this color scheme makes paintings

Cake People



Feature by Cathleen Luo

look "real" and "old" in its use of neutrals. Few artists stick so closely to this palette anymore. To Carlos, these pigments feel "earthy, grounded, and essential. When I paint with other colors, it feels like I'm not really engaging with my world."

Photos by Grace Li

# JEAN LILLY CAO



@ljeancao

Lilly Jean Cao is a senior double majoring in the history and theory of architecture and visual arts at Columbia College. Primarily working with oil painting, their work combines found cartographies with abstractions of the body, resulting in body landscapes that are embedded with socio-historical meanings.

**In your work, how do bodies and their significance fit into both a wider historical context and a particular ascribed group identity?**



The way that contemporary artists of color have to deal with identity politics is difficult because at this point, representing a minority group is profitable. So artists who aren't trying to profit from it, who are just creating work that they care about, are being exploited by the identity politics machine. Art becomes constrained by the expectations of your personal identity. Julie Mehretu, to me, is interesting because she's achieved the anonymity of a straight white male artist, even though she's a black lesbian, female artist, and it's in part through abstraction and the refusal to represent a legible understanding of what blackness looks like for her. Instead she's portraying these abstract ideas of urban spaces and architectural spaces which are touching on the problems of identity and of history and of culture. That can't be reduced to just what her identity is.

Within the Asian-American community in particular, I think people are really drawn to symbols, images or cultural artifacts that we view as essential signifiers of a culture we've been separated from, but which are really surface-

Rhizome Set Drawings



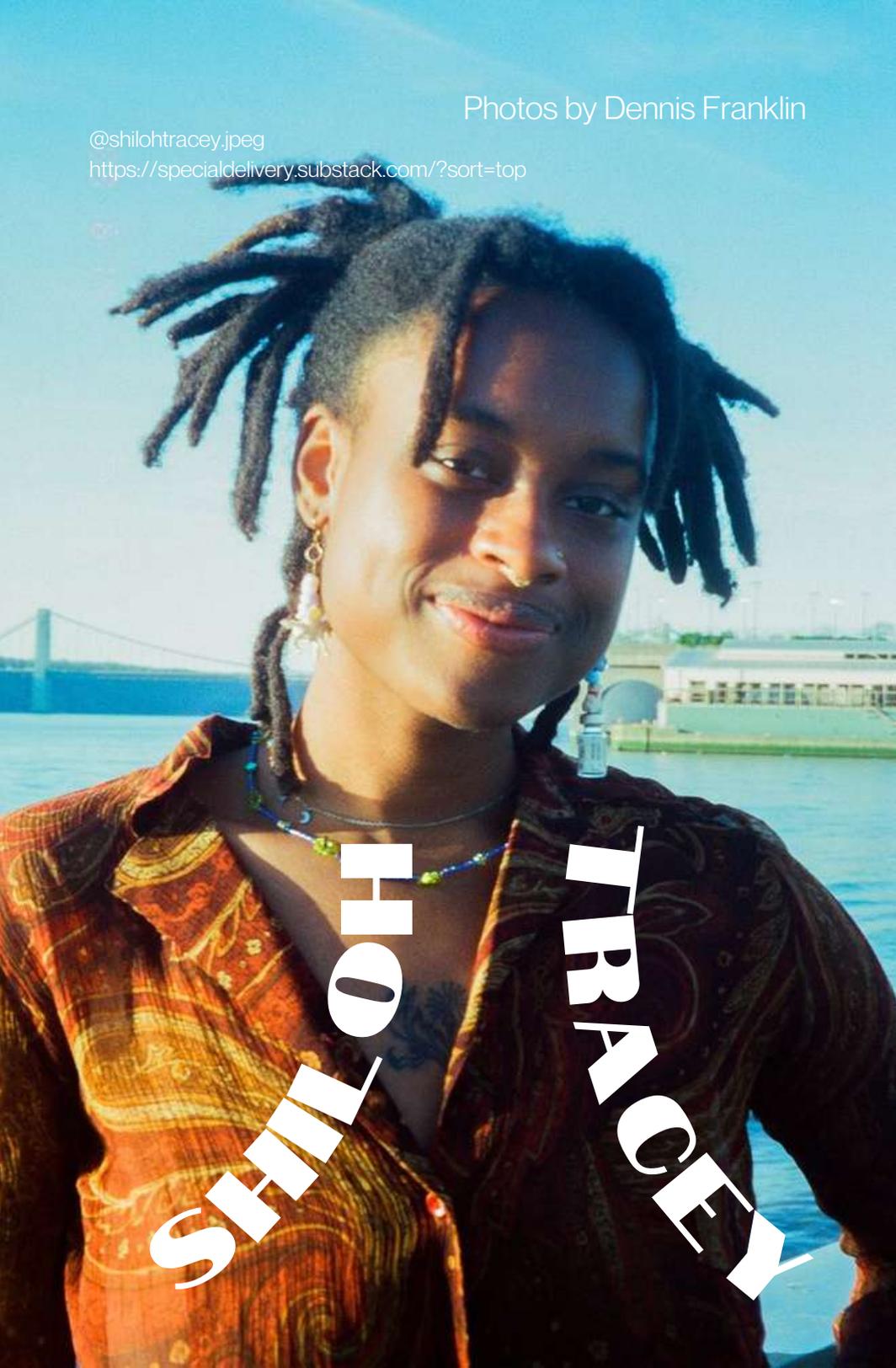
level expressions of an extremely complicated history.

Feature by Elena Sperry-Fromm

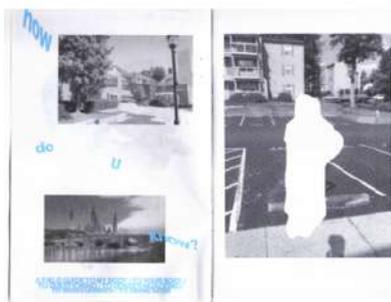
Photos by Dennis Franklin

@shilohtacey.jpeg

<https://specialdelivery.substack.com/?sort=top>

A portrait of a young Black woman with her hair in dreadlocks, smiling slightly. She is wearing a patterned, button-down shirt and a necklace. The background shows a body of water and a bridge under a clear blue sky.

SHILOHTACEY

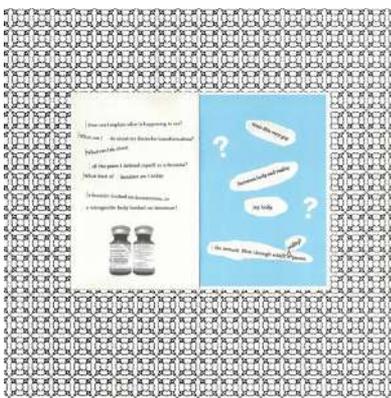


BROWN PAPER  
ZINE DISTRO

Shiloh Tracey (he/they/she) is a multidisciplinary creative based in New York City. Exploring the intersections of oil painting, collage, textiles and performance, they channel artwork which explores intergenerational and intercultural healing, ancestral knowledge, Black and queer subjectivities, and ecology.

## What's your relationship with feminism?

How Do You Know What Your Body Is?



My relationship with feminism has saved my life. I feel that way about many socio-political movements, but especially feminism. I ran an intersectional feminist club in high school with my really good friend Chinasa: my queerplatonic life partner, they're actually the only other person I'll trip with. We were both learning about our own capacities as leaders within an institution that didn't always appear to be friendly to or accommodating of the voices of Black

folks, queer folks, and women. We were exercising our power from this love-standpoint, and that's where I first started reading bell hooks, who is a main pillar of my feminist thought. I've been out as trans for two years now, and I started testosterone during that time, and went off of it because it didn't feel right for me anymore.

Much of my identity is just going to be for me and my most intimate relationships. Sometimes, someone's idea of a woman is inclusive of me as a tall Black person, other times, it's not. It's tricky. I also have had to steer clear of white feminism, which collapses all experiences of perceived womanhood and doesn't take into account the nuances of privilege based on other factors. Transfeminism has been an incredible tool for me to locate myself in the world. I love Sylvia Wynter's posthumanism. She's a Jamaican philosopher who argues that the concept of the human itself is problematic. She's a dense writer, so I kind of sum it up, like, at some point, no categories? Until then—just ride.



# APRIL

KATE  
MILLER



TAYLOR  
BLUESTINE



# FEATURED

# ARTISTS

JOAN TATE



KELLEY LIU

# 2022

Photos by Rommel Nunez

@kkatemiller

**MILLER**





Footage Fetish

Kate is a junior in CC majoring in Art History. She is a photographer and collage artist, heavily influenced by 20th century feminist photographers, vintage media portrayals of gender, and creating art from absurdity.

When consuming art, Kate is “always drawn to work where you can understand what went on behind the scenes, where you can feel their hands in the work.” When I ask about her relationship to the world of digital collage, Kate pauses. “It feels like there’s something missing for me,” she says, “there’s this flatness that I don’t like.” Kate appreciates art “as an escape,” and asserts that when she creates, she simply doesn’t want to look at another screen. She explains: “I do think some of my distaste for digital collage comes from that exhaustion of being on my phone, always consuming digital media.”

In discussing her other influences, Kate seems to arrive at something essential about her work—highlighting the absurdity of cultural messages directed to women. Specifically, how these ideas have evolved through time. Kate discusses the trope of the “femme fatale” and its roots in Greek and Roman mythology—“Medusa, Circe, and other female characters who pose these mortal threats to men.” Kate traces this portrayal to film tropes, beauty advertisements, and media representations throughout the 20th century and into modern day. “The love of my life is Laurie Simmons,” Kate gushes. Simmons rose to prominence in the mid-1970s, critiquing women’s role in the domestic sphere through the use of doll parts, ventriloquist dummies, and toys. Kate cites Laurie’s series on the Stettheimer Dollhouse as a major influence on her work.

“The absurdity of these magazines speaks to me because there’s so much content being created today. I’m interested in analyzing these old forms of media as a root of a lot of the problems in our society today, the way they’ve developed and progressed,” Kate explains.

# TAYLOR

Photos by Jane Mok

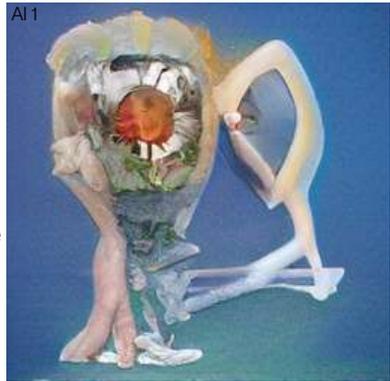
@ddddeathmeta

<https://taylorbluestine.cargo.site/>

# BLUESTINE



Brooklyn-native Taylor Bluestine's paintings, drawings, sculptures, and AI-generated images embrace surrealism and chance. Materially motivated, Taylor plays with texture and touch until she finds her desired shapes, the strange forms which lend her work its precious delicacy. As she closes out her senior year at Barnard, Taylor boasts an impressive body of work operating across modes and scales, and her experimentation has only just begun.



Feature by Sophie Paquette

## Could you talk about making the paper pulp for the frames?

A lot of it was out of coincidence. My parents have a huge shredder in their room and they're always shredding documents. Every single bill they get in the mail, they shred. So I had this infinite supply of shredded paper that wasn't being used. I wasn't even thinking about the conceptual aspect, that came in later, but originally it was a material that was easily accessible. I started working with it, and I really fell in love with the materiality of it, and the way the inks on the paper dye the pulp when it's created.

I love that the medium is super personal in that way. Every single batch you make is going to be different, and you don't really know what's in there. By nature, it's sensitive material, since it's shredded. So I don't really think too explicitly about the content. I am just happily surprised when I get some interesting papers that are in there and I get a really cool pulp. The one for that zigzag frame had blue credit cards in it, so it has this blue neppiness. What I'm working on now is a lot of shredded checks, which have this yellowy and speckled quality. So for the conceptual aspect, I really love that it has all these secrets, but I think it's almost more alluring that I don't know exactly what's in there. I'm arriving to it after it's already shredded.

Untitled 4



Dreamscape 1

Photos by Maria Shaughnessy

**JOAN**

**TATE**





## Two Grief Portraits

*A. Still Life of Dead Hares*  
Our warrens have  
run empty. My haunches tense  
and moan awaiting  
the bang of a gun

the shot of a redtail  
from across the field.  
The folded ears you water,  
the clovered eyes

leaned on for years  
look in from the threshold  
before they sprout with iron.  
I am waiting.

In the dark I am  
waiting for the rest,  
those dolls from up before  
the strait-hatch opens...

Feature by Anna Lugard

Joan Tate is a Senior in CC studying creative writing poetry. She will be attending UMass Amherst's 3 Year MFA Program this coming fall.

Joan describes her time at Columbia as divisible by two phases, separated by her transition halfway through college. She suggests that her creative work has evolved alongside her gender transition. As a freshman, she felt "angsty, frustrated, chaotic, and

unsure about how to get to a point" and these sentiments emerged in her creative work. Post-transition, she drifted away from Columbia, instead investing in close relationships and immersing herself in city life. She developed close relationships with professors and devoted time to independent study. Her poetry reflects this transformation and maturation.

"Being able to step out and see the city, to be myself and finally feel like myself is really wonderful—I think that's where a lot of the joy and brilliance in so much of my recent work has come from," she says.

### *B. Self-Portrait with Cropped Hair*

... and the deed is done. The door locks and the chair  
sits softly, creaks  
just before my seat hits the wood. A softened hand chokes the shears.  
A group of ghosts is called an influence.  
A group of hares is called a braid.  
As if excess might be substitute for identity, long before  
staring blindly out at passing songs, the slits of rain that open  
with the AC hum and  
a buzzing in the ear like how Grief manifests,  
usually as a ring of keys in your pocket  
leading you through a spine of doors.  
A group of sinners is called a party.  
A group of sticks is called a faggot.  
Still, at night the sky remains lovely where'er we walk  
(even if it is still not open for us) I worry about my eternal soul  
falling down the stairs like a broken stone, or a burning chiffon robe, like the light  
that leaves the stars for here  
and can only call back

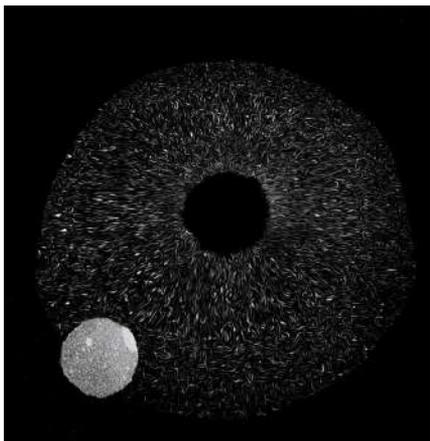
After Goya and Kahlo





KEEPING

Photos by Lucy Blumenfield

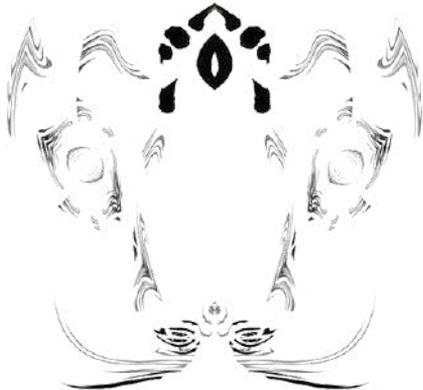
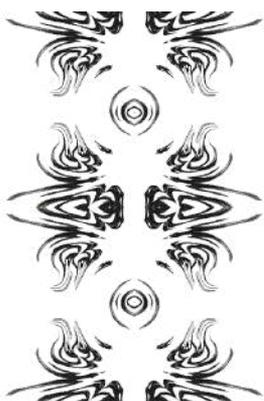


Black Hole



I met up with Kelley Liu on a rainy afternoon a couple weeks ago. Braving the bristling winds of Broadway, I made it from 114th to 113th St in one piece, ready for an abridged tea ceremony and a long afternoon of conversation, art, and interspersed silence. In aiming to have a non-traditional interview that felt more collaborative and less interrogative, we decided to spend the majority of our time making art together, over some Keith Jarrett and ambient music. I had met Kelley a couple times my freshman year and knew them mainly for their Super Smash Brothers prowess; It wasn't until very recently that I discovered the extent of their creative endeavors— their writing, their calligraphy, their digital art. In their Ratrock submission, there was a notable absence of an artistic statement, so I decided that the focus of our “interview” would be learning more about their artistic process, their relationship with language as it pertains to their art, and the role identity and spirituality plays in their work.

Feature by Gokul Venkatachalam





*How is your heart beating?  
What would you say is normal?*



the world is ending so  
leave it all behind tonight!  
i swear  
this is where it's at. open invite  
so tell all your friends!  
password at the door is  
"hands in the air"  
or wait 'til the bass drops and  
rush the gates!  
this time it's gonna be sick—  
bring a buddy in case you black out,  
lose yourself 'til you can't feel  
your limbs,  
turn up the dance floor 'cause it's  
all  
going  
down!



# VIRTUAL FACES



**SOPHIE VIVIAN**  
**SOFIA ALEXIS**



# FALL

# 2020



# VIRTUAL FACES



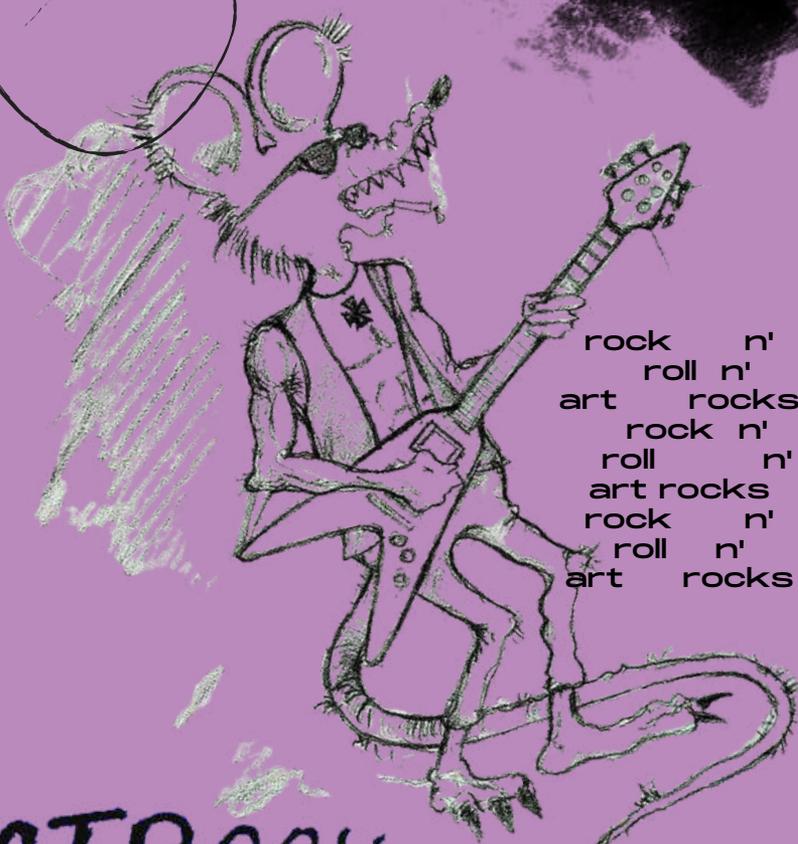
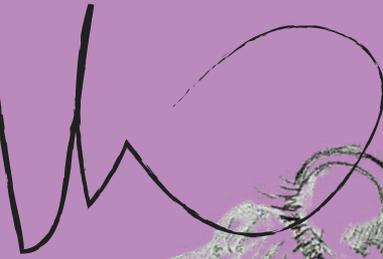
**RAYMOND SAMANTHA  
KARINA BELLA**



# SPRING 2021

 **BACCHANAL**

THE ZINE X COLLAB



rock n'  
roll n'  
art rocks  
rock n'  
roll n'  
art rocks  
rock n'  
roll n'  
art rocks

**RATROCK**

ratrockmaga  
zine.com

*Enjoy Bacchanal*

*love isiaai*



# The Brush Script 'r'



*This is Brush Script  
This is her 'r'*

*Bakery*



*if you look closely there is an  
odd connection between the  
'e' and the 'r'*



*arial*

*this isn't the only case. between 'a' and 'r'  
in 'arial' there is a clear disconnect between  
the two terminals of the characters*

*cricket*

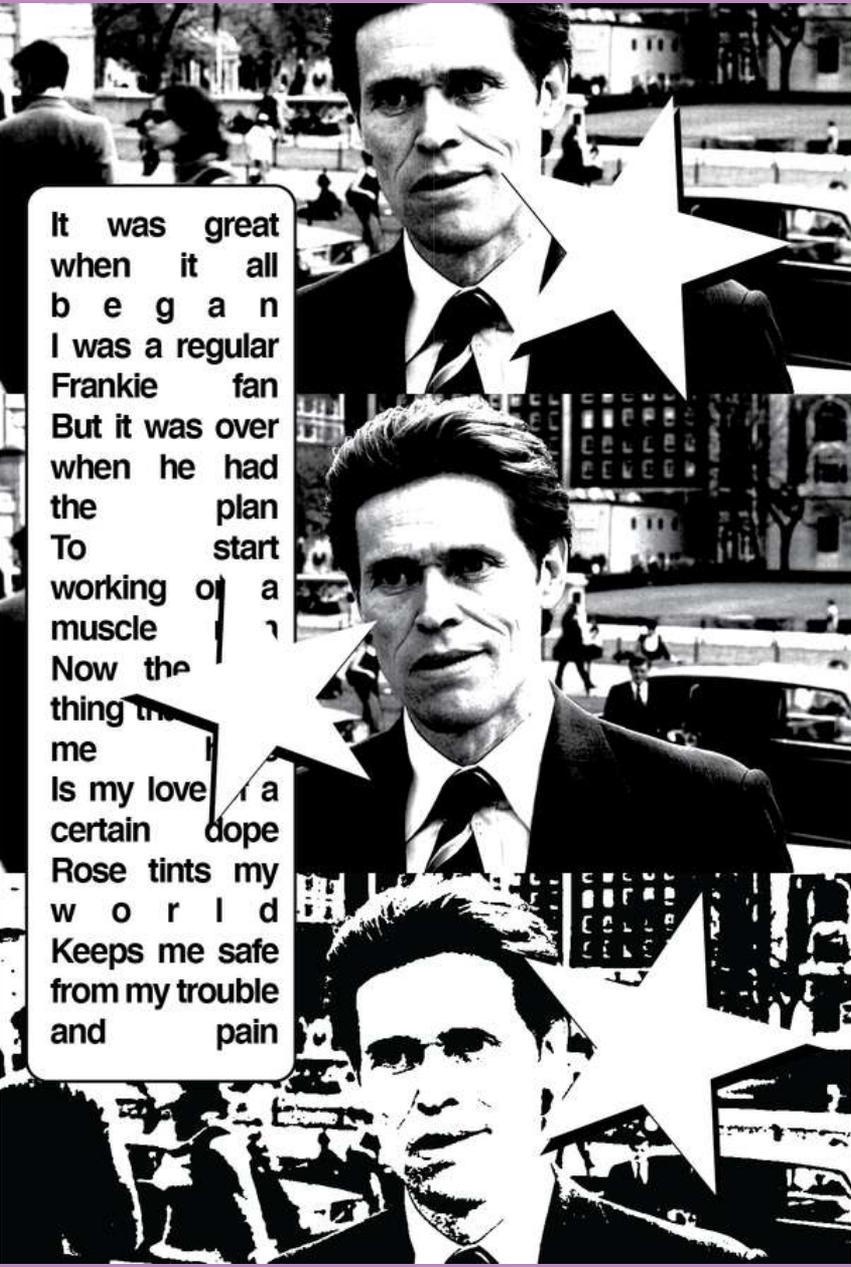


*ewwww*





Shot on 35mm and 120 by Grace H  
to the people we meet  
Katie



It was great  
when it all  
b e g a n  
I was a regular  
Frankie fan  
But it was over  
when he had  
the plan  
To start  
working on a  
muscle  
Now the  
thing that  
me  
Is my love, a  
certain dope  
Rose tints my  
w o r l d  
Keeps me safe  
from my trouble  
and pain

ART ROCKS  
GET HYPE

RATROCK  
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SERIES

THE FLINTSTONE  
KIDS

HANNA BARBERA PRODUCTIONS, INC.

MAY 9 1986

ROCKY RATROCK  
STANDARD SIZE



hope you  
enjoyed  
bacchanal

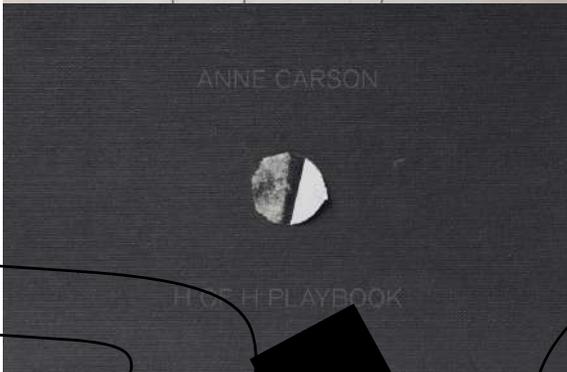


# EXISTENTIAL RECOVERY, VACANCY, AND STRIVING IN ANNE CARSON'S H OF H PLAYBOOK

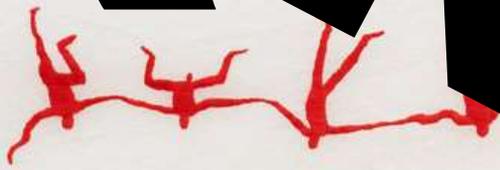
Written by Sophia Ricaurte



chitchatting. My question for you is when  
not why.  
It's a material fact  
you're all going to die.  
Let's speed things up  
or I'll actually cry.  
(They tell me I'm oversensitive for a basically  
outcomes-oriented guy).



# FRN



read more on  
<http://www.ratrockmagazine.com/blog>

I SLIP BACK IN MY SLIPPERS LIKE AN OLD PAIR OF SLIPPERS



A TRIP TO THE PICTURE  
ROOM, ALONE  
Written by Karen Cheng

# ART

# E

# G

# U

# L

# SIGNATURES

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