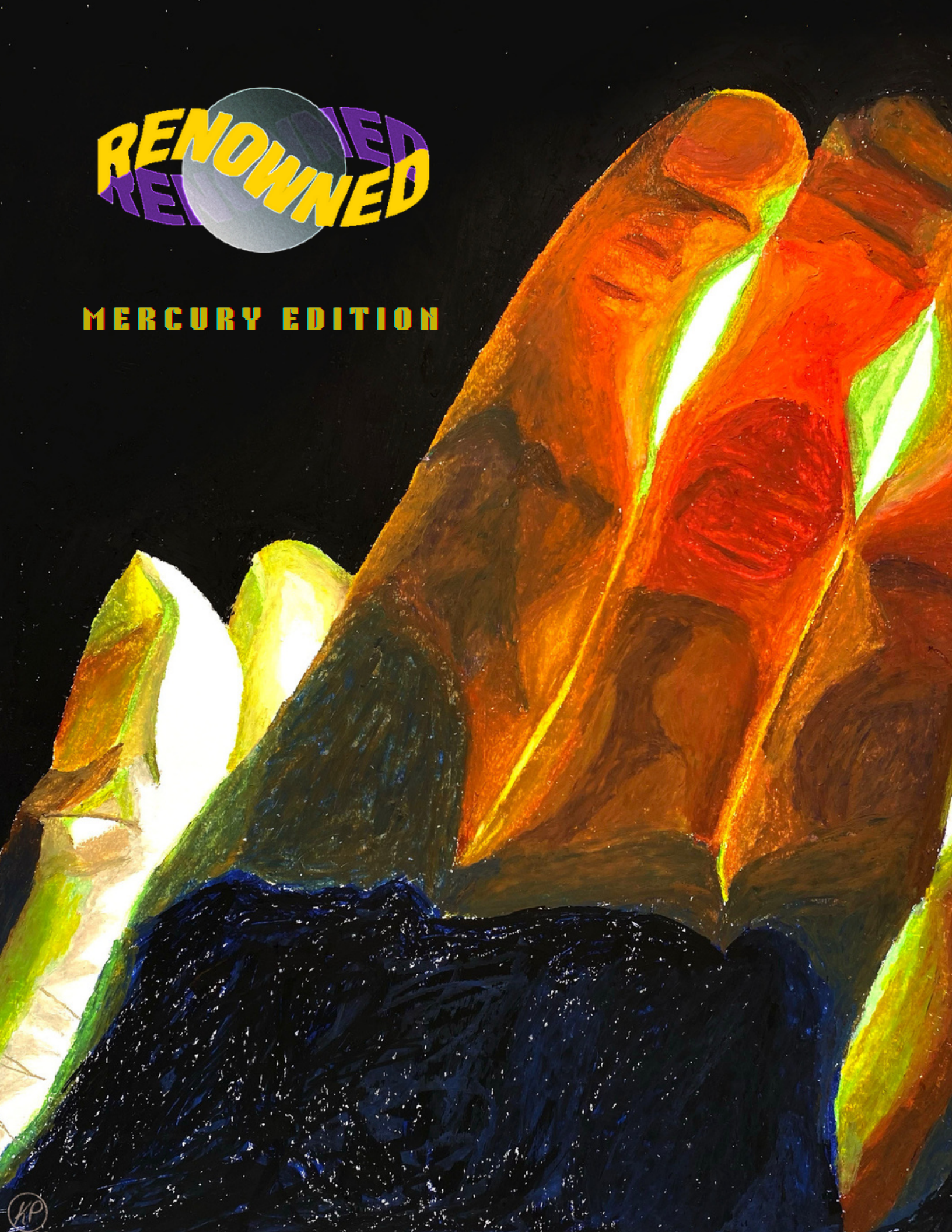
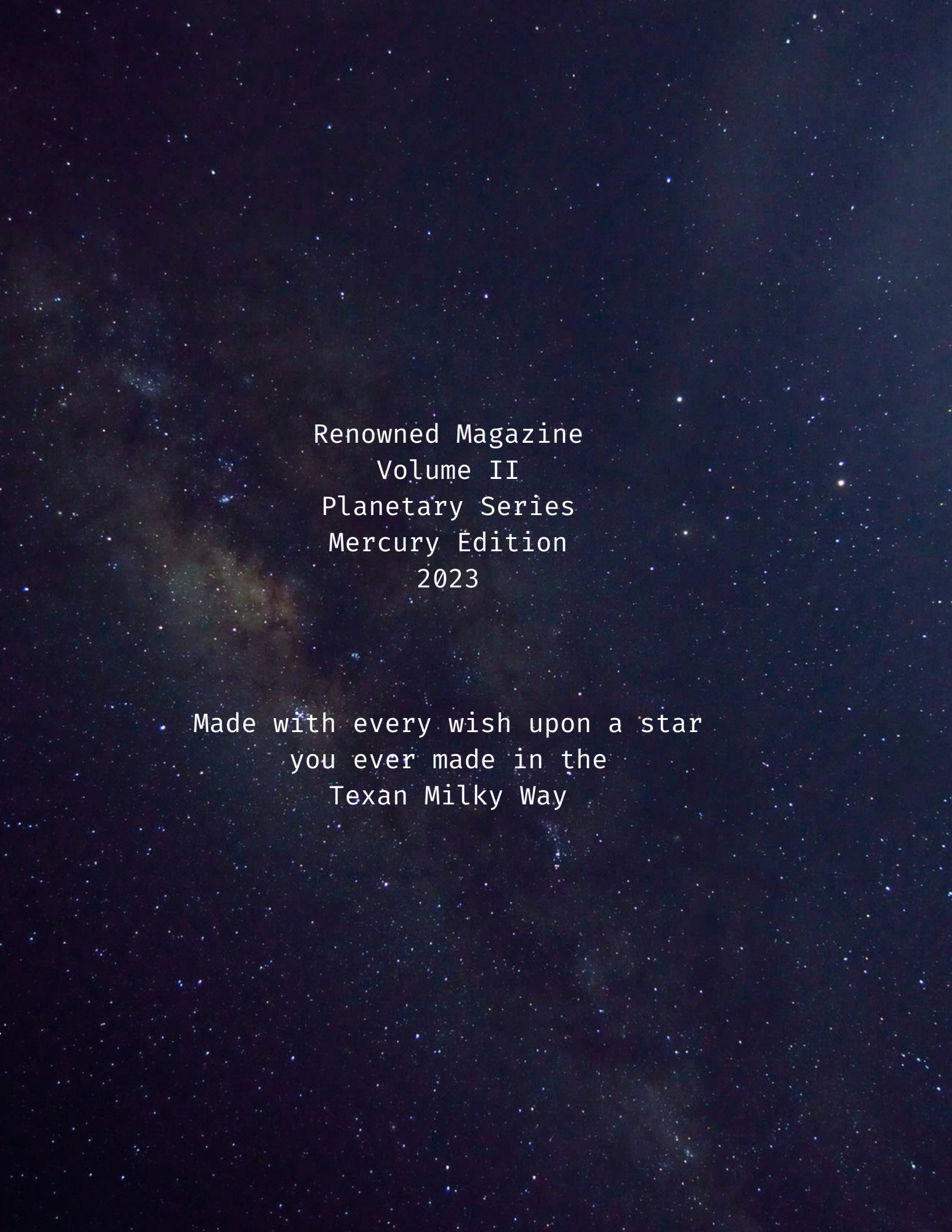
RENOWNED

MERCURY EDITION





Renowned Magazine
Volume II
Planetary Series
Mercury Edition
2023

Made with every wish upon a star
you ever made in the
Texan Milky Way

A friend turned stranger, a cosmic shift,
Mystery and confusion, emotions adrift.
Words left unspoken, now laid to rest,
Paths may cross, but for what's best.

Intrigue fades, frustration takes hold,
A bond once strong, now grown cold.
Our worlds diverge, strange and unknown,
As we walk separate paths, on our own.

Renowned Mercury Team



Reno Navales
Founder
2006 Monterey Bay Sword-Fishing Champ



Marie Bennett
Creative Director & Chief Art Director
5th Grade Spelling Bee Champ



Brittany Canales
Head Designer & Art Director
Honorary Hottie



Sam Lynaugh
Head Of IT
Grandpa was a MadHatter

Renowned Mercury Team



Hope Lascurain
Head Editor & Marketing Assistant
King of the Four Square Court



Anna-Kay Reeves
Art Director
Rabbit Hole Specialist



Patrice Acker
Editor
Most Precise Peanut Butter Jelly Maker



Maddy Kaniewski
Editor & Photoshop Specialist
Cat Behavior Consultant


Art and Design: Deconstructing De hinkin
Hello Kitty


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Image
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For Help, click
Topics on the
Menu.

A Letter From Reno



Renowned Photoshoot 2023



Renowned SXSW Show 2023



Sam and Noah's Hat Party 2023

Dear Reader,

My name is Reno, and I am the founder of Renowned Magazine. The name is a play on words: 'Reno Owned.' I believe that we all owe it to ourselves to be our best, take pride in our work, and most importantly, share our voices with the world. That's why I created Renowned. I always dreamt of having my art featured in a magazine and decided to make that dream a reality.

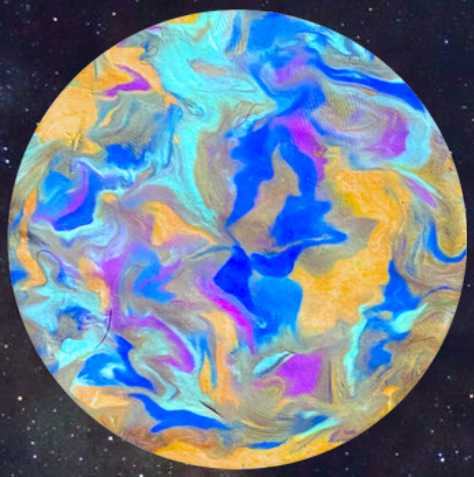
As an artist, there are times when you feel as if you've lost your voice or even want to give up. However, it's crucial to push forward toward what you know you were meant to do—what you were born to do. I truly believe that everyone is an artist, we highly encourage anyone who wants to submit their work or become involved with the magazine, to join us!

Life is incomplete without art. This magazine series is dedicated to that sentiment. It's a tribute to the feeling of self-discovery and to those epiphanies and moments of clarity that allow us to grow from our mistakes and move past the illusion of doubt. After receiving over 270 art entries and working on a cohesive concept, we decided to focus on the inner planets as a way to tell the story and themes of the art we received. Moreover, we felt that, personally, in our lives, the planets were aligning and everything was happening for a reason.

We are proud to kick off the first installment of our four-part volume series on the inner planets, starting with Mercury. This planet holds great importance to us, as its themes of communication, luck, technology, and other factors help dictate our lives.

—Reno

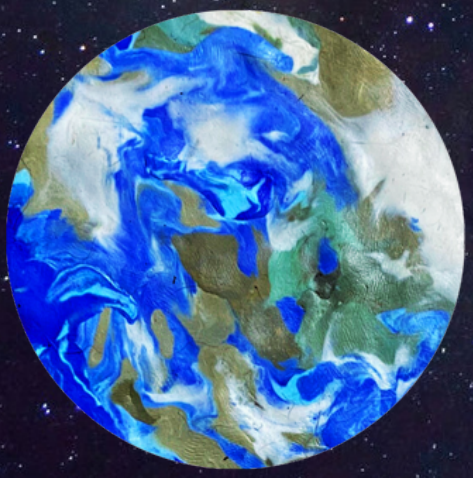
Inner Planets: Volumes



Mercury
Dec. 2023



Venus
September 2024



Earth
April 2024



Mars
Jan 2025

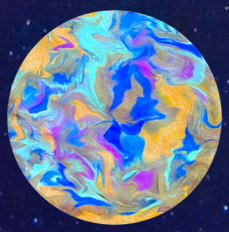
Retrograde

As Mercury ventures into retrograde, it triggers a collective pause — a chance to synchronize with the universe's rhythm and seek harmony amidst life's chaos. Despite differing views on astrology's validity, its influence remains a thread interwoven into our culture, enriching human experience through cosmic mysteries. So, as Mercury appears to reverse its course, embrace the pause, delve into introspection, and journey alongside guiding stars.

Mercury rules the signs of Gemini and Virgo. These are its 'home' signs, and Mercury's energy is particularly strong when placed in these signs in an individual's birth chart. Gemini, an air sign, is linked to communication, intellect, adaptability, and curiosity. Mercury's rulership emphasizes Gemini's qualities of articulation, sociability, and inquisitiveness, while also highlighting a need for mental stimulation and variety. Virgo, an earth sign, is tied to practicality, detail, analytical thinking, and service. Mercury accentuates Virgo's traits of precision, organization, and problem-solving efficiency.

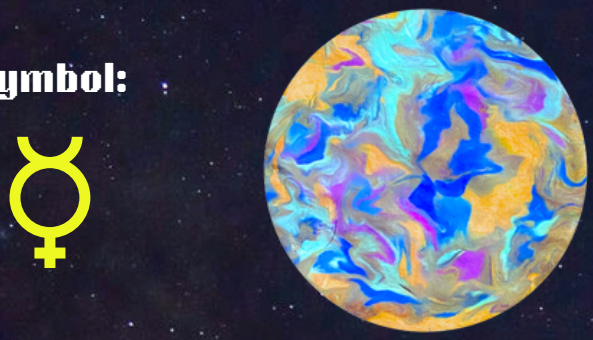
Overall, Mercury's dual rulership of Gemini and Virgo underscores the importance of communication, intellectual pursuits, and mental agility. It influences how people express themselves, process information, and navigate daily life.During Mercury retrograde, communication becomes unclear, leading to misunderstandings and conflicts in relationships. This period offers introspection, allowing examination of past experiences, reassessment, and preparation for future endeavors. Astrologers advise embracing reflection and caution in conversations. Active listening and clarifying intentions can mitigate communication challenges, especially when electronic communication faces delays.

Throughout history, celestial phenomena like Mercury's retrograde have sparked curiosity, with ancient civilizations attributing planetary motions to deities and myths.



Mercury

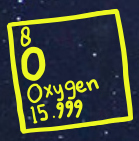
Symbol:



Element:



Mercury, the smallest and closest planet to the Sun in our solar system, has long been a subject of intense scrutiny and curiosity for astronomers, scientists, and historians. Named after Mercury, the Roman god of messengers, the planet's characteristics are as elusive and swift as the deity it's named after.





Additionally, Mercury is geologically inactive, setting it apart from many other planets. Its atmosphere is thin and primarily composed of oxygen, sodium, and hydrogen. This sparse atmosphere is ineffective at retaining heat, resulting in extreme temperature fluctuations that can reach up to 800 degrees Fahrenheit during the day and plummet to a frigid -330 degrees Fahrenheit at night

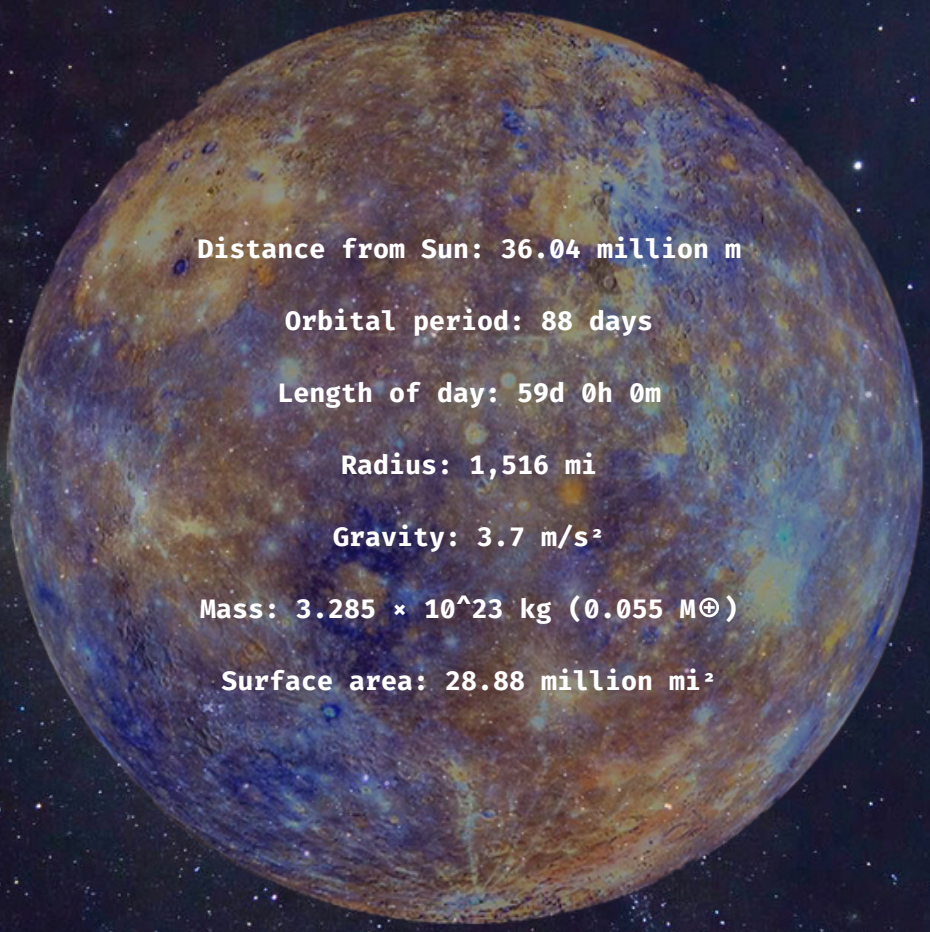




Observing Mercury from Earth is a challenging task, primarily due to the intense solar glare that often obscures our view. However, space missions like Mariner 10 and MESSENGER have successfully navigated these challenges, offering invaluable insights into the planet's composition, atmosphere, and unique features. The MESSENGER mission, launched in 2004, has been the most informative, providing key data and images.

Mercury





Distance from Sun: 36.04 million m

Orbital period: 88 days

Length of day: 59d 0h 0m

Radius: 1,516 mi

Gravity: 3.7 m/s²

Mass: 3.285 × 10^23 kg (0.055 M⊕)

Surface area: 28.88 million mi²



Mercury orbits closest to the Sun



A year on Mercury is only 88 Earth days!



Mercury is covered in craters like the moon



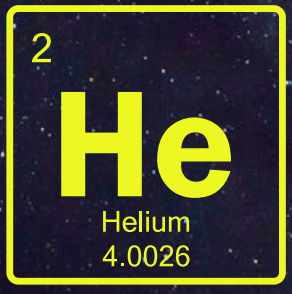
Mercury has no moons and no rings

Helium

Of all the elements, helium is the most stable. Helium is an odorless, non-toxic gas with the lowest melting and boiling point. It does not burn or react with other elements. Helium is known as the second most abundant element and occupies 6% of Mercury's exosphere.

Helium typically exists as a gas, but it can alter under extreme conditions. When temperatures near absolute zero, helium is the only element that transforms into a fluid-like state.

The fluidity, intensity and transformative caliber of helium is explored in this issue of Renowned. The works that are featured in this category are ones that embody Helium's piercing, penetrative energy and transfigurative potential. Ideas are communicated with deliberate intention and dynamic frequencies.



HANDS OF CREATION



Kaelyn Provost
Oil Pastel on Paper

HANDS OF CREATION

Kaelyn Provost

My name is Kaelyn Provost, and I am a 23-year-old emerging artist from Houston, Texas. I am primarily a figurative and portrait artist who also explores abstraction through drawing, painting and eventually fabric.

Ever since I was a child, I was inspired by drawing and painting as a therapeutic medium to safely express myself when I can't find the right words or because my environment didn't offer that same security. While my inspiration will always be rooted in the importance of wellbeing and compassion, I am now inspired by restorative self-care and waste reduction/sustainable practices for maintaining healthy communities and respect for our natural environment.

Hands of Creation is about the innate ability to be a creator. Creation exists on multiple planes of existence and is an essential part of life.

It is a call to action to find and nurture that light energy within, to unblock yourself from thinking and being abstract in what you do.

My hope is for people to apply the healing within these works to themselves and their stories as well. The entirety of my art career has been about holding space for myself and encouraging others to do the same, promoting a moment of connection that they can carry with them.



"As above, so below" and "As within, so without" legitimately describes how we experience life, even with attempts made to keep our communities divided and unwell.

To further support my artistic career, you can visit my website at klyn-art.com where I sell prints and original artwork. You can also follow me on Instagram @strwbrrykaewi for my portfolio. Lastly, you can support me through donations and subscriptions for a more community-based platform on ko-fi.com/strwbrrykaewi

PIG FLOAT UP TO HEAVEN

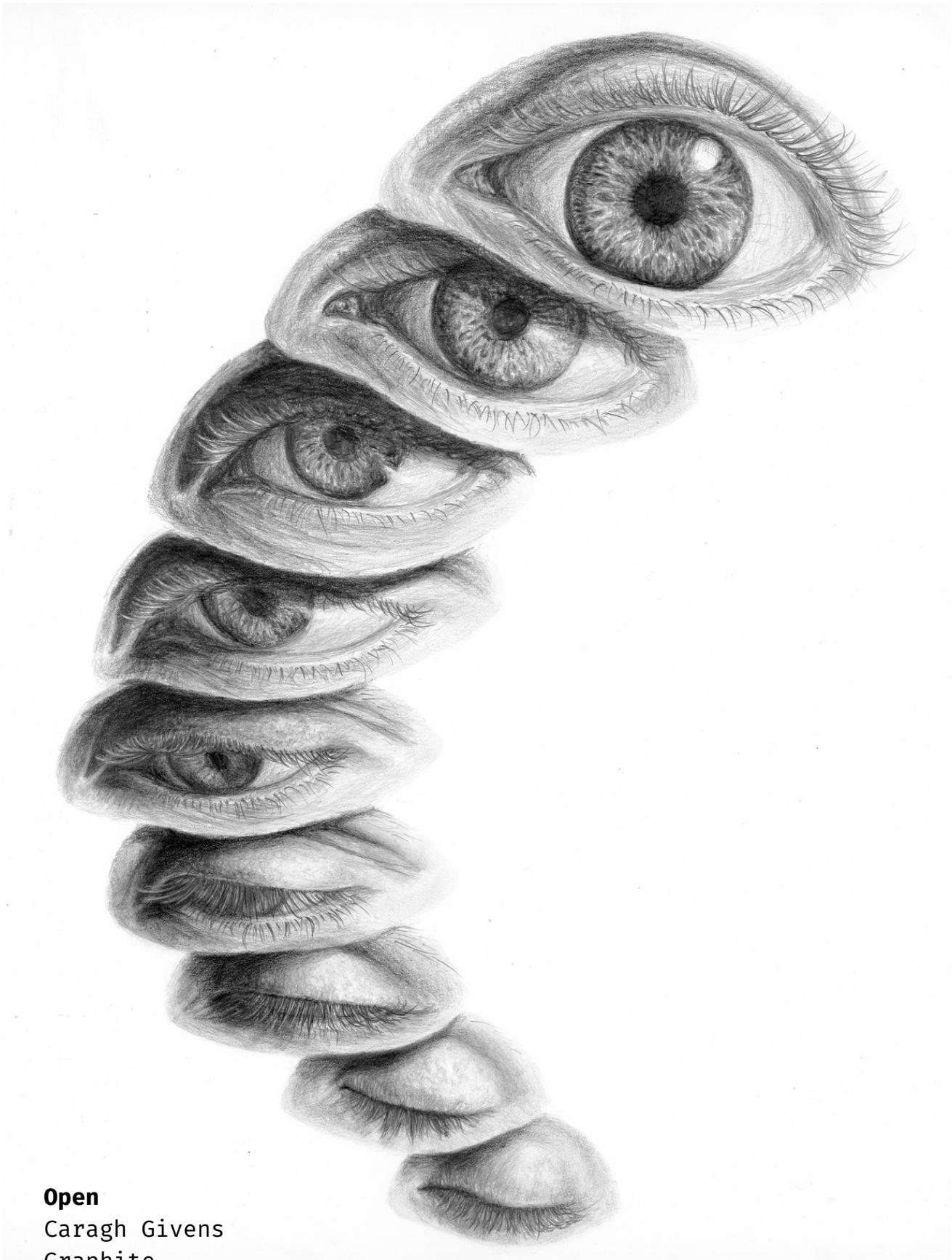


Summer Emerald
Oil on Canvas

DO YOU LOVE THIS SHIT?



Summer Emerald
Oil on Canvas



Open
Caragh Givens
Graphite

Art Piece

I was
Your art piece

My mind
Your sculpting
Material
Trigger conditioning
to the nth degree

Experimental
Consequential
A psychological
Thriller

Cinematic
Enigmatic

Unbeknownst
To you
My neuroplasticity
Is stronger
Than your

Control

I defy you
Like nature’s balance
Does humanity

Robert Interiano



Blue Acrylic
Christen Collins
Painting

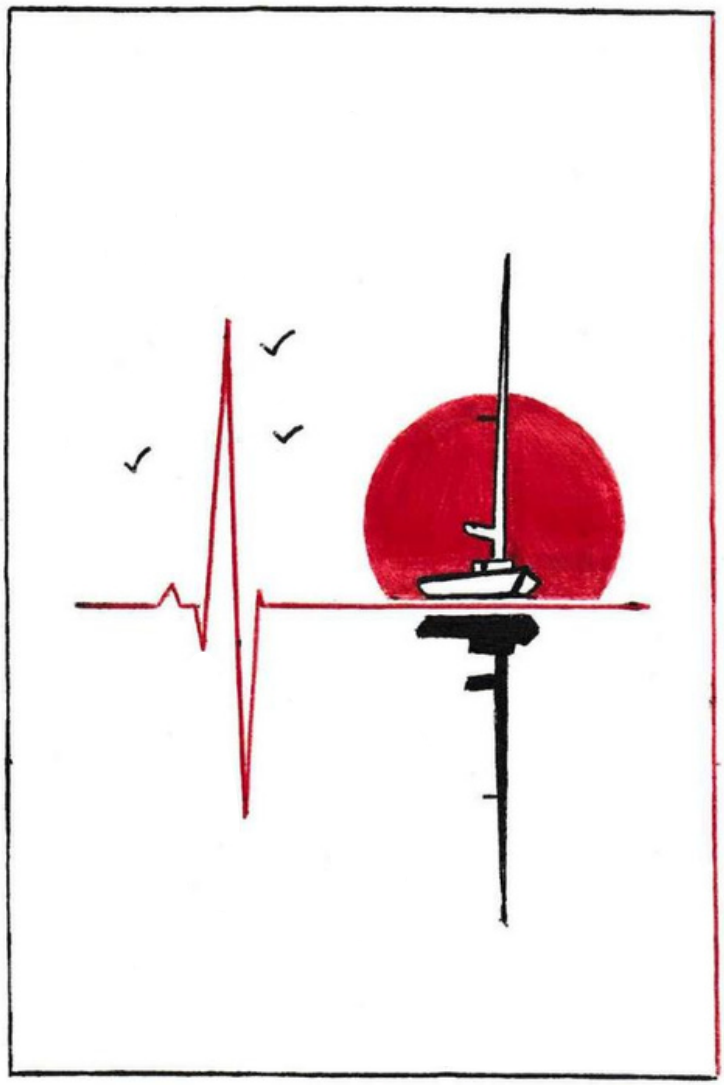
mind map

2017

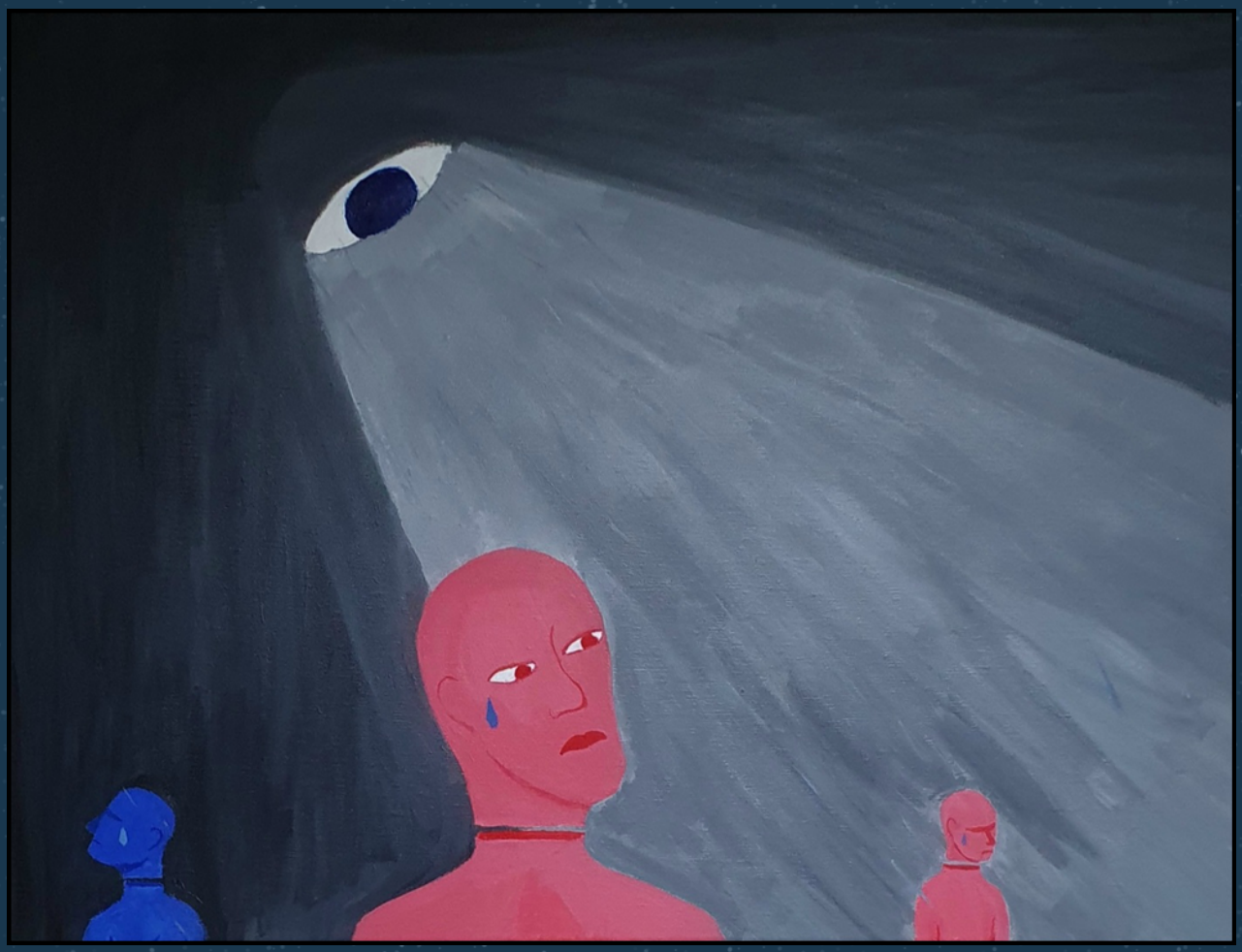
pen on paper

brittany canales

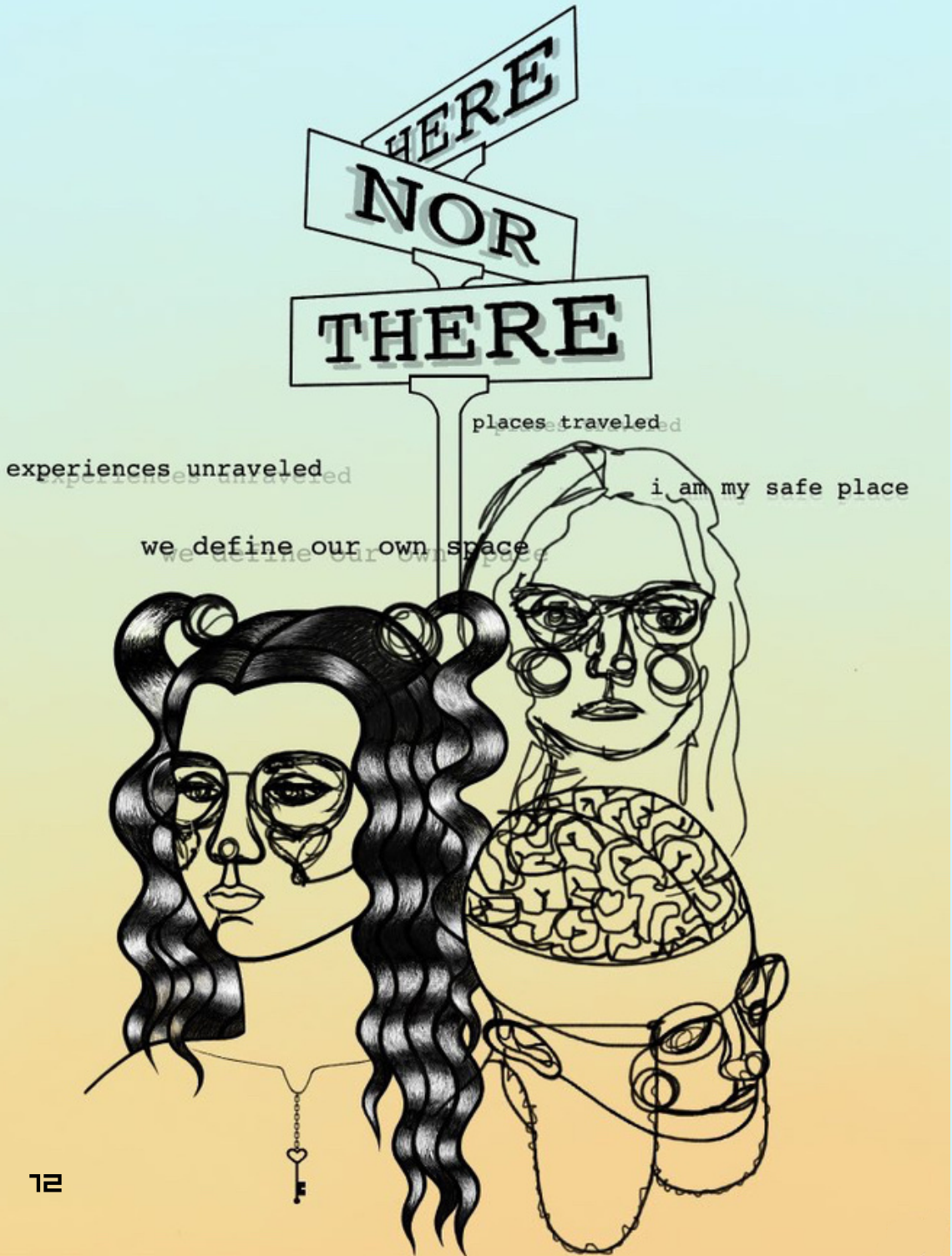
Deux Stylos

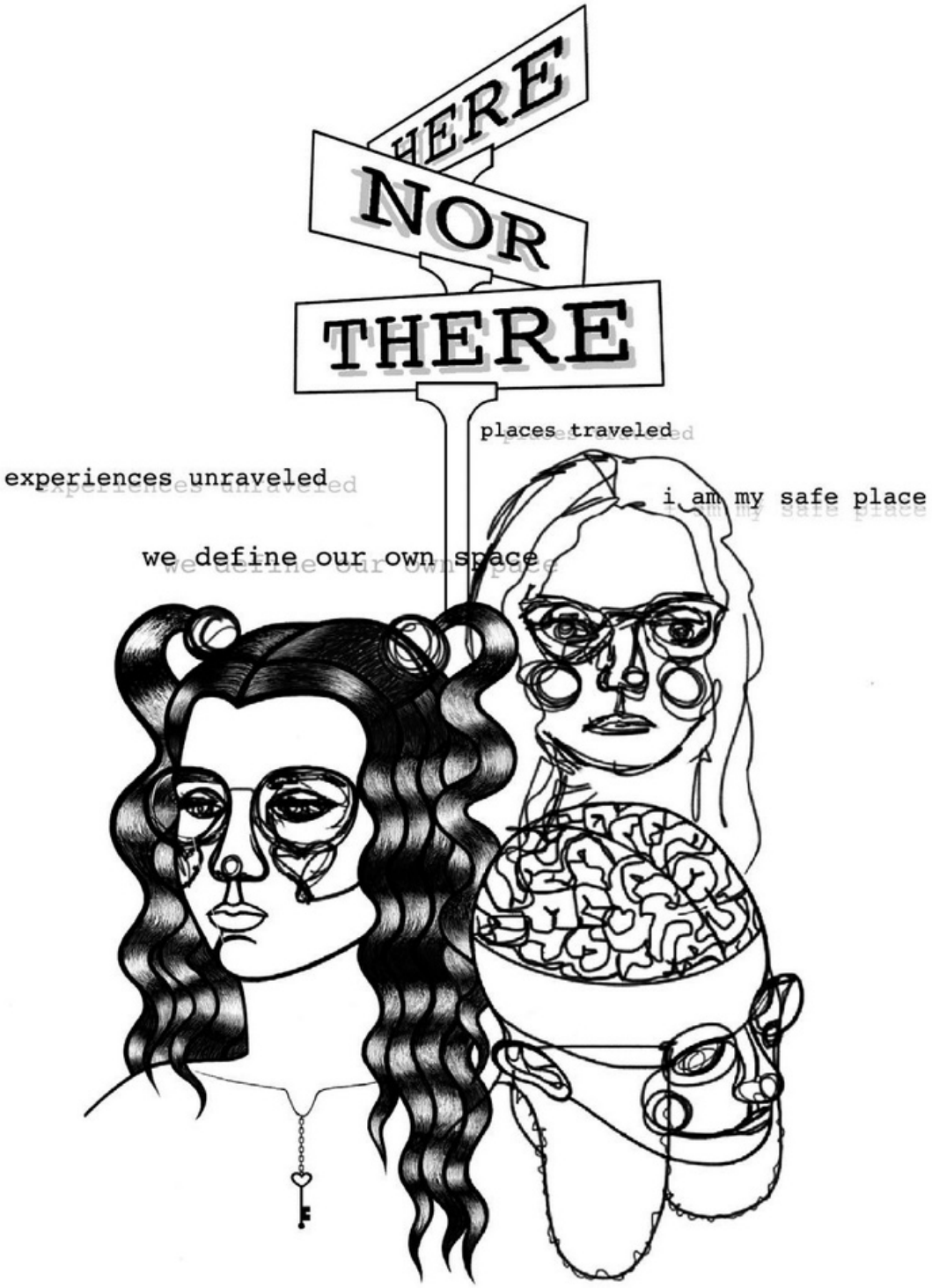


Dead calm



Light and Rain
Omas
Painting


HERE
NOR
THERE
places traveled
experiences unraveled
i am my safe place
we define our own space

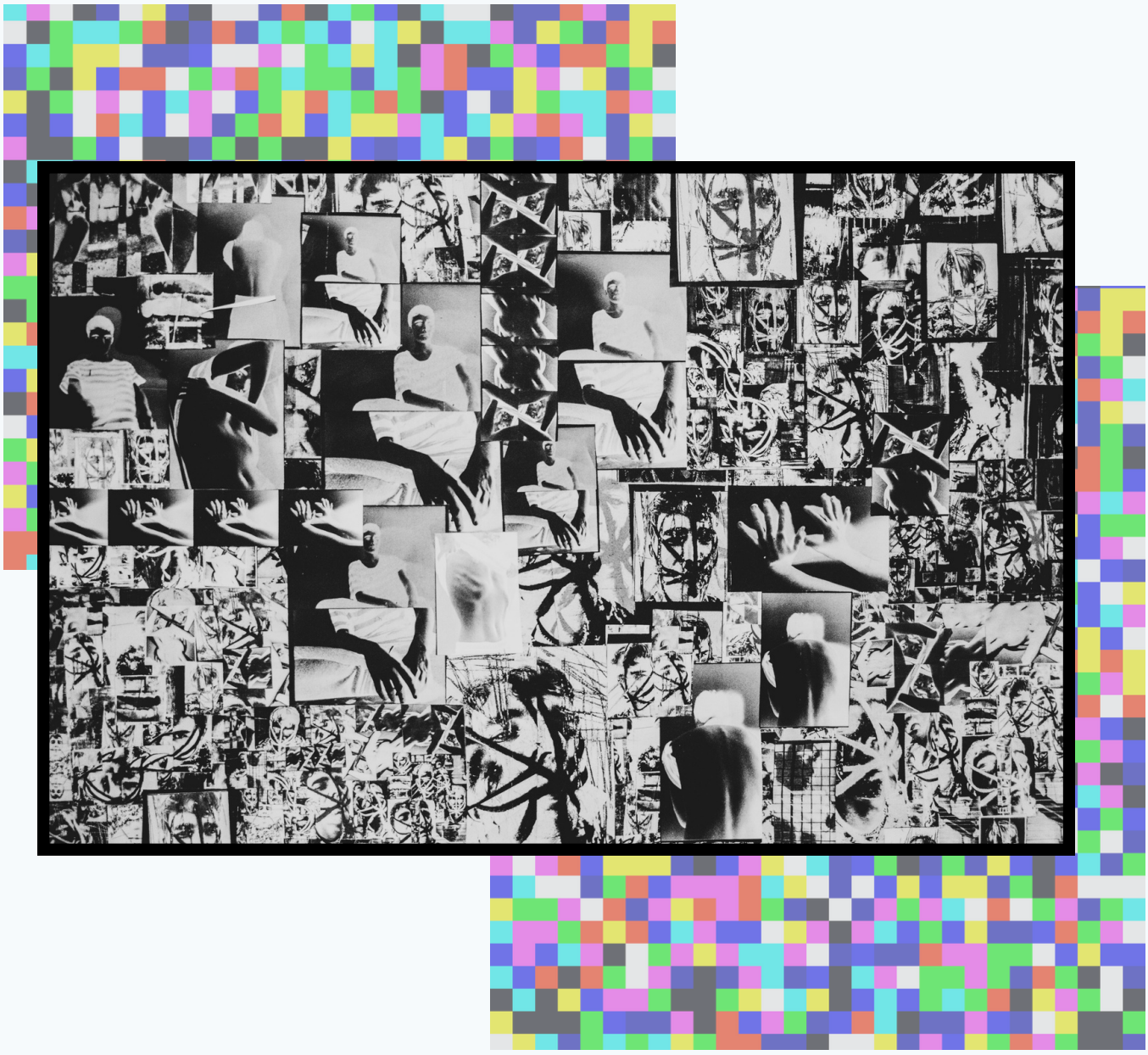


Relocation (2022)
Brittany Canales
Digital Self Portrait

My Fruit Loop My Boy



My Fruit Loop My Boy
Alli Smith
Mixed Medium



My Body 4
Niamh Makin
Photography



Aeon Comm
Irving Donaldson
Photography



發・髮

Steffie Chau

Photography

Utopia..I came crawling, ready for change..are you here?
(I am here) living away from the dictatorship of the straight line, the grid system and the chaos of the absurd.
I am in harmony
Are you embracing me?
Please leave your green arms around me and keep me content, hold me safe, inside houses layered by mosaic stones, with nature above them, as we give territories back to her
the nature on our roofs, a piece of the earth we are honouring, the grass roofs that are givers and creators of peace and tranquillity, shadow and light, provide warmth in winter and a cooling effect in summer, they protect us from fires, gases and radiations.

Away and free I am from the stacks of insular concrete previous existence and
here without pretending,
I can spread my wings within continuous luscious spaces, as nature strikes between our floors with tree tenants, like curtains, they swallow the bad and spit out the good, jolly plants and vivacious ponds, ceaseless vines crawling around the walls, shooting joy and perfume, dancing through our windows.
These windows are special and make up our homes,
asymmetrical, defying geometry, they serve as bridges between inside and outside. And they are colourful, radiate freedom from unity, a right to life as we are allowed to take a long brush and paint everything outside that's within our reach so that is visible from afar that I live here and I am different and alive.

my mind and body travel across, around perpetual, never ending, circular paths of divine paradise
I step on uneven floors and open unsymetrical doors
standing next to pillars that are proud like trees in nature, are beautiful and colourful, radiating alone the moonlight and the rain.

While butterflies and birds come back to us, my soul and body feel good

I intercept, I communicate and I share my needs, my worries, my good fortunes, with my neighbours who have become my companions, my friends
over coffee, or tea or fortune telling, we stop and we discuss our chores and pick up new responsibilities and learn to live within a community, destroying social boundaries but keeping the balance afloat, peacefully, finding the communal belly button, between whats private and whats public.

there is luck in my palms, my inner voice grows and I splatter myself without direction, privacy intact, here nobody takes that away from me.
Here we have (space private or in public), to think even when its not necessary, here I can make time to dream, say hello to myself in the mirror because time and patience are on my side and solitude is a thing of my past
here I give myself the attention I want and deserve, waste myself inside a storm of feelings I don't feel guilty about, revealing my thoughts through my fingers.

Utopia, I can touch, YOU!
Riding around ebikes and flywheel, I shop downstairs and barter my services or exchange the goods grown on my balcony or on our garden roof. The sweet smells and aromas penetrate the whole community, accompany me to work on another floor or downstairs inside our museum, inside our gift shops and organic markets. No wasting time, parking my car or stuck in traffic, I zipp around like a flashing light, like a lighting bolt getting everywhere on time, arriving without stress or making an environmental mess inside concrete parking lots or corporate bastions made up only of garages.
We must submit to nature and not to concrete slabs.
We must travel light and not take up space with cars, limousines or rolls roys. We must learn to walk without the fear of being hit by trucks or bulldozers.
We must have the freedom to ride without the horror s of collisions and not being seen but killed and squashed on public roads.
We needed different transportation modes to move us from place to place without killing the climate and the earth.

My future is dreaming of our homes, staying affordable and up cycled, sustainable, attractive, candy for our eyes, hugged by climbing serpentine of wines and garden and grass roofs, constructed by cross laminated timber, in webbed by artificial spider silk, walls erected out potatoe chipboard and insulated by mushrooms and other plants.
My future is dreaming of a new dawn, with new beginnings of a counter world, where we stand united, in peace
communal and equal
where our actions, compliment the proud mother nature as we bury greed and stop worshipping materialism, urban expansion and over consumption.
So drape me with the worlds beauty without its sickness and addictions
Drape me without an end as I want to walk further, skip the rainbows
Drape me in euphoria and I will be rich in values
Drape me UTOPIA and I will exist longer, draped by inner peace.



Comfort Zone
Nark Luenzi
Photography



What if we had to dance to classical music to help the plants grow when the earth heats up and dries out

Myrte Legerstee

Digital Art



New Taste
Polina
Digital Art



deconstrucción Cecilia Andino

Art was made through the transformation of energy



CELESTE CHEN

A Lack Thereof



KATE BALMOS

A Lack Thereof is a single block 6 layer reduction relief print that plays off of the idea of liminal spaces and the unease we feel towards the unknown.



The-Dead-Ringer
Seth Ellison



Plasm
Simon Rosenthal

Rêver la réalité 2



Sandra Thach

REPETITIOUS RUPTURE

BRITTANY CANALES

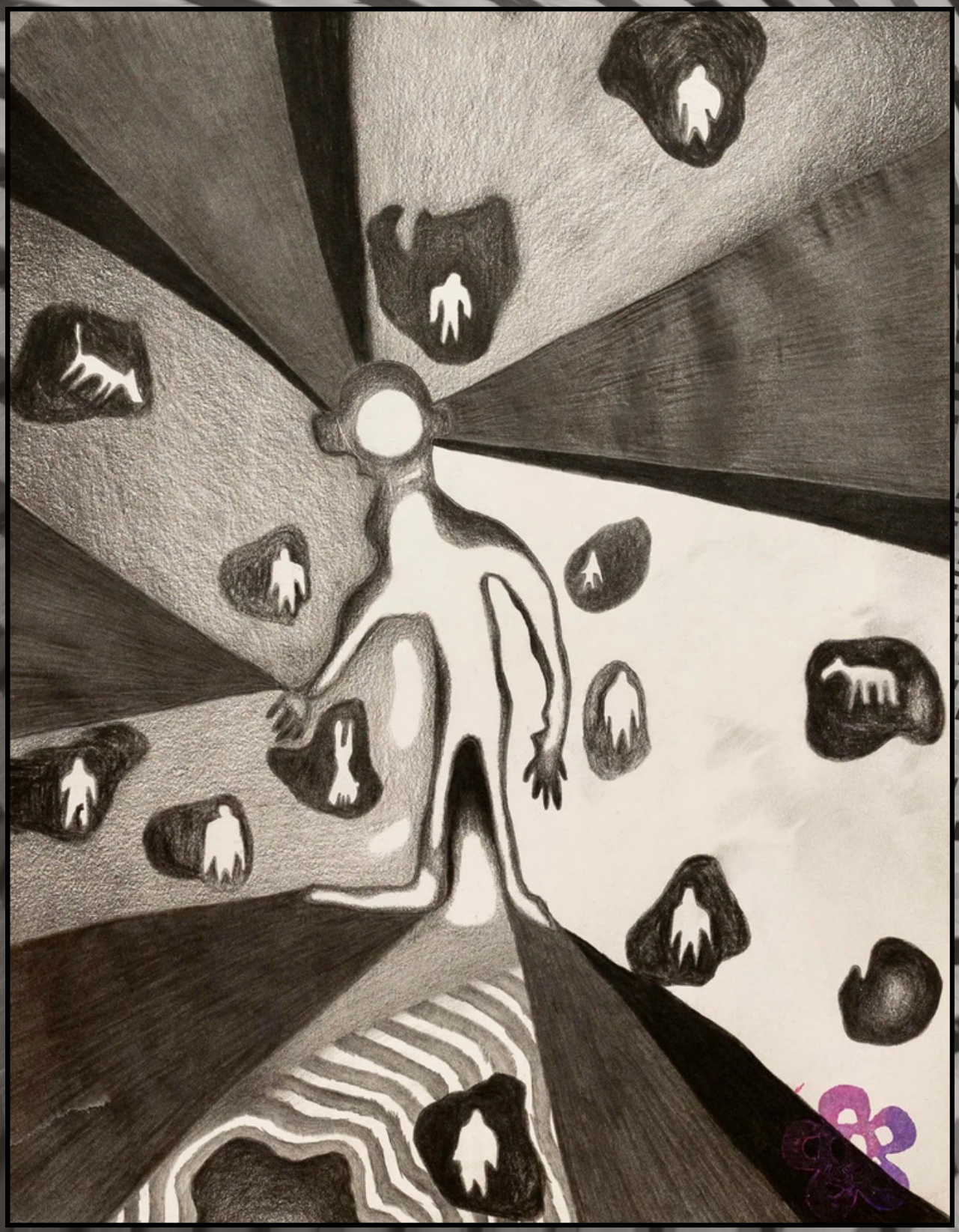


2014

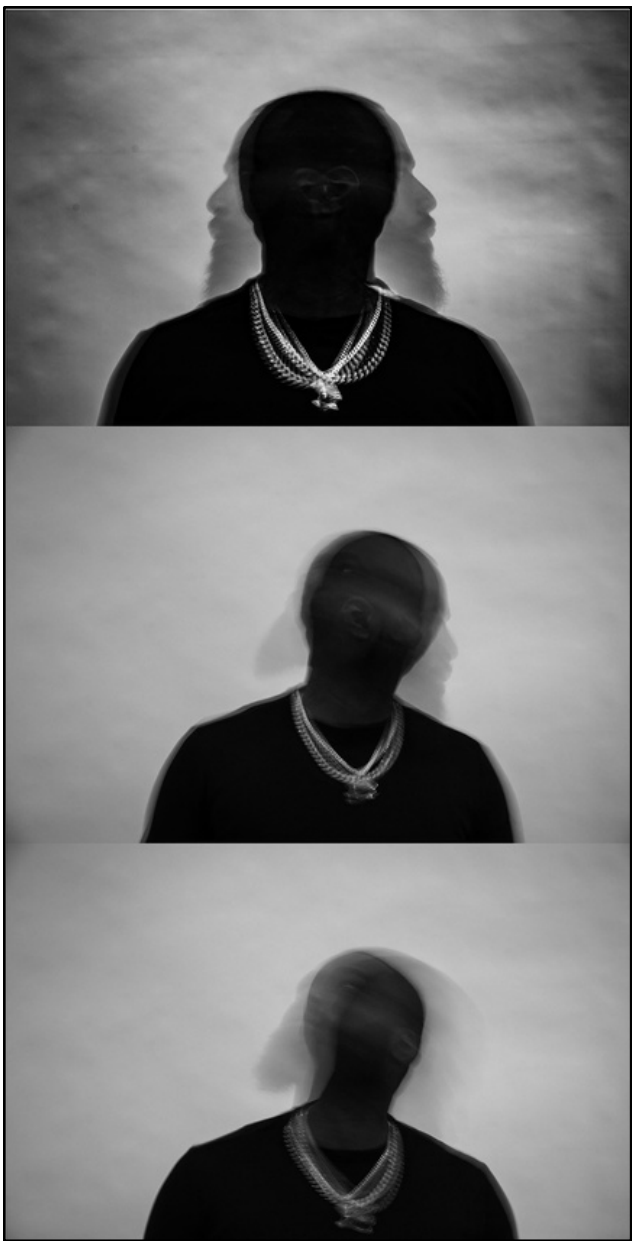
INK ON PAPER AND PHOTOSHOP



Melior Juliana Mitchel



“I am We” graphite and charcoal and ink Luke Metcalfe



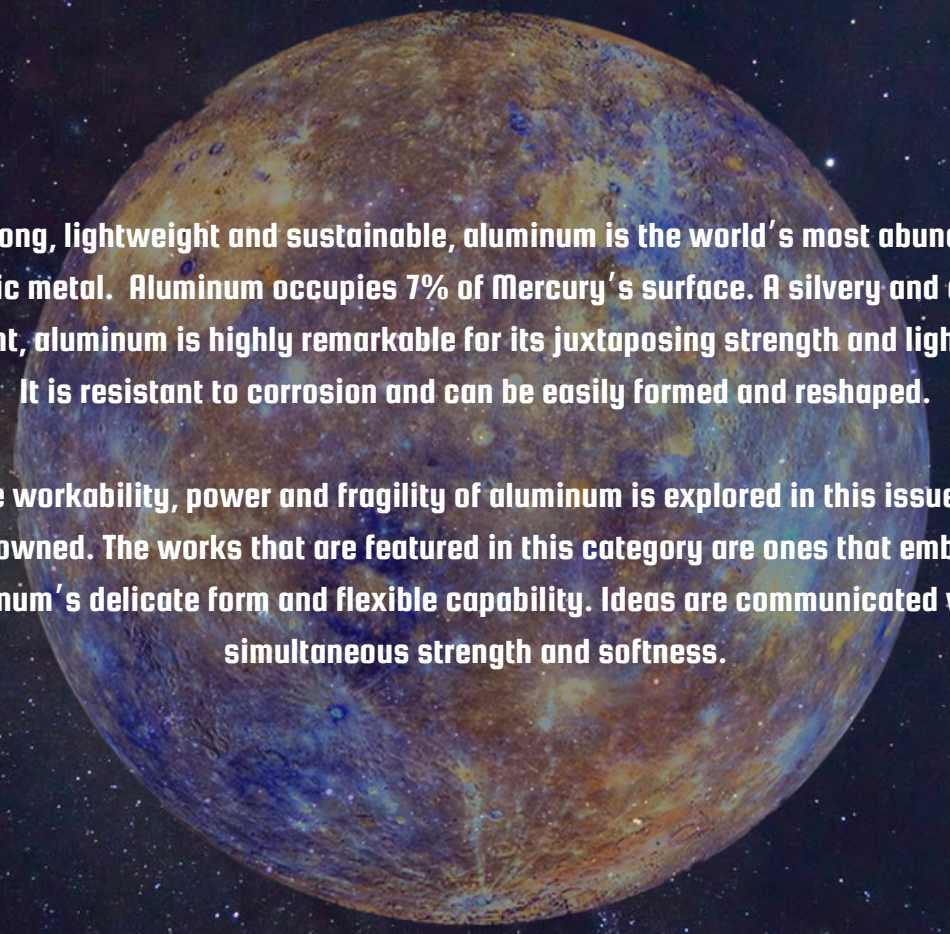






Anxiety Unrest
Danté Maurice

Aluminum



Strong, lightweight and sustainable, aluminum is the world's most abundant, metallic metal. Aluminum occupies 7% of Mercury's surface. A silvery and ductile element, aluminum is highly remarkable for its juxtaposing strength and lightness. It is resistant to corrosion and can be easily formed and reshaped.

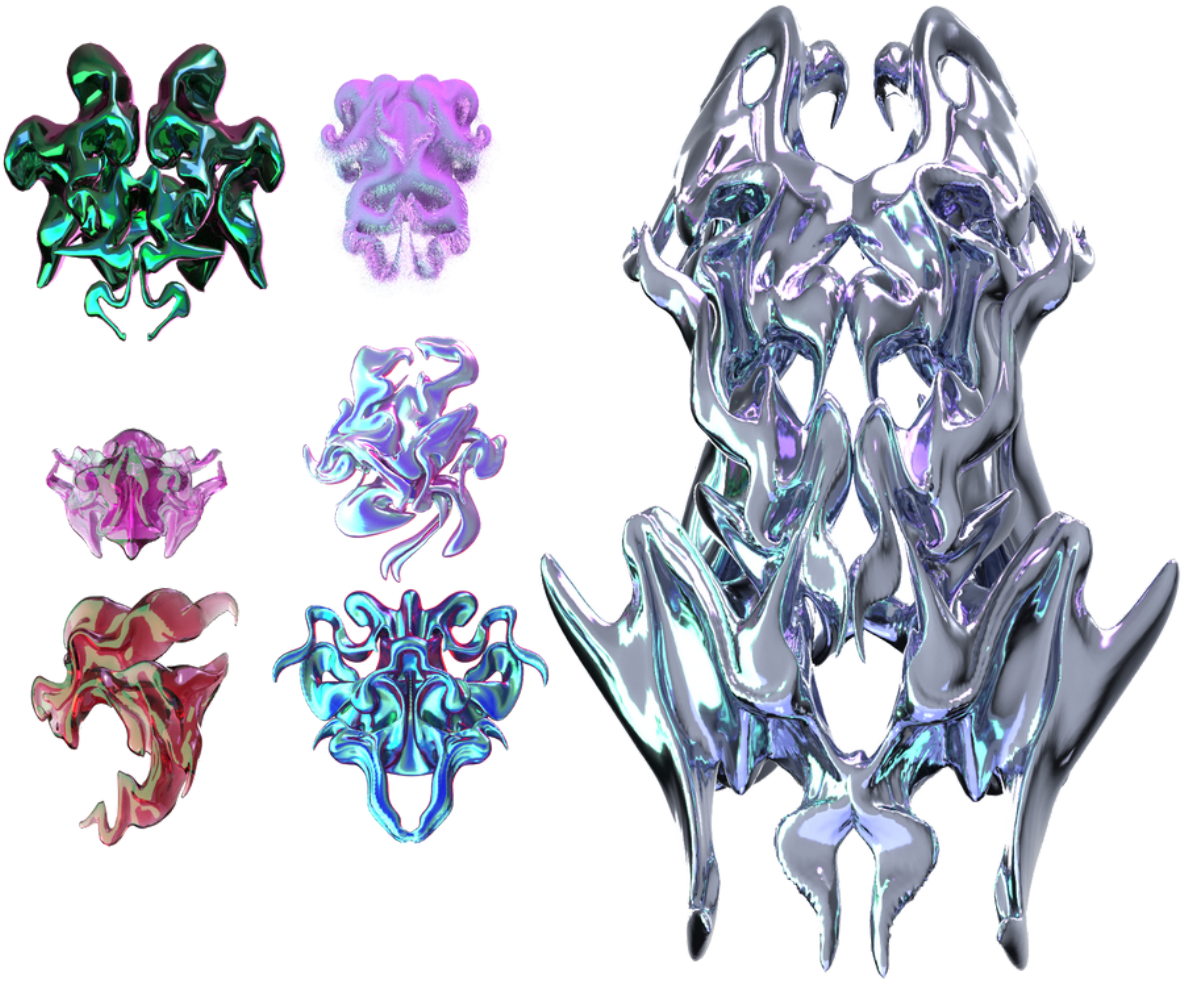
The workability, power and fragility of aluminum is explored in this issue of Renowned. The works that are featured in this category are ones that embody aluminum's delicate form and flexible capability. Ideas are communicated with a simultaneous strength and softness.

13

Al

Aluminum

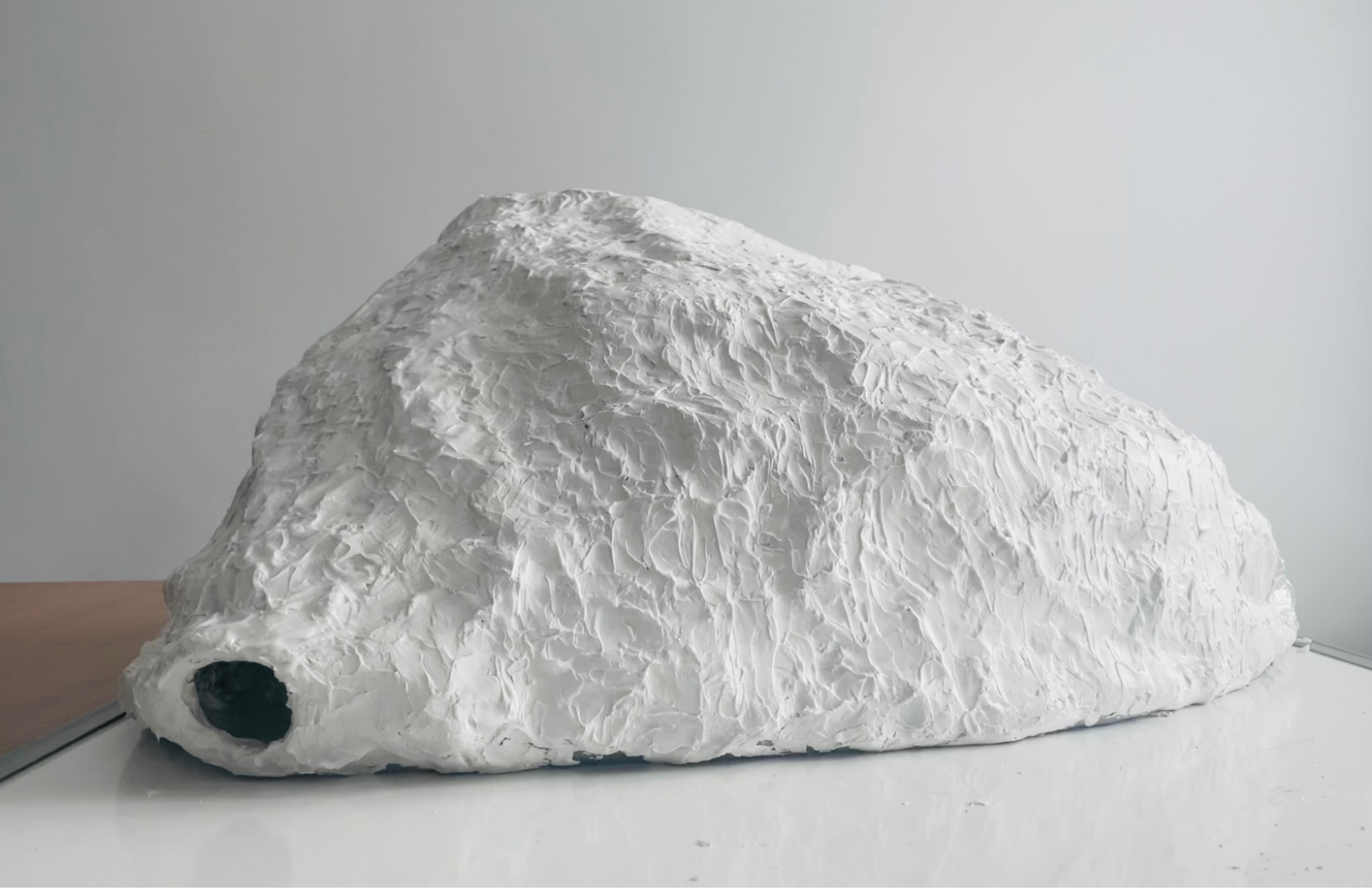
26.9815385



Gynoid Wardrobe
Aesyn



Gynoid Lover Shirt
Aesyn



투영

Kayleigh Whelan

The idea of ‘telescopy’ has been used throughout, by making something that somewhat resembles a telescope and the idea of zooming in and homing in on a particular detail.Wire and clay were used to mould the linear and organic form of the vessel, The properties of wire are the easiest but most sturdy material. When looking through a telescope, image becomes a projection. Something small and insignificant to the eye can soon become something exceptional and individual when looking through a telescope.

Linking back to the Artists’ time in Korea, they pondered if the people that they observed realised that their appearance is a projection. Everything is a choice and sometimes an illusion of reality. In a deeper and much more materialistic breath, how far will people go to trick reality? And of course the most important question, does it even matter? If the non-real can be made to appear real then is it in fact real?

The final piece and story told requires patience and adaptability from the viewer. Much like the rough textured form of the piece, perspective is never linear. Perspective is driven from our own thoughts, experiences and stories. No one piece of artwork can evoke the same ideas for everyone, as opinion is so mouldable and versatile. The natural and organic elements of the piece make



it somewhat un-noteworthy. the shell-like qualities of the vessel allow the viewer to picture it on a beach, washed up perhaps. The idea that it could've once housed sea creatures but now lies un-useful adds to the initial forgettability of the piece. The Artist endeavoured to create something soft, unpolished and inoffensive to the eye. that way, when used as something you can see through, the mind does not waver. The focal point is always the action of perspective, and 'looking through' something.



The open world and beyond is as wide and as vast as we can imagine, but we can't help but think that there are inevitable hidden truths. Romanticised reality. Hidden secrets.



ALEXANDRIA ROBIN

EXCLUSION is an art collection that explores nuances of human connection. Each portrait features a woman who is obscured by layers of simulated ice and plastic, creating a sense of rejection and suffocation.



The collection explores the complex nature of human relationships, highlighting the insurmountable feeling of disconnection that can sometimes exist between people. The use of these layers serves as a reminder of the barriers we often build up in order to protect ourselves, while simultaneously highlighting the ways in which these barriers can impede our ability to truly connect with others.

The digital medium used in the portraits gives the collection a surreal quality that is both haunting and intriguing. The layers of ice and plastic create a distance between the viewer and the subject, emphasizing the sense of detachment and isolation that the subjects feel.



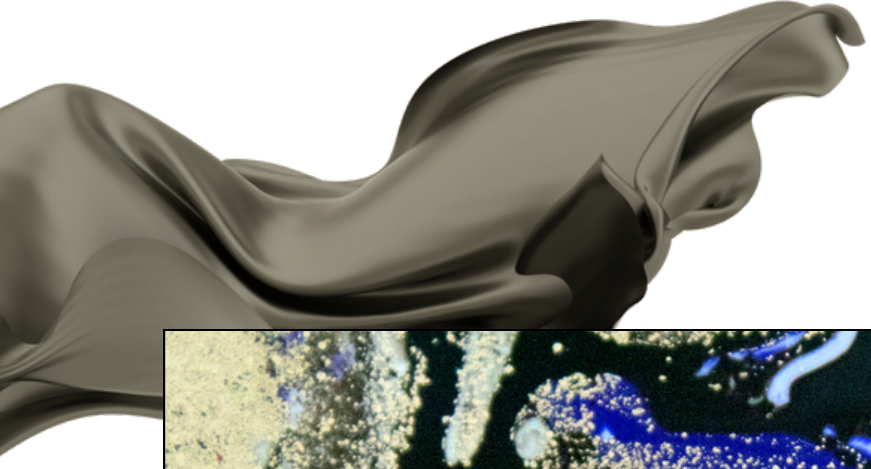
Dream
Yamira

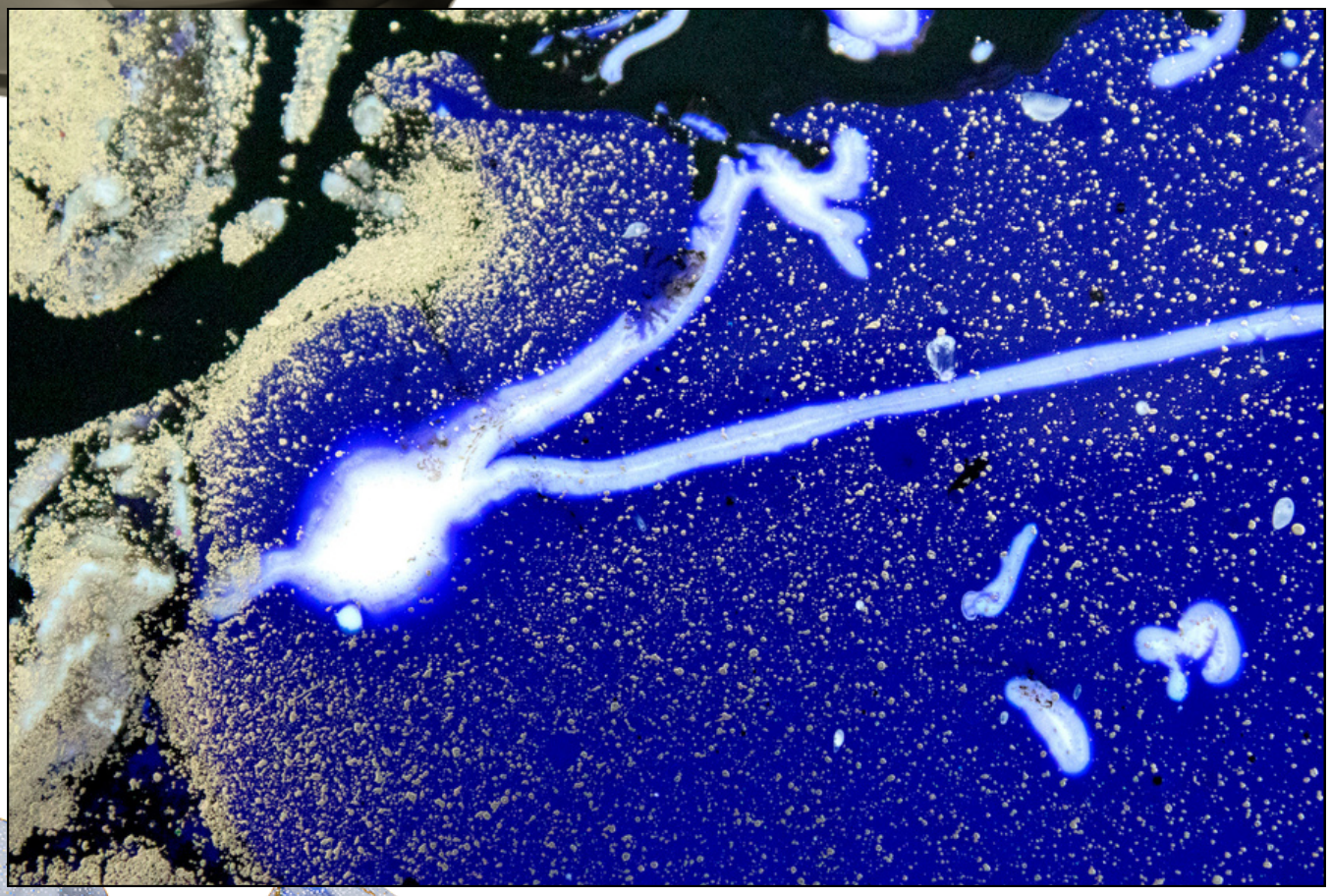


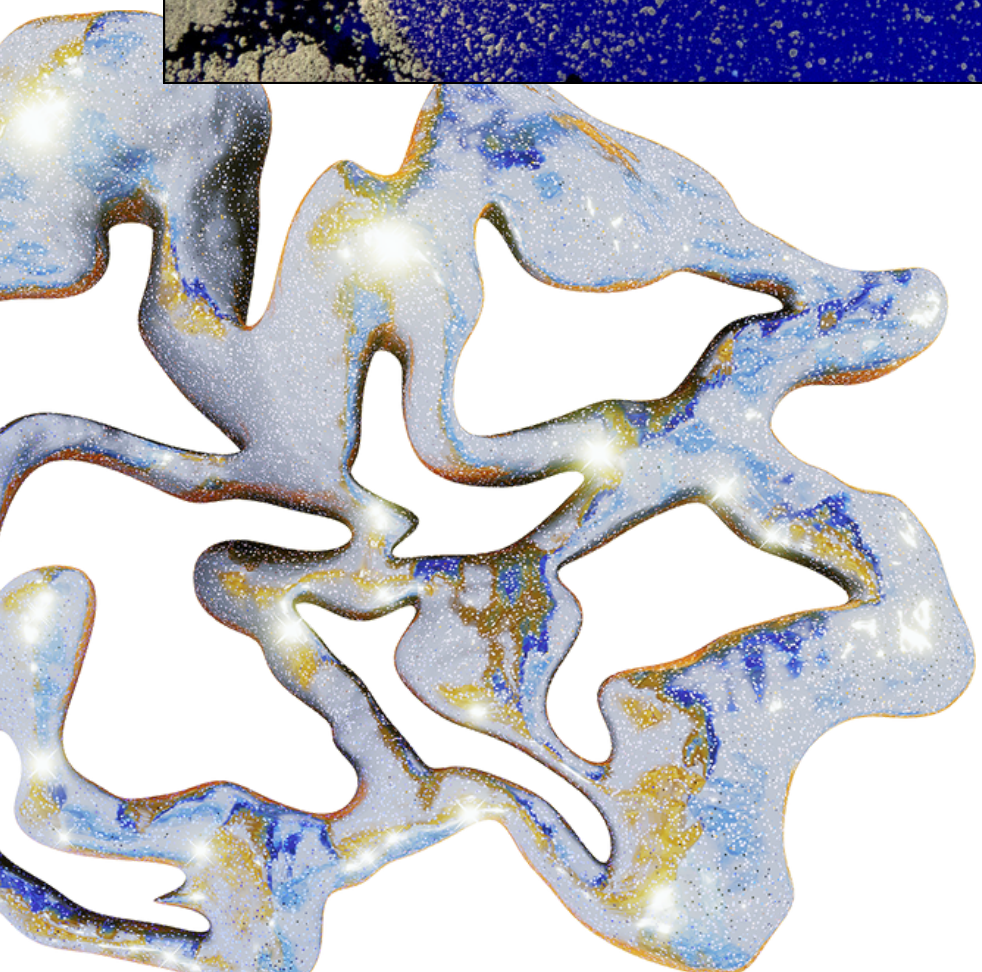
Self portrait
Cooper Ellenbogen



untitled #12 (2020) ‘night dot surrender’
Henry Hu
Photography







untitled #18 (2020)
‘night dot surrender’
Henry Hu
Photography

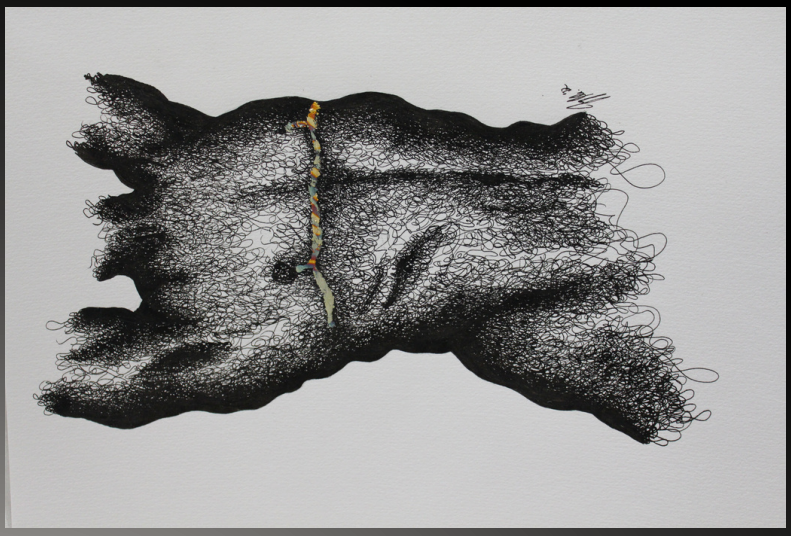


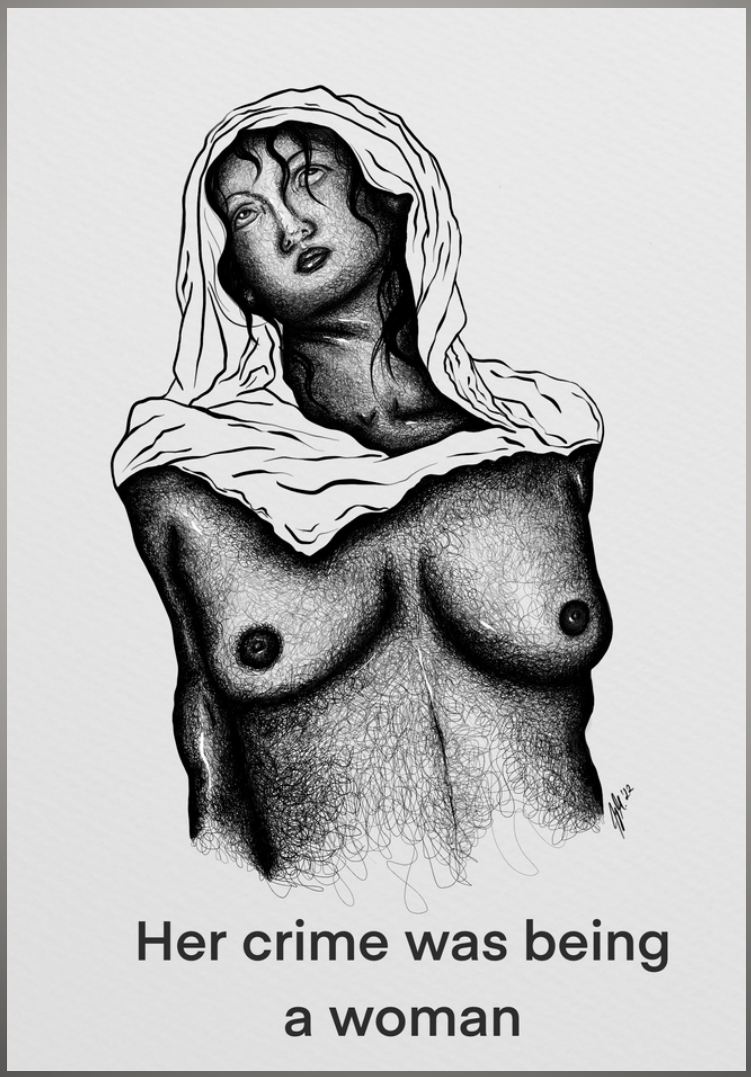
Full
Caragh Givens



Angel Crash
Dalt Jacobs

Joy Misu





My intention as an artist is that I want to empower (young) individuals to love their body as it is, with all the flaws, scars and stretch marks. Most importantly that a body isn't something sexual and that it shouldn't be as sexualized as it is by society. Skin isn't something that should be covered up, because it could trigger some sexual feelings. A body is something beautiful and natural that should be embraced and celebrated as it is. I want people to talk more about the (female) body and how it works and functions, because there is still a lack of education all over the world.



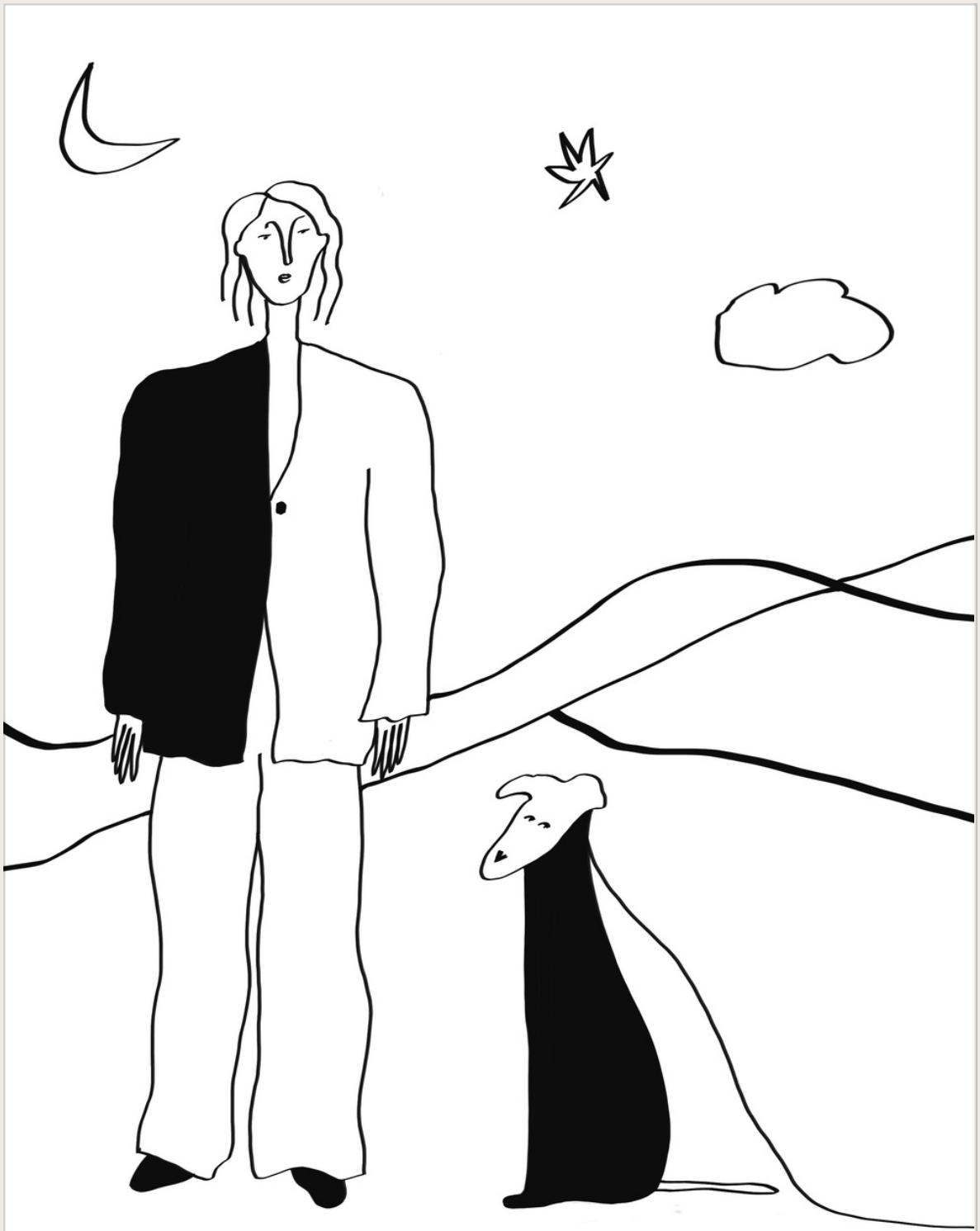
Untitled Allison Kemmerer



Untitled
Irina Tall Novikova



Untitled Audrey Williams



stars,clouds,people

OLGA TKEBUCHAVA



KPOP
Mirka Walter



New York 1972 (2023)
Dawn Craft
Paper Collage



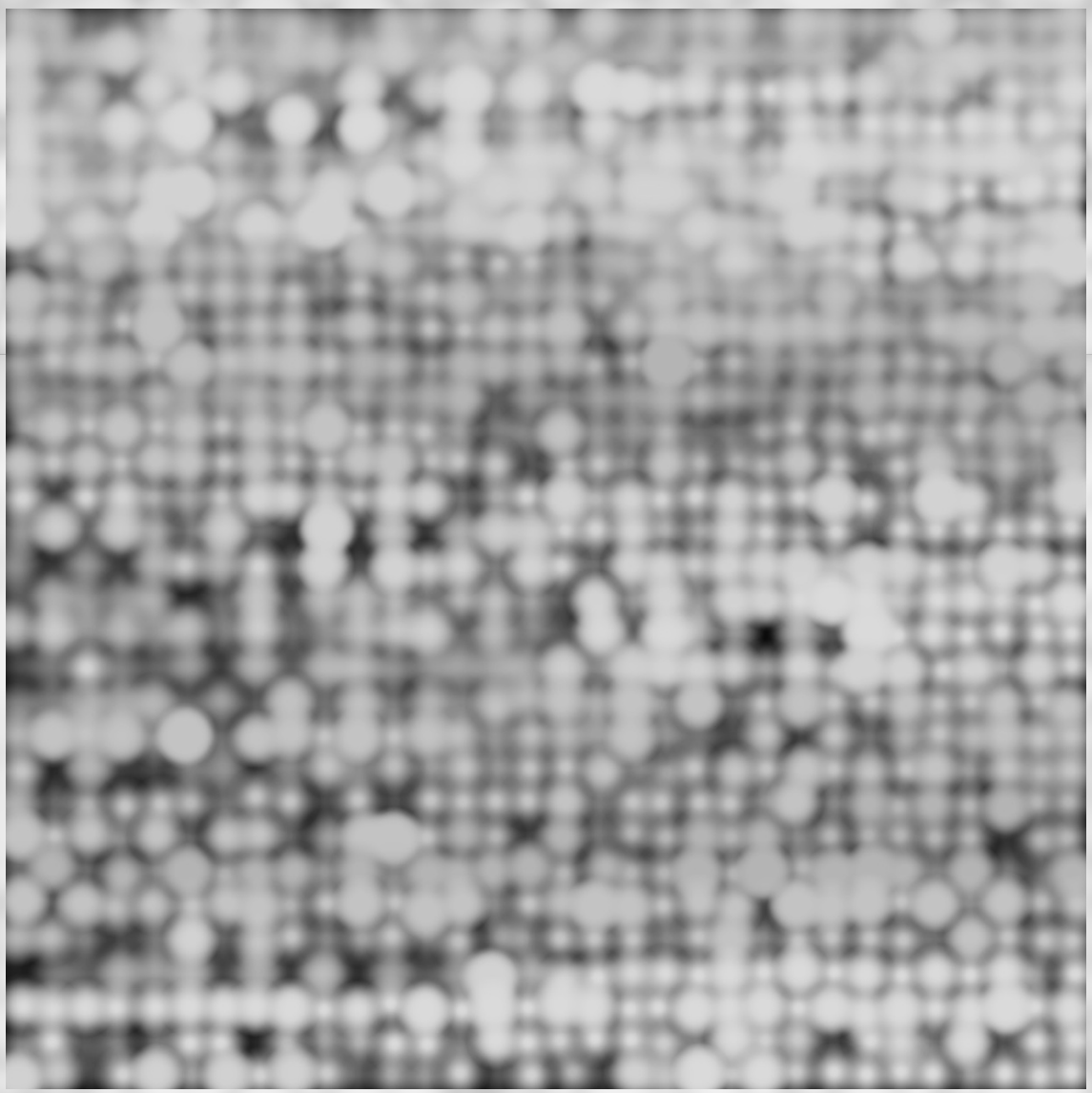
Look how I move 12
Kristine Narvida
Oil on linen



Love Me to Death
Christiaan du Plooy



Keyhole
Olivia Eubanks



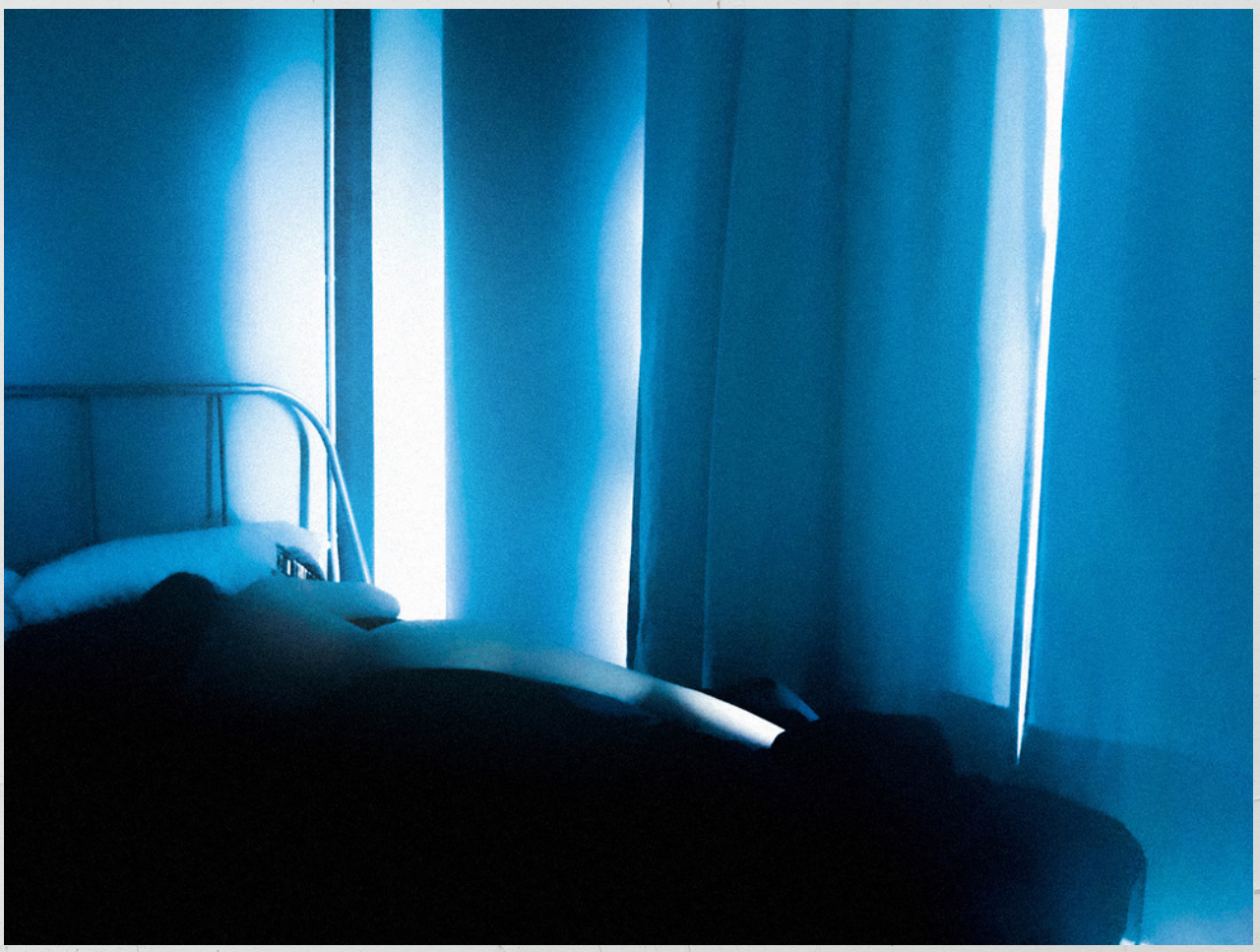
XO
Ania Yee-Boguinskaia



To Draw On Water
Anna Thorne



Out of the box
Keenan Calvin



TEERA

The Way Of Loneliness is a collection of photographic works that tell the story of the path of loneliness. In today's era, society is changing wildly. The problem caused people to become depressed and bored. I came up with the concept of loneliness by using my personal experience to present my style of photography.



Teera
The Way Of Loneliness



Teera
The Way Of Loneliness

Sulfur

Sulphur is a multivalent and abundant non-metal. In its purest form, sulfur isodorless, tasteless, and pale yellow in color. All living organisms need sulfur–especially humans. Sulfur is a vital component for building our DNA and protecting our cells from damage.

Suflur's abundance is not limited to our planet. In a recent NASA MESSENGER mission, it was discovered that Mercury's surface is greatly enriched in sulfur, with up to 4 wt.% being measured on the planet's surface. Mercury's mantle is abnormally rich in sulfur and has been challenging to understand in relation to the other terrestrial planets.

The abundant, acidic and active nature of sulfur is explored in this issue of Renowned. The works that are featured in this category are ones that embody Sulfur's corrosive essence and cutting qualities. Ideas are communicated with spontaneity and reflexiveness.

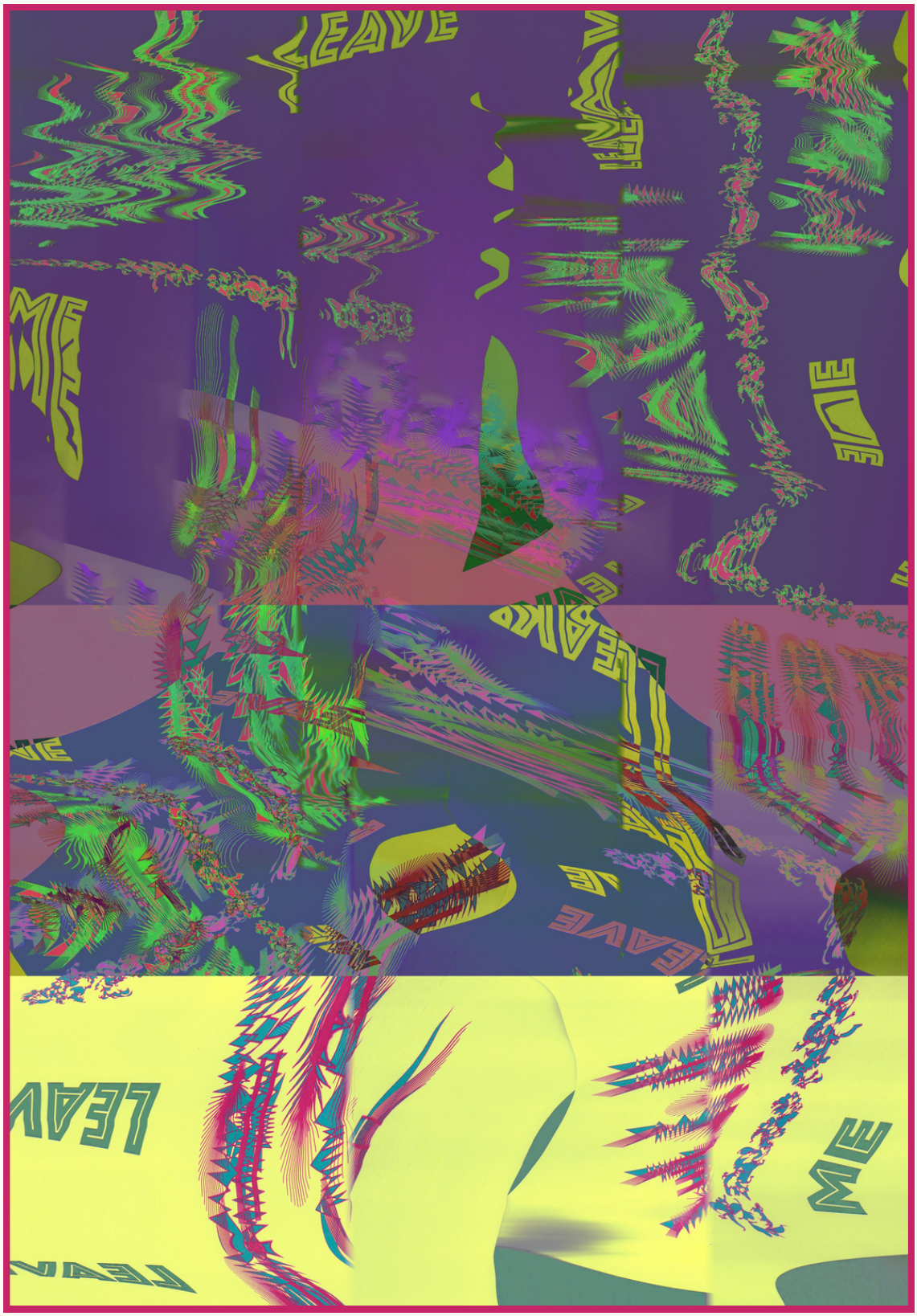
16

S

Sulfur

32.066

The Clash



Jax Fink



Ouji
Pracheta Banerjee



Nausea
Elaine McMurra
Oil and glitter on Canvas



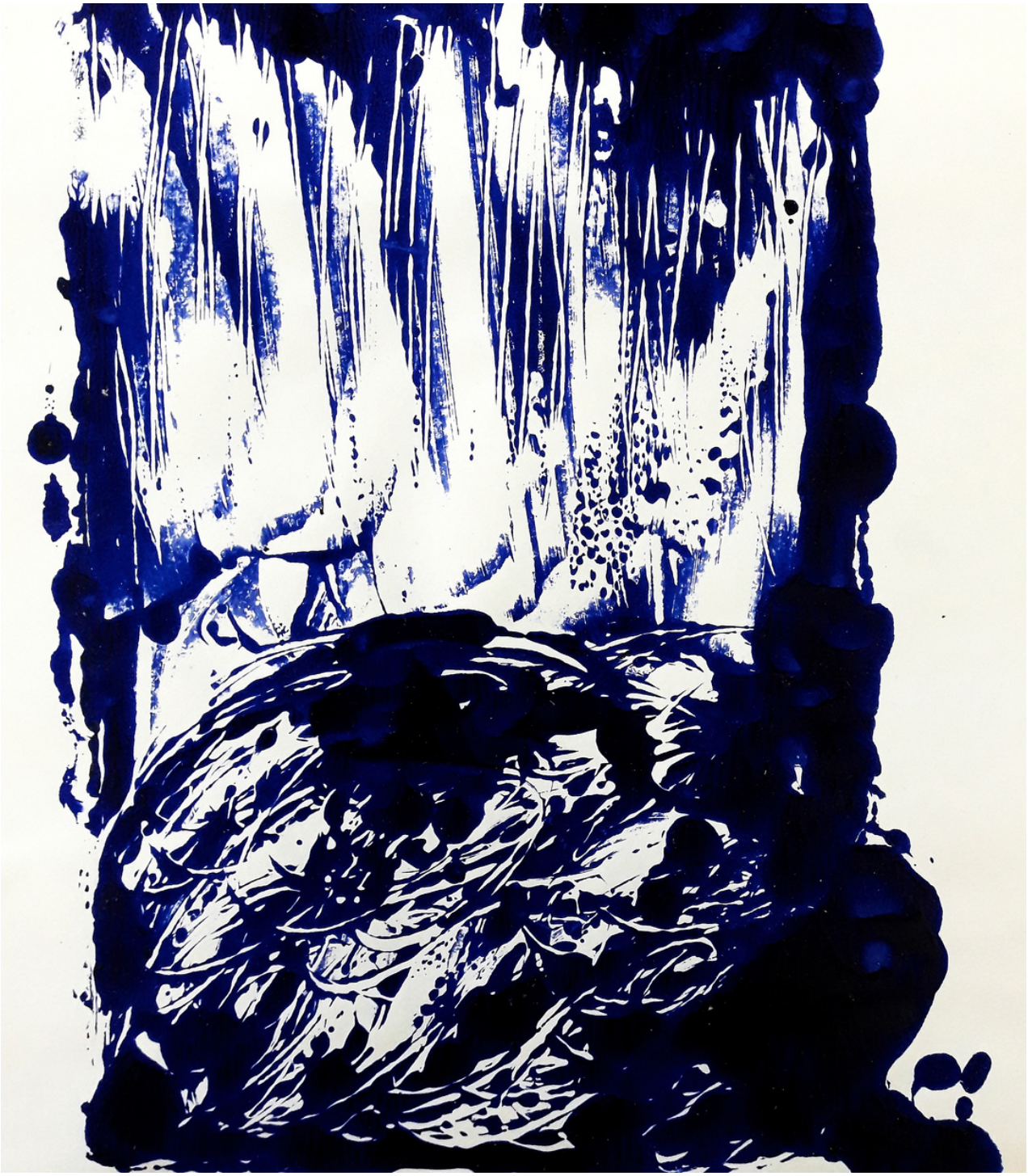
"Quantum Room #1"
DeVondre Woodard
Acrylic



Omen
Natalia Corazza



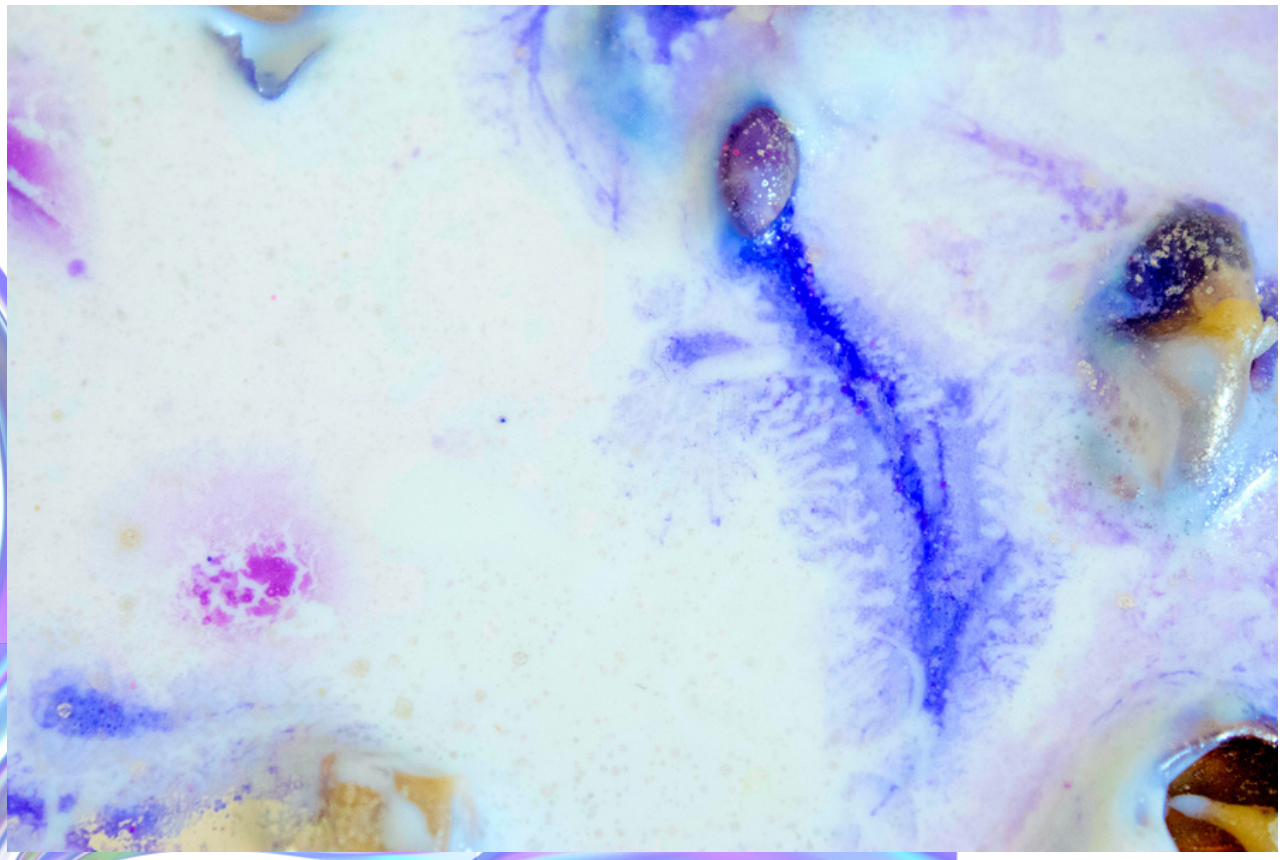
Haunted City
Lisa Urakova
Elizaveta Urakova



Monoprint
Erica Galera



Fairy Land
Afroditi
Spray paint on cardboard



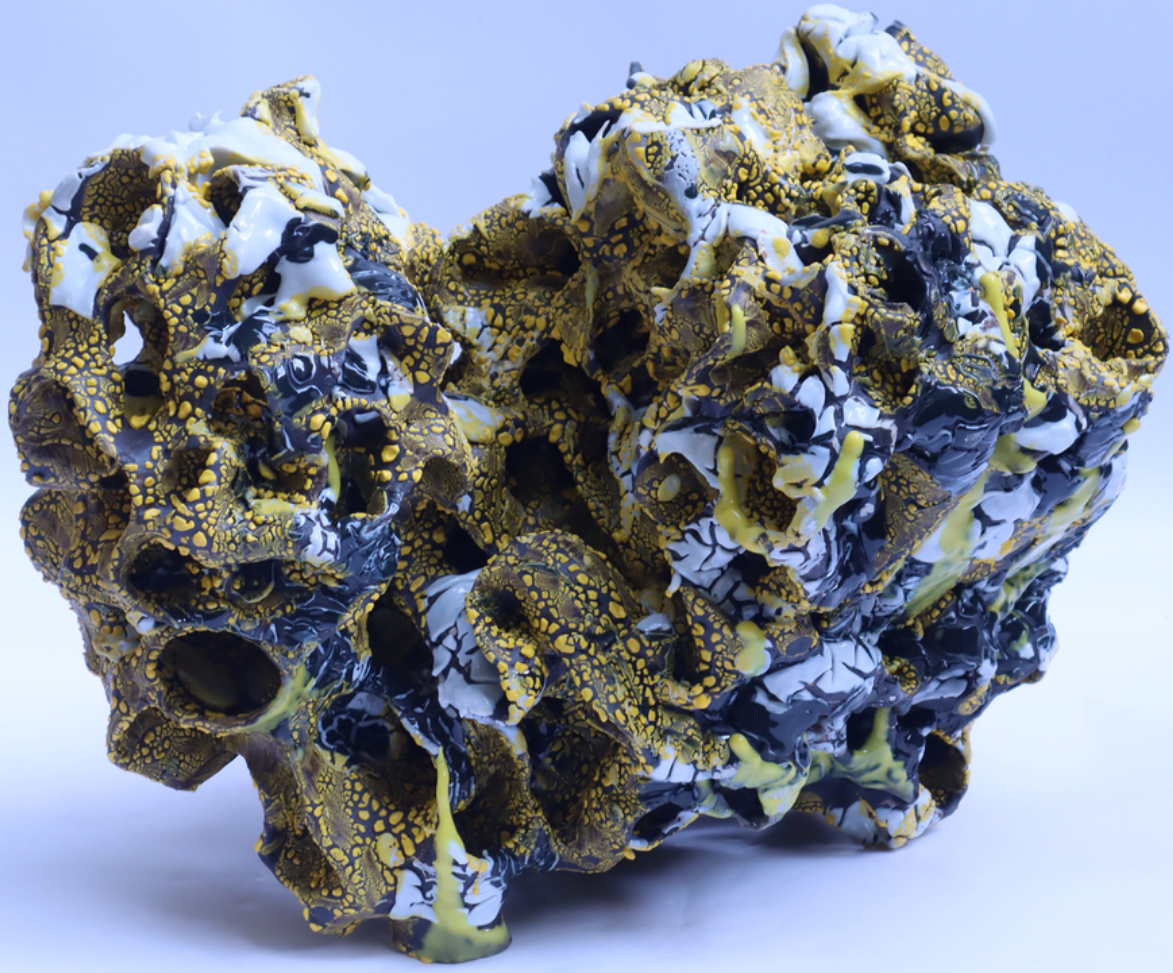
untitled #
‘NIGHT DOT SURRENDER’ series
Henry Hu
Photography



Goldfish from the Fair
Chloe Gonzales



Evil Eye
Victor De Luna
Oil on Canvas



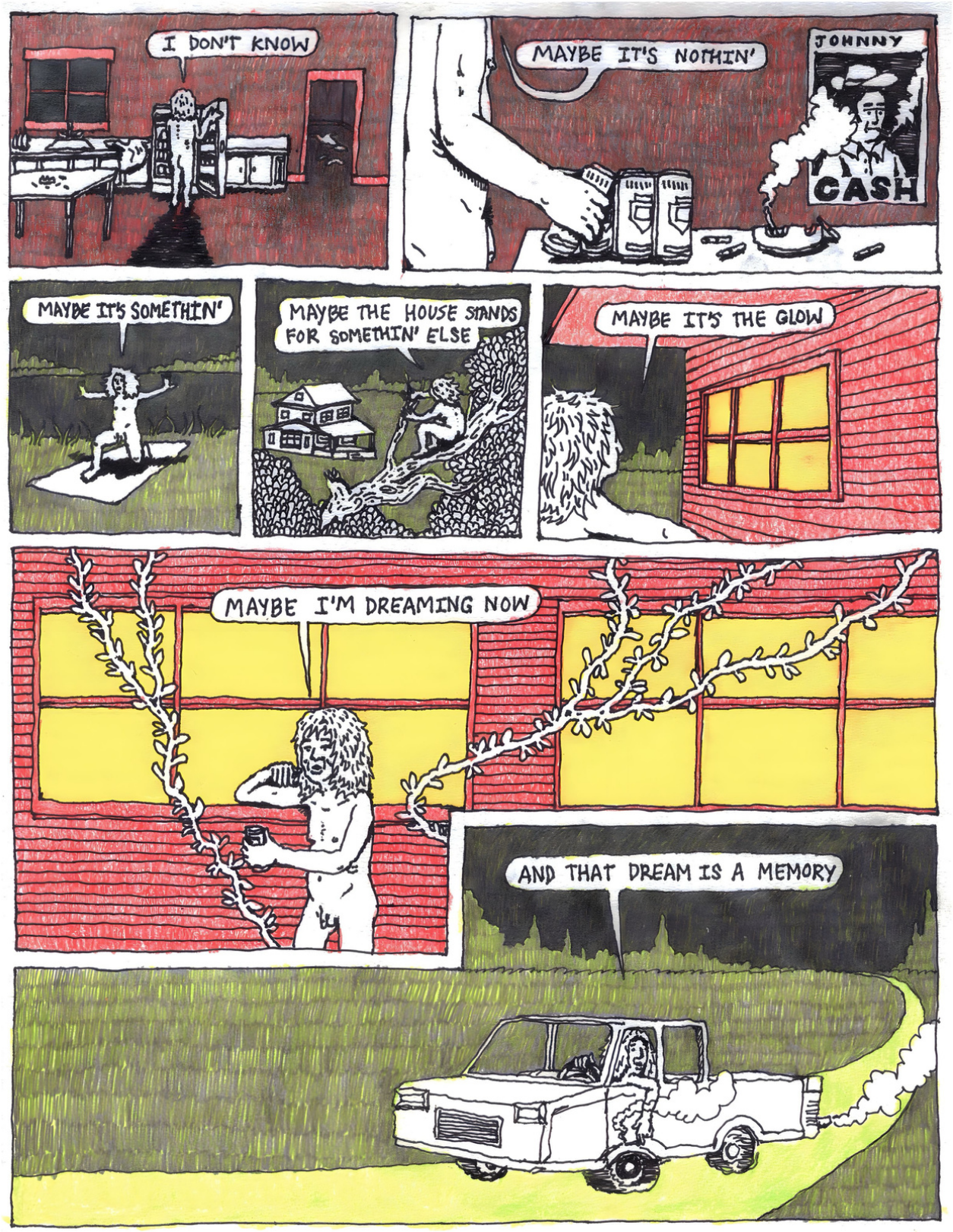
It Is All Paranoia
Huey Hyuk Lee
Stoneware, Glazes



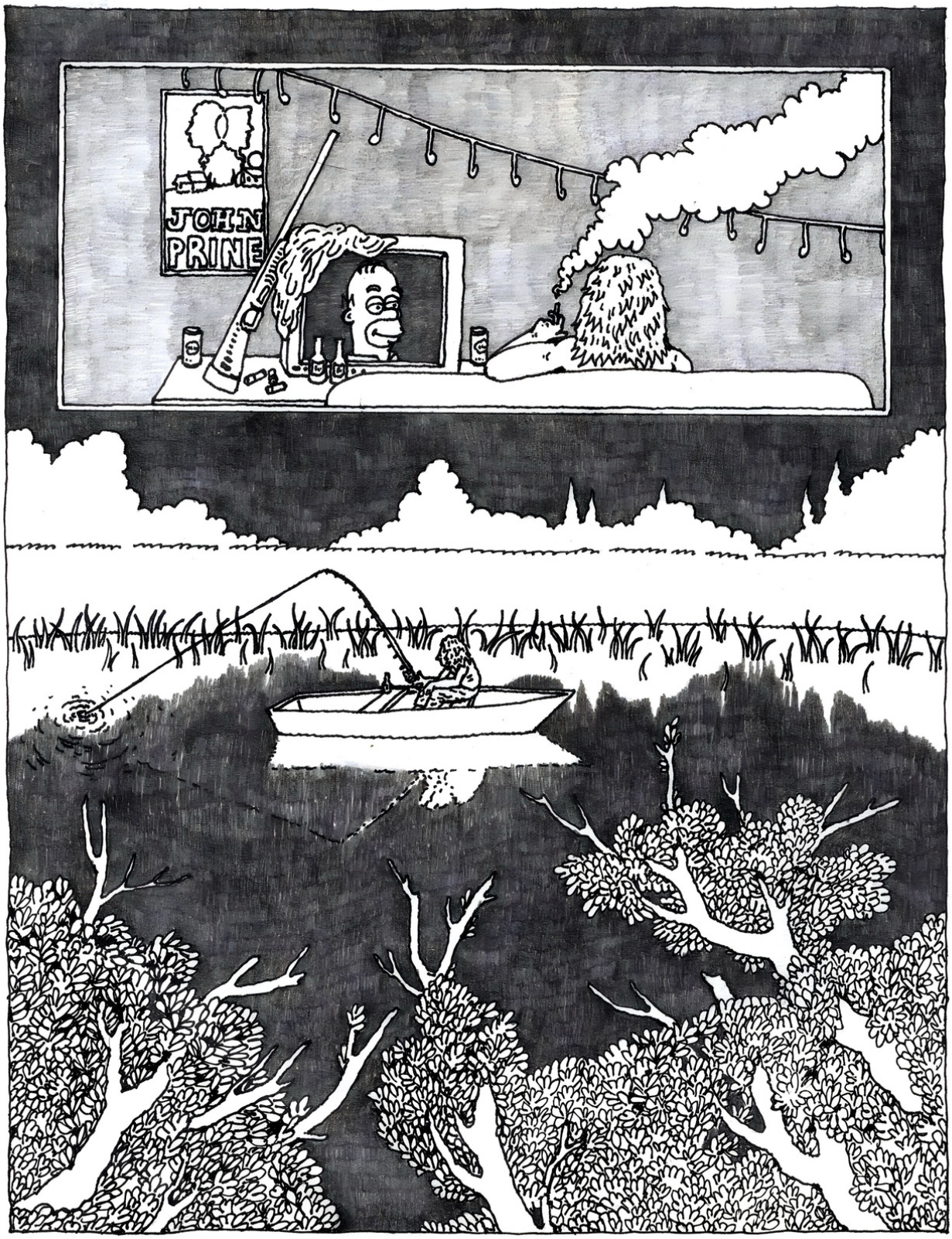
Untitled
Vic Collier



Selection from “Farmville” Benny Johnson



Selection from “Farmville” Benny Johnson



Selection from “Farmville” Benny Johnson



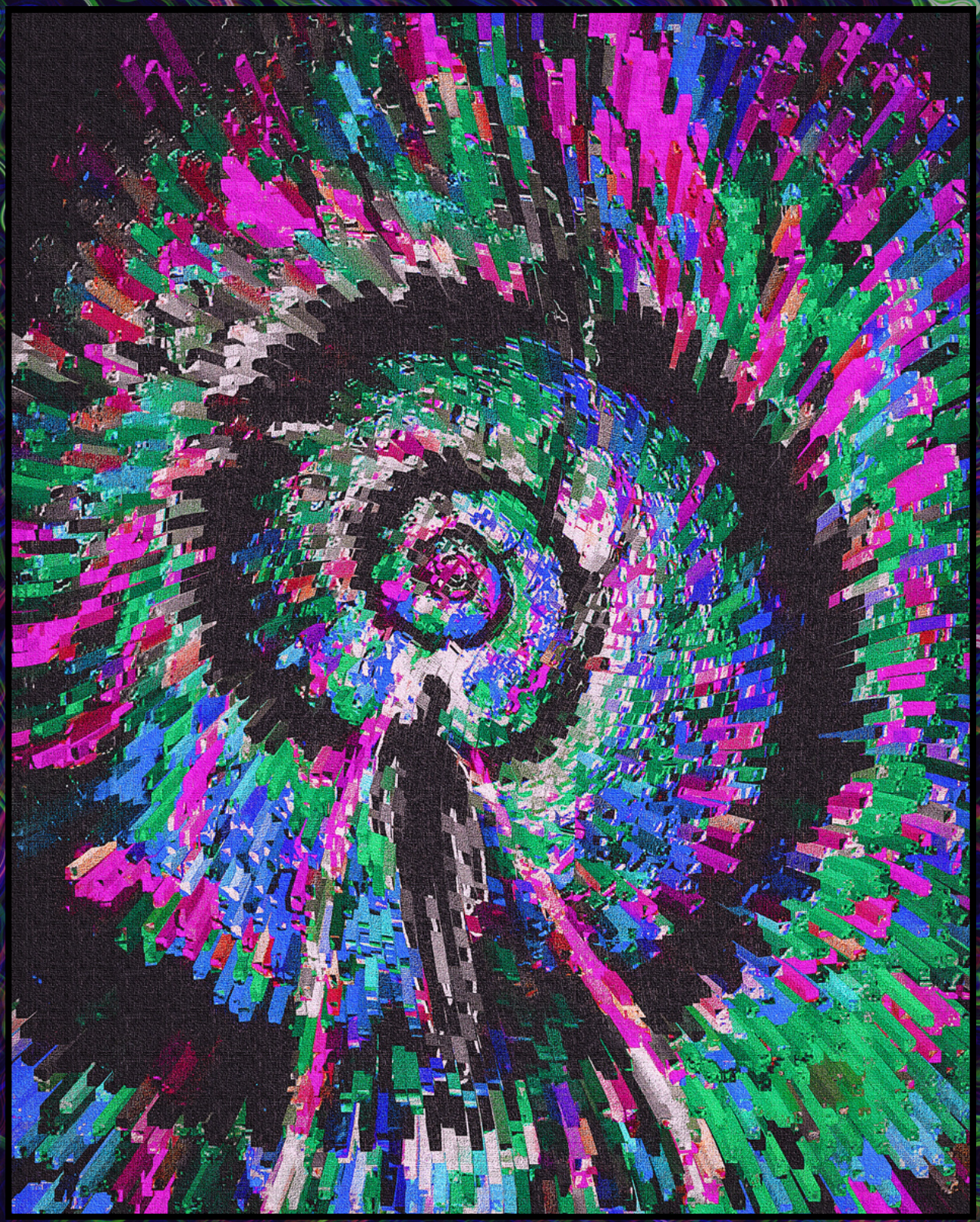
Selection from “Farmville” Benny Johnson



“Clinton Hill” Spirialing 2 (2023)
Dalt Jacobs
oil, aerosol and homemade paint on canvas



NYC Spiraling 3 (2023)
Dalt Jacobs
oil & homemade paint on canvas



lost myself in the vortex Drew Ski

Iron

Iron is the sixth most common element in the entire universe and is an essentialmineral for all living organisms. In its purest form, iron is actually quite brittle and rusts when exposed to air. Iron gains its reputable strength only when it is combined with other minerals and metals. About 70% of Mercury's total weight is from its iron core, making Mercury the most iron-rich planet in the entire Solar System.

The toughness, forcefulness and durability of iron is explored in this issue of Renowned. The works that are featured in this category are ones that embody iron's deliberate, powerful energy and stable resilience. Ideas are communicated with vigor and forthrightness.





Stereolith 3
Matteo Mellotto



SaintStereolith 1



SaintStereolith 2

Matteo Mellotto



Exit 420
Megan Joubert

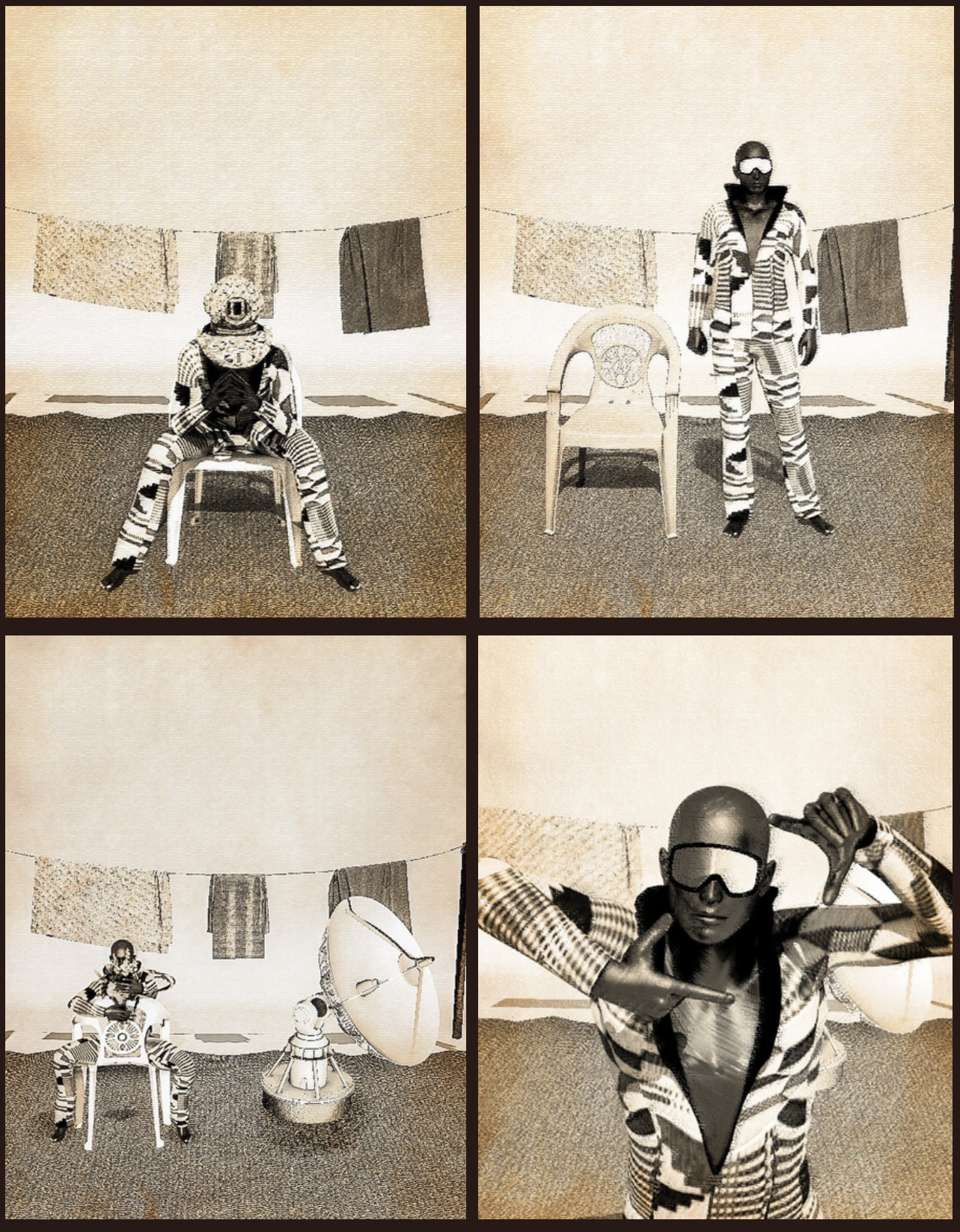
My Inner Demons Are Starting to Come Out to Play

Sommer Henderson



"Re-envisioning" Series

Nk



"Re-envisioning" Series

Nk



rock star
Marta Leszek



MarkinFreshFlesh
Skorn



Lady Raphael
Brittany Canales
3D Printed Sculpture, Rhino 3D Software
2021

Portail Coucou
Mata NoVergogna



SOUTHSIDE BLADE & ANVIL











SAM LYNAUGH













My name's Sam Lynaugh, I go by Southside Blade & Anvil or @512southside.ba on Instagram. I'm in south Austin, and I learned how to make knives when I was about 13, and after a long hiatus am back at it as of 2021.

What was the inspiration behind your decision to start crafting your own blades? Did you experience a moment of epiphany that sparked this creative pursuit?

No epiphany, and I honestly can't remember what it was exactly. I know it was something stupid, I had wanted to buy something ridiculous like a huge bowie knife or greatsword and my dad said "no way, but I'll get you some tools if you want to try and make it".

Have you learned from a mentor, or are you self-taught? Do you follow traditional blade-making techniques, or have you developed your distinct artistic style?

I'm entirely self-taught -- Youtube is amazing. When I started I followed the modern "stock-removal" method, which is basically where you start with a flat piece of steel and remove things until you have a knife. It's a lot more complicated than that, but that's what it is at its core. Now that I'm an adult and have funds and my own space, I do some forging to get to the initial knife shape, but a lot of things are still done with grinders. Basically, the process is to shape the knife through some combination of forging and cutting, then grind the initial bevels, heat treat the knife (heat it to red hot and then cool it rapidly to make the steel hard and hold an edge), finish grinding and polishing the blade, make and attach the handle, and then put the final edge on.

Does your cultural background and personal experiences influence the artistic choices you make and the unique style you bring to blade crafting?

I wouldn't say my background consciously affects my knife-making, I kind of just wing things. A lot of times I just draw a shape of a knife and then start making it, and figure out what it'll be as I go. I think as I mature as a maker that will probably change.



Is there a specific blade you have designed that presented a significant challenge to your technical skills or encouraged you to explore a new artistic approach? How did you overcome this challenge, and what did you learn from the experience?

There's one that I'm working on right now for my cousin -- a hookbilled paring knife for making cocktails. I've never made a knife with a recurve in it and it's a very different process for making the bevels. I'm learning how to do it, and it's teaching me to not rely as much on tools and processes I've gotten very accustomed too, and do things more based on feel and not be afraid to mess it up.

Are there any types of blades or other pieces that you genuinely desire to craft but haven't had the opportunity to do so yet? Additionally, which of the pieces you have already created holds a special place as your personal favorite?

There's a brass bolstered kiritsuke that's in the magazine that is very special to me, as it was for my friend Bennet, who is a fantastic chef. His food is seriously some of the best I've ever had, and I consider myself a very chef in my own right. To know someone so good at what they do uses one of my tools is special.

I'm planning on making a couple nakiris, which is a type of Japanese vegetable knife, and I'm very excited to do those. I would also love to make an axe at some point soon.

Have you encountered any setbacks or challenges in your blade-making journey? How do you approach overcoming obstacles and maintaining your passion for the craft?

The big thing is just having time. I work a stressful full time job, so it can be hard to have a social life, perform at work, and commit to a very time consuming hobby. It's helped to just dedicate 30 minutes every morning to making incremental progress, and then getting in longer working sessions when I have the time.



Could you share some of the best dishes that you or your loved ones prepare, utilizing one of your handcrafted blades?

A few dishes for our reader to lookup:
Cochinita pibil, Sichuan jumping fish, Korma

If someone is interested in getting into blade making, do you have any advice or tips to offer them as they begin their journey into this craft?

Watch as much Youtube as you can! Start small on tools, but also upgrade to a nice belt grinder as soon as you are sure you are committing to the craft. It's such a quality of life improvement and will save you loads of time.

How do you envision yourself and your art evolving over the next few years? Are there any specific goals or directions you'd like to pursue?

I'm really pursuing two things right now -- getting better and more efficient at putting a nice final polish on a blade, and getting better at making handles.

Why should people care about you and your art?

It's a cool area where the art can be a very functional part of your everyday life. I really value things that are beautiful and handmade but also provide utility to your life. For most people (people who aren't into buying high quality and handmade knives), a knife from me will be the best knife they've ever cooked with.

What are some ways people can show their support for you and your art as a blade maker?

Buy a knife! Just DM me on Instagram. My girlfriend is also working on a logo for me, and we're gonna start selling some shirts with it, which is a good way to support me without committing to a knife.

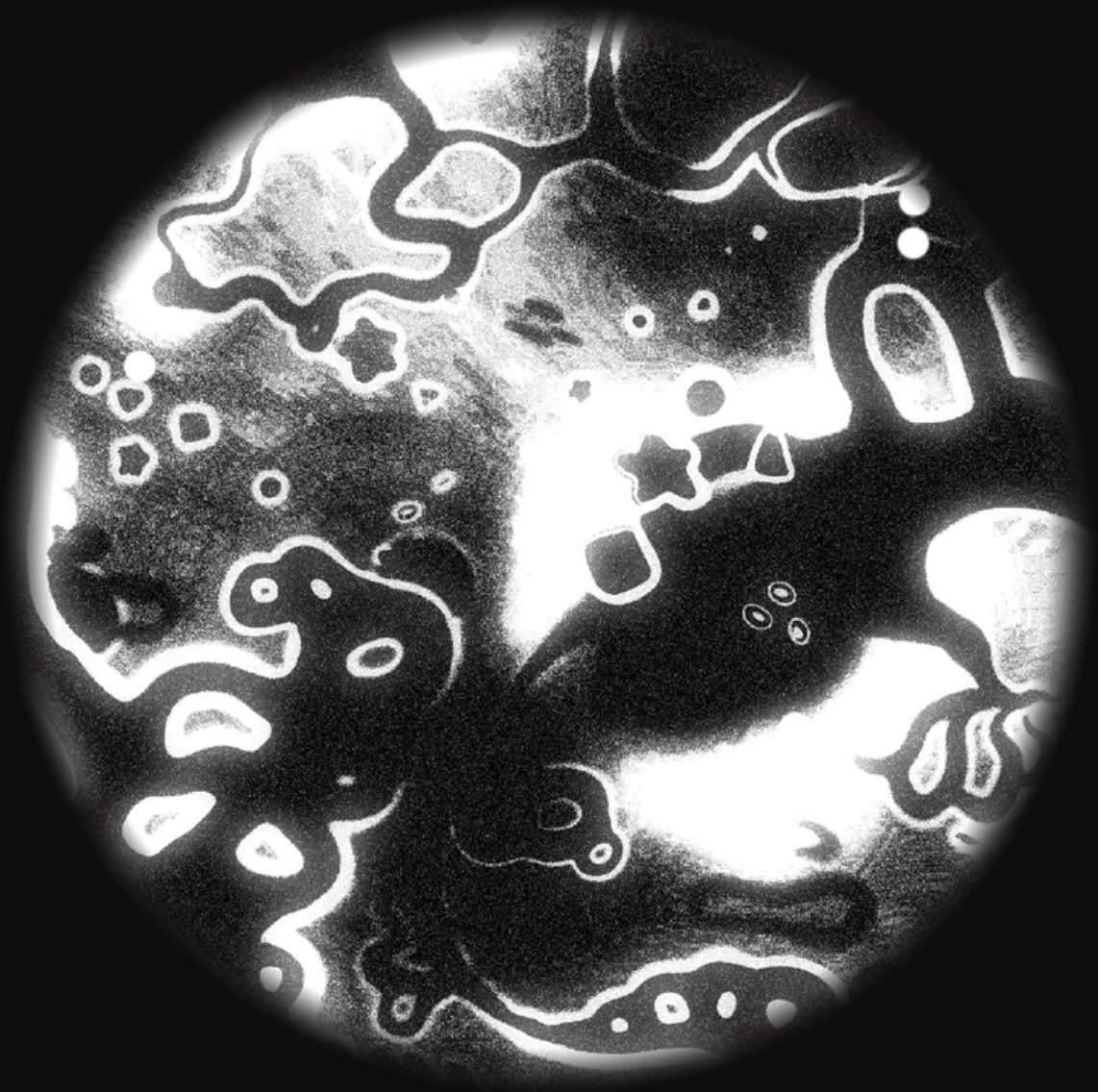




Inspection
Morgan Grimes



Shadow and Light (Brooklyn, New York)
Anna Thorne



Under the Microscope
Ania Yee-Boguinskaia



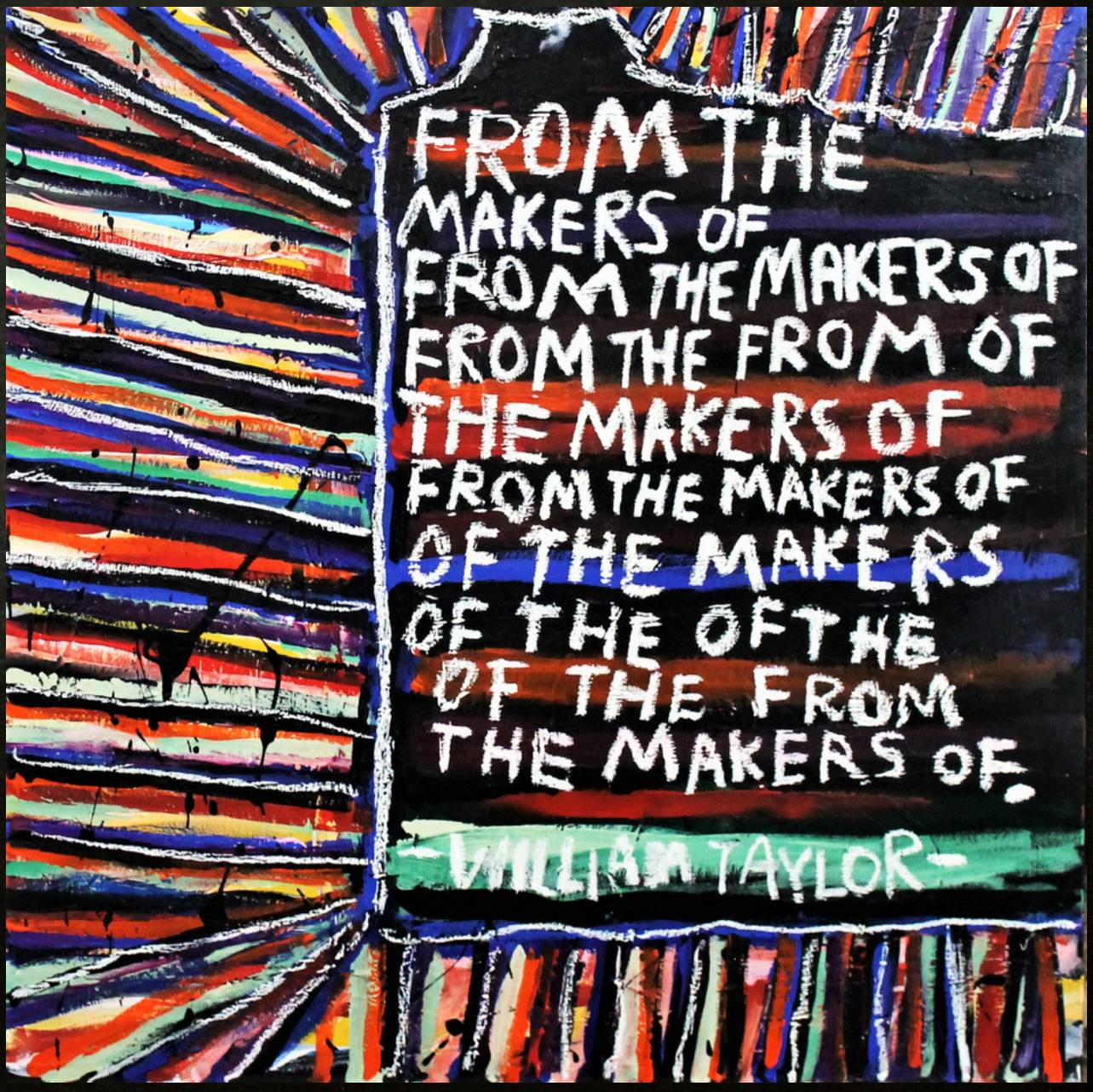
Arcade Fire
Ania Yee-Boguinskaia
2D drawing and digital elements



Half Dived

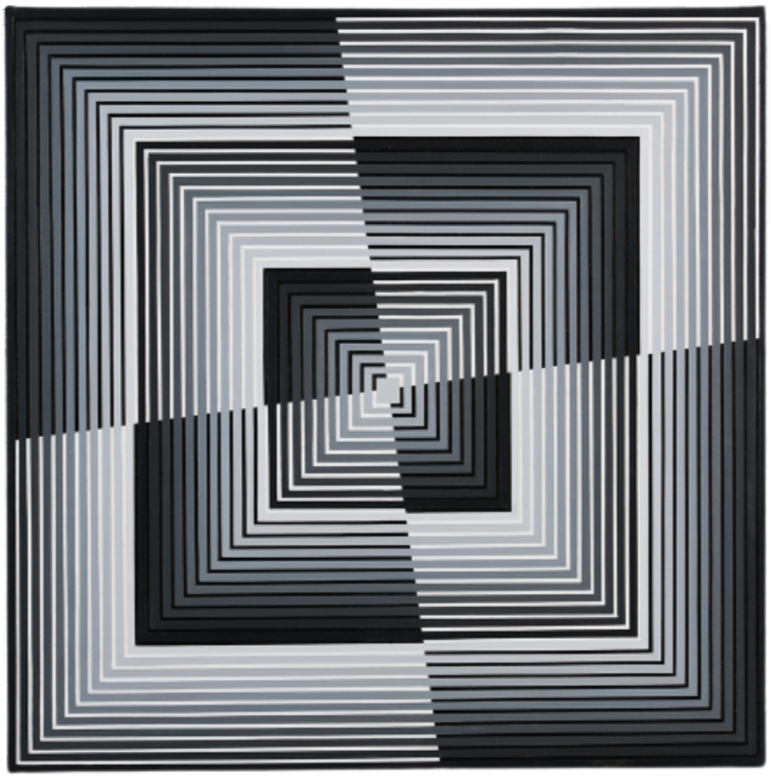
ESIMO

702



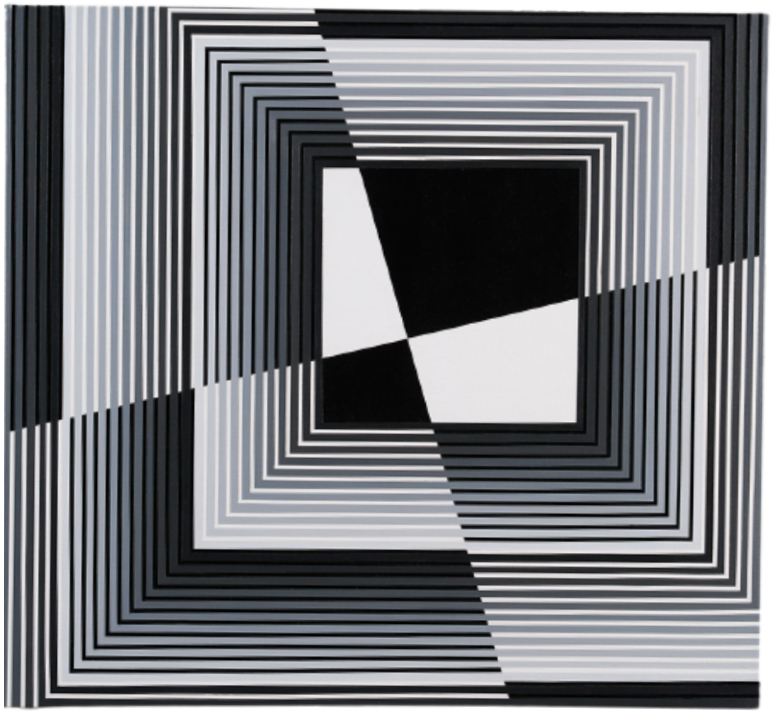
From The Makers Of
William Taylor
Acrylic and Oil Stick on Canvas

Catherine Lentini



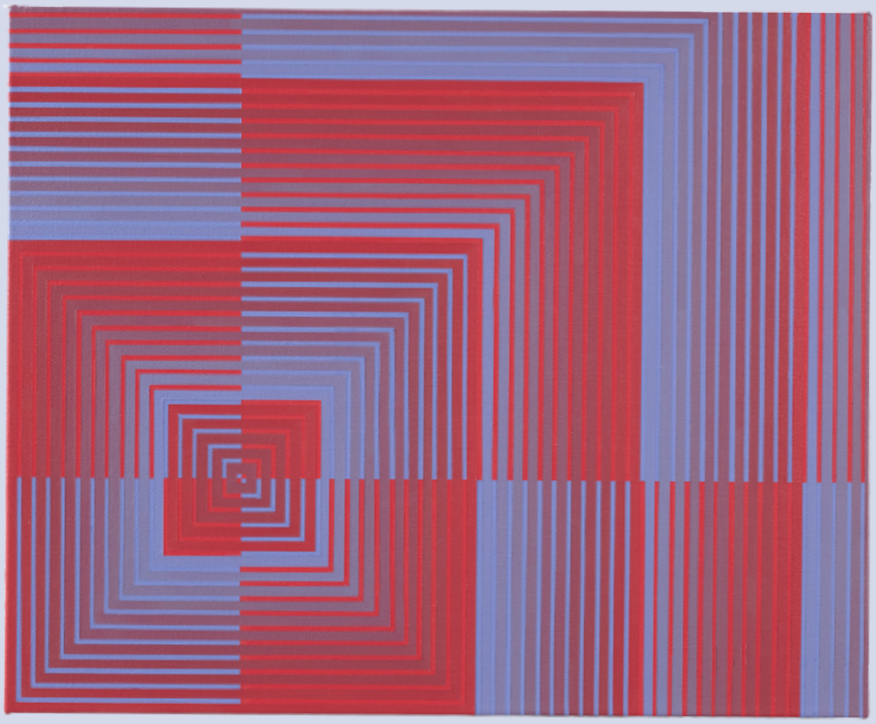
Untitled 4

Adhering to self-imposed rules, each painting presents a different combination of lines, gradients, and colors that elicit a sense of light and perspective.

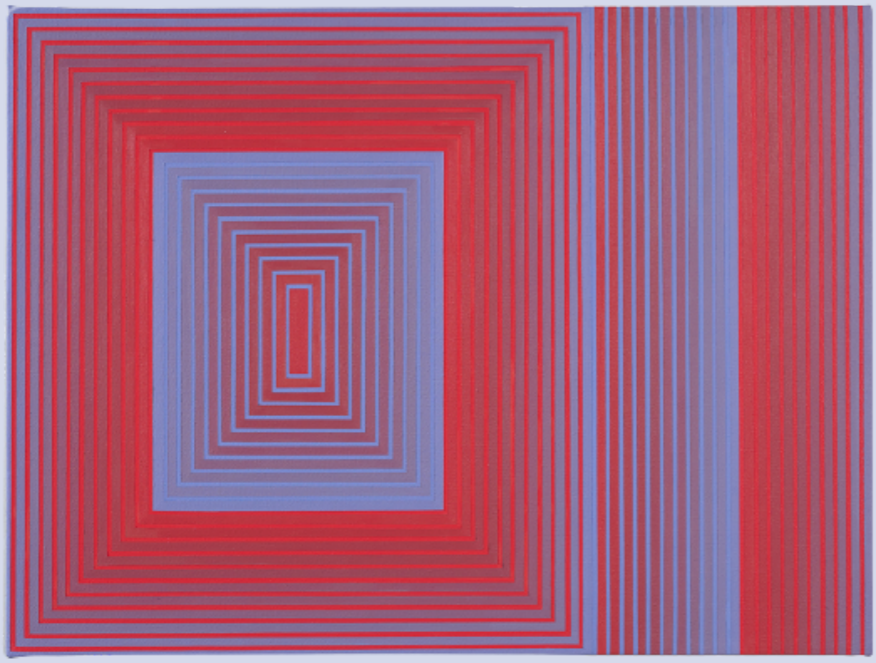


Untitled 1

Using hues that catalyze and subvert one another, coupled with shapes and lines multiplied and shuffled, the imagery engages basic arithmetic and abstract reasoning to challenge and delight the viewer’s perception.



Untitled 3



Untitled 2



ZHENG WU

QUARANTINE CLEANSING PROJECT

Cinema/Moving Image






35°
36°
37°
38°
39°
40°
41°





Self Image

Pracheta Banerjee

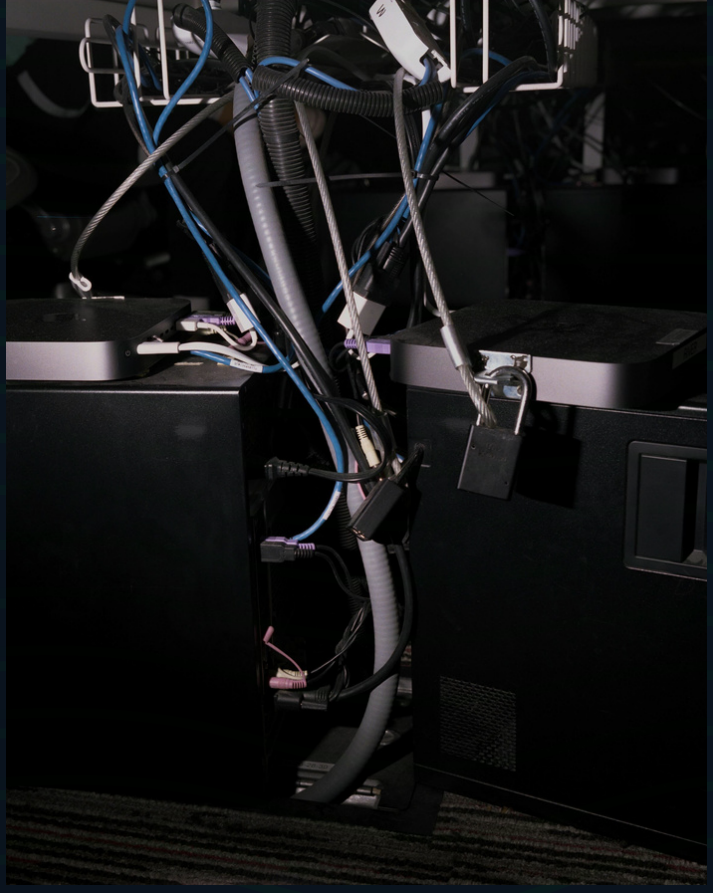
A HAIKU

DALT JACOBS

All the Bowery bums
are gone to play apologist
For your empty pocket




THIS IS
TEXAS




Supreme





>USER VOID
>ABHI VELAGA_

Why did you get into photography and why photography?

I got into photography specifically through film. Senior year of high school I became really interested in trying to take more interesting photos than on my phone. I had seen a lot of Tumblr pictures that I really liked and it took me a couple months to realize that the reason I liked those was because they were shot on film. I found my parents' old camera, the one that they used to take pictures of me when I was a toddler. I used that specifically to take pictures of cherished memories. I was hyper-aware of the fact that it cost money to take each photo, so I would take one roll of 24 exposures and I would spend about three months shooting it. I would take it out every time I would hang out with friends, when we would go out and do something dumb. I tried to take one single photo each night of all my friends. Those are photos that I continue to look back on today, because of the fact that I shot those so selectively.

When I got to the University of Texas, I found the YouTube channel Negative Feedback. I learned about the photography program which is heavily film-based. I quickly enrolled in one of the courses, but they were major-only courses. So I fought to be in the class and I kept doing that every single semester until I took all of the film photography classes offered. So that's what really propelled me beyond just taking snapshots, to actually begin to make art and try to grow as an artist. I learned a lot from my professors there, especially Eli Durst. These photos were actually shot under his supervision and guidance in one of his classes.

What was the exact context of the photos? Were these friends that you were capturing?

They're actually mostly not friends. Some of them are classmates that I knew but didn't really talk to. A lot of them are strangers. "User Void" is a series shot in the UT computer science computer lab documenting a lot of these students that are working on assignments and projects throughout the year. When it came to conceptualizing a project, my TA encouraged me to focus on something that was unique to my life that would be more interesting in comparison to my classmates—something that they may not have seen or known about.

I mainly focused on students taking Operating Systems, which is the hardest class of the degree plan. Students who are really grinding and really suffering, but who are also persevering. It kind of became a little bit of "trauma bonding" where you're all suffering together and you're all helping each other out. It became a community that was quite secluded from the public eye. Part-way through the series I added slightly fictional elements to the series, mostly with the lighting. There are quite a few photos with flash in it, which was me coming in and altering the scene, adding my own mood and giving it sort of a fantasy spin. I did ask permission beforehand for anyone who had a flash shot in their face, but at the same time, the majority of the photos are the real scene itself. I wanted to document the reality of it.

For example, the picture that I use as the cover photo is of my friend Adi eating instant ramen Cooked in a paper cup after he had stayed up for a little over 24 hours. and you can see if you zoom into his eyes that he doesn't look that great. You can see that he is sleep deprived. And if you look at the cup you can see a burn mark on the bottom.

I particularly enjoyed the intimacy and community aspect of the photos.

It was incredibly difficult to capture. I used a medium format camera from UT—a 6x9 rangefinder. There was a lot of anxiety with that. I was scared to go up to people and ask to take a photo of them while they're busy. And not only take a photo but take a photo with this really weird big camera, and also shoot a flash right in their face. That's why my professor and TA kept pushing me to get closer. Many of my earlier photos didn't make it to the final series. These were of the larger scene, I was too scared to get in close and disturb these students.

There was a classmate who seemed to almost live in the lab. Every time I was there he was always there. He loved to talk to everyone and he kind of became the character of the lab. I asked him if I could take a portrait of him. That's the photo of the guy in the longhorn shirt with flash taken against the wall.

That's actually one of my favorites from the series, there's something in the eyes.

Exactly! He really embodied how I viewed the lab, which is why it was the only portrait photo I took of the lab.

Can you describe how your style has changed since and what you're currently improving on?

A lot of my photography very early on started off being very geometric. I would seek out perfectly geometric scenes without any humans. I took maybe 10-15 long exposure photographs of that UTC building. I really like that kind of brutalist architecture. But my professors would say "the composition is great but there's not much to the photo." I had a professor say that they would be better photos if there was something that stood out like a vintage car or a posed model, maybe something as simple as someone taking a smoking break at night. That would be a complete image. After that I challenged myself to get close and not think too much about composition. Since then, I've been trying to find the middle.

My photography has continued to get more personal. It's lot of snapshots are of my girlfriend, going out with friends, or even self-portraits—mainly focusing on intimacy. I've been flirting with retaking some of my previous snapshots from the previous year into a photo series. Setting up a scene and taking photos in a really nice composition—the way I used to think—but still getting up close and connecting with the person.

- Abhi Velega



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Anastasiia Mietielieva

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Juliana Mitchel



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Danté Maurice



Aesyn



Kayleigh Whelan



Alexzandria Robin



Yamira



Cooper Ellenbogen



Henry Hu



Dalt Jacobs



Joy Misu



Allison Kemmerer



Irina Tall Novikova



Audrey Williams



Olga Tkebuchava



Mirka Walter



Dawn Craft



Kristine Narvida



Christiaan du Plooy



Olivia Eubanks



Anna Thorne



Ania Yee-Boguinskaia



Keenan Calvin



TEERA



Jax Fink



Pracheta Banerjee


Elaine McMurray


DeVondre Woodard


Natalia Corazza


Lisa Urakova


Erica Galera


Afroditi


Chloe Gonzales


Victor De Luna


Huey Hyuk Lee


Vic Collier


Benny Johnson


Drew Ski


Matteo Melotto


Megan Joubert


Sommer Henderson


NK


Marta Leszek


Skorn


Mata NoVergogna


Sam Lynaugh


Morgan Grimes


ESIMO


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Catherine Lentini



Zheng Wu



Abhi Velaga



Anastasiia Mietielieva


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