

STATEMENTS CONCERNING

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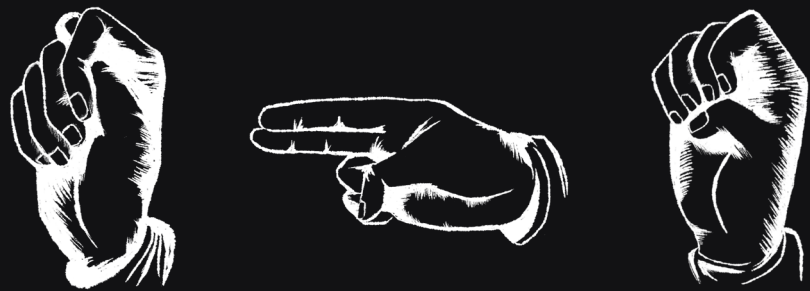
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BLEED

LETTER FROM THE EDITORS

We are a synthesis. A complex formation made by combining simpler things: a team of designers who have combined our efforts to create one brilliant magazine. The poignant coalescence of art, artificial intelligence, and mental health has permeated our offerings within this issue of The Bleed Magazine. We are combining art and design with information to convey important messages; incorporating human and artificially generated content to expand creative potentials and navigate its downfalls; and documenting the integration of mental health and expressions of the self through different mediums. These topics and many more will find you among the pages ahead, where yet another synthesis is born between the beauty and the beholder.

The Bleed Magazine is an art and design publication produced by the graduating class of the Graphic Design program at Lane Community College. Over the span of only eight weeks, our visionary staff have worked tirelessly to bring you the 14th edition of The Bleed Magazine! We are extremely excited to share our work with you.

Thank you for coming along with us on this journey.

Jesse Harris
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Co-Editors-In-Chief



MEET THE STAFF

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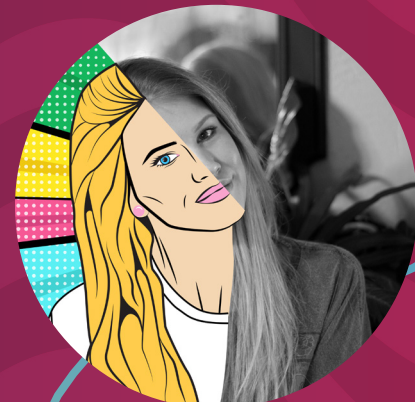
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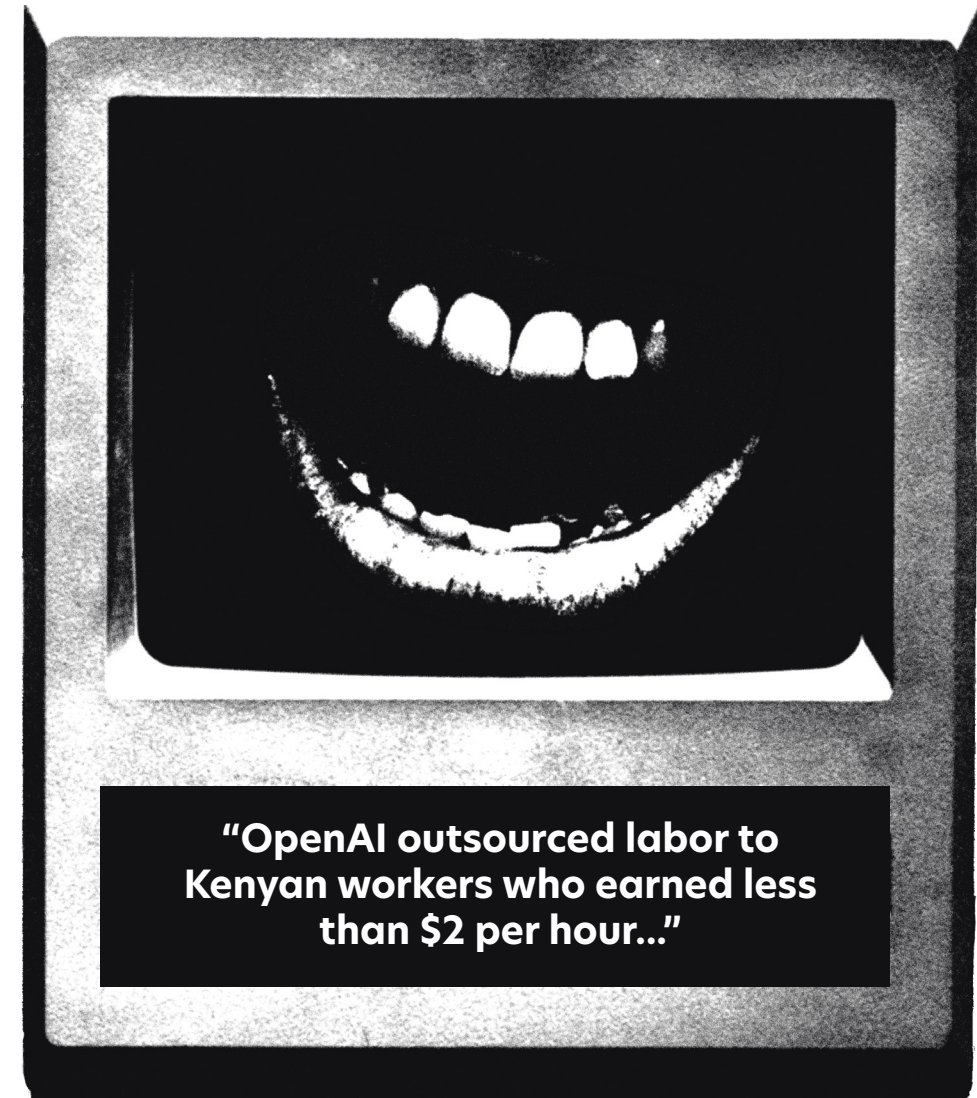


Theron Zlata

THE ETHICS OF AI

WORDS: FRED BASTIAN + MARGARET GIDDENS
DESIGN + ART: FRED BASTIAN

“In January, Microsoft laid off their entire ethics and society team, who were responsible for ensuring ethical, responsible and sustainable AI innovation.”



AI hungry... AI needs our ideas.

Where we're at

We first started seeing AI in the form of digital personal assistants like Siri and Alexa, and in technologies like self-driving cars and facial recognition. Now, it suddenly feels like we're a thousand years in the future, staring in the face of singularity. While there are many potential benefits to AI, including increased efficiency, convenience and inclusivity, there are also significant ethical considerations that must be taken into account.

We have already seen examples of how AI can reproduce bias and discrimination, particularly against marginalized groups. For instance, facial

recognition technology has been shown to have higher error rates for people with darker skin tones, and reported in 2019 by Carolyn Y. Johnson of the Washington Post, a medical risk prediction algorithm was found to exhibit racial bias, favoring white patients over black patients. Generative algorithm technologies like Dalle-2, MidJourney, and ChatGPT are exhibiting a negative bias towards marginalized groups.

While some argue that AI will create new job opportunities, there is also concern that it will lead to widespread job displacement and further exacerbate economic inequity. The World

Economic Forum estimated that AI will replace some 85 million jobs by 2025. It's estimated that most of these job losses will affect lower and mid-level white collar workers. Jobs based in writing, programming, math, administration, reference, and data will be most affected. This job loss will exacerbate the already growing wealth disparity, saving money for those at the top, all while the people in the middle and below suffer most. The impact of AI on the labor market is an issue that must be addressed, and policymakers must take steps to ensure that the benefits of AI are shared equitably.

AI can be used to create more sophisticated cyber attacks and to develop more advanced autonomous weapons. Reports have been made of these sophisticated attacks happening at a civilian level, with scammers using technology such as ElevenLab's Voicelab to clone people's voice to use as a tool to obtain an over-the-phone ransom. All that is needed to make these voice clones are 3 seconds of a loved one's voice for the scammer to create a powerful tool of manipulation.

What can we do?

It is essential for AI designers and developers to think ahead about potential negative consequences and prepare to mitigate these consequences. A shift in mindset is required. AI developers must focus on creating technology that is ethical and responsible and move away from simply creating the "most advanced" next best thing.

One proposal that has been put forward is the idea of a "precautionary principle" for AI development. This principle would require that AI be developed in a way that minimizes potential harm, even in cases where the likelihood of harm is uncertain. This approach would prioritize the ethical implications of AI development over technological advancement, and it could help to prevent potential negative consequences from emerging. One approach that has been used to promote ethical speculation among students is the Black Mirror Writers Room exercise. In this exercise, students are encouraged to think through the ethical implications of sci-fi technology, such as social media algorithms and self-driving cars. The goal is to teach students to imagine what might go wrong in the future and how to avoid those potential negative outcomes. Not only do students need to develop these skills, AI designers and developers do as well. Ethical speculation is a critical component of AI development, and it is the responsibility of AI designers and developers to anticipate potential negative consequences and take steps to

mitigate them. This requires a multidisciplinary approach that includes input from a variety of stakeholders, including ethicists, social scientists, and representatives from every community, especially the marginalized communities who have already been harmed by AI.

Tech Giants

In addition to the ethical concerns surrounding AI development, there are also concerns about the concentration of power in the tech industry. A handful of large tech companies, such as Google, Microsoft, and Facebook, have significant control over the development and deployment of AI. This concentration of power raises concerns about accountability and transparency, as well as the potential for these companies to prioritize their own interests over the public good.

There is a cost to such rapid development. OpenAI outsourced labor to Kenyan workers who earned less than \$2 per hour, and were severely traumatized by the work they were required to perform, a TIME investigation reported in January of 2023. The work was crucial for OpenAI as ChatGPT's predecessor, GPT-3, was prone to blurting out violent, sexist, and racist remarks. GPT-3 had been trained on hundreds of billions of words scraped from the internet, a vast repository for the full spectrum of human language. While this was the reason for GPT-3's impressive linguistic capabilities, it was also its biggest curse. Parts of the internet are overflowing with toxicity and bias, and there was no easy way of purging the dark web from the training data.

OpenAI sent tens of thousands of snippets of text to an outsourcing firm in Kenya, beginning in November 2021. The Kenyan workers were employed by Sama, a San Francisco-based firm that labels data for Silicon Valley clients like Google, Meta, and Microsoft. Sama markets itself as an "ethical AI" company and claims to have helped lift more

than 50,000 people out of poverty. Most of the data the workers were helping filter appeared to have been pulled from the darkest corners of the internet, describing situations like child sexual abuse, bestiality, rape, murder, suicide, torture, self-harm, and incest.



Yummy-yummy, I got thoughts in my tummy.

The Partnership on AI, a coalition of AI organizations to which OpenAI belongs, says, "Despite the foundational role played by these data enrichment professionals, a growing body of research reveals the precarious working conditions these workers face. This may be the result of efforts to hide AI's dependence on this large labor force when celebrating the efficiency gains of technology. Out of sight is also out of mind."

It is important to recognize that the use of outsourcing to build AI systems is not unique to OpenAI or Sama. The AI industry as a whole relies heavily on low-paid workers to label and classify data that is then used to train algorithms. These workers are often not provided with the same benefits or protections as full-time employees and are often paid well below living wages.

To address concerns, there have been calls for greater transparency and accountability in the tech industry. This includes calls for greater disclosure of the algorithms used in AI systems, as well as greater oversight and regulation of the tech industry. One inherent problem with this is the fact that the companies themselves don't necessarily understand how the algorithms work. Generative algorithms are referred to as "Black Box" algorithms, in the sense that while you put data in and get an answer out, you don't necessarily fully understand what's going on inside of the algorithm, or the black box, to get this answer. These sorts of algorithms change themselves overtime, so much to the point of being unrecognizable by those who created them, making them close to impossible to monitor and mitigate effectively.

There are also concerns that AI development is moving too quickly, and that ethical considerations are being left to the wayside. For example, in March 2023, an open letter with thousands of signatures advocated for pausing training AI systems more powerful than GPT-4. Unchecked, AI development "might eventually outnumber, outsmart, obsolete and replace us," or even cause

a "loss of control of our civilization," its writers warned.

Critiques of the letter point out that this focus on hypothetical risks ignores actual harms happening today. There is fear that we aren't acting quick enough and that the problem is already here, and here to stay. It's clear that AI development needs to slow down to allow for careful consideration of ethical implications. We must also ensure that those who will be impacted by AI have a seat at the table and are actively involved in the development process.

Developing ethical AI also means ensuring that AI is designed with the needs of all users in mind. Technological harms often disproportionately impact marginalized groups that are underrepresented in computing professions, so it's essential to involve diverse perspectives in the development process. This means not just hiring more diverse teams, but also actively seeking out and incorporating feedback from marginalized groups.

Hope?

As AI continues to advance, there is a growing need to address the ethical considerations and potential consequences associated with its development and deployment. While AI presents a range of benefits, including increased efficiency and convenience, there are also significant concerns around issues such as bias, job displacement, and the concentration of power in the tech industry. As such, there is a need for a multidisciplinary approach to AI development that prioritizes ethical considerations. While this may involve a shift in mindset, it is essential to ensure that AI is developed in a way that is both ethical and responsible. The problem is that we are already experiencing this ethical backlash and it's only going to get worse; In January, Microsoft laid off their entire ethics and society team, who were responsible for ensuring ethical, responsible and sustainable AI innovation. ■



ART: ABBEY WILLIAMSON
DESIGN: SVETLANA STARODUBTSEVA
WORDS: SVETLANA STARODUBTSEVA & THERON ZLATA

Insects are a part of our daily lives whether we like it or not, most people leaning more towards “not.” In fact, insects play an important role in artistic creation - whether we like them or not! Insects have been around for over 400 million years, and thus have provided inspiration and impact to humans since we first began artmaking.

Although humans have not been around as long as our creepy little friends (roughly 385 million years), humans have created art since before art was a term! As soon as humankind had the tools to create, we were creative. Cultural Entomology is the study of how insects influence literature, language, history and the arts. This subject of study has been around since 4700 BC and highlights the fact that humans have always had a practical use and fascination for insects.

There is a ton of inspiration to be drawn from the 900 thousand known species of insects. With so many kinds of creepy crawlies, all unique from one another with their differences in color, size, movement, and behavior, there is so much potential to find inspiration. It would be accurate to say that they are far too astonishing to be overlooked by artists. From using insects to create rich dyes and making massive art installations in the likeness of an insect – people, from every culture throughout the years have always seen the potential for what insects can offer our art and design concepts.

One such example of drawing inspiration from insects can be found with the dragonfly. Dragonflies have been adopted as a symbol of strength, courage, happiness, and change in Japanese mythology, where they are believed to be the spirit of the rice plant, bringing rich harvests. This insect became very loved by children in Japan which viewed the dragonfly as their protector. The

dragonfly motif is seen in woodcuts, porcelain, metalwork, and lacquerware and conveys this symbolism through the artistic works.

Around the 1860s, dragonflies became popular in Western Art, especially during the Art Nouveau movement (1890–1914), where their decorative and whimsical nature made them a perfect subject matter. Dragonflies also influenced the work of ceramic artists in Gallup, New Mexico, who incorporated them into their pottery designs as symbols of overcoming negativity and achieving one’s dreams.

Dragonflies have been adopted as a symbol of strength, courage, happiness, and change.

Insects are cultural and spiritual symbols in various parts of the world. In Egypt, the Egyptian scarab was seen as a symbol for rebirth and resurrection. This symbol would appear very frequently in statues, sculptures, jewelry, and hieroglyphs. It was believed that those who wore an amulet of the scarab beetle whilst alive, would gain protection from any illness, and when the person passed, it would be placed beside them to resurrect them and to reach eternal life.

Some other cultures have used insects themselves (or parts of them) in their designs as a type of ornamentation. One instance of this would be the Zulu people of South Africa. They are well known for their intricate application of bead-work.

cation of bead-work. These beads are made of natural materials which also happen to include insects. A very popular insect that they used to adorn themselves with were scale bugs (also known as “inkcubeko” in Zulu). This process meant gathering dry scale bugs and stringing them together in order to create intricate patterns and designs. The shell of these bugs have an iridescent appearance that makes for stunning visuals.

One particular insect has had a huge impact on our art. Cochineal is a beetle that was used to make a brilliant crimson dye. Unfortunately for this beetle, in order to gain that dye, it was necessary to crush them for the red coloring (known as carmine) that they contained. This method was used by the Aztecs and Mayas where they used it for textiles, body painting, and ceremonial purposes. This pigment was a game-changer for artists and designers. The only import more valuable than carmine in the 18th century was silver. Artists such as Rembrandt and other Dutch master painters relied on this red dye to make their work pop with saturated color while also being long-lasting.

Without a doubt insects have influenced art throughout history and this only scratches the surface of it. These small little creatures already exist as gorgeous art pieces. Ranging from their complex patterns and unique color palettes, to the creations they themselves make. There is so much beauty in the smaller, unnoticed aspects of nature. Insects are disappearing rapidly, and though many people may wish their world was a little less buggy, a world without insects is in fact a world nobody wants to live in.

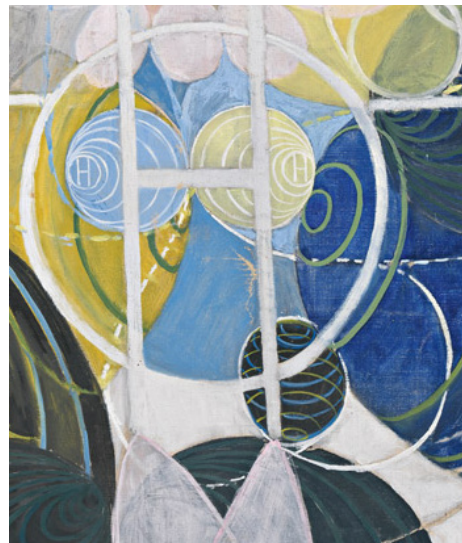
OVERLOOKED

ARTISTS IN HISTORY

WORDS + DESIGN: MIREILLE BLOND
ART: SYDNEE HALE
RESEARCH: YULIA GRAHAM + MIREILLE BLOND

This article delves into the complicated histories of influential artists marginalized by a tradition of exclusion, and offers new insights into their contributions to the art world. These creatives were true to their art despite having been overlooked for a combination of factors including racial inequality, gender bias, extreme hardship, or their refusal to adhere to the dominant art movements of their times.

Hilma af Klint (1862–1944)



CLOSEUP OF: THE KEY TO THE WORK UP TO THIS POINT BY HILMA AF KLINT (1907), HILMA AF KLINTS VERK, PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS.

Hilma af Klint gained international recognition for her art approximately 42 years after her death. If she'd had it her way, it might have only been 20 years after her death, as she requested her paintings remain private until that time. There are several reasons for this privacy. Her paintings were ahead of their time, she precedes Vassily Kandinsky as the first known abstract artist. Not only were her paintings a sharp departure from the typical realist styles of the time, but Klint's work is also steeped in esoteric symbolism and meaning; she often used painting as a way to communicate with spirits. This practice first came about when her younger sister died and Klint attempted to communicate with her through painting.

She continued to explore various spiritual groups throughout her life and eventually landed on what is called "The Five," a group of women that performed seances and practiced automatic drawing. In connection to this group, Klint painted 111 paintings from 1906-1908, called The Paintings for the Temple. When she showed these works to philosopher Rudolf Steiner, he didn't understand them and did not appreciate that Klint was positioning herself as a medium. Klint stopped painting for several years after that.

Long after she died in 1944, her nephew offered her paintings to Sweden's Moderna Museet in the 1970s, only for the gift to be rejected because the museum director said that Klint was a medium and not an artist. It wasn't until she was given a show at the Los Angeles County Museum in 1986 that she finally became internationally recognized and praised.

Harriet Powers (1837-1910)

Harriet Powers was a fiber artist who crafted meticulously detailed narratives through her quilts. Her quilts were distinct from others being sewn at the time in the United States, although they shared some key similarities to quilts made in the Kingdom of Benin, current-day Nigeria. She used a similar appliqué method to create detailed scenes from the Bible. The forms used in these scenes are bold and geometric with soft shades of organic colors contrasted with occasional pops of vibrant orange.

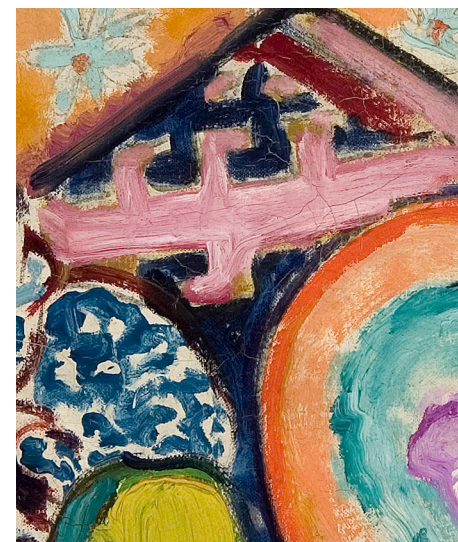
It's unknown whether Powers was made aware of African quilting methods or if she pioneered her methods independently. There is a lack of information about her life, likely because she was born into slavery in rural Georgia and very little documentation exists about her. She was legally emancipated after the Civil War ended when she was about 26 years old.

Most of what is known about Powers comes from the account of a woman who was a fan of her Bible Quilt at the 1886 Cotton Fair in Athens (she later purchased that quilt when Powers was in a financially tough spot). This quilt was preserved, along with one other. They are currently on display at the Smithsonian Museum and the Museum of Fine Art in Boston. No other quilts of hers are known to have survived, although Powers had written a letter mentioning other quilts she had made.



CLOSEUP OF: PICTORIAL QUILT BY HARRIET POWERS (1895-1898), MUSEUM OF FINE ARTS BOSTON, PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS.

Alfred H Maurer (1868-1932)



CLOSEUP OF: FAUVE STILL LIFE BY ALFRED MAURER (1908-1910), PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS.

Alfred H. Maurer's father, Louis Maurer, was a highly respected lithographer who worked for Currier and Ives. Although Alfred was fortunate to have a father who encouraged his artistic pursuits at a young age, he later faced challenges when attempting to move away from the realist style that his father approved of. While studying art in Paris for over a decade, Alfred began painting in abstract and modernist styles, becoming especially fascinated by Fauvism and its strong colors and brushstrokes.

When he was forced to return to the U.S. at the beginning of WWI, he found that these modernist styles were not yet widely accepted in America. Upon his return, his father withdrew his support and openly opposed Alfred's painting style. Still, Alfred remained committed to his artistic vision and said, "The artist must be free to paint his effects. Nature must not bind him."

As one of the earliest American modernist painters, Alfred faced significant struggles. He could not sell his work to make a living and he did not live to see his work gain widespread recognition, he struggled with his mental health and took his own life about a month after his father died.

Hannah Höch (1889-1978)

Dadaist artist Hannah Höch was one of the originators of photomontage. She created dynamic and politically charged works that criticized the Weimar Society and women's roles in German culture. Her works give the impression that she is a surgeon gone rogue, cutting up society and pasting it back together with metaphors and symbolism. Her use of humor functions as a balancing element as she shows the world its failings and absurdities.

While she was a major contributor to the Dada movement and a member of the Berlin group, her works were largely undervalued until she gained recognition during the feminist movements of the 1960s and 70s. This disparity between the male and female members of the Dada movement is particularly poignant because the basis of the Dada movement was to reject traditional values, yet in terms of gender roles, they largely perpetuated them. Höch said, "It was not very easy for a woman to impose herself as a modern artist in Germany... Most of our male colleagues continued for a long time to look upon us as charming and gifted amateurs, denying us implicitly any real professional status."



CLOSEUP OF: CUT WITH THE KITCHEN KNIFE BY HANNAH HÖCH (1919), PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS.

Claude Cahun (1894-1954)

Claude Cahun was part of the French surrealist movement in the 1920s. They chose to change their name from Lucy Shwob to a more gender-neutral name, Claude Cahun, as did their lifelong partner who changed theirs from Suzanne Malherbe to Marcel Moore. It's not possible to know for sure which pronouns Cahun would have preferred to use since they died in 1954 before neutral pronouns were commonplace (especially in France where all nouns are gendered). I will use neutral pronouns here because most of their work, lifestyle, and writing points to them having been non-binary. In their book *Disavowals*, they say, "Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me."

A great deal of their work explores the idea of gender and androgyny in a time when gender norms were rigid and rarely challenged. They are most known for surrealist self-portraits and photomontage, which are thought to be collaborations with their partner Marcel Moore. These portraits feature Cahun in various disguises, masks, makeup, angel wings and often a shaved head.

Cahun's life was largely impacted by the fact that they were Jewish. They fled France for Jersey Island in the English Channel during a rise of antisemitism leading up to WWII. This situation was not entirely unfamiliar to Cahun, who also had to switch high schools after experiences with antisemitism in Nantes. On the island of Jersey, Cahun and Moore participated in resistance activities that eventually led to their arrest in 1944. They were sentenced to death although the island was liberated before they were executed. Much of their work was destroyed and Cahun's health declined following the year-long imprisonment. It took about 40 years after their death for the surviving work of Cahun and Moore to be recognized.



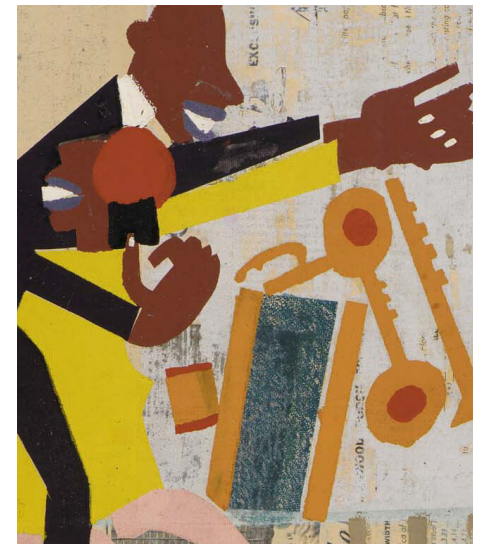
CLOSEUP OF: UNTITLED (CLAUDE CAHUN AND SOL-ANGE ROUSSOT IN COSTUMES FOR LE MYSTÈRE D'ADAM) (1929) BY CLAUDE CAHUN AND MARCEL MOORE, VIA PRESIDENT AND FELLOWS OF HARVARD COLLEGE.

William H. Johnson (1901-1970)

William Henry Johnson created bright and colorful paintings inspired by traditional folk art, often using a 2-dimensional perspective and featuring scenes from the lives of Black Americans in urban and rural settings. He was born and raised in Florence, South Carolina, where his father shoveled coal until he became too ill, and his mother was a maid.

Johnson moved to New York to study art at the National Academy of Design, where a professor helped him to raise money to continue his studies in France. This experience led Johnson to study modernism and impressionism, which continued to inform his art style as it evolved and eventually became more rooted in folk art techniques. As the second world war approached, Johnson and his Danish wife Holcha Krake left Europe for America. A few years later, Krake died from breast cancer and Johnson's health continued to decline after that. He was eventually institutionalized at Central Islip State Hospital in 1948, where he spent the rest of his life until he died in 1970.

It took about 30 years after Johnson died for his art to resurface and be appreciated, although it was almost disposed of in 1956 by a New York State Supreme Court judge and a court-appointed guardian of Johnson's who claimed that his art was "of no value." The art was saved at the last minute by the Harmon Foundation, and was later transferred to the Smithsonian Museum. There was a lawsuit in the late 90's by Johnson's relatives who claimed that the State never told them where Johnson was or how they could claim his paintings. The family lost in court and the Smithsonian maintains ownership of these paintings.



CLOSEUP OF: JITTERBUGS (II) BY WILLIAM H. JOHNSON (1939-40), PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS.

Anna Russel Jones (1902-1995)

Anna Russell Jones was an illustrator and textile designer in Philadelphia in the 1920s. She said, "You see, I had three strikes against me: I was a woman, black, and a freelancer." Yet despite what she called her three strikes, Jones created a life for herself with her artistic abilities in the early 20th century. She was the first black woman to graduate from the Philadelphia School of Design for Women, where she received a four-year scholarship, and the first black woman in Philadelphia to join the U.S. Army Auxiliary Corps for which she did graphic design work. She initially worked as an in-house designer for a rug company but after four years she decided to open her own studio where she successfully ran her business selling her designs to local rug manufacturers.

Anna Russell Jones' work consists of bold and colorful patterns with influences from Persian, colonial, and modern textile styles. She also created wallpaper designs, medical illustrations, and she worked as a nurse while continuing to run her studio. She was a real Renaissance woman who accomplished so much as a designer and illustrator despite being excluded from most art circles due to the extent of racism and gender inequality in her time.



CLOSEUP OF: CARPET DESIGN BY ANNA RUSSELL JONES (C. 1924-28), VIA THE AFRICAN AMERICAN MUSEUM IN PHILADELPHIA.

The Timelessness of Japanese Pottery

WORDS, DESIGN, PHOTOGRAPHY: CHIE WALKER

With a deep and extensive history, pottery in Japan is a beloved hobby for many. Among the kilns that have continued production from the medieval period to the present day, there are six known as the “Nihon Rokkoyo” - Seto, Echizen, Tokoname, Shigaraki, Tanba, and Bizen. The ceramics fired in these kilns showcase the characteristics of their regions. From the materials to the intricate designs and the historical kilns, each element contributes to the beauty and cultural significance of Japanese ceramics.

The diverse geological landscape of Japan has led to a wide range of clay compositions, each offering unique colors, textures, and firing characteristics. Artisans use locally sourced materials such as soil, clay, and firewood, which

create a distinct look and feel for each region that they represent. For instance, the soil in the Bizen region is rich in iron, which, during the firing process, creates the distinctive reddish-brown and dark-brown hues seen in Bizen pottery. This iron rich clay interacts with water and aids in removing impurities, resulting in an improved taste and texture.

Another important element of regional Japanese pottery is the rich variety of designs. Traditional pottery used in tea ceremonies and flower arrangements embodies the essence of wabi-sabi, a philosophy that finds beauty in imperfection, simplicity, and impermanence. These pieces feature simple, natural shapes, reflecting Japan’s appreciation for understated elegance. In contrast, Arita pottery is known for its decorative painting and carving techniques, resulting in vibrant and colorful designs often used for popular gift items. Shigaraki pottery, however, incorporates the burning of straw with the pottery to create distinctive patterns on its surface. Bizen pottery is typically unglazed, allowing for the natural patterns created by the kiln to become its distinguishing feature. Moreover, modern ceramic artists push the boundaries of design, infusing their pieces with innovative and contemporary aesthetics.

While modern ceramic artists often utilize electric or gas-fired kilns for their convenience and control, traditional kilns are still preferred by Japanese artists. For example, pit kilns offer a distinct approach, yielding unique pieces with a vibrant “hiiro” (red glaze), translucent “bidoro” (glass), natural glaze and kiln transformations resulting from the ash. The firing duration for pit kilns takes about 4 to 12 days and requires a tremendous amount of firewood. During this extended firing process, the kiln walls must withstand intense heat and thermal stress. Ceramic artists must skillfully anticipate flame movement and ash distribution within the kiln, strategically placing their works to achieve desired outcomes in their final appearance. The kiln’s crucial role adds an extra layer of artistry and craftsmanship to the creation of Japanese pottery.

Japanese pottery encompasses a wide range of styles and techniques that reflect the unique characteristics of different regions. While preserving the techniques and aesthetics of traditional styles, Japanese pottery continually evolves as modern ceramic artists embrace new perspectives, constantly pushing the boundaries of their craft. When exploring the world of Japanese pottery, it is highly recommended to visit pottery markets, where you can immerse yourself in the vibrant atmosphere and engage directly with talented artists.

This is a ceramic raccoon figure, well-known as a specialty of Shigaraki pottery. It is said to embody the concept of the eight auspicious signs, making it a popular souvenir choice.



THE ART OF THINKING DIFFERENTLY

DESIGN + ART: YULIA GRAHAM
WORDS: YULIA GRAHAM + MARGARET GIDDENS

Neurodiversity is a term used to describe the variations of how our brains work, including differences in cognitive processing, sensory perception, and communication styles. This can include conditions such as autism, ADHD, dyslexia, and bipolar disorder, among others. Neurodivergent traits within an artist can be the driving force behind their work as it can impact the artist's creative process, communication, and perception of the world around them. The neurodiversity movement advocates that neurodivergent individuals should be embraced and celebrated for the valuable aspects they bring to humanity.

I myself am a neurodivergent artist. For some of us, our neurodivergence may contribute to our creativity, while for others, it may present challenges. We may have a unique way of processing information or a heightened sensory experience that allows us to create art that is innovative and thought-provoking. Some of us may also find that our neurodivergence allows us to think outside of the box and see things from a different perspective. Some challenges neurodivergent artists may experience are time management, executive dysfunction, and social interaction. These can impact our ability to create and share our work. I have had both positive and negative experiences with my neurodivergence when it comes to my art. Over time, I have learned to embrace my unique abilities and harness them to my benefit.

One of the most notable examples of a neurodivergent artist is the painter Vincent Van Gogh, who is believed to have had bipolar disorder. Van Gogh's unique perspective and emotional intensity are often cited as key factors in the impact of his art and its enduring popularity.

More recently, the work of autistic artist Temple Grandin has gained attention for its innovative and striking qualities. Grandin, who is also a scientist and author, has described how neurodivergence has shaped her creative process and contributed to the success she has accomplished in her various fields.

Many galleries and museums are highlighting the work of neurodivergent artists, recognizing the value and unique perspectives we bring to the art world. The Museum of Modern Art in New York City, for example, recently featured the work of autistic artist Dan Miller in an exhibit titled "I Live I Die I Will Be Reborn."

Some organizations are also providing resources and support to neurodivergent artists, such as mentorship programs and accommodations for disabilities. Organizations such as the Creative Growth Art Center in Oakland, California, are specifically dedicated to supporting neurodivergent artists. The center provides studio space, materials, and mentorship to artists with a wide range of disabilities and conditions, allowing them to create art and share their work with the world.

By embracing neurodiversity in the art world, we can celebrate the rich and varied ways in which our brains function. We can create a more inclusive and diverse community that values different perspectives and ways of thinking, which is particularly relevant in the arts, where unconventional thinking and unique perspectives are often celebrated.

"As a person with autism, I have the typical profile of an area of great skill and an area of difficulty. Algebra was impossible because there was nothing to visualize, but I excelled at art. Thinking in pictures has been a great asset (...). I can visualize projects in my mind before they are built."

Temple Grandin on a New Approach for Thinking About Thinking (Smithsonian Magazine)



DESIGN HUNT FRENZY

WORDS, DESIGN, ART: SYDNEE HALE + THERON ZLATA

Meet our friend Allie, an aspiring graphic design student who needs help getting ready for class! He stayed up really late last night looking at all 20,000 Adobe fonts, but none were a good fit for his project.

Allie is running late for class and he can't remember where he left his school supplies! He needs your help finding his supplies in his nightmarish bedroom.

- Camera
- Laptop (Macbook)
- iPad
- Bike Lock
- Sketch Book
- Pen & Pencil
- E Scale



What's
The
Deal
With

AI Seinfeld

WORDS, ART, DESIGN:
JON BAKER

On Dec. 14, 2022, in a tiny corner of the internet, the latest AI baby, beep-booped its first digital slap bass notes onto the world stage, birthing an AI-generated 24/7 streaming ode to Seinfeld called Nothing Forever. The Twitch channel streaming show started on a good foot, gaining followers and fans at steady pace. However 2 months into airing, a glitch in the AI-generative text models caused the main character to spew a transphobic diatribe, prompting Twitch to put the show on hold. The sordid saga brings to surface questions regarding an AI-generative engines' capacity for self censorship, and what's to come as future projects develop more into instant concept-to-stream AI-generated entertainment.

In the early days of Nothing Forever (pre-ban) Larry Fienberg (Jerry Seinfeld's stand-in) alternates between brief stand-up sets at a comedy club, and interacting with his 3 companions, (versions of Elaine, George and Kramer. Sadly no, there is no Newman). Before each scene, a thin beeping soundtrack plays to a still frame exterior shot. The show's action mostly consists of Larry and friends, rendered in poor glitchy quality pixel animation, bungling through various interior sets, obsessed with finding a new place to sit.

The dialogue between characters loosely plays out as actual conversation. Stiff exchanges centered on a topic that one of the characters brings up. Favorites are, "Have you heard of the new restaurant?" or, "I just got back from the grocery store and the craziest thing happened." Though the material, delivery and ill-placed laugh tracks hardly land an actual joke, the absurdist nature of the exchanges coupled with wonky unrealistic animation still genuinely draw out laughs. There are many instances when a character will utter something in proximity to a subject, but in a funny unexpected way, as a toddler might who is just learning language.

Creators of Nothing Forever, Skyler Harle and Brian Habersberger of Mismatch Media, assembled a cluster of programs to bring the never-ending concept to life. The script material is made possible by ChatGPT's Davinci model, plugged into Microsoft's Azure Cognitive Services Speech API for the characters voices, cooperating with digital models commissioned by Nic Freeman, generated on a Unity game engine. With all the pieces in working harmony, you get an irreverent throwback to early 90's digital, MS Paintesque performance of the running plotline in Season 4 of Seinfeld, as a show about nothing.

But when the GPT Davinci model faltered in early February, the Mismatch Media team scrambled to switch the show's script writing job over to

another AI engine, Curie. With a higher chaos rate, Curie's generated content came out more irreverent and with less material constraint, resulting in Larry's unfortunate choice to try and workshop a transphobic tight 5 on stage.

Twitch immediately put the show on hiatus, and it was another month until the never-ending Seinfeld knock-off came back. This time under the cheeky title of "Season 2". More safeguards were put in place and the whole look and feel updated. To Nothing Forever purists, the return was a huge letdown, lacking the charm of the minimalist first "Season" version. Mismatch Media continues to add updates to the show's programming code fairly regularly.

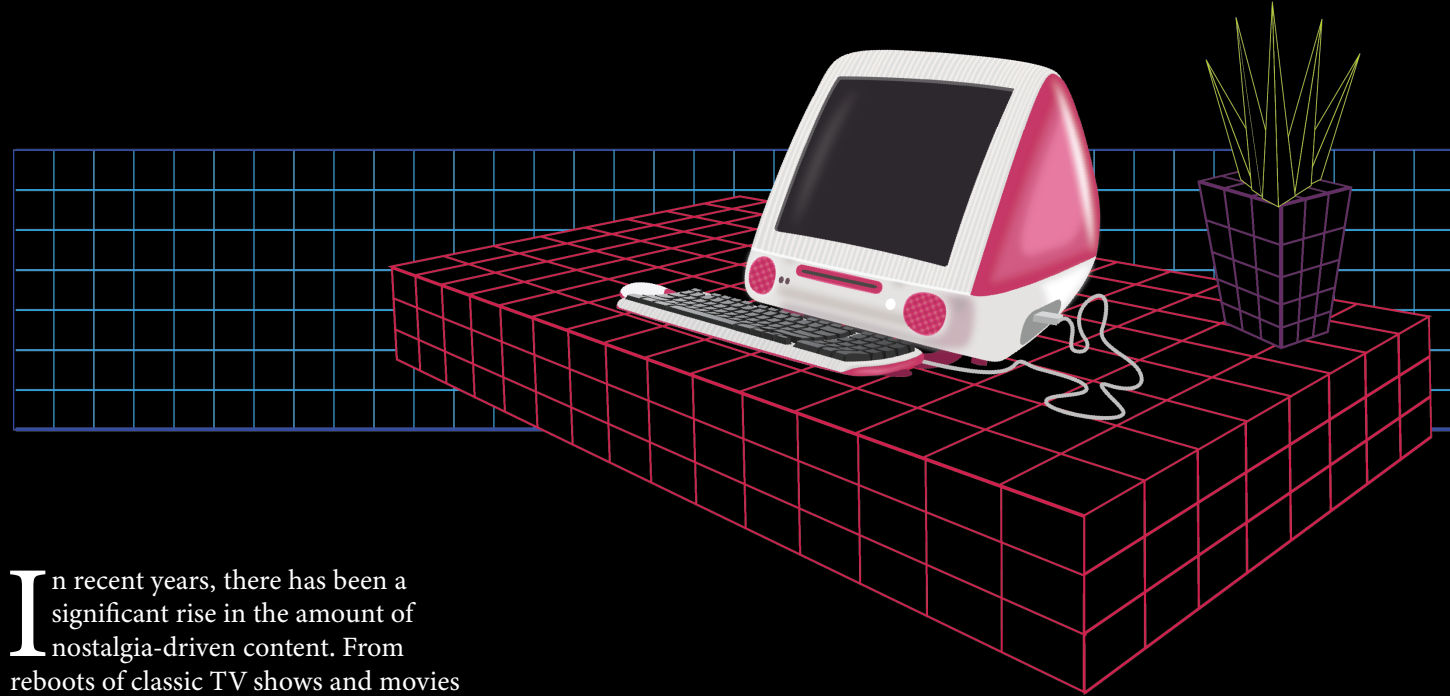
As of now there are a handful of 24/7 AI-powered "shows". A 24/7 Anime, an animated newscast, and a 24/7 Ask Jesus Channel, are just a few. The team at Mismatch see a near future where 24/7 streaming shows of a Netflix production quality will become common. For now, there is a certain charm to current glitchy versions, that may not take long til are looked back on in nostalgia.

REVIVING THE PAST

The Phenomenon of Nostalgia Driven Content

WORDS: MCKAYLA MARTINDALE

DESIGN + ART: JON BAKER, MCKAYLA MARTINDALE, THERON ZLATA



In recent years, there has been a significant rise in the amount of nostalgia-driven content. From reboots of classic TV shows and movies to throwback fashion trends and vintage-inspired video games, it seems that the past has become an obsession for many people. What is the drive behind this nostalgic renaissance and is it a positive trend?

Looking back at a time period that one associates with positivity, fun, or good times can fill that individual with a sense of comfort. Nostalgia is a sentimental longing for a pastime or event, and can cause a resurgence of positive emotions and memories. In a world where technology and cultural norms are constantly evolving, nostalgia provides a sense of stability and a link to the past.



Research has shown that nostalgia can have a positive impact on mental health. According to a study published in the scientific journal *Memory*, which focuses on memory research, nostalgia can increase feelings of social connectedness and decrease feelings of loneliness. Nostalgia can also provide a sense of meaning and purpose, as it allows people to reflect on important moments and experiences from the past.

Social media has also played a role in this phenomenon. The use of hashtags like #throwbackthursday and #flashbackfriday has made it easier for people to share and find memories from the past and connect with others who remember those same experiences. The rise of nostalgia-driven content is also fueled by the millennial generation. As millennials reach adulthood, they are increasingly looking back at the pop culture of their childhood and adolescence with fondness. Many millennials are now in positions of influence and are driving the demand for nostalgic content. This has led to a resurgence of 90s pop culture, with everything from fashion trends to music being influenced by this era.

Despite the many positive aspects of nostalgia, it is important to acknowledge its negative effects. For marketing use, it can be an effective way to connect with consumers and create a sense of emotional attachment to a product. However, this can be seen as manipulative, exploiting people's emotions and memories to sell a product. These sentimental memories can lead to people idealizing the past and ignoring the negative aspects of history. It can also prevent people from fully engaging with the present and future, as they become too focused on reliving the past.

The current trend of nostalgia-driven content can be attributed to a variety of factors, including the comfort and stability that nostalgia provides, the rise of social media, the entertainment industry, and the influence of the millennial generation. While there are potential downsides to nostalgia, it remains a powerful force in shaping popular culture and providing a sense of connection to the past.



EMBRACING YOUR ART

WORDS + DESIGN: THERON ZLATA

ART: LUNA AUER-SEARS

There is nothing more natural than the desire to make art. Art offers the opportunity to connect with ourselves in a unique, and stimulating way; and while this can offer a beautiful way to greater mental, emotional, and physical health, it can also sometimes sabotage our well-being.

As artists, we are intrinsically intertwined with the art we make. Because of this, criticism can sometimes feel more like a personal attack than it does feedback on our work; especially in the early stages of artistic growth. We may begin to find ourselves not enjoying the creative

process as we feel pressured to make "good" art, but there is no way to truly reach our potential without making our honestly "bad" art.

The art that we create is an evolving skill. Artists will continue to develop their creative process throughout their lifetime, but learning and growth can only happen when we are aware of the areas in need of development. When we find a path to the acceptance of the critical feedback of our "bad" art, that is when true growth can begin. Through the critique from our colleagues, peers, and even ourselves, can we identify our fundamental struggles; thus allowing us

to improve upon weaknesses, and lean into strengths.

This may all sound a bit overwhelming, and will certainly feel that way sometimes, but it is worth the struggle. Art is good for our emotional, mental, and physical well-being. It helps us be better people, with fulfilling and meaningful lives. It connects us to the self, as well as our communities. It gives us a medium to explore big emotions, and grow in ways that don't necessarily have to do with our artistic skills. It's worth it to stick through the hard moments of art, because life is a lot more colorful when we do.

The Art of Inclusion

DESIGN + ART + RESEARCH: YULIA GRAHAM
WORDS: RIAN WRIGHT + FRED BASTIAN

As human beings, we have always sought to incorporate technology and art into our lives, both concepts being an intrinsic part of the development of humanity. From the wheel to the printing press, we have used our creativity and ingenuity to create tools that enhance and improve our existence through both practical applications and more expressive ones. As technology continues to advance, it necessitates a stronger consideration of accessibility in not only our tech, but in art as well. Humans are rich with diversity, each with their own individual struggles and support needs, but at least 15% of our world population is considered disabled. That means a good portion of people interacting with designed content may have added difficulty accessing it in the same way that a non-disabled person might.

The way to alleviate this concern is simple; as designers, or creators of any kind, we must take the time to focus on the inclusivity and accessibility of the content we are making. Fortunately, accessible design features are not difficult to implement, in fact they often only require a few minor adjustments to ensure the content is easy to navigate for the largest audience possible. For example, when focusing on the visual aspects of design, the main thing to keep in mind is color contrasts and readability of typography, two things designers are already trained to recognize and take into account. It is amazing how something as simple as using a larger font size or slightly softer color choice can make a world of difference to a visually impaired person trying to access any form of content.

Another aspect that ties into the everlasting advancement of technology and the many ways to make design more accessible is the recent incorporation of artificial intelligence into the art sphere. In the past, accessibility in art meant making art physically accessible, by doing things such as installing ramps for wheelchair users or providing sign language interpreters for gallery talks. Now, AI-powered image recognition can generate audio descriptions of visual artwork, much in the same way that web designers have set the standard of including text descriptions of images for people with visual impairments or poor internet connections. Another example of AI creating new opportunities for engagement is Microsoft's Seeing AI tool which uses computer vision to describe visual elements in real time. This technology has already made a significant impact in making the digital art space more accessible for the visually impaired.

Of course accessibility and its many broad applications go beyond the digital world of the internet and web design. There is also the world of traditional arts, such as painting, sculpture, music, architecture, etc. These creative fields need to consider accessibility in order to be inclusive and welcoming to the general public. This will create a stronger and more unified community through shared physical spaces and creations. For example, there is a blind scientist and artist named Mona Min-kara who has created intricate sculptures and braille paintings that offer a multi-sensory experience for those with and without disabilities. This ties in with the rise in interactive and touch-based museums that incorporate braille into their exhibits.

Sound art is another area where accessibility is being explored. Hannah Thompson, a researcher and consultant in accessibility and disability in the arts, notes that "Sound art offers the opportunity for audiences to have a completely immersive and sensory experience, one that can be enjoyed in the absence of vision." This allows visitors to access the emotional and intellectual content of artworks, moving beyond the limitations of visual experience. Note that Sound art doesn't necessarily mean work like music or spoken word poetry, mediums that are already intrinsically inclusive. Sound art instead focuses on alternative forms of expression that accompany traditional physical pieces, like a soundscape that could accompany a landscape.

As we continue to advance art and technology mediums, we must keep accessibility at the forefront of our minds. Humans are unique, with different and varying abilities, and the point of technology and design is to advance the lives of humanity. We cannot leave behind those of us who have different accessibility needs. It can be so simple to make changes to better accommodate our diversely-abled population and advocate for these considerations in our communities. The concern for accessibility lies not only in marketing to as large of an audience as possible but also in the inherent human need to invite your community to take part in your experiences in a way everyone can understand and access.



Contrast Checker



teamLab: Continuity

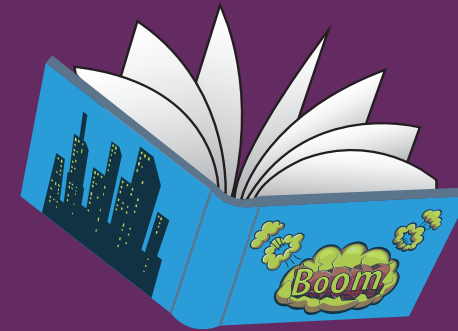


Audiovisual Installation
by Ryoji Ikeda

Books with Pictures

A space where all are welcome

WORDS: CANDICE FRANCIS
ART: JESSE HARRIS
DESIGN: MARGARET GIDDENS



Books with Pictures welcomes everyone.

When you enter the small shop on Broadway in downtown Eugene, walls filled with colorful books, cozy overstuffed furniture, and a vast number of posters and flyers immediately fill your view. From Marvel and DC superhero comics to the gritty, political *Watchmen* and the spooky *Locke and Key* series—Books with Pictures has all the regular comics that you would expect from a comic-book store. When you dig a little deeper, however, you will quickly realize that this little comic-book store has a lot more magic than you might think.

Books with Pictures is woman owned, queer ran, and passionately believes that comics are for everyone. They prove this philosophy by focusing on creating a comfortable and inclusive space, “aggressively inclusive” as they would say. The original concept was created by their ‘sibling’ store in Portland, which was opened in 2016 by owner Katie, who wanted to always be able to say, “yes” whenever someone asked if the store carried “stories with people who are like me?”

Groups who often find themselves left out of traditionally geeky spaces – women, kids, BIPOC and LGBTQIA2S+ folx – are actively made to feel comfortable in Books with Pic-

tures. The shop hosts meetups for local comic creators, family story nights, LGBTQIA2S+ youth nights, and tabletop RPG game sessions. They highlight the works of marginalized writers and artists who might be overlooked in most other comic-book stores. Local artists are commonly featured on their walls and during First Friday Art nights. Books with Pictures’ goal is to grow and strengthen the local community of artists, comic lovers, geeks, nerds, and book lovers, but to do so in a way that is accepting and inclusive.

My oldest child is non-binary. They came out in second grade and have proudly and beautifully lived their truth for the last four years. When I told them about a comic store in Eugene which has LGBTQIA2S+ stories, authors, an LGBTQIA2S+ youth night, and non-binary staff, they were so excited that they asked me daily if we could go. It has encouraged their artistic spirit and they have been reading more books than ever before!

The current political climate in the USA has created a scary reality for

many youth. Being trans, and especially being a trans child is scary in this country. Many spaces exist where cis gendered people feel comfortable. This comfort and acceptance is often taken for granted. There are few spaces where trans youth can be themselves and know they are safe and accepted for who they are.

Queer children are twice as likely to unalive themselves than their straight peers, and trans children are five times more likely to unalive themselves than cis gendered children. The best way to help a child who is struggling is to help them feel supported and loved. Books with Pictures is doing precisely that. They are creating a safe space where queer and trans children do not have to be hyper-vigilant about hiding who they are for fear of backlash. When these children are within the walls of

their favorite comic-book store, they are safe and comfortable, they are inspired,

and supported. The impact that Books with Pictures has on the community and our children is so big and so important. The space they are creating can quite literally save lives.

Books with Pictures [...] passionately believes that comics are for everyone.

CREATIVE BURNOUT



Burnout. It's a word everyone is familiar with. We sit down to create, but every time the pen is put to paper, we suddenly lose momentum. We find ourselves asking "What has caused this sudden artistic lethargy?" and "How do I free myself from a creative rut?" To find the answers, we must ask a few more questions.

Firstly, how does creative block affect creativity? As artists, when we try rushing ideas, the result can often feel like it's not our own. That can be concerning for professional artists and designers who have deadlines to meet. In moments like these it's best to be proactive and seek help from others for inspiration. If you're in a time crunch and need to finish a project soon, ask for help from a peer or coworker. Collaborating with someone else is an effective strategy to get the ball rolling again.

Another helpful step in getting out of a creative rut is to ask yourself "What may have caused this bout of burnout?" There are many reasons why creative burnout afflicts people. Internal and external factors such as stress, personal development, having too many ideas, and fearing imperfection are some of the most common reasons. Reflecting upon the potential causes of the block can often help us to begin to remove them. Sometimes, that can be more easily said than done, but try removing just one at a time, if you find there are a few. Look for a time when you are feeling less overworked, to best set yourself up for success.

Finally, and maybe most easily, you could try a change of scenery, or a change in routine. Not only does exploring new places relieve stress it also helps you tap into the imaginative outlets of your mind. Seeing the same

exact environment in the same exact way every day can most certainly kill creativity.

Creative block is a common experience that affects artists and creatives alike. It can feel discouraging when you come against it, but we now know that seeking help from others, identifying the root causes, removing stressors, and exploring new environments are the best ways that we can proactively combat creative block. Remember, creativity is not a finite resource, and it's important to take care of yourself and your mental wellbeing to keep the creative juices flowing. So, take a step back, reflect, and try different strategies to reignite your creative spark.

WORDS: THERON ZLATA
ART + DESIGN: RAINA CORBLY



WHEN WORDS ARE NOT ENOUGH

ART, WORDS, DESIGN: JESSE HARRIS

Art therapy is a form of psychotherapy that harnesses the power of creative expression to promote healing and self-discovery. There are 4 types of art therapy; dance movement, drama therapy, music therapy, and visual therapy. The goal is not to make a masterpiece but to focus on the process of creating and the emotion that arise during the process.

Many people benefit from this refreshing alternative compared to traditional talk therapy because it is a great way to share emotions in a non-verbal way. Often people have a hard time finding the correct words to express their emotions but find it easier to express and share those feelings when combined with movement and visual design.

Art therapy can be helpful for people of all ages and is needed now more than ever. One can imagine, for example, that the effects of war, the implica-

tions of complex trauma, neurological impairments from traumatic brain injuries, and the emergence of new addictive substances have created greater mental health challenges than in previous generations. Clinicians practicing in the United States for several decades often comment that their clients' problems have increased in severity in the past 5 to 10 years.

Andy Macia's article for A Lust for Life (alustforlife.com) talks about his struggle with addiction and problems addressing childhood trauma and how art therapy has been a useful tool to help him achieve emotional release and build up self-confidence. Macia states "I know myself better and am more accepting of myself than ever before. This kind of understanding and acceptance has been a huge factor to my ability to leave my

addiction and other self harming habits behind as well."

Whether it's working with clay, choreographing a new dance, or just drawing with pen and paper, there are many viable options for expressing feelings and trauma. Exploring different styles and genres of art is also a great way to become more self-aware and confident in who you are as a person.

Overall, art therapy is a powerful and effective form of psychotherapy that can help individuals to express themselves, process complex emotions, and improve their overall well-being. If you or someone you know is struggling with mental health issues or could benefit from the cathartic experience of art making, art therapy may be a helpful tool to consider.

"Art can permeate the very deepest part of us, where no words exist."



AND?

WORDS: DEVIN BROWN
DESIGN: SVETLANA STARODUBTSEVA

Within the English language, there are a multitude of symbols with origins that are not widely known. The obvious ones are punctuation like periods (.), commas (,), exclamation marks (!), etc. There are other symbols that are used less often, like the at sign (@), asterisk (*), and the ampersand (&). The ampersand is intriguing as its exact time of origin is unknown, but we know that it was used as early as the 1st century AD. The ampersand is derived from the Latin word *et*, meaning “and.” Specifically, it originated from combining the two letters “e” and “t,” although it has transformed quite a bit from that origin. The name “ampersand” comes from how it

was expressed: & per se and, meaning “the character & is the word and.” This expression was spoken as “and per se and” eventually being shortened to “ampersand” through long periods of mispronunciation, otherwise referred to as a *mondegreen*. Ampersand wasn’t always considered a symbol, but was taught as the 27th letter in the English alphabet in the late 18th century and part of the 19th century. This makes the ampersand one of the few characters to be removed from the English alphabet, yet the only one that sees continued use. If the ampersand was still a part of the alphabet, we’d be ending the song “X, Y, Z, &” (and per se and).

PRACTICING

WORDS: CANDICE FRANCIS
ART + DESIGN: MARGARET GIDDENS

My grandfather was a Muskogee Indigenous child during the Great Depression whose family fled from the reservation to seek a better life. In doing so they hid their roots and their culture for fear of being sent back to starve to death like thousands of other natives during this time.

I was raised entirely disconnected from my ancestors and heritage. In trying to piece together my spiritual beliefs and connect with my past, I found myself turning to indigenous folk magic, and other unconventional spiritual practices.

Some people call it witchcraft and the more I research, the more I personally am inclined to adopt that title as well. Witchcraft has been traditionally linked with feminism, people of color, off beat, and unconventional thinkers, the healers, the artists, the problem solvers, those who spurned tradition, whether it be clothing, hair, speech, gender, or sexuality. These are the people who give me power, my spiritual ancestors.

The number of strong BIPOC artists, authors, and musicians who also identify as witches is innumerable. As an artist, I am inspired by fellow artists who work magic into their pieces.

Art and witchcraft are forever fully and beautifully linked in my mind.

Tess Perlow uses embroidery and bead art to stitch witchcraft into her art. Symbols play a significant role in her work often with recurring themes of plants and animals in a dreamy fantasy space.

Andrea Stein is an author and artist who started a witch children's book publishing company called Moon Dust Press. As a mother of 3 and practicing Pagan witch herself, she is committed to creating resources for kids in earth-based households and changing the narrative around witchcraft in children's literature.

Tino Rodriguez and Virgo Paraiso are partners and metaphysical painters. They expertly weave together elements from Catholic idolatry, European Fairy Tales, Celtic fables, Mexican myths, and Native American legends as they explore the complexity of spirituality, sexuality, and transformation.

Rena Anakwe is an interdisciplinary artist, performer, poet, and healer working primarily with sound, visuals, and scent. Exploring intersections between traditional healing practices, spirituality, and performance, she creates works focused on utilizing sound in a healing way. The witch I am most excited to mention here is the one who first opened

my world up to the intersection of witchcraft and art, the one through whom I have found every wonderful witchy artist I have mentioned thus far – Pam Grossman.

Pam has authored two books – *Waking the Witch* and *What is a Witch?* As well as co-authoring and co-editing the *Witchcraft* volume of Taschen's *Library of Esoterica* series. She has been published widely from the *New York Times* and the *Atlantic* to *Huffington Post*. Her art shows have received praise from *The New Yorker*, *Art in America*, and *Teen Vogue*.

The work of art through which most people know Pam is her podcast "The Witch Wave." This magical interview-based podcast was started from Pam's New York apartment a couple of years ago and has captivated the witchy world since. Pam's calm and enchanting voice coupled with her in-depth and professionally researched interviews has led to her being considered the occultist version of Terry Gross.

She is passionate about art and witchcraft and uses this passion to provide education, community, entertainment, and a platform from which to elevate witchy creatives. Pam does an excellent job of curating a diverse

and interesting group of guests – a professional wrestler, a famous drag queen, the famed abstract author Sark, a Japanese collage artist with shows throughout the world, psychologists, and rappers – there is not a form of art that her and her guests cannot correlate back to the practice of witchcraft.

Before I was introduced to Pam Grossman my witchcraft and my art were distinctly separate. After diving into the gorgeous world of art and artists which Pam has created – art and witchcraft are forever fully and beautifully linked in my mind. The community created by giving these artists a voice has been steadily growing and inspiring new witches and artists every day.

As society becomes less frightened by the term witchcraft, I believe that podcasts like Pam's will be a powerful force in creating a more kind, colorful, and accepting world for us all to exist within. In the meantime, it is nice to know there is a little place in the universe for offbeat folk to visit where they can feel seen and immerse themselves within a community of like-minded people. A place where everyone knows magic, and art is everywhere.

HEXAGONS ARE THE BESTAGONS

WORDS, ART, DESIGN: DEVIN BROWN



Many artists draw inspiration from nature: be it shapes, forms, colors, moods, etc. Why is nature often the source for our inspiration: is it just because it's what's around us, or is it because nature flirts with perfection? Looking deeper into the intricate patterns and shapes that occur in nature, an interesting shape keeps reemerging: hexagons. The six-sided polygon has its biggest fan in nature: worker bees with the design of their honeycomb, but there are many more. Hexagons are unmistakably found in the basalt columns, turtle shells, the structural makeup of some molecules, compound eyes, even the human eye, and not to mention the giant hexagonal formation on the crown of Saturn!

... the tensile strength of graphene [...] is over 200 times the tensile strength of galvanized steel.

The question remains, why does the hexagon appear so often in nature? The answer may be simpler than you thought: it's the most efficient. There is one main factor as to why the hexagon is the most efficient shape for its uses, and that is the hexagon's maximization of the inner area of the shape while minimizing the size of its perimeter. This allows the hexagon to tile in a compact manner. A circle is the most efficient for maximizing the inner area and minimizing the perimeter, but it can't tile together without leaving gaps in between each shape. While other

shapes can tile together without leaving gaps, they aren't as efficient in doing so as the hexagon.

Another driving factor behind the prevalence of hexagons occurring naturally is their structural integrity: the tensile strength of graphene (yes, what pencils use to write) is over 200 times the tensile strength of galvanized steel: the tensile strength of galvanized steel is 600 Megapascals, whereas the tensile strength of graphene is 130 Gigapascals. Tensile strength is a measurement of the force required to pull something to the point where it breaks, so with the force that is required to pull apart a sheet of galvanized steel, a sheet of graphene will remain intact. This incredible feat is owed to the 120 degree angles of the

perfect vertices of hexagons creating a "Y" shape. On each intersection between hexagons, when a force is applied in one direction, the two connected sides equally distribute the weight of the force, maximizing the reduction of the strain from the force.

With the prevalence of hexagons and research into their strange synergy with real-world application, we are sure to see more and more artwork taking inspiration from this perfect shape. The proof is in the pudding that hexagons are indeed, the bestagons.

THE BEAUTY OF ANTIQUE KIMONO

WORDS + DESIGN : CHIE WALKER

In Japan, it is generally uncommon for one to wear a kimono in daily life. The opportunity to wear one is mainly limited to special occasions such as weddings, graduation ceremonies, coming-of-age ceremonies and summer festivals. This is believed to be due to the difficulty of putting on a kimono, the scarcity of kimono shops, the intimidating nature of entering a kimono shop, the difficulty of washing a kimono, and the limited mobility when wearing one. Interestingly, my grandparents used to run a small kimono shop but I never saw them wearing a kimono. I also used to hear them say several times that they couldn't sell them because there were not many people who wore kimonos anymore. However, it seems that recently, people have been fascinated by antique kimonos or kimonos with antique-like designs, and the number of people wearing kimonos is increasing.

The first reason for its popularity is the beautiful design. Especially popular are the designs from the Taisho era and early Showa period, often called Taisho Romanticism or Showa Modern, which incorporated western influences such as Art Nouveau floral patterns, Art Deco geometric designs, and bold color combinations. These designs are not only beautiful, but also have a powerful impact. The era was also marked by the movement for freedom and equality known as Taisho Democracy, which may have influenced the designs. Nowadays, some people enjoy wearing kimonos by imitating the way they are

depicted by artist Yumeji Takehisa, a representative painter of Taisho Romanticism, or by copying their pattern and color combinations.

The second reason for the popularity of antique kimonos is that they can be coordinated with mix-and-match styles. In the Taisho era, people absorbed Western culture, and some preferred to wear Western clothes, while others continued to wear kimonos or combined Japanese and Western styles. Although there are various complicated rules for wearing kimonos, during that time, more and more people enjoyed wearing them in a more free and flexible way. This is a point that resonates with people today. It has become common to see people wearing kimonos with belts, lace gloves, hats, and boots. Kimonos with pockets and made from denim fabric have recently been available for sale as well. Even overseas, haori jackets, a loose, flowing thin jacket traditionally worn over a kimono, are popular, and many people wear them over T-shirts.

The last reason for its popularity is that wearing a kimono gives you a feeling of traveling through time to that era. Authentic antique kimonos are one-of-a-kind handmade pieces created by skilled craftsmen with their heart and soul poured into the making. By wearing such a kimono, one can enjoy the craftsman's techniques and reminisce about the lives of its previous owners in ages past. Additionally, some people may enjoy taking a break from technology and returning to an analog era when wearing a kimono.

In conclusion, an antique kimono is a beautiful and timeless garment that has captured the hearts of people in recent years. I believe that the way of wearing kimono without being bound by traditional rules will continue to evolve and become more accessible to many more people in the future. I am looking forward to going on a kimono hunt when I return to Japan.

Pictured here are my great-grandfather, his mother, and siblings, showcasing their personal fashion choices by adorning themselves in a blend of traditional kimono and western attire.





HAND PICKED

Painting is one of the most ancient art forms, as seen in caves painted by indigenous ancestors. Natural materials brought about the first pigments in classic earth tones - brown, red, yellow, black, and white. These pigments varied in hue due to the composition of the local soil and rocks. Common binders used to hold the pigments together were animal fat, egg whites, milk, shellac from insects, wax, and various plant oils. Eventually, more colorfast synthetic pigments and binders were produced.

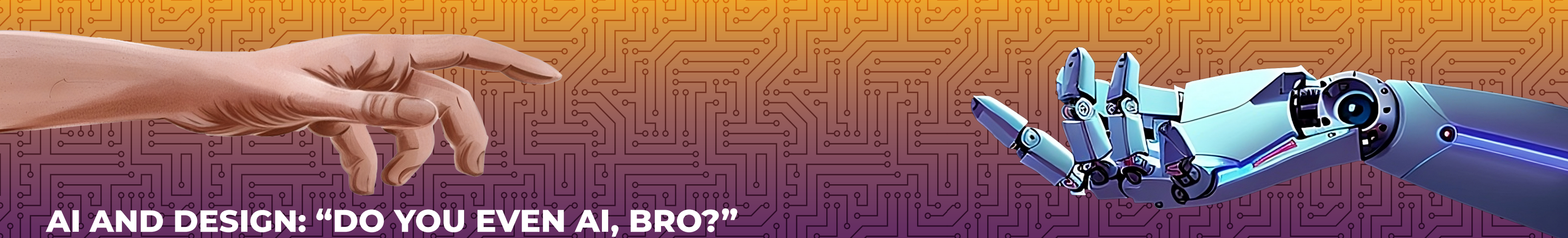
There is a growing movement of artists and crafters who reject our vibrantly synthetic modern color palette, instead learning the traditional techniques of local pigment collecting and paint making. The process for creating watercolor paint is approachable: find rocks with desirable hues, grind them into a fine powder, add a natural paint binder such as gum arabic (made from acacia sap), water, and a little honey. Grinding and mixing the paint together creates a textural consistency and distribution of pigment particles, and the resulting paint can be stored in tubes or pans.

The art on this page was made with pigments foraged by a local artisan, Hosanna White. The set contains the following pigments, and lists the indigenous peoples from the area these pigments were foraged: red iron earth (Eastern OR, Umatilla); orange ochre

clay (Willamette Valley, Kalapuya); yellow limonite soil (Eastern OR, Umatilla); green celadonite (Cascade foothills, Molalla); Maya blue indigo-clay infusion (Eastern OR, Umatilla); brown/purple hematite (Cascade foothills, Kalapuya); and white kaolin clay (Willamette Valley, Kalapuya).

The botanical and organic elements included on this page were collected within the Willamette Valley and the Mohawk River Valley (Kalapuya). I chose to mix my own watercolor paints by hand and create this work of art to honor my home and the beauty it contains. I am committed to learning about traditional craft practices and supporting local artists. Many artists have faithfully kept these ways alive for future creators that now traverse vast digital landscapes lush with artificially enhanced mediums. Hand Picked highlights our innate human yearning for simple living amidst the chaos, with hands in the soil, nurturing the unbreakable relationship between ourselves and the land that gives us life.

ART, WORDS, DESIGN: STEPHANIE WALEN



AI AND DESIGN: "DO YOU EVEN AI, BRO?"

DESIGN: DYLAN CLAWSON

WORDS: DYLAN CLAWSON, JON BAKER, FRED BASTIAN

ART: FRED BASTIAN, DYLAN CLAWSON

Graphic designers have been incorporating AI-powered tools into their design process for several years now. These tools range from generating color palettes, selecting objects, and filling content, to using Adobe Live Brushes. The concept of adopting AI-based tools is not new, but the sheer scale and rate of sophistication currently available in the market is without precedence.

As AI continues to creep more and more into daily life, the overall implications are astounding, and quite frankly, it's

...whatever the position one may take for the emerging technology, as soon as the box is opened, it cannot be closed.

impossible to speculate about the future of this technology much farther beyond its current iteration. Commonly with breakthrough technologies, bad-faith actors will adopt them for their own agendas, as will well-meaning adoptees. The old Luddite argument rears its weary head once again, as in previous times, bordering on monumental shifts in real-time anthropology.

The bottom line to all the previous discussions is no different than now. Whether by disdain, reverie or null impassivity, whatever the position one

How to Collab with AI


1 Pick a platform

There are three major platforms to choose from when generating images:

-  Midjourney, Dall-e 2, and Stable Diffusion.
-  We are going to use Stable Diffusion v2.1

2 Build Prompt(s)

Prompt building is an art and a process all in itself. Prompts need to be descriptive, referential.


 Negative prompting is relatively new. Use these for things you don't want to appear in the image.

↑

a black and white photograph of an eyeball on a solid color background, 80s, illustration, 3d rendering, cgi, disfigured, painting, printmaking, digital, abstract

Generate image

3 Generate Images



may take for the emerging technology, as soon as the box is opened, it cannot be closed. Once the prototype for a mechanized loom emerges, it's not going away, nor will the introduction of assembly line production. For better or for worse, no matter your stance, these tools will remain forever.

Of the arenas currently being impacted by AI's increasing sophistication, graphic design seems to be one of the most heavily affected fields. It's wild how in the summer of 2022, we were typing out prompts on Dall-E and laughing at the wonky abominations that appeared. As though to say, "Oh AI, you silly thing. I said 'Garry Shandling Eating A Corn Dog,' not 'Melted face man with hand morphing into corn, holds food-poisoning fever dream corgi.'"

But less than a year later, the same Garry Shandling prompt entered into Midjourney returns a near believable result. (Dall-E's current model won't

"Oh AI, you silly thing. I said 'Garry Shandling Eating A Corn Dog,' not 'Melted face man with hand morphing into corn, holds food-poisoning fever dream corgi.'"

generate the image as the prompt now violates its policy against creating images of public figures). AI-powered image generators now yield the ability

for graphic designers to take a rough idea into a preliminary thumbnail, rough composition, or even to create a near finished image

But near-finished is the key, except for specific parameters. AI-image generators are only at the stage of delivering a starting point, from which the graphic designer still has a job to take and refine. There is understandable fear and protest that AI will make graphic designers; jobs obsolete, but for now, it's merely an engine to help a designer accelerate their process. For instance, AI-generated designs can be difficult to replicate across different iterations of generation. This is because AI systems typically create raster images that can be challenging to scale.

result, it can be hard to modify or build upon an AI-generated design without starting from scratch. However, some tools are being built to mitigate these challenges, such as tools that can convert raster images to vector images. Adobe, for example, is working on text-to-vector technology that could help bridge the gap between AI-generated designs and the needs of designers. While there is still much work to be done, these developments show that AI is rapidly evolving and could become an even more useful tool for designers in the future.

One way in which AI is already being used by designers is in helping to release creative blocks. By using AI image creation tools, designers can input specific prompts and details, including style, color scheme, and themes, among other things, and the AI will generate an image based on the provided information. This will often deliver an unexpected result that can spark an idea to solve the design problem in question. From that point, the designer can keep entering prompts to refine their

image, as though getting feedback from a team, until they are ready to take it into another program for finishing touches.

Saving time and cost efficiency provided by AI is another advantage for designers. AI can enhance design capabilities and contribute to significant cost savings for both beginners and professional designers. By reducing the need to outsource assets, designers can save money and time. With AI image creation tools, designers can quickly generate high-quality images based on their specific requirements,

eliminating the need to hire expensive illustrators or purchase premade assets. Additionally, AI can optimize design workflows and streamline repetitive tasks, making the design process more efficient and cost-effective.

While AI can generate images and designs, it cannot replace the human element of creativity, emotion, and personal touch that designers bring to their work. AI is only a tool, and it is up to the designer to

4. Let's use our hands

Now that we have our images, we can use pieces from them to create a brand new piece of art. Here, we're going to create a collage in photoshop. I will put the collage together using a combination of AI generated images and some of my own hand drawn assets.

Want to Learn More?

There is a lot more to cover when it comes to these tools. There are techniques like seeding, what algorithms to use... ideas like convergence, control net, and img2img. All of these allow for greater control and customizability, giving more power back to the artists. For more advanced topics visit: <https://www.reddit.com/r/StableDiffusion/>



With AI image creation tools, designers can quickly generate high-quality images based on their specific requirements, eliminating the need to hire expensive illustrators or purchase premade assets.

use it in the most effective way.

The relationship between AI and graphic design is still evolving, and there is much to be explored. As AI technology continues to evolve, we can expect to see new and innovative ways in which designers can leverage this powerful tool to create better designs, save time and money, and streamline processes. While there may be some challenges along the way, the future of AI and graphic design is a bright and exciting one.

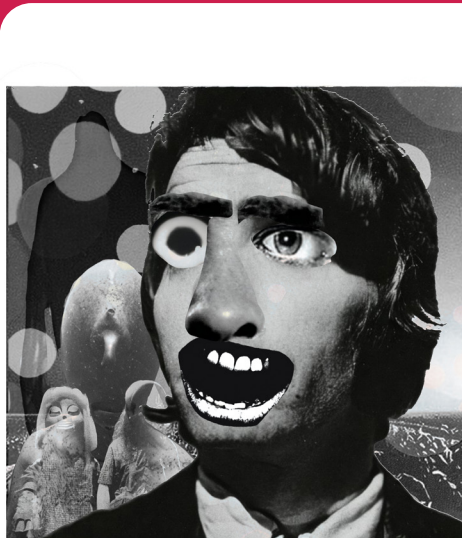
Designers should not fear AI, but rather embrace it as a valuable tool that can help them to create better designs and streamline their workflows. AI can

help to unlock creativity, save time and money, and streamline their workflows.

As AI continues to evolve and become more accessible, designers who are willing to embrace this powerful tool will be able to gain a competitive edge and unlock new potential in their work. As we look to the future, it seems clear that the marriage between AI and design will be a prosperous one. Designers can leverage these powerful tools to gain a competitive edge and unlock new potential in their work as these tools will only get better. So why not embrace the AI revolution and see where it takes you? Who knows, you might just be surprised at what you're able to create.

5. Ta-Da!

It's Done!



MEOW WOLF



Walking into a Meow Wolf installation instantly transports you to a new dimension. They have heavily cultivated a complete experience from the second you arrive at one of their locations. Every installation has a complete story line for the viewer to unravel. It is the ultimate mystery theater. You are walking through the gorgeous landscape of other dimensions, looking at posters on the wall, reading letters in the drawers of a desk, listening to a radio you found in the corner and turned on. Every piece of art in the world of Meow Wolf has a purpose, and it's up to you to piece together all of the parts into the complete story.

In Denver's Convergence Station, you are transported to an alien city that is oddly similar to an old kitschy movie's version of New York City. You are on a

street, surrounded by buildings about two stories tall. Their buildings have actual little shops, a movie theater, and clothing lines strung across the street with drying clothes pinned on them. It feels gritty, with graffiti on the walls, deteriorating signs with smudges of grease and dirt, and "bat" droppings on the ground. Going through the doors into the building you find yourself in a labyrinth through different offices or alleyways or even a mirror maze like you'd find in a carnival, then eventually you find yourself transported into two other distinct worlds.

Behind the beauty of the worlds, there is a story to solve. When entering a Meow Wolf Installation you receive a card. This card can be scanned in different video machines sprinkled throughout the installations. Every time you scan your card, a small part

of the story is revealed. However, this is just one way Meow Wolf divulges story information. You need to pay close attention to your surroundings, as a poster on the wall, or a diary found in a drawer can give you key information for figuring out the full story. As the stories unfold you begin to uncover a deep and complex storyline that is heartbreakingly beautiful—and easily overlooked.

Meow Wolf doesn't hold your hand and guide you through their installations. There isn't a map to follow, you can choose any path through their art that you want. The level of attention to detail and the loving way in which they have constructed fully fleshed out worlds, means every time you visit a Meow Wolf installation, you will have a completely different experience. If you never piece together a single part of their stories, you will still be blown away by the soaring pieces of art dripping from every inch of their massive 20,000-90,000 square foot installations. If you do take the time to dig through the stories you will be left breathless and in tears as you unravel the secrets.

Meow Wolf builds universes for you to immerse yourself in, visually, audially, and mentally. You will laugh, cry, be angry, and morally challenged in ways you can't really imagine until you take the leap and visit one.

Meow Wolf started with a group of outcasts trying to share their art with a community of artists who couldn't see their vision. Now Meow Wolf is a multi million dollar company that hires hundreds of artists, actors, builders, designers, and more. As they continue to grow they are giving a voice to the outcasts, oddballs, and weirdos who just want to make art, tell stories, and share their visions with the world.

WORDS, PHOTOGRAPHY, DESIGN: CANDICE FRANCIS



**WORDS, ART, DESIGN:
JON BAKER**

Do you ever just say out of the blue, "I feel a little overwhelmed today"? Oh, that's everyday! Me too. It's a palpable feeling, whose manifests are visible everywhere. Maybe the causes are obvious, and maybe there always has been the feeling of being overwhelmed in the general modern day psyche, but a consensus argues the digital era has brought on an increase in stress and anxiety that outweighs previous eras.

Feeling overwhelmed is not a new phenomenon, and it's easy to link its effects to a sudden growth in technological advancement which turns one's assessment of their world into a new arrangement. This was felt significantly during the industrial revolution. New technologies sped up productivity that in turn, changed the nature of work, increasing demands on workers and contributing to higher levels of stress and feeling overwhelmed.

When the pace of life and expectations to perform increase, it's not a simple feat to shift alongside it. Things were already ramping up preceding the digital era. Just look at popular culture from previous decades for anecdotal evidence. Look at Cathy comics, and Cathy Guisewite's perpetually overstressed avatar, forever on the ledge of barely holding it together.

But once access to personal computers and the world wide web became standard, a new feedback loop of creation and consumption initiated a whole new ledge.

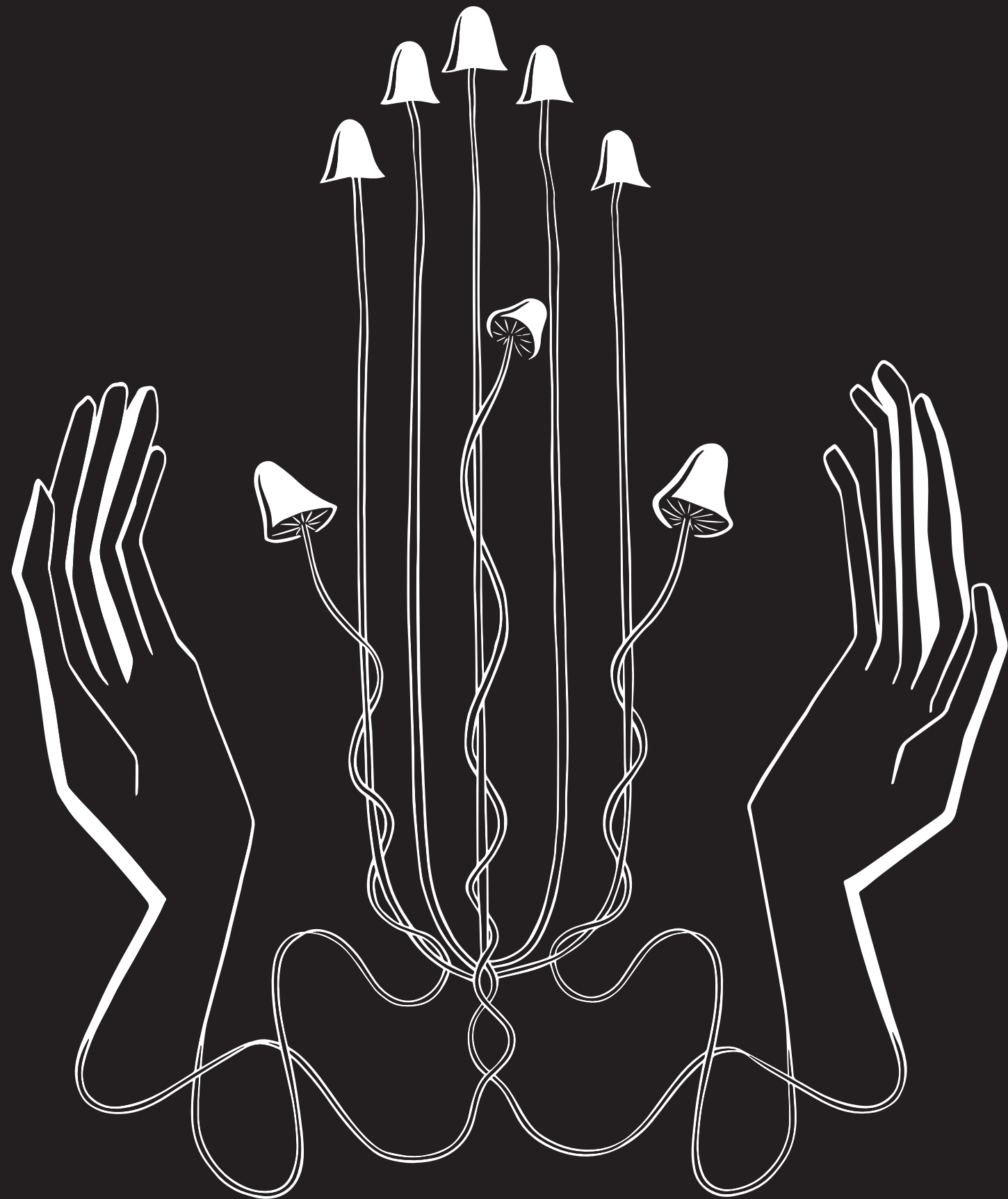
- **Information overload.** Studies suggest the average person now encounters between 4,000-10,000 media messages a day.
- **Pressures from social media and FOMO.** Already overworked and overstressed, with a pressure to still measure up to expectations.
- **All of the ills of late stage capitalism, with its Rise And Grind mentality, and low wages not keeping up with inflation.**
- **Advertising on steroids, elbowing into every available space to grab attention.** (pop-up ads, text-message ads, spam. Even ads when you pause HBO Max.)
- **Constant pings, notifications and unsolicited offers.**
- **24 hour news cycle, lack of privacy, pollution ...etc.**

The good news is, no one is crazy for feeling overwhelmed. And there are steps to mitigate the effects.

- **A shift in mindset.** Instead of striving for perfection, focus on progress. No one has it all figured out, and that's okay. Celebrate your successes, big and small, and learn from failures. Give yourself the equivalent level of compassion you'd instinctively give to others.
- **Set boundaries.** Turn off phone notifications and take breaks from social media. Learn to say "no" when feeling stretched too thin.
- **Attempt to engage healthy habits.** Often easier said than done, but trying to eat healthy and establish some form of regular exercise, even just going for a walk, preferably in nature, can make a significant positive impact.

There's no way to slow the velocity and pace of the world we find ourselves in, but it's important to remember we're all dealing with it together, and if all else fails, just take a deep breath, nice and slow. It may not seem like it, but you got this.

PSILOCYBIN



“The times, they are a changin.”

Psilocybin has been in the news a lot lately. With Oregon legalizing psilocybin for use in mental health, the country is turning its eyes to the groundbreaking decision and its implications for the future.

Though hallucinogens have been used as powerful medicines in cultures across the world for thousands of years—it became highly demonized in modern America in the 1970’s during the Nixon administration’s War on Drugs. Psilocybin was classified as a Schedule 1 controlled substance, a classification reserved for highly addictive drugs with a high risk of death and overdose such as heroin, cocaine, and amphetamines, although none of these risk factors have been associated with psilocybin.

One reason hallucinogens began to be demonized by the government was due to their connection to the counterculture/anti war movement as well as the Civil Rights Movement. Many young people who were disillusioned with the government’s actions and policies turned to psychedelics as a means of protest and resistance.

The counterculture embraced a communal ethos that focused on spiritual and personal growth and rejected materialism and consumerism. The psychedelic counterculture was a monumental leap in personal freedom and expression. They rejected the traditional values of the nuclear family and moral fear mongering of the religious conservative movement and pushed for social and political change. This cultural evolution shaped everything from politics and the economy to fashion, music, and art.

Modern proponents of Psilocybin adopt a similar outlook, with hallucinogens continuing to be associated with the values of peace, love, and social justice. Now, however, they are also being associated with a holistic, healing view that harkens back to the origins of hallucinogens as a powerful medicine, and scientific studies are continuing to support this ideal.

Studies using functional magnetic resonance imaging (fMRI) have found that psychedelics decrease the default mode network (DMN) activity and increase functional connectivity between brain regions that are normally less connected, such as the visual and auditory cortex. This increase in connectivity may allow for greater cross-talk between different parts of the brain, potentially leading to more flexible thinking.

Psychologists are using these neural pathways to help people work through serious traumas such as veterans and abuse victims who suffer from PTSD. When patients take psilocybin, their thought patterns become more malleable, creating an environment where the psychologist can guide them through a traumatic event in a structured and supportive way thus changing the neural response of the patient. After these sessions, patients report being able to recall their trauma with less negative emotions and experience less triggers in everyday life that cause post traumatic symptoms.

Psychedelics may also impact creativity by modulating the serotonin system in the brain. Serotonin is a neurotransmitter that is involved in mood, cognition, and perception, and is also thought to play a role in creativity. Psychedelics such as LSD and psilocybin bind to serotonin receptors, leading to changes in neurotransmitter release and signaling. Researchers agree that this modulation of the serotonin system may lead to increased plasticity in the brain, which could promote creative thinking.

During a psychedelic experience, individuals may report visual and sensory distortions that are not typically present in everyday life. These hallucinations can be both profound and otherworldly, leading to new insights and perspectives. Many users report feeling a sense of heightened meaning, connectedness, and transcendence while under the influence of these substances. This altered state of consciousness may allow for a different perspective on problems or creative challenges, leading to novel solutions or ideas. The experience has

inspired many artists to create works that reflect the surreal and fantastical elements of the psychedelic experience.

The hallmark of psychedelic art is in its emphasis on abstraction. Rather than attempting to represent the external world realistically, psychedelic artists create abstract designs that are heavily influenced by movement, colors, and emotional responses. These designs are intended to capture the intense sensory experiences that were associated with the use of mind-altering substances. By creating abstract designs that seem to move and shift, psychedelic artists seek to convey the feeling of being in a state of altered consciousness.

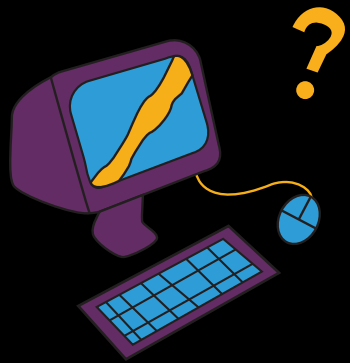
Psychedelic art also has a significant impact on other art forms. For example, the use of bright colors and intricate designs influenced the fashion industry, leading to the creation of psychedelic clothing and accessories. Psychedelic art also has an impact on music, with many psychedelic bands incorporating visual elements into their live shows and album covers. Musicians such as The Beatles, Jimi Hendrix, and Janis Joplin incorporated psychedelic imagery and themes into their music, creating mesmerizing sounds that mirrored the hallucinatory experience of LSD.

The relationship between psychedelics and art continues to fascinate artists and the general public alike. Whether through music, painting, or other forms of artistic expression, the use of psychedelics has been known to inspire creativity and unlock new realms of the imagination. Now they are also being shown to provide a profoundly powerful medicine to those who have gone through great traumas. As society continues to grapple with the role of these substances in art and medicine, it is clear that their impact on our world cannot be ignored.

WORDS: CANDICE FRANCIS
+ RAINA CORBLY
ART + DESIGN: RAINA CORBLY

AgAI With The Luddites

WORDS: JON BAKER ART + DESIGN: BRANDON PLASCENCIA



Spring and new technological advancements are in the air! It's that time again. The time for tulips and the perennial Luddite argument for or against what's inevitable to roll out. Though sometimes mistaken for someone purely opposed to the latest tech development, the original Luddite movement, from which the term derives, had a more colorful and nuanced cause.

When you hear the historical term Luddite, what generally conjures is some enraged early 1800s Brit, smashing to pieces factory machinery out of disdain for the scary new technology. While there's some truth to that, machines and factories were targeted, the source of their angst was more complicated. As England's ongoing conflict with France during the Napoleonic wars

dragged on, food became scarce and more and more costly. Poverty was a fact of life, and as with most epochs throughout history, once a population struggles to find bread, revolt is not far off.

In 1811, protesters near Nottingham gathered to demand more work and better wages. British troops were called in to dispel the crowd, and later that night, the first textile factories were smashed in retaliation. The fever to smash factories spread, and before long British Parliament made it a capital offense to intentionally break machinery. Under the banner name "Luddites", borrowed from the mythological character named Ned Ludd, the campaign against factories supplemented with new technological devices and a new market order in general pressed on. The



Luddites were not opposed to the new technology itself, such as wider weave frames or power looms. Instead, their cause was opposed to the implementation of new technologies in order to reduce employees and slash wages.

It wasn't as though the Luddites could smash every new machine in existence, but the targeted destruction served as a symbol, representing larger stress-impacting issues. There was an anxiety felt over significant shifts in the market world, how the Industrial Revolution was changing the notion of work, and behavior at large, as essayist Thomas Carlyle put it, that technology was changing "modes of thought and feeling."

Since the atomic age, the proverbial Luddite has come out on multiple occasions. From the rise of the personal computer, to the dawn of the internet, to today's rough beast slouching to be born, AI. Talk of AI is everywhere and its implications are already being seen and felt. The transition from an image-generator that made inaccurate goopy pictures to a bot that may be handling your next insurance claim was deceptively swift. AI's ability to automate processes and capacity for machine learning is too valuable a potential tool for the system of capitalism not to adopt. Nearly all industries in one form or another are being impacted by its effects.

In 2020, a Deloitte survey reported that "67% of companies were already using machine learning, and another 97% planning to use it in the next year." -

"AI can be manipulated by a programmer to achieve objectives contrary to moral, ethical, and political standards of a healthy society,"

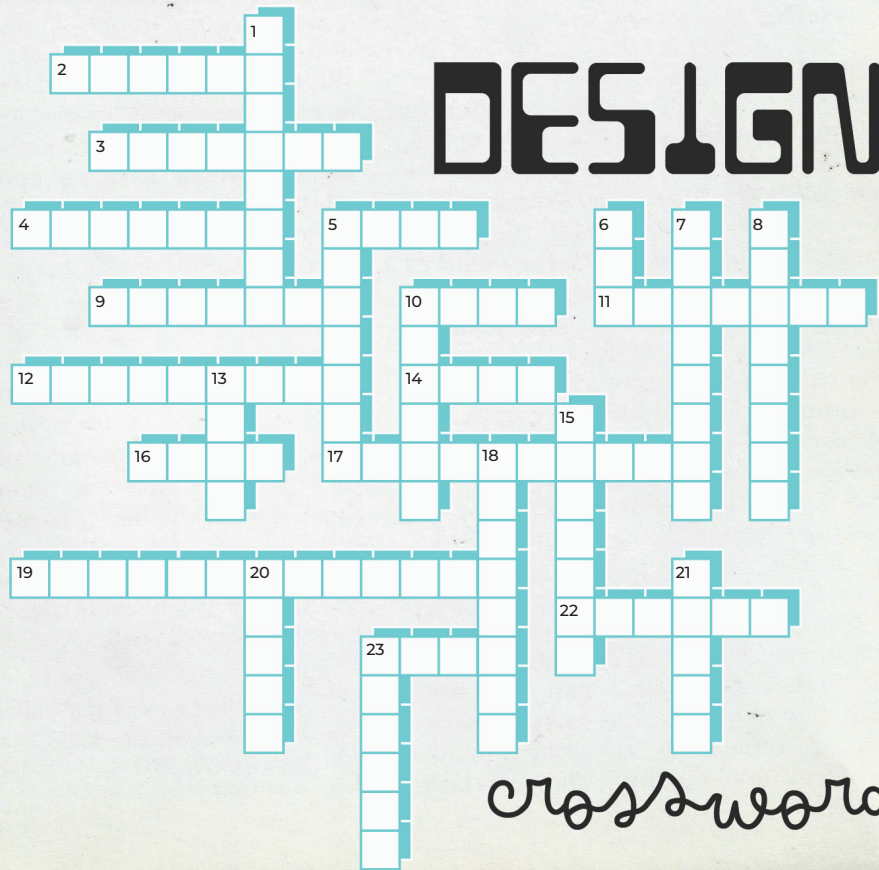
(Paraphrased from: <https://mitsloan.mit.edu/ideas-made-to-matter/machine-learning-explained>) Calls to slow the behemoth have been mounting. Notably of recent, an open letter penned by the non-profit Future Of Life Institute to "Pause Giant Ai Experiments." In the letter, a number of tech industry experts voiced apprehension over potential negative implications, such as.. "AI can be manipulated by a programmer to achieve objectives contrary to moral, ethical, and political standards of a healthy society,"

In a way AI represents the Luddites' wide weave frames and power looms of today. Again upturning the traditional notion of work with potential to "change modes of thought and feeling." Unlike the time of the Luddites however, there is no OpenAi factory to walk in and bash ChatGPT with a mallet. The symbolic cathartic actions of their era have no tactile comparison in today's digital landscape.

In short, while the term Luddite accomplishes the task to describe someone weary of new technology, it wasn't purely the technology itself, but the implications it had on shifting current culture. The original Luddite argument is very much applicable to today, with concerns over AI taking jobs from skilled laborers, and a capacity to manipulate human behavior. But with AI's ongoing development reaching an aptitude higher than the apex of human capacity, doomsday interpretations emerge. The reaction to which falls in line more with the co-opted version of the Luddites. The version where the Luddites wish to smash the technology for fear of the technology.



DESIGN



crossword

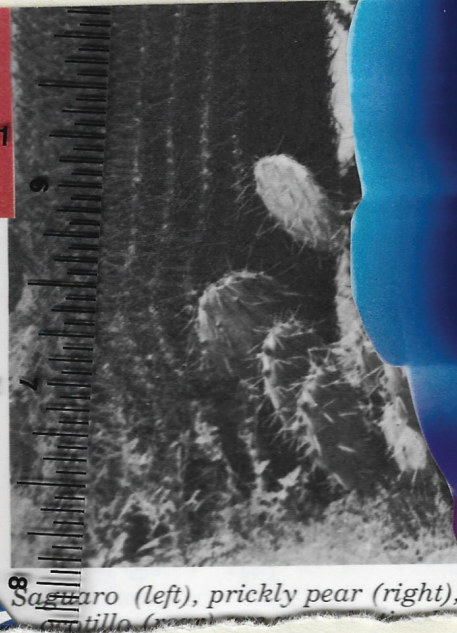
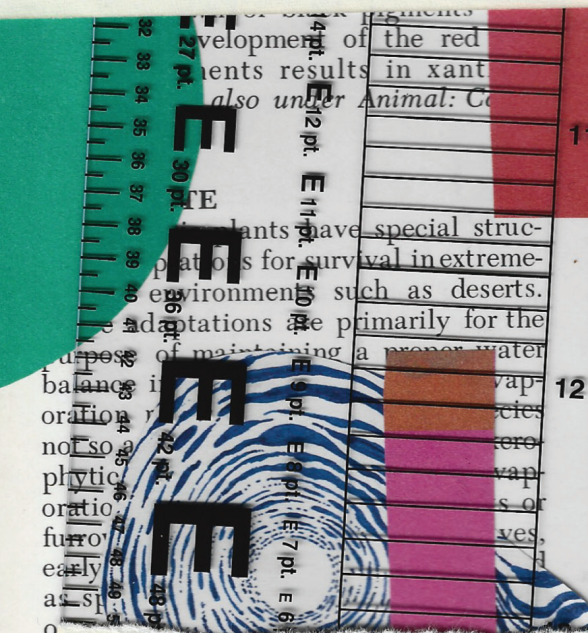


DESIGN + WORDS: MIREILLE BLOND

COLOPHON

The Bleed was printed and bound by Eagle Press in Salem Oregon. The cover is printed on 80# Titan Gloss Cover and the body is printed on 80# Titan Gloss.

The Bleed was constructed using a flexible 3 column system. It uses Montserrat for headers & captions, New Hero for pull quotes, and Minion Variable Concept set at 10.5pt for body copy.



Across:

- 2. A curve used in computer graphics
- 3. The set of colors used in a work
- 4. What's wrong with this clue
- 5. Snap to _____
- 9. Joint Photographic _____ Group
- 10. Color mode used for print
- 11. German art school
- 12. Latin for Swiss
- 14. Apple's Apple, e.g.
- 16. A hue, plus gray
- 17. Small brainstorming sketches
- 19. Area around the subject of an image
- 22. An "O" doesn't get any
- 23. Mustachioed surrealist

Down:

- 1. Swiss typeface designer
- 5. Continuation, proximity, closure are each principles of _____
- 6. Designing for the screen, color mode

7. Title sequence expert

- 8. What's wrong with this clue
- 10. British hue
- 13. A hue, plus white
- 15. Art movement with a famous urinal
- 18. Where you'll find the lowest point
- 20. Degree of lightness and darkness
- 21. A word lost from its paragraph
- 23. To plan



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